

Setenário de Nossa Senhora das Dores

Invitatório

Jerônimo de Souza Lobo

Largo

The musical score is arranged in two systems. The first system includes the vocal soloists: Flute I, Horn I in F, Horn II in F, Soprano, Alto, Tenor, and Bass. The second system includes the string ensemble: Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal soloists enter in the second measure of the first system with the lyrics "Do - lo - res". The string ensemble begins in the first measure of the first system. The tempo is marked "Largo" and the dynamic is "f". The key signature has one flat (B-flat) and the time signature is 4/4.

3

Fl. I

Fl. II

f

Hn. I

Hn. II

S.

A.

T.

B.

glo - ri - o - sa re - co - len - tes vir - gi - nis

glo - ri - o - sa re - co - len - tes vir - gi - nis

glo - ri - o - sa re - co - len - tes vir - gi - nis

glo - ri - o - sa re - co - len - tes vir - gi - nis

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score contains staves for Flute I and II, Horn I and II, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'glo - ri - o - sa re - co - len - tes vir - gi - nis'. The Horn I part has a dynamic marking of *f* and a slur over the first measure. The Flute I part has a triplet of eighth notes in the first measure. The string parts (Violin I, Violin II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment of eighth and sixteenth notes.

5

Fl. I

Fl. II

S.

A.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Do - mi - num pro no - bis, Do - mi - num pro no - bis

Do - mi - num pro no - bis, Do - mi - num pro no - bis

Do - mi - num pro no - bis

7

Fl. I *pp*

Fl. II *pp*

Hn. I *pp*

Hn. II *pp*

S. *pp*
pas - - sus, pas - - sus.

A. *pp*
pas - - sus, pas - - sus.

T. *pp*
pas - - sus, pas - - sus.

B. *pp*
pas - - sus, pas - - sus.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

1 Allegro

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Allegro

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ve -

Ve -

Ve -

Ve -

6

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ni - te a - do - re - mus,

ni - te a - do - re - mus,

ni - te a - do - re - mus,

ni - te a - do - re - mus,

11

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ve - ni - te a - do - re -

ve - ni - te a - do - re -

ve - ni - te a - do - re -

ve - ni - te a - do - re -

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mus, ve -

mus, ve -

mus, ve -

mus, ve -

22

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

ni - te a - do - re - mus, ve - ni - te a - do -

ni - te a - do - re - mus,

ni - te a - do - re - mus,

ni - te a - do - re - mus,

28

Fl. I

Fl. II

S.

re - mus,

A.

p

ve - ni - te a - do -

T.

p

ve - ni - te a - do -

B.

p

ve - ni - te a - do -

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

33

Hn. I

Hn. II

A.
re - mus,

T.
re - mus,

B.
re - mus,

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

f

f

37

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

f

ve - - -

f

ve - - -

f

ve - - -

ve - - -

40

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ni - te a - do - re - mus.

ni - te a - do - re - mus.

ni - te a - do - re - mus.

ni - te a - do - re - mus.

I **Allegro**

The musical score is arranged in a system with six staves. The top two staves are for Flute I (Fl. I) and Flute II (Fl. II). The next two staves are for Horn I (Hn. I) and Horn II (Hn. II). The bottom four staves are for Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is common time (C). The dynamic marking *f* (forte) is present at the beginning of each staff. The Flute parts play a simple melodic line. The Horn parts play a rhythmic pattern of quarter notes. The Violin parts play a fast, repetitive sixteenth-note pattern. The Viola part plays a similar sixteenth-note pattern. The Cello and Contrabass parts play a simple melodic line.

3

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Ve - - - - ni, ve - ni,

Ve - - - - ni, ve - ni,

Ve - - - - ni, ve - ni,

Ve - - - - ni, ve - ni,

5

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ve - ni San - cte Spi - ri - tus, ve - - ni,

ve - ni San - cte Spi - ri - tus, ve - - ni,

ve - ni San - cte Spi - ri - tus, ve - - ni,

ve - ni San - cte Spi - ri - tus, ve - - ni -

8

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.
Cb.

ve - - - ni, ve - ni, ve - ni San - cte
ve - - - ni, ve - ni, ve - ni San - cte
ve - - - ni, ve - ni, ve - ni San - cte
ve - - - ni, ve - ni, ve - ni San - cte

Detailed description: This is a page of a musical score, page 21, starting at measure 8. The score is for a full orchestra and a vocal quartet. The instruments listed are Flute I and II, Horn I and II, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I and II, Violoncello (Vc.), and Contrabasso (Cb.). The key signature has three sharps (F#, C#, G#). The vocal parts (S., A., T., B.) have lyrics: "ve - - - ni, ve - ni, ve - ni San - cte". The instrumental parts include woodwinds, strings, and a cello/contrabass line. The page number "21" is in the top right corner, and the measure number "8" is at the top left of the first staff.

