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## **PAMM 18**

**João de Deus de Castro Lobo (1794-1832)**

### *Matinas de Natal*

(quatro vozes, violinos I e II, violoncelos I e II ou baixo, flautas I e II, trompas I e II)

Duração aproximada: 60 minutos

*Edição: Aluizio José Viegas e Marcelo Campos Hazan*

- 1 – Invitatório (Allegro / Allegro)
- 2 – Hino (Andante levado / Andante levado / Andante levado)
- 3 – Responsório I (Majestoso / Allegro / Andante / Allegro / Adagio / Allegro)
- 4 – Responsório II (Andante / Allegro / Andante / Allegro)
- 5 – Responsório III (Andante / Allegro / Andante / Allegro / Largo / Allegro)
- 6 – Responsório IV (Andante / Allegro / Andante / Allegro)
- 7 – Responsório V (Andante / Allegro / Andante / Allegro)
- 8 – Responsório VI (Majestoso / Allegro / Adagio / Allegro / Largo / Allegro)
- 9 – Responsório VII – Versão 1 (Andante / Allegro / Andante / Allegro)
- 10 – Responsório VII – Versão 2 (Adagio / Allegro / Andantino / Allegro / Largo / Allegro)
- 11 – Responsório VIII (Largo / Fuga / Andante / Fuga / Largo / Fuga)



# Matinas de Natal

Edição: Aluizio José Viegas e Marcelo Campos Hazan  
Fontes: OLS

João de Deus de Castro Lobo  
(1794-1832)

## 1 – Invitatório

Chri - stus na - tus est no - bis. Ve - ni-te, ad - o-re - mus.

### Allegro

**Flautas I e II**  
*ff*

**Trompas I e II em Fá**  
*ff*

**Soprano**  
*ff*  
Chri - - - stus na - - - tus est no - - - -

**Contralto**  
*ff*  
Chri - - - stus na - - - tus est no - - - -

**Tenor**  
*ff*  
Chri - - - stus na - - - tus est no - - - -

**Baixo**  
*ff*  
Chri - - - stus na - - - tus est no - - - -

**Violino I**  
*ff*

**Violino II**  
*ff*

**Violoncelo I**  
*ff*

**Violoncelo II ou Contrabaixo**  
*ff*

5

Fl

Tpa

S  
- bis, Chri - stus na - - - - tus est no - bis, Chri - - - stus

A  
- bis, Chri - stus na - - - - tus est no - bis,

T  
- bis, Chri - stus na - - - - tus est no - bis,

B  
- bis, Chri - stus na - - - - tus est no - bis,

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*p*

*p*

*p*

10

Fl  
*p* *cresc.* *f*

Tpa  
*cresc.* *f*

S  
*cresc.* *f*  
na - tus, Chri - stus na - tus est no - bis, est no - bis,

A  
*p* *cresc.* *f*  
Chri - stus na - tus, na - tus est no - bis, est no - bis,

T  
*p cresc.* *f*  
Chri - stus na - tus est no - bis, est no - bis,

B  
*p cresc.* *f*  
Chri - stus na - tus est no - - - bis,

Vln I  
*cresc.* *f*

Vln II  
*p* *cresc.* *f*

Vlc I  
*cresc.* *f*

Vlc II ou Cb  
*cresc.* *f*

15

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

na - - - tus est no - - - - bis, na-tus est no - - - -

na - - - tus est no - - - - bis, na-tus est no - - - -

na - - - tus est no - - - - bis, na-tus est no - - - -

na - - - tus est no - - - - bis, na-tus est no - - - -

**Allegro**

19

*f*

Fl

*f*

Tpa

*f*

S

- bis. Ve - ni - te, ve - ni - te ad - - o - re - - - -

A

- bis. Ve - ni - te, ve - ni - te ad - - o - re - - - -

T

- bis. Ve - ni - te, ve - ni - te ad - - o - re - - - -

B

- bis. Ve - ni - te, ve - ni - te ad - - o - re - - - -

Vln I

*f*

Vln II

*f*

Vlc I

*f*

Vlc II  
ou Cb

*f*

24

Fl

Tpa

S  
-mus, ve - ni - - - - te, ve - ni - - - - te

A  
-mus, ve - ni - - - - te, ve - ni - - - - te

T  
-mus, ve - ni - - - - te, ve - ni - - - - te

B  
-mus, ve - ni - - - - te, ve - ni - - - - te

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

29

Fl

Tpa

S  
ad - - - o - re - - - - mus. Ve - - - -

A  
ad - - - o - re - - - - mus. Ve - - - -

T  
ad - - - o - re - - - - mus. Ve - - - -

B  
ad - - - o - re - - - - mus. Ve - - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

34

Fl

Tpa

S  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

A  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

T  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

B  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

39

Fl

Tpa

S  
-mus. Ve - - - ni - - - te ad - o - re - - -

A  
-mus. Ve - - - ni - - - te ad - o - re - - -

T  
-mus. Ve - - - ni - - - te ad - o - re - - -

B  
-mus. Ve - - - ni - - - te ad - o - re - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

44

Fl  
*p* *f*

Tpa  
*p* *f*

S  
*p*  
-mus, ad - - o - - re - - mus.

A  
*p*  
-mus, ad - - o - - re - - mus.

T  
*p*  
-mus, ad - - o - - re - - mus.

B  
*p*  
-mus, ad - - o - - re - - mus.

Vln I  
*p* *f*

Vln II  
*p* *f*

Vlc I  
*p* *f*

Vlc II ou Cb  
*p* *f*

Ve-ni - te, ex-sul-te-mus Do - mi-no, ju-bi-le-mus De-o, sa-lu-ta - ri no - stro:\_\_\_ præ-oc-cu - pe - mus fa-ci-em e - jus  
in con-fes - si - o - ne,\_\_\_ et\_\_\_ in\_\_\_ psal - mis ju - bi - - - le - mus\_\_\_ e - i.\_\_\_\_\_

Do ☩, depois *Quoniam Deus*

Quo - ni - am De - us ma - gnus Do - mi - nus, et Rex ma - gnus su - per o - mnes de - os:\_\_\_  
 quo-ni-am\_\_\_ non re-pel-let Do-mi-nus ple-bem su - am: qui - a in ma-nu e - jus sunt o-mnes fi - nes ter - ræ,\_\_\_  
 et\_\_\_ al - ti - tu - di - nes mon - ti - um i - - - - pse con - spi - cit.\_\_\_\_\_

**Allegro**

50

Flute I (Fl) *f*  
 Trumpet (Tpa) *f*  
 Soprano (S) Ve - ni - te, ve - ni - te ad - - - o - re - - - -  
 Alto (A) Ve - ni - te, ve - ni - te ad - - - o - re - - - -  
 Tenor (T) Ve - ni - te, ve - ni - te ad - - - o - re - - - -  
 Bass (B) Ve - ni - te, ve - ni - te ad - - - o - re - - - -  
 Violin I (Vln I) *f*  
 Violin II (Vln II) *f*  
 Violoncello I (Vlc I) *f*  
 Violoncello II / Contrabasso (Vlc II ou Cb) *f*

55

Fl

Tpa

S  
-mus, ve - ni - - - - te, ve - ni - - - - te

A  
-mus, ve - ni - - - - te, ve - ni - - - - te

T  
-mus, ve - ni - - - - te, ve - ni - - - - te

B  
-mus, ve - ni - - - - te, ve - ni - - - - te

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

60

Fl

Tpa

S  
ad - - - o - re - - - - mus. Ve - - - -

A  
ad - - - o - re - - - - mus. Ve - - - -

T  
ad - - - o - re - - - - mus. Ve - - - -

B  
ad - - - o - re - - - - mus. Ve - - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

65

Fl

Tpa

S  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

A  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

T  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

B  
-ni - - te ad - - - o - re - mus, ad - - o - re - - - -

Vln I

Vln II

Vlc I

Vlc II ou Cb

70

Fl

Tpa

S  
-mus. Ve - - - ni - - - te ad - o - re - - -

A  
-mus. Ve - - - ni - - - te ad - o - re - - -

T  
-mus. Ve - - - ni - - - te ad - o - re - - -

B  
-mus. Ve - - - ni - - - te ad - o - re - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

75

Fl *p* *f*

Tpa *p* *f*

S *p*  
-mus, ad - - - o - - - re - - - mus.

A *p*  
-mus, ad - - - o - - - re - - - mus.

T *p*  
-mus, ad - - - o - - - re - - - mus.

B *p*  
-mus, ad - - - o - - - re - - - mus.

Vln I *p* *f*

Vln II *p* *f*

Vlc I *p* *f*

Vlc II ou Cb *p* *f*

Fim

Quo - ni - am i - psi - us est ma - re, et i - pse fe - cit il - lud, et a - ri - dam fun - da - ve - runt ma - nus e - jus: \_\_\_  
 ve - ni - te, ad - o - re - mus, et pro - ci - da - mus an - te De - um:  
 plo - re - mus co - ram Do - mi - no, qui fe - cit nos, qui - a i - pse est Do - mi - nus De - us no - ster; \_\_\_  
 nos \_\_\_ au - tem po - pu - lus e - jus, et o - ves pa - - - scu - æ \_\_\_ e - jus. \_\_\_\_\_

**Do ♯, depois *Hodie, si vocem***

Ho - di - e, si vo - cem e - jus au - di - e - ri - tis, no - li - te ob - du - ra - re cor - da ve - stra, \_\_\_  
 sic - ut in ex - a - cer - ba - ti - o - ne sec - un - dum di - em ten - ta - ti - o - nis in de - ser - to:  
 u - bi ten - ta - ve - runt me pa - tres ve - stri, \_\_\_ pro - ba - ve - runt et vi - de - runt o - - - pe - ra \_\_\_ me - a. \_\_\_\_\_

**Do ♯, depois *Quadráginta annis***

Qua - dra - gin - ta an - nis prox - i - mus fu - i ge - ne - ra - ti - o - ni hu - ic, et di - xi: Sem - per hi - er - rant \_\_\_ cor - de; \_\_\_  
 i - psi ve - ro non co - gno - ve - runt vi - as me - as: qui - bus ju - ra - vi in i - ra me - a: \_\_\_  
 Si \_\_\_ in - tro - i - bunt in re - - - qui - em \_\_\_ me - - am. \_\_\_\_\_

**Do ♯, depois *Gloria Patri***

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. \_\_\_  
 Sic - ut e - rat in prin - ci - pi - o, et nunc, \_\_\_ et sem - per, \_\_\_  
 et \_\_\_ in \_\_\_ sæ - cu - la sæ - cu - lo - - - rum. A - - - - men.

