

José Maurício Nunes Garcia (1767-1830)

Ladainha das Dores de Nossa Senhora
CPM 050a

Edição: Antonio Campos

choir, orchestra
(*choir, orchestra*)

Partes:

Flauta
Clarinetas
Trompas 1, 2
Coro (SATB)
Violino I/Violino II
Viola
Violoncelo/Contrabaixo

75 p.

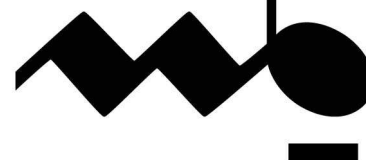
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Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

I-Kyrie Eleison

Larghetto

pp

7

Solo *cresc* (p)

11

f (p) f (p)

16

f (p) f p f pp

19

Detailed description: This block contains the musical notation for the first section, 'I-Kyrie Eleison'. It consists of five staves of music. The first staff starts with a tempo marking 'Larghetto' and a dynamic marking 'pp'. It includes a first ending bracket labeled '2' and a trill 'tr'. The second staff has a dynamic marking 'p' and a 'Solo' section with a 'cresc' (crescendo) marking. The third staff features dynamic markings 'f' and '(p)'. The fourth staff has 'f', '(p)', 'f', and 'pp'. The fifth staff concludes the section.

II - Pater de Coelis

Andante

f

p

8

2

p f p

15

f p f p f p tr 3

24

pp

Detailed description: This block contains the musical notation for the second section, 'II - Pater de Coelis'. It consists of four staves of music. The first staff has a tempo marking 'Andante' and dynamic markings 'f' and 'p'. The second staff includes a first ending bracket labeled '2' and dynamic markings 'p', 'f', and 'p'. The third staff has dynamic markings 'f', 'p', 'f', 'p', 'f', 'p', a trill 'tr', and a second ending bracket labeled '3'. The fourth staff starts with a dynamic marking 'pp'.

Flauta

32 **9**

50 **solo**

60 **(solo)**

65 **4**

74 **(sfz) p (sfz) (p) (sfz) (p) (sfz) (p)**

79 **(f)**

III-Mater Angustiis

Larghetto

(p) (f) p (cresc)

6 **(p) ff (p)**

11 **(p)**

16 **(p) (f)**

Flauta



IV-Turtur Gemibunda

Allegro Moderato

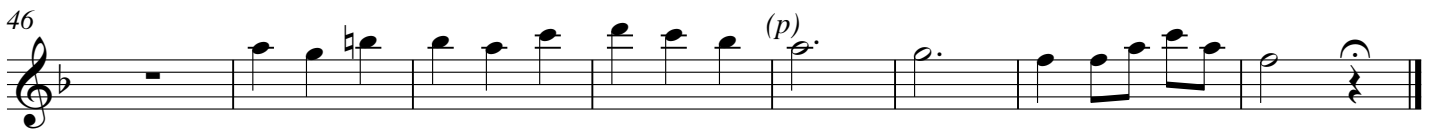
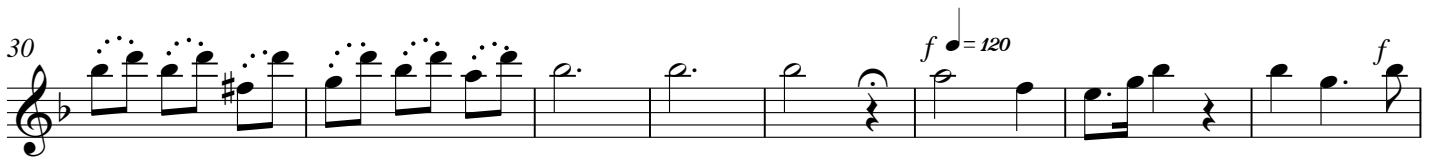
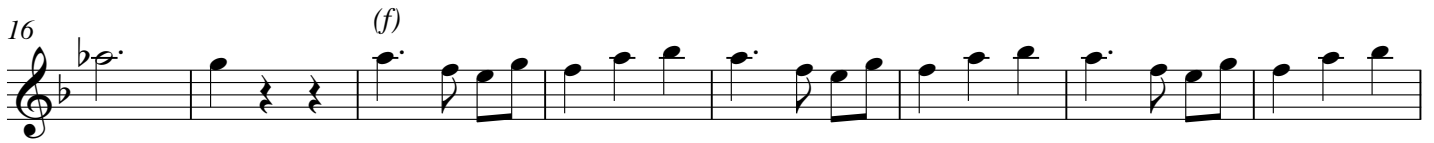


V-Rupes Constantiae

Allegro Moderato

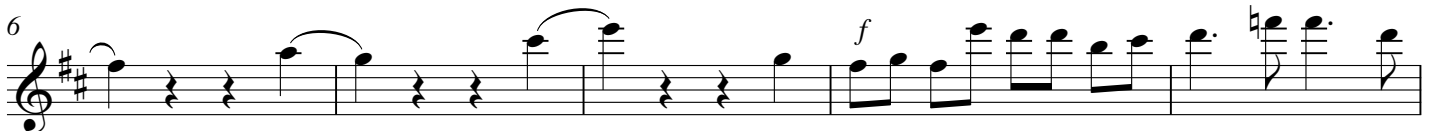
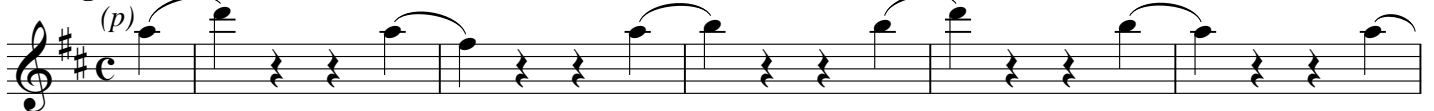


Flauta



VI - Portus Naufragantium

Allegretto



Flauta

21 *pp*

25 *(p) (cresc) (f)*

30 *pp* *tr*

VII - Magistra Apostolorum

Allegretto

f

8 *p* *f* *p* *f* *p*

18 *p* *(f)*

25 *p* *f*

VIII-Ab Omni Malo Libera nos Domine

Allegretto

2 *p* *(pp)* 3

9 *f* *p*

15 *f* *p* *f* *p* *f* *p* 3

Flauta

23 *p* **3** *p* (*cresc*) *p*

31 *pp* (*p*) (*cresc*) **2** (*f*)

37 (*p*) **2** (*f*) *p*

43 **2** (*p*)

49 (*f*) *pp* *f*

IX - Per Lugubrem Corporis

Largo

pp *p* *pp*

5 *Assai* *Andante*

10 *pp*

X-Filia Dei

Andante

p *tr*

7 *f*

14 *pp* *Flauta* *p* *cresc*

18 *ff* *(p)*

XI - Agnus Dei

Larghetto **2** *cresc* *f* *ff*

8 *(p)* *f* *p*

13 *f* *p* *f* *p* *(f)* *(p)* *pp* *p* *(f)*

18 *pp*

22 *cresc* **2** *pp*

26

I-Kyrie Eleison

Larghetto

2

pp

7

p

Solo

cresc

(*p*)

11

f (*p*) *f* (*p*)

16

f (*p*) *f* *p* *f* (*p*) *pp*

19

Detailed description: This block contains the first 19 measures of the 'I-Kyrie Eleison' section. It is written for Clarinet in B-flat and is in common time (C). The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). Measure 1 starts with a dynamic of *pp* and a first ending bracket. Measure 7 begins a 'Solo' section with a dynamic of *p* and a crescendo marking. Measure 11 features a dynamic of *f* followed by a *p* dynamic. Measure 16 has a dynamic of *f* followed by *p*, *f*, and *pp*. Measure 19 ends with a repeat sign.

II - Pater de Coelis

Andante

f *p*

8

2 (*p*) *f* *p*

15

f *p* *tr* 3

24

pp

Detailed description: This block contains the first 24 measures of the 'II - Pater de Coelis' section. It is written for Clarinet in B-flat and is in 3/4 time. The tempo is marked 'Andante'. The key signature has one flat (B-flat). Measure 1 starts with a dynamic of *f*, and measure 2 has a dynamic of *p*. Measure 8 begins with a dynamic of *f* and a *p* dynamic, followed by a first ending bracket. Measure 15 features a dynamic of *f* followed by *p*, a trill (*tr*), and a triplet (3). Measure 24 starts with a dynamic of *pp*.