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri - tus, San - cte Spi - ri - tus, San - cte

Spi - ri - tus, San - cte Spi - ri - tus, San - cte

Spi - ri - tus, San - cte Spi - ri - tus, San - cte

Spi - ri - tus, San - cte Spi - ri - tus, San - cte

12

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri - tus, ve - ni, ve - ni, San - cte

Spi - ri - tus, ve - ni, ve - ni San - cte

Spi - ri - tus, ve - ni, ve - ni San - cte

Spi - ri - tus, ve - ni, ve - ni San - cte

14

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri - tus, ve - ni San - cte Spi - ri - tus, San - cte

Spi - ri - tus, ve - ni San - cte Spi - ri - tus, San - cte

Spi - ri - tus, ve - ni San - cte Spi - ri - tus, San - cte

Spi - ri - tus, ve - ni San - cte Spi - ri - tus, San - cte

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

18

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ve - ni, ve - ni San - cte, ve - ni San - cte.

ve - ni, ve - ni San - cte, ve - ni San - cte.

ve - ni, ve - ni San - cte, ve - ni San - cte.

ve - ni, ve - ni San - cte, ve - ni San - cte.

21

Fl. I *p* 3 3

Fl. II

Hn. I

Hn. II

B. *solo*
Cor - da fi - de - li - um re - ple - tu

Vln. I *p*

Vln. II *p*

Vla.

Vc. *p*

Cb.

25

Fl. I

Fl. II

Hn. I

Hn. II

B.

Vln. I

Vln. II

Vc.

p

p

p

p-p

o - rum, cor - da_ fi - de - - li -

29

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

f
f
f
f
f
f
f
f
f
f

Et tui a - -
Et tui a - -
Et tui a - -
um. Et tui a - -

Detailed description: This page of a musical score, numbered 29, features a woodwind section with two flutes (Fl. I and II) and two horns (Hn. I and II), all playing a melodic line with a forte (*f*) dynamic. The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics: "Et tui a - -", "Et tui a - -", "Et tui a - -", and "um. Et tui a - -". The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Violoncello (Vc.), with the violins playing a rhythmic accompaniment of eighth notes and the cello playing a single note. Dynamics for the strings are also marked as *f*. The score is written in a key signature of two sharps (F# and C#).

31

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

33

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - de, et tui a - -

cen - de, et tui a - -

cen - de, et tui a - -

cen - de, et tui a - -

35

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

37

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - de, ac - cen - - - -

cen - de, ac - cen - - - -

cen - de, ac - cen - - - -

cen - de, ac - cen - - - -

39

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

-de, ac - - cen - - -

-de, ac - - cen - - -

-de, ac - - cen - - -

-de, ac - - cen - - -

41

Fl. I

Fl. II

Hn. I

Hn. II

S.

- de.

A.

- de.

T.

- de.

B.

- de.

Vln. I

Vln. II

Vc.

Cb.

44

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

Et tui a - mo - ris

Et tui a - mo - ris

Et tui a - mo - ris

Et tui a - mo - ris

47

Hn. I

Hn. II

S.
in eis ig-nem ac - cen - de, in eis

A.
in eis ig-nem ac - cen - de, in eis

T.
in eis ig-nem ac - cen - de, in eis

B.
in eis ig - nem ac - cen - de, in eis

Vln. I

Vln. II

Vc.

Cb.

50

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

p

ig - nem ac - cen - de. Et

ig - nem ac - cen - de. Et

ig - nem ac - cen - de. Et

ig - nem ac - cen - de. Et

53

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

tui a - - mo - - ris

tui a - - mo - - ris

tui a - - mo - - ris

tui a - - mo - - ris

55

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

in eis ig - nem ac - cen - de, et

in eis ig - nem ac - cen - de, et

in eis ig - nem ac - cen - de, et

in eis ig - nem ac - cen - de, et

57

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

tui a - - mo - - ris

tui a - - mo - - ris

tui a - - mo - - ris

tui a - - mo - - ris

61

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - - - - de, ac - -

cen - - - - de, ac - -

cen - - - - de,

cen - - - - de, ac - -

63

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - - - de, ac - cen -

cen - - - de, ac - cen -

ac - - cen - - de, ac - cen -

cen - - - de, ac - cen -

65

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.
Cb.

