

Jerônimo de Souza Lobo  
(ca. 1780 - 1810)

# Defecit in Dolore

Para coro, cordas, trompas e flautas  
For choir, strings, french horns and flutes

Pesquisa e Edição  
Márcio Miranda Pontes

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## O compositor

Jerônimo de Souza Lobo, compositor, organista, violinista e flautista, nasceu em Vila Rica (hoje Ouro Preto). As datas de seu nascimento e morte são desconhecidas, embora se saiba que atuou de forma marcante entre 1780 e 1810 em sua cidade natal. Provável filho e testamenteiro do “patriarca musical de Vila Rica”, Antônio de Souza Lobo, Jerônimo era pai do compositor Antônio de Souza Queiroz (m. 1829) e há indícios de que tenha sido pai também do compositor Jerônimo de Souza Lobo Queiroz. Foi membro da Irmandade de São José dos Homens Pardos e atuou, a partir de 1780, como regente e organista da Irmandade do Santíssimo Sacramento de Vila Rica, na Matriz de Nossa Senhora do Pilar, e, também, como organista da Ordem Terceira de Nossa Senhora de Monte do Carmo de Vila Rica.

## A obra

Na região das minas, teve origem, no século XVIII, uma das mais belas celebrações quaresmais de Minas Gerais - o Setenário das Dores de Nossa Senhora -, celebrado nas sete sextas-feiras que antecedem a Semana Santa. É importante observar que o tema das dores de Maria, certamente utilizado pela Igreja Católica para despertar a piedade dos fiéis, é dos mais recorrentes na história da arte, especialmente na pintura, na escultura e na literatura, além da música. Na literatura brasileira, por exemplo, o tema inspirou um importante livro do poeta marianense Alphonsus de Guimaraens - o Setenário das Dores de Nossa Senhora.

Inspiradas em conhecidas passagens bíblicas do Novo Testamento, as sete dores de Maria são representadas por sete punhais de prata cravados no coração da Virgem Imaculada. São elas:

1. a apreensão ao ouvir a sentença do velho Simeão sobre o destino de Jesus;
2. a agonia na fuga da Sagrada Família para o Egito;
3. a aflição com o desaparecimento de Jesus no templo de Jerusalém;
4. o encontro com Jesus carregando a pesada cruz;
5. o sofrimento ao presenciar a crucificação de Cristo;
6. o desespero ao receber nos braços o corpo do Cristo crucificado;
7. a solidão decorrente da ausência física de Jesus, após a crucificação.

## O texto

*Defecit in dolore vita mea, in gemitibus defecit.*

Desfaleceu na dor a minha vida, desfaleceu nos gemidos.

## Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram colocadas entre colchetes quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

## The composer

Jerônimo de Souza Lobo, composer, organist, violinist and flutist, was born in Vila Rica (today Ouro Preto). The dates of his birth and death are unknown, although it is known that between 1780 and 1810 he performed in a remarkable way in his hometown. He was probably the son of “Vila Rica’s musical patriarch” - Antônio de Souza Lobo - as well as the executor of his will. Jerônimo was composer Antônio de Souza Queiroz’s (d. 1829) father and there are indications that he was also composer Jerônimo de Souza Lobo Queiroz’s father. He was a member of the Brotherhood of Saint Joseph of the Brown Men and, from 1780 on, worked as a conductor and organist for the Brotherhood of the Holy Sacrament of Vila Rica, at the Main Church of Our Lady of Pilar, and also as an organist in the Third Order of Our Lady of Mount Carmel in Vila Rica.