Clarinetta em Sib

32 9

(pp) (cresc)

50

p (cresc) (p) solo

60

f (p) solo

65 4

(p)

74

(sfz) p (sfz) (p) (sfz) (p) (sfz) (p)

79

(f)

III-Mater Angustiis

Larghetto

(p) (f) p (cresc)

6

(p) ff (p)

11

(p)

16

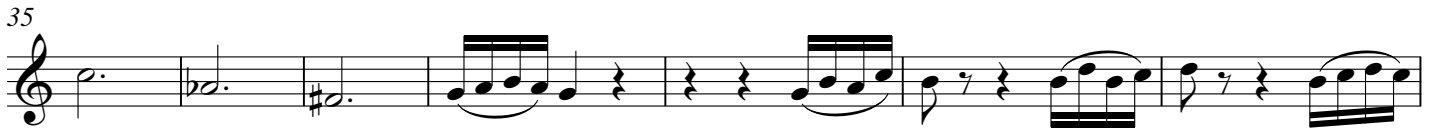
(p) (f) (p)

Clarineta em Sib



IV-Turtur Gemibunda

Allegro Moderato

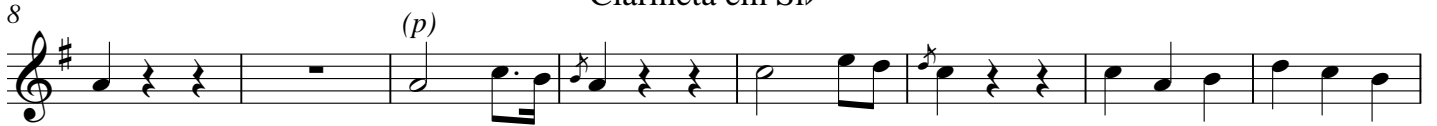


V-Rupes Constantiae

Allegro Moderato



Clarineteta em Sib

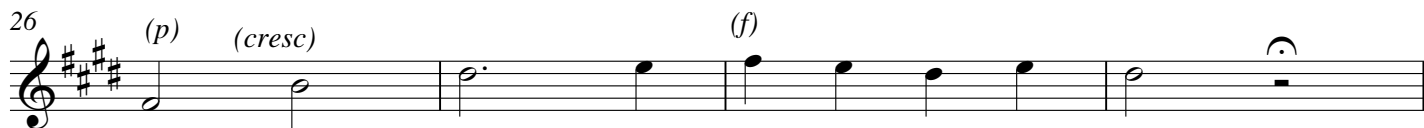


VI - Portus Naufragantium

Allegretto



Clarinet em Sib



VII - Magistra Apostolorum

Allegretto



VIII-Ab Omni Malo Libera nos Domine

Allegretto



Clarinetta em Sib

23 *p* **3** *p* (*cresc*) *p*

31 *pp* (*p*) (*cresc*) **2** *f*

37 (*p*) **2** (*f*) *p*

43 **2** (*p*)

49 (*f*) *pp* *f*

IX - Per Lugubrem Corporis

Largo *pp* *p* *pp*

5 **Assai** **Andante**

10 *pp*

X-Filia Dei

Andante *p* *tr*

7 *f*

Clarineta em Sib

14 *pp* *p* *(cresc)*

18 *ff* *(p)*

XI - Agnus Dei

Larghetto **2** *(p)* *cresc* *f* *ff*

8 *(p)* *f* *(p)*

13 *f* *p* *f* *p* *(f)* *(p)* *pp* *p* *f*

18 *pp*

22 **2** *pp* *(cresc)*

26

Trompas

Ladainha das Dores de Nossa Senhora

CPM 050

Edição: Antônio Campos

José Mauricio Nunes Garcia

I-Kyrie Eleison

Larghetto

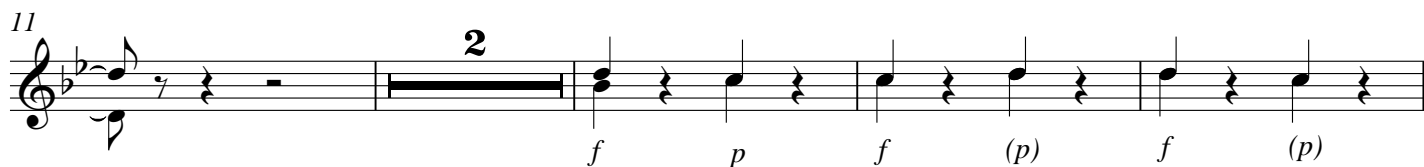
Trompas em Fá I-II



6

p *(p)*

11



2

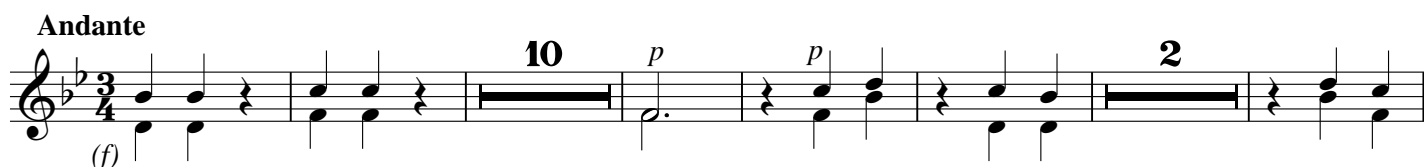
f *p* *f* *(p)* *f* *(p)*

17



f *p* *pp*

Andante



10

(f) *p* *p* 2

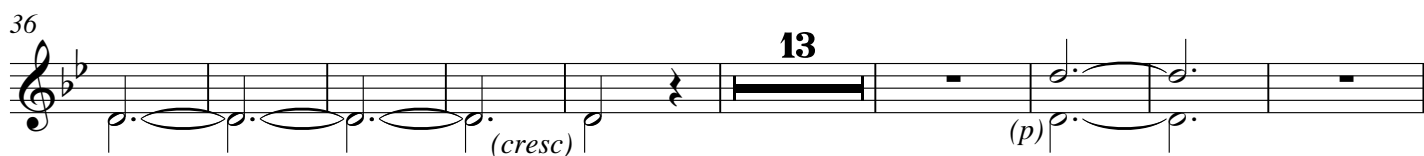
19



5 4 2

pp *(p)* *pp*

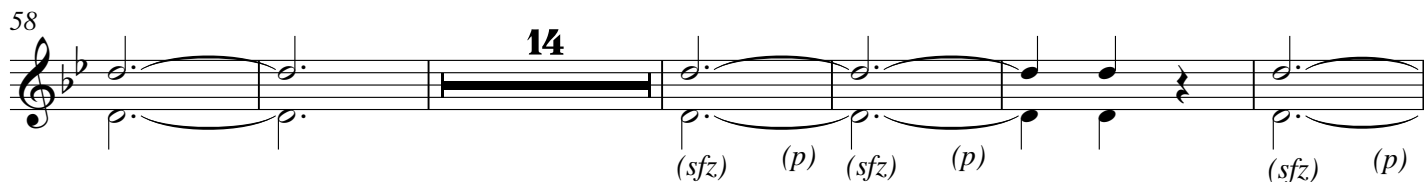
36



13

(cresc) *(p)*

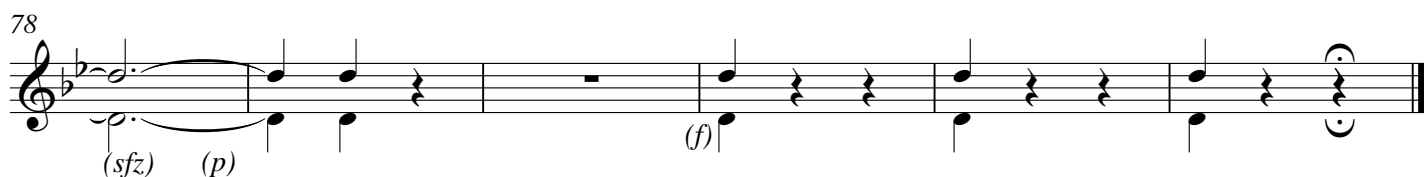
58



14

(sfz) *(p)* *(sfz)* *(p)* *(sfz)* *(p)*

78



(sfz) *(p)* *(f)*

III-Mater Angustiis

Larghetto



2 2

(p) *ff*

Trompas

9

17

IV-Turtur Gemibunda

Allegro Moderato

10

33

50

V-Rupes Constantiae

Allegro Moderato

14

24

38

47 *(p)* Trompas

VI - Portus Naufragantium

Allegretto

12 *pp* *cresc*

23 *(p)(cresc)*

VII - Magistra Apostolorum

Allegretto

22 *(f)* *(p)* *pp*

28 *(f)*

VIII - Ab Omni Malo Libera nos Domine

Allegretto

12 *(f)*

19 *pp* *p* *p* *(p)*

34 **Trompas**
 9 2 (p)

