

# Trezena do Patriarca S. Francisco de Paula

Composta pelo pe. Joze Mauricio em o anno de 1817

Himno

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**Allegro giusto**

Clarinetta em Sib *sfz*

Trompa em Fá *f*

Soprano *f*  
O fi - des, O

Alto *f*  
O fi - des, O

Tenor *f*  
O fi - des, O

Baixo *f*  
O fi - des, O

Violino I *f p*

Violino II *f p*

Baixo (instr.) *f p*

Cl. *f* *p* solo

Cor. *f* *p*

S. *p*  
fi- des to - ti\_\_ do - mi - na - ta\_\_ mun - do, O De - i

A. *p*  
fi- des to - ti\_\_ do - mi - na - ta\_\_ mun - do, O De - i

T. *p*  
fi- des to - ti\_\_ do - mi - na - ta\_\_ mun - do, O De - i

B. *p*  
fi- des to - ti\_\_ do - mi - na - ta\_\_ mun - do, O De - i

VI. I *f* *p*

VI. II *f* *p*

b. *f* *p* violoncello

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features eight staves. The top staff is for Clarinet (Cl.), starting with a dynamic of *f* and a '5' above the first measure, then moving to *p* and a 'solo' marking. The second staff is for Cor Anglais (Cor.), starting with *f* and ending with *p*. The next three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.), each with lyrics 'fi- des to - ti\_\_ do - mi - na - ta\_\_ mun - do, O De - i' and a *p* dynamic. The sixth staff is for Bass (B.), also with the same lyrics and *p* dynamic. The bottom three staves are for strings: Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (b.), all starting with *f* and moving to *p*. The Cello/Double Bass part is specifically labeled 'violoncello'.

10

Cl. *sfz*

Cor. *sfz* *p*

S.  
pu - ras i - mi - tá - ta flam - mas chá - ri - tas,

A.  
pu - ras i - mi - tá - ta flam - mas chá - ri - tas,

T.  
pu - ras i - mi - tá - ta flam - mas chá - ri - tas,

B.  
pu - ras i - mi - tá - ta flam - mas chá - ri - tas,

VI. I *sfz* *p*

VI. II *sfz* *p*

b. *sfz* *p*  
violoncello  
contrabasso

14

Cl. *f*

Cor. *f*

S. *pp* *f*  
chá - ri - tas O ma-gná-ni-mo vir am - bas pé-cto-re clau -

A. *pp* *f*  
chá - ri - tas O ma-gná-ni-mo vir am - bas pé-cto-re clau -

T. *pp* *f*  
chá - ri - tas O ma-gná-ni-mo vir am - bas pé-cto-re clau -

B. *pp* *f*  
chá - ri - tas O ma-gná-ni-mo vir am - bas pé-cto-re clau -

VI. I *f*

VI. II *f*

b. *f*

19

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*pp*

*sfz*

*pp*

*sfz*

*p*

dens, pé - cto-re clau - - dens,

*p*

dens, pé - cto-re clau - - dens,

*p*

dens, pé - cto-re clau - - dens,

*p*

dens, pé - cto-re clau - - dens,

*p*

dens, pé - cto-re clau - - dens,

*dolce*

*sfz*

*dolce*

*sfz*

*p*

*sfz*

23

Cl. *p* *solo*

Cor. *p*

S.  
pé - cto - re clau - - - dens.

A.  
pé - cto - re clau - - - dens.

T.  
pé - cto - re clau - - - dens.

B.  
pé - cto - re clau - - - dens.

VI. I *dolce* *pp*

VI. II *dolce* *pp*

b. *p* *pp*

26

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

pp

## L'istesso tempo

Cl. *solo*  
*p* *sfz* *p* *solo*

Cor. *solo*  
*p* *sfz* *p* *solo*

S. *f*  
 Sis - te,

A. *f*  
 Sis - te,

T. *f*  
 Sis - te,

B. *f*  
 Sis - te,

VI. I *f* *p* *sfz* *p* *f* *p*

VI. II *f* *p* *sfz* *p* *f* *p*

b. *f* *p* *sfz* *p* *f* *p*



6

Cl. *sfz* *solo* *f*

Cor. *sfz* *pp* *f*

S. *pp*  
sis - te, a - it, a - - it

A. *pp*  
sis - te, a - it, a - - it

T. *pp*  
sis - te, a - it, a - - it

B. *pp*  
sis - te, a - it, a - - it

VI. I *sfz* *p* *pp*

VI. II *sfz* *p* *pp*

b. *sfz* *p* *pp*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloists. The page is numbered 9 in the top right corner. 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), and Cello/Double Bass (b.). The music is in a key with one flat (B-flat major or D minor) and a common time signature. The Clarinet part begins with a measure number '6' and includes a 'solo' section. Dynamics range from fortissimo (sfz) to pianissimo (pp). The vocal parts (S., A., T., B.) have lyrics: 'sis - te, a - it, a - - it'. The string parts (VI. I, VI. II, b.) play a rhythmic accompaniment with dynamic markings.

11

Cl.

Cor.

S. *f*  
for - nax ru - i - tú - ra: sis - te cur-rus O præ - ceps, O præ-ceps; la-pis et re-

A. *f*  
for - nax ru - i - tú - ra: sis - te cur-rus O præ - ceps, O præ-ceps; la-pis et re-

T. *f*  
for - nax ru - i - tú - ra: sis - te cur-rus O præ - ceps, O præ-ceps; la-pis et re-

B. *f* *ff*  
for - nax ru - i - tú - ra: sis - te cur-rus O præ - ceps, O præ-ceps; la-pis et re-

VI. I *f*

VI. II *f*

b. *f*

16

Cl. *p* *sfz* *solo*

Cor.