## The work

In the region of the mines, in the 18th century, one of the most beautiful Lenten celebrations of the state of Minas Gerais originated: the Septenary of Our Lady’s Sorrows, celebrated during the seven Fridays preceding Holy Week. It is important to observe that the theme of Mary’s sorrows, certainly used by the Catholic Church to arouse the followers’ pity, is one of the most recurring themes in the history of art, especially in painting, sculpture and literature, besides music. In Brazilian literature, for instance, the theme has inspired an important book by the Mariana-native poet Alphonsus de Guimaraens - the *Setenário das Dores de Nossa Senhora* (the Septenary of Our Lady’s Sorrows). Inspired by famous biblical passages from the New Testament, Mary’s seven sorrows are represented by seven silver daggers thrust into the Immaculate Virgin’s heart. They are:

- her apprehension upon hearing the prophecy of old Simeon about Jesus’s destiny;
- her agony during the Sacred Family’s flight into Egypt;
- her anguish over Jesus’s loss in the temple of Jerusalem;
- her meeting with Jesus carrying the heavy cross;
- her suffering upon witnessing Christ’s crucifixion;
- her despair upon receiving in her arms the body of crucified Christ;
- her grief caused by Jesus’s physical absence, after crucifixion.

## The text

*Defecit in dolore vita mea, defecit in dolore, in gemitibus defecit.*

My life has faded in sorrow, in groaning.

## Editorial aspects

Musical manuscripts copied by the end of the 19th century and in the beginning of the 20th century were used. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics and agogics are faithful to the originals and were placed between braces, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

# Defecit in Dolore

5

Jerônimo de Souza Lobo  
(ca. 1780 - 1810)

Moderato [ $\text{♩} = 64$ ]

Flauta I [*mf*]

Flauta II [*mf*]

Trompa I em F [*mf*]

Trompa II em F [*mf*]

Soprano

Contralto

Tenor

Baixo

Violino I [*mf*]

Violino II [*mf*]

Viola [*mf*]

Violoncelo e Contrabaixo [*mf*]

Fl. I  
Fl. II  
Hn. I  
Hn. II  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cbz.

The score consists of 14 staves. The top four staves (Fl. I, Fl. II, Hn. I, Hn. II) contain rests. The next four staves (S., A., T., B.) also contain rests. The bottom four staves (Vln. I, Vln. II, Vla., Vc./Cbz.) contain musical notation. The Vln. I staff features a triplet of eighth notes, a triplet of sixteenth notes, and a sixteenth-note triplet. The Vln. II staff has a series of quarter notes with slurs. The Vla. staff has a series of quarter notes with slurs. The Vc./Cbz. staff has a series of sixteenth notes with slurs and a final triplet of sixteenth notes.

3

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Detailed description: This is a page of a musical score for a symphony orchestra. The page is numbered '7' in the top right corner. The score is arranged in systems. The first system includes Flute I (Fl. I), Flute II (Fl. II), Horn I (Hn. I), Horn II (Hn. II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Flute parts have a triplet of eighth notes marked with a '3' above them. The Horn parts play a rhythmic pattern of quarter notes with eighth rests. The vocal parts (S., A., T., B.) are currently silent, indicated by a horizontal line. The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vc. Cbx.). The Violin parts play a melodic line with a triplet of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Cello/Double Bass part plays a steady eighth-note accompaniment with a triplet of eighth notes marked with a '3' above them. The key signature has one flat (B-flat), and the time signature is 4/4.

4

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Detailed description: This page of a musical score covers measures 8 through 11. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score is arranged in a system with 14 staves. The top two staves are for Flute I and Flute II, both playing melodic lines with slurs and accents. The next two staves are for Horn I and Horn II, playing sustained notes. The vocal staves (Soprano, Alto, Tenor, Bass) are empty, indicating rests. The bottom six staves are for Violin I, Violin II, Viola, and Cello/Double Bass, all playing rhythmic accompaniment with slurs and accents. A rehearsal mark '4' is placed above the first staff at the beginning of measure 8.