49 (f) (pp) (f)

IX - Per Lugubrem Corporis

Largo
 p

6 **Assai** **Andante**

11 pp

X-Filia Dei

Andante
 5 (p) (f)

12 (pp) 3

XI - Agnus Dei

Larghetto
 (f) (p) f (f)

8 (p) pp 4 pp

18 2 (pp) 3 pp p

I-Kyrie Eleison

Larghetto

Soprano
Alto
Tenor
Baixo

6 *p* *(cresc)* *p*
Ky-ri-e e-le-i-son Chris-te e-lei-son Ky-ri-e e-le-i-son

6 *p* *(cresc)* *p*
Ky-ri-e e-le-i-son Chris-te e-lei-son Ky-ri-e e-le-i-son

6 *(p)* *(cresc)* *p*
Ky-ri-e e-le-i-son Chris-te e-lei-son Ky-ri-e e-le-i-son

6 *p* *(cresc)* *p*
Ky-ri-e e-le-i-son Chris-te e-lei-son Ky-ri-e e-le-i-son

S.
A.
T.
B.

12 *f* *(p)* *f* *(p)* *f* *(p)*
son Chris-te Chris-te au-di nos

son Chris-te Chris-te au-di nos

son Chris-te Chris-te au-di nos

son Chris-te Chris-te au-di nos

S.
A.
T.
B.

17 *f* *(p)* *pp*
Chri-ste ex-au-di nos ex-au-di nos

f *(p)* *pp*
Chri-ste ex-au-di nos ex-au-di nos

f *(p)* *pp*
Chri-ste ex-au-di nos ex-au-di nos

f *(p)* *pp*
Chri-ste ex-au-di nos ex-au-di nos

Coro
II - Pater de Coelis

Andante

2 solo (duo)

S. Pa - ter de - coe - lis De - us Fi - li Re -

A. Fi - li Re -

T.

B.

10 (tutti)

S. demp - tor mun - di De - us Spi - ri - tus San - cte De - us De - us mi - se - re - re

A. demp - tor mun - di De - us Spi - ri - tus San - cte De - us De - us mi - se - re - re

T. Spi - ri - tus San - cte De - us De - us mi - se - re - re

B. Mi - se - re - re

18 solo

S. no - bis San - cta Tri - ni - tas u - nus De -

A. no - bis

T. no - bis

B. no - bis

26 tutti (pp)

S. *-us* mi - se - re - re no - bis San - cta Ma -

A. *pp* San - cta Ma -

T. *(pp)* San - cta Ma -

B. *(pp)* San - cta Ma -

34 solo

S. ri - a o - ra pro no - bis San - cta De - i

A. ri - a o - ra pro no - bis

T. ri - a o - ra pro no - bis

B. ri - a o - ra pro no - bis

44

S. Ge - ni-trix, San-cta Vir - go vir - gi-num Ma - ter Chris - ti cru - ci -

A.

T.

B.

52

S. *tutti p* fi - xi Ma-ter do-lo ro - sa *p* Ma - ter mo - rens **2**

A. *p* Ma-ter do-lo ro - sa *p* Ma - ter mo - rens **2**

T. *p* Ma-ter do-lo ro - sa *p* Ma - ter mo - rens **2**

B. *p* Ma-ter do-lo ro - sa *p* Ma - ter mo - rens **2**

Ma-ter do-lo - ro - sa Ma - ter mo - rens

62

S. *p* Ma - ter sus - pi - rans *p* Ma - ter af - fli - cta *solo p* Ma - ter de - re -

A. *p* Ma - ter sus - pi - rans *p* Ma - ter af - fli - cta

T. *p* Ma - ter sus - pi - rans *p* Ma - ter af - fli - cta

B. *p* Ma - ter sus - pi - rans *p* Ma - ter af - fli - cta

Ma - ter sus - pi - rans Ma - ter af - fli - cta

70

S. *(tutti) (sfz)* li - *(p)* - - - cta *(p)* Ma - ter *(sfz)* de - so - la - ta *(p)* *(sfz)* *(p)* *(sfz)* *(p)*

A. *(p)* Ma - ter de - re li - cta *(sfz)* Ma - ter *(p)* de - so - la - ta *(sfz)* *(p)* *(sfz)* *(p)*

T. *(p)* Ma - ter de - re li - cta *(sfz)* Ma - ter *(p)* de - so - la - ta *(sfz)* *(p)* *(sfz)* *(p)*

B. *(p)* Ma - ter de - re li - cta *(sfz)* Ma - ter *(p)* de - so - la - ta *(sfz)* *(p)* *(sfz)* *(p)*

Ma - ter de - re - li - cta Ma - ter de - so - la - ta

77

S. *(sfz)* *(p)* *(sfz)* *(p)* *(f)*
 Ma - ter maes - tis - si - ma o - ra pro no - - bis.

A. *(sfz)* *(p)* *(sfz)* *(p)* *(f)*
 Ma - ter maes - tis - si - ma o - ra pro no - - bis.

T. *(sfz)* *(p)* *(sfz)* *(p)* *(f)*
 Ma - ter maes - tis - si - ma o - ra pro no - - bis.

B. *(sfz)* *(p)* *(sfz)* *(p)* *(f)*
 Ma - ter maes - tis - si - ma o - ra pro no - - bis.

III-Mater Angustiis

Larghetto

S. *(p)*
 Ma - ter an - gus - ti - is cir - cun - da - ta an - gus - ti - is cir - cun - da - ta Ma - ter ae - rum - nis con

A. *(p)*
 Ma - ter an - gus - ti - is cir - cun - da - ta an - gus - ti - is cir - cun - da - ta Ma - ter ae - rum - nis con

