

José Joaquim Emerico Lobo de Mesquita
1746? - 1805

Matinas de Sexta-feira

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

Não há documentação de data, local de nascimento, nem origem de José Joaquim Emerico Lobo de Mesquita. No entanto, são fartos os dados acerca de sua intensa atividade profissional nas cidades do Serro, Diamantina e Ouro Preto, na segunda metade do século XVIII. Na última fase de sua vida, transferiu-se para o Rio de Janeiro, onde atuou como organista da Ordem Terceira do Carmo, falecendo em 1805. É por muitos considerado o mais eminente dos compositores da “Escola Mineira”; cópias de suas obras foram conservadas em quase todos os arquivos musicais de Minas Gerais e de outros estados. Há inclusive registros do uso regular de algumas de suas obras em ofícios religiosos nas cidades de São João Del Rey e Prados. É patrono da cadeira nº 4 da Academia Brasileira de Música. Todas as obras conhecidas de Lobo de Mesquita são essencialmente vocais (solos ou coro), religiosas e em grande parte com acompanhamento orquestral. Destacam-se Missa em mi bemol (nº 1), Missa em fá (nº 2), Credo, Te Deum, Ofício de Semana Santa, Ofício de defuntos (“Ofício das violetas”) e Tercio, este último para quatro cantores e cordas. Há outras obras importantes para solistas, coro, órgão e violoncelo: a Missa para Quarta-Feira de Cinzas e outro Ofício de defuntos (nº 2), além de antífonas, ladinhas, motetos e outras formas musicais religiosas.

A obra

A Sexta-feira Santa é o ponto culminante do tríduo pascal, o mais importante período do ano litúrgico. É a data em que os cristãos lembram o julgamento, paixão, crucificação, morte e sepultura de Jesus Cristo, através de diversos ofícios religiosos. Toda a liturgia católica deste dia enfatiza o Cristo crucificado.

Em Ouro Preto e em outras cidades históricas brasileiras a Celebração da Paixão e Morte do Senhor é precedida da Procissão do Senhor Morto, na qual são cantados motetos em latim.

O texto

Antifona	Astiterunt reges terrae, et principes convenerunt in unum, adversus Dominum, et adversus Christum ejus.	Reuniram-se os reis e os príncipes de toda a terra e conspiraram unanimemente contra o Senhor e contra seu Cristo.
Lição 1	<p>De Lamentatione Jeremie Prophetae. Heth. Cogitavit Dominus dissipare murum Filiae Sion: tetendit funiculum suum, et non avertit manum suam a perditione: luxitque antemurale, et murus pariter dissipatus est.</p> <p>Teth. Defixa sunt in terra portae ejus: perdidit et contrivit vectes ejus: regem ejus et principes ejus in gentibus: non est lex, et prophetae ejus non invenerunt visionem a Domino.</p> <p>Jod. Sederunt in terra, conticuerunt senes filiae Sion: consperserunt cinere capita sua, accincti sunt ciliciis: abjecerunt in terram capita sua virgines Jerusalem.</p> <p>Caph. Defecerunt praे lacrymis oculi mei, conturbata sunt viscera mea: effusum est in terra jecur meum super contritione filiae populi mei, cum deficeret parvulus, et lactens in plateis oppidi.</p> <p>Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.</p>	<p>Das Lamentações do Profeta Jeremias. Heth. Javé decidiu arrasar as muralhas de Sião: esticou o fio de prumo e não retirou a sua mão destruidora. A muralha e a torre estão de luto: juntas, desmoronaram-se.</p> <p>Teth. Derrubou por terra as portas, quebrou as fechaduras; o seu rei e os seus chefes estavam entre os pagões: não havia Lei, e os profetas já não recebiam visão de Javé.</p> <p>Jod. Os anciões da cidade de Sião sentam-se no chão em silêncio, lançam cinza sobre a cabeça, vestidos de luto; as jovens de Jerusalém baixam a cabeça até ao chão.</p> <p>Caph. Em lágrimas, os meus olhos derretem-se, as minhas entradas fervem; a minha bálsamo derrama-se pelo chão, por causa da ruína da capital do meu povo, enquanto crianças e bebés desfalecem pelas ruas da cidade.</p> <p>Jerusalem, Jerusalem, converte-te ao Senhor teu Deus.</p>
Responsório 1	Omnes amici mei dereliquerunt me, et praevaluerunt insidiantes mihi: tradidit me quem diligebam:	Todos os meus amigos abandonaram-me e os traidores prevaleceram sobre mim: traiu-me quem eu amava.
	Et terribilibus oculis plaga crudeli percutientes, aceto potabant me.	E com olhos terríveis afilando com golpes crueis, impregnaram-me com vinagre.
Verso	Inter iniquos projecerunt me, et non pepercerunt animae meae.	Lançaram-me entre os iníquos e não pouparam a minha alma.

Responsório 2	Velum templi scissum est.	O véu do templo foi rasgado.
	Et omnis terra tremuit: latro de cruce clamabat, dicens : Memento mei, Domine, dum veneris in regnum tuum.	E toda terra tremeu. O ladrão, da cruz exclamava dizendo: lembra-te de mim, Senhor, quando estiveres no teu reino.
Verso	Petrae scissae sunt, et monument aperta sunt, et multa corpora sanctorum, qui dormierant, surrexerunt.	As pedras romperam-se, os sepulcros abriram-se e muitos corpos dos santos que dormiam ressuscitaram.
Responsório 3	Vinea mea electa, ego te plantavi:	Minha vinha escolhida, eu mesmo te plantei.
	Quomodo conversa es in amaritudinem, ut me crucifigeres, et Barabbam dimitteres ?	Como te converteste em amargura de modo que me crucificaste e perdoaste Barrabás?
Verso	Sepivi te, et lapides elegi ex te, et aedificavi turrim.	Te protegi, afastei as pedras do teu caminho e edifiquei uma torre.
Lição 2	<p>Ex Tractatu Sancti Augustini Episcopi super Psalmos.</p> <p>Protextisti me, Deus, a conventu malignantium, a multitudine operantium iniquitatem. Jam ipsum caput nostrum intueamur. Multi martyres talia passi sunt, sed nihil sic elucet, quomodo caput martyrum; ibi melius intuemur, quod illi experti sunt.</p> <p>Protectus est a multitudine malignantium, protegente se Deo, protegente carnem suam ipso Filio, et homine quem gerebat. Quid ei potuerunt facere inimici? Animam non occiderunt. Intendite. Parum ergo erat Dominum hortari martyres verbo, nisi firmaret exemplo.</p>	<p>Do Tratado de Santo Agostinho, Bispo, sobre os Salmos.</p> <p>Protegeste me, Deus, da assembléia do maligno; da multidão dos que praticam a iniqüidade. Agora, vamos contemplar a nossa própria cabeça. Muitos mártires sofreram tais tormentos, mas nada é tão evidente como a cabeça dos mártires: nela podemos ver melhor o que eles sofreram.</p> <p>Ele foi protegido da multidão do maligno, isto é, Deus o protegeu, o Filho, e o Homem assumido pelo Filho, protegeu a sua própria carne. O que poderiam fazer seus inimigos contra ele? Eles não mataram a sua alma. Tome nota então. É pouco significativo para o nosso Senhor exortar os mártires por palavra, se não os tivesse fortificado por seu exemplo.</p>
Responsório 1	Tamquam ad latronem existis cum gladiis et fustibus comprehendere me:	Tal qual em busca de um ladrão saístes com espadas e lanças para me prender.
	Quotidie apud vos eram in temple docens, et non me tenuistis: et ecce flagellatum ducitis ad crucifigendum.	Junto de vos eu estava ensinando no templo e não me detivestes e eis que me conduzis à flagelação e crucifixão.
Verso	Cumque injecissent manus in Jesum, et ternuissent eum, dixit ad eos.	E como esbofetearam Jesus e detiveram-no, Ele Ihes disse:
Responsório 2	Tenebrae factae sunt, dum crucifixissent Jesum Judaei; et circa horam nonam, exclamavit Jesus voce magna: Deus meus, ut quid me dereliquisti?	Fez-se treva, quando os judeus crucificaram Jesus e, por volta da nona hora, ele exclamou em alta voz: Meu Deus, meu Deus, por que me abandonastes?
	Et inclinato capite, emisit spiritum.	E tendo inclinado a cabeça, entregou o espírito.
Verso	Exclamans Jesus voce magna, ait: Pater, in manus tuas commendo spiritum meum.	Jesus exclamando em alta voz diz: Pai, em tuas mãos entrego meu espírito.
Responsório 3	Animam meam dilectam tradidi in manus iniquorum, et facta est mihi haereditas mea sicut leo in silva: dedit contra me voces adversarius, dicens: Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra:	A minha alma dileta ele entregou nas mãos dos iníquos e minha herança foi esta. Como um leão na selva o inimigo levantou a voz contra mim dizendo: ajuntai-vos e precipitai-vos para destruí-lo. Puseram-me na solidão do deserto e chorou por mim toda a terra.
	Quia non est inventus qui me agnosceret, et faceret bene.	Porque não veio quem me conhecia e faria bem?
Verso	Insurrexerunt in me viri absque misericordia, et non pepercerunt animae meae.	Levantaram-se contra mim os homens sem misericórdia, e não pouparam a minha alma.

Lição 3	<p>De Epistola beati Pauli Apostoli ad Hebraeos.</p> <p>Festinemus ingredi in illam requiem, ut ne in idipsum quis incidat incredulitatis exemplum. Vivus est enim sermo Dei, et efficax, et penetrabilior omni gladio ancipi, et pertingens usque ad divisionem animae ac spiritus, compagum quoque ac medullarum, et discretor cogitationum et intentionum cordis. Et non est ulla creatura invisibilis in conspectu ejus: omnia autem nuda et aperta sunt oculis ejus, ad quem nobis sermo. Habentes ergo Pontificem magnum, qui penetravit coelos, Jesum filium Dei, teneamus confessionem. Non enim habemus Pontificem, qui non possit compati infirmitatibus nostris: tentatum autem per omnia pro similitudine, absque peccato.</p>	<p>Do Bem-aventurado Paulo Apóstolo aos Hebreus.</p> <p>Apressemos-nos, pois, a entrar nesse descanso, para que ninguém caia no mesmo tipo de desobediência. A Palavra de Deus é viva, eficaz e mais penetrante do que qualquer espada de dois gumes; ela penetra até ao ponto onde a alma e o espírito se encontram, e até onde as juntas e medulas se tocam; ela sonda os sentimentos e pensamentos mais íntimos.</p> <p>Não existe criatura que possa esconder-se de Deus; tudo fica nu e descoberto a seus olhos; e a Ele devemos prestar contas.</p> <p>Nós temos um sumo sacerdote eminentíssimo, que atravessou os céus: Jesus, o Filho de Deus. Por isso, mantenhamos firme a fé que professamos.</p> <p>De fato, não temos um sumo sacerdote incapaz de se compadecer das nossas fraquezas, pois Ele mesmo foi provado como nós, em todas as coisas, menos no pecado.</p>
Responsório 1	<p>Tradiderunt me in manus impiorum, et inter iniquos proicerunt me, et non pepercerunt animae meae: congregati sunt adversum me fortes:</p> <p>Et sicut gigantes steterunt contra me.</p>	<p>Entregaram-me nas mãos dos ímpios, e entre os iníquos me lançaram. E não pouparam minha alma: ajuntaram-se contra mim os fortes.</p> <p>E como gigantes ergueram-se contra mim.</p>
Verso	<p>Alieni insurrexerunt adversum me, et fortes quaequierunt animam meam.</p>	<p>Estranhos insurgiram-se contra mim, e os fortes perseguiram minha alma.</p>
Responsório 2	<p>Jesum tradidit impius summis principibus sacerdotum, et senioribus populi:</p> <p>Petrus autom sequebatur eum a longe, ut videret finem.</p>	<p>Jesus foi entregue pelos ímpios ao sumo-sacerdote e aos senhores do povo.</p> <p>Pedro então seguia-o de longe para ver o fim.</p>
Verso	<p>Adduxerunt autem eum ad Caiphãm principem sacerdotum, ubi Scribae et Pharisaei convenerant.</p>	<p>Conduziram-no então a Caifás, o príncipe dos sacerdotes, onde os escribas e fariseus se reuniam.</p>
Responsório 3	<p>Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui consolabatur me. Videte omnes populi,</p> <p>Si est dolor similis sicut dolor meus.</p>	<p>Meus olhos cegaram-se com meu pranto porque foi afastado de mim quem me consolava. Vede ó todo o povo.</p> <p>Se há dor semelhante à minha dor.</p>
Verso	<p>O vos omnes, qui transitis per viam, attendite et videte.</p>	<p>O vós todos que passais pelo caminho, prestai atenção e vede.</p>

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 destacadas com tipografia menor 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

It does not have documentation about date, place of birth, and Jose Joaquin Emerico Lobo de Mesquita origin. However, the data concerning his intense professional activity in the cities of Serro, Diamantina and Ouro Preto are plentiful, in the second half of eighteenth century. As a composer, organist and conductor, he rendered musical services to many religious brotherhoods and orders in the villages and towns where he lived. He is considered by many the most eminent composer from the “Escola Mineira” (School of Minas Gerais). His work is found in all the religious music archives, and represents an especially important collection from the history of Brazilian colonial music. He lived his last years in Rio de Janeiro, where he was the organist for the Ordem Terceira do Carmo. Lobo de Mesquita died in 1805 and is the patron of chair number 4 of the Academia Brasileira de Música. Among his works, involving almost always chorus and orchestra, his masses (such as Mass in E flat and Mass in F), Credo, Te Deum, Ofício de Semana Santa, Ofício de defuntos (“Ofício das violetas”) and Tercio (for four singers and strings), his antiphones, litanies, matins and motets are all worthy of mention.

The work

The Good Friday is the culmination of the Easter Triduum, the most important period of the liturgical year. Is the date on which Christians remember the trial, passion, crucifixion, death and burial of Jesus Christ, through various religious services. All the Catholic liturgy of this day emphasizes the crucified Christ.

In Ouro Preto and other historical cities in Brazil the Celebration of the Passion and Death of the Lord is preceded by the Procissão do Senhor Morto (Procession of the Dead Lord), in which are sung Latin motets.

The text

Antifona	Astiterunt reges terrae, et principes convenerunt in unum, adversus Dominum, et adversus Christum ejus.	The kings of the earth stood up, and the princes met together against the Lord, and against his Christ.
Lição 1	De Lamentatione Jeremiae Prophetae. Heth. Cogitavit Dominus dissipare murum Filiae Sion: tetendit funiculum suum, et non avertit manum suam a perditione: luxitque antemurale, et murus pariter dissipatus est. Teth. Defixa sunt in terra portae ejus : perdidit et contrivit vectes ejus: regern ejus et principes ejus in gentibus: non est lex, et prophetae ejus non invenerunt visionem a Domino. Jod. Sederunt in terra, conticuerunt senes filiae? Sion: consperserunt cinere capita sua, accincti sunt cilicis: abjecerunt in terram capita sua virgines Jerusalem. Caph. Defecerunt praे lacrymis oculi mei, conturbata sunt viscera mea: effusum est in terra jecur meum super contritione filiae populi mei, cum deficeret parvulus, et lactens in plateis oppidi. Jerusalem, Jerusalem, convertere ad Dominum Deum tuum.	From the Lamentation of Jeremias the Prophet. Heth. The Lord hath purposed to destroy the wall of the daughter of Sion: he hath stretched out his line, and hath not withdrawn his hand from destroying : and the bulwark hath mourned, and the wall hath been destroyed together. Teth. Her gates are sunk into the ground; he hath destroyed and broken her bars : her king and her princes are among the Gentiles: the law is no more, and her prophets have found no vision from the Lord. Jod. The ancients of the daughter of Sion sit upon the ground, they have held their peace: they have sprinkled their heads with dust, they are girded with hair-cloth; the virgins of Jerusalem hang down their beads to the ground. Caph. My eyes have failed with weeping, my bowels are troubled: my liver is poured out upon the earth, for the destruction of the daughter of my people, when the children, and the sucklings, fainted away in the streets of the city. Jerusalem ! Jerusalem! be converted to the Lord thy God.
Responsório 1	Omnis amici mei dereliquerat me, et praevaluerunt insidiantes mihi: tradidit me quem diligebam :	All my friends have forsaken me, and they that lay in ambush for me prevailed: he whom I love has betrayed me:
	Et terribilibus oculis plaga crudeli percutientes, aceto potabant me.	And they with terrible looks striking me with a cruel wound, gave me vinegar to drink.
Verso	Inter iniquos projecerunt me, et non pepercerunt animae meae.	They cast me out among the wicked, and spared not my life.