S. cé - - de, *p* ac no-vo

A. cé - - de, *p* ac no-vo

T. cé - - de, *p* ac no-vo

B. cé - - de, *p* ac no-vo

VI. I *p*

VI. II *p* violoncelo

b. *ff* *p* contrabaixo

21

Cl. *dolce* *sfz* *dolce* *f*

Cor. *f*

S. *f*  
 tem-plo lo - ca lin-que: pa-rent om - ni-a di - ctis, pa - rent—

A. *f*  
 tem-plo lo - ca lin-que: pa-rent om - ni-a di - ctis pa - rent

T. *f*  
 tem-plo lo - ca lin-que: pa-rent om - ni-a di - ctis pa - rent—

B. *f*  
 tem-plo lo - ca lin-que: pa-rent om - ni-a di - ctis pa - rent—

VI. I *f*

VI. II *f*

b. *f*

26

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

om - ni - a di - ctis, di - ctis, di -

om - ni - a di - ctis, di - ctis, di -

om - ni - a di - ctis, di - ctis, di -

om - ni - a di - ctis, di - ctis, di -

29

Cl. *ff*

Cor. *ff*

S. *ctis.*

A. *ctis.*

T. *ctis.*

B. *ctis.*

VI. I *ff*

VI. II *ff*

b. *ff*

**Allegretto**

Cl. *solo* *sfz*

Cor. *f* *p*

S.

A. *solo*  
Lin - gua, mens, — pro - les — ó-cu-lus ca - rén -

T.

B.

VI. I *f* *p* *sfz* *p*

VI. II *f* *p* *sfz* *p*

b. *f* *p* *sfz* *p*  
violoncelo  
contrabaixo

Detailed description: This page of a musical score is for page 15, marked 'Allegretto'. It features a vocal solo in the Alto (A.) part, with lyrics 'Lin - gua, mens, — pro - les — ó-cu-lus ca - rén -'. The solo is marked 'solo' and 'sfz'. The instrumental parts include Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Violoncello (Cello), and Contrabaixo (Double Bass). The Cl. part has a 'solo' marking and 'sfz' dynamic. The Cor. part starts with 'f' and ends with 'p'. The VI. I and VI. II parts have dynamics of 'f', 'p', 'sfz', and 'p'. The Cello and Double Bass parts have dynamics of 'f', 'p', 'sfz', and 'p'. The score is in 3/4 time and B-flat major.

8

Cl. *sfz*

Cor. *f*

S. *solo*  
Au - ris et gres-sus re-dé-unt: co -

A. -ti.

T.

B.

VI. I *p* *f* *p*

VI. II *p* *f* *p*

b. *p* *f* *p*  
violoncelo  
contrabaixo

Detailed description: This page of a musical score contains 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 Cello/Double Bass (b.). The Soprano part has lyrics: "Au - ris et gres-sus re-dé-unt: co -". The Alto part has the suffix "-ti.". Dynamic markings include *sfz* for the Clarinet, *f* for the Cor Anglais, *solo* for the Soprano, and *p* and *f* for the string parts. A rehearsal mark '8' is placed above the first measure of the Clarinet staff.



Cl. 15

Musical staff for Clarinet (Cl.) in G major. It begins with a treble clef and a sharp key signature. The staff contains a melodic line with a slur over the first six measures and a fortissimo (*f*) dynamic marking in the seventh measure.

Cor.

Musical staff for Cor Anglais (Cor.) in G major. It begins with a treble clef and a sharp key signature. The staff contains a melodic line with a slur over the first six measures, a fortissimo (*f*) dynamic marking in the seventh measure, and the word "solo" written above the staff.

S.

Musical staff for Soprano (S.) in G major. It contains a vocal line with lyrics: "-á - ctus pro - fu - git\_ dæ - mon. Dæ - mon, dæ -". A fortissimo (*f*) dynamic marking is placed above the staff in the seventh measure.

A.

Musical staff for Alto (A.) in G major. It contains a vocal line with lyrics: "Dæ - mon, dæ -". A fortissimo (*f*) dynamic marking is placed above the staff in the seventh measure.

T.

Musical staff for Tenor (T.) in G major. It contains a vocal line with lyrics: "Dæ - mon, dæ -". A fortissimo (*f*) dynamic marking is placed above the staff in the seventh measure.

B.

Musical staff for Bass (B.) in G major. It contains a vocal line with lyrics: "Dæ - mon, dæ -". A fortissimo (*f*) dynamic marking is placed above the staff in the seventh measure.

VI. I

Musical staff for Violin I (VI. I) in G major. It contains a melodic line with dynamic markings *sfz* and *p* in the first measure, and a fortissimo (*f*) dynamic marking in the seventh measure.

VI. II

Musical staff for Violin II (VI. II) in G major. It contains a melodic line with dynamic markings *sfz* and *p* in the first measure, and a fortissimo (*f*) dynamic marking in the seventh measure.

b.

Musical staff for Cello/Double Bass (b.) in G major. It contains a melodic line with dynamic markings *sfz* and *p* in the first measure, and a fortissimo (*f*) dynamic marking in the seventh measure.

21

Cl. *sfz* *p*

Cor.