T. *(p)*
 Ma - ter an - gus - ti - is cir - cun - da - ta an - gus - ti - is cir - cun - da - ta ae - rum - nis con

B. *p*
 Ma - ter an - gus - ti - is cir - cun - da - ta an - gus - ti - is cir - cun - da - ta ae - rum - nis con

5

S. *(duo)* *(cresc)* *(tutti)*
 fe - cta Ma - ter Ma - ter gla - di - o trans - ver - be - ra - ta

A. *cresc*
 fe - cta Ma - ter Ma - ter gla - di - o trans - ver - be - ra - ta

T. *cresc*
 fe - cta gla - di - o trans - ver - be - ta

B. *cresc*
 fe - cta gla - di - o trans - ver - be - ra - ta

9

S. *(p)*
 Ma - ter spi-nis co-ro - na - ta ma - ter cru - ci af-fi - xa

A. *p*
 Ma - ter spi-nis co-ro - na - ta ma - ter cru - ci af-fi - xa *(duo)* *(f)* *(f)*
 Ma - ter Ma - ter

T. *(p)*
 Ma ter Spi-nis co-ro - na - ta Ma - ter cru - ci af-fi - xa *(f)* *(f)*
 Ma - ter Ma - ter

B. *(p)*
 Ma - ter spi-nis co-ro - na - ta Ma - ter cru - ci af-fi - xa

14 *(tutti)* *(f)* *solo* *tutti (f)*

S. *(f)*
 lan - ce-a vul - ne - ra - ta Ma - ter fi-li-o or - ba - ta O - ra,

A. *(f)*
 lan-ce - a vul - ne - ra - ta O - ra,

T. *(f)*
 lan-ce - a vul - ne - ra - ta O - ra,

B. *(f)*
 lan-ce - a vul - ne - ra - ta O - ra,

18 *(pp)*

S. *(pp)*
 O - ra pro no - bis pro no - bis pro no - bis.

A. *(pp)*
 O - ra pro no - bis pro no - bis pro no - bis.

T. *(pp)*
 O - ra pro no - bis pro no - bis pro no - bis.

B. *(pp)*
 O - ra pro no - bis pro no - bis pro no - bis.

Coro
IV-Turtur Gemibunda

Allegro Moderato

6 *solo (p)* *(cresc)*

S. Tur - tur tur - tur ge - mi -

A. Tur - tur tur - tur ge - mi -

T. Tur - tur tur - tur ge - mi -

B. Tur - tur tur - tur ge - mi -

Tur - tur tur - tur ge - mi -

14 *(solo)*

S. bun - da Mu - li er do - lo rum ma - re a - ma - ri -

A. bun - da

T. bun - da

B. bun - da

bun - da

25 *(f)*

S. tu - di num a cer - vus tri - bu la ti o - num

A. A - cer - vus a - cer - vus tri - bu - la - ti o - num

T. A - cer - vus a - cer - vus tri - bu - la - ti o - num

B. a - cer - vus tri - bu - la - ti o - num

a - cer - vus tri - bu - la - ti o - num

33 solo
 S. *(p)*
 cu - mu - lus pas - si o - - num spe - -

40
 S.

44
 S.
 - - - cu - lum pa - ti - en - - - ti - ae

(tutti)
 49 *(pp)*
 S. O - ra pro no - bis O - ra pro no - bis.
 A. *pp* O - ra pro no - bis. O - ra pro no - bis.
 T. *(pp)* O - ra pro no - bis O - ra pro no - bis.
 B. *pp* O - ra pro no - bis O - ra pro no - bis.

V-Rupes Constantiae

Allegro Moderato

S. - - - - -
 A. - - - - -
 T. - - - - -
 B. solo *(f)*
 Ru-pes cons - tan-ti-ae ru - pes cons - tan-ti-ae an - ti do - tum an - gus - ti -

8

S. *dueto*
Gau - di - um gau - di - um af - fli -

A. Gau - di - um af - fli -

T. *8*

B. a - rum

16

S. *tutti (f)*
cto - rum A - ra de-so-la - to - rum re - fu - gi-um de-re-li - cto - rum

A. *(f)*
cto - rum A - ra de-so-la - to - rum re - fu - gi-um de-re-li - cto - rum

T. *(f)*
A - ra de-so-la - to - rum re - fu - gi-um de-re-li - cto - rum

B. *(f)*
A - ra de-so-la - to - rum re - fu - gi-um de-re-li - cto - rum

22

S. *f*
cly - pe - us op - pres - so - rum so - la - ti - um cru - ci - fi - xo - rum

A. *f*
cly - pe - us op - pres - so - rum so - la - ti - um cru - ci - fi - xo - rum

T. *(f)*
cly - pe - us op - pres - so - rum so - la - ti - um cru - ci - fi - xo - rum

B. *(f)*
cly - pe - us op - pres - so - rum so - la - ti - um cru - ci - fi - xo - rum

28

S. Phar - ma - cum in - fir - mo - rum Me - di - ci - na lan - guen - ti - um

A. Phar - ma - cum in fir - mo - rum Me - di - ci - na lan - guen - ti - um

T. Phar - ma - cum in fir - mo - rum Me di - ci - na lan - guen - ti - um

B. Phar - ma - cum in - fir - mo - rum Me - di - ci - na lan - guen - ti - um

35 ♩ = 120

S. soli *p* de - bi - li - um

A. *p* de - bi - li - um

T. *p* de - bi - li - um

B. *f* for - ti tu - do for - ti tu - do Ma

43 tutti

S. Ma - tro - na pu - gnan - ti - um *(f)* o - ra pro no - bis

A. Ma - tro - na pu - gnan - ti - um *(f)* o - ra pro no - bis

T. tro - na pu - gnan - ti - um *(f)* o - ra pro no - bis

B. tro - na pu - gnan - ti - um *(f)* o - ra pro no - bis

48

S. *(p)*
o - ra o - ra pro no - - bis.

A. *(p)*
o - ra o - ra pro no - - bis.

T. *(p)*
o - ra o - ra pro no - - bis.

B. *(p)*
o - ra o - ra pro no - - bis.

VI - Portus Naufragantium

Allegretto

S. *(p)*
Por - tus Por - tus Por - tus

A. *(p)*
- - - - -

T. *(p)*
- - - - -

B. *(p)*
- - - - -

Por - tus Por - tus Por -

7

S. Por - tus nau - fra - gan - ti - um_ nau - fra - gan - ti - um

A. tus Por - tus nau - fra - gan - ti - um_ nau - fra - gan - ti - um

T. tus Por - tus nau - fra - gan - ti - um nau - fra - gan - ti - um

B. tus Por - tus nau - fra - gan - ti - um_ nau - fra - gan - ti - um

12

S. *(p)*
so - ci - a so - ci - a do - len - ti - um re - cur - sus re - cur - sus ge -

A. *p*
so - ci - a do - len - ti - um re - cur - sus ge -

T. *(p)*
so - ci - a do - len - ti - um re - cur - sus ge -

B.

18

S. *(p)* *(p)*
men - ti - um ge - men - ti - um con - for - ta - ti - o

A. *(p)* *(p)*
men - ti - um ge - men - ti - um con - for - ta - ti - o

T. *(p)* *(p)*
men - ti - um ge - men - ti - um con - for - ta - ti - o

B. *(p)* *(p)*
ge - men - ti - um ge - men - ti - um con - for - ta - ti - o

24

S. *p*... *(cresc)* *(f)*
pa - ti - en - ti - um ter - ror in - si - di - an - ti -

A. *p* *cresc* *f*
pa - ti - en - ti - um ter - ror in - si - di - an - ti -

T. *(p)*... *(cresc)* *(f)*
pa - ti - en - ti - um ter - ror in - si - di - an - ti -

B. *(p)* *(cresc)* *(f)*
pa - ti - en - ti - um ter - ror in - si - di - an - ti -

29

S. *(pp)*
um o - ra o - ra pro no - - bis.

A. *(pp)*
um o - ra o - ra pro no - - bis.

T. *(pp)*
um o - ra o - ra pro no - - bis.

B. *(pp)*
um o - ra o - ra pro no - - bis.

VII - Magistra Apostolorum

Allegretto

S. *(p)*

A. *(p)*

T. *(p)*

B. *solo f*

Ma - gis - tra Ap - pos - to - lo - rum Ve - xil - li - fe-ra Mar-ty-rum

8 *(tutti)*

S. *(p)*
Lu - men con - fes - so - rum Mar - ga - ri - ta Vir - gi - num con - so - la - tio vi - du

A. *(p)*
Lu - men con - fes - so - rum Mar - ga - ri - ta Vir - gi - num con - so - la - tio vi - du

T. *(p)*
Lu - men con - fes - so - rum o - - ra o - ra pro no - bis o -

B.