-de, ac - cen - de.
-de, ac - cen - de.
-de, ac - cen- de.
-de, ac - cen- de.

Detailed description: This page of a musical score covers measures 65 through 68. It features a woodwind section with two flutes (Fl. I and II), two horns (Hn. I and II), and a string section with two violins (Vln. I and II), a viola (Vc.), and a cello (Cb.). Additionally, there are four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes. The vocalists enter in measure 65 with the lyrics '-de, ac - cen - de.' and continue through measure 68. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

1 **Allegro**

Fl. I *f* *p*

Fl. II *f* *p*

Hn. I *f* *p*

Hn. II *f* *p*

S. *f* *p*

A. *f* *p*

T. *f* *p*

B. *f* *p*

Do - - - mi - ne ad ad-ju - van - dum me fes -

Do - - - mi - ne ad ad-ju - van - dum me fes -

Do - - - mi - ne ad ad-ju - van - dum me fes -

Do - - - mi - ne ad ad-ju - van - dum me fes -

Allegro

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *f* *p*

Cb. *f*

4

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

- ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

7

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

van - dum me fes - ti - na, ad ad-ju - van - dum me fes -
 van - dum me fes - ti - na, ad ad-ju - van - dum me fes -
 van - dum me fes - ti - na, ad ad-ju - van - dum me fes -
 van - dum me fes - ti - na, ad ad-ju - van - dum me fes -

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ti - na, ad ad-ju - van - dum me fes - ti - na, ad ad-ju -
 ti - na, ad ad-ju - van - dum me fes - ti - na, ad ad-ju -
 ti - na, ad ad-ju - van - dum me fes - ti - na, ad ad-ju -
 - ti - na, ad ad-ju - van - dum me fes ti - na, ad ad-ju -

13

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

f

f

f

f

f

f

f

van-dum me fes - ti-na, me fes - ti -

van - dum me fes - ti-na, me fes - ti -

van - dum me fes - ti-na, me fes - ti -

van - dumme fes ti-na, me fes - ti -

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

- na, me fes - - ti - -

na, me fes - - ti - -

18

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

p

p

na. Do - mi - ne ad ad-ju-

-na. ad ad - ju - van - dum me fes -

-na. ad ad - ju - van - dum me fes -

na. ad ad - ju - van - dum me fes -

21

S. van - dum me fes - ti - na, me fes -

A. ti - na, ad ad - ju - van - dum me fes -

T. ti - na, ad ad - ju - van - dum me fes -

B. ti - na, ad ad - ju - van - dum me fes -

Vln. I

Vln. II

Vc.

24

S. ti - na, ad ad-ju - van - dum

A. ti - na, ad ad - ju - van - dum

T. ti - na, ad ad - ju - van - dum

B. ti - na, ad ad - ju - van - dum

Vln. I

Vln. II

Vc.

27

S.
me fes - ti - - na,

A.
me fes - ti - - na,

T.
me fes - ti - - na,

B.
me fes - ti - - na,

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score, page 55, starting at measure 27. It features six staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal line has the lyrics "me fes - ti - - na," with a long note on "ti" that spans across the bar lines. The vocal parts are in a soprano clef (treble clef) with a key signature of three sharps (F#, C#, G#). The bottom three staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The Violin I part has a treble clef and a key signature of three sharps, playing a rhythmic pattern of eighth notes. The Violin II part has a treble clef and a key signature of three sharps, playing a similar rhythmic pattern. The Viola part has a bass clef and a key signature of three sharps, playing a simple harmonic accompaniment. The score is written in a standard musical notation style with a vertical brace on the left side grouping the vocal parts.