S. *pp*  
mon, cru - ci - á -

A. *pp*  
mon, cru - ci - á -

T. *pp*  
mon, cru - ci - á -

B. *pp*  
mon, cru - ci - á -

VI. I *sfz* *p*

VI. II *sfz* *p*

b. *sfz* *p* *pp*

27

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

ta lon - gum mem - bra re - lín - - - quens, re -

ta lon - gum mem - bra re - lín - - - quens, re -

ta lon - gum mem - bra re - lín - - - quens, re -

ta lon - gum mem - bra re - lín - - - quens, re -

*sfz p*

*p*

*sfz p*

*pp*

*sfz p*

*pp*

*sfz p*

*pp*

*sfz p*

*pp*

*sfz*

*sfz p*

*sfz*

*sfz p*

*sfz*

*sfz p*

*sfz*

*sfz p*

33

Cl. *pp* *sfz* *dolce* 3 3 3

Cor. *pp*

S.  
lin - - - quens.

A.  
lin - - - quens.

T.  
lin - - - quens.

B.  
lin - - - quens.

VI. I *p* *pp*

VI. II *sfz* *p* *pp*

b. *pp*

36

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

The musical score is written for a full orchestra and chamber ensemble. It begins at measure 36. The Clarinet (Cl.) part features a melodic line with four triplet markings. The Cor Anglais (Cor.) part has a sparse, rhythmic accompaniment. The strings (S., A., T., B.) are mostly silent, indicated by rests. The Violins (VI. I, VI. II) and Cello/Double Bass (b.) parts provide harmonic support with sustained notes and some melodic movement. The key signature has one flat, and the time signature is 3/4.

Segue Cantochão

**Allegretto**

Cl. *dolce* *sfz* solo

Cor. *dolce* *sfz*

S. duo  
Tri - ni - tas, Tri - ni - tas u - nus De - us.

A. duo  
Tri - ni - tas, Tri - ni - tas, u - nus De - us.

T. 8

B.

VI. I *p* *sfz* *p* pizz

VI. II *p* *sfz* *p* pizz

b. *p* *sfz* *p* pizz

10

Cl.

Cor.

*pp*

S.

*p tutti*

Om-nis au - ctor et da-tor do - ni,

A.

*p tutti*

Om-nis au - ctor et da-tor do - ni,

T.

*p tutti*

Om-nis au - ctor et da-tor do - ni,

B.

*p tutti*

Om-nis au - ctor et da-tor do - ni,

VI. I

VI. II

b.

16

Cl. *ff*

Cor. *f* *ff* solo

S. *f*  
ti - bi, dum co - ró - nas mil - le Fran - cis - co trí - bu - is

A. *f*  
ti - bi, dum co - ró - nas mil - le Fran - cis - co trí - bu - is

T. *f*  
ti - bi, dum co - ró - nas mil - le Fran - cis - co trí - bu - is

B. *f*  
ti - bi, dum co - ró - nas mil - le Fran - cis - co trí - bu - is

VI. I *f* arco

VI. II *f* arco

b. *f* arco



24

Cl. *sfz* *f* *ff*

Cor. *sfz* *f*

S. *p* *f*  
pe - rén - nes, pe - rén - nes, sol - vi-mus, sol - vi-mus hym - nos,

A. *p* *f*  
pe - rén - nes, pe - rén - nes sol - vi-mus, sol - vi-mus hym - nos,

T. *p* *f*  
pe - rén - nes, pe - rén - nes sol - vi-mus, sol - vi-mus hym - nos,

B. *p* *f*  
pe - rén - nes, pe - rén - nes sol - vi-mus, sol - vi-mus hym - nos,

VI. I *p* *sfz* *f*

VI. II *p* *f*

b. *p* *sfz* *f*

33

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

sol - vi - mus hym - nos. A - men,

sol - vi - mus hym - nos. A - men,

sol - vi - mus hym - nos. A - men,

sol - vi - mus hym - nos. A - men,

38

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

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

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

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

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

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

Segue a Antifona

Antifona

**Allegro giusto**

The musical score is for an Antifona, marked **Allegro giusto**. It features a woodwind section (Cl. and Cor.), a vocal section (S., A., T., B.), and a string section (VI. I, VI. II, b.).

**Cl. (Clarinet):** Solo part, starting with a forte (*f*) dynamic and ending with a fortissimo (*ff*) dynamic.

**Cor. (Cornet):** Accompaniment, starting with a forte (*f*) dynamic.

**Vocalists (S., A., T., B.):** Singing the words "Mi - hi" in a forte (*f*) dynamic.

**VI. I (Violin I):** Accompaniment, with dynamics *f*, *p*, *f*, *p*, *f*.

**VI. II (Violin II):** Accompaniment, with dynamics *f*, *p*, *f*, *p*, *f*.

**b. (Cello/Double Bass):** Accompaniment, with dynamics *f*, *p*, *f*, *p*, *ff*. The part is labeled "violoncello".

Cl. solo

Musical notation for Clarinet (Cl.) starting at measure 6. The staff shows a melodic line with a 'solo' marking above the first measure.

Cor.

Musical notation for Cor Anglais (Cor.) starting at measure 6. The staff shows a sustained note in the first measure followed by rests.

S. *p*

óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum

Musical notation for Soprano (S.) starting at measure 6. The staff includes the lyrics: 'óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum'. A 'p' dynamic marking is present above the second measure.

