

Novena de N. S. do Carmo

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Allegro giusto

Clarinet em Sib

Trompa em Fá

Soprano

Alto

Tenor

Baixo

Violino I

Violino II

Violoncelo

Contrabaixo

f

f

f

f

f

f

f

f

f

f

Do - mi - num,

Do - mi - num,

Do - mi - num,

Do - mi - num,

Do - mi - num,

5

Cl.

Cor.

S.
Do - mi - num

A.
Do - mi - num

T.
Do - mi - num

B.
Do - mi - num

VI. I

VI. II

Vlc.

Cb.

9 *dolce*
Cl. *p* *cresc* *sfz* *p*

Cor. *p*

S. *p*
Do - mi-num qui

A. *p*
Do - mi-num qui

T. *p*
Do - mi-num qui

B. *p*
Do - mi-num qui

VI. I *p*

VI. II *p*

Vlc. *p*

Cb. *p*

Detailed description: This is a page of a musical score, page 3. It features nine staves. The top staff is for Clarinet (Cl.), starting at measure 9 with a *dolce* marking and a *p* dynamic. The melody is written in treble clef with a key signature of two flats. It includes a *cresc* (crescendo) and *sfz* (sforzando) marking. The second staff is for Cor Anglais (Cor.), which is mostly silent, ending with a *p* dynamic. The vocal staves (Soprano, Alto, Tenor, Bass) all have the lyrics "Do - mi-num qui" starting in the fourth measure. The string staves (Violin I, Violin II, Viola, and Cello) are mostly silent, with some notes appearing in the final measure, marked with a *p* dynamic.

13

Cl. *sfz* *p* *f* *p*

Cor. *p* *sfz* *p*

S. *sfz* *p* *sfz* *p*
 su - am Car-me - li - ta - rum Ma - trem, qui

A. *sfz* *p* *sfz* *p*
 su - am Car-me - li - ta - rum Ma - trem, qui

T. *sfz* *p* *sfz* *p*
 su - am Car-me - li - ta - rum Ma - trem, qui

B. *sfz* *p* *sfz* *p*
 su - am Car-me - li - ta - rum Ma - trem, qui

VI. I *sfz* *p*

VI. II *sfz* *p*

Vlc. *sfz* *p* *sfz* *p*

Cb. *sfz* *p* *sfz* *p*

Cl. *sfz* *p dolce* *cresc* *f*

Cor. *p* *cresc*

S. *sfz* *p* *cresc*
 su - am Car - me - li - ta - rum Ma - trem pe - cu - li -

A. *sfz* *p* *cresc*
 su - am Car - me - li - ta - rum Ma - trem pe - cu - li -

T. *sfz* *p* *cresc*
 su - am Car - me - li - ta - rum Ma - trem pe - cu - li -

B. *sfz* *p* *cresc*
 su - am Car - me - li - ta - rum Ma - trem pe - cu - li -

VI. I *sfz* *p*

VI. II *sfz* *p*

Vlc. *sfz* *p*

Cb. *sfz* *p*

20
Cl. 

Cor. 

S. 
a - ri-ter, pe-cu-li - a - ri-ter nun ca - pa - ri di-gna - tus est, nun ca-

A. 
a - ri-ter, pe-cu-li - a - ri-ter nun ca - pa - ri di-gna - tus est, nun ca-

T. 
a - ri-ter, pe-cu-li - a - ri-ter nun ca - pa - ri di-gna - tus est, nun ca-

B. 
a - ri-ter, pe-cu-li - a - ri-ter nun ca pa - ri di-gna - tus est, nun ca

VI. I 

VI. II 

Vlc. 

Cb. 