15

S. a - rum Ma - ter Ma - ter ser - vo - rum tu - o - rum

A. a - rum Ma - ter Ma - ter ser - vo - rum tu - o - rum

T. ra o - ra pro no - bis Ma - ter ser - vo - rum tu - o - rum

B. Ma - ter Ma - ter ser - vo - rum tu - o - rum

22

S. o - ra o - ra o - ra pro no - bis o -

A. o - ra o - ra pro no - bis o -

T. o - ra o - ra pro no - bis o -

B. o - ra o - ra o - ra pro no - bis o -

28

S. ra pro no - bis pro no - bis.

A. -ra pro no - bis pro no - bis.

T. -ra pro no - bis pro no - bis.

B. - - - - bis pro no - bis.

VIII-Ab Omni Malo Libera nos Domine

Allegretto

2 **tutti**

S. **2** Li-be-ra nos Do-mi-ne

A. **2** duo Ab om-ni ma - lo ab om-ni ma - lo Li-be-ra nos Do-mi-ne

T. **2** Ab om-ni ma - lo ab om-ni ma - lo Li-be-ra nos Do-mi - ne

B. **2** Li be-ra nos Do-mi - ne

6

S. - - - - -

A. - - - - -

T. **solo** Ab__ om - ni pec - ca - to al - li - a__ ven-tu-ra a ma-le-di-cti-o -

B. - - - - -

11 **(tutti)**

S. Li-be-ra nos Do - mi-ne

A. Li-be-ra nos Do - mi - ne

T. **(solo)** - ne__ per-pe-tu - a Li-be - ramos Do-mi - ne a mor - te ae - ter - na a Do-mi-ni vi - si-

B. Li-be - ramos Do-mi - ne

16 (tutti)

S. Li - be - ra nos Do - mi - ne Per

A. Li - be - ra nos Do - mi - ne

T. o - ne ab in - fer - na - li car - ce - re Li - be ra nos Do - mi - ne

B. Li - be - ra nos Do - mi - ne

20 (solo)

S. Si - me - o - nis se - nis de do - lo - ri - bus tu - - is prae - di - cti o - nem

A.

T.

B.

23 (tutti) solo

S. Li - be - ra nos Do - mi - ne Per la - bo - ri - o - sam san - cti - Fi - lii tu - - i

A. Li - be - ra nos Do - mi - ne

T. Li - be ra nos Do - mi - ne

B. Li - be - ra nos Do - mi - ne

26

(tutti)

S. in AE-gy - ptum trans-mi-gra-ti - o nem Li-be ra nos Do-mi - ne

A. Li-be-ra nos Do - mi-ne

T. Li-be - ra nos Do - mi-ne solo Per la-cri-ma-bi-lem

B. Li be-ra nos Do-mi - ne

30

(tutti)

S. Li-be-ra nos Do - mi-ne

A. Li-be-ra nos Do - mi-ne

T. Fi - li - i Tu i ad tri - du - um a mis - si - o - nem Li-be-ra nos Do - mi-ne

B. Li-be-ra nos Do-mi - ne

34

solo

A. Per fas - ti - di - o - sam a Fi - li - o Tu - o cru - cis por - ta - ti - o - nem

T.

B.

38 *tutti*

S. Li-be-ra nos Do - mi-ne

A. li-be-ra nos Do - mi-ne *solo* Per cla-mo-ro - sa Fi - li - i Tu - i in cru-ce pen-den - tis

T. li-be-ra nos Do-mi - ne

B. li-be-ra nos Do-mi - ne

42 *tutti*

S. Li-be-ra nos Do-mi-ne

A. e - le - va - ti - o - nem Li-be-ra nos Do-mi-ne

T. Li-be-ra nos Do-mi - ne

B. Li-be-ra nos Do-mi - ne *solo* Per do-lo - ro - sam Fi - li tu - i

46

S. Li-be-ra nos Do - mi - ne *(f)* Li - be-ra Li - be-ra nos

A. Li-be-ra nos Do - mi-ne *(f)* Li - be-ra Li - be-ra nos

T. Li-be-ra nos Do mi-ne *(f)* Li - be-ra Li - be-ra nos

B. a - cru - ce de-po-si - ti - o - nem Li-be-ra nos Do-mi - ne *f* Li - be-ra Li - be-ra nos

50

S. Do-mi - ne Li-be-ra Li-be-ra nos Do-mi - ne Do-mi-ne Do-mi-ne Do-mi-ne.

A. Do - mi-ne Li-be-ra Li-be-ranos Do-mi-ne.

T. Do-mi - ne Li-be-ra Li-be-ranos Do-mi-ne.

B. Do-mi - ne Li-be-ra Li-be-ranos Do-mi-ne.

IX - Per Lugubrem Corporis

Largo **2** *(p)* **Assai**

S. Per lu gu - brem cor - po - ris Fi - li - i Tu - i tu-mu-la-ti - o-nem

A. Per lu - gu - brem cor - po - ris Fi - li - i Tu - i tu-mu-la-ti - o-nem

T. Per lu - gu - brem cor - po - ris Fi - li - i Tu - i tu-mu-la-ti - o-nem

B. Per lu - gu - brem cor - po - ris Fi - li - i Tu - i tu-mu-la-ti - o-nem

8 **Andante** *(f)* *(p)*

S. tu - mu - la - ti - o - nem li - be - ra li - be - ra nos

A. tu - mu - la - ti - o - nem li - be - ra li - be - ra nos

T. tu - mu - la - ti - o - nem li - be - ra li - be - ra nos

B. tu - mu - la - ti - o - nem li - be - ra li - be - ra nos

11

S. Do - mi - ne nos Do - mi - ne.

A. Do - mi - ne nos Do - mi - ne.

T. Do - mi - ne nos Do - mi - ne.

B. Do - mi - ne nos Do - mi - ne.

X-Filia Dei

Andante

S. **3**

A. **3** duo *(p)* Fi - li - a De - i Ma - ter De - i Spon - sa De - i

T. **3** *(p)* Fi - li - a De - i Ma - ter De - i Spon - sa De - i

B. **3**

(tutti)

11

S. *(f)* Te ro - ga - mus au - di nos Te ro - *p*

A. *(f)* Te ro - ga - mus au - di nos Te ro - *(p)*

T. *(f)* Te ro - ga - mus au - di nos Te ro - *(p)*

B. *(f)* Te ro - ga - mus au - di nos Te ro - *pp*

16

S. ga - mus au - di nos. *(cresc)* **3**

A. ga - mus au - di nos. *(cresc)* **3**

T. ga - mus au - di nos. *(cresc)* **3**

B. ga - mus au - di nos. *(cresc)* **3**

XI - Agnus Dei

Larghetto

S. A-gnus De-i A-gnus De-i qui tol - lis pec-ca - ta mun-di par - ce no - bis Do - mi - *(f)* *(p)*

A. A-gnus De-i A-gnus De-i qui tol - lis pec-ca - ta mun-di par - ce no - bis Do - mi - *(f)* *(p)*

T. A-gnus De-i A-gnus De-i qui tol - lis pec-ca - ta mun - di par - ce no - bis Do - mi - *(f)* *(p)*

B. A-gnus De-i A-gnus De-i qui tol - lis pec-ca - ta mun-di par - ce no - bis Do - mi - *(f)* *(p)*

6

S. ne A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta mun - di ex - *(f)* *(p)* *(cresc)* *(f)* *(p)*

A. ne A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta mun - di ex - *(f)* *(p)* *(cresc)* *(f)* *(p)*

T. ne A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta mun - di ex - *(f)* *(p)* *(cresc)* *(f)* *(p)*

B. ne A - gnus De - i A - gnus De - i qui tol - lis pec - ca - ta mun - di ex - *f* *(p)* *(cresc)* *f* *p*

11

S. au - di nos Do - mi - ne A - gnus De - i qui tol - lis pec - ca - ta mun - di
 A. au - di nos Do - mi - ne A - gnus De - i qui tol - lis pec - ca - ta mun - di
 T. au - di nos Do mi - ne A - gnus De - i qui tol - lis pec - ca - ta mun - di
 B. *pp* au - di nos Do - mi - ne A - gnus De - i qui tol - lis pec - ca - ta mun - di

(f) *(p)* *(f)* *(p)* *(f)*

(f) *(p)* *(f)* *(p)* *(f)*

16

S. mi - se - re - re mi - se - re - re no - bis mi - se - re - re
 A. mi - se - re - re mi - se - re - re no - bis mi - se - re - re
 T. mi - se - re - re mi - se - re - re no - bis mi - se - re - re
 B. *pp* mi - se - re - re mi - se - re - re no - bis mi - se - re - re

(pp) *(p)*

(pp) *p*

(pp) *(p)*

21

S. mi - se - re - re no - bis mi - se - re - re no - bis. **3**
 A. mi - se - re - re no - bis mi - se - re - re no - bis. **3**
 T. mi - se - re - re no - bis mi - se - re - re no - bis. **3**
 B. mi - se - re - re no - bis mi - se - re - re no - bis. **3**

(p) *(pp)*

p *pp*

(p) *(pp)*

p *pp*

I-Kyrie Eleison

Larghetto

Violino I

Violino II

5

9

13

16

18

(p) pp

p pp

II - Pater de Coelis

Andante

f (p)

(f) (p)

8

pp p tr

pp p tr

14

f p f p f p f p tr (p)

f p f p f p f p tr (p)

21

f p

f p

29

pp

pp

36

cresc

f *p*

(cresc) *p*

43

50

(p) *cresc*

p *(cresc)* *p*

56

f

f

62

pizz *arco*

(p) *p*

pizz *arco*

(p) *p*

69

cresc *(p)* *f* *p*

cresc *(p)* *f* *p*

75

Musical score for measures 75-78. The first system (measures 75-76) features a violin melody with a trill in measure 75 and dynamic markings *f* and *p*. The second system (measures 77-78) continues the melody with similar dynamics. The bass line provides harmonic support with a dotted line connecting notes in measure 75.