30

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ad ad - ju - van - dum

ad ad - ju - van - dum

ad ad - ju - van - dum

ad ad - ju - van - dum

ff

ff

ff

ff

32

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

me fes - - ti - - -

me fes - - ti - - -

me fes - - ti - - -

me fes - - ti - - -

34

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

na, ad ad - ju -

na, ad ad - ju -

na, ad ad - ju -

na, ad ad - ju -

3 3 3 3

36

Fl. I

Hn. I

Hn. II

S.
van - dum me fes - -

A.
van - dum me fes - -

T.
8 van - dum me fes - -

B.
van - dum me fes - -

Vln. I
3 3 3 3 3 3 3 3

Vln. II

Vc.

40

Fl. I

Hn. I

Hn. II

S.
van - dum me fes - -

A.
van - dum me fes - -

T.
van - dum me fes - -

B.
van - dum me fes - -

Vln. I

Vln. II

Vc.

44

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ti - - - - na.

ti - - - - na.

ti - - - - na.

ti - - - - na.

Largo
p

1

A. *p*
Glo - ri - a Pa - tris et Fi - li - o et Spi - ri -

T. *p*
Glo - ri - a Pa - tris et Fi - li - o et Spi - ri -

B. *p*
Glo - ri - a Pa - tris et Fi - li - o et Spi - ri -

Largo
p

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

5

A. tu - i San - cto, San - cto.

T. tu - i San - cto, San - cto.

B. tu - i San - cto, San - cto.

Vln. I

Vln. II

Vc.

Cb.

1 **Allegro**

Fl. I *p*

Fl. II *p*

S. *p*
Si - cut e - rat in prin -

A. *p*
Si - cut e - rat in prin -

T. *p*
Si - cut e - rat in prin -

B. *p*
Si - cut e - rat in prin -

Allegro

Vln. I *p*

Vln. II *p*

Vc. *p*

Cb. *p*

4

Fl. I

Fl. II

S.
ci - pi - o et nunc

A.
ci - pi - o et nunc

T.
ci - pi - o et nunc

B.
ci - pi - o et nunc

Vln. I

Vln. II

Vc.

Cb.

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

13

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

et nunc et

et nunc et

et nunc et

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

sem - per et in

sem - per et in

sem - per et in

sem - per et in

18

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

20

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

a - - - - men,

a - - - - men,

a - - - - men,

a - - - - men,

p

p

22

Fl. I *f*

Fl. II *f*

Hn. I *f*

Hn. II *f*

S. *f*

A. *f* a - men, a - men,

T. *f* a - men, a - men,

B. *f* a - men, a - men,

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *f*

Cb. *f*

24

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

a - men, a - men, a - men, a -

26

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a -

men, a - men, a -

men, a - men, a -

men, a - men, a -

p *f*

p *f*

f *f*

f *f*

28

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a -

men, a - men, a -

men, a - men, a -

men, a - men, a -

p

f

p

f

f

f

f

f

30

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a - - - -

men, a - men, a - - - -

men, a - men, a - - - -

men, a - men, a - men, a -

32

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - - men, a - -

men, a - - men, a - -

men, a - - men, a - -

men, a - - men, a - -

34

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

men, a - men, a - men.

37

Fl. I

Fl. II

Hn. I

Hn. II

Vln. I

Vln. II

Vc.

Cb.

1 **Largo**

Hino

Hn. I *mf*

Hn. II *mf*

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Plo - rans plo-ra - vit in no - cte,

Largo

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

4

Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
f
f
f
f
f
f

plo - rans plo - ra - vit in no - -
plo - rans plo - ra - vit in no - -
plo - rans plo - ra - vit in no - -
plo - rans plo - ra - vit in no - -

6

Hn. I

Hn. II

S.
cte plo - rans plo - ra - vit in no -

A.
cte plo - rans plo - ra - vit in no -

T.
cte plo - rans plo - ra - vit in no -

B.
cte, plo - rans plo - ra - vit in no -

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Hn. I

Hn. II

S.
cte et la - cri - mis e - -

A.
cte et la - cri - mis e - -

T.
cte et la - cri - mis e - -

B.
cte et la - cri - mis e - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

10

Hn. I

Hn. II

S.
jus

A.
jus in ma-xi - lis e - jus e - -

T.
8 jus in ma-xi - lis e - jus e - -

B.
jus plo-rans plo - ra - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

Hn. I

Hn. II

S.
in ma-xi - lis e - jus e - -

A.
jus in ma-xi - lis e - jus e - -

T.
jus

B.
vit plo-rans plo - ra - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

Hn. I

Hn. II

S. *f*
jus non non est qui con - so - le - tur

A. *f*
jus non non est qui con - so - le - tur

T. *f*
non non est qui con - so - le - tur

B. *f*
vit non non est qui con - so - le - tur

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

16

Hn. I

Hn. II

S.
e - am non non est plo - rans plo -

A.
e - am non non est plo - rans plo -

T.
e - am non non est plo - rans plo -

B.
e - am non non est

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ra - vit in no - - cte plo - rans plo -