24

Cl. *ff*

Cor. *ff*

S. *ff*
pa - ri di-gna - tus est ve-ni - te, ve - ni-te, ve-ni - te, ve -

A. *ff*
pa - ri di-gna - tus est ve-ni - te, ve - ni-te, ve-ni - te, ve -

T. *ff*
pa - ri di-gna - tus est ve-ni - te, ve - ni-te, ve-ni - te, ve -

B. *ff*
pa - ri di-gna - tus est ve-ni - te, ve - ni-te, ve-ni - te, ve -

VI. I *ff* 3

VI. II *ff* 3

Vlc. *ff*

Cb. *ff*

27

Cl. *dolce*

Cor. *pp*

S. *p*
ni - te a - do - re - mus,

A. *p*
ni - te a - do - re - mus,

T. *p*
ni - te a - do - re - mus,

B. *p*
ni - te a - do - re - mus,

VI. I *p*

VI. II *p*

Vlc. *p*

Cb. *p*

30

Cl. *cresc*

Cor. *cresc* *poco*

S. *cresc*
a - do - re - mus, a - do -

A. *cresc*
a - do - re - mus, a - do -

T. *cresc*
a - do - re - mus, a - do -

B. *cresc*
a - do - re - mus, a - do -

VI. I *cresc*

VI. II *cresc*

Vlc. *cresc*

Cb. *cresc*

33

Cl. *dolce*

Cor. *p*

S. *p*
re - - - - - mus.

A. *p*
re - - - - - mus.

T. *p*
re - - - - - mus.

B. *p*
re - - - - - mus.

VI. I *dolce* *p*

VI. II *p*

Vlc. *p*

Cb. *p*

= Himno =
Veni Sancte Spiritus

Allegro

Cl. *f*

Cor. *f*

S. *f*
Ve - ni,

A. *f*
Ve - ni,

T. *f*
Ve - ni,

B. *f*
Ve - ni,

VI. I *f*

VI. II *f*

Vlc. *f*

Cb. *f*

Detailed description: This is a page of a musical score for the hymn 'Veni Sancte Spiritus'. The score is in 3/4 time and G major. It features eight staves: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The tempo is marked 'Allegro'. The first five staves (Cl. to B.) contain vocal parts with the lyrics 'Ve - ni,'. The Cl. part starts with a forte (*f*) dynamic and a melodic line. The Cor. part enters in the second measure with a forte (*f*) dynamic. The vocal parts (S., A., T., B.) enter in the third measure with a forte (*f*) dynamic. The string parts (VI. I, VI. II, Vlc., Cb.) provide accompaniment, with VI. I and VI. II playing chords and VI. I, Vlc., and Cb. playing a rhythmic pattern. The VI. I and VI. II parts also have a forte (*f*) dynamic marking.

7

Cl. *dolce*

Cor. *p*

S. *p*
ve - - ni, ve - ni San - cte Spi - ri-tus,

A. *p*
ve - - ni, ve - ni San - cte Spi - ri-tus,

T. *p*
8
ve - - ni, ve - ni San - cte Spi - ri-tus,

B. *p*
ve - - ni, ve - ni San - cte Spi - ri-tus,

VI. I *dolce* *tr*

VI. II *dolce*

Vlc. *p* *solo*

Cb. *p*

13

Cl. *cresc* *f* *solo*

Cor. *cresc* *f*

S. *cresc* *f*
 ve - ni San - cte Spi - ri - tus et e - mit - te, e - mit - te

A. *cresc* *f*
 ve - ni San - cte Spi - ri - tus et e - mit - te, e - mit - te

T. *cresc* *f*
 ve - ni San - cte Spi - ri - tus et e - mit - te, e - mit - te

B. *cresc* *f*
 ve - ni San - cte Spi - ri - tus et e - mit - te, e - mit - te

VI. I *cresc* *f*

VI. II *cresc* *f*

Vlc. *cresc* *f* *solo*

Cb. *cresc* *f*

20

Cl. *dolce*

Cor.

S. *pp*
cæ - li - tus lu - cis

A. *p* *pp*
cæ - li - tus lu - cis tu - æ, lu - cis

T. *p* *pp*
cæ - li - tus lu - cis tu - æ, lu - cis

B. *p* *pp*
cæ - li - tus lu - cis tu - æ, lu - cis

VI. I *dolce* *pp*

VI. II *dolce* *pp*

Vlc. *p* *pp*

Cb.

26

Cl. *dolce* *f*

Cor. *f*

S. *f*
tu - æ, lu - cis tu-æ ra - di - um, lu - cis tu - æ

A. *f*
tu - æ, lu - cis tu-æ ra - di - um, lu - cis tu - æ

T. *f*
tu - æ, lu - cis tu-æ ra - di - um, lu - cis tu - æ

B. *f*
tu - æ, lu - cis tu-æ ra - di - um, lu - cis tu - æ

VI. I *f*

VI. II *f*

Vlc. *f*

Cb. *f*

32

Cl.

Cor.

S.
ra - di - um, lu - - cis tu - - æ, lu - cis tu - æ

A.
ra - di - um, lu - - cis tu - - æ, lu - cis tu - æ

T.
ra - di - um, lu - - cis tu - - æ, lu - cis tu - æ

B.
ra - di - um, lu - - cis tu - - æ, lu - cis tu - æ

VI. I

VI. II

Vlc.

Cb.

36

Cl. *f* *ff*

Cor. *ff*

S.
ra - di - um.

A.
ra - di - um.

T.
ra - di - um.

B.
ra - di - um.

VI. I *ff*

VI. II *ff*

Vlc. *ff*

Cb. *ff*

Detailed description: This is a page of a musical score, page 17, starting at measure 36. The score is for a full orchestra and a vocal ensemble. The instruments listed are Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The vocal parts (S., A., T., B.) are singing the word 'radium'. The woodwinds (Cl. and Cor.) and strings (VI. I, VI. II, Vlc., Cb.) are playing a rhythmic pattern of eighth notes. The Clarinet part starts with a forte (*f*) dynamic and increases to fortissimo (*ff*). The Cor Anglais part enters later with fortissimo (*ff*). The vocal parts enter with a half note 'ra', followed by an eighth note 'di', and a quarter note 'um'. The string parts (VI. I, VI. II, Vlc., Cb.) play a rhythmic pattern of eighth notes, with VI. I and VI. II playing chords and Vlc. and Cb. playing a single line. The dynamics for the strings are fortissimo (*ff*).

Allegretto

solo
p *pp*

solo
Con - so - la - tor,

p *pizz* *p*

Cl. Cor. S. A. T. B. VI. I VI. II Vlc. Cb.