**Do ♯, depois *Christus natus est* (seguinte)**

Chri - - - - stus na - - - - tus est \_\_\_ no - - - bis. \_\_\_  
 Ve - - - - ni - te, \_\_\_ ad - - - o - re - - - - mus. \_\_\_

**Do ♯ ao Fim**

## 2 – Hino

Fontes: AHMH, MIOP, MMM

1. Je - su Red - em - ptor o - mni - um, Quem lu - cis an - te o - ri - gi - nem,  
 Pa - rem pa - ter - nae glo - ri - ae, Pa - ter su - pre - mus e - di - dit.

### Andante levado

**Trompas I e II em Fá**  
*f p f p f p*

**Soprano**  
 [Empty staff]

**Contralto**  
 [Empty staff]

**Tenor**  
 [Empty staff]

**Baixo**  
 [Empty staff]

**Violino I**  
*p f p f p f*

**Violino II**  
*p f p f p f*

**Violoncelo I**  
*f p f p f p*

**Violoncelo II ou Contrabaixo**  
*f f f*



12

**Tpa**  
*f*

**S**  
 o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -  
*f*

**A**  
 o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -  
*f*

**T**  
 o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -  
*f*

**B**  
 o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -  
*f*

**Vln I**  
*f*

**Vln II**  
*f*

**Vlc I**  
*f*

**Vlc II ou Cb**  
*f*

18

Tpa  
 S  
 A  
 T  
 B  
 Vln I  
 Vln II  
 Vlc I  
 Vlc II  
 ou Cb

ces Tu - i per or - bem ser - vu - li.  
 ces Tu - i per or - bem ser - vu - li.  
 ces Tu - i per or - bem ser - vu - li.  
 ces Tu - i per or - bem ser - vu - li.

*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*

3. Me-men - to, re - rum Con - di - tor, No - stri quod o - lim cor - po - ris,  
 Sa - cra - ta ab al - vo Vir - gi - nis Na - scen - do, for - mam sum - pse - ris.

**Andante levado**

Tpa *f p f p f p*  
 S  
 A  
 T  
 B  
 Vln I *p f p f p f* *tr*  
 Vln II *p f p f p f*  
 Vlc I *f p f p f p*  
 Vlc II ou Cb *f f f*

29

*p*

*p*

*sottof*

*p*

*f*

4. Te - sta - tur hoc præ - sens di - es, Cur - rens per an - ni

*p*

*f*

4. Te - sta - tur hoc præ - sens di - es, Cur - rens per an - ni

*p*

*f*

4. Te - sta - tur hoc præ - sens di - es, Cur - rens per an - ni

*p*

*f*

4. Te - sta - tur hoc præ - sens di - es, Cur - rens per an - ni

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

35

**Tpa**  
*f*

**S**  
 cir - cu - lum, cur - rens per an - ni cir - cu - lum, Quod so - lus e si - nu Pa - - -  
*f*

**A**  
 cir - cu - lum, cur - rens per an - ni cir - cu - lum, Quod so - lus e si - nu Pa - - -  
*f*

**T**  
 cir - cu - lum, cur - rens per an - ni cir - cu - lum, Quod so - lus e si - nu Pa - - -  
*f*

**B**  
 cir - cu - lum, cur - rens per an - ni cir - cu - lum, Quod so - lus e si - nu Pa - - -  
*f*

**Vln I**  
*f*

**Vln II**  
*f*

**Vlc I**  
*f*

**Vlc II ou Cb**  
*f*

41

**Tpa**  
*p*

**S**  
 tris Mun - di sa - lus ad - ve - ne - ris.

**A**  
*p*  
 tris Mun - di sa - lus ad - ve - ne - ris.

**T**  
*p*  
 tris Mun - di sa - lus ad - ve - ne - ris.

**B**  
*p*  
 tris Mun - di sa - lus ad - ve - ne - ris.

**Vln I**  
*p*

**Vln II**  
*p*

**Vlc I**  
*p*

**Vlc II ou Cb**  
*p*

5. Hunc as - tra, tel - lus, æ - quo - ra, Hunc o - mne quod cæ - lo sub - est.  
 Sa - - - lu - tis au - cto - rem no - væ No - vo sa - lu - tat can - ti - co.

**Andante levado**

Tpa *f p f p f p*  
 S  
 A  
 T  
 B  
 Vln I *p f p f p f*  
 Vln II *p f p f p f*  
 Vlc I *f p f p f p*  
 Vlc II ou Cb *f f f*

52

*p*

*p*

*sotto f*

*p*

*f*

S  
6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

*p*

*f*

A  
6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

*p*

*f*

T  
6. Et nos be - a - ta quos sa - cri Ri - ga - vit un - da

*p*

*f*

B  
6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

*p*

*f*

Vln I

*p*

*f*

Vln II

*p*

*f*

Vlc I

*p*

*f*

Vlc II  
ou Cb

*p*

*f*

58

Tpa

S

san - gui-nis, ri - ga - vit un - da san - gui-nis, Na - ta - lis ob di - em tu - - -

A

san - gui-nis, ri - ga - vit un - da san - gui-nis, Na - ta - lis ob di - em tu - - -

T

san - gui-nis, ri - ga - vit un - da san - gui-nis, Na - ta - lis ob di - em tu - - -

B

san - gui-nis, ri - ga - vit un - da san - gui-nis, Na - ta - lis ob di - em tu - - -

Vln I

Vln II

Vlc I

Vlc II ou Cb

Detailed description of the musical score for page 58: The score is for a choral and instrumental ensemble. It features five vocal parts (Tuba, Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Violin II, Violoncello I, and Violoncello II/Contrabass). The music is in the key of D major (two sharps) and 4/4 time. The vocal parts have lyrics in Portuguese. The instrumental parts provide accompaniment. The score is marked with a forte (f) dynamic. The page number 58 is in a box at the top left.

64

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

8

7. Je - su, ti - bi sit glo - ri - a, Qui na - tus es de Vir - gi - ne,

8

Cum Pa - tre et al - mo Spi - ri - tu, In sem - pi - ter - na sæ - cu - la. A - - - men.

### 3 – Responsório I

Fonte: OLS

**Responso  
Majestoso**

The musical score is arranged in a system with the following parts from top to bottom:

- Flautas I e II:** Treble clef, key signature of two sharps (F# and C#), common time (C). Starts with a forte (*f*) dynamic. Features a complex rhythmic pattern with many sixteenth notes.
- Trompas I e II em Fá:** Treble clef, key signature of two sharps, common time. Starts with a forte (*f*) dynamic. Features a simpler rhythmic pattern with eighth notes.
- Soprano:** Treble clef, key signature of two sharps, common time. Enters in the third measure with the lyrics "Ho - di - e no - bis cae -".
- Contralto:** Treble clef, key signature of two sharps, common time. Enters in the third measure with the lyrics "Ho - di - e no - bis cae -".
- Tenor:** Treble clef, key signature of two sharps, common time. Enters in the third measure with the lyrics "Ho - di - e no - bis cae -".
- Baixo:** Bass clef, key signature of two sharps, common time. Enters in the third measure with the lyrics "Ho - di - e no - bis cae -".
- Violino I:** Treble clef, key signature of two sharps, common time. Starts with a forte (*f*) dynamic. Features a complex rhythmic pattern.
- Violino II:** Treble clef, key signature of two sharps, common time. Starts with a forte (*f*) dynamic. Features a complex rhythmic pattern.
- Violoncelo I:** Bass clef, key signature of two sharps, common time. Starts with a forte (*f*) dynamic. Features a complex rhythmic pattern.
- Violoncelo II ou Contrabaixo:** Bass clef, key signature of two sharps, common time. Starts with a forte (*f*) dynamic. Features a complex rhythmic pattern.



8

Fl

Tpa

S  
per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

A  
per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

T  
per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

B  
per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

11

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

ut ho - mi-nem per - di-tum ad cæ - le - sti - a re - gna re - vo -

ut ho - mi-nem per - di-tum ad cæ - le - sti - a re - gna re - vo -

ut ho - mi-nem per - di-tum ad cæ - le - sti - a re - gna re - vo -

ut ho - mi-nem per - di-tum ad cæ - le - sti - a re - gna re - vo -

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

14

Fl *p* *f*

Tpa *p* *f*

S *p* *f*  
ca - - - - - ret, re - vo - ca - - - - - ret:

A *p* *f*  
ca - - - - - ret, re - vo - ca - - - - - ret:

T *p* *f*  
ca - - - - - ret, re - vo - ca - - - - - ret:

B *p* *f*  
ca - - - - - ret, re - vo - ca - - - - - ret:

Vln I *p* *f*

Vln II *p* *f*

Vlc I *p* *f*

Vlc II ou Cb *p* *f*

**Presa**  
**Allegro**

18

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*f*

Gau - det ex - er - ci - tus An - ge - lo - rum, gau - det ex - er - ci - tus

Gau - det ex - er - ci - tus An - ge - lo - rum, gau - det ex - er - ci - tus

Gau - det ex - er - ci - tus An - ge - lo - rum, gau - det ex - er - ci - tus

Gau - det ex - er - ci - tus An - ge - lo - rum, gau - det ex - er - ci - tus

Gau - det ex - er - ci - tus An - ge - lo - rum, gau - det ex - er - ci - tus

*f*

*f*

*f*

*f*

*f*

24

Fl

Tpa

S  
An - ge - lo - rum: qui - a sa - - - lus æ - ter - na

A  
An - ge - lo - rum: qui - a sa - - - lus æ - ter - na

T  
An - ge - lo - rum: qui - a sa - - - lus æ - ter - na

B  
An - ge - lo - rum: qui - a sa - - - lus æ - ter - na

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

30

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

hu - ma - no ge - ne - ri, qui - a sa - lus æ - - - ter - na,

hu - ma - no ge - ne - ri, qui - a sa - lus æ - - - ter - na,

hu - ma - no ge - ne - ri,

hu - ma - no ge - ne - ri,

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

37

Fl

Tpa

S  
hu - ma - no ge - ne - ri ap - pa - ru-it. Gau-det ex - er - ci-tus

A  
hu - ma - no ge - ne - ri ap - pa - ru-it. Gau-det ex - er - ci-tus

T  
Gau-det ex - er - ci-tus

B  
Gau-det ex - er - ci-tus

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

44

Fl

*ff*

Tpa

*ff*

S

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

A

*ff*

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

T

*ff*

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

B

*ff*

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

Vln I

*ff*

Vln II

*ff*

Vlc I

*ff*

Vlc II  
ou Cb

*ff*

50

Fl

*p*

Tpa

S

*p*

qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

A

*p*

qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

T

*p*

qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

B

*p*

qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

Vln I

*pizz.*

*p*

Vln II

*pizz.*

*p*

Vlc I

*pizz.*

*p*

Vlc II  
ou Cb

*pizz.*

*p*

58

Fl

Tpa

S  
ap - pa - ru - it, ap - pa - ru - it,

A  
ap - pa - ru - it, ap - pa - ru - it,

T  
ap - pa - ru - it, ap - pa - ru - it,

B  
ap - pa - ru - it, ap - pa - ru - it,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

65

Fl

Tpa

S  
ap - pa - ru - it.