A. *p*

óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum

Musical notation for Alto (A.) starting at measure 6. The staff includes the lyrics: 'óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum'. A 'p' dynamic marking is present above the second measure.

T. *p*

óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum

Musical notation for Tenor (T.) starting at measure 6. The staff includes the lyrics: 'óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum'. A 'p' dynamic marking is present above the second measure.

B. *p*

óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum

Musical notation for Bass (B.) starting at measure 6. The staff includes the lyrics: 'óm - ni-um san - ctó - rum mí-ni-mo, san - ctó - rum'. A 'p' dynamic marking is present above the second measure.

VI. I *p*

Musical notation for Violin I (VI. I.) starting at measure 6. The staff shows a melodic line with a 'p' dynamic marking above the second measure.

VI. II *p*

Musical notation for Violin II (VI. II.) starting at measure 6. The staff shows a melodic line with a 'p' dynamic marking above the second measure.

b. *p*

Musical notation for Cello/Double Bass (b.) starting at measure 6. The staff shows a bass line with a 'p' dynamic marking below the second measure.

10

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*pp*

mí - ni-mo da - ta est

mí - ni-mo da - ta est

mí - ni-mo da - ta est

mí - ni-mo

13

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

grá - ti - a hæc se - ctá - ri su-per-e-mi-

grá - ti - a hæc se - ctá - ri su-per-e-mi-

grá - ti - a hæc se - ctá - ri su-per-e-mi-

grá - ti - a hæc se - ctá - ri su-per-e-mi-

se - ctá - ri su-per-e-mi-

*f*

*f*

*f*

16

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*ff*<sup>3</sup>

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*<sup>3</sup>

*ff*<sup>3</sup>

*ff*<sup>3</sup>

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

nén - tem sci - en - ti - æ cha - ri - tá - tem Chris - ti et im -

*ff*<sup>3</sup>

*ff*<sup>3</sup>

*ff*<sup>3</sup>



20

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

solo

*p*

*p*

*p*

*p*

*p*

*p*

*p*

plé - ri, et im - plé - ri, in om - nem,

plé - ri, et im - plé - ri, in om - nem,

plé - ri, et im - plé - ri, in om - nem,

plé - ri, et im - plé - ri, in om - nem,

plé - ri, et im - plé - ri, in om - nem,

*p*

*p*

*p*

*p*

*p*

25

Cl. *f* *tutti* *b*

Cor. *f*

S. *f*  
in om - nem ple - ni - tú - di - nem De - i, ple - ni -

A. *f*  
in om - nem ple - ni - tú - di - nem De - i, ple - ni

T. *f*  
in om - nem ple - ni - tú - di - nem De - i, ple - ni

B. *f*  
in om - nem ple - ni - tú - di - nem De - i, ple - ni

VI. I *f* *tr.*

VI. II *f*

b. *f*

29

Cl. *solo* *solo*

Cor.

S. *p*  
tú - di-nem De - i, et im -

A. *p*  
tú - di-nem De - i, et im -

T. *p*  
tú - di-nem De - i,

B. *p*  
tú - di-nem De - i,

VI. I *p*

VI. II *p*

b. *p*  
violoncello

33

Cl. *p* *pp* *f*

Cor. *pp* *f*

S. plé - ri in om - nem, in om - nem ple-ni - tú - di - nem *f*

A. plé - ri in om - nem, in om - nem ple-ni - tú - di - nem *f*

T. *p* *f*  
in om - nem, in om - nem ple-ni - tú - di - nem

B. *f*  
ple-ni - tú - di - nem

VI. I *dolce* *f* *tr.*

VI. II *dolce* *f* *tr.*

b. *f*

37

Cl. *ff*

Cor. *ff*

S. *ff*  
De - i, ple - ni - tú - di-nem De - i, ple-ni-tú-di-nem De -

A. *ff*  
De - i, ple - ni - tú di - nem\_ De - i, ple-ni-tú-di-nem De -

T. *ff*  
De - i, ple - ni - tú - di-nem De - i, ple-ni-tú-di-nem De -

B. *ff*  
De - i, ple - ni - tú di - nem\_ De - i, ple-ni-tú-di-nem De -

VI. I *ff*

VI. II *ff*

b. *ff*

42

Cl.

Cor.

S.  
- i, ple-ni-tú-di-nem De - - i.

A.  
- i, ple-ni-tú-di-nem De - - i.

T.  
8 - i, ple-ni-tú-di-nem De - - i.

B.  
- i, ple-ni-tú-di-nem De - - i.

VI. I

VI. II

b.

solo

46

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*p*

*p*

violoncello

contrabaixo

49

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*f*

This musical score page contains measures 49 through 52. The instruments are arranged in a system with six staves: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) in the first system; Violin I (VI. I), Violin II (VI. II), and Bass (b.) in the second system. The Clarinet part begins with a melodic line in measure 49, marked with a forte (*f*) dynamic. The Cor Anglais part has a similar melodic line. The Violin I and II parts play a rhythmic accompaniment of chords, also marked with a forte (*f*) dynamic. The Bass part provides a steady accompaniment. The score concludes with a double bar line at the end of measure 52.



Responsorio = Siquæris miracula

Andante sostenuto

Cl. *f* *f* *dolce* *pp* *f* *soli*

Cor. *f* *p* *f* *pp* *soli*

S. *solo*  
Si

A.

T.

B.