Detailed description: This page of a musical score is for page 18, marked 'Allegretto'. It features a Clarinet (Cl.) solo starting with a piano (*p*) dynamic and ending with a pianissimo (*pp*) dynamic. The Clarinet part includes a melodic line with a trill and a grace note. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics 'Con - so - la - tor,'. The instrumental parts include Violin I and II (VI. I, VI. II), Viola (Vlc.), and Cello (Cb.), all starting with a piano (*p*) dynamic. The Cello part is marked 'pizz' (pizzicato). The score is in 3/4 time and the key signature has one sharp (F#).

7

Cl. *smz*

Cor.

S.
con - so-la-tor op - ti-me dul - cis, dul - cis, dul - cis hos - pes

A.

T.

B.

VI. I

VI. II

Vlc. *pizz*

Cb.

Detailed description: This page of a musical score contains eight staves. The top staff is for Clarinet (Cl.) in G major, starting at measure 7 with a melodic line of dotted half notes, marked *smz*. The second staff is for Cor Anglais (Cor.), which is silent. The third staff is for Soprano (S.), with lyrics: "con - so-la-tor op - ti-me dul - cis, dul - cis, dul - cis hos - pes". The vocal line consists of quarter and eighth notes. The fourth staff is for Alto (A.), which is silent. The fifth staff is for Tenor (T.), which is silent. The sixth staff is for Bass (B.), which is silent. The bottom section contains four staves for strings: Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The string parts provide harmonic support with chords and moving lines.

15

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

pp

sfz *tr* *p*

a - ni - mæ. Dul - ce, dul - ce,

p

Dul - ce, dul - ce,

p

Dul - ce, dul - ce,

p

Dul - ce, dul - ce,

arco

22 *cresc* *f* *solo*

Cl.

cresc *f*

Cor.

cresc *f*

S.

dul - ce re - fri - ge - ri - um, dul - ce re - fri - ge - ri - um,

cresc *f*

A.

dul - ce re - fri ge - ri - um, dul - ce re - fri - ge - ri - um,

cresc *f*

T.

dul - ce re-fri ge - ri - um, dul - ce re - fri - ge - ri - um,

cresc *f*

B.

dul - ce re - fri ge - ri - um, dul - ce re - fri - ge - ri - um,

cresc *f* *p*

VI. I

cresc *f* *p*

VI. II

cresc *f* *p*

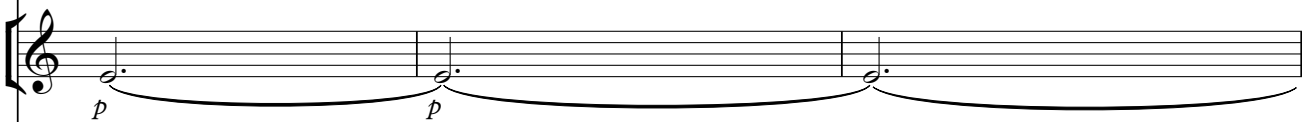
Vlc.

cresc *f* *p* *arco*

Cb.

29

Cl.  *dolce*

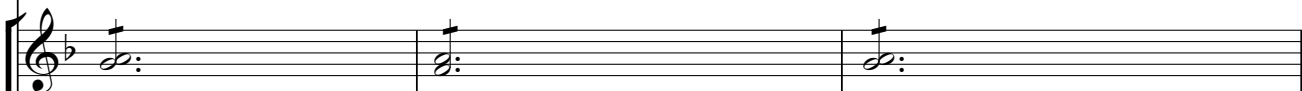
Cor.  *p*

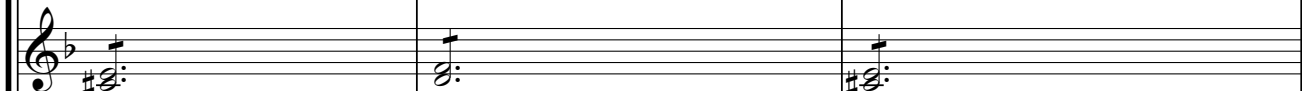
S.  *p*
dul - - - ce re - fri - ge - - ri -

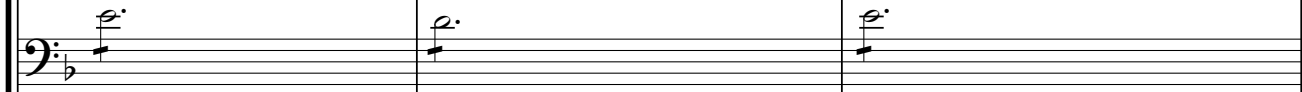
A.  *p*
dul - - - ce re - fri - ge - - ri -

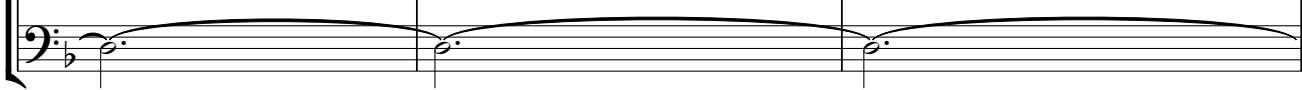
T.  *p*
dul - - - ce re - fri - ge - - ri -

B.  *p*
dul - - - ce re - fri - ge - - ri -

VI. I 

VI. II 

Vlc. 

Cb. 

32

Cl. *pp*

Cor. *pp*

S. um.

A. um.

T. ₈ um.

B. um.

VI. I

VI. II

Vlc.