A  
ap - pa - ru - it.

T  
ap - pa - ru - it.

B  
ap - pa - ru - it.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**Fim**

Verso  
Andante

72

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

76

Fl

Tpa

S  
Glo - ri - a in ex - cel - sis De - o, glo - ri - a

A  
Glo - ri - a in ex - cel - sis De - o, glo - ri - a

T  
Glo - ri - a in ex - cel - sis De - o, glo - ri - a

B  
Glo - ri - a in ex - cel - sis De - o, glo - ri - a

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

80

Fl

Tpa

S  
in ex - cel - sis De - o,

A  
in ex - cel - sis De - o,

T  
8  
in ex - cel - sis De - o,

B  
in ex - cel - sis De - o,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

85

Fl

Tpa

S  
et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, bo-næ vo-lun-ta-tis,

A  
et in ter-ra pax ho-mi-ni-bus bo-næ vo-lun-ta-tis, bo-næ vo-lun-ta-tis,

T  
bo-næ vo-lun-ta-tis, bo-næ vo-lun-ta-tis,

B  
bo-næ vo-lun-ta-tis, bo-næ vo-lun-ta-tis,

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

91

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

**D.C. Allegro, depois Gloria Patri**

**Gloria Patri**  
**Adagio**

98

Fl  
*p*

Tpa

S  
*p*  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

A  
*p*  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

T  
*p*  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

B  
*p*  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II ou Cb  
*p*

**D.C. Allegro ao Fim**

## 4 – Responsório II

Fonte: OLS

**Responso  
Andante**

The musical score is for a piece titled "4 – Responsório II" in the "Responso Andante" style. It is written for a full orchestra and choir. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of the following parts:

- Flautas I e II:** The first staff, starting with a forte (*f*) dynamic and moving to piano (*p*) later in the piece.
- Trompas I e II em Fá:** The second staff, starting with a forte (*f*) dynamic.
- Soprano:** The third staff, currently silent.
- Contralto:** The fourth staff, currently silent.
- Tenor:** The fifth staff, currently silent.
- Baixo:** The sixth staff, currently silent.
- Violino I:** The seventh staff, starting with a forte (*f*) dynamic and moving to piano (*p*) later.
- Violino II:** The eighth staff, starting with a forte (*f*) dynamic and moving to piano (*p*) later.
- Violoncelo I:** The ninth staff, starting with a forte (*f*) dynamic and moving to piano (*p*) later.
- Violoncelo II ou Contrabaixo:** The tenth staff, starting with a forte (*f*) dynamic and moving to piano (*p*) later.





15

Fl

Tpa

S  
cæ - lo, pax — ve - ra, — pax — ve - ra, pax — ve - ra — de - scen - dit.

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

20

Fl

Tpa

S  
Ho - - - di-e no - bis de cae - lo pax ve - ra de - scen - - - -

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p*

*p*

*p*

*p*

25

Fl

Tpa

S  
dit pax ve - ra pax ve - ra, pax

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

30

F1

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

ve - ra - de - scen - - - dit.

*f*

*f*

*f*

*f*

34

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Detailed description: This page of a musical score, numbered 34, features eight staves. The top six staves are for vocal parts: Flute I (Fl), Percussion (Tpa), Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom two staves are for string parts: Violin I (Vln I), Violin II (Vln II), Viola I (Vlc I), and Viola II or Contrabass (Vlc II ou Cb). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by horizontal lines. The string parts are active, with Violin I and II playing melodic lines with slurs and accents, and the violas playing a steady accompaniment.

37

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*f*

*f*

*f*

*f*

*f*

41

Fl

Tpa

S  
Ho - di-e, ho - di-e no - bis de cae - lo pax ve - - -

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

46

Fl

Tpa

S  
- ra, de - scen - - - - - dit pax ve - - -

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

51

Fl

Tpa

S  
-ra. Ho - di - e no - bis, ho-di-e no - bis de

A

T

B

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

56

Fl

*p*

Tpa

S

cæ - lo pax — ve - ra — pax — ve - ra, pax — ve - ra — de - scen - - - -

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

61

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*tr*

66

Fl

Tpa

S  
-dit, pax ve - - - ra de - scen - - - -

A

T

B

Vln I  
*f*

Vln II  
*f*

Vlc I  
*f*

Vlc II  
ou Cb  
*f*

69

Fl

Tpa

S  
- - - - - dit, pax ve - ra de-

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

73

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*f*

*f*

*f*

*f*

-scen - - - - - dit:

*tr*

**Presa**  
**Allegro**

77

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

83

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p*

Ho - di - e per to - tum mun - dum me -

*p*

Ho - di - e per to - tum mun - dum me -

*p*

Ho - di - e per to - tum mun - dum me -

*p*

Ho - di - e per to - tum mun - dum me -

Detailed description of the musical score: The score is for page 83 of a musical work. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violins I and II, Violas I and II/Cello). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts enter at measure 83 with the lyrics 'Ho - di - e per to - tum mun - dum me -'. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth notes. The flute and trumpet parts have rests for the first two measures before entering.

90

Fl

Tpa

S  
- li - flui fa - cti sunt cæ - li, per to - tum mun - dum fa - cti sunt cæ -

A  
- li - flui fa - cti sunt cæ - li, per to - tum mun - dum fa - cti sunt cæ -

T  
- li - flui fa - cti sunt cæ - li, per to - tum mun - dum fa - cti sunt cæ -

B  
- li - flui fa - cti sunt cæ - li, per to - tum mun - dum fa - cti sunt cæ -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

97

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

- - - li, per to - tum mun - dum fa -

- - - li, per to - tum mun - dum fa -

- - - li, per to - tum mun - dum fa -

- - - li, per to - tum mun - dum fa -

105

Fl

Tpa

S  
-cti sunt caeli, per totum mundum facti sunt

A  
-cti sunt caeli, per totum mundum facti sunt

T  
-cti sunt caeli, per totum mundum facti sunt

B  
-cti sunt caeli, per totum mundum facti sunt

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

114

Fl

Tpa

S  
cæ - li — fa - cti sunt.

A  
cæ - li fa - cti sunt.

T  
cæ - li fa - cti sunt.

B  
cæ - li fa - cti sunt.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

123

Fl

Tpa

S  
*p*  
 Ho - di - e per to - tum mun - dum me - - - li - flui

A  
*p*  
 Ho - di - e per to - tum mun - dum me - - - li - flui

T  
*p*  
 Ho - di - e per to - tum mun - dum me - - - li - flui

B  
*p*  
 Ho - di - e per to - tum mun - dum me - - - li - flui

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
 ou Cb  
*p*



**Verso**  
**Andante**

137

Fl

Tpa

S  
Ho - di - e il - lu - xit no - bis di - es red - em pti - o - nis no - væ,

A  
Ho - di - e il - lu - xit no - bis di - es red - em pti - o - nis no - væ,

T  
Ho - di - e il - lu - xit no - bis

B  
Ho - di - e il - lu - xit no - bis

Vln I

Vln II

Vlc I

Vlc II ou Cb

143

Fl

Tpa

S  
re - pa-ra-ti - o - nis an - - ti - quæ fe - li - ci - ta - tis æ - ter - næ, æ -

A  
re - pa-ra-ti - o - nis an - - ti - quæ fe - li - ci - ta - tis æ - ter - næ, æ -

T  
re - pa-ra-ti - o - nis an - - ti - quæ fe - li - ci - ta - tis

B  
re - pa-ra-ti - o - nis an - - ti - quæ fe - li - ci - ta - tis

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

150

Fl

Tpa

S  
-ter - næ, æ - ter - næ.

A  
-ter - næ, æ - ter - næ.

T  
æ - ter - næ.

B  
æ - ter - næ.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Detailed description: This page of a musical score for a Christmas Matins (Responsory II) features a variety of instruments and voices. The Flute (Fl) part begins at measure 150 with a complex rhythmic pattern of eighth and sixteenth notes, including triplets and slurs. The Trumpet (Tpa) part is mostly silent, with a final chord at the end. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics '-ter - næ, æ - ter - næ.' in a simple, homophonic setting. The string section (Violins I and II, Violas I and II/Cellos) provides a harmonic and rhythmic accompaniment, with Violins I and II playing more active melodic lines and the lower strings providing a steady bass line.

D.C. Allegro ao Fim

## 5 – Responsório III

Fonte: OLS

**Responso**  
**Andante**

Flautas I e II

Trompas I e II em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Violoncelo I

Violoncelo II ou Contrabaixo

*f*

*f*

*f*

*f*

6

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Detailed description: This page of a musical score is for the fifth part of a Christmas Matins Responsory. It features a Flute I part with a melodic line starting at measure 6, marked with a circled '6'. The flute part includes several sixteenth-note passages and rests. The Percussion (Tpa), Soprano (S), Alto (A), Tenor (T), and Bass (B) parts are currently silent, indicated by horizontal lines with bar rests. The Violin I (Vln I) and Violin II (Vln II) parts play a rhythmic accompaniment of eighth notes, with some melodic movement in the second violin. The Violin I and Violin II parts are bracketed together. The Violoncello I (Vlc I) and Violoncello II or Contrabass (Vlc II ou Cb) parts play a steady eighth-note accompaniment.