Responsório 2	Velum templi scissum est,	The veil of the temple was rent,
	Et omnis terra tremuit: latro de cruce clamabat, dicens : Memento mei, Domine, dum veneris in regnum tuum.	and all the earth quaked: the thief from the cross cried out, saying : Lord! remember me when thou shalt come into thy kingdom.
Verso	Petrae scissae sunt, et monumenta aperta sunt, et multa corpora sanctorum, qui dormierant, surrexerunt.	The rocks were rent, and the graves were opened, and many bodies of the saints that had slept arose.
Responsório 3	Vinea mea electa, ego te plantavi:	O my chosen vineyard! it is I that have planted thee;
	Quomodo conversa es in amaritudinem, ut me crucifigeres, et Barabbam dimitteres ?	how art thou become so bitter that thou shouldst crucify me and dismiss Barabbas?
Verso	Sepivi te, et lapides elegi ex te, et aedificavi turrim.	I have fenced thee in and picked the stones out of thee, and have built a tower.
Lição 2	Ex Tractatu Sancti Augustini Episcopi super Psalmos. Protextisti me, Deus, a conventu malignantium, a multitudine operantium iniquitatem. Jam ipsum caput nostrum intueamur. Multi martyres talia passi sunt, sed nihil sic elucet, quomodo caput martyrum; ibi melius intuemur, quod illi experti sunt. Protectus est a multitudine malignantium, protegente se Deo, protegente carnem suam ipso Filio, et homine quem gerebat; quia filius hominis est, et Filius Dei est. Filius Dei, propter formam Dei; filius hominis, propter formam servi, habens in potestate ponere animam suam, et recipere eam. Quid ei potuerunt facere inimici? Occiderunt corpus, animam non occiderunt. Intendite. Parum ergo erat Dominum hortari martyres verbo, nisi firmaret exemplo.	From the treatise of St. Augustine, the Bishop, on the Psalms. Thou hast protected me, God! from the assembly of the malignant; from the multitude of the workers of iniquity. Now let us behold our head himself. Many martyrs have suffered such torments; but nothing is so conspicuous as the head of martyrs: there we see better what they endured. He was protected from the multitude of the malignant; that is, God protected himself, the Son, and the Man assumed by the Son, protected his own flesh. For he is the Son of Man, and the Son of God; the Son of God because of the form of God; the Son of Man because of the form of a servant, having in his power to lay down his life, and take it up again. What could his enemies do against him? They killed his body, but they did not kill his soul. Take notice then. It signified little for our Lord to exhort the martyrs by word, if he had not fortified them by his example.
Responsório 1	Tamquam ad latronem existis cum gladiis et fustibus comprehendere me :	You are come out as against a robber, with swords and clubs to apprehend me:
	Quotidie apud vos eram in temple docens, et non me tenuistis: et ecce flagellatum ducitis ad crucifigendum.	I was daily with you, teaching in the temple, and you laid not hands on me, yet now you scourge me and lead me to be crucified.
Verso	Cumque injecissent manus in Jesum, et ternuissent eum, dixit ad eos.	And when they had laid hands on Jesus, and held him, he said to them :
Responsório 2	Tenebrae factae sunt, dum crucifixissent Jesum Judaei; et circa horam nonam, exclamavit Jesus voce magna: Deus meus, ut quid me dereliquisti?	Darkness covered the earth, whilst the Jews crucified Jesus; and about the ninth hour, Jesus cried out with a loud voice : My God! why hast thou forsaken me?
	Et inclinato capite, emisit spiritum.	And bowing down his head, he gave up the ghost.
Verso	Exclamans Jesus voce magna, ait: Pater, in manus tuas commendabo spiritum meum.	Jesus crying with a loud voice, said: Father! into thy hands I commend my spirit.
Responsório 3	Animam meam dilectam tradidi in manus iniquorum, et facta est mihi haereditas mea sicut leo in silva: dedit contra me voces adversarius, dicens: Congregamini, et properate ad devorandum illum: posuerunt me in deserto solitudinis, et luxit super me omnis terra:	I have given my dear soul into the hands of the wicked, and my inheritance is become to me as a lion in the wood: my adversary gave out words against me, saying: Come together, and make haste to devour him: they placed me in a solitary desert, and all the earth mourned for me:
	Quia non est inventus qui me agnosceret, et faceret bene.	Because there was none that would know me and do me any good.
Verso	Insurrerunt in me viri absque misericordia, et non pepercerunt animae meae.	Men without mercy ruse up against me, and they spared not my life.

Lição 3	<p>De Epistola beati Pauli Apostoli ad Hebraeos.</p> <p>Festinemus ingredi in illam requiem, ut ne in idipsum quis incidat incredulitatis exemplum. Vivus est enim sermo Dei, et efficax, et penetrabilior omni gladio ancipi, et pertingens usque ad divisionem animae ac spiritus, compagum quoque ac medullarum, et discretor cogitationum et intentionum cordis. Et non est ulla creatura invisibilis in conspectu ejus: omnia autem nuda et aperta sunt oculis ejus, ad quem nobis sermo. Habentes ergo Pontificem magnum, qui penetravit coelos, Jesum filium Dei, teneamus confessionem. Non enim habemus Pontificem, qui non possit compati infirmitatibus nostris: tentatum autem per omnia pro similitudine, absque peccato.</p>	<p>From the Epistle of St. Paul the Apostle to the Hebrews.</p> <p>Let us hasten therefore to enter into that rest: lest any man fall into the same example of unbelief. For the word of God is living and effectual, and more piercing than any two-edged sword: and reaching unto the division of the soul and spirit, of the joints also, and the marrow, and is a discerner of the thoughts and intentions of the heart. Neither is there any creature invisible in his sight; but all things are naked and open to the eyes of him, to whom our speech is. Seeing then that we have a great high-priest that hath passed into the heavens, Jesus the Son of God: let us hold fast our confession. For we have not a high-priest, who cannot have compassion on our infirmities: but one tempted in all things like as we are, yet without sin.</p>
Responsório 1	Tradiderunt me in manus impiorum, et inter iniquos projecerunt me, et non pepercerunt animae meae: congregati sunt adversum me fortes:	They delivered me into the hand of the impious, and cast me out amongst the wicked, and spared not my life: the powerful gathered together against me:
Verso	Et sicut gigantes steterunt contra me.	and like giants they stood against me.
Responsório 2	Alieni insurrexerunt adversum me, et fortes quaesierunt animam meam.	Strangers have risen up against me, and the mighty have sought after my soul.
Verso	Jesum tradidit impius summis principibus sacerdotum, et senioribus populi:	The wicked man betrayed Jesus to the chief priests and ancients of the people:
	Petrus autem sequebatur eum a longe, ut videret finem.	but Peter followed him afar off, to see the end.
Responsório 3	Adduxerunt autem eum ad Caipharam principem sacerdotum, ubi Scribae et Pharisaei convenerant.	And they led him to Caiphas, the high-priest, where the Scribes and Pharisees were met together.
Verso	Caligaverunt oculi mei a fletu meo: quia elongatus est a me, qui consolabatur me. Videte omnes populi,	My eyes are darkened by my tears: for he is far from me that comforted me. See, all people !
	Si est dolor similis sicut dolor meus.	if there be any sorrow like to my sorrow.
Verso	O vos omnes, qui transitis per viam, attendite et videte.	O all ye that pass by the way, attend and see.

Editorial aspects

Musical manuscripts copied by 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 dotted, 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.

Matinas de Sexta-Feira Santa

Antífona

José Joaquim Emerico Lobo de Mesquita
(1746? - 1805)

Andante Moderato

Flauta I

Flauta II

Trompa I em F

Trompa II em F

Soprano

Contralto

Tenor

Baixo

Andante Moderato

Violino I

Violino II

Violoncelo

4

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

As - ti - te - runt re - ges ter -

As - ti - te - runt re - ges ter -

As - ti - te runt re - ges ter -

As - ti - te - runt re - ges - ter -

As - ti - te - runt re - ges ter -

As - ti - te - runt re - ges - ter -

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7

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

rae, et prin-ci-pes con - ve - ne - runt in u -

rae, et prin-ci-pes con - ve - ne - runt in u -

rae, et prin-ci-pes con - ve - ne - runt in u -

rae, et prin-ci-pes con - ve - ne - runt in u -

f

10

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

num, ad ver-sus Do - mi- num, et ad - ver - sus

num, ad ver-sus Do - mi- num, et ad - ver - sus

num, ad ver-sus Do - mi- num, et ad -

num, ad ver-sus Do - mi- num, et ad - ver - sus

Do - mi - num, et ad - ver - sus

14

Fl. I

Fl. II

Cor. I

Cor. II

S.

Chris - tum e - - - - jus.

A.

Chris - tum, Chris - tum e - jus.

T.

ver - sus Chris - tum e - jus.

B.

Chris - tum, Chris - tum e - jus.

Vln. I

Vln. II

Vc.

1º Noturno - Lição 1

Andantino

Fl. I

p

Andantino

Vln. I

p

Vln. II

p

Vc.

=

4

Fl. I

Vln. I

Vln. II

Vc.

=

7

T. solo

8 De La-men-ta - ti - o ne, de La-men-ta - ti -

Vln. I

Vln. II

Vc.

f

p

f

p

f

p

10

T. o - ne Je-re - mi - ae, Je-re - mi - ae Pro-phe -

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

S.

A.

Heth.

Heth.

T. tae. Heth.

B.

Vln. I

Vln. II

Vc.

Piu mosso

17 *f*

S. Co - gi - ta - vit Do-mi-nus dis - si - pa - re

A. Co - gi - ta - vit Do-mi-nus dis - si - pa - re

T. 8 Co - gi - ta - vit Do-mi-nus dis - si - pa - re

B. Co - gi - ta - vit Do-mi-nus dis - si - pa - re

Vln. I *f*

Vln. II *f*

Vc. *f*

20

S.

A.

T.
8

B.
8

Vln. I

Vln. II

Vc.

22

S. **p** duo on: te - ten - dit fu - ni - cu-lum su - um, et non a -

A. on:

T. **p** duo ⁸ on: te - ten - dit fu - ni - cu-lum su - um, et non a -

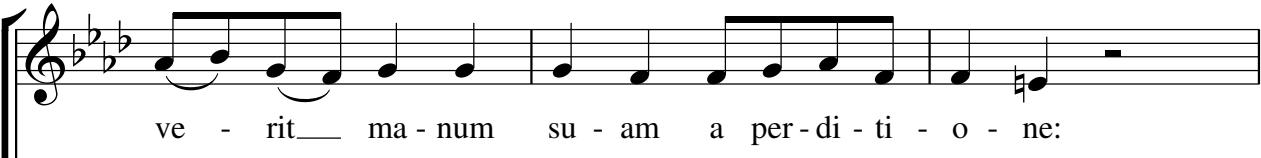
B. on:

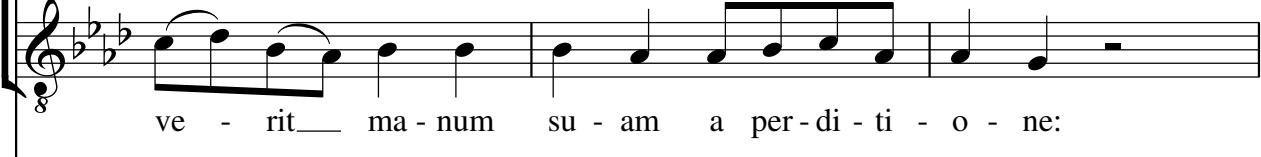
Vln. I **p**

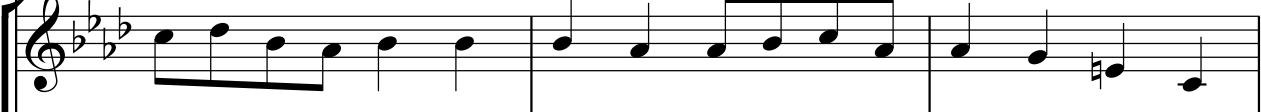
Vln. II **p**

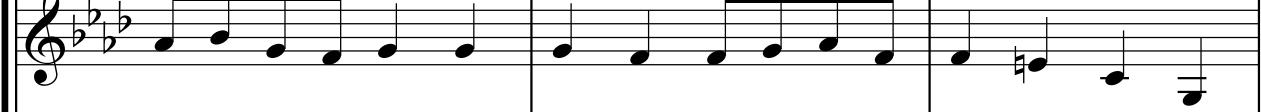
Vc. **p**

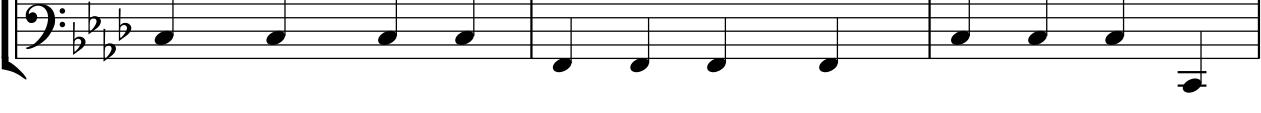
25

S. 

T. 

Vln. I 

Vln. II 

Vc. 

28

Fl. I

f

Fl. II

f

S.

f tutti

lu - xit - quae an - te mu - ra - le,

A.

f tutti

lu - xit - quae an - te mu - ra - le,

T.

f tutti

8 lu - xit - quae an - te mu - ra - le,

B.

f tutti

lu - xit - quae an - te mu - ra - le,

Vln. I

f

Vln. II

f

Vc.

f

30

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

lu - xit - que an - te mu - ra - le, et mu - rus

32

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

pa - ri-ter dis - si - pa - - - tus

pa - ri-ter dis - si - pa - - - tus

pa - ri-ter dis - si - pa - - - tus

pa - ri-ter dis - si - pa - - - tus

pa - ri-ter dis - si - pa - - - tus

34

Poco Meno

solo

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

est.

est.

est.

p

p

p

37

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

Teth.

p

Teth.

p

Teth.

p

Teth.

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40

Fl. I

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

This musical score page contains six staves of music. The instruments are Flute I (Fl. I), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). The key signature is three flats. Measure 1 starts with Flute I and Soprano playing eighth notes. Measure 2 continues with Flute I and Soprano. Measure 3 starts with Alto (A.) playing eighth notes. Measures 4-5 start with Tenor (T.) playing eighth notes. Measure 6 starts with Bass (B.) playing eighth notes. Measure 7 starts with Violin I (Vln. I) playing sixteenth-note patterns. Measure 8 starts with Violin II (Vln. II) playing sixteenth-note patterns. Measure 9 starts with Cello (Vc.) playing eighth notes. The score includes dynamic markings such as forte (f), piano (p), and sforzando (sf). Measures 1-5 have a common time signature, while measures 6-9 have a different time signature indicated by a 'g' symbol.

43

S. *p*

T. *p*

Vln. I *p*

Vln. II *p*

Vc. *p*

De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

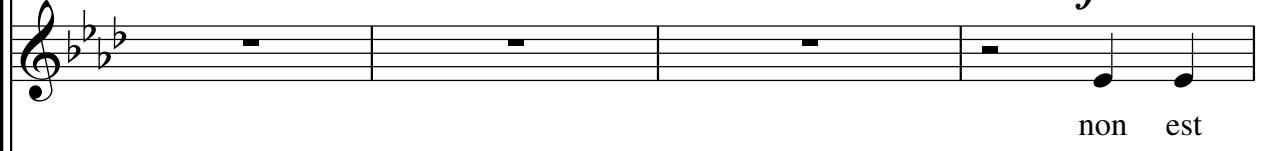
De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

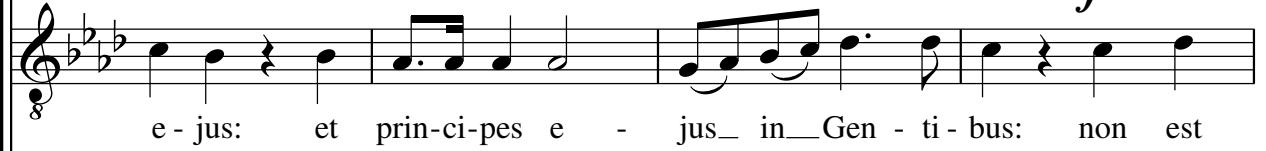
De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

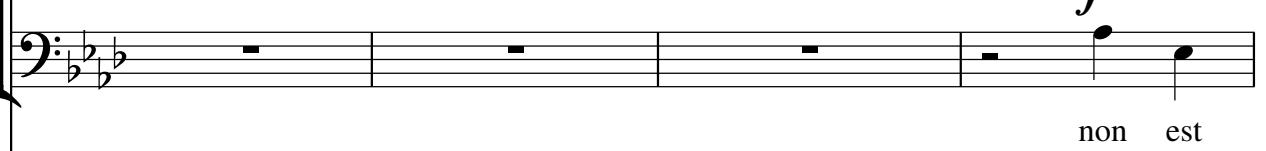
De - fi - sae_ sunt in__ ter - ra, in__ ter - ra por - tae_

47

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

51

S. lex, et Pro - phe - tae e - jus non, non, non,

A. lex, et Pro - phe - tae e - jus non, non, non,

T. ⁸lex, et Pro - phe - tae e - jus non, non, non,

B. lex, et Pro - phe - tae e - jus non, non, non,

Vln. I

Vln. II

Vc.

55

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Poco Meno e Tranquillo

58

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

no.

no.

no.

no.

Poco Meno e Tranquillo

Musical score page 31 featuring six staves of music for Flute I, Flute II, Alto (A.), Tenor (T.), Violin I, Violin II, and Cello. The key signature is three flats, and the time signature is common time.

The score consists of three measures:

- Fl. I:** Measures 1-2 play eighth-note patterns with grace notes. Measure 3 rests.
- Fl. II:** Measures 1-2 play eighth-note patterns with grace notes. Measure 3 rests.
- A. (Alto):** Measures 1-2 rest. Measure 3 begins with a dotted half note followed by an eighth-note pattern. Dynamic **p**. The instruction "Jod." (join) is written below the staff.
- T. (Tenor):** Measures 1-2 rest. Measure 3 begins with a dotted half note followed by an eighth-note pattern. Dynamic **p**. The instruction "Jod." is written below the staff.
- Vln. I (Violin I):** Measures 1-2 play eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Dynamic **p**.
- Vln. II (Violin II):** Measures 1-2 play eighth-note patterns with grace notes. Measure 3 begins with a sixteenth-note pattern. Dynamic **p**.
- Vc. (Cello):** Measures 1-2 play eighth-note patterns. Measure 3 rests.

Final dynamic **p** is placed at the end of the page.

64

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

Jod. _____

p

Jod. _____

p

Jod. _____

p

p

p

p

p

p

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67

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p

Se - de - runt in

Jod.

Jod.

p

p

p

p

70

Fl. I

Fl. II

A.

Vln. I

Vln. II

Vc.

ter - ra, con-ti-cu - e - runt se - nes fi - li- ae, se - nes

73

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cons - per - se - runt ci - re-ne

fi - li-ae Si - on: cons-per - se - runt ci - re-ne

cons - per - se - runt ci - re-ne

cons - per - se - runt ci - re-ne

f

f

f

77

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

80

S. li - ci- is, ab - je - ce - runt in ter - ram ca - pi-ta

A. li - ci- is, ab - je - ce - runt in ter - ram ca - pi-ta

T. 8 li - ci- is, ab - je - ce - runt in ter - ram ca - pi-ta

B. li - ci- is, ab - je - ce - runt in ter - ram ca - pi-ta

Vln. I

Vln. II

Vc.