Cb. *pp*

Detailed description: This page of a musical score, numbered 23, begins at measure 32. It features nine staves for various instruments and voices. The top staff is for Clarinet (Cl.), followed by Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) voices, then Violin I (VI. I), Violin II (VI. II), Violoncello (Vlc.), and Contrabass (Cb.). The vocal parts (S., A., T., B.) have the lyrics 'um.' written below their staves. The woodwind and string parts include dynamic markings of *pp* (pianissimo). The Cl. and Vlc. parts feature slurs and hairpins. The Cb. part has a long, low note with a slur. The bottom of the page is enclosed in a double bar line.

Allegro

Cl. *f* *ff*

Cor. *f* *ff*

S. *f* *ff*
O Lux be - a - tis - si - ma,

A. *f* *ff*
O Lux be - a - tis - si - ma,

T. *f* *ff*
O Lux be - a - tis - si - ma,

B. *f* *ff*
O Lux be - a - tis - si - ma,

VI. I *f* *ff*

VI. II *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

Detailed description: This page of a musical score is for the 24th page of a piece. It features a tempo marking of 'Allegro'. The score is arranged in a system with eight staves. The top five staves are for vocal parts: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), and Tenor (T.). The bottom three staves are for string parts: Violin I (VI. I), Violin II (VI. II), and Violoncello/Contrabass (Vlc./Cb.). The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts have lyrics: 'O Lux be - a - tis - si - ma,'. Dynamics range from *f* (forte) to *ff* (fortissimo). The string parts play a rhythmic pattern of eighth notes with accents, starting with *f* and moving to *ff* later in the system.

8

Cl.

Cor.

S.
O Lux be - a - tis - si - ma

A.
O Lux be - a - tis - si - ma

T.
O Lux be - a - tis - si - ma

B.
O Lux be - a - tis - si - ma

Vl. I

Vl. II

Vlc.

Cb.

Detailed description: This page of a musical score, numbered 25, contains measures 8 through 14. The vocal parts (Soprano, Alto, Tenor, Bass) and woodwinds (Clarinets, Cor Anglais) are shown. The vocalists sing the Latin phrase "O Lux be - a - tis - si - ma". The instrumental parts include Violins I and II, Viola, and Cello/Double Bass. The score is in G major (one sharp) and 4/4 time. The vocal lines feature a melodic line with a fermata over the word "Lux". The instrumental parts provide harmonic support with rhythmic patterns and sustained chords.

16

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

re - ple cor - dis in - ti - ma, re - ple cor - dis in - ti - ma

re - ple cor - dis in - ti - ma, re - ple cor - dis in - ti - ma

re - ple cor - dis in - ti - ma, re - ple cor - dis in - ti - ma

re - ple cor - dis in - ti - ma, re - ple cor - dis in - ti - ma

re - ple cor - dis in - ti - ma, re - ple cor - dis in - ti - ma

p

Cl.

Cor.

S.

A.

T.

B.

Vl. I

Vl. II

Vlc.

Cb.

32

Cl. *f*

Cor. *f*

S. *f*
de - li - um, tu - o - rum fi - de - li - um,

A. *f*
de - li - um, tu - o - rum fi - de - li - um,

T. *f*
-de - li - um, tu - o - rum fi - de - li - um,

B. *f*
de - li - um, tu - o - rum fi - de - li - um,

VI. I *f*

VI. II *f*

Vlc. *f*

Cb. *f*

37

Cl.

Cor.

S.

A.

T.

B.

Vl. I

Vl. II

Vlc.

Cb.

tu - o - rum fi - de - li - um re - ple cor - dis

tu - o - rum fi - de - li - um re - ple cor - dis

tu - o - rum fi - de - li - um re - ple cor - dis

tu - o - rum fi - de - li - um re - ple cor - dis

ff

ff

ff

ff

41

Cl. *ff*

Cor. *ff*

S.
in - ti - ma tu o - rum fi - de - li - um.

A.
in - ti - ma tu o - rum fi - de - li - um.

T.
in - ti - ma tu o - rum fi - de - li - um.

B.
in - ti - ma tu o - rum fi - de - li - um.

VI. I

VI. II

Vlc.

Cb.

Allegro giusto

Cl. *soli*
dolce

Cor. *soli*
pp

S.

A. *Duo*
La - va, la - va, la - va quod est_

T. *Duo*
La - va, la - va, la - va quod est_

B.

VI. I *p*

VI. II *p*

Vlc. *pizz*
p

Cb. *pizz*
p

Detailed description: This page of a musical score is for page 31. It features a tempo of 'Allegro giusto'. The score includes parts for Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The vocal soloists (A. and T.) perform a 'Duo' with the lyrics 'La - va, la - va, la - va quod est_'. The instrumental parts include 'soli' passages for the woodwinds and 'pizz' (pizzicato) for the strings. Dynamics such as 'dolce', 'pp', and 'p' are indicated throughout the score.

8

Cl. *dolce*

Cor. *p*

S.

A.
sor - di - dum ri - ga, ri - ga

T.
sor - di - dum ri - ga, ri - ga

B.