11

Fl

Tpa

S *f*  
 Quem vi - di - stis pa - sto - - -

A *f*  
 Quem vi - di - stis pa - sto - - -

T *f*  
 Quem vi - di - stis pa - sto - - -

B *f*  
 Quem vi - di - stis pa - sto - - -

Vln I

Vln II

Vlc I

Vlc II  
 ou Cb

17

Fl

Tpa

S  
res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

A  
res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

T  
res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

B  
res? pa - sto - res, pa - sto - res?

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

The musical score is for a section of a Christmas Matins Responsory. It features a flute part starting at measure 17 with a melodic line and a final cadence. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?'. The instrumental parts (Violins I and II, Violas I and II/Cello) provide accompaniment with various rhythmic patterns and dynamics.

22

*f*

Fl

Tpa

*f*

S

Di - ci-te, di - ci-te, an - nun - ti - a - te no - - -

*f*

A

Di - ci-te, di - ci-te, an - nun - ti - a - te no - - -

*f*

T

Di - ci-te, di - ci-te, an - nun - ti - a - te no - - -

*f*

B

Di - ci-te, di - ci-te, an - nun - ti - a - te no - - -

*f*

Vln I

*f*

Vln II

*f*

Vlc I

*f*

Vlc II  
ou Cb

*f*

26

Fl

Tpa

S  
bis quis in ter - - - ris ap - pa - ru - - - it?

A  
bis quis in ter - - - ris ap - pa - ru - - - it?

T  
8 bis quis in ter - - - ris ap - pa - ru - - - it?

B  
bis quis in ter - - - ris ap - pa - ru - - - it?

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**Presa**  
**Allegro**

30

*f*

Fl

*f*

Tpa

*f*

S

Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge-

A

Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge-

T

Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge-

B

Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge-

Vln I

*f*

Vln II

*f*

Vlc I

*f*

Vlc II  
ou Cb

*f*

37

Fl

Tpa

S  
lo - rum col - lau - dan - tes, lau-dan-tes Do - mi num, col - - lau - dan - tes,

A  
lo - rum col - lau - dan - tes, lau-dan-tes Do - mi num, col - - lau - dan - tes,

T  
8 lo - rum col - lau - dan - tes, col - - lau - dan - tes,

B  
lo - rum col - lau - dan - tes, col - - lau - dan - tes,

Vln I  
p

Vln II  
p

Vlc I  
p

Vlc II ou Cb  
p

44

Fl

Tpa

S  
 lau-dan-tes Do - mi - num. Na - tum vi - di-mus et cho-ros An-ge - lo - rum

A  
 lau-dan-tes Do - mi - num. Na - tum vi - di-mus et cho-ros An-ge - lo - rum

T  
 Na - tum vi - di-mus et cho-ros An-ge - lo - rum

B  
 Na - tum vi - di-mus et cho-ros An-ge - lo - rum

Vln I

Vln II

Vlc I

Vlc II  
 ou Cb

*f*

51

Fl

Tpa

S  
col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

A  
col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

T  
col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

B  
col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Fim

**Verso**  
**Andante**

58

*p*

Fl

Tpa

*Duo*  
*p*

S  
Di - ci - te, — quid - nam — vi - di - stis? et — an - nun ti - a - te —

*Duo*  
*p*

A  
Di - ci - te, — quid - nam — vi - di - stis? et — an - nun ti - a - te —

T

B

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

63

Fl

Tpa

S  
Chri - sti na-ti-vi - ta - tem, — na - ti - vita - tem, Chri - sti na-ti - vi - ta - tem.

A  
Chri - sti na-ti-vi - ta - tem, — na - ti - vita - tem, Chri - sti na-ti - vi - ta - tem.

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**D.C. Allegro, depois Gloria Patri**

### Gloria Patri

Largo

69

Fl

Tpa

S  
Glo - ri - a Pa - tri, et Fi - li-o, et Spi - ri - tu - i San -

A  
Glo - ri - a Pa - tri, et Fi - li-o, et Spi - ri - tu - i San -

T  
Glo - ri - a Pa - tri, et Fi - li-o, et Spi - ri - tu - i San -

B  
Glo - ri - a Pa - tri, et Fi - li-o, et Spi - ri - tu - i San -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

73

Fl

Tpa

S  
cto, et Spi - ri - tu - i San - cto.

A  
cto, et Spi - ri - tu - i San - cto.

T  
cto, et Spi - ri - tu - i San - cto.

B  
cto, et Spi - ri - tu - i San - cto.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

D.C. Allegro ao Fim

## 6 – Responsório IV

Fonte: OLS

### Responso Andante

The musical score is for a piece titled "Responso Andante". It is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Andante". The score is arranged for a chamber ensemble consisting of Flautas I e II, Trompas I e II em Fá, Violino I, Violino II, Violoncello I, and Violoncello II ou Contrabaixo. The vocal parts (Soprano, Contralto, Tenor, Baixo) are present but contain only rests throughout the piece. The woodwind and string parts begin with a forte (*f*) dynamic. The Flautas and Trompas play sustained chords. The Violino I part features a melodic line with slurs and accents, while the Violino II, Violoncello I, and Violoncello II/Contrabaixo parts provide a rhythmic accompaniment with eighth-note patterns.

Flautas I e II

Trompas I e II em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Violoncello I

Violoncello II ou Contrabaixo

The musical score is arranged in a system with ten staves. The top four staves are for vocal parts: Flute (Fl), Trumpet (Tpa), Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom six staves are for the string ensemble: Violin I (Vln I), Violin II (Vln II), Violoncello I (Vlc I), and Violoncello II / Contrabasso (Vlc II ou Cb). The Flute part begins with a measure number '5' in a box. The key signature is one flat (B-flat). The Flute part consists of a series of chords and rests. The Trumpet part has a long rest followed by a chord. The vocal parts (S, A, T, B) have long rests. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Violoncello I and II parts play a rhythmic accompaniment of eighth notes.

9

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

O ma - gnum my -

*p*

O ma - gnum my -

*tr*

*p*

*p*

*p*

*p*

14

Fl

Tpa

S  
- ste - ri um et ad - mi - ra - bi - le Sa - cra - men - tum, Sa - cra -

A  
- ste - ri um et ad - mi - ra - bi - le Sa - cra - men - tum, Sa - cra -

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

19

Fl

Tpa

S  
-men - tum, et ad-mi - ra - bi - le Sa cra - men - - - tum, ut a - ni - ma - li - a

A  
-men - tum, et ad-mi - ra - bi - le Sa cra - men - - - tum, ut a - ni - ma - li - a

T  
ut a - ni - ma - li - a

B  
ut a - ni - ma - li - a

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

24

Fl

Tpa

S  
vi - - - de - runt Do - mi-num, ut a - ni - ma - li - a

A  
vi - - - de - runt Do - mi-num, ut a - ni - ma - li - a

T  
vi - - - de - runt Do - mi-num, ut a - ni - ma - li - a

B  
vi - - - de - runt Do - mi-num, ut a - ni - ma - li - a

Vln I

Vln II

Vlc I

Vlc II ou Cb

28

Fl

Tpa

S  
vi - de - runt Do - mi-num, vi - - - de - runt Do - mi num

A  
vi - de - runt Do - mi-num, vi - - - de - runt Do - mi num

T  
vi - de - runt Do - mi-num, vi - - - de - runt Do - mi num

B  
vi - de - runt Do - mi-num, vi - - - de - runt Do - mi num

Vln I

Vln II

Vlc I

Vlc II  
ou Cb



37

F1

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*f* *p* *f* *f* *f* *f* *f* *f*

-se - pi - o, ja - - - - cen - tem in præ - se - pi - o,

-se - pi - o, ja - - - - cen - tem in præ - se - pi - o,

-se - pi - o, ja - - - - cen - tem in præ - se - pi - o,

-se - pi - o, ja - - - - cen - tem in præ - se - pi - o,

42

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

ja - - - cen - tem in prae - se - pi-o,

ja - - - cen - tem in prae - se - pi-o,

ja - - - cen - tem in prae - se - pi-o,

ja - - - cen - tem in prae - se - pi-o,

46

Fl  
*f*

Tpa  
*f*

S  
*f*  
ja - - - - - cen - tem in præ - se - pi - o.

A  
*f*  
ja - - - - - cen - tem in præ - se - pi - o.

T  
*f*  
ja - - - - - cen - tem in præ - se - pi - o.

B  
*f*  
ja - - - - - cen - tem in præ - se - pi - o.

Vln I  
*f*

Vln II  
*f*

Vlc I  
*f*

Vlc II ou Cb  
*f*

**50 Presa Allegro**

Fl  
*p* *f*

Tpa  
*p*

S  
*p* *f*  
Be - - a - - - ta Vir - go cu - jus vi - - - sce -

A  
*p* *f*  
Be - - a - - - ta Vir - go cu - jus vi - - - sce -

T  
*p* *f*  
Be - - a - - - ta Vir - go cu - jus vi - - - sce -

B  
*p* *f*  
Be - - a - - - ta Vir - go cu - jus vi - - - sce -

Vln I  
*p* *f*

Vln II  
*p* *f*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

58

Fl

Tpa

S  
-ra, be - - - a - - - - ta Vir - - - go cu -

A  
-ra, be - - - a - - - - ta Vir - - - go cu -

T  
-ra, be - - - a - - - - ta Vir - - - go cu -

B  
-ra, be - - - a - - - - ta Vir - - - go cu -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

64

Fl

Tpa

S  
- - jus vi - sce - ra me - ru - e - - - runt por -

A  
- - jus vi - sce - ra me - ru - e - - - runt por -

T  
- - jus vi - sce - ra me - ru - e - - - runt por -

B  
- - jus vi - sce - ra me - ru - e - - - runt por -

Vln I

Vln II

Vlc I

Vlc II ou Cb

70

Fl

Tpa

S  
-ta - re Do - - - mi - num Chri - - - stum,

A  
-ta - re Do - - - mi - num Chri - - - stum,

T  
-ta - re Do - - - mi - num Chri - - - stum,

B  
-ta - re Do - - - mi - num Chri - - - stum,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**76 Più mosso**

The score is for a section titled "76 Più mosso". It features the following parts:

- Flute I (Fl):** Starts with a piano (*p*) dynamic, playing a series of chords. A dotted line indicates a breath mark. The dynamic changes to forte (*f*) later in the piece.
- Trumpet (Tpa):** Plays a series of sustained notes with a piano (*p*) dynamic.
- Vocalists (Soprano, Alto, Tenor, Bass):** Sing the lyrics: "me - - - ru - - - e - - - runt por - ta - re Do - mi - num Chri -". The vocal lines start with a piano (*p*) dynamic and change to forte (*f*) for the latter part of the phrase.
- Violin I (Vln I) and Violin II (Vln II):** Violin I starts with a piano (*p*) dynamic and changes to forte (*f*). Violin II also starts with a piano (*p*) dynamic and changes to forte (*f*).
- Viola I (Vlc I):** Plays a series of sustained notes with a piano (*p*) dynamic.
- Viola II/Cello (Vlc II ou Cb):** Plays a series of sustained notes with a piano (*p*) dynamic.