79

Musical score for measures 79-82. The first system (measures 79-80) includes a trill in measure 79 and a dynamic marking of *f*. The second system (measures 81-82) features a sustained *f* dynamic. The bass line has a dotted line in measure 82.

III-Mater Angustiis

Larghetto

Musical score for measures 1-3. The first system (measures 1-2) starts with a dynamic marking of *p* and includes a *cresc* marking. The second system (measures 3) features dynamics of *f* and *pp*. The bass line has a dotted line in measure 3.

4

Musical score for measures 4-7. The first system (measures 4-5) includes a *cresc* marking and dynamics of *pp* and *f*. The second system (measures 6-7) features dynamics of *f*, *(p)*, *f*, and *p*. The bass line has a dotted line in measure 7.

8

Musical score for measures 8-10. The first system (measures 8-9) features dynamics of *ff* and *p*. The second system (measures 10) includes a *pp* marking and a dotted line.

11

Musical score for measures 11-13. The first system (measures 11-12) features dynamics of *f* and *(p)*. The second system (measures 13) includes dynamics of *f* and *(p)*. The bass line has a dotted line in measure 13.

14

f *ff* *p* *f* (*p*) *f* (*f*)

f *ff* *p* *f* *p* *f* (*f*)

18

f *pp*

f *pp*

20

IV-Turtur Gemibunda

Allegro Moderato

p

(*p*)

8

pp *cresc* *p*

pp *cresc* *p*

15

22

Violino I and II staves. Measures 22-28. Dynamics: *p*, *p*, *cresc*. The first staff features a melodic line with slurs and accents, while the second staff provides a rhythmic accompaniment with slurs and accents.

29

Violino I and II staves. Measures 29-33. Dynamics: *f*, *ff*, *ff*, *p*, *p*, *(p)*. The first staff has a melodic line with slurs and accents, and the second staff has a rhythmic accompaniment with slurs and accents.

34

Violino I and II staves. Measures 34-39. Dynamics: *pp*, *p*, *(pp)*. The first staff has a melodic line with slurs and accents, and the second staff has a rhythmic accompaniment with slurs and accents.

40

Violino I and II staves. Measures 40-46. Dynamics: *f*, *p*, *cresc*, *f*, *p*, *cresc*. The first staff has a melodic line with slurs and accents, and the second staff has a rhythmic accompaniment with slurs and accents.

47

Violino I and II staves. Measures 47-51. Dynamics: *f*, *pp*, *pp*. The first staff has a melodic line with slurs and accents, and the second staff has a rhythmic accompaniment with slurs and accents.

52

Violino I and II staves. Measures 52-57. Dynamics: *f*. The first staff has a melodic line with slurs and accents, and the second staff has a rhythmic accompaniment with slurs and accents.

Violinos
V-Rupes Constantiae

Allegro Moderato

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one flat. The first system consists of two staves. The upper staff begins with a dynamic marking of *f* and contains a melodic line with eighth and sixteenth notes, including a trill (*tr*) at the end. The lower staff provides harmonic support with chords and some moving lines, also starting with *f*. A *p* dynamic marking appears in the upper staff towards the end of the system.

Musical score for measures 9-15. Measure 9 is marked as a *solo (p)* for the upper staff. The upper staff features a melodic line with some rests and slurs. The lower staff continues with harmonic accompaniment, marked with *p*. The system concludes with a trill (*tr*) in the upper staff.

Musical score for measures 16-20. This system shows a more active texture. The upper staff has a melodic line with dynamic markings of *f*, *ff*, and *f*. The lower staff provides accompaniment with *f* dynamics. The music is characterized by rhythmic patterns and some slurs.

Musical score for measures 21-25. The upper staff continues with a melodic line, marked with *f* and *p*. The lower staff has accompaniment with *f* and *(p)* dynamics. The system ends with a trill (*tr*) in the upper staff.

Musical score for measures 26-30. The upper staff features a melodic line with dynamic markings of *f*, *(p)*, *f*, *p*, and *ff*. The lower staff has accompaniment with *f* and *p* dynamics. The system concludes with a trill (*tr*) in the upper staff.

Musical score for measures 31-34. Measure 31 is marked with *p*. The upper staff has a melodic line with *p* and *f* dynamics. The lower staff has accompaniment with *p* and *pp* dynamics. A tempo marking of $\text{♩} = 120$ is present above the final measure. The system ends with a trill (*tr*) in the upper staff.

39 *p* *(f)* *p*

45 *tr* *(f)* *(f)*

49 *(p)* *(p)*

VI - Portus Naufragantium

Allegretto *pp* *p* *pp*

6 *cresc* *ff* *ff* *cresc* *f* *ff*

11 *p* *p* *p*

17

pizz *f* *(p)*

pizz *(f)* *(p)*

23

(p) *f* *p* *f* *(p)* *(f)* *pp*

(p) *(f)* *pp* *f* *(p)* *(f)* *pp*

arco *pp*

arco

27

cresc *ff* *3*

cresc *f* *ff*

30

pp

p

VII - Magistra Apostolorum

Allegretto

f *tr*

f

7

(p)

(pp)

14

Musical score for measures 14-19. The top staff begins with a melodic line in G major, marked with dynamics *f*, *p*, *f*, *p*, and *p*. The bottom staff provides harmonic support with dynamics *p*, *f*, *p*, *f*, *(p)*, and *p*. A dotted line underlines the first two measures of the bottom staff.

20

Musical score for measures 20-25. The top staff features a melodic line with dynamics *cresc*, *(f)*, and *pp*. The bottom staff has dynamics *cresc*, *(f)*, and *(pp)*. A dotted line underlines the last two measures of the bottom staff.

26

Musical score for measures 26-28. The top staff has a melodic line with a slur over measures 26-28. The bottom staff has a harmonic line with a slur over measures 27-28.

29

Musical score for measures 29-34. The top staff has a melodic line with dynamics *f* and *(f)*. The bottom staff has a harmonic line with dynamics *(f)* and *(f)*. The piece ends with a double bar line.

VIII-Ab Omni Malo Libera nos Domine

Allegretto

Musical score for measures 1-4 of VIII-Ab. The top staff has dynamics *f*, *tr*, *(p)*, and *(p)*. The bottom staff has dynamics *(f)*, *tr*, *p*, and *pp*. The piece is in G minor and 3/4 time.

5

Musical score for measures 5-8 of VIII-Ab. The top staff has dynamics *pp*, *f*, *p*, and *f*. The bottom staff has dynamics *pp*, *f*, and *p*.

9

9

f *p* *p* (*p*)

13

13

f *p* *f* *p* *f* *p* *f* *p* (*p*)

19

19

p *p* (*p*)

23

23

cresc *p* (*p*)

27

27

cresc *p*

31

31

pp (*cresc*) *f* *p*

35

Violino I and II staves. Measures 35-38. Dynamics: *f p*, *f p*, *f p*, *f p*. Crescendo markings: *cresc* in measures 37 and 38.

39

Violino I and II staves. Measures 39-42. Dynamics: *f p*, *f p*, *f p*, *f p*.

43

Violino I and II staves. Measures 43-46. Dynamics: *f p*, *f p*, *f p*, *f p*. Crescendo markings: *(cresc)* in measure 43, *cresc* in measure 44.

47

Violino I and II staves. Measures 47-49. Dynamics: *f*, *f p*, *f*. Crescendo markings: *cresc* in measures 48 and 49.