Vl. I *cresc* *p*

Vl. II *cresc* *p*
arco pizz

Vlc. *cresc* *p*
arco pizz

Cb. *cresc* *p*

22

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

cresc

f

na, sa - na, sa - na, sa - na

cresc

f

na, sa - na, sa - na, sa - na

cresc a poco

f

na, sa - na, sa - na, sa - na

cresc a poco

f

na, sa - na, sa - na, sa - na

cresc a poco

f

cresc a poco

f

cresc a poco

f

cresc a poco

f

arco

f

28

Cl. *f* *dolce*

Cor. *f* *ff*

S. *p*
quod est sau - ci - um, quod est sau - ci - um, sa - na,

A. *p*
quod est sau - ci - um, quod est sau - ci - um, sa - na,

T. *p*
quod est sau - ci - um, quod est sau - ci - um, sa - na,

B. *p*
quod est sau - ci - um, quod est sau - ci - um, sa - na,

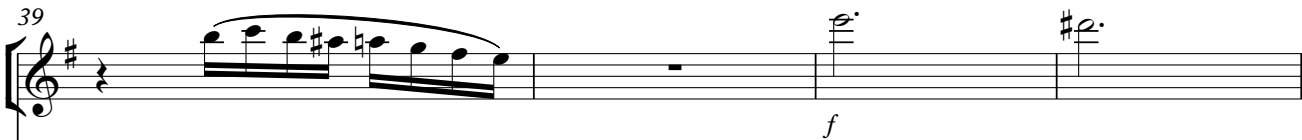
VI. I pizz *p*


VI. II pizz *p*

Vlc. pizz *p*


Cb. pizz *p*

39

Cl. 

Cor. 

S. 

A. 

T. 

B. 

VI. I 

VI. II 

Vlc. 

Cb. 

43

Cl.

Cor.

S.
um.

A.
um.

T.
um.

B.
um.

VI. I

VI. II

Vlc.

Cb.

Fugatto a 4

Allegro

Cl. *f*

Cor. *f*

S. *f*
Da - tu - i fi - de - li - bus in te con - fi - den - ti -

A. *f*
Da - tu - i fi - de - li - bus in te con - fi - den - ti -

T. *f*
Da - tu - i fi - de - li - bus in te con - fi - den - ti -

B. *f*
Da - tu - i fi - de - li - bus in te con - fi - den - ti -

VI. I *f*

VI. II *f*

Vlc. *f*

Cb. *f*

9

Cl.

Cor.

S.
bus Sa - crum Se - pte - na - ri - um, in te con - fi - den - ti -

A.
bus Sa - crum Se - pte - na - ri - um, in te con - fi - den - ti -

T.
bus Sa - crum Se - pte - na - ri - um, in te con - fi - den - ti -

B.
bus Sa - crum Se - pte - na - ri - um, in te con - fi - den - ti -

Vl. I

Vl. II

Vlc.

Cb.

17
Cl.

Cor.

S.
bus, in te con - fi - den - ti - bus Sa - crum Se - pte -

A.
bus, in te con - fi - den - ti - bus Sa - crum Se - pte -

T.
bus, in te con - fi - den - ti - bus Sa - crum Se - pte -

B.
bus, in te con - fi - den - ti - bus Sa - crum Se - pte -

VI. I

VI. II

Vlc.

Cb.

24

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

p

pp

na - ri - um, Se-pte - na - ri - um,

na - ri - um, Se-pte - na - ri - um, da - tu -

na - ri - um, Se-pte - na - ri - um, da -

na - ri - um, Se-pte - na - ri - um, Se - pte - na -

p

p

p

p

p

p

31

Cl. *pp*

Cor. *pp*

S. *p* da - - tu - is *pp* fi - de - li - bus in te

A. *pp* is fi - de - li - bus in te con - fi - den - - -

T. *pp* - tu - is fi - de - li - bus in te, con - fi -

B. *pp*

VI. I *pp*

VI. II *pp*

Vlc.

Cb.

38

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

f

solo

con - fi - den - ti - bus Sa - crum Se - pte - na - ri -

- - - ti - bus Sa - crum Se - pte - na - ri -

den - ti - bus Sa - crum Se - pte - na - ri -

- - ri - um Sa - crum Se - pte - na - ri -

44
Cl. *ff*

Musical staff for Clarinet (Cl.) in G major, starting at measure 44. The staff contains a melodic line with eighth and quarter notes, followed by a half note and a whole note. A dynamic marking of *ff* is present. A fermata is placed over the final whole note, which extends into measure 45.

Cor. *ff*

Musical staff for Cor Anglais (Cor.) in G major, starting at measure 44. The staff contains a melodic line with eighth and quarter notes, followed by a half note and a whole note. A dynamic marking of *ff* is present. A fermata is placed over the final whole note, which extends into measure 45.

S. *ff*
um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum

Musical staff for Soprano (S.) in G major, starting at measure 44. The staff contains a vocal line with a whole rest in measure 44, followed by six measures of quarter notes. A dynamic marking of *ff* is present. The lyrics are: "um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum".

A. *ff*
um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum

Musical staff for Alto (A.) in G major, starting at measure 44. The staff contains a vocal line with a whole rest in measure 44, followed by six measures of quarter notes. A dynamic marking of *ff* is present. The lyrics are: "um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum".

T. *ff*
um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum

Musical staff for Tenor (T.) in G major, starting at measure 44. The staff contains a vocal line with a whole rest in measure 44, followed by six measures of quarter notes. A dynamic marking of *ff* is present. The lyrics are: "um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum".