5

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

6

Fl. I *p*

Fl. II *p*

Hn. I

Hn. II

S. [*p*]  
De - fe - - -

A. [*p*]  
De - fe - - -

T. [*p*]  
De - fe - - -

B. [*p*]  
De - fe - - -

Vln. I *p* 6 6 6 6

Vln. II [*p*]

Vla. *p*

Vc. Cbx. *p*

7

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbz.

cit in do - lo - - -  
cit in do - lo - - -  
cit in do - lo - - -  
\_cit in do - lo - - -

8

Fl. I  
[f]

Fl. II  
[f]

Hn. I  
[f]

Hn. II  
[f]

S.  
re

A.  
re

T.  
re

B.  
-re

Vln. I  
[f]

Vln. II  
[f]

Vla.  
[f]

Vc.  
Cbx.  
[f]

9

Fl. I

Fl. II

Hn. I

Hn. II

S.

A. *Duo*  
[*p*]  
de - fe - cit in do - lo - re de - fe - cit in do

T.  
[*p*]  
de - fe - cit in do - lo - re de - fe - cit in do

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. [*p*]

*ff*

Fl. I *p*

Fl. II *p*

Hn. I *p*

Hn. II *p*

S. [tutti *p*]  
vi - ta me -

A. [tutti *p*]  
lo - re vi - ta me -

T. [tutti *p*]  
lo - re vi - ta me -

B. [tutti *p*]  
vi - ta me -

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

12

Fl. I

Fl. II

Hn. I

Hn. II

S.  
a

A.  
a

T.  
8  
a de - fe - cit in do - lo - re de - fe - cit in do

B.  
a de - fe - cit in do - lo - re de - fe - cit in do

Vln. I  
[P]

Vln. II  
p

Vla.  
p

Vc.  
Cbx.  
[P]

Duo  
[P]

14

Fl. I *p* *f*

Fl. II *p* *f*

Hn. I [*p*] *f*

Hn. II [*p*] *f*

S. [tutti *p*] *[pp]*  
vi - ta me - a de -

A. [tutti *p*]  
vi ta me - a

T. 8 lo - re vi - ta - me a  
[tutti *p*]

B. lo - re vi - ta me - a

Vln. I *pp*

Vln. II [*pp*]

Vla. [*pp*]

Vc. Cbx. [*pp*]



16

Fl. I *pp*

Fl. II *pp*

Hn. I

Hn. II

S.  
fe

A.  
in do - lo *[pp]*

T.  
vi - ta me *[pp]*

B.  
de - fe *[pp]*

Vln. I *pp*

Vln. II *[pp]*

Vla. *pp*

Vc.  
Cbx. *[pp]*

17

Fl. I *f*

Fl. II *f*

Hn. I *f*

Hn. II *f*

S. *[pp]*  
cit et

A. \_re

T. a

B. cit

Vln. I

Vln. II

Vla.

Vc. Cbx.

18

Fl. I *pp*

Fl. II *pp*

Hn. I

Hn. II

S. an - - - - -

A. *[pp]* in ge - mi - - - - - ti -

T. *[pp]* et an - - - - -

B. *[pp]* vi - ta me -

Vln. I *[pp]*

Vln. II *[pp]*

Vla. *[pp]*

Vc. Cbx. *[pp]*

19

Fl. I [pp]

Fl. II [pp]

Hn. I [pp]

Hn. II [pp]

S.  
ni

A.  
bus

T.  
ni

B.  
a

Vln. I [f]

Vln. II [f]

Vla. [f]

Vc.  
Cb. [f]



22

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

mi-ti-bus de - fe-cit in ge - mi-ti-bus

mi-ti-bus de - fe-cit in ge - mi-ti-bus de - fe - cit in ge -

[*p*]

et an - ni in ge-

mi-ti-bus et an-ni in ge - mi-ti-bus et an - ni in ge-

Fl. I *f*

Fl. II *f*

Hn. I

Hn. II

S. [*f*]  
de - fe - cit vi - ta

A. [*f*]  
mi - ti - bus de - fe - cit vi - ta

T. [*f*]  
mi - ti - bus de - fe - cit vi - ta

B. [*f*]  
mi - ti - bus de - fe - cit vi - ta

Vln. I [*f*]

Vln. II [*f*]

Vla. [*f*]

Vc. Cbx. [*f*]

Fl. I

Fl. II

Hn. I

Hn. II

S.  
me - a

A.  
me - a

T.  
me - a

B.  
me - a

Vln. I

Vln. II

Vla.  
*f*

Vc.  
Cbx.