83

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

87

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

mf

f

p

mf

f

p

mf

f

Je - ru - sa - lem.

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91

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Con - ver - te - re, con - ver - te - re ad Do-mi- num,

Con - ver - te - re, con - ver - te - re ad Do-mi- num,

Con-ver - te - re, con-ver - te - re ad Do-mi- num,

Con - ver - te - re, con - ver - te - re ad Do-mi- num,

95

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I *p*

Vln. II *p*

Vc. *p*

ad Do-mi-num De - um tu - um.

ad Do-mi-num De - um tu - um.

ad Do-mi-num De - um tu - um.

ad - Do-mi-num De - um tu - um.

Responsório 1

Adagio

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Om - nes a - mi - ci me - i de - re - li - que - runt

Om - nes a - mi - ci me - i de - re - li - que - runt

Om - nes a - mi - ci me - i de - re - li - que - runt

Om - nes a - mi - ci me - i de - re - li - que - runt

4

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p duo

me,
et prae-va-lu-e -

p duo

me,

me,

me,

p

p

p

7

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

runt in - si - di - an - tes mi - hi:

runt in - si - di - an - tes mi - hi:

p duo
et prae - va - lu - e -

p duo
et prae - va - lu - e -

10

S. f
tra - di-dit me quem di - li -

A. f
tra - di-dit me quem di - li -

T. f
runt in - si - di-an-tes mi - hi:
tra - di-dit me quem di - li -

B. f
runt in - si - di-an-tes mi - hi:
tra - di-dit me quem di - li -

Vln. I f
Vln. II f
Vc. f

13

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p duo

ge - - bam: et prae - va - lu - e -

ge - - bam:

ge - - bam:

ge - - bam: et prae - va - lu - e -

p

p

p

16

Fl. I

Fl. II

S.

runt in - si - di - an-tes mi - hi:

A.

p duo

et - prae - va - lu - e -

T.

p duo

et prae - va - lu - e -

B.

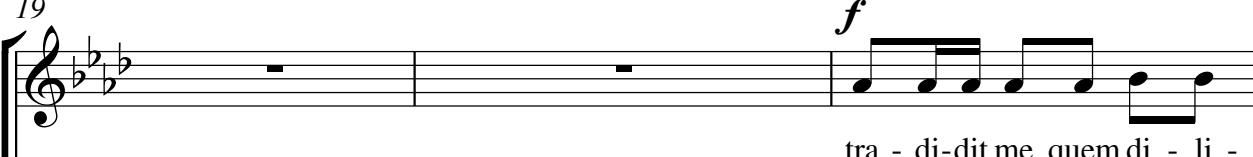
runt in - si - di - an-tes mi - hi:

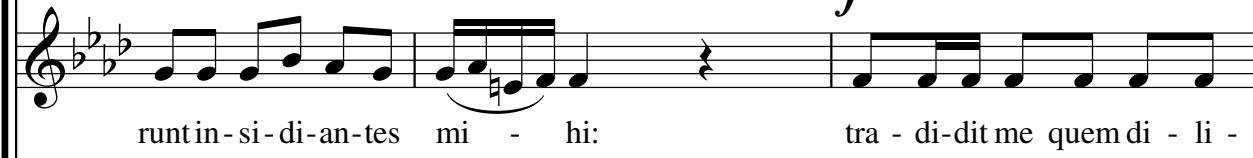
Vln. I

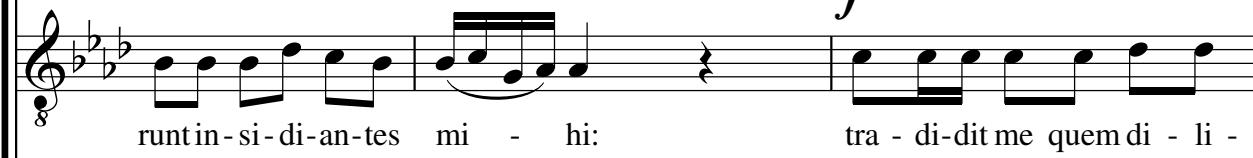
Vln. II

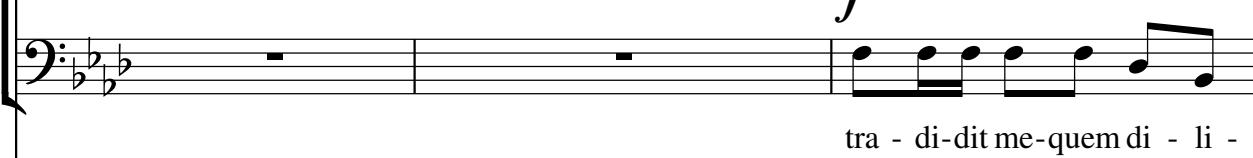
Vc.

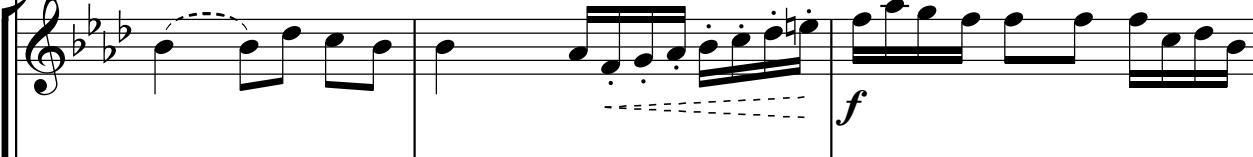
19

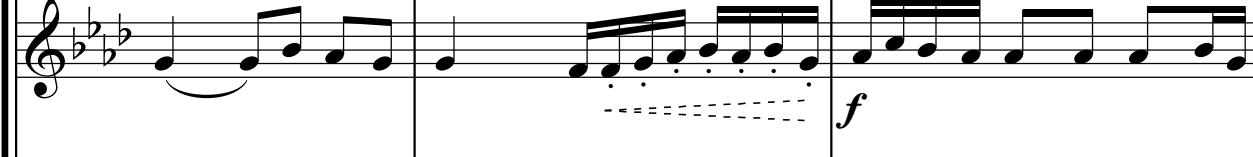
S. 

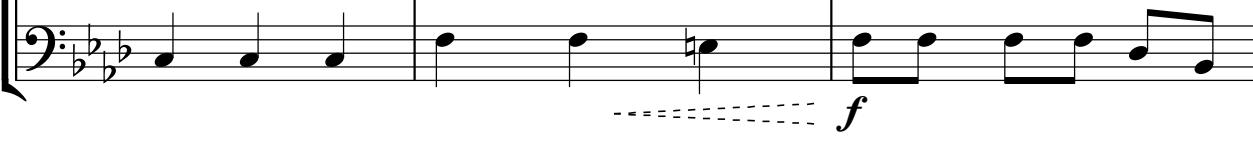
A. 

T. 

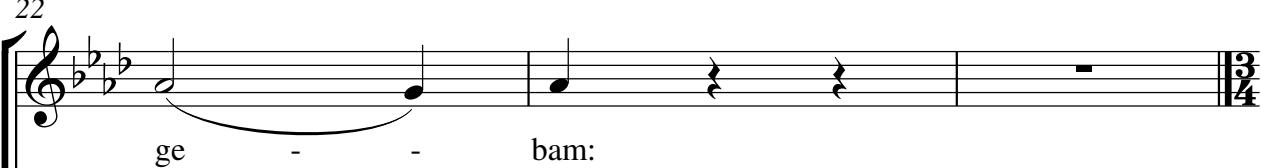
B. 

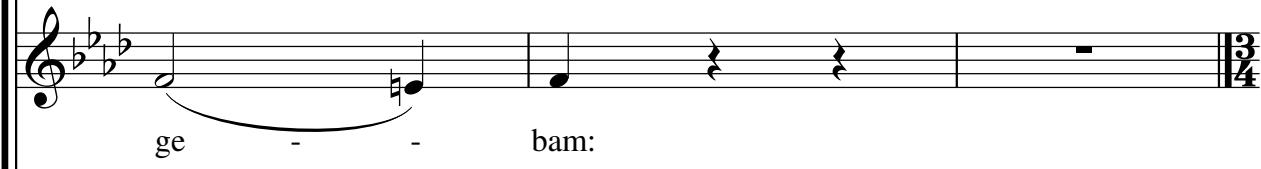
Vln. I 

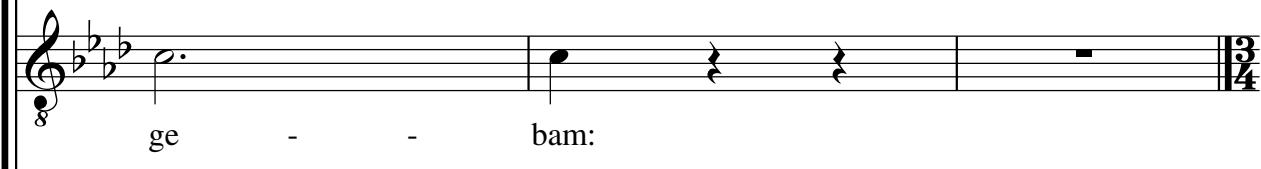
Vln. II 

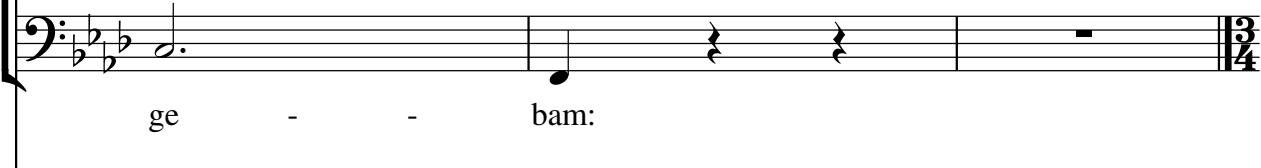
Vc. 

22

S. 

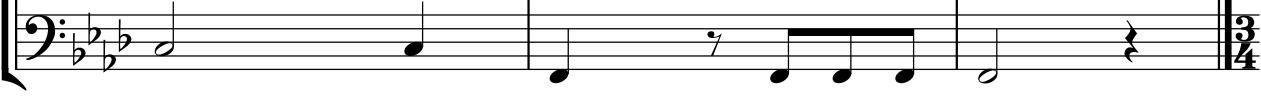
A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

25 Allegro

Cor. I

Cor. II

S.

A.

T.

B.

Allegro

Vln. I

Vln. II

Vc.

29

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

pla - ga cru - de - li, et ter - ri -

pla - ga cru - de - li, et ter - ri -

pla - ga cru - de - li, et ter - ri -

pla - ga cru - de - li, et ter - ri -

pla - ga cru - de - li, et ter - ri -

33

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

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Poco più lento

37

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

A tempo I

42

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

ce - to po - ta - bant me. et ter - ri -

47

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

Poco più lento

51

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

55

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

tes, a - ce - to po - ta - bant me.

tes, a - ce - to po - ta - bant me.

tes, a - ce - to po - ta - bant me.

tes, a - ce - to po - ta - bant me.

Verso
Andantino

60 **p duo**

S. In - ter i-ni-quos pro-je-ce-runt me, et non pe-per - ce - runt,

T. In - ter i-ni-quos pro-je-ce-runt me, et non pe-per - ce - runt,

Verso
Andantino

Vln. I **p** **f** **p**

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

Vc. **p** **f**



65

S. et non pe-per - ce - runt a-ni- mae, a-ni-mae me - ae.

T. et non pe-per - ce - runt a-ni- mae, a-ni-mae me - ae.

Vln. I

Vln. II

Vc. **p** **f**

70 Allegro

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

The musical score page 59 features six staves of music. The first four staves (Cor. I, Cor. II, S., A.) are in treble clef, 3/4 time, and B-flat major. The vocal parts sing "Et ter - ri - bi - li-bus o - cu-lis, o - cu-lis". The last two staves (T., B.) are in bass clef, 3/4 time, and B-flat major. The strings (Vln. I, Vln. II, Vc.) play sustained notes in B-flat major. Measure 70 starts with a forte dynamic (f).

74

Fl. I

Fl. II

Cor. I

Cor. II

S.

pla - ga cru - de - li, et ter - ri -

A.

pla - ga cru - de - li, et ter - ri -

T.

8 pla - ga cru - de - li, et ter - ri -

B.

pla - ga cru - de - li, et ter - ri -

Vln. I

Vln. II

Vc.

78

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

bi - li - bus o - cu - lis, o - cu - lis pla - ga cru -

bi - li - bus o - cu - lis, o - cu - lis pla - ga cru -

bi - li - bus o - cu - lis, o - cu - lis pla - ga cru -

bi - li - bus o - cu - lis, o - cu - lis pla - ga cru -

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Poco più lento

82

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

p

de - li per - cu - ti - en - tes, a -

A tempo I

87

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ce - to po - ta - bant me.
et ter - ri -

ce - to po - ta - bant me.
et ter - ri -

ce - to po - ta - bant me.
et ter - ri -

f

f

f

f

f

f

f

f

f

92

Fl. I

Fl. II

Cor. I

Cor. II

S.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

A.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

T.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

B.

bi - li-bus o - cu-lis, o - cu-lis pla - ga cru -

Vln. I

Vln. II

Vc.

Poco più lento

96

Fl. I

Fl. II

Cor. I

Cor. II

S.
de - li per - cu - ti - en - tes, a -
A.
de - li per - cu - ti - en - tes, a -
T.
de - li per - cu - ti - en - tes, a -
B.
de - li per - cu - ti - en - tes, a -

Vln. I

Vln. II

Vc.

p **f**

p **f**

p **f**

101

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ce - to po - ta - bant me.

ce - to po - ta - bant me.

ce - to po - ta - bant me.

ce - to po - ta - bant me.

Responsório 2

Andante [♩.=50]

Cor. I Andante [♩.=50]

Cor. II

S.

T.

Vln. I

Vln. II

Vc.

p duo

Ve - lum tem - pli scis - sum

p duo

Ve - lum tem - pli scis - sum

Andante [♩.=50]

7

Fl. I

Fl. II

Cor. I *f*

Cor. II *f*

S. *f tutti*

A. *f tutti*

T. *f tutti*

B. *f tutti*

Vln. I *f*

Vln. II *f*

Vc. *f*

est, ve - lum tem - pli scis - sum est,scis - sum est,
 ve - lum tem - pli scis - sum est,scis - sum est,
 est, ve - lum tem - pli scis - sum est,scis - sum est,
 Ve - lum tem - pli scis - sum est,scis - sum est,

13

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

f

f tutti
ve - lum tem - pli

p duo
ve - lum tem - pli scis - sum est, **f tutti**
ve - lum tem - pli

p duo
ve - lum tem - pli scis - sum est, **f tutti**
ve - lum tem - pli

f tutti
ve - lum tem - pli

p

f

19

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

scis - sum est, scis - sum est,
ve - lum

scis - sum est, scis - sum est,

scis - sum est, scis - sum est,

scis-sum est, scis - sum est,
ve - lum

p

25

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

tem - pli scis - sum est, ve - lum tem - pli scis - sum

ve - lum tem - pli scis - sum

ve - lum tem - pli scis - sum

tem - pli scis - sum

f

f

f tutti

f tutti

f tutti

f

f

f

30

Fl. I

Fl. II

Cor. I

Cor. II

S.

est, ve - lum tem - pli scis - sum est,

A.

est, ve - lum tem - pli scis - sum est,

T.

est, ve - lum tem - pli scis - sum est,

B.

est, ve - lum tem - pli scis - sum est,

Vln. I

Vln. II

Vc.

Allegro [♩.=46]

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et om-nis ter- ra tre- mu-it: la- tro de_ cru - ce cla -

Et om-nis ter- ra tre- mu-it: la- tro de_ cru - ce cla -

Et om-nis ter- ra tre- mu-it: la- tro de_ cru - ce cla -

Allegro [♩.=46]

Quasi lento

6

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

p

f

p

p

p

p

p

p

p

13

S. 
 Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum *f*

A. 
 Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum *f*

T. 
 Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum *f*

B. 
 Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum *f*

Vln. I 
f

Vln. II 
f

Vc. 
f

19

S.

ve - ne-ris in reg - num tu - um.

A.

ve - ne-ris in reg - num tu - um.

T.

8 ve - ne-ris in reg - num tu - um.

B.

ve - ne-ris in reg - num tu - um.

Vln. I

Vln. II

Vc.

Tempo primo [♩=46]

24

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Tempo primo [♩=46]

Quasi lento

29

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

p

p

p

p

p

p

p

p

p

35

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

me - i, Do - mi - ne, Me - men - to me - i,
me - i, Do - mi - ne, Me - men - to me - i,
me - i, Do - mi - ne, Me - men - to me - i,
me - i, Do - mi - ne, Me - men - to me - i,

40

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Do - mi - ne, dum ve - ne - ris in reg - num tu - um.

Do - mi - ne, dum ve - ne - ris in reg - num tu - um.

Do - mi - ne, dum ve - ne - ris in reg - num tu - um.

Do - mi - ne, dum ve - ne - ris in reg - num tu - um.

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Verso
Adagio

47

Fl. I

Fl. II

S.

A.

Vln. I

Vln. II

Vc.

p duo

Pe - trae scis-sae sunt, et mo-nu - men - ta a-per-ta sunt, et mul-ta

p duo

Pe - trae scis-sae sunt, et mo-nu - men - ta a-per-ta sunt, et mul-ta

Verso
Adagio

p

f

p

f

p

f

p

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52

Fl. I

Fl. II

S.

A.

Vln. I

Vln. II

Vc.

cor - po - ra sanc - to- rum, qui dor - mi-e- rant, sur-re - xe - runt.

cor - po - ra sanc - to- rum, qui dor - mi-e- rant, sur-re - xe - runt.

Allegro [♩=46]

57

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et om-nis ter- ra tre - mu-it: la - tro de_ cru - ce cla -

Et om-nis ter- ra tre - mu-it: la - tro de_ cru - ce cla -

Et om-nis ter- ra tre - mu-it: la - tro de_ cru - ce cla -

Allegro [♩=46]

Quasi lento

62

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

ma - bat, di - cens: Me - men - to me - i,

p

f

p

p

p

p

p

69

S. Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum

A. Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum

T. 8 Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum

B. Do - mi - ne, Me - men - to me - i, Do - mi - ne, dum

Vln. I

Vln. II

Vc.