VI. I *f* *dolce* *f* *3*

VI. II *f* *dolce* *3*

b. *f* *violoncello* *p* *f* *contrabasso*

5

Cl. *pp* solo

Cor. solo *dolce*

S. qua - ris, si - qua - ris, si - qua - ris mi - ra - cu - la

A. solo Cun-cta

T. solo Cun-cta

B. solo Cun-cta pa - -

VI. I *p*

VI. II *p*

b. *p*

Detailed description: This is a page of a musical score for page 42. 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), and Cello/Double Bass (b.). The key signature is three flats (B-flat major or D-flat minor). The Soprano part has the lyrics: "qua - ris, si - qua - ris, si - qua - ris mi - ra - cu - la". The Alto, Tenor, and Bass parts have the lyrics: "Cun-cta", "Cun-cta", and "Cun-cta pa - -". Performance markings include *pp* (pianissimo), *dolce*, and *solo*. The number "5" is written above the first measure of the Clarinet staff. The score is divided into three measures by vertical bar lines.

8

Cl. *cresc f sfz dolce*

Cor. *cresc f*

S. *p cresc f*  
nu - ti-bus et se - nis im-pe - ri - o.

A. *cresc f p*  
pa - rent nu - ti-bus et se - nis im-pe - ri - o. Na -

T. *cresc f p*  
pa - rent nu - ti-bus et se - nis im-pe - ri - o. Na -

B. *cresc f p*  
rent nu - ti-bus et se - nis im-pe - ri - o. Na -

VI. I *cresc f p*

VI. II *cresc f p*

b. *p cresc f pp*

11

Cl. *p* *cresc*

Cor. *pp* *cresc*

S. *p* *cresc*  
 Na - tu - ra, Mors et De - - us,

A. *cresc*  
 tu - - ra, Mors et De - - us,

T. *cresc*  
 tu - - ra, Mors et De - - us,

B. *cresc*  
 tu - - ra, Mors et De - - us,

VI. I *cresc*

VI. II *cresc*

violoncello

contrabaixo *cresc*

13

Cl. *f* *dolce*

Cor. *f* *p* solo

S. *sfz* *f*  
Na - tu - ra, Mors et De - us,

A. *sfz* *f*  
Na - tu - ra, Mors et De - us,

T. *sfz* *f*  
Na - tu - ra, Mors et De - us,

B. *sfz* *f*  
Na - tu - ra, Mors et De - us,

VI. I *sfz* *f*

VI. II *sfz* *f*

b. *sfz* *f*

15

Cl. *sfz* ————— *dolce* 3

Cor. *sfz*

S. *p*  
Mors, Mors et De - us.

A. *p*  
Mors, Mors et De - us.

T. *p*  
Mors, Mors et De - us.

B. *p*  
Mors, Mors et De - us.

VI. I *pizz*  
*p*

VI. II *pizz*  
*p*

b. *pizz*  
*p*

Detailed description: This page of a musical score, numbered 46, contains measures 15 through 18. The score is for a full orchestra and a vocal ensemble. The instruments and voices are: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (b.). The key signature is B-flat major (two flats), and the time signature is 3/4. The vocal parts (S., A., T., B.) sing the lyrics 'Mors, Mors et De - us.' in a soft (*p*) dynamic. The Clarinet part features a dynamic shift from *sfz* (sforzando) to *dolce* (dolce) across measures 15 and 16, with a triplet of eighth notes in measure 17. The Cor Anglais part has a *sfz* dynamic in measure 16. The string parts (VI. I, VI. II, b.) play a pizzicato (*pizz*) accompaniment in a soft (*p*) dynamic. The score concludes with a double bar line and repeat dots at the end of measure 18.