84

Fl

Tpa

S  
-stum, me - - - - ru - - - e - - - runt por -

A  
-stum, me - - - - ru - - - e - - - runt por -

T  
-num, me - - - - ru - - - e - - - runt por -

B  
-num, me - - - - ru - - - e - - - runt por -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p* *f*

90

Fl

Tpa

S  
- ta - re Do - mi-num Chri - - - stum.

A  
- ta - re Do - mi-num Chri - - - stum.

T  
- ta - re Do - mi-num Chri - - - stum.

B  
- ta - re Do - mi-num Chri - - - stum.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Fim

95 Verso  
Andante

Fl

Tpa

S

A

T  
*Solo*  
*p*  
A - ve, Ma - ri - a, gra - ti - a ple - - - na:

B

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

99

Fl

Tpa

S

A

T  
Do - - mi - nus te - cum, gra - ti - a ple - na, Do-mi - nus

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Detailed description: This page of a musical score, numbered 99, features eight staves. The top staff is for Flute I (Fl), showing a melodic line with various ornaments and slurs. The second staff is for Trumpet (Tpa), which is currently silent. The third and fourth staves are for Saxophone (S) and Alto Saxophone (A), also silent. The fifth staff is for Tenor (T), with the lyrics 'Do - - mi - nus te - cum, gra - ti - a ple - na, Do-mi - nus' written below the notes. The sixth staff is for Bass (B), which is silent. The bottom four staves are for strings: Violin I (Vln I), Violin II (Vln II), Viola I (Vlc I), and Viola II/Cello (Vlc II ou Cb). The string parts consist of rhythmic patterns and sustained notes.

104

Fl

Tpa

S

A

T  
te - - cum, Do - mi-nus te - cum.

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**D.C. Allegro ao Fim**

### 7 – Responsório V

Fonte: OLS

#### Responso Andante

The musical score is for a piece titled "Responso Andante" by João de Deus de Castro Lobo. It is arranged for a chamber ensemble and includes the following parts:

- Flautas I e II:** Flutes I and II, playing a melodic line with a dynamic marking of *f*.
- Trompas I e II em Fá:** Trumpets I and II in F, playing a harmonic accompaniment with a dynamic marking of *f*.
- Soprano:** Soprano voice part, currently silent.
- Contralto:** Contralto voice part, currently silent.
- Tenor:** Tenor voice part, currently silent.
- Baixo:** Baixo (Bass) voice part, currently silent.
- Violino I:** Violin I, playing a complex melodic line with a dynamic marking of *f*.
- Violino II:** Violin II, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Violoncelo I:** Cello I, playing a rhythmic accompaniment with a dynamic marking of *f*.
- Violoncelo II ou Contrabaixo:** Cello II or Double Bass, playing a rhythmic accompaniment with a dynamic marking of *f*.

The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The dynamics are consistently marked as *f* (forte).

5

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

10

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*Solo*  
*p*

Be - - - a - ta, be - a - ta De - i ge - ni - trix, be - a - ta, be - a - ta

*p*

*p*

*p*

*p*

16

Fl

Tpa

S  
De - i ge - ni - trix. — Ma - ri - a cu - jus vi - sce - ra, in - ta - cta, in -

A  
Ma - ri - a cu - jus vi - sce - ra,

T  
Ma - ri - a cu - jus vi - sce - ra,

B  
Ma - ri - a cu - jus vi - sce - ra,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p*

*Tutti*  
*p*

*Solo*

*tr*

*p*

*p*

*p*

*p*

21

Fl

Tpa

S  
- ta - cta, in - ta - - - - - - - - - - - - - - - cta per - - - ma-

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

25

*f*

*f*

*Tutti*  
*f*

S  
-nent, cu - jus vi - sce - ra in - ta - cta, in - ta - cta per - - - - -

A  
*f*  
cu - jus vi - sce - ra in - ta - - - - cta in - ta - - - - cta

T  
*f*  
cu - jus vi - sce - ra in - ta - cta, in - ta - cta per - - - - -

B  
*f*  
cu - jus vi - sce - ra in - ta - - - - cta in - ta - - - - cta

Vln I  
*f*

Vln II  
*f*

Vlc I  
*f*

Vlc II  
ou Cb  
*f*

28

Fl

Tpa

S  
- - - - ma - nent, in - ta - - - cta \_\_\_\_\_ per - ma - nent.

A  
per - - - - ma - nent, in - ta - - - cta per - ma - nent.

T  
- - - - ma - nent, in - ta - - - cta per - ma - nent.

B  
per - - - - ma - nent, in - ta - - - cta per - ma - nent.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

32

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Be - a - ta De - i ge - ni - trix

Be - a - ta De - i ge - ni - trix

*pizz.*

*arco*

*pizz.*

*pizz.*

*arco*

*pizz.*

*pizz.*

*arco*

*pizz.*

*pizz.*

*arco*

*pizz.*



43

Fl

Tpa

S  
-ta - cta, in - ta - cta, in - ta - cta per - ma - nent:

A  
-ta - cta, in - ta - cta, in - ta - cta per - ma - nent:

T  
-ta - cta, in - ta - cta, in - ta - cta per - ma - nent:

B  
-ta - cta, in - ta - cta, in - ta - cta per - ma - nent:

Vln I

Vln II

Vlc I

Vlc II ou Cb

**48** Presa  
Allegro

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*pizz.*

*p*

*pizz.*

*p*

*pizz.*

*p*

52

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

56

Fl *p*

Tpa *p*

S *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln I *p*

Vln II *arco*  
*p*

Vlc I *arco*  
*p*

Vlc II ou Cb *arco*  
*p*

60

Fl

Tpa

S  
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A  
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T  
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B  
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

64

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

*p*

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

*p*

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

*p*

*p*

68

*p* *f* *p* *f*

F1

*p* *f* *p* *f*

Tpa

*p*

S

*p* *f* *p* *f*

ho - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A

*p* *f* *p* *f*

ho - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T

*p* *f* *p* *f*

ho - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B

*p* *f* *p* *f*

ho - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln I

*p* *f* *p* *f*

Vln II

*p* *f* *p* *f*

Vlc I

*p* *f* *p* *f*

Vlc II ou Cb

*p* *f* *p* *f*

72

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

76

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

80

F1 *p*

Tpa *p*

S *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B *p*  
 Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln I *p*

Vln II *p*

Vlc I *p*

Vlc II ou Cb *p*



Verso  
Largo 88

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*p*

*p*

*p*

91

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*Solo*  
*p*

Be - a - ta - quæ - cre - di - dit, be - a - ta - quæ - cre - di - dit, be -

*tr*  
*p*

*p*

*p*

*p*

*p*

Detailed description: This page of a musical score, numbered 91, is set in a key with two flats (B-flat and E-flat) and a common time signature. The score includes staves for Flute (Fl), Trompa (Tpa), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln I), Violin II (Vln II), Violoncello I (Vlc I), and Violoncello II or Contrabasso (Vlc II ou Cb). The vocal soloist (Tenor) begins with a 'Solo' marking and a piano (*p*) dynamic, performing a melodic line with lyrics: 'Be - a - ta - quæ - cre - di - dit, be - a - ta - quæ - cre - di - dit, be -'. The instrumental parts include a Violin I part with a trill (*tr*) and a piano (*p*) dynamic, a Violin II part with a piano (*p*) dynamic, and two Violoncello parts, both marked with a piano (*p*) dynamic. The score is divided into measures by vertical bar lines.

96

Fl

Tpa

S

A

T  
 - a - ta quæ cre - di - dit quo-ni - am, quo-ni - am per fa - cta sunt

B

Vln I

Vln II

Vlc I

Vlc II  
 ou Cb

101

Fl

Tpa

S

A

T  
o - mni - a qui di - cta sunt e - ia Do - - - mi -

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

105

Fl

Tpa

S

A

T  
-no, qui di - cta sunt e - ia Do - mi - no

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

110

Fl

Tpa

S

A

T  
 quæ di - cta sunt e - ia Do - - - mi - no.

B

Vln I

Vln II

Vlc I

Vlc II  
 ou Cb

**D.C. Allegro ao Fim**

## 8 – Responsório VI

Fonte: OLS

### Responso Majestoso

The musical score is arranged in a standard orchestral format with vocal parts. It begins with a 3/4 time signature. The woodwind section (Flautas I e II and Trompas I e II em Fá) plays a rhythmic pattern of eighth notes, marked with a forte (*f*) dynamic. The vocal parts (Soprano, Contralto, Tenor, Baixo) enter in the third measure with a piano (*p*) dynamic, singing the Latin text: "San cta et im-ma-cu - la - ta". The string section (Violino I, Violino II, Violoncelo I, Violoncelo II ou Contrabaixo) provides harmonic support, starting with a forte (*f*) dynamic and transitioning to piano (*p*) during the vocal entries. The score concludes with a final forte (*f*) dynamic for the strings.

6

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

vir - gi - ni - tas,

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

11

F1

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*f*

*p*

qui - bus te lau - di bus, qui - bus te

qui - bus te lau - di bus, qui - bus te

qui - bus te lau - di bus, qui - bus te

qui - bus te lau - di bus, qui - bus te

qui - bus te lau - di bus, qui - bus te

qui - bus te lau - di bus, qui - bus te

*f*

*p*

*f*

*p*

*f*

*p*

15

Fl

Tpa

S  
lau - di - bus ef - fe - ram, ne - - - - sci - o.

A  
lau - di - bus ef - fe - ram, ne - - - - sci - o.

T  
8 lau - di - bus ef - fe - ram, ne - - - - sci - o.