B. *ff*
um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum

Musical staff for Bass (B.) in G major, starting at measure 44. The staff contains a vocal line with a whole rest in measure 44, followed by six measures of quarter notes. A dynamic marking of *ff* is present. The lyrics are: "um, Sa - crum, Sa - crum, Sa - crum, Sa - crum, Sa - crum".

VI. I *ff*

Musical staff for Violin I (VI. I.) in G major, starting at measure 44. The staff contains a string line with a whole rest in measure 44, followed by six measures of chords. A dynamic marking of *ff* is present.

VI. II *ff*

Musical staff for Violin II (VI. II.) in G major, starting at measure 44. The staff contains a string line with a whole rest in measure 44, followed by six measures of chords. A dynamic marking of *ff* is present.

Vlc. *ff*

Musical staff for Viola (Vlc.) in G major, starting at measure 44. The staff contains a string line with a whole rest in measure 44, followed by six measures of eighth notes. A dynamic marking of *ff* is present.

Cb. *ff*

Musical staff for Cello (Cb.) in G major, starting at measure 44. The staff contains a string line with a whole rest in measure 44, followed by six measures of eighth notes. A dynamic marking of *ff* is present.

50

Cl. *p* *dolce* *solo*

Cor. *p* *solo*

S. *p*
Se - pte - na - ri - um, Sa - crum Se - pte -

A. *p*
Se - pte - na - ri - um, Sa - crum Se - pte -

T. *p*
Se - pte - na - ri - um, Sa - crum Se - pte -

B. *p*
Se - pte - na - ri - um, Sa - crum Se - pte -

VI. I *p*

VI. II *p*

Vlc. *p*

Cb. *p*

56

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

63

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

pp

8

Detailed description: This page of a musical score covers measures 63 through 68. The instruments are Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 8/8. In measure 63, the Clarinet and Cor parts have melodic lines with slurs and dynamic markings. The vocal parts (S., A., T., B.) are silent. The string parts (VI. I, VI. II, Vlc., Cb.) provide harmonic support with various rhythmic patterns and slurs. Measure 64 continues the instrumental parts. Measure 65 shows the vocal parts still silent. Measure 66 features a dynamic marking of *pp* for the Cor part. Measure 67 and 68 conclude the section with sustained notes and slurs in the instrumental parts.

Jaculatória

Andante

soli

Cl. *pp*

Cor. *soli*

S. *solo*
Se - nho - ra do Car - mo, Se - nho - ra do

A.

T.

B.

VI. I *p*

VI. II *p*

Vlc. *pizz*
p

Cb. *pizz*
p

6

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

Car - mo Mãe dos Car - me - li - tas. So-cor

pp

tr

tutti p

p

p

p

arco

p

11

Cl. *cresc*

Cor. *p*

S. *cresc*
 rei, so-cor-rei as al - mas que vi - vem, que

A. *cresc*
 rei, so-cor-rei as al - mas que vi - vem, que

T. *cresc*
 rei, so-cor-rei as al - mas que vi - vem, que

B. *cresc*
 rei, so-cor-rei as al - mas que vi - vem, que

VI. I *cresc* *più cresc*

VI. II *cresc*

Vlc. *cresc*

Cb. *arco* *cresc*

15

Cl. *f* *dolce*

Cor. *cresc* *f* *p*

S. *f* *p*
vi - vem a - fli - - tas, que___

A. *f* *p*
vi - vem a - fli - - tas, que___

T. *f* *p*
vi - vem a - fli - - tas, que___

B. *f* *p*
vi - vem a - fli - - tas, que___

VI. I *f* *p*

VI. II *più cresc* *f* *p*

Vlc. *più cresc* *f* *p*

Cb. *più cresc* *f*

20

Cl. *dolce*

Cor.

S. *sfz* *p*
vi - vem a - fli - tas, a - fli - - tas.

A. *sfz* *p*
vi - vem a - fli - tas, a - fli - - tas.

T. *sfz* *p*
vi - vem a - fli - tas, a - fli - - tas.

B. *sfz* *p*
vi - vem a - fli - tas, a - fli - - tas.

VI. I *p*

VI. II *p*

Vlc. *p*

Cb. *p*

Flos Carmeli

Allegro maestoso

Cl. *solo*

Cor. *f p*

S. *duo*
Flos Car - me - li, flos Car - me - li.

A. *duo*
Flos Car - me - li, flos Car - me - li.

T.

B.