Tempo primo [♩=46]

80

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Et om - nis ter - ra tre - mu- it: la - tro de_ cru - ce cla -

Tempo primo [♩=46]

Quasi lento

85

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

ma - bat, di - cens: Me - men - to

p

91

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

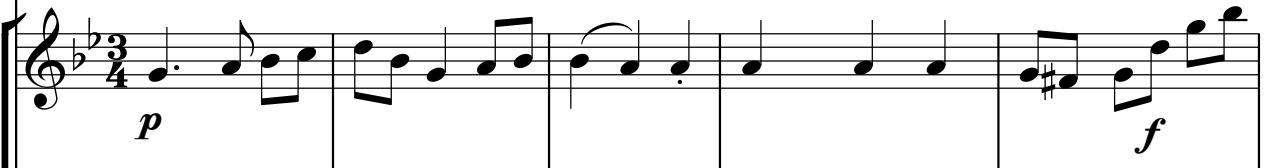
me - i, Do - mi-ne, Me - men - to me - i, Do - mi-ne,

Responsório 3

Moderato

S. 

Moderato

Vln. I 

Vln. II 

Vc. 

6

Cor. I

Cor. II

S.

Vi - ne - a me - a e - le - cta e - go te plan

A.

Vi - ne - a me - a e - le - cta e - go te plan

T.

8 Vi - ne - a me - a e - le - cta e - go te plan

B.

Vi - ne - a me - a e - le - cta e - go te plan

Vln. I

Vln. II

Vc.

10

Fl. I

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p

ta - vi:

ta - vi:

p solo

ta - vi: Vi - ne - a____ me - a e - le - cta

ta - vi:

p

p

p

14

F1. I

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Vi - ne-a me - a e - le - cta

Vi - ne-a me - a e - le - cta

e - go_ te_ plan - ta - vi: Vi - ne-a me - a e - le - cta

Vi - ne-a me - a e - le - cta

f

f

f

19

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

f

f

f

f

p duo

e - go te plan - ta - vi: e - go te plan

e - go te plan - ta - vi:

e - go te plan - ta - vi:

p duo

e - go te plan - ta - vi: e - go te plan

p

p

p

23

S. *f tutti*
ta - vi, plan - ta - vi:
f tutti

A. *f tutti* *p duo*
plan - ta - vi: e - go te plan

T. *f tutti* *p duo*
plan - ta - vi: e - go te plan
8

B. *f tutti*
ta - vi, plan - ta - vi:

Vln. I *f* *p*
Vln. II *f* *p*
Vc. *f* *p*

Allegro

31

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem,
Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem, ut me_cru-ci
Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem, ut me_cru-ci
Quo-mo-do con - ver - sa es in a-ma-ri - tu - di-nem,

Allegro

35

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cru - ci - fi - ge - res,

fi - ge - res, cru - ci - fi - ge - res, ut me_ cru-ci - fi - ge -

fi - ge - res, cru - ci - fi - ge - res, ut me_ cru-ci - fi - ge -

cru - ci - fi - ge - res,

f

p

f

p

f

p

f

p

100

39

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

res, cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

res, cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

f

43

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Quo-mo-do con-ver - sa

Quo-mo-do con-ver - sa

Quo-mo-do con-ver - sa

Quo-mo-do con - ver - sa

46

Fl. I

Fl. II

Cor. I

Cor. II

S.

es in a-ma-ri - tu - di-nem, ut me_ cru-ci - fi - ge- res,

A.

es in a-ma-ri - tu - di-nem,

T.

es in a-ma-ri - tu - di-nem,

B.

es in a-ma-ri - tu - di-nem, ut me_ cru-ci - fi - ge- res,

Vln. I

p

Vln. II

p

Vc.

p

54

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fi - ge- res, et Ba - rab - bam di - mit - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

Verso
Largo

105

S.

58

f

Se - pi - vi te, et la - pi-des e - le - gi ex

A.

f

Se - pi - vi te, et la - pi-des e - le - gi ex

T.

8

f

Se - pi - vi te, et la - pi-des e - le - gi ex

B.

f

Se - pi - vi te, et la - pi-des e - le - gi ex

Largo
Verso

Vln. I

f

f

Vln. II

f

f

Vc.

f

f

63

S. 

te, et ae-di-fi - ca-vi tur - rim, tur - rim.

A. 

te, et ae-di-fi - ca-vi tur - rim, tur - rim.

T. 

⁸ te, et ae-di-fi - ca-vi tur - rim, tur - rim.

B. 

te, et ae-di-fi - ca-vi tur - rim, tur - rim.

Vln. I 

Vln. II 

Vc. 

69 **Allegro**

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem,
Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem, ut me_cru-ci
Quo-mo-do con-ver - sa es in a-ma-ri - tu - di-nem, ut me_cru-ci
Quo-mo-do con - ver - sa es in a-ma-ri - tu - di-nem,

Allegro

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73

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cru - ci - fi - ge - res,

fi - ge - res, cru - ci - fi - ge - res, ut me_ cru - ci - fi - ge -

fi - ge - res, cru - ci - fi - ge - res, ut me_ cru - ci - fi - ge -

cru - ci - fi - ge - res,

f

p

f

p

f

p

f

p

77

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

res, cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

res, cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

cru - ci - fi - ge-res, et Ba - rab - bam di - mit - te- res?

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

81

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Quo-mo-do con-ver - sa

Quo-mo-do con-ver - sa

Quo-mo-do con-ver - sa

Quo-mo-do con - ver - sa

f

84

Fl. I

Fl. II

Cor. I

Cor. II

S.

es in a-ma-ri - tu - di-nem, ut me_ cru-ci - fi - ge- res,

A.

es in a-ma-ri - tu - di-nem,

T.

es in a-ma-ri - tu - di-nem,

B.

es in a-ma-ri - tu - di-nem, ut me_ cru-ci - fi - ge- res,

Vln. I

p

Vln. II

p

Vc.

p

92

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fi - ge- res, et Ba - rab - bam di - mi - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

fi - ge- res, et Ba - rab - bam di - mi - te- res?

Noturno 2 - Lição 2

Andante Moderato

Vln. I

Vln. II

Vc.



T. 5

Vln. I

Vln. II

Vc.

f solo

Ex Trac-ta -

9

S. *f tutti*

Ex Trac - ta - tu sanc-ti Au-gus-ti - ni E - pis - co-

A. *f tutti*

Ex Trac - ta - tu sanc-ti Au-gus-ti - ni E - pis - co-

T. *f tutti*

tu, ex Trac - ta - tu sanc-ti Au-gus-ti - ni E - pis - co-

B. *f tutti*

Ex Trac - ta - tu sanc-ti Au-gus-ti - ni E - pis - co-

Vln. I

Vln. II

Vc.

13

S. pi su - per Psal - mos, su - per

A. pi su - per Psal - mos, su - per

T. pi su - per Psal - mos, su - per

B. pi su - per Psal - mos, su - per

Vln. I

Vln. II

Vc.

21

S.

A.

T.

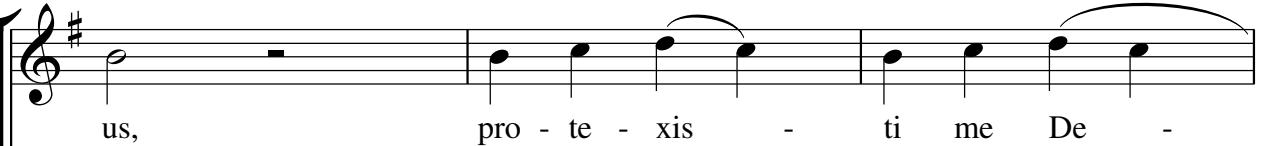
B.

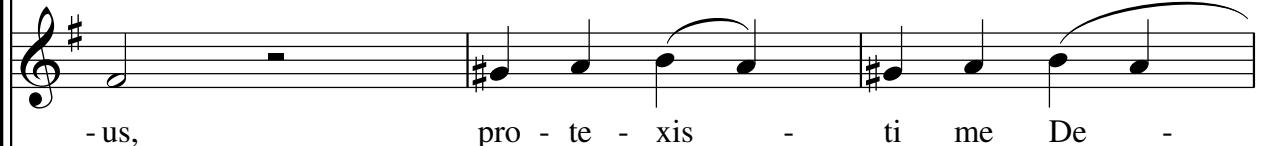
Vln. I

Vln. II

Vc.

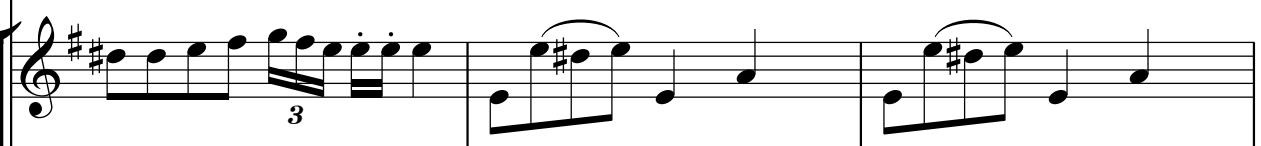
25

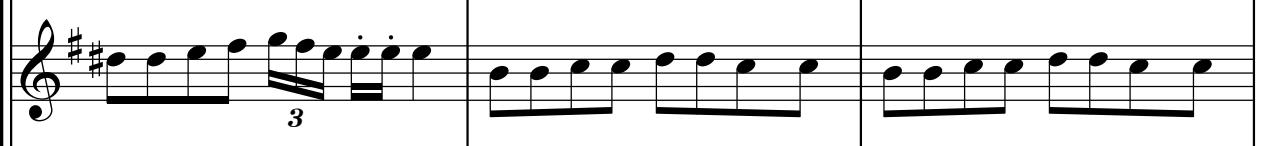
S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

us, pro - te - xis - ti me De -
- us, pro - te - xis - ti me De -
- us, pro - te - xis - ti me De -
- us, pro - te - xis - ti me De -
3 3

28

S.

- us, a con-ven-tu ma - lig - nan-ti- um,

A.

- us, a con-ven-tu ma - lig - nan-ti- um, a____ mul - ti -

T.

8 - us, a con-ven-tu ma - lig - nan-ti- um,

B.

- us, a con-ven-tu ma - lig - nan-ti- um, a____ mul - ti -

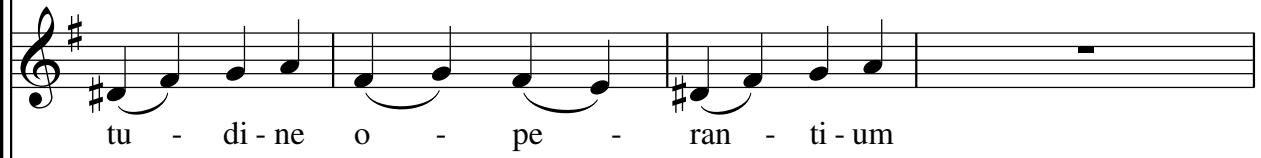
Vln. I

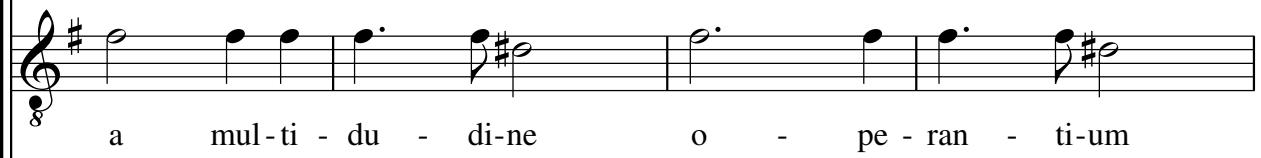
Vln. II

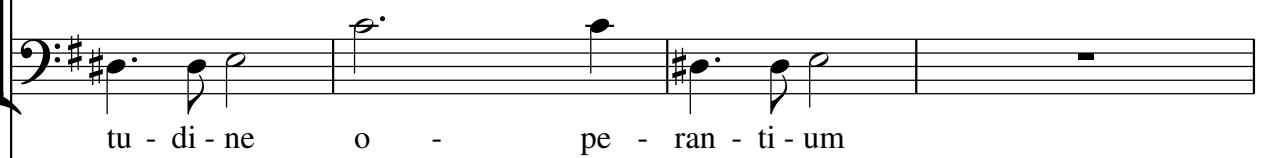
Vc.

32

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

36

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

40

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

43

S. *f solo*
in - tu -

A. *f solo*
in - tu -

T. *f solo*
in - tu -

B. *f solo*
Jam, jam ipsum caput nostrum

Vln. I

Vln. II

Vc.

46

S. **p** tutti
e - a - mur, in - tu - e - a -

A. **p** tutti
e - a - mur, in - tu - e - a -

T. **p** tutti
⁸ e - a - mur, in - tu - e - a -

B. **p** tutti
Jam, jam ip-sum ca-put nos-trum

Vln. I **p**

Vln. II **p**

Vc. **p**

50

S. mur, in - tu - e - a - mur. Mul-ti mar - ty-res ta -

A. mur, in - tu - e - a - mur. Mul-ti mar - ty-res ta -

T. mur, in - tu - e - a - mur. Mul-ti mar - ty-res ta -

B. in - tu - e - a - mur. Mul-ti mar - ty-res ta -

Vln. I

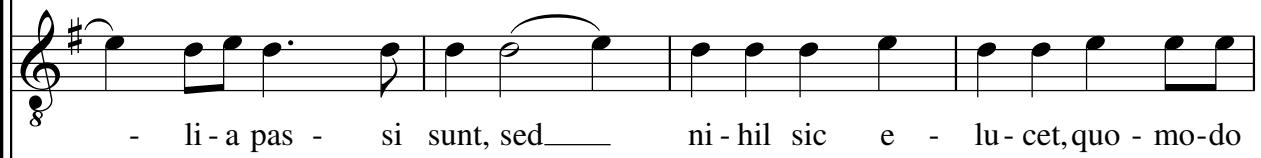
Vln. II

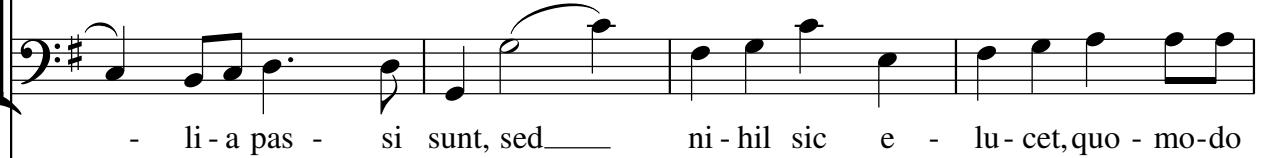
Vc.

53

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

57

S. ca - put mar - ty - rum: i - bi me - li - us in - tu - e - cresc.

A. ca - put mar - ty - rum: i - bi me - li - us in - tu - e - cresc.

T. 8 ca - put mar - ty - rum: i - bi me - li - us in - tu - e - cresc.

B. ca - put mar - ty - rum: i - bi me - li - us in - tu - e - cresc.

Vln. I cresc.

Vln. II cresc.

Vc. cresc.

61

S. mur, quod il - li ex - per - ti sunt.

A. mur, quod il - li ex - per - ti sunt. **p solo**

T. 8 mur, quod il - li ex - per - ti sunt. **f**

B. mur, quod il - li ex - per - ti sunt. **f**

Vln. I

Vln. II

Vc.

64

S.

A. *duo*
est____ a__mul-ti - tu - di - ne, a__mul-ti - tu-di-ne_ ma - lig -

T. *p duo*
a__mul-ti - tu-di-ne_ ma - lig -

B.

Vln. I

Vln. II

Vc.

This musical score page features six staves. The top staff is for Soprano (S.), followed by Alto (A.) which begins a vocal line with lyrics 'est____ a__mul-ti - tu - di - ne, a__mul-ti - tu-di-ne_ ma - lig -'. The Tenor (T.) staff follows, also with lyrics 'a__mul-ti - tu-di-ne_ ma - lig -' and a dynamic instruction 'p duo'. The Bass (B.) staff is empty. The bottom section contains three staves for the strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). All staves are in common time (indicated by '64') and G major (indicated by a treble clef and two sharps). The vocal parts have eighth-note rhythms, while the strings provide harmonic support with eighth-note patterns.

67

S. *p* tutti
Pro - te - gen - - -

A. *p* tutti
nan - ti- um, pro - te - gen - te se_ De -

T. *p* tutti
nan - ti- um, pro - te - gen - te se_ De -

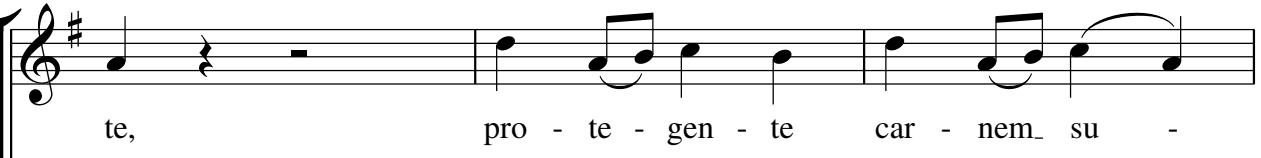
B. *p* tutti
Pro - te - gen - - -

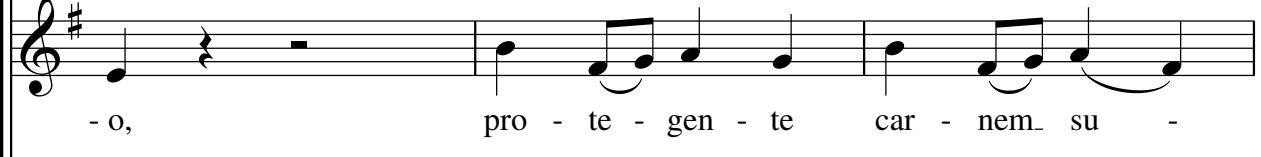
Vln. I

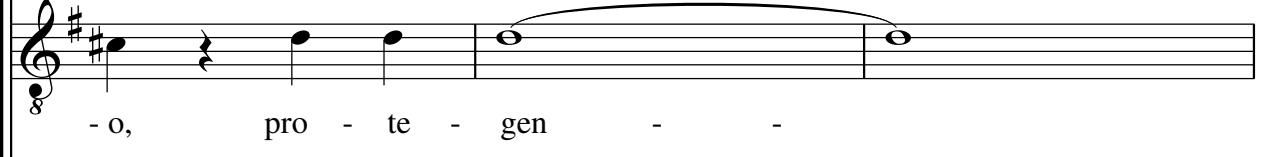
Vln. II

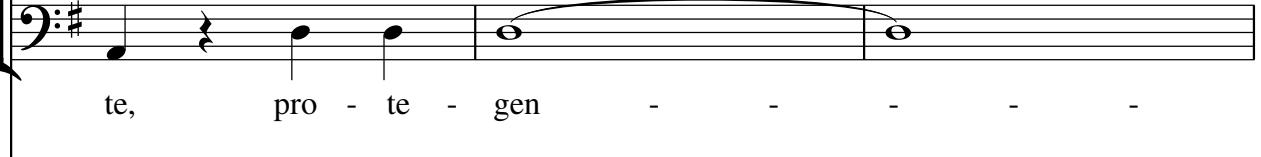
Vc.