Presa

Allegretto

Cl. *f* *ff*

Cor. *f* *ff*

S. *f* *ff*  
Ce - dit ma - re, ma - re Si - cu-lum sa - xa sis - tunt

A. *f* *ff*  
Ce - dit ma - re, ma - re Si - cu-lum sa - xa sis - tunt

T. *f* *ff*  
Ce - dit ma - re, ma - re Si - cu-lum sa - xa sis - tunt

B. *f* *ff*  
Ce - dit ma - re, ma - re Si - cu-lum sa - xa sis - tunt

VI. I *f* *ff*

VI. II *f* *ff*

b. *f* *ff*

9

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*pp*

pen - du - la, pen - du - la,

pen - du - la, pen - du - la,

pen - du - la, pen - du - la,

pen - du - la, pen - du - la,

pen - du - la, pen - du - la,

pen - du - la, pen - du - la,



17

Cl. *dolce* *cresc* *f*

Cor. *cresc* *f*

S. *cresc* *f*  
ce - dit Ma-re, ce - dit ma - re, ce - dit ma - re Si - cu - lum

A. *cresc* *f*  
ce - dit Ma-re, ce - dit ma - re, ce - dit ma - re Si - cu - lum

T. *cresc* *f*  
ce - dit Ma-re, ce - dit ma - re, ce - dit ma - re Si - cu - lum

B. *cresc* *f*  
ce - dit ma - re, ce - dit ma - re Si - cu - lum

VI. I *cresc* *f*

VI. II *cresc* *f*

b. *cresc* *f*

25

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*p*

*solo*

*dolce*

*p*

sa - xa sis - tunt pen - du - la re - ddit i - gnis

sa - xa sis - tunt pen - du - la re - ddit i - gnis

sa - xa sis - tunt pen - du - la re - ddit i - gnis

sa - xa sis - tunt pen - du - la re - ddit i - gnis

*p*

*p*

*p*

32

Cl. *cresc* *f*

Cor. *cresc* *sfz*

S. *cresc* *f*  
pa - bu - la, et mor - tu - i re - sur - gunt, et mor-tu-i re-

A. *cresc* *f*  
pa - bu - la, et mor - tu - i re - sur - gunt, et mor-tu-i re-

T. *cresc* *f*  
pa - bu - la, et mor - tu - i re - sur - gunt, et mor-tu-i re-

B. *cresc* *f*  
pa - bu - la, et mor - tu - i re - sur - gunt, et mor-tu-i re-

VI. I *cresc* *f*

VI. II *cresc* *f*

b. *cresc* *f*

39

Cl. *soli.* *ff*

Cor. *soli* *ff*

S. *ff*  
sur - gunt, mor-tu-i re - sur-gunt, re - sur - gunt, re -

A. *ff*  
sur - gunt, mor-tu-i re - sur-gunt, re - sur - gunt, re -

T. *ff*  
sur - gunt, mor-tu-i re - sur-gunt, re - sur - gunt, re -

B. *ff*  
sur - gunt, mor-tu-i re - sur-gunt, re - sur - gunt, re -

VI. I *ff*

VI. II *ff*

b. *ff*

46

Cl.

Cor.

S.  
sur - gunt, re - sur - gunt.

A.  
sur - gunt, re - sur - gunt.

T.  
sur - gunt, re - sur - gunt.

B.  
sur - gunt, re - sur - gunt.

VI. I

VI. II

b.

Verso

Andante sostenuto

solo

The musical score is for a piece titled "Verso" on page 54. It is marked "Andante sostenuto" and features a "solo" section. The score is arranged for a full orchestra and voice parts. The instruments and parts are: Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (b.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into four measures. Dynamics include *f* (forte), *p* (piano), and *dolce* (softly). There are also triplets and accents. The Alto part has a "Quot" marking at the end of the fourth measure. The Cello/Double Bass part is labeled "violoncello" and "f contrabaixo".

5

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

pe - re unt pe - ri - cu - læ quot mor - bi dif - fu - gi - unt nar - rent,

solo

Nar - rent,

solo

Nar - rent, nar -

Detailed description of the musical score: The score is for page 55 and is in a key with two flats (B-flat major or D minor). It features a vocal ensemble and a string ensemble. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Clarinet (Cl.), Cor Anglais (Cor.), Violin I (VI. I), Violin II (VI. II), and Bass (b.). The Alto part has lyrics: 'pe - re unt pe - ri - cu - læ quot mor - bi dif - fu - gi - unt nar - rent,'. The Tenor part has lyrics: 'Nar - rent,'. The Bass part has lyrics: 'Nar - rent, nar -'. Dynamic markings include 'p' (piano) and 'solo'. The score is divided into three measures. The first measure contains the vocal entry and string accompaniment. The second measure continues the vocal and string parts. The third measure features a 'solo' section for the Tenor and Bass parts, with the vocalists holding their notes.

8

Cl. *cresc* *f* *solo* *dolce*

Cor. *f* *p*

S. *solo* *cresc* *f* *p*  
 Ju - ve - nes et ca - ni, quot pe - re-unt pe -

A. *cresc* *f* *p*  
 nar - rent\_ ju - ve - nes et ca - ni, quot pe - re-unt pe -

T. *cresc* *f* *p*  
 nar - rent\_ ju - ve - nes et ca - ni, quot pe - re-unt pe -

B. *cresc* *f* *p*  
 rent ju - ve - nes et ca - ni, quot pe - re-unt pe -

VI. I *cresc* *f* *p*

VI. II *cresc* *f* *p*

b. *cresc* *f* *p* violoncelo *p* contrabaixo



11

Cl. *cresc* *più cresc* *f*

Cor. *cresc* *f*

S. *cresc* *f*  
ri - cu-læ quot mor - bi dif - fu - gi-unt præ di - cent Pau -

A. *cresc* *f*  
ri - cu-læ quot mor - bi dif - fu - gi-unt præ di - cent Pau -

T. *cresc* *f*  
ri - cu-læ quot mor - bi dif - fu - gi-unt præ di - cent Pau -

B. *cresc* *f*  
ri - cu-læ quot mor - bi dif - fu - gi-unt præ di - cent Pau -

VI. I *cresc* *f*

VI. II *cresc* *f*

b. *cresc* *cresc* *f*

13

Cl. *dolce*

Cor.