VI. I *f p f*

VI. II *f p f*

Vlc. *f f*

Cb. *f f*

6

Cl. *p*

Cor. *p*

S. *p*
Flos Car-me - li, flos Car-me - li vi - tis flo - ri - ge-ra, vi - tis flo -

A. *p*
Flos Car-me - li, flos Car-me - li vi - tis flo - ri - ge-ra, vi - tis flo -

T. *p*
Flos Car-me - li, flos Car-me - li vi - tis flo - ri - ge-ra, vi - tis flo -

B. *p*
Flos Car-me - li, flos Car-me - li vi - tis flo - ri - ge-ra, vi - tis flo -

VI. I *mp*

VI. II *mp*

Vlc. *p*

Cb. *p*

10

Cl. *f*

Cor. *f*

S. *f*
ri-ge-ra, Splen-dor cæ - li, splen-dor cæ - li, splen-dor cæ - li, splen-dor

A. *f*
ri-ge-ra, Splen-dor cæ - li, splen-dor cæ - li, splen-dor cæ - li, splen-dor

T. *f*
ri-ge-ra, Splen-dor cæ - li, splen-dor cæ - li, splen-dor cæ - li, splen-dor

B. *f*
ri-ge-ra, Splen-dor cæ - li, splen-dor cæ - li, splen-dor cæ - li, splen-dor

VI. I *f*

VI. II *f*

Vlc. *f*

Cb. *f*

14

Cl. *ff* *p* solo

Cor. *ff* *p*

S. *ff* *p*
cæ - li Vir - go, Vir - go pu - er - pe -

A. *ff* *p*
cæ - - li Vir - go, Vir - go pu - er - pe -

T. *ff* *p*
cæ - li Vir - go, Vir - go pu - er - pe -

B. *ff* *p*
cæ - - li Vir - go, Vir - go pu - er - pe -

VI. I *ff* *p*

VI. II *ff* *p*

Vlc. *ff* *p*

Cb. *ff* *p*

22

Cl. *solo*
dolce 3 3 3 3 3 3 3 3 3 3 3 3

Cor. *pp*

S. *p*
nes - ci - a da, da, da Car-me-li - tis

A. *p*
nes - ci - a da, da, da Car-me-li - tis

T. *p*
nes - ci - a da, da, da Car-me-li - tis

B. *p*
nes - ci - a da, da, da Car-me-li - tis

VI. I *p*

VI. II *p*

Vlc. pizz *p*

Cb. pizz *p*

26

Cl. *cresc* *più cresc* *f*

Cor. *cresc a poco* *f*

S. *cresc* *f*
 pri - vi - le - gi-a, pri - vi - le - gi a Stel - la Ma - ris, Stel - la ma -

A. *cresc* *f*
 pri - vi - le - gi-a, pri - vi - le - gi a Stel - la Ma - ris, Stel - la ma -

T. *cresc* *f*
 pri - vi - le - gi-a, pri - vi - le - gi a Stel - la Ma - ris, Stel - la ma -

B. *cresc* *f*
 pri - vi - le - gi-a, pri - vi - le - gi a Stel - la Ma - ris, Stel - la ma -

VI. I *cresc poco a poco* *f*

VI. II *cresc* *più cresc* *f*

Vlc. arco *cresc poco a poco* *f*

Cb. arco *cresc poco a poco* *f*

30
 Cl. *ff* *solo* *dolce* 3 3 3 3

Cor. *ff* *pp*

S. *ff*
 ris, Stel - la Ma - - ris,

A. *ff*
 ris, Stel - la Ma - - ris,

T. *ff*
 ris, Stel - la Ma - - ris,

B. *ff*
 ris, Stel - la Ma - - ris,

VI. I *ff* *p*

VI. II *ff* *p*

Vlc. *ff* *pizz* *p*

Cb. *ff* *pizz* *p*

34

Cl. *cresc*

Cor. *cresc a poco*

S. *p* *cresc*
da, da, da Car - me-li - tis pri - vi - le - gi-a,

A. *p* *cresc*
da, da, da Car - me-li - tis pri - vi - le - gi-a,

T. *p* *cresc*
da, da, da Car - me-li - tis pri - vi - le - gi-a,

B. *p* *cresc*
da, da, da Car - me-li - tis pri - vi - le - gi-a,

VI. I *cresc poco a poco*

VI. II *cresc*

Vlc. *arco* *cresc poco a poco*

Cb. *arco* *cresc poco a poco*

Cl. *3* *più cresc* *3* *3* *3* *3* *f* *3* *3* *3* *3* *ff*

Cor. *f* *ff*

S. *f* *ff*
 pri - vi - le - gi-a Stel - la Ma - ris, Stel - la ma - ris, Stel - la

A. *f* *ff*
 pri - vi - le - gi-a Stel - la Ma - ris, Stel - la ma - ris, Stel - la

T. *f* *ff*
 pri - vi - le - gi-a Stel - la Ma - ris, Stel - la ma - ris, Stel - la

B. *f* *ff*
 pri - vi - le - gi-a Stel - la Ma - ris, Stel - la ma - ris, Stel - la

VI. I *f* *ff*

VI. II *più cresc* *f* *ff*

Vlc. *f* *ff*

Cb. *f* *ff*

41

Cl. 

Cor. 

S. 
Ma - ris, Stel - la Ma - ris.

A. 
Ma - ris, Stel - la Ma - ris.

T. 
Ma - ris, Stel - la Ma - ris.

B. 
Ma - ris, Stel - la Ma - ris.

VI. I 

VI. II 

Vlc. 

Cb. 

Jaculatória
he a mesma do principio

Andante

soli

Cl.

Cor.

S.
Se-nho - ra do Car - mo Vir - gem, Vir - gem Ma

A.

T.

B.