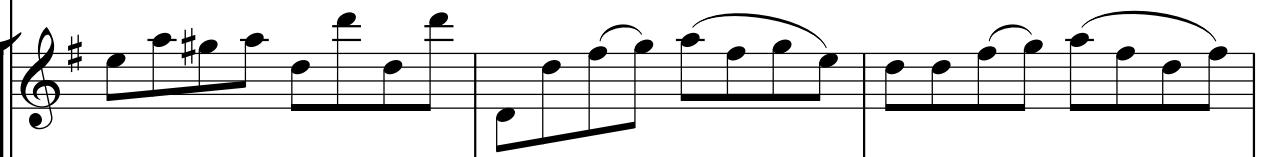
71

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

74

S. am ip - se Fi - li - o, et ho - mi - ne, quem ge - cresc.

A. am ip - se Fi - li - o, et ho - mi - ne, quem ge - cresc.

T. 8 te ip - se Fi - li - o, et ho - mi - ne, quem ge - cresc.

B. te ip - se Fi - li - o, et ho - mi - ne, quem ge - cresc.

Vln. I cresc.

Vln. II cresc.

Vc. cresc.

77

S. re - bat, ge - re - - bat: *f solo* quid e - i po - tu -

A. re - bat, ge - re - - bat:

T. 8 re - bat, ge - re - - bat:

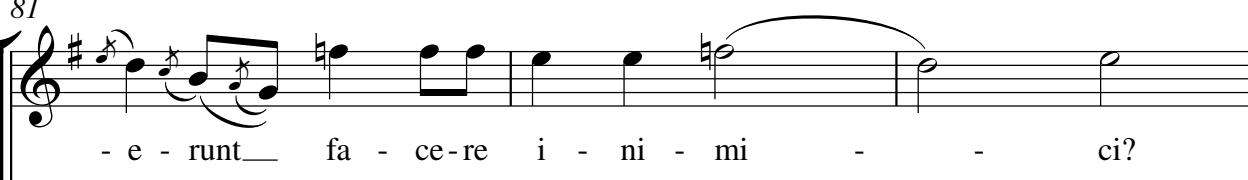
B. re - bat, ge - re - - bat:

Vln. I

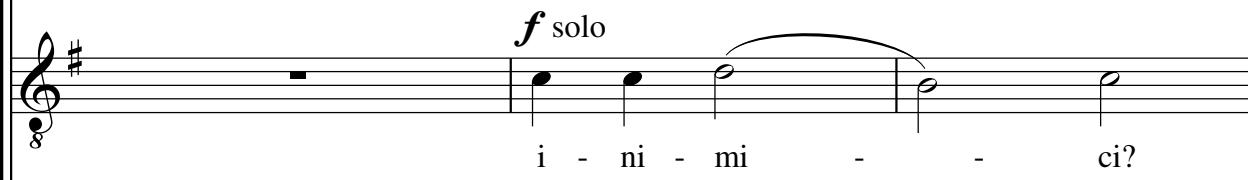
Vln. II

Vc.

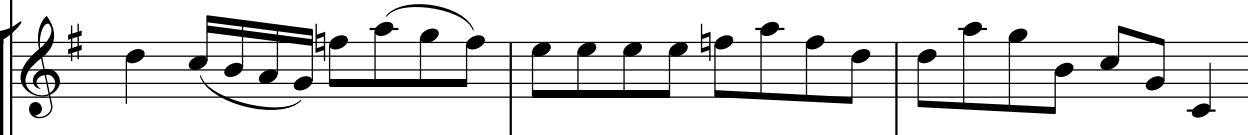
81

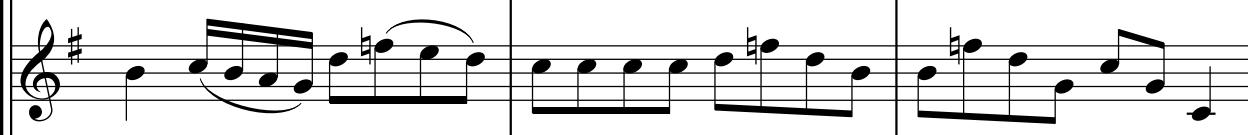
S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

84 tutti

S. Oc-ci-de-runt a - ni-me non, non oc-ci-de- runt, oc-ci-de - runt. In -

A. tutti

Oc-ci-de-runt a - ni-me non, non oc-ci-de- runt, oc-ci-de - runt. In -

T. tutti

Oc-ci-de-runt a - ni-me non, non oc-ci-de- runt, oc-ci-de - runt. In -

B. tutti

Oc-ci-de-runt a - ni-me non, non oc-ci-de- runt, oc-ci-de - runt. In -

Vln. I

Vln. II

Vc.

S. 87 ten - di - te.

A. ten - di - te.

T. 8 ten - di - te.

B. ten - di - te.

Vln. I

Vln. II

Vc.

90

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p solo

Pa - rum er-go e- rat, Do - mi-num hor - ta-ri

p

p

p

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Edição: Márcio Miranda Pontes

93

S. *f*
Pa - rum er - go e - rat, Do - mi - num hor - ta - ri

A. *f*
Pa - rum er - go e - rat, Do - mi - num hor - ta - ri

T. *f*
Pa - rum er - go e - rat, Do - mi - num hor - ta - ri

B. *f tutti*
mar - ty - res ver - bo, Pa - rum er - go e - rat, Do - mi - num hor - ta - ri

Vln. I

Vln. II *f*

Vc. *f*

96

S. mar - ty-res ver - bo, ni - si fir - ma - -

A. mar - ty-res ver - bo, ni - si fir - ma -

T. 8 mar - ty-res ver - bo, ni - si fir -

B. mar - ty-res ver - bo,

Vln. I

Vln. II

Vc.

99

S. *f*

A. *f*

T. *f*

B. *p* *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

ret e - xem - plo, e -

ret e - xem - plo, e -

ma - - ret e -- xem - plo, e -

mi - si fir-ma - ret e - xem - plo, e -

102

S. xem - plo. $\frac{3}{4}$

A. xem - plo. $\frac{3}{4}$

T. 8 xem - plo. $\frac{3}{4}$

B. xem - plo. $\frac{3}{4}$

Vln. I

Vln. II

Vc.

This musical score page contains six staves. The first four staves (Soprano, Alto, Tenor, Bass) are in common time (indicated by a '4' over a '4') and have a key signature of one sharp. The vocal parts sing 'xem -' followed by 'plo.' with a short rest. The last two staves (Violin I, Violin II, Cello) are in common time and have a key signature of one sharp. Violin I has a melodic line with eighth-note patterns. Violin II has a rhythmic pattern of eighth notes. Cello provides harmonic support with sustained notes.

Responsório 1

143

Andante

Andante

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

The musical score consists of six staves. The first four staves (Flute I, Flute II, Soprano, Alto) are in treble clef, while the Tenor and Bass staves are in bass clef. The vocal parts sing the Latin phrase 'Tam - quam ad la - tro - nem e - xis - tis cum' in a recitation style. The instrumentation includes two flutes, soprano and alto voices, tenor and bass voices, and strings (violin I, violin II, cello). The tempo is marked as 'Andante'.

7

Fl. I

Fl. II

S. *p duo*
- pre - hen - de - re me: Tam - quam ad la -

A.

T. *p duo*
- pre - hen - de - re me: Ta - quam ad la -

B.

Vln. I

Vln. II

Vc. *p*

The musical score consists of eight staves. From top to bottom: Flute I (G clef), Flute II (G clef), Soprano (G clef), Alto (G clef), Tenor (G clef), Bass (F clef), Violin I (G clef), Violin II (G clef), and Cello (C clef). Measure 7 starts with Flute I and Flute II playing eighth-note patterns. The Soprano, Alto, and Tenor sing the lyrics "- pre - hen - de - re me:" followed by "Tam - quam ad la -". The Bass, Violin I, and Violin II play eighth-note patterns. The Cello plays eighth notes. Measures 8 and 9 show the continuation of the vocal and instrumental parts, with dynamics *p duo* and *p* indicated above the vocal staves.

10

S. tro nem,
tam - quam ad la - tro - nem e -

A.

T. tro nem,
tam - quam ad la - tro - nem e -

B.

Vln. I

Vln. II

Vc.

13

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

- xis - tis cum gla - di-is et fus - ti- bus, cum gla - di-is et

cum gla - di-is et fus - ti- bus, cum gla - di-is et

- xis - tis cum gla - di-is et fus - ti- bus, cum gla - di-is et

cum gla - di-is et fus - ti- bus, cum gla - di-is et

f

f

f tutti

f tutti

f tutti

f tutti

f

f

f

17

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fus - ti - bus com - pre - hen - de - re me:

fus - ti - bus com - pre - hen - de - re me:

fus - ti - bus com - pre - hen - de - re me:

fus - ti - bus com-pre - hen - - de - re me:

fus - ti - bus com - pre - hen - de - re me:

21 Allegro [♩=94]

Fl. I c - f

Fl. II c - f

Cor. I c - f

Cor. II c - f

S. c Quo - ti - di - e a - pud vos e - ram in tem - plo do -

A. c Quo - ti - di - e a - pud vos e - ram in tem - plo do -

T. c Quo - ti - di - e a - pud vos e - ram in tem - plo do -

B. c Quo - ti - di - e a - pud vos e - ram in tem - plo do -

Allegro [♩=94]

Vln. I c f

Vln. II c f

Vc. c f

24

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

27

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - - tum

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - - tum

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - - tum

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - - tum

30

Fl. I

Fl. II

Cor. I

Cor. II

S.

du - ci-tis ad cru-ci - fi - gen - dum.

A.

du - ci-tis ad cru-ci - fi - gen - dum.

T.

du - ci-tis ad cru-ci - fi - gen - dum.

B.

du - ci-tis ad cru-ci - fi - gen - dum.

Vln. I

Vln. II

Vc.

33

Fl. I

Fl. II

Cor. I

Cor. II

S.

Quo - ti - di - e a - pud vos e - - - -

A.

Quo - ti - di - e a - pud vos e - - - -

T.

Quo - ti - di - e a - pud vos e - - - -

B.

Quo - ti - di - e a - pud vos e - - - -

Vln. I

p

Vln. II

p

Vc.

p

36

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ram in tem-plo do - cens,

39

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

43

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

tum du - ci - tis ad cru - ci - fi - gen - dum.

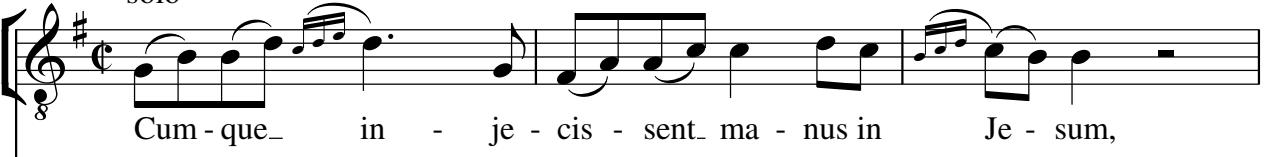
tum du - ci - tis ad cru - ci - fi - gen - dum.

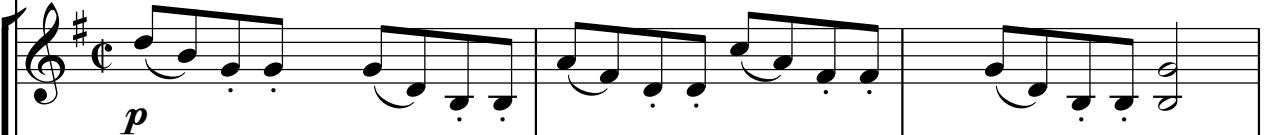
tum du - ci - tis ad cru - ci - fi - gen - dum.

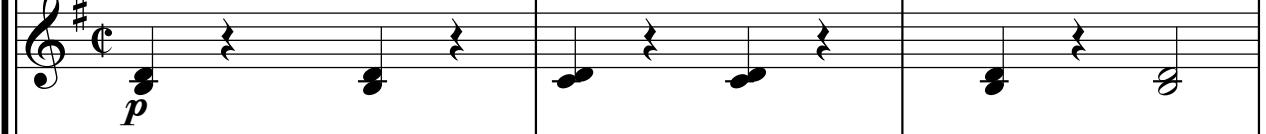
tum du - ci - tis ad cru - ci - fi - gen - dum.

Andante
Verso

47 solo

T. 

Vln. I 

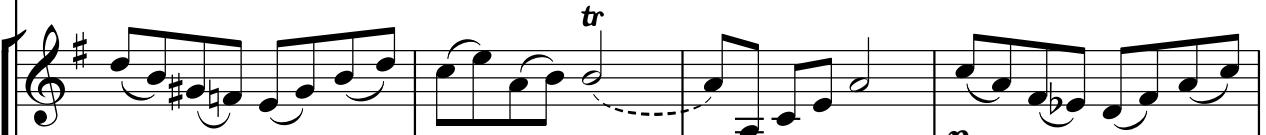
Vln. II 

Vc. 



50

T. 

Vln. I 

Vln. II 

Vc. 

54

Cor. I

Cor. II

T.

Vln. I

Vln. II

Vc.

is - sent e - um,
di - xit ad e - os.

p

f

tr

p

f

p

f

p

59 **Allegro [♩=94]**

Fl. I c - f

Fl. II c - f

Cor. I c - f

Cor. II c - f

S. c - Quo - ti - di - e a - pud vos e - ram in tem - plo do -

A. c - f Quo - ti - di - e a - pud vos e - ram in tem - plo do -

T. c - f Quo - ti - di - e a - pud vos e - ram in tem - plo do -

B. c - f Quo - ti - di - e a - pud vos e - ram in tem - plo do -

Allegro [♩=94]

Vln. I c - f

Vln. II c - f

Vc. c - f

62

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

cens, in tem-plo do - cens, et non me te-nu-

65

Fl. I

Fl. II

Cor. I

Cor. II

S.

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - tum

A.

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - tum

T.

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - tum

B.

i - stis: et ec-ce fla-gel - la - tum, fla - gel - la - tum

Vln. I

Vln. II

Vc.

68

Fl. I

Fl. II

Cor. I

Cor. II

S.

du - ci-tis ad cru-ci - fi - gen - dum.

A.

du - ci-tis ad cru-ci - fi - gen - dum.

T.

du - ci-tis ad cru-ci - fi - gen - dum.

B.

du - ci-tis ad cru-ci - fi - gen - dum.

Vln. I

Vln. II

Vc.

71

Fl. I

Fl. II

Cor. I

Cor. II

S.

Quo - ti - di - e a - pud vos e - - - -

A.

Quo - ti - di - e a - pud vos e - - - -

T.

Quo - ti - di - e a - pud vos e - - - -

B.

Quo - ti - di - e a - pud vos e - - - -

Vln. I

p

Vln. II

p

Vc.

p

74

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ram in tem-plo do - cens,

77

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

in tem-plo do - cens, et non me te-nu - i - stis: et ec-ce fla-gel - la -

81

Fl. I *f* *p*

Fl. II *f* *p*

Cor. I *f*

Cor. II *f*

S. *f* *p*
tum du - ci - tis ad cru - ci - fi - gen - dum.

A. *f* *p*
tum du - ci - tis ad cru - ci - fi - gen - dum.

T. *f* *p*
8 tum du - ci - tis ad cru - ci - fi - gen - dum.

B. *f* *p*
tum du - ci - tis ad cru - ci - fi - gen - dum.

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *f* *p*

Andante [♩=84]

Responsório 2

167

1

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Te - ne-brae fac - tae sunt, dum cru - ci - fi -

Te - ne-brae fac - tae sunt, dum cru - ci - fi -

Te - ne-brae fac - tae sunt, dum cru - ci - fi -

Te - ne-brae fac - tae sunt, dum cru - ci - fi -

Te - ne-brae fac - tae sunt, dum cru - ci - fi -

Andante [♩=84]

8

9

4

Cor. I

Cor. II

S.

xis - sent Je - sum Ju - dae - i:

A.

xis - sent Je - sum Ju - dae - i:

T.

xis - sent Je - sum Ju - dae - i:

B.

xis - sent Je - sum Ju - dae - i:

Vln. I

Vln. II

Vc.

S. 7
et cir - ca ho - ram no - nam

A.
et cir - ca ho - ram no - nam

T. 8
et cir - ca ho - ram no - nam

B.
et cir - ca ho - ram no - nam

Vln. I

Vln. II

Vc.