ra - vit in no - - cte plo - rans plo -

ra - vit in no - - cte plo - rans plo -

in no - - cte

p

mf

mf

mf

mf

mf

mf

mf

20

Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ra - vit in no - cte
ra - vit in no - cte
ra - vit in no - cte
in no - cte

mf
mf
f
f
f

23

S.

A. *solo*
p
plo - rans plo - ra - vit in no - - cte,

T.

B.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

25

S.

A.

T. *solo*
p
8 et la - cri-mis e - jus in ma - xi - lis e - jus

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Hn. I *f*

Hn. II *f*

S. *f*
non non est qui con - so - le - tur e - am

A. *f*
non non est qui con - so - le - tur e - am
(tutti)

T. *f*
8 non non est qui con - so - le - tur e - am

B. *f*
non non est qui con - so - le - tur e - am

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

29

Hn. I
 Hn. II
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

non non est qui con-so-le - tur e - am
 non non est qui con-so-le - tur e - am
 non non est qui con-so-le - tur e - am
 non non est qui con-so-le - tur e - am

p
p
p
p
p
p
p
p
p
p

31

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

f

f

f

f

Detailed description: The image shows a page of a musical score for measures 31, 32, and 33. The score is for a symphony or orchestra. The instruments listed are Horns I and II, Violins I and II, Viola, Violoncello (Vc.), and Contrabasso (Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. Measure 31 starts with a dynamic of *mf*. Measures 32 and 33 feature a crescendo, with dynamics increasing to *f*. The Horns I and II parts are mostly silent, with a final note in measure 33. The Violin and Viola parts play a melodic line with slurs and accents. The Violoncello and Contrabasso parts play a rhythmic accompaniment. The page number 96 is in the top left corner, and the measure number 31 is written above the first staff.

34

Hn. I *mf*

Hn. II *mf*

S. solo *f*
non

A. solo *f*
non est qui con-so-le-tur e-am non

T. solo *f*
non est qui con-so-le-tur e-am non

B. solo *f*
non

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

36

Hn. I

Hn. II

S.
non non non non plo - rans plo-ra - vit in

A.
non non est qui con-so-le-tur e-am non non plo - rans plo-ra - vit in

T.
non non est qui con-so-le-tur e-am non non plo - rans plo-ra - vit in

B.
non non non non in

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

p *tutti* *p*

39

Hn. I *f* \rightrightarrows *p* *p*
 Hn. II *f* \rightrightarrows *p* *p*
 S. *f* \rightrightarrows *p* *f*
 A. *f* \rightrightarrows *p* *f*
 T. *f* \rightrightarrows *p* *f*
 B. *f* \rightrightarrows *p* *p* *f*
 Vln. I *f* \rightrightarrows *p*
 Vln. II *f* \rightrightarrows *p*
 Vla. *f* \rightrightarrows *p*
 Vc. *f* \rightrightarrows *p*
 Cb. *f* \rightrightarrows *p*

no - cte plo - rans plo - ra - vit in no - cte ex
 no - cte plo - rans plo - ra - vit in no - cte ex
 no - cte plo - rans plo - ra - vit in no - cte ex
 no - cte in no - cte ex

42

Hn. I *f*

Hn. II *f*

S. *mf*
om - ni-bus cha - ris e - jus ex

A. *mf*
om - ni-bus cha - ris e - jus non est qui con-so-le-tur e-am ex

T. *mf*
8 om - ni-bus cha - ris e - jus non est qui con-so-le-tur e-am ex

B. *mf*
om - ni-bus cha - ris e - jus ex

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

44

Hn. I *mf* *p*

Hn. II *mf* *p*

S.
om - ni - bus cha - ris e - jus

A.
om - ni - bus cha - ris e - jus non est qui con - so - le - tur e - am

T.
om - ni - bus cha - ris e - jus non est qui con - so - le - tur e - am

B.
om - ni - bus cha - ris e - jus

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

46

Hn. I *pp*

Hn. II *pp*

S. *p* non non *pp* non est

A. *p* non non *pp* non est.

T. *p* non non *pp* non est.

B. *p* non non *pp* non est.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Jaculatória

1 Andante

Fl. I *f*

Fl. II *f*

S. *f*
Sal-ve vir-gem do-lo - ro - sa am - pa - ro dos des-gra - ça - dos

A. *f*
Sal - ve__ vir-gem do-lo - ro - sa am - pa - ro dos des-gra - ça - dos

Andante

Vln. I *f*

Vln. II *f*

Vc. *f*

Cb. *f*

5

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

as do-res dos nos-sos pe - ca-dos.