B  
lau - di - bus ef - fe - ram, ne - - - - sci - o.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*ff*

*ff*

*ff*

*ff*

18

Fl

Tpa

S  
San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

A  
San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

T  
San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

B  
San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

21

Fl

Tpa

S  
qui - bus te lau - - - di - bus, qui - bus te *p*

A  
qui - bus te lau - - - di - bus, qui - bus te *p*

T  
qui - bus te lau - - - di - bus, qui - bus te *p*

B  
qui - bus te lau - - - di - bus, qui - bus te *p*

Vln I *p*

Vln II *p*

Vlc I *p*

Vlc II ou Cb *p*

24

Fl

Tpa

S  
lau - - - di - bus ef - - - fe - ram, ef - fe - ram,

A  
lau - - - di - bus ef - - - fe - ram, ef - fe - ram,

T  
8 lau - - - di - bus ef - - - fe - ram, ef - fe - ram,

B  
lau - - - di - bus ef - - - fe - ram, ef - fe - ram,

Vln I

Vln II

Vlc I

Vlc II ou Cb

27

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

ne - sci - o, ef - - - - fe - ram,

ne - sci - o, ef - - - - fe - ram,

ne - sci - o, ef - - - - fe - ram,

ne - sci - o, ef - - - - fe - ram,

*f* *p*

*f* *p*

*f* *p*

*f* *p*

31

Fl *p* *f*

Tpa *p* *f*

S  
ne - - - - sci - - - - o.

A  
ne - - - - sci - - - - o.

T  
8  
ne - - - - sci - - - - o.

B  
ne - - - - sci - - - - o.

Vln I *f*

Vln II *f*

Vlc I *f*

Vlc II ou Cb *f*

**36 Presa Allegro**

Fl

Tpa

S  
Qui - a quem cæ - li ca - pe-re non po - te-rant, tu - o gre - mi o,

A  
Qui - a quem cæ - li ca - pe-re non po - te-rant, tu - o gre - mi o,

T  
8

B

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

42

Fl

Tpa

S  
tu - o gre - mi-o con - tu - li - - - sti. Qui - a quem cæ - li

A  
tu - o gre - mi-o con - tu - li - - - sti. Qui - a quem cæ - li

T  
Qui - a quem cæ - li

B  
Qui - a quem cæ - li

Vln I

Vln II

Vlc I

Vlc II ou Cb

48

Fl

Tpa

S  
ca - pe-re non po - te-rant, tu - o gre - mi-o con - tu - li - sti.

A  
ca - pe-re non po - te-rant, tu - o gre - mi-o con - tu - li - sti.

T  
ca - pe-re non po - te-rant, tu - o gre - mi-o con - tu - li - sti.

B  
ca - pe - re non po - te-rant, tu - o gre - mi-o con - tu - li - sti.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

54

Fl

Tpa

S  
Qui - a quem cae - li ca - pe-re non po - te-rant, tu - o gre - mi-o

A  
Qui - a quem cae - li ca - pe-re non po - te-rant, tu - o gre - mi-o

T  
8  
Qui - a quem cae - li ca - pe-re non po - te-rant, tu - o gre - mi-o

B  
Qui - a quem cae - li ca - pe-re non po - te-rant, tu - o gre - mi-o

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

60

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

con - tu - - li - sti, tu - - o gre - mi o, tu - - o gre - mi-o

con - tu - - li - sti, tu - - o gre - mi o, tu - - o gre - mi-o

con - tu - - li - sti, tu - o, tu - o

con - tu - - li - sti, tu - - - o, gre - mi - o

*f* *p* *f* *p*

*f* *p* *f* *p*

*p*

*p*

*f* *p* *f* *p*

*f* *p* *f* *p*

*p*

*p*

66

Fl

Tpa

S  
con - tu - li - sti, tu - - o gre - mi-o, tu - - - o gre - mi-o

A  
con - tu - li - sti, tu - - - o gre - mi-o, tu - - - o gre - mi-o

T  
con - tu - li - sti, tu - o, tu - o,

B  
con - tu - li - sti, tu - - - - o gre - mi - o

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

72

Fl

Tpa

S  
con - tu - li - sti. Qui - a quem cæ - li ca - pe - re non po - te -

A  
con - tu - li - sti. Qui - a quem cæ - li ca - pe - re non po - te -

T  
con - tu - li - sti. Qui - a quem cæ - li ca - pe - re non po - te -

B  
con - tu - li - sti. Qui - a quem cæ - li ca - pe - re non po - te -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

78

Fl

Tpa

S  
-rant tu - - - o gre-mi-o con-tu - li - - - sti.

A  
-rant tu - - - o gre-mi-o con-tu - li - - - sti.

T  
8 -rant tu - - - o gre-mi-o con-tu - li - - - sti.

B  
-rant tu - - - o gre-mi-o con-tu - li - - - sti.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

85

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Fim

96

Fl

Tpa

S  
-bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

A  
-bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

T  
8 -bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

B  
-bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

Vln I

Vln II

Vlc I

Vlc II ou Cb

101

Fl

Tpa

S  
et be - ne - di - ctus fru - ctus ven - tris tu - - - - i.

A  
et be - ne - di - ctus fru - ctus ven - tris tu - - - - i.

T  
8  
et be - ne - di - ctus fru - ctus ven - tris tu - - - - i.

B  
et be - ne - di - ctus fru - ctus ven - tris tu - - - - i.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

106

The musical score consists of ten staves. The top six staves are for woodwinds: Flute (Fl), Trompa (Tpa), Saxophone (S), Alto (A), Tenor (T), and Bass (B). Each of these staves contains a whole rest in every measure, indicating that these instruments are silent during this section. The bottom four staves are for strings: Violin I (Vln I), Violin II (Vln II), Viola I (Vlc I), and Viola II (Vlc II ou Cb). The string section is active, with Vln I playing a melodic line with slurs and accents, Vln II playing a rhythmic accompaniment, and the violas providing harmonic support with sustained notes and moving lines.

**D.C. Allegro, depois Gloria Patri**

**110** Gloria Patri  
**Largo**

Fl

Tpa

S  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

A  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

T  
8  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

B  
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

**D.C. Allegro ao Fim**

## 9 – Responsório VII Versão 1

Fonte: OLS

### Responso Andante

The musical score is arranged in a system with the following parts from top to bottom:

- Flautas I e II:** Treble clef, C major key signature, common time. Starts with a forte (*f*) dynamic. The melody consists of quarter notes and half notes, with a final measure containing a half note and a quarter rest.
- Trompas I e II em Fá:** Treble clef, C major key signature, common time. Starts with a forte (*f*) dynamic. The accompaniment consists of quarter notes, with a final measure containing a half note and a quarter rest.
- Soprano:** Treble clef, C major key signature, common time. The staff is empty, indicating a rest for the soprano part.
- Contralto:** Treble clef, C major key signature, common time. The staff is empty, indicating a rest for the alto part.
- Tenor:** Treble clef, C major key signature, common time. The staff is empty, indicating a rest for the tenor part.
- Baixo:** Bass clef, C major key signature, common time. The staff is empty, indicating a rest for the bass part.
- Violino I:** Treble clef, C major key signature, common time. Starts with a forte (*f*) dynamic. Features a melodic line with slurs and accents, ending with a half note and a quarter rest.
- Violino II:** Treble clef, C major key signature, common time. Starts with a forte (*f*) dynamic. Features a rhythmic accompaniment of eighth notes, ending with a half note and a quarter rest.
- Violoncelo I:** Bass clef, C major key signature, common time. Starts with a forte (*f*) dynamic. Features a rhythmic accompaniment of eighth notes, ending with a half note and a quarter rest.
- Violoncelo II ou Contrabaixo:** Bass clef, C major key signature, common time. Starts with a forte (*f*) dynamic. Features a rhythmic accompaniment of eighth notes, ending with a half note and a quarter rest.

5

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Detailed description: This is a page of a musical score, page 275. It features eight staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B), all in treble clef with a key signature of one flat. The bottom four staves are for instrumental parts: Violin I (Vln I) in treble clef, Violin II (Vln II) in treble clef, Viola I (Vlc I) in bass clef, and Viola II or Contrabass (Vlc II ou Cb) in bass clef. The key signature for the instrumental parts is one flat with a sharp sign for the second degree. The Flute I (Fl) staff has a measure number '5' in a box at the beginning. The Trompa (Tpa) staff has a measure with a double bar line and a fermata. The vocal staves are mostly empty with some rests. The violin and viola parts have complex rhythmic patterns with many notes and slurs.

9

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Be - - - a - ta

Be - - - a - ta

14

Fl

Tpa

S  
vi - sce ra, be - a - ta vi - sce - ra Ma - ri - æ\_\_ Vir - gi - nis, Ma - ri - æ\_\_

A  
vi - sce ra, be - a - ta vi - sce - ra Ma - ri - æ\_\_ Vir - gi - nis, Ma - ri - æ\_\_

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

19

Fl

Tpa

S  
Vir - gi - nis, be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt

A  
Vir - gi - nis, be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt

T  
Quæ por - ta - ve - runt

B  
Quæ por - ta - ve - runt

Vln I

Vln II

Vlc I

Vlc II ou Cb

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

24

Fl

Tpa

S  
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

A  
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

T  
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

B  
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

28

Fl

Tpa

S  
 quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

A  
 quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

T  
 quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

B  
 quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

Vln I

Vln II

Vlc I

Vlc II ou Cb

32

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Fi - li - um: et be - a - ta, be - - - a -

Fi - li - um: et be - a - ta, be - - - a -

Fi - li - um: et be - a - ta, be - - - a -

Fi - li - um: et be - a - ta, be - - - a -

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



42

FI

Tpa

S  
et be - - a - ta, be - - a - ta u - be ra

A  
et be - - a - ta, be - - a - ta u - be ra

T  
et be - - a - ta, be - - a - ta u - be ra

B  
et be - - a - ta, be - - a - ta u - be ra

Vln I

Vln II

Vlc I

Vlc II  
ou Cb



**50 Presa Allegro**

Fl

*p* *f*

Tpa

*p*

S

*p* *f*

Qui - - - ho - - di - e - - pro sa - lu - - - te - - - mun -

A

*p* *f*

Qui - - - ho - - di - e - - pro sa - lu - - - te - - - mun -

T

*p* *f*

Qui - - - ho - - di - - - pro sa - lu - - - te - - - mun -

B

*p* *f*

Qui - - - ho - - di - - - pro sa - lu - - - te - - - mun -

Vln I

*p* *f*

Vln II

*p* *f*

Vlc I

*p*

Vlc II  
ou Cb

*p*



64

Fl

Tpa

S  
di - - - gna - tus est. Qui ho - - - di - e

A  
di - - - gna - tus est. Qui ho - - - di - e

T  
di - - - gna - tus est. Qui ho - - - di - e

B  
di - - - gna - tus est. Qui ho - - - di - e

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

70

Fl

Tpa

S  
pro sa - - - lu - te mun - - - di.