10

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ex - cla - ma - vit Je - sum vo - ce

ex - cla - ma - vit Je - sum vo - ce

ex - cla - ma - vit Je - sum vo - ce

ex - cla - ma - vit Je - sum vo - ce

tr

tr

tr

13

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mag - na: ex - cla - ma - vit

mag - na: ex - cla - ma - vit

mag - na: ex - cla - ma - vit

mag - na: ex - cla - ma - vit

mag - na: ex - cla - ma - vit

tr

tr

tr

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16

Fl. I

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

cresc.

f

cresc.

f

cresc.

f

Je - sum vo - ce mag - na: De - us me -

cresc.

f

Je - sum vo - ce mag - na: De - us me -

cresc.

f

Je - sum vo - ce mag - na: De - us me -

cresc.

f

Je - sum vo - ce mag - na: De - us me -

cresc.

tr

f

Je - sum vo - ce mag - na: De - us me -

cresc.

f

Je - sum vo - ce mag - na: De - us me -

cresc.

f

Je - sum vo - ce mag - na: De - us me -

19

Fl. I

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ff

ff

ff

ff

us,

De - us me - us,

us,

De - us me - us,

us,

De - us me - us,

ff

ff

ff

22

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

ut quid me de - re - li - qui - -

dim.

25

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

sti?

sti?

sti?

p

p

p

Allegro

29

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et inclina - to ca - pi - te, e - mi - sit

Et inclina - to ca - pi - te, e - mi - sit

Et inclina - to ca - pi - te, e - mi - sit

Et ub-clina - to ca - pi - te, e - mi - sit

Allegro

33

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

spi - ri - tum. *Et in-clin-a - to ca - pi-te e -*

spi - ri - tum. *Et in-clin-a - to ca - pi-te e -*

spi - ri - tum. *Et in-clin-a - to ca - pi-te e -*

spi - ri - tum.. *Et in-clin-a - to ca - pi-te e -*

f

p

f

37

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mi - sit____ spi - ri - tum. Et in - cli - na - to

mi - sit____ spi - ri - tum. Et in - cli - na - to

mi - sit____ spi - ri - tum. Et in - cli - na - to

mi - sit____ spi - ri - tum. Et in - cli - na - to

mi - sit____ spi - ri - tum. Et in - cli - na - to

p

p

p

p

p

p

p

p

p

p

41

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

49

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

spi - ri-tum, e - mi - sit spi - ri-tum, e - mi - sit, e -
p

e - mi - sit spi - ri-tum, e - mi - sit, e -
p

spi - ri-tum, e - mi - sit spi - ri-tum, e - mi -
p

e - mi - sit spi - ri-tum, e - mi - sit, e -

53

Fl. I

Fl. II

Cor. I

Cor. II

S.

mi - sit spi - ri - tum.

A.

mi - sit spi - ri - tum.

T.

₈ sit spi - ri - tum.

B.

mi - sit spi - ri - tum.

Vln. I

Vln. II

Vc.

Moderato [♩=86]**Verso**

183

57

S. Ex - cla-mans Je - sus vo - ce mag - na, a - it:

A. Ex - cla-mans Je - sus vo - ce mag - na, a - it:

T. Ex - cla-mans Je - sus vo - ce mag - na, a - it:

B. Ex - cla-mans Je - sus vo - ce mag - na, a - it:

Moderato [♩=86]**Verso**

Vln. I Ex - cla-mans Je - sus vo - ce mag - na, a - it:

Vln. II Ex - cla-mans Je - sus vo - ce mag - na, a - it:

Vc. Ex - cla-mans Je - sus vo - ce mag - na, a - it:

184

62

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Fl. I

S. *tu - as com - men - do spi - ri - tum me - um.*

A. *tu - as com - men - do spi - ri - tum me - um.*

T. *tu - as com - men - do spi - ri - tum me - um.*

B. *tu - as com - men - do spi - ri - tum me - um.*

Vln. I

Vln. II

Vc.

Allegro

72

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

The musical score page 186 features five vocal parts (Soprano, Alto, Tenor, Bass, and Bassoon) and three string parts (Violin I, Violin II, and Cello). The vocal parts sing in unison, while the strings provide harmonic support. The vocal parts enter at measure 72, singing the lyrics "Et in-clina - to ca - pi - te, e - mi - sit" in a rhythmic pattern of eighth and sixteenth notes. The strings begin their part at measure 72, with Violin I and Violin II playing eighth-note patterns in measures 72-75, followed by a dynamic change to piano (p) in measure 76. The Cello enters in measure 76 with a sustained note. The vocal parts continue their line in measure 76, and the strings provide harmonic support throughout the section.

84

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

ca - pi - te e - mi - sit__ spi - ri - tum.

88

Fl. I

Fl. II

Cor. I *f*

Cor. II *f*

S. *f*
Et in-clí-na - to ca - pi - te e - mi - sit *p*

A. *f*
Et in-clí-na - to ca - pi - te

T. *f*
Et in-clí-na - to ca - pi - te e - mi - sit *p*

B. *f*
Et in-clí-na - to ca - pi - te

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *f* *p*

92

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

spi - ri-tum, e - mi - sit spi - ri-tum, e - mi - sit, e -

p

e - mi - sit spi - ri-tum, e - mi - sit, e -

spi - ri-tum, e - mi - sit spi - ri-tum, e - mi -

p

e - mi - sit spi - ri-tum, e - mi - sit, e -

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96

Fl. I

Fl. II

Cor. I

Cor. II

S.

mi - sit spi - ri - tum.

A.

mi - sit spi - ri - tum.

T.

₈ sit spi - ri - tum.

B.

mi - sit spi - ri - tum.

Vln. I

Vln. II

Vc.

Moderato

Cor. I Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

7

Fl. I

Fl. II

Cor. I

Cor. II

S.

et fac - ta est mi - hi he - re - di-tas me - a

A.

quo rum, et fac - ta est mi - hi he - re - di-tas me - a

T.

8 quo rum, et fac - ta est mi - hi he - re - di-tas me - a

B.

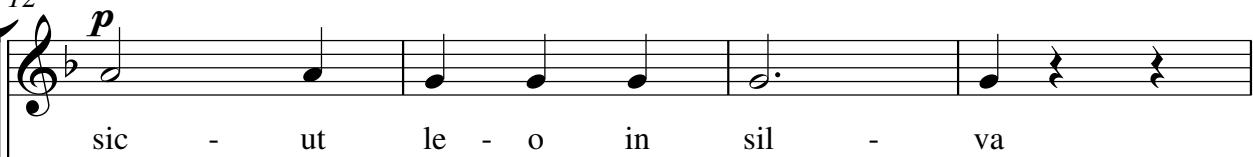
et fac - ta est mi - hi he - re - di-tas me - a

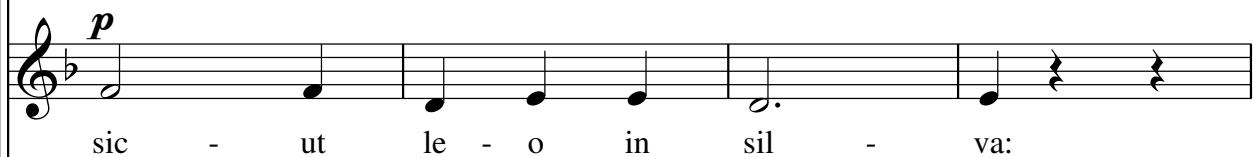
Vln. I

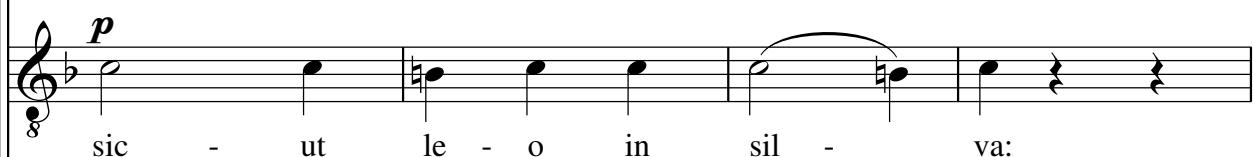
Vln. II

Vc.

12

S. 

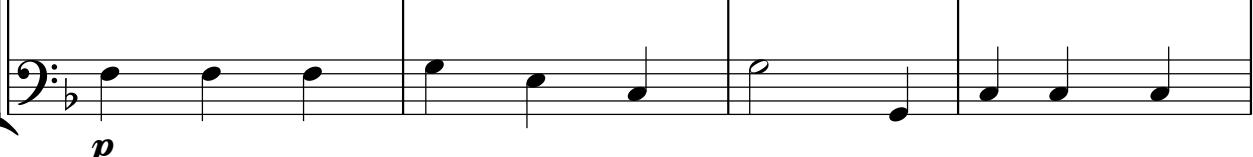
A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

16

Fl. I *p* *f*

Fl. II *p* *f*

S. de - dit con - tra me vo - ces ad - ver - sa - ri - us, di - cens:

A. de - dit con - tra me di - cens:

T. 8 de - dit con - tra me vo - ces ad - ver - sa - ri - us, di - cens:

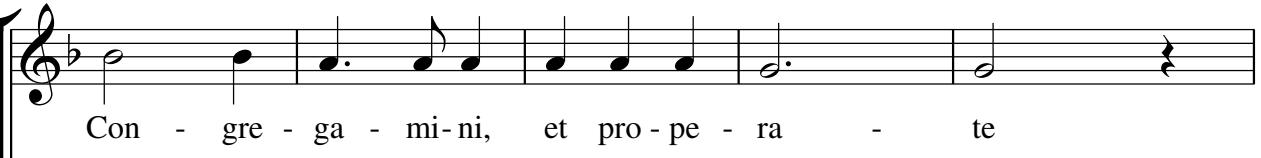
B. de - dit con - tra me di - cens:

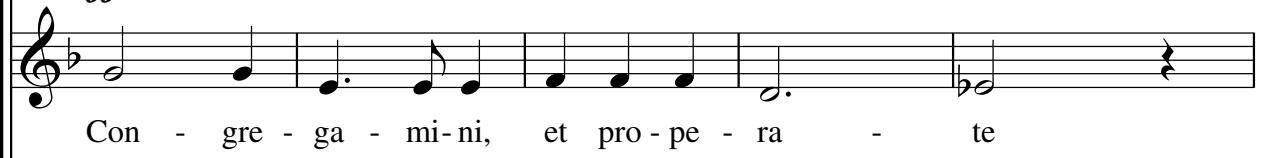
Vln. I *f*

Vln. II *f*

Vc. *f*

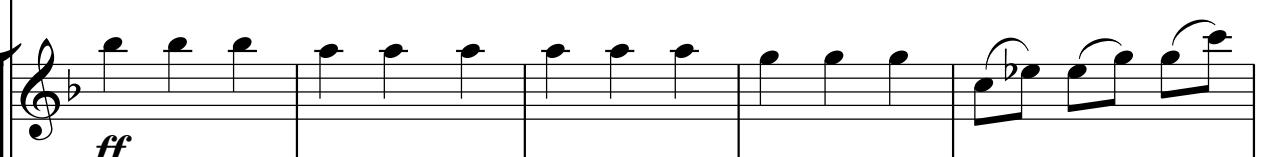
22 ***ff***

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

31

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

po - su - e - runt me in de - ser - to so - li -

po - su - e - runt me in de - ser - to so - li -

po - su - e - runt me in de - ser - to so - li -

po - su - e - runt me in de - ser - to so - li -

200

36

Cor. I

Cor. II

S. *p*
tu - di - nis, et lu - xit su - per me

A. *p*
tu - di - nis, et lu - xit su - per me

T. *p*
8 tu - di - nis, et lu - xit su - per me

B. *p*
tu - di - nis, et lu - xit su - per me

Vln. I

Vln. II *p*

Vc. *p*

41

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

om - nim ter - ra:
om - nis ter - ra:
om - nis ter - ra:
om - nis, om - nis ter - ra:

p **pp**

p **pp**

om - nis ter - ra:
om - nis ter - ra:
om - nis ter - ra:
om - nis ter - ra:

p **pp**

p **pp**

p **pp**

46 Allegro

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Allegro

50

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

55

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ne. Qui - a non est in -

60

Fl. I

Fl. II

Cor. I

Cor. II

S.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

A.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

T.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

B.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

Vln. I

Vln. II

Vc.

65

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

be - ne. qui me ag - no - sce-ret et fa - ce-ret be -

be - ne. qui me ag - no - sce-ret et fa - ce-ret be -

8 be - ne. qui me ag - no - sce-ret et fa - ce-ret be -

be - ne. qui me ag - no - sce-ret et fa - ce-ret be -

be - ne. qui me ag - no - sce-ret et fa - ce-ret be -

71

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ne. et fa - ce-ret be - ne.

ne. et fa - ce-ret be - ne.

ne. et_____ fa - ce-ret be - ne.

ne. et fa - ce-ret be - ne.

Verso
Adagio

77

Fl. I

Fl. II

A.

f

In - sur - re - xe - runt in me vi - ri

T.

f

In - sur - re - xe - runt in me vi - ri

Verso
Adagio

Vln. I

f

Vln. II

f

Vc.

f

81

Fl. I

Fl. II

A.

T.

Vln. I

Vln. II

Vc.

abs - que mi-se - ri - cor - di - a, abs - que mi-se - ri - cor - di - a

abs - que mi-se - ri - cor - di - a, abs - que mi-se - ri - cor - di - a

85

Fl. I

Fl. II

A.

T.

Vln. I

Vln. II

Vc.

et non pe-per - ce - runt a - ni-mae me - ae.

et non pe-per - ce - runt a - ni-mae me - ae.

Allegro

90

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Qui - a non est in - ven - - - tus

Allegro

94

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

qui me ag - no - sce-ret, et fa - ce-ret be -

99

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ne. Qui - a non est in -

104

Fl. I

Fl. II

Cor. I

Cor. II

S.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

A.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

T.

8 ven - tus qui me ag - no - sce-ret, et fa - ce-ret

B.

ven - tus qui me ag - no - sce-ret, et fa - ce-ret

Vln. I

Vln. II

Vc.

109

Fl. I

Fl. II

S.
be - ne. qui me ag - no - sce-ret et fa-ce-ret be -

A.
be - ne. qui me ag - no - sce-ret et fa-ce-ret be -

T.
8 be - ne. qui me ag - no - sce-ret et fa-ce-ret be -

B.
be - ne. qui me ag - no - sce-ret et fa-ce-ret be -

Vln. I

Vln. II

Vc.

115

Fl. I

Fl. II

Cor. I

Cor. II

S.

ne. et fa - ce-ret be - ne.

A.

ne. et fa - ce-ret be - ne.

T.

⁸ ne. et fa - ce-ret be - ne.

B.

ne. et fa - ce-ret be - ne.

Vln. I

Vln. II

Vc.

Noturno 3 - Lição 3

Andante

1

Vln. I

Vln. II

Vc.



5

Vln. I

Vln. II

Vc.

10

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I *p*

Vln. II *p*

Vc. *p*

De epis - to - la, de

De epis - to - la, de

De epis - to - la, de E - pis - to - la

De epis - to - la, de E - pis - to - la

14 *f*

S. be - a - ti Pau - li A - pos - to - li ad He -

A. be - a - ti Pau - li A - pos - to - li ad He -

T. 8 be - a - ti Pau - li A - pos - to - li ad He -

B. be - a - ti Pau - li A - pos - to - li ad He -

Vln. I *f*

Vln. II *f*

Vc. *f*

18

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

23

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

The musical score consists of seven staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each has a treble clef, a key signature of one flat, and a tempo marking of 'P'. The vocal parts either have a single note with a fermata or a rest followed by 'os.' (abbreviation for 'onset'). The bottom three staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). Each has a bass clef, a key signature of one flat, and a tempo marking of 'P'. The instrumental parts play eighth-note patterns. A dynamic marking 'f' (forte) is placed under the eighth notes of the first measure for all instrumental parts. The score is divided into measures by vertical bar lines.

28

Vln. I

Vln. II

Vc.



32 *f* solo

A.

Fes - ti - ne - mus in - gre-di in il - lam_

Vln. I

Vln. II

Vc.

36

S. *f*
in il-lam re - qui - em: in il - lam re - qui - em: ut

A. *f* tutti
re - qui - em: in il-lam re - qui - em: ut

T. *f*
8 in il-lam re - qui - em: in il - lam re - qui - em: ut

B.
in il-lam re - qui - em: in il-lam re - qui - em: ut

Vln. I

Vln. II

Vc.

40

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ne in id - ip - sum quis in - ci - dat

ne in id - ip - sum quis in - ci - dat

ne in id - ip - sum quis in - ci - dat

ne in id - ip - sum quis in - ci - dat

ne in id - ip - sum quis in - ci - dat

44

S. in - cre - du - li - ta - tis e - xem - plum.

A. in - cre - du - li - ta - tis e - xem - plum.

T. 8 in - cre - du - li - ta - tis e - xem - plum.

B. in - cre - du - li - ta - tis e - xem - plum.

Vln. I

Vln. II

Vc.

48

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

Vi - vus est e - nim ser - mo De - i, et ef - fi

Vi - vus est e - nim se - mo De - i, et ef - fi

Vi - vus est e - nim ser - mo De - i, et ef - fi

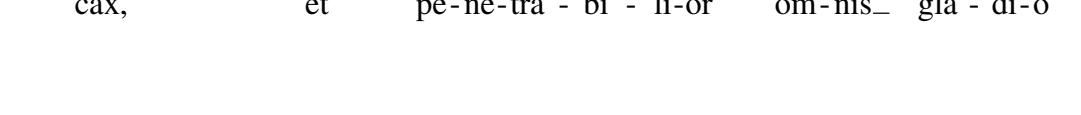
Vi - vus est e - nim ser - mo De - i, et ef - fi

Vi - vus est e - nim ser - mo De - i, et ef - fi

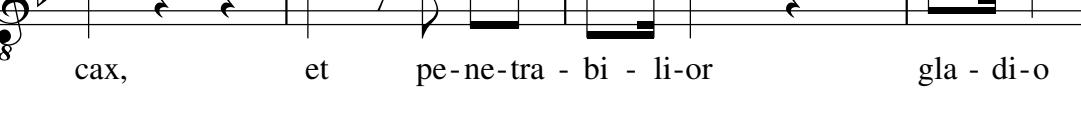
53

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

57

S. **p duo**

A. **p duo**

T. **p**

B. **p**

Vln. I **p**

Vln. II **p**

Vc. **p**

ci - pi - ti: et per - tin - gens us - que ad di - vi - si -

ci - pi - ti:

ci - pi - ti:

61

S. o - nem a - ni- mae, a - ni-mae ac spi - ri - tus,

A. o - nem a - ni- mae, a - ni-mae ac spi - ti - tus,

Vln. I

Vln. II

Vc.