as do-res dos nos-sos pe - ca-dos.

as do-res dos nos-sos pe - ca-dos.

dai - nos pe-las nos-sas do - res as do-res dos nos-sos pe - ca-dos.

Detailed description of the musical score: The score is for page 104 and begins with a measure number '5'. It features a vocal quartet and a string quartet. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'as do-res dos nos-sos pe - ca-dos.' in the first three systems. The Bass part has a longer line of lyrics: 'dai - nos pe-las nos-sas do - res as do-res dos nos-sos pe - ca-dos.' The instrumental parts include two Flutes (Fl. I and Fl. II), Violin I and II, Viola (Vc.), and Cello (Cb.). The Flutes play a melodic line starting in measure 5. The Violins play a rhythmic accompaniment of eighth notes. The Viola and Cello provide harmonic support with sustained notes and moving lines. The key signature is one sharp (F#) and the time signature is common time (C). The score concludes with a double bar line and repeat dots.

Antífona

1 Adagio

Fl. I
Fl. II
Hn. I
Hn. II
Vln. I
Vln. II
Vc.
Cb.

p
p
p
p
p
p
p
p

4

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

O quam tris-tis et af - fli - cta fu - it

p

O quam tris-tis et af - fli - cta fu - it

p

O quam tris-tis et af - fli - cta fu - it

p

8

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

il - la be - ne - di - cta,

il - la be - ne - di - cta,

il - la be - ne - di - cta,

il - la be - ne - di - cta,

12

Fl. I

Fl. II

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

O quam tris - tis et af - fli - cta fu-it

O quam tris - tis et af - fli - cta fu-it

O quam tris - tis et af - fli - cta fu-it

20

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

Vln. I

Vln. II

Vc.

Cb.

p

p

p

p

p

p

p

p

p

fu-it il - la be - ne - di - -

fu-it il - la be - ne - di - cta Ma-ter

fu-it il - la be - ne - di - cta Ma-ter

24

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. II

Vc.

Cb.

cta u - ni - ge - ni - ti,

u - ni - ge - ni - ti. O quam

u - ni - ge - ni - ti. O quam

O quam

27

A. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta

T. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta

B. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta

Vc.

Cb.



32

S. u - ni - ge - ni - ti,

A. Ma - ter u - ni - ge - ni - ti,

T. Ma - ter u - ni - ge - ni - ti,

B. Ma - ter u - ni - ge - ni - ti,

Vc.

Cb.

f

36

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

f

f

f

f

p

p

p

p

p

u - ni - ge - ni - ti.

u - ni - ge - ni - ti.

u - ni - ge - ni - ti.

Quae moe - re - bat et do -

40

Fl. I

Fl. II

A.

le - bat Pi - a Ma - ter dum vi - de - bat

Vln. I

Vln. II

Vc.

Cb.

f

f

6

43

Fl. I

Fl. II

A.

Vln. I

Vln. II

Vc.

Cb.

f

f

p

f

p

f

p

f

p

f

p

na - ti poe - nas, poe - nas

49

Fl. I

Fl. II

Hn. I

Hn. II

A.
na - ti poe - nas in - cly-ti, na - ti,

T.
na - ti poe - nas in - cly-ti, na - ti,

B.

Vln. I

Vln. II

Vc.

Cb.

52

Fl. I

Fl. II

Hn. I

Hn. II

S. *f*

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Na - ti poe - nas in - cly-ti.

na - ti, na - ti poe - nas in - cly-ti,

na - ti, na - ti poe - nas in - cly-ti,

55

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Na - - ti, na - - ti

na - - ti, na - - ti,

na - - ti, na - - ti,

57

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

na - ti poe - nas in - cly-ti.

na - ti poe - nas in - cly-ti.

na - ti poe - nas in - cly-ti.