50

Violino I and II staves. Measures 50-51. Dynamics: *p*, *p*.

52

Violino I and II staves. Measures 52-55. Dynamics: *pp*, *pp*, *(f)*, *f*.

Violinos
IX - Per Lugubrem Corporis

Largo

p *(pp)*

p *pp* *cresc*

(p) *pp*

pizz *pizz* *pp*

Assai

arco *(p)* *f* *p*

(f) arco *p* *f* *(p)*

p *pp*

(p) *pp*

X-Filia Dei

Andante

(p) *p*

(p) *tr* *p*

8

Violino I and II staves, measures 8-13. Measure 8 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with some rests. Measure 13 ends with a piano (*p*) dynamic.

14

Violino I and II staves, measures 14-17. Measure 14 starts with a piano (*p*) dynamic. Measure 15 has a pianissimo (*pp*) dynamic. Measure 17 ends with a crescendo (*cresc*) dynamic.

18

Violino I and II staves, measures 18-23. Measure 18 starts with a forte (*f*) dynamic. Measure 20 has a piano (*p*) dynamic. Measure 23 ends with a crescendo (*cresc*) dynamic.

XI - Agnus Dei

Larghetto

Violino I and II staves, measures 1-3. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a piano (*p*) dynamic. Measure 3 ends with a crescendo (*cresc*) dynamic.

4

Violino I and II staves, measures 4-6. Measure 4 starts with a piano (*p*) dynamic. Measure 5 has a pianissimo (*pp*) dynamic. Measure 6 ends with a forte (*f*) dynamic.

7

Violino I and II staves, measures 7-9. Measure 7 starts with a forte (*f*) dynamic. Measure 8 has a pianissimo (*pp*) dynamic. Measure 9 ends with a forte (*f*) dynamic.

10 *f* *p* *pp* *cresc*

13 *f* *p* *f* *(p)*

15 *f* *(pp)* *cresc* *(cresc)*

18 *f* *pp* *pizz* *pp* *pizz*

21 *arco* *cresc* *p* *arco* *cresc* *(p)*

24 *pp* *cresc* *p* *pp* *cresc* *p*

I-Kyrie Eleison

Larghetto

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-5. Dynamics: (f), (p), (f), (p), pp.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 6-10. Dynamics: p, cresc, p.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 11-13. Dynamics: f, p, f, p.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 14-16. Dynamics: f, (p), (f), (p), f, (p).

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 17-18. Dynamics: f, p, f, p, pp.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 19-20. Dynamics: f, p.

II - Pater de Coelis

Andante

Musical staff 7: Treble clef, key signature of two flats, 3/4 time. Measures 1-8. Dynamics: (f), (p).

Musical staff 8: Treble clef, key signature of two flats, 3/4 time. Measures 9-15. Dynamics: pp, f, p.

Musical staff 9: Treble clef, key signature of two flats, 3/4 time. Measures 16-23. Dynamics: f, p, f, p, p.

Musical staff 10: Treble clef, key signature of two flats, 3/4 time. Measures 24-28. Dynamics: pp.

Viola

33

40

48

55

62

69

77

III-Mater Angustiis

Larghetto

4

9

14

Viola

19



IV-Turtur Gemibunda

Allegro Moderato



8



16



24



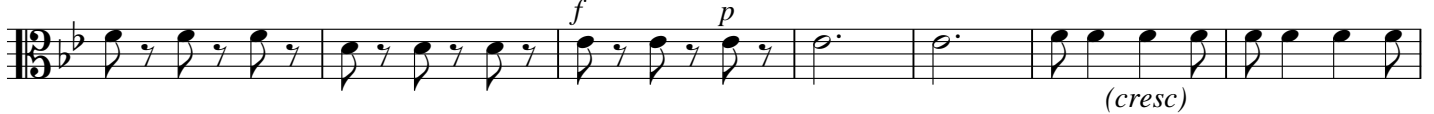
29



34



41



48



53



V-Rupes Constantiae

Allegro Moderato



Viola

10 *(p)* *pp*



17 *(f)*



24 *(p)* *(f)* *(p)* *(f)* *(p)* *(f)*



31 *(p)* *f* *pp*



41 *ff* *(p)* *(f)*



47 *pp*



VI - Portus Naufragantium

Allegretto

pp



6 *(cresc)* *f*



11 *p* *pp*



18 *pizz*



24 *pp* *pp* *arco* *cresc*



Viola

29 *(pp)*

VII - Magistra Apostolorum

Allegretto

f

8 *pp* *p*

15 *f* *p* *f* *p* *(p)* *(cresc)*

22 *f* *pp*

27 *(f)*

VIII-Ab Omni Malo Libera nos Domine

Allegretto

(f) *p* *(pp)*

6 *f* *p* *f*

11 *p* *f* *p* *f* *p*

17 *(f)* *(p)* *p*

22 *p*

Viola

27



32



37



42



47



51



IX - Per Lugubrem Corporis

Largo



4



7



11



X-Filia Dei

Andante



7

9

Viola

Musical staff for Viola, measures 9-15. Dynamics: *f*, *p*, *f*, *p*, *(pp)*.

16

Musical staff for Viola, measures 16-18. Dynamics: *cresc*, *f*, *(p)*.

XI - Agnus Dei

Larghetto *f*

Musical staff for Viola, measures 19-25. Dynamics: *(p)*, *cresc*.

4

Musical staff for Viola, measures 26-31. Dynamics: *(p)*, *pp*.

7

Musical staff for Viola, measures 32-38. Dynamics: *f*, *pp*, *(cresc)*, *f*.

10

Musical staff for Viola, measures 39-45. Dynamics: *p*, *(cresc)*.

13

Musical staff for Viola, measures 46-52. Dynamics: *f*, *p*, *f*, *p*, *(f)*.

16

Musical staff for Viola, measures 53-59. Dynamics: *pp*, *(cresc)*, *f*.

19

Musical staff for Viola, measures 60-66. Dynamics: *pizz*, *pp*, *arco*, *cresc*.

23

Musical staff for Viola, measures 67-73. Dynamics: *p*, *pp*.

25

Musical staff for Viola, measures 74-80. Dynamics: *pp*, *cresc*, *p*.

I-Kyrie Eleison

Larghetto

Violoncelo

Contrabaixo

f p f p pp

5

cresc p p cresc

10

p pp f p f p f p

15

f p f p f p f p pp

II - Pater de Coelis

Andante

f (p)

9

pp

pizz

pp

f

p

arco

f

p

Detailed description: This system contains measures 9 through 15. The top staff features a melodic line with eighth-note patterns and rests, marked with dynamics *pp*, *f*, and *p*. The bottom staff provides a rhythmic accompaniment with eighth-note chords, marked with *pizz* and *pp*. At measure 15, the bottom staff is marked *arco* and features a long note with a hairpin crescendo.

16

f

p

f

p

ff

p

ff

p

Detailed description: This system contains measures 16 through 23. The top staff has a melodic line with notes and rests, marked with dynamics *f*, *p*, *ff*, and *p*. The bottom staff has a rhythmic accompaniment with notes and rests, marked with *ff* and *p*. A hairpin crescendo is visible in the top staff between measures 16 and 17.

24

pp

pp

Detailed description: This system contains measures 24 through 32. The top staff has a melodic line with notes and rests, marked with *pp*. The bottom staff has a rhythmic accompaniment with notes and rests, also marked with *pp*.

33

cresc

(cresc)

Detailed description: This system contains measures 33 through 40. Both the top and bottom staves feature a rhythmic accompaniment of eighth notes, marked with *cresc* and *(cresc)*.

41

p

(p)

Detailed description: This system contains measures 41 through 48. The top staff has a melodic line with notes and rests, marked with *p*. The bottom staff has a rhythmic accompaniment with notes and rests, marked with *(p)*.