S. *p*  
la - ni, Pau - la - ni, Pau - la - ni.

A. *p*  
la - ni, Pau - la - ni, Pau - la - ni.

T. *p*  
la - ni, Pau - la - ni, Pau - la - ni.

B. *p*  
la - ni, Pau - la - ni, Pau - la - ni.

VI. I *p*

VI. II *p*

b. *p*

repete a presa

# Gloria Patri

## Andante sostenuto

Clarineta em Sib *solo*  
*dolce*

Soprano *p*  
Glo - ri - a Pa - tri et Fi - li - o, glo - ri - a

Alto *p*  
Glo - ri - a Pa - tri et Fi - li - o, glo - ri - a

Tenor *p*  
Glo - ri - a Pa - tri et Fi - li - o, glo - ri - a

Baixo *p*  
Glo - ri - a Pa - tri et Fi - li - o, glo - ri - a



Cl. <sup>3</sup>  
*sfz p sfz p cresc f*

S. *cresc f*  
et Spi ri - tu - i, Spi - ri - tu - i San - cto, glo - ri - a, glo - ri - a, glo - ri - a,

A. *cresc f*  
et Spi ri - tu - i, Spi - ri - tu - i San - cto, glo - ri - a, glo - ri - a, glo - ri - a,

T. *cresc f*  
et Spi - ri - tu - i San - cto, glo - ri - a, glo - ri - a, glo - ri - a,

B. *cresc f*  
et Spi - ri - tu - i San - cto, glo - ri - a, glo - ri - a, glo - ri - a,

7

Cl. *cresc*

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

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

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

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



9

Cl. *3* *3 dolce*

S. *f* *p*  
San - cto, glo - ri - a, glo - ri - a.

A. *f* *p*  
San - cto, glo - ri - a, glo - ri - a.

T. *f* *p*  
San - cto, glo - ri - a, glo - ri - a.

B. *f* *p*  
San - cto, glo - ri - a, glo - ri - a.

repete a presa

= Jaculatórias do fim =

Andante amoroso

Cl. *solo*

Cor.

S. *solo*  
Fran - cis - co San-to, Fran - cis - co

A.

T.

B.

VI. I *pizz*  
*p*

VI. II *pizz*  
*p*

b. *pizz*  
*p*

*dolce*

*3*

Cl. *pp*

Cor. *p*

S. *p*  
San to de Deus mui-to a - ma - do. Por vos - sas vir -

A. *p*  
Por vos - sas vir -

T. *p*  
Por vos - sas vir -

B. *p*  
Por vos - sas vir -

VI. I arco *p*

VI. II arco *p*

b. arco *p*

11

Cl. *solo*

Cor.

S.  
tu - des, por vos - sas vir - tu - des

A.  
tu - des, por vos - sas vir - tu - des

T.  
tu - des, por vos - sas vir - tu - des

B.  
tu - des, por vos - sas vir - tu - des

VI. I *sfz*

VI. II *sfz*

b. *violoncelo sfz*

15

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

*sfz*

*sfz*

*p*

*sfz*

*sfz*

*p*

*p*

violoncelo

*sfz*

*sfz* contrabaixo

*p*

se - jais sem - pre lou - va - do, se -

se - jais sem - pre lou - va - do, se -

se - jais sem - pre lou - va - do, se -

se -



19 *cresc* *f* *solo* *dolce* *3* *3*

Cl.

Cor.

*cresc* *f*

S.  
jais sem- pre\_ lou - va - do.

*cresc* *f*

A.  
jais sem- pre\_ lou - va - do.

*cresc* *f*

T.  
jais sem- pre\_ lou - va - do.

*cresc* *f*

B.  
jais sem-pre lou - va - do.

*cresc* *f* *p*

VI. I

*cresc* *f* *p*

VI. II

*cresc* *f* *p*

b.  
*cresc* *f* *p* *contrabaixo*

[2ª]

Cl. *solo*  
*dolce* 5

Cor. *p*

S. *solo*  
Lou - va - do se

A.

T. <sub>8</sub>

B.

VI. I *p*

VI. II *p*

b. *p*  
arco violoncello  
pizz contrabaixo

6

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

b.

jais glo-ri-o - so Fran - cis - co glo-ri-a de Pa - du-a,

*pp*

Detailed description: This page of a musical score, numbered 67, features a vocal line and several instrumental parts. The vocal line (S.) is in French, with lyrics: "jais glo-ri-o - so Fran - cis - co glo-ri-a de Pa - du-a,". The instrumental parts include Clarinet (Cl.), Cor (Trumpet), Alto Saxophone (A.), Tenor Saxophone (T.), Bass Saxophone (B.), Violin I (VI. I), Violin II (VI. II), and Bass (b.). The Clarinet part has a measure number '6' above it and features a melodic line with slurs. The Cor part has a *pp* dynamic marking. The Alto Saxophone, Tenor Saxophone, and Bass Saxophone parts are mostly silent, indicated by rests. The Violin I and II parts play chords, and the Bass part provides a rhythmic accompaniment with eighth notes.

11

Cl. *f*

Cor. *f*

S. *f tutti* *p*  
 glo - ri - a de Pa - du - a. Do mun - do pro - dí - gi - o, do mun - do pro - dí - gi - o, do

A. *f* *p*  
 Do mun - do pro - dí - gi - o, do mun - do pro - dí - gi - o do

T. *f* *p*  
 Do mun - do pro - dí - gi - o, do mun - do pro - dí - gi - o do

B. *f* *p*  
 Do mun - do pro - dí - gi - o, do mun - do pro - dí - gi - o do

VI. I *f* *p*

VI. II *f* *p*

b. arco *f*

17

Cl. *p* *cresc* *sfz*

Cor. *p* *sfz*

S. *cresc* *sfz*  
mun - do, do mun - do pro - dí - - gio, do

A. *cresc* *sfz*  
mun - do, do mun - do pro - dí - - gio, do

T. *cresc* *sfz*  
mun - do, do mun - do pro - dí - - gio, do

B. *cresc* *sfz*  
mun - do, do mun - do pro - dí - - gio, do

VI. I *cresc* *sfz*

VI. II *cresc* *sfz*

b. *cresc* *sfz*

21

Cl. *p* *dolce*

Cor. *p*

S. *p*  
mun - do pro - dí - - gio.

A. *p*  
mun - do pro - dí - - gio.

T. *p*  
mun - do pro - dí - - gio.

B. *p*  
mun - do pro - dí - - gio.

VI. I *p* *pp*

VI. II *pp*

b. *p* *pp*

3<sup>a</sup>

Cl. *solo*  
*dolce* 3

Cor.