The musical score consists of five staves. The top two staves are for voices: Soprano (S.) and Alto (A.), both in G clef and common time, with lyrics in Latin. The bottom three staves are for instruments: Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (Vc.), all in G clef and common time. The music is divided into measures by vertical bar lines. Measure 61 begins with eighth-note patterns from the vocal parts and sixteenth-note patterns from the instruments. The vocal part continues with 'a - ni- mae' and the instrument part with 'ac spi - ri - tus'. The score ends with a fermata over the strings' staves.

66

S. *f*

com - pa - gum quo - que ac me - dul - la - rum, et dis -

A. *f*

com - pa - gum quo - que ac me - dul - la - rum, et dis -

T. *f*

⁸ com - pa - gum quo - que ac me - dul - la - rum, et dis -

B. *f*

com - pa - gum quo - que ac me - dul - la - rum, et dis -

Vln. I *f*

Vln. II *f*

Vc. *f*

71

S.

A.

T.

8

B.

Vln. I

Vln. II

Vc.

76

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

80

Vln. I

Vln. II

Vc.

==

82

Vln. I

Vln. II

Vc.

84

S. *f*

A. *f*

T. *f*

B. *f*

Vln. I *f*

Vln. II *f*

Vc. *f*

Et non est ul-la cre - a - tu-ra,cre - a - tu-ra in - vi - si - bi-lis in cons -

Et non est ul-la cre - a - tu-ra,cre - a - tu-ra in - vi - si - bi-lis in cons -

Et non est ul-la cre - a - tu-ra,cre - a - tu-ra in - vi - si - bi-lis in cons -

Et non est ul-la cre - a - tu-ra,cre - a - tu-ra in - vi - si - bi-lis in cons -

87

S. *p*
pec - tu e - jus: om - ni - a

A. *p*
pec - tu e - jus: om - ni - a

T. *p* *p duo*
pec - tu e - jus: om - ni - a au - tem nu - da et___ a-per - ta

B. *p* *p duo*
pec - tu e - jus: om - ni - a au - tem nu - da et___ a-per - ta

Vln. I *p* *p*

Vln. II *p* *p*

Vc. *p* *p*

91

S. *f tutti*
ad quem no - bis

A. *f tutti*
ad quem no - bis

T. *f tutti*
8 sunt o - cu - lis e - jus, ad quem no - bis

B. *f tutti*
sunt o - cu-lis e - jus, ad quem no - bis

Vln. I *f*

Vln. II *f*

Vc. *f*

94

S. *p*
ser - - mo. Ha - ben - tes

A.
ser - - mo.

T. *p duo*
8 ser - - mo. Ha - ben-tes

B. *p solo*
ser - - mo. Ha - ben-tes er - go, ha - ben-tes

Vln. I
p

Vln. II
p

Vc.
p

97

S.

T.

B.

Vln. I

Vln. II

Vc.

er - - - go, ha - - ben -
er - go Pon - ti - fi - cem, ha - ben-tem er - go Pon - ti - fi -
er - go Pon - ti - fi - cem, ha - ben-tem er - go Pon - ti - fi -

100

S. tes

T. cem mag - num, qui__ pe - ne - tra - vit cae - los,

B. cem mag - num, qui__ pe - ne - tra - vit cae - los,

Vln. I

Vln. II

Vc.

103

S. **p** tutti

A. **p** tutti

T. **p** tutti

B. **p** tutti

Vln. I

Vln. II

Vc.

Je - sum Fi - li-um De - i: te - ne -

Je - sum Fi - li-um De - i: te - ne -

Je - sum Fi - li-um De - i: te - ne -

Je - sum Fi - li-um De - i: te - ne -

106

S. a - mus con-fes - si - o - nem. Non e - nim ha -

A. a - mus con-fes - si - o - nem.

T. 8 a - mus con-fes - si - o - nem.

B. a - mus con-fes - si - o - nem.

Vln. I

Vln. II

Vc.

p

109

S. be - mus Pon - ti fi - cem, non e - nim ha -

A. Non e - nim ha -

T. Non e - nim ha -

B. Non e - nim ha -

Vln. I

Vln. II

Vc.

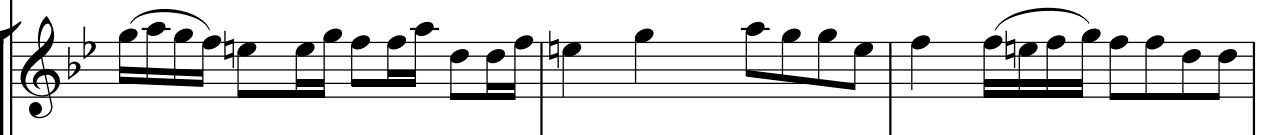
111

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

114

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Presto

S. 118

S. ta - ti-bus nos - tris. ten - ta - tum

A. ta - ti-bus nos - tris. ten - ta - tum

T. 8 ta - ti-bus nos - tris. ten - ta - tum

B. ta - ti-bus nos - tris. ten - ta - tum

Presto

Vln. I

Vln. II

Vc.

126

S. ne, ten - ta - tum au - tem per om - ni - a,

A. ne, ten - ta - tum au - tem per om - ni - a,

T. 8 ne, ten - ta - tum au - tem per om - ni - a,

B. ne, ten - ta - tum au - tem per om - ni - a,

Vln. I

Vln. II

Vc.

130

S.

A.

T.

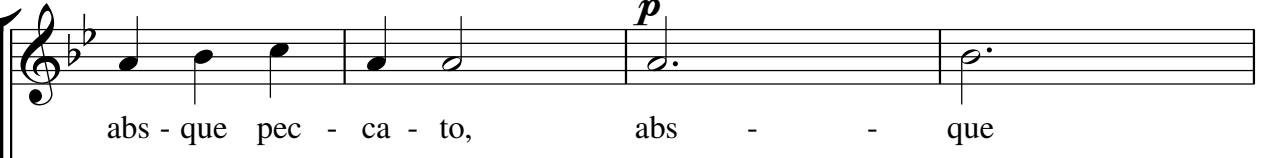
B.

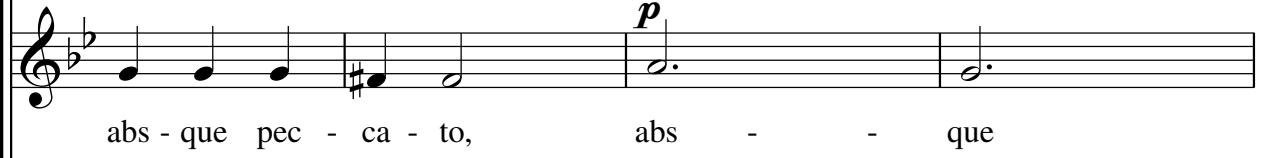
Vln. I

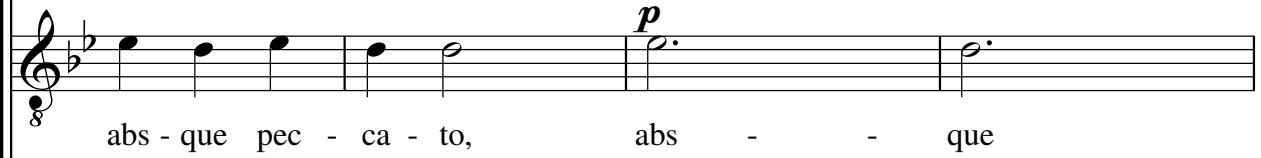
Vln. II

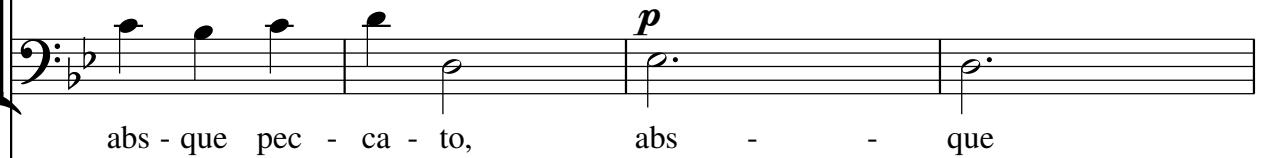
Vc.

134

S. 

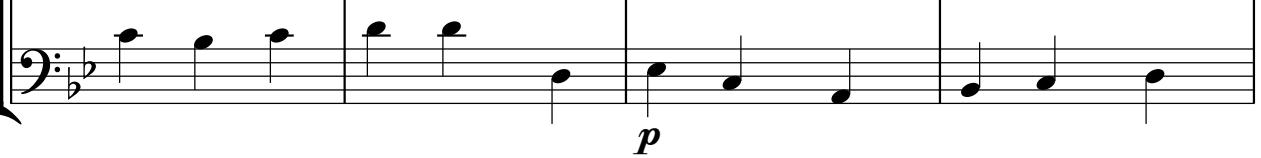
A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

138

S. pec - ca - to.

A. pec - ca - to.

T. ⁸ pec - ca - to.

B. pec - ca - to.

Vln. I

Vln. II

Vc.

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Responsório 1

Andante

Vln. I Vln. II Vc.

p *p* *p*



S. A. T. B.

f Tra - di - de - runt, tra - di -

f Tra - di - de - runt, tra - di -

f Tra - di - de - runt, tra - di -

f Tra - di - de - runt, tra - di -

Vln. I Vln. II Vc.

f *f* *f*

8

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

de - runt me in ma - nus im - pi - o - rum,

de - runt me in ma - nus im - pi - o - rum,

de - runt me in

de - runt me in

p

p

de - runt me in

p

p

12

Fl. I

Fl. II

T.

B.

Vln. I

Vln. II

Vc.

ma - nus im - pi - o - rum,

ma - nus im - pi - o - rum,

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

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

f *p* *f* *p*

16

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p

et in - ter i - ni - quos pro-je-

et in - ter i - ni - quos pro-je-

et in - ter i - ni - quos pro-je-

f *p*

f *p*

f *p*

20

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ce - runt me, et non pe - per -

ce - runt me, et non pe - per -

ce - runt me, et non pe - per -

ce - runt me, et non pe - per -

f

f

f

f

f

f

f

24

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ce - runt a - ni - mae me - ae:
ce - runt a - ni - mae me - ae:
ce - runt a - ni - mae me - ae:
ce - runt a - ni - mae me - ae: et
Vln. I p
Vln. II p
Vc. p

28

Fl. I

p

Fl. II

p

S.

p

et non pe-per - ce - runt a - ni - mae_

A.

p

et non pe-per - ce - runt a - - ni-mae

T.

p

8 et non pe-per - ce - runt a - ni - mae_

B.

non pe - per - ce - runt a - - - ni-mae

Vln. I

Vln. II

Vc.

32

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

me - ae: con - gre - ga - ti - sunt

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39

Fl. I

Fl. II

S.

tes:

A.

tes:

T.

tes:

B.

tes:

Vln. I

p

Vln. II

p

Vc.

p

This musical score page contains six staves of music. The first three staves feature woodwind instruments: Flute I, Flute II, and Soprano. The vocal parts (Alto, Tenor, Bass) begin in the fourth staff, with each part singing the word "tes:" in unison. The vocal parts then drop out, and the woodwind instruments (Violin I, Violin II, and Cello) play a harmonic progression. Measure 39 concludes with a repeat sign and a section ending.

44 Allegro [$\text{♩}=104$]

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Allegro [$\text{♩}=104$]

48

S.

gan - tes ste - te - runt con - tra me.

A.

gan - tes ste - te - runt con - tra me.

T.

gan - tes ste - te - runt con - tra me.

B.

gan - tes ste - te - runt con - tra me.

Vln. I

Vln. II

Vc.

52

Fl. I

Fl. II

Cor. I

Cor. II

S.

Et sic - ut gi - gan - tes ste - te - runt

A.

Et sic - ut gi - gan - tes ste - te - runt

T.

Et sic - ut gi - gan - tes ste - te - runt

B.

Et sic - ut gi - gan - tes ste - te - runt

Vln. I

f

Vln. II

f

Vc.

f

57

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me, con - tra me,

61

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me,

con - tra me,

con - tra me,

con - tra me,

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65

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me, ste -

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69

S. te - runt con - tra me.

A. te - runt con - tra me.

T. te - runt con - tra me.

B. te - runt con - tra me.

Vln. I *p*

Vln. II

Vc.

72

Fl. I

p

Fl. II

p

S.

p

con - tra me,

A.

p

con - tra me,

T.

p

con - tra me,

B.

p

con - tra me,

Vln. I

Vln. II

p

Vc.

p

76

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me,

81

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me.

con - tra me.

con - tra me.

con - tra me.

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Verso

271

Andante [♩=84]

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature is two flats, and the time signature is 2/4. The tempo is Andante [♩=84]. The vocal parts sing in unison. The lyrics are: "A - li - e - ni in - sur - re - xe-runt". The dynamics are marked with **f** (forte) and **p** (piano). Measure numbers 86 and 8 are indicated above the staves.

S. A - li - e - ni in - sur - re - xe-runt

A. A - li - e - ni in - sur - re - xe-runt

T. 8 A - li - e - ni in - sur - re - xe-runt

B. A - li - e - ni in - sur - re - xe-runt, in - sur - re -

Andante [♩=84]

The musical score consists of three staves: Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). The key signature is two flats, and the time signature is 2/4. The tempo is Andante [♩=84]. The dynamics are marked with **f** (forte) and **p** (piano). The violin parts play sixteenth-note patterns, while the cello provides harmonic support.

Vln. I f p

Vln. II f p

Vc. f p

90

S. ad - ver - sum me,

A. ad - ver - sum me,

T. ad - ver - sum me,

B. xe - runt et for - tes quae - si - *f solo*

Vln. I

Vln. II

Vc.

93

T. *p*

B. *p*

Vln. I *p*

Vln. II *p*

Vc. *p*

et for - tes quae-si - e- runt, et for - tes quae-si -

- e - runt, et for - tes quae - si - e- runt, et for - tes quae - si -

97

S. *f*
et for - tes quae - si - e - runt

A. *f*
et for - tes quae - si - e - runt

T. *f*
e - runt, et for - tes quae - si - e - runt

B. *f*
e - runt, et for - tes quae - si - e - runt

Vln. I *f*

Vln. II *f*

Vc. *f*

100 *p*

S. a - ni - mam me - - am.

A. a - ni - mam me - - - am.

T. ⁸ a - ni - mam me - - am.

B. *p* a - ni - mam me - - - am.

Vln. I *p*

Vln. II *p*

Vc. *p*

This musical score page contains six staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are string instruments: Violin I (Vln. I) and Violin II (Vln. II). The Cello (Vc.) part is also present but has no visible notes in this section. The vocal parts sing the lyrics 'a - ni - mam me - - am.' The strings play rhythmic patterns consisting of eighth and sixteenth notes. The tempo is marked as 100, and the dynamic is 'p' (piano). The key signature is one flat, and the time signature is common time (indicated by '2'). Measure lines divide the music into measures, and a measure repeat sign is shown at the end of the first measure.

Allegro [♩=104]

103

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Et sic - ut gi - gan - tes, et sic - ut gi -

Allegro [♩=104]

107

S.

gan - tes ste - te - runt con - tra me.

A.

gan - tes ste - te - runt con - tra me.

T.

gan - tes ste - te - runt con - tra me.

B.

gan - tes ste - te - runt con - tra me.

Vln. I

Vln. II

Vc.

111

Fl. I

Fl. II

Cor. I

Cor. II

S.

Et sic - ut gi - gan - tes ste - te - runt

A.

Et sic - ut gi - gan - tes ste - te - runt

T.

Et sic - ut gi - gan - tes ste - te - runt

B.

Et sic - ut gi - gan - tes ste - te - runt

Vln. I

f

Vln. II

f

Vc.

f

116

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me, con - tra me,

120

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me,

con - tra me,

con - tra me,

con - tra me,

124

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me, ste -

128

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

135

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me,

140

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

con - tra me.

con - tra me.

con - tra me.

con - tra me.

Responsório 2

Andante**f** duo

S.



Je - sum tra - di - dit im - pi- us,

Je - sum tra - di - dit

A.



tra - di - dit im - pi- us,

tra - di - dit

T.



Je - sum tra - di - dit im - pi- us,

Je - sum tra - di - dit

B.



tra - di - dit im - pi- us,

tra - di - dit

Andante**f**

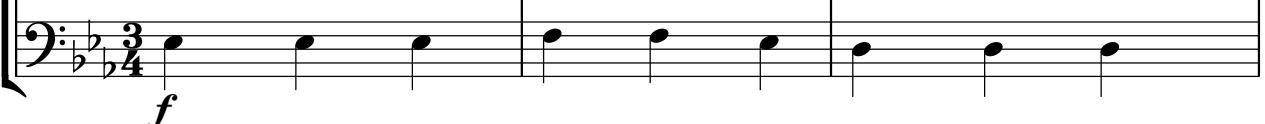
Vln. I



Vln. II

**f**

Vc.

**f**

4

S. im - pi-us su - mis prin - ci - pi-bus sa - cer -

A. im - pi-us sum - mis prin - ci - pi-bus sa - cer -

T. 8 im - pi-us sum - mis prin - ci - pi-bus sa - cer -

B. im - pi-us sum - mis prin - ci - pi-bus sa - cer -

Vln. I

Vln. II

Vc.

8

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

do - tum, et se - ni - o - ri-bus po - pu - li:

do - tum, et se - ni - o - ri-bus po - pu - li:

do - tum, et se - ni - o - ri-bus po - pu - li, et se - ni - o - ri - bus -

do - tum, et se - ni - o - ri-bus po - pu - li,

p

p

p

12

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

f

f

f

f

f

f

f

f

f

p

f

p

f

p

f

p

f

p

f

po - pu - li,

po - pu - li, et se - ni - o - ri - bus po - pu - li,

15

S. **p duo**

A.