Fl. I

Musical staff for Flute I (Fl. I) in G major, showing a whole rest followed by a half note G4 marked *p*.

Fl. II

Musical staff for Flute II (Fl. II) in G major, showing a whole rest followed by a half note G4 marked *p*.

Hn. I

Musical staff for Horn I (Hn. I) in G major, showing a whole rest.

Hn. II

Musical staff for Horn II (Hn. II) in G major, showing a whole rest.

S.

Musical staff for Soprano (S.) in G major, showing a whole rest followed by a half note G4 marked [*p*] with the word "et" below.

A.

Musical staff for Alto (A.) in G major, showing a whole rest followed by a half note G4 marked [*p*] with the word "et" below.

T.

Musical staff for Tenor (T.) in G major, showing a whole rest followed by a half note G4 marked [*p*] with the word "et" below.

B.

Musical staff for Bass (B.) in G major, showing a whole rest.

Vln. I

Musical staff for Violin I (Vln. I) in G major, showing a rhythmic pattern of eighth notes and quarter notes, ending with a half note G4 marked [*p*].

Vln. II

Musical staff for Violin II (Vln. II) in G major, showing a rhythmic pattern of eighth notes and quarter notes, ending with a half note G4 marked [*p*].

Vla.

Musical staff for Viola (Vla.) in G major, showing a rhythmic pattern of eighth notes and quarter notes, ending with a half note G4 marked [*p*].

Vc.  
Cbx.

Musical staff for Violoncello and Contrabass (Vc. Cbx.) in G major, showing a rhythmic pattern of eighth notes and quarter notes, ending with a half note G4 marked *p*.

27

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbz.

an - ni in ge - mi - ti - bus de -

an - ni in ge - mi - ti - bus de -

an - ni in ge - mi - ti - bus de -

[*p*]  
de -

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

fe - cit vi - ta me - a

fe - cit vi - ta me - a

fe - cit vi - ta me - a

fe - cit vi - ta me - a

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

29

Fl. I *p*

Fl. II *p*

Hn. I *p*

Hn. II *p*

S. [*p*]  
et

A. [*p*]  
et

T. [*p*]  
et

B. [*p*]  
et

Vln. I [*p*]

Vln. II [*p*]

Vla. [*p*]

Vc. Cbx. [*p*]

6 6 6 6

30

Fl. I

Fl. II

Hn. I

Hn. II

S.  
an - ni in ge -

A.  
an - ni in ge -

T.  
an - ni in ge -

B.  
an - ni in ge -

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

6 6 6 6

31

Fl. I *f* 6

Fl. II *f* 6

Hn. I

Hn. II

S.  
mi - ti - bus

A.  
mi - ti - bus

T.  
8  
mi - ti - bus

B.  
mi - ti - bus

Vln. I [*f*] 6 [*pp*]

Vln. II [*f*] 6 *pp*

Vla. *f* 6 *pp*

Vc.  
Cb. [*f*] [*pp*]

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

*p*

*p*

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

de - fe - - -

de - fe - - -

de - fe - - -

de - fe - - -

de - fe - - -

6

6

6

6

33

Fl. I

Fl. II

Hn. I

Hn. II

S.  
cit in do-lo - - re

A.  
cit in - do lo - - re

T.  
cit in - do lo - - re

B.  
cit in do-lo - - re

Vln. I

Vln. II

Vla.

Vc.  
Cbx.