49

p
cresc
p
cresc
p

58

p
pizz
(f)
(p)
pizz
(f)
(p)

66

arco
p
(cresc)
p
(cresc)
f
p
arco
p
(cresc)
f
p

75

f
p
f
p
f
p
f
p
f
p
f
p
f
p
f
p

III-Mater Angustiis

Larghetto

p
(cresc)
(f)
pp
pp
cresc
f
p
(cresc)
(f)
pp
p
cresc
f

7

ff pp

ff pp

Detailed description: This system contains measures 7 through 10. The music is in a 3/4 time signature with a key signature of two flats. The upper staff begins with a rest in measure 7, followed by a melodic line in measure 8 marked *ff*, and continues with a descending melodic line in measures 9 and 10 marked *pp*. The lower staff provides a rhythmic accompaniment with eighth notes in measure 7, followed by chords in measure 8, and eighth notes in measures 9 and 10, also marked *pp*.

11

f f ff

f f ff

Detailed description: This system contains measures 11 through 14. The upper staff features a melodic line starting in measure 11 with a *f* dynamic, moving to *f* in measure 12 and *ff* in measure 13, ending with a *ff* dynamic in measure 14. The lower staff provides a rhythmic accompaniment with eighth notes in measure 11, followed by chords in measure 12, eighth notes in measure 13, and chords in measure 14, all marked *f*.

16

(f) pp

(f) pp

Detailed description: This system contains measures 16 through 19. The upper staff has a melodic line starting in measure 16 with a *(f)* dynamic, moving to *pp* in measure 17, and ending with a half note in measure 19. The lower staff provides a rhythmic accompaniment with eighth notes in measure 16, followed by chords in measure 17, eighth notes in measure 18, and chords in measure 19, all marked *(f)*.

IV-Turtur Gemibunda

Allegro Moderato

p p

Detailed description: This system contains measures 1 through 4. The music is in a 3/4 time signature with a key signature of two flats. The upper staff features a melodic line of quarter notes starting with a *p* dynamic, moving to *p* in measure 2, and ending with a half note in measure 4. The lower staff provides a rhythmic accompaniment of quarter notes, also marked *p*.

10

cresc (p)

cresc (p)

Detailed description: This system contains measures 10 through 13. The upper staff features a melodic line of quarter notes starting with a *cresc* dynamic, moving to *(p)* in measure 11, and ending with a half note in measure 13. The lower staff provides a rhythmic accompaniment of quarter notes, also marked *cresc*.

18

27

34

41

48

Baixo
V-Rupes Constantiae

Allegro Moderato

Musical notation for measures 1-8. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is Allegro Moderato. The first system consists of two staves. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth notes and quarter notes. The lower staff provides a bass line with similar rhythmic patterns. The system concludes with a piano (*p*) dynamic marking.

Musical notation for measures 9-15. The upper staff starts with a piano (*p*) dynamic and includes a fermata over measure 10. The lower staff continues with a piano (*p*) dynamic. The system ends with a pianissimo (*pp*) dynamic marking.

Musical notation for measures 16-21. The upper staff begins with a forte (*f*) dynamic and features a melodic line with eighth notes. The lower staff provides a bass line with eighth notes. The system concludes with a forte (*f*) dynamic marking.

Musical notation for measures 22-28. The upper staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 24, and returns to piano (*p*) in measure 26. The lower staff follows a similar dynamic pattern, starting with piano (*p*) and forte (*f*) passages. The system ends with a forte (*f*) dynamic marking.

Musical notation for measures 29-36. The upper staff begins with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 30, and returns to piano (*p*) in measure 32. The lower staff follows a similar dynamic pattern. The system concludes with a forte (*f*) dynamic marking and a tempo marking of quarter note = 120.

* Mi no original

38

pp ff (p)

ff (p)

Musical score for measures 38-45. The score is in bass clef with a key signature of one flat. Measure 38 starts with a piano (*pp*) dynamic. Measures 39-45 show a dynamic shift to fortissimo (*ff*) and then piano (*p*).

46

(f) pp

(f) pp

Musical score for measures 46-53. The score is in bass clef with a key signature of one flat. Measure 46 starts with a forte (*f*) dynamic. Measures 47-53 show a dynamic shift to pianissimo (*pp*).

VI - Portus Naufragantium

Allegretto

pp p

pp (p)

Musical score for measures 1-5. The score is in bass clef with a key signature of two sharps and a common time signature. The tempo is marked *Allegretto*. Measures 1-5 show dynamics of pianissimo (*pp*) and piano (*p*).

6

f

f

Musical score for measures 6-10. The score is in bass clef with a key signature of two sharps and a common time signature. Measures 6-10 show a dynamic shift to forte (*f*).

11

p pp

Musical score for measures 11-14. The score is in bass clef with a key signature of two sharps and a common time signature. Measures 11-14 show dynamics of piano (*p*) and pianissimo (*pp*).

17

pizz

pizz

Musical score for measures 17-22. The top staff (treble clef) begins with a melodic line marked *pizz*. The bottom staff (bass clef) provides a rhythmic accompaniment, also marked *pizz*. The key signature has two sharps (F# and C#).

23

pp *pp* *cresc*

arco

pp *cresc*

arco

Musical score for measures 23-27. The top staff (bass clef) features a melodic line with dynamics *pp*, *pp*, and *cresc*, and is marked *arco*. The bottom staff (bass clef) provides a rhythmic accompaniment with dynamics *pp* and *cresc*, also marked *arco*. The key signature has two sharps.

28

(pp)

(pp)

Musical score for measures 28-33. The top staff (bass clef) features a melodic line with dynamics *(pp)*. The bottom staff (bass clef) provides a rhythmic accompaniment with dynamics *(pp)*. The key signature has two sharps.

VII - Magistra Apostolorum

Allegretto

f

f

Musical score for measures 1-7. The top staff (bass clef) features a melodic line with dynamics *f*. The bottom staff (bass clef) provides a rhythmic accompaniment with dynamics *f*. The key signature has two sharps and the time signature is 3/4.

8

pp

(pp)

p

p

Musical score for measures 8-13. The top staff (bass clef) features a melodic line with dynamics *pp* and *p*. The bottom staff (bass clef) provides a rhythmic accompaniment with dynamics *(pp)* and *p*. The key signature has two sharps.

16

f p f p p cresc f

f p (f) (p) p (cresc) f

24

pp

(p) pp

29

(f)

(f)

VIII-Ab Omni Malo Libera nos Domine

Allegretto

(f) p pp

(f) p (pp)

6

f p f

f p f

11

11

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

11

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

11

Musical score for measures 11-16. The system consists of two staves. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte).

17

17

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

17

(f) *p*

17

Musical score for measures 17-21. The system consists of two staves. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano).

22

22

p

22

Musical score for measures 22-25. The system consists of two staves. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present.

26

26

p

26

Musical score for measures 26-30. The system consists of two staves. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests. A dynamic marking of *p* (piano) is present.

31

31

p *cresc* *f* *p* *f* *p*

31

p *(cresc)* *(f)* *(p)* *(f)* *(p)*

31

Musical score for measures 31-35. The system consists of two staves. The top staff begins with a treble clef and a key signature of two flats. The bottom staff begins with a bass clef and the same key signature. The music features a variety of note values including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano), *cresc* (crescendo), *f* (forte), and *(p)* (piano).

36

41

46

50

IX - Per Lugubrem Corporis

Largo

5 **Assai** **Andante** *p*

(f) arco

(f) arco

10 *f* *p* *p* *pp*

(p) *p* *pp*

X-Filia Dei

Andante

p *p*

9 *f* *pp*

f *pp*

16 *cresc* *f* *(cresc)* *(f)*

Baixo
XI - Agnus Dei

Larghetto

Measures 1-5. Dynamics: *f*, *p*, *cresc*, *f*, *pp*, *(f)*, *(p)*, *cresc*, *pp*.

Measures 6-11. Dynamics: *f*, *pp*, *(cresc)*, *pp*, *p*, *f*, *p*, *(cresc)*, *pp*.

Measures 12-17. Dynamics: *cresc*, *f*, *p*, *f*, *p*, *f*, *p*, *pp*, *cresc*, *cresc*.

Measures 18-22. Dynamics: *f*, *pp*, *arco*, *cresc*, *(f)*, *pp*, *arco*, *cresc*, *pizz*.

Measures 23-27. Dynamics: *p*, *pp*, *pp*, *cresc*, *p*, *p*, *pp*, *cresc*, *p*.