S. *solo*  
Fran - cis - co San - to, no a -

A.

T.

B.

VI. I *p* *sfz p*

VI. II *p* *sfz p*

b. *p* *sfz p*  
violoncello  
contrabaixo

6

Cl.

Cor.

S.  
mor ar - den - tís - si - mo Fran - cis - co San - to no a - mor ar - den - tís - si -

A.

T.  
8

B.

VI. I  
*sfz p*

VI. II  
*sfz p*

b.  
*sfz p*

The image shows a page of a musical score, page 72. It contains six staves of music. The top staff is for Clarinet (Cl.), the second for Cor Anglais (Cor.), the third for Soprano (S.), the fourth for Alto (A.), the fifth for Tenor (T.), and the sixth for Bass (B.). The vocal line (S.) has lyrics: "mor ar - den - tís - si - mo Fran - cis - co San - to no a - mor ar - den - tís - si -". Below the vocal line are three staves for Violin I (VI. I), Violin II (VI. II), and Cello/Double Bass (b.). The bottom three staves (VI. I, VI. II, b.) have dynamic markings *sfz p* at the end of the first measure of each staff. The score is in 3/4 time and the key signature has one flat (B-flat).



12

Cl. *solo*  
*dolce* 3 3

Cor. *pp*

S. mo. Al - can - çai - nos a Gra - ça de Deus a - ma - bi -

A. Al - can - çai - nos a Gra - ça de Deus a - ma - bi

T. 8 Al - can - çai - nos a Gra - ça de Deus a - ma - bi

B.

VI. I *p*

VI. II *p*

b. *p*

Detailed description: This is a page of a musical score for page 73. 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), and Cello/Double Bass (b.). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The Clarinet part starts at measure 12 with a 'solo' marking and 'dolce' dynamics, featuring a melodic line with slurs and trills. The Cor Anglais part has a 'pp' marking and enters in the final measure. The vocal parts (Soprano, Alto, Tenor) have lyrics in Portuguese: 'mo. Al - can - çai - nos a Gra - ça de Deus a - ma - bi -'. The Bass part is mostly silent. The string parts (Violin I, Violin II, and Cello/Double Bass) play a supporting harmonic line with 'p' dynamics. The score includes various musical notations such as slurs, trills, and dynamic markings.

17

Cl. *sfz* *dolce* 5

Cor. *sfz* *pp*

S. *sfz* *p*  
lis - si - mo, a - ma - bi - lis - si - mo,

A. *sfz* *p*  
lis - si - mo, a - ma - bi - lis - si - mo,

T. *sfz* *p*  
lis - si - mo, a - ma - bi - lis - si - mo,

B. *p* *cresc* *p*  
a - ma - bi - lis - si - mo,

VI. I *sfz p*

VI. II *sfz p*

b. *sfz p* violoncello

22

Cl. *dolce*

Cor. *pp*

S. de Deus a - ma - bi -

A. a - ma - bi -

T. de Deus a - ma - bi -

B. *pp* de Deus a - ma - bi -

VI. I

VI. II

b. *pp*

contrabaixo

26

Cl. *cresc* *più cresc*

Cor. *cresc* *più cresc*

S. *cresc* *più cresc*  
lís - si - mo, a - ma - bi - lís - si - mo, a-ma-bi-

A. *cresc* *più cresc*  
lís - si - mo, a - ma - bi - lís - si - mo, a-ma-bi-

T. *cresc* *più cresc*  
lís - si - mo, a - ma - bi - lís - si - mo, a-ma-bi-

B. *cresc* *più cresc*  
lís - si - mo, a - ma - bi - lís - si - mo, a-ma-bi-

VI. I *cresc* *più cresc*

VI. II *cresc* *più cresc*

b. *più cresc*

31

Cl. *dolce* 3 3 3 3

Cor.

S. *pp*  
lis - si - mo, a - ma - bi - lis - si - mo.

A. *pp*  
lis - si - mo, a - ma - bi - lis - si - mo.

T. *pp*  
lis - si - mo, a - ma - bi - lis - si - mo.

B. *pp*  
lis - si - mo, a - ma - bi - lis - si - mo.

VI. I *p* *pp*

VI. II *p* *pp*

b. *pp* *pp*

36

Cl.

3 3 3 3 6

Cor.

pp

S.

A.

T.

B.

VI. I

VI. II

b.


smz

Detailed description: This page of a musical score contains measures 36 through 40. The top staff is for Clarinet (Cl.) in G-flat major, starting at measure 36. It features a complex melodic line with triplets and a sextuplet. The Cor Anglais (Cor.) staff has rests for measures 36-39 and a *pp* dynamic marking for a half-note chord in measure 40. The vocal staves (Soprano, Alto, Tenor, Bass) are mostly silent, with rests. The string section (VI. I, VI. II, and b.) provides harmonic support with sustained notes and chords, marked *smz* (smezzando) in measure 40.


## Cantochão

B.    
 Ec - ce na - tu - ræ ra - ta ju - ra ce - dunt spon - ta Fran - cis - co.



8  
 B.    
 Ma - ni - bus re - tra etat cui ro - sas i - gnes.



12  
 B.    
 Pe - de cal - [cæ] un - das mar - mo - ris ins - tam.