VI. I
pizz *p* arco

VI. II
pizz *p* arco

Vlc.
pizz *p* arco

Cb.
pizz *p*

7

Cl. *f*

Cor. *f*

S. *f* solo
ri - a. Vin-de ao meu so - cor - ro, vin - de, vin - de. Vin - de, -

A. *f*
Vin-de ao meu so - cor - ro, vin - de, vin - de.

T. *f*
Vin-de ao meu so - cor - ro, vin - de, vin - de.

B. *f*
Vin-de ao meu so - cor - ro, vin - de, vin - de.

VI. I *f* *p*

VI. II *f* *p*

Vlc. *f* *p*

Cb. arco *f*

13

Cl. *dolce*

Cor.

S. vin - de, vin - de em meu so - cor - ro. Na

A. Na

T. Na

B. Na

VI. I

VI. II

Vlc.

Cb. *p*

18

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

cresc

p

úl - ti - ma a - go - ni - - a.

úl - ti - ma a - go - ni - - a.

úl - ti - ma a - go - ni - - a.

úl - ti - ma a - go - ni - - a.

úl - ti - ma a - go - ni - - a.

p

p

p

p

Jaculatória

Larghetto ma poco

Cl. *p* *dolce*

Cor.

S.

A.

T.

B.

VI. I *p* *sfz p*

VI. II *p* *sfz p*

Vlc. *sfz p*

Cb. *sfz p*

5

Cl. *dolce*

Cor.

S. *p*
No tran - se hor -

A. *p*
No tran - se hor -

T. *p*
No tran - se hor -

B. *p*
No tran - se hor -

VI. I *p*

VI. II *p*

Vlc. *p*
pizz

Cb. *p*

7

Cl. *p*

Cor. *pp*

S. ren - do, no tran - se hor - *pp*

A. ren - do, no tran - se hor - *pp*

T. ren - do, no tran - se hor - *pp*

B. ren - do, no tran - se hor - *pp*

VI. I

VI. II

Vlc.

Cb.

9

Cl. *smz*

Cor. *smz*

S.
ren - do da mor - - - -

A.
ren - do da mor - - - -

T.
ren - do da mor - - - -

B.
ren - do da mor - - - -

VI. I *pp*

VI. II *pp*

Vlc. *pp*

Cb. *pp*

11

Cl. *dolce*

Cor. *pp*

S. *p*
- - - - te va - lei - nos, va-

A. *p*
- - - - te va - lei - nos, va-

T. *p*
- - - - te va - lei - nos, va-

B. *p*
- - - - te va - lei - nos, va-

VI. I *pizz*

VI. II *pizz*

Vlc. *pizz*

Cb. *arco* *pizz*

15

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vlc.

Cb.

lei - nos Com - pa - de - ci - da, va - lei - nos, va -

lei - nos Com - pa - de - ci - da, va - lei - nos, va -

lei - nos Com - pa - de - ci - da, va - lei - nos, va -

lei - nos Com - pa - de - ci - da, va - lei - nos, va -

arco *f*

arco *f*

arco *f*

arco *f*

20

Cl.

Cor.

S.
lei - nos. *solo* Com - pa - de - ci - da, Com - pa - de - ci - da.

A.
lei - nos.

T.
lei - nos.

B.
lei - nos.

VI. I
p

VI. II
p

Vlc.
p

Cb.

26

Cl. *dolce*

Cor. *pp*

S. *p*
Pa - ra que com vos - so Fi-lho, com vos - so Fi-lho

A. *p*
Pa - ra que com vos - so Fi-lho, com vos - so Fi-lho

T. *p*
Pa - ra que com vos - so Fi-lho, com vos - so Fi-lho

B. *p*
Pa - ra que com vos - so Fi-lho, com vos - so Fi-lho

VI. I

VI. II

Vlc.

Cb. *pizz*

30

Cl. *p* *cresc*

Cor. *p*

S. *cresc*
 go - ze - mos, go - ze-mos da e - ter-na, da e - ter - na vi-da da e -

A. *cresc*
 go - ze - mos, go - ze-mos da e - ter-na, da e - ter na vi-da da e -

T. *cresc*
 go - ze - mos, go - ze-mos da e - ter-na, da e - ter - na vi-da da e -

B. *cresc*
 go - ze-mos da e - ter-na, da e - ter - na vi-da da e -

VI. I *p*

VI. II *p*

Vlc. *p* *sfz*

Cb. *p* *arco* *sfz*

36

Cl. *dolce*

Cor. *p*

S. *pp*
 ter - na vi - - da, da e - ter - na

A. *pp*
 ter - na vi - - da, da e - ter - na

T. *pp*
 ter - na vi - - da, da e - ter - na

B. *pp*
 ter - na vi - - da, da e - ter - na

VI. I *p*

VI. II *p*

Vlc. *cresc* *p*

Cb. *cresc* *p*

40

Cl.

Cor.

S.
vi - - da.

A.
vi - - da.

T.
8
vi - - da.

B.
vi - - da.

VI. I

VI. II

Vlc.

Cb.

pp

pp

pp

pp

Detailed description: This page of a musical score, numbered 79, begins at measure 40. It features eight staves: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Vlc.), and Cello (Cb.). The vocal parts (S., A., T., B.) have the lyrics "vi - - da." with long dashes indicating sustained notes. The instrumental parts include dynamics such as *pp* (pianissimo) and hairpins. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are in treble clef, while the instrumental parts are in their respective clefs (treble for Cl., Cor., VI. I, VI. II; bass for S., A., T., B., Vlc., Cb.).