A  
pro sa - - - lu - te mun - - - di.

T  
pro sa - - - lu - te mun - - - di.

B  
pro sa - - - lu - te mun - - - di.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Detailed description: This page of a musical score, numbered 70, features ten staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line contains the lyrics 'pro sa - - - lu - te mun - - - di.' with hyphens indicating syllable placement. The next four staves are for instrumental parts: Flute (Fl), Trumpet (Tpa), Violin I (Vln I), and Violin II (Vln II). The Flute and Violin II parts include dotted-line markings above certain notes, likely indicating fingerings or breath marks. The bottom two staves are for Viola I (Vlc I) and Viola II/Cello (Vlc II ou Cb). The score is written in a common time signature with a key signature of one flat (B-flat).

**76 Più mosso**

Fl

Tpa

S  
Qui ho - - di - e pro sa - lu - - - te mun -

A  
Qui ho - - di - e pro sa - lu - - - te mun -

T  
Qui ho - - di - - - pro sa - lu - - - te mun -

B  
Qui ho - - di - - - pro sa - lu - - - te mun -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

84

Fl

Tpa

S  
di na - - - - - sci na - - - - - sci

A  
di na - - - - - sci na - - - - - sci

T  
di na - - - - - sci na - - - - - sci

B  
di na - - - - - sci na - - - - - sci

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

90

Fl

Tpa

S  
di - - - - - gna - - - tus est.

A  
di - - - - - gna - - - tus est.

T  
di - - - - - gna - - - tus est.

B  
di - - - - - gna - - - tus est.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Fim

95 Verso  
Andante

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*Solo*  
*p*

Di - es san - cti - fi - ca - tus il - lu - xit no - - bis:

*p*

*p*

*p*

*p*

99

Fl

Tpa

S

A

T  
ve - ni - te, Gen - tes, et ad - o - ra - te Do - mi - num,

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

104

Fl

Tpa

S

A

T  
ad - - o - ra - te Do - mi - num.

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

**D.C. Allegro ao Fim**

# 10 – Responsório VII

## Versão 2

Fonte: MIOP

### Responso Adagio

Flautas I e II

Trompas I e II em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Baixo

5

Fl

Tpa

S  
Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por ta - ve - runt æ - ter - ni Pa - tris

A  
Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por ta - ve - runt æ - ter - ni Pa - tris

T  
Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por ta - ve - runt æ - ter - ni Pa - tris

B  
Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por ta - ve - runt æ - ter - ni Pa - tris

Vln I  
p f 6 p

Vln II  
p f p

Bx  
pizz. arco  
p f p

9

Fl

Tpa

S  
Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - runt, quæ la - cta ve - runt

A  
Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - runt, quæ la - cta ve - runt

T  
8  
Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - runt, quæ la - cta ve - runt

B  
Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - runt, quæ la - cta ve - runt

Vln I

Vln II

Bx  
*Solo*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*Solo*

*p*

**Presa  
Allegro**

13

Fl  
Tpa  
S  
A  
T  
B  
Vln I  
Vln II  
Bx

Chri - stum, Chri - stum Do - mi - num:  
Chri - stum, Chri - stum Do - mi - num.  
Chri - stum, Chri - stum Do - mi - num.  
Chri - stum, Chri - stum Do - mi - num.

*f*  
*f*  
*f*  
*f*

17

Fl

Tpa

S  
Qui ho - di - e pro sa - lu - te, qui ho - di -

A  
Qui ho - di - e pro sa - lu - te, qui ho - di -

T  
Qui ho - di - e pro sa - lu - te, qui ho - di -

B  
Qui ho - di - e pro sa - lu - te, qui ho - di -

Vln I

Vln II

Bx

22

Fl

Tpa

S  
- e pro sa - lu - - - - te, sa - - - lu - te

A  
- e pro sa - lu - - - - te, sa - lu-te, sa - lu-te

T  
- e pro sa - lu - - - - te, sa - - - lu - te

B  
- e pro sa - lu - - - - te, sa - - - lu - te

Vln I

Vln II

Bx

27

Fl

Tpa

S  
mun - di de Vir - gi - ne na - - - - sci, na - - - -

A  
mun - di de Vir - gi - ne na - - - - sci, na -

T  
8  
mun - di de Vir - gi - ne na - - - -

B  
mun - di de Vir - gi - ne na - - - - sci, na - - - -

Vln I

Vln II

Bx

*p* *cresc.*

32

Fl

Tpa

S

A

T

B

Vln I

Vln II

Bx

*f* *p* *cresc.*

-sci, na - - - sci di - gna - tus est. Qui

-sci, na - - - sci di - gna - tus est. Qui

-sci, na - - - sci di - gna - tus est.

-sci di - gna - tus est. Qui ho - di - e pro sa - lu - - -

37

F1 *ff*

Tpa *ff*

S  
ho - - di - e pro sa - lu - - - te mun - di de

A *ff*  
ho - - di - e pro sa - lu - - - te mun - di de

T *cresc.* *ff*  
8 Ho - - di - e pro sa - lu - - - te mun - di de

B *ff*  
- te mun - di, na - - - - sci - di - - -

Vln I *ff*

Vln II *ff*

Bx *ff*

42

Fl

Tpa

S  
Vir - gi - - - ne, di - gna - tus est, na - sci di -

A  
Vir - gi - - - ne, di - gna - tus est, na - sci di -

T  
Vir - gi - - - ne, di - gna - tus est, na - sci di -

B  
- gna - tus est, di - gna - tus est, na - sci di -

Vln I

Vln II

Bx

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

47

Fl  
*ff*

Tpa  
*ff*

S  
*ff*  
- gna - - - - tus est.

A  
*ff*  
- gna - - - - tus est.

T  
*ff*  
- gna - - - - tus est.

B  
*ff*  
- gna - - - - tus est.

Vln I  
*ff*

Vln II  
*ff*

Bx  
*ff*

Fim

**Verso** Flauta I  
**Andantino** *Solo ad libitum faça a gosto*

The musical score is arranged in a system with the following parts from top to bottom:

- Fl (Flauta I):** Treble clef, key signature of two sharps (F# and C#), 4/4 time. It begins with a rest followed by a melodic line starting on the second measure with a *p* dynamic.
- Tpa (Trompa):** Treble clef, key signature of two sharps, 4/4 time. It contains rests throughout the passage.
- S (Soprano):** Treble clef, key signature of two sharps, 4/4 time. It contains rests until the third measure, then the lyrics "Il - - - lu - xit".
- A (Alto):** Treble clef, key signature of two sharps, 4/4 time. It contains rests until the second measure, then the lyrics "Di - es san - cti - fi - ca - tus il - - - lu - xit".
- T (Tenor):** Treble clef, key signature of two sharps, 4/4 time. It contains rests until the second measure, then the lyrics "Di - es san - cti - fi - ca - tus il - - - lu - xit".
- B (Bass):** Bass clef, key signature of two sharps, 4/4 time. It contains rests throughout the passage.
- Vln I (Violin I):** Treble clef, key signature of two sharps, 4/4 time. It begins with a rest, then a melodic line starting on the second measure with a *p* dynamic.
- Vln II (Violin II):** Treble clef, key signature of two sharps, 4/4 time. It begins with a rest, then a melodic line starting on the second measure with a *p* dynamic.
- Bx (Cello):** Bass clef, key signature of two sharps, 4/4 time. It begins with a rest, then a melodic line starting on the second measure with a *pizz.* (pizzicato) and *p* dynamic.

55

F1

Tpa

S

A

T

B

Vln I

Vln II

Bx

no - bis: ve - - - ni - te, Gen - - - tes,

no - bis: ve - - - ni - te, Gen - - - tes,

no - bis: ve - - - ni - te, Gen - - - tes,

Ve - - - ni - te, Gen - - - tes,

*p*

*arco*

58

Fl

Tpa

S  
et ad - o - ra - te Do - mi - num, ad - - - o - - -

A  
et ad - o - ra - te Do - mi - num, ad - - - o - - -

T  
8 et ad - o - ra - te Do - mi - num, ad - - - o - - -

B  
et ad - o - ra - te Do - mi - num, ad - - - o - - -

Vln I

Vln II

Bx



64

Fl

Tpa

S  
ad - - - o - - - ra - - - te Do - - - mi - - -

A  
ad - - - o - - - ra - - - te Do - - - mi - - -

T  
ad - - - o - - - ra - - - te Do - - - mi - - -

B  
ad - - - o - - - ra - - - te Do - - - mi - - -

Vln I

Vln II

Bx

Detailed description: This page contains a musical score for a Christmas Matins (Responsory VII, Version 2) by João de Deus de Castro Lobo. The score is for measures 64-66. It features eight staves: Flute (Fl), Trumpet (Tpa), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln I), Violin II (Vln II), and Bassoon (Bx). The key signature is one sharp (F#) and the time signature is 4/4. The Flute part has a complex, rhythmic melody. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'ad - - - o - - - ra - - - te Do - - - mi - - -' in a simple, homophonic style. The strings (Violins and Bassoon) provide harmonic support with rhythmic patterns.

67

F1

*p*

Tpa

S

- num.

A

- num. *p* Di - es san - cti - fi - ca - tus

T

*p* - num. Di - es san - cti - fi - ca - tus

B

- num.

Vln I

*p*

Vln II

*p*

Bx

*pizz.*  
*p*

70

Fl

Tpa

S *p*  
 Il - - - lu - xit no - bis: ve - - - ni - te,

A  
 il - - - lu - xit no - bis: ve - - - ni - te,

T  
 il - - - lu - xit no - bis: ve - - - ni - te,

B  
*p*  
 Ve - - - ni - te,

Vln I

Vln II

Bx  
*arco*

73

Fl

Tpa

S

A

T

B

Vln I

Vln II

Bx

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

Gen - - - tes, et ad - o - ra - te Do - mi - num.

**D.C. Allegro, depois Gloria Patri**

**Gloria Patri**

76

**Largo**

Fl

Tpa

S  
*p*  
 Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto, San - - - cto.