T. **f**

B. **p duo**

Vln. I **p**

Vln. II **p**

Vc. **p**

se - ni - o - ri-bus po - pu - li: et se - ni -

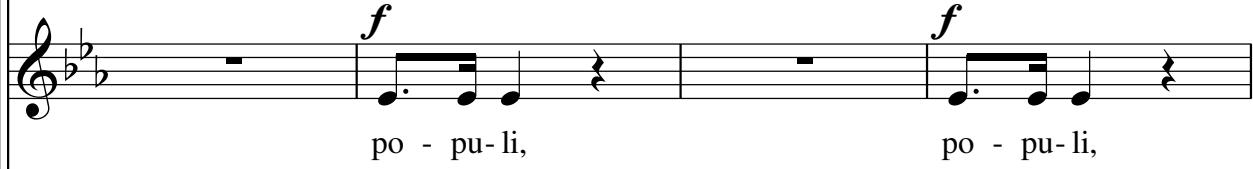
se - ni - o - ri-bus po - pu - li

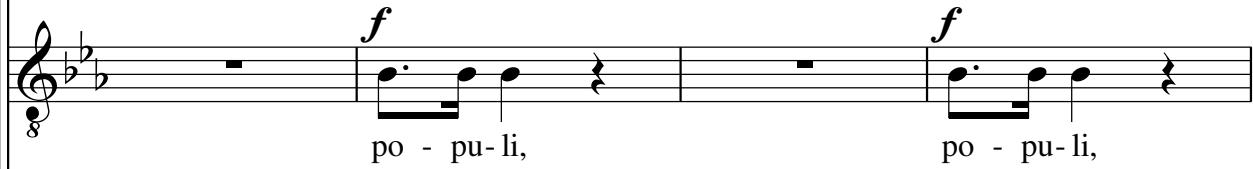
se - ni - o - ri-bus po - pu - li

se - ni - o - ri-bus po - pu - li et se - ni -

18

S. 

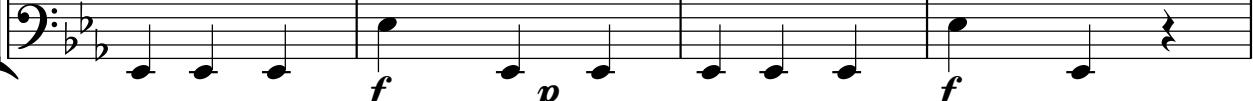
A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

o - ri - bus_ po - pu- li, et se - ni - o - ri - bus_ po - pu- li,
 po - pu- li, po - pu- li,
 po - pu- li, po - pu- li,
 o - ri - bus_ po - pu- li, et se - ni - o - ri - bus_ po - pu- li, et se - ni -

22

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p tutti
po - pu - li:

p tutti
po - pu - li:

p tutti
po - pu - li:

p tutti
o - ri-bus po - pu - li:

p

26 Allegro [$\text{♩}=104$]

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Pe-trus au - tem se-que - ba - tur e -

Allegro [$\text{♩}=104$]

30

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

um a lon - ge, ut vi - de - ret fi -

um a lon - ge, fi -

um a lon - ge, fi -

um a lon - ge, fi -

p

p

p

35

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

f

f

f

f

f

f

f

f

40

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

e - um a lon - ge,

e - um a lon - ge, ut vi - de - ret, ut vi -

duo

e - um a lon - ge, ut vi - de - ret, ut vi -

duo

e - um a lon - ge,

p

p

p

p

44

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fi - - nem. Pe - trus

- de - ret fi - - nem. Pe - trus

- de - ret fi - - nem. Pe - trus

fi - - nem. Pe - trus

f

f

f

f

f

f

f

f

f

48

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

au - tem se - que - ba - tur e - - -

52

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p duo

um a lon - - - ge, ut vi - de - ret,

um a lon - - - ge,

um a lon - - - ge,

um a lon - - - ge, ut vi - de - ret,

p

p

56

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ut vi - de - ret fi - nem.

fi - nem.

fi - nem.

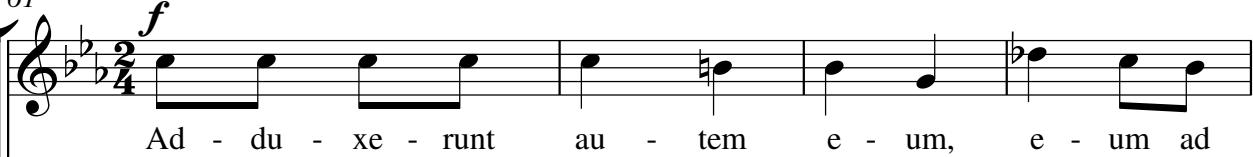
ut vi - de - ret fi - nem.

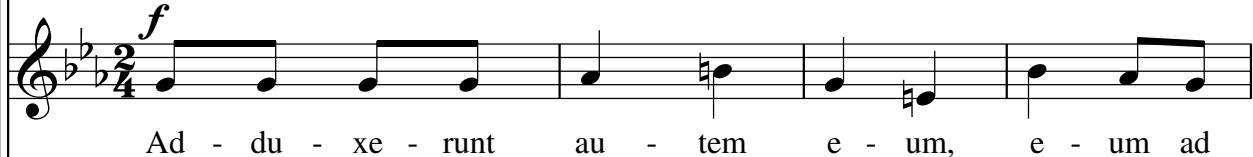
f

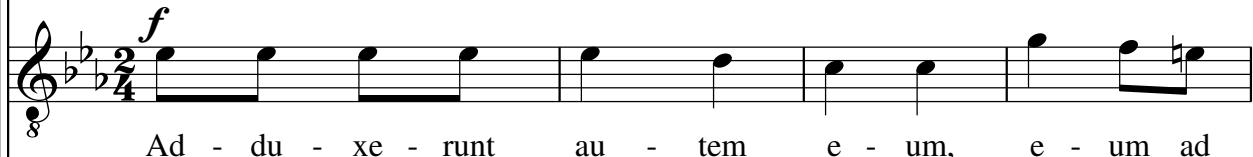
Moderato [♩=84]**Verso**

301

61

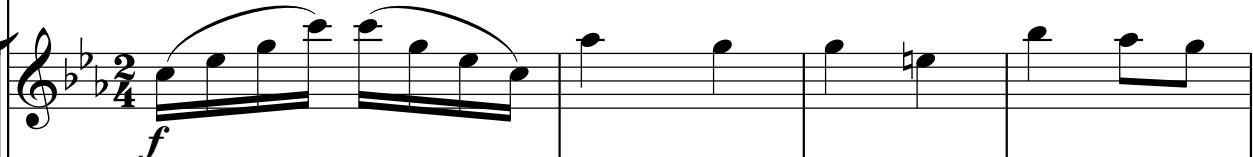
S. 

A. 

T. 

B. 

Moderato [♩=84]

Vln. I 

Vln. II 

Vc. 

65

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Ca-i-pham sa - cer - do - tum, u - bi

Ca-i-pham prin-ci-pem sa - cer - do - tum, u - bi

Ca-i-pham sa - cer - do - tum, u - bi

Ca-i-pham sa - cer - do - tum, u - bi

p

f

p solo

f

p

f

p

f

p

f

p

f

p

f

69

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

scri - bae et pha - ri - sae - i con - ve - ne

scri - bae et pha - ri - sae - i con - ve - ne

scri - bae et pha - ri - sae - i con - ve - ne -

scri - bae et pha - ri - sae - i con - ve - ne

p f

p

p

f

p

f

p

f

p

f

p

f

73

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

rant. U - bi scri-bae et pha - ri -

rant. U - bi scri-bae et pha - ri -

rant. U - bi scri-bae et pha - ri -

rant. U - bi scri-bae et pha - ri -

rant. U - bi scri-bae et pha - ri -

77

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

sae - i con - ve - ne - rant.

sae - i con - ve - ne - rant.

sae - i con - ve - ne - rant.

sae - i con - ve - ne - rant.

p

p

p

p

81 Allegro [$\text{♩}=104$]

85

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

um a lon - ge, ut vi - de - ret fi -

um a lon - ge, fi -

p

p

p

90

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

nem. Pe - trus au-tem se - que - ba-tur

f

f

f

f

95

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p duo

p duo

p

p

p

99

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fi - - nem. Pe - trus

- de - ret fi - - nem. Pe - trus

fi - - nem. Pe - trus

f

f

f

f

f

f

f

107

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p duo

p duo

p

p

um a lon - - - ge, ut vi - de - ret,

um a lon - - - ge,

um a lon - - - ge, ut vi - de - ret,

um a lon - - - ge, ut vi - de - ret,

Responsório 3

Andante mosso

1

Vln. I Vln. II Vc.

f *f* *f*

====

4

Fl. I Fl. II Cor. I Cor. II Vln. I Vln. II Vc.

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

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

9

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

Ca - li - ga - ve - runt o - cu - li me - i

13

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

a - fle - tu me - - - o,
a - fle - tu

17

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

f

f

f

f

me - - o:

me - - o:

me - - o:

me - - o:

f

f

f

21

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

qui - a e - lon - ga - tus est a me,

qui - a e - lon - ga - tus est a me,

qui - a e - lon - ga - tus est a me,

qui - a e - lon - ga - tus est a me,

25

S. *p*

A.

T. *p*

Vln. I *p*

Vln. II *p*

Vc. *p* *f*

qui con - so - la - ba - tur me:

qui con - so - la - ba - tur me:

qui con - so - la - ba - tur me:

qui con - so - la - ba - tur me:

qui con - so - la - ba - tur me:

28

Fl. I

Fl. II

Cor. I

Cor. II

S.

qui con - so-la - ba - tur me: Vi - de - te,

A.

qui con - so-la - ba - tur me: Vi - de - te,

T.

qui con - so-la - ba - tur me: Vi - de - te,

B.

qui con - so-la - ba - tur me: Vi - de - te,

Vln. I

f

Vln. II

f

Vc.

f

32

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

om-nes, om - - - nes

om-nes, om - - - nes

om-nes, om - - - nes

p

35

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Allegro

39

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Si est dolor similis si est dolor similis

Allegro

45

Fl. I

Fl. II

S.

T.

B.

Vln. I

Vln. II

Vc.

p

p

si - cut do - lor do - lor si - mi-lis

p

si est do - lor do - lor si - mi-lis

p

si est do - lor do - lor si - mi-lis

p

si - cut do - lor do - lor si - mi-lis

p

si - cut do - lor do - lor si - mi-lis

p

50

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

p

si est

54

Fl. I

Fl. II

A.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p

si est do - lor do - lor si - mi-lis

8

si est do - lor do - lor si - mi-lis

do - lor do - lor si - mi-lis

p

p

p

58

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

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62

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

66

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

70

S. *p* si est do - lor, si est

T. *p* si est do - lor,

B. *p* si est do - lor,

Vln. I *p*

Vln. II *p*

Vc. *p*

This musical score page contains six staves. The top three staves are vocal parts: Soprano (S.), Tenor (T.), and Bass (B.). The bottom three staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.). The key signature is three flats, and the tempo is marked '70'. The vocal parts sing the lyrics 'si est do - lor,'. The instrumental parts provide harmonic support with sustained notes and eighth-note patterns. Measure numbers are present above the first two staves.

78

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

me - - us, do - - lor

p

81

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Verso
Largo [♩=48]

84

S.

A.

T.

B.

Vc.

p

O vos____ om - - nes,

O_____ vos____ om - - nes,

O vos____ om - - nes,

Largo [♩=48]

Vln. I

Vln. II

Vc.

f **p**

p

f

p

Musical score page 335 featuring six staves of music. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), and Violin II (Vln. II). The Cello (Vc.) part is also present. The key signature is two flats, and the time signature is 2/4. The vocal parts sing the phrase "O vos omnes, o vos omnes," repeated. The instrumentation includes strings (Violins I and II, Cello) and voices (Soprano, Alto, Tenor, Bass). Dynamics include **p** (piano) and **f** (forte).

87

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

O _____ vos____ om - nes, o vos om - nes,

O vos____ om - nes,

O vos om - nes,

-

p

f

p

f

p

f

90

S.

B.

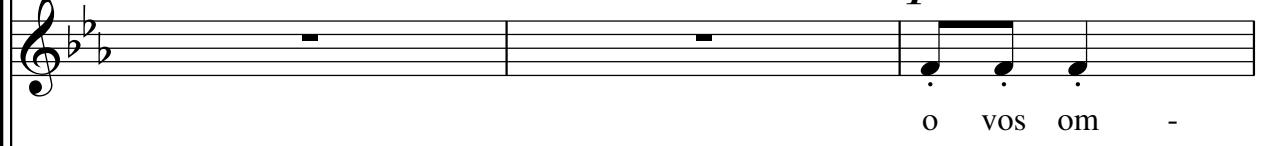
Vln. I

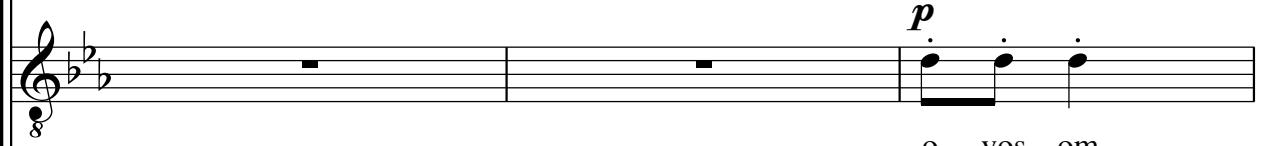
Vln. II

Vc.

93

S. 

A. 

T. 

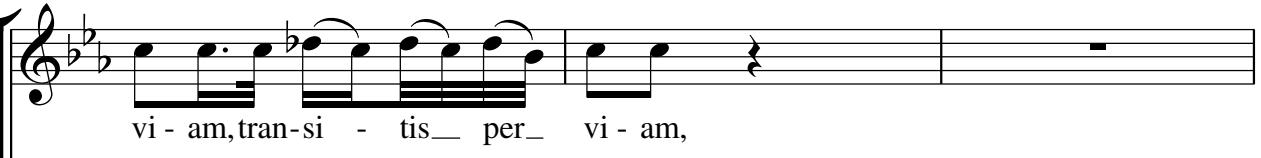
B. 

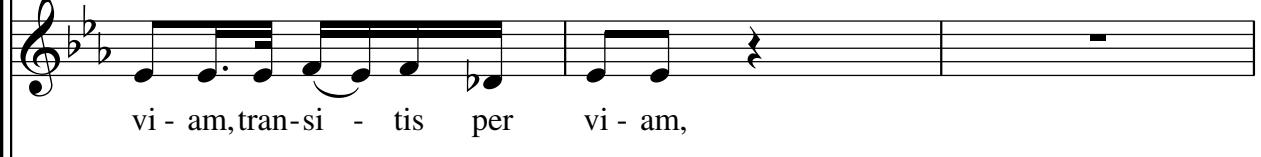
Vln. I 

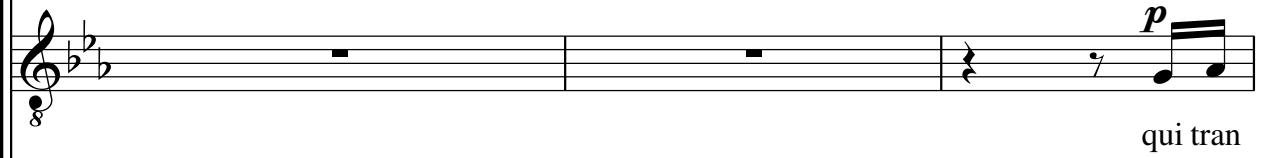
Vln. II 

Vc. 

99

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

102

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

105

S. ten - di - te, at - ten - di - te et vi -

A. ten - di - te, at - ten - di - te et vi -

T. ten - di - te, at - ten - di - te et vi -

B. ten - di - te, at - ten - di - te et vi -

Vln. I

Vln. II

Vc.

p

108

S. de - - te.

A. - de - - te.

T. 8 de - - te.

B. de - - te.

Vln. I

Vln. II

Vc.

111 Allegro

Cor. I

Cor. II

S.

A.

T.

B.

Allegro

Vln. I

Vln. II

Vc.

Si est dolor similis si est dolor similis

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117

Fl. I

Fl. II

S.

T.

B.

Vln. I

Vln. II

Vc.

p

p

p

si - cut do - lor do - lor si - mi-lis

si est do - lor do - lor si - mi-lis

si est do - lor do - lor si - mi-lis

p

p

p

B. 122 *p*

si est

Vln. I *f*

Vln. II *f*

Vc. *f*

This musical score page contains four staves. The top staff is for the Bassoon (B.), which starts with three measures of rests followed by a dynamic marking *p* and the lyrics "si est". The second staff is for Violin I (Vln. I), the third for Violin II (Vln. II), and the bottom staff for Cello (Vc.). All three string parts play eighth-note patterns in measures 1-3, followed by a dynamic marking *f*. The key signature is B-flat major, and the time signature is 122.

130

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us.

8 sic - ut do - lor me - - - us.

sic - ut do - lor me - - - us si est

134

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

138

Cor. I

Cor. II

S.

A.

T. 8

B.

Vln. I

Vln. II

Vc.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

sic - ut do - lor me - - us.

142

S. *p* si est do - lor, si est

T. *p* si est do - lor,

B. *p* si est do - lor,

Vln. I *p*

Vln. II *p*

Vc. *p*

This musical score page contains six staves. The vocal parts (Soprano, Tenor, Bass) sing the lyrics 'si est do - lor,'. The instrumental parts (Violin I, Violin II, Cello) play eighth-note patterns. Measures 142 and 143 begin with a dynamic of *p*.

146

Fl. I

Fl. II

Cor. I

Cor. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

do - lor, sic - ut do - lor

do - lor si - mi-lis sic - ut do - lor

do - lor si - mi-lis sic - ut do - lor

do - lor si - mi-lis sic - ut do - lor

Musical score for orchestra and choir, page 353, measure 153. The score includes parts for Flute I, Flute II, Clarinet I, Clarinet II, Soprano, Alto, Tenor, Bass, Violin I, Violin II, and Cello. The vocal parts sing "me - - - us.". The instrumentation consists of two flutes, two clarinets, soprano, alto, tenor, bass, violin, and cello. The dynamic is *f*.

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

me - - - us.

f