A  
*p*  
 Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto, San - - - cto.

T  
*p*  
 Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto, San - - - cto.

B  
*p*  
 Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu - i San - cto, San - - - cto.

Vln I  
*p*  
 6

Vln II  
*p*

Bx  
*p*

**D.C. Allegro ao Fim**

## 11 – Responsório VIII

Fonte: OLS

### Responso Largo

The musical score is arranged in a system with the following parts from top to bottom:

- Flautas I e II:** Treble clef, 2/4 time signature. Melody with slurs and accents, starting with a *p* dynamic.
- Trompas I e II em Fá:** Treble clef, 2/4 time signature. Sustained notes with a *ppp* dynamic.
- Soprano:** Treble clef, 2/4 time signature. Rested throughout.
- Contralto:** Treble clef, 2/4 time signature. Rested until the final measure, then sings "Ver - bum" with a *p* dynamic.
- Tenor:** Treble clef, 2/4 time signature. Rested until the final measure, then sings "Ver - bum" with a *p* dynamic.
- Baixo:** Bass clef, 2/4 time signature. Rested throughout.
- Violino I:** Treble clef, 2/4 time signature. Rapid sixteenth-note accompaniment, starting with a *p* dynamic.
- Violino II:** Treble clef, 2/4 time signature. Similar accompaniment to Violino I, starting with a *p* dynamic.
- Violoncelo I:** Bass clef, 2/4 time signature. Sustained notes with a *p* dynamic.
- Violoncelo II ou Contrabaixo:** Bass clef, 2/4 time signature. Sustained notes with a *p* dynamic.

6

Fl

Tpa

S

A  
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro fa - ctum est, \_\_\_

T  
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro fa - ctum est, \_\_\_

B

Vln I

Vln II

Vlc I

Vlc II ou Cb



16

Fl

Tpa

S  
- ta - vit in no - bis, et ha - bi - ta - vit in

A  
- ta - vit in no - bis, et ha - bi - ta - vit in

T  
8 - ta - vit in no - bis, et ha - bi - ta - vit in

B  
- ta - vit in no - bis, et ha - bi - ta - vit in

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

21

Fl

Tpa

S  
no - - - - bis.

A  
no - - - - bis. *p* Ver - bum

T  
no - - - - bis. *p* Ver - bum

B  
no - - - - bis.

Vln I  
*p*

Vln II  
*p*

Vlc I  
*p*

Vlc II  
ou Cb  
*p*

26

Fl

Tpa

S

A  
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro\_\_ fa - ctum est, \_\_

T  
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro\_\_ fa - ctum est, \_\_

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

31

Fl

Tpa

S  
et ha - bi - ta - bit in no - - - - - bis:

A  
et ha - bi - ta - bit in no - - - - - bis:

T  
et ha - bi - ta - bit in no - - - - - bis:

B  
et ha - bi - ta - bit in no - - - - - bis:

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**Presa**  
**Fuga**

37

Fl

*f* *p*

Tpa

*f*

S

*p*

Et vi - di - mus glo - - - ri - am e - jus,

A

*p*

Et vi - di - mus glo - - - ri - am e - jus,

T

*p*

Et vi - di - mus glo - - - ri - am e - jus,

B

Vln I

*f* *p*

Vln II

*f* *p*

Vlc I

*f* *p*

Vlc II  
ou Cb

*f* *p*



50

Fl

Tpa

S  
-ri - am qua - si U - ni - ge - ni - ti a Pa - - -

A  
-ri - am qua - si U - ni - ge - ni - ti a Pa - - -

T  
-ri - am qua - si U - ni - ge - ni - ti a Pa - - -

B  
-ri - am qua - si U - ni - ge - ni - ti a Pa - - -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

56

Fl

Tpa

S  
-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

A  
-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

T  
-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

B  
-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

62

Fl

Tpa

S  
a Pa - - - tre, a

A  
a Pa - - - tre, a

T  
a Pa - - - tre, a

B  
a Pa - - - tre, a

Vln I

Vln II

Vlc I  
3 3 3 3 3 3 3 3 3 3 3 3

Vlc II  
ou Cb

68

Fl

Tpa

S  
Pa - - - tre, et vi - - - di - mus

A  
Pa - - - tre, et vi - - - di - mus

T  
Pa - - - tre, et vi - - - di - mus

B  
Pa - - - tre, et vi - - - di - mus

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

Detailed description of the musical score for measures 68-71:

- Flute (Fl):** Measure 68 has a whole rest. Measure 69 begins with a forte (*f*) dynamic, playing a sixteenth-note scale: G4, A4, B4, C5, D5, E5, F#5, G5. Measure 70 continues with a half-note chord G4-B4, and measure 71 has a whole rest.
- Trompa (Tpa):** Measure 68 has a whole rest. Measure 69 has a forte (*f*) dynamic, playing a half-note chord G4-B4. Measures 70 and 71 play quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5.
- Vocalists (S, A, T, B):** All vocal parts have whole rests in measures 68 and 69. In measure 70, they sing "Pa - - - tre,". In measure 71, they sing "et vi - - - di - mus".
- Violins (Vln I, Vln II):** Both violins have whole rests in measures 68 and 69. In measure 70, they play a sixteenth-note scale: G4, A4, B4, C5, D5, E5, F#5, G5. In measure 71, they play a half-note chord G4-B4.
- Violoncello I (Vlc I):** Measures 68 and 69 have whole rests. In measure 70, it plays a triplet of eighth notes: G4, A4, B4. In measure 71, it plays a half-note chord G4-B4.
- Violoncello II/Contrabasso (Vlc II ou Cb):** Measures 68 and 69 have whole rests. In measure 70, it plays a half-note chord G4-B4. In measure 71, it plays a half-note chord G4-B4.

74

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

glo - - - ri - am e - jus, et

glo - - - ri - am e - jus, et

glo - - - ri - am e - jus, et

glo - - - ri - am e - jus, et

glo - - - ri - am e - jus, et

80

Fl

Tpa

S  
vi - di - mus glo - ri - am e - jus,

A  
vi - di - mus glo - ri - am e - jus,

T  
vi - di - mus glo - ri - am e - jus,

B  
vi - di - mus glo - ri - am e - jus,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

86

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*p*

*p*

*p*

Et vi - di -

Et vi - di -

*p*

*p*

*p*

*p*

94

*p*

F1

Tpa

S  
-mus, et vi - di - mus glo - - - ri - - - am,

A  
-mus, et vi - di - mus glo - ri - - - am e - jus,

T  
Et vi - di - mus glo - ri - - - am e - jus,

B  
Et vi - - - - di - mus,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

100

Fl

Tpa

S  
et vi - di - mus, et vi - di - mus glo - - - ri - - -

A  
et vi - di - mus, et vi - di - mus\_\_\_\_ glo - - - ri - - -

T  
et vi - di - mus\_\_\_\_ glo - - - ri - - -

B  
et vi - - - - di -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

107

Fl

Tpa

S  
- am, glo - ri - am qua - si U - - - - ni -

A  
- am, glo - ri - am qua - si U - - - - ni -

T  
- am, glo - ri - am qua - si U - - - - ni -

B  
- mus, glo - ri - am e - jus, qua - si U - ni -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

113

Fl

Tpa

S  
- ge - - - - ni - - - - te,

A  
- ge - - - - ni - - - - te,

T  
- ge - - - - ni - - - - te,

B  
- ge - - - - ni - - - - te,

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

119

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*f*

*f*



131

Fl

Tpa

S  
- æ et ve - ri - ta - tis.

A  
- æ et ve - ri - ta - tis.

T  
- æ et ve - ri - ta - tis.

B  
- æ et ve - ri - ta - tis.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

138

Flute I (Fl) part: Treble clef, key signature of two sharps (F# and C#). The score starts with a rest, followed by a melodic line of eighth notes starting on G4, moving up to B4. Dynamics include *p* and *ff*.  
Trumpet (Tpa) part: Treble clef, key signature of two sharps. It has a rest for most of the measure, followed by a single note on G4 with a *ff* dynamic.  
Violin I (Vln I) part: Treble clef, key signature of two sharps. It plays a rhythmic eighth-note pattern starting on G4. Dynamics include *p* and *ff*.  
Violin II (Vln II) part: Treble clef, key signature of two sharps. It plays a melodic line of eighth notes starting on G4. Dynamics include *p* and *ff*.  
Viola I (Vlc I) part: Bass clef, key signature of two sharps. It plays a melodic line of eighth notes starting on G3. Dynamics include *ff*.  
Viola II (Vlc II) ou Cb part: Bass clef, key signature of two sharps. It plays a melodic line of eighth notes starting on G3. Dynamics include *ff*.  
Other parts (Soprano, Alto, Tenor, Bass): All have rests throughout the measure.

144

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

Fim

**Verso**  
**Andante**

152

Fl

Tpa

S

A

T

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

*p*

*Duo*  
*p*

O - mni-a per\_\_\_\_\_ i - psum fa - - - cta

O - mni-a per\_\_\_\_\_ i - psum fa - - - cta sunt.\_\_\_\_

156

Fl

Tpa

S

A  
sunt. O - mni - a per i - psum fa - cta sunt,

T  
O - mni - a per i - psum fa - cta sunt, et si - ne

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

162

Fl

Tpa

S

A  
et si - ne i - pso fa - ctum est ni - hil,

T  
i - pso fa - ctum est ni - hil,

B

Vln I

Vln II

Vlc I

Vlc II ou Cb

166

Fl

Tpa

S

A  
et si - ne i - pso fa - ctum est ni - - - - - hil.

T  
et si - ne i - pso fa - ctum est ni - - - - - hil.

B

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

D.C. Allegro, depois Gloria Patri

**Gloria Patri**  
**Largo**

172

Fl

Tpa

S  
Glo - ri - a Pa - tri et Fi - li - o, et Spi -

A  
Glo - ri - a Pa - tri et Fi - li - o, et Spi -

T  
Glo - ri - a Pa - tri et Fi - li - o, et Spi -

B  
Glo - ri - a Pa - tri et Fi - li - o, et Spi -

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

175

Fl

Tpa

S  
- ri - tu - i San - - - cto.

A  
- ri - tu - i San - - - cto.

T  
8  
- ri - tu - i San - - - cto.

B  
- ri - tu - i San - - - cto.

Vln I

Vln II

Vlc I

Vlc II  
ou Cb

**D.C. Allegro ao Fim**