

# Francisco Libânio Colás (1831-1835)

Motetos

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Fundo: Acervo João Mohana

Fontes: <http://apem.cultura.ma.gov.br/acervo/items/show/652>

mezzo soprano, tenor, baixo, piano, violino, contrabaixo  
(*mezzo soprano, tenor, bass, piano, violin, double bass*)

Partes:

[Mezzo soprano](#)

[Tenor](#)

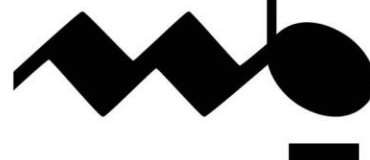
[Baixo](#)

[Piano](#)

[Violino](#)

[Contrabaixo](#)

18 p.



MUSICA BRASILIS

Mezo soprano

# Motetos

Francisco Libânio Colás

1°

Ba - ju - lans Ba - ju - lans si - bi  
6  
cru - cem Je - sus ex - i - vit in  
12  
e - um Qui - di - ci - tur Cal -  
19  
va ri - e lo - - - cum

2°

25  
Ex e a - mus es go - at e - um ex - tra  
32  
cas - tra Ex e a - mus ex go - ao e -  
39  
um ex - tra cas - tra im - pro - pe - ri - um  
46  
e jus pos - tam - - - tes

3°

53  
o vos om - nes qui tran - i tis per -  
59  
vi - am at - ten - did - te et vi - de - te

66

si est do - lor si - cut do - lor me - am

4°

73

An - ga - ri - a ve - runt Si mo - men

79

Cy - ri - me - um ve - ni em tem - de

84

vil - la ut tol - le ret ut tol - le

91

ret cru - cem Je - - sus

5°

96

Do - mi - ne Je - su te de - si - de -

101

ra te vo - lo te que - ro - os

107

ten - de mi hi fa - ci - em tu -

113

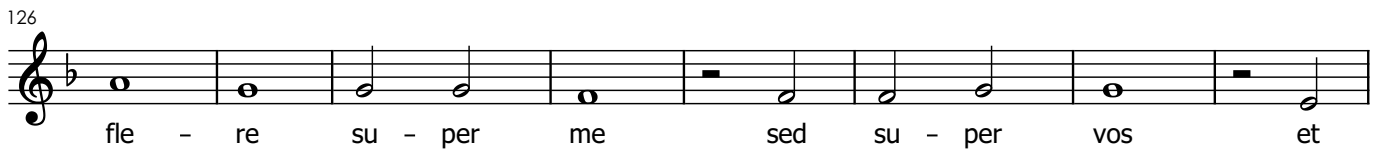
am et sal - vus e - - - ro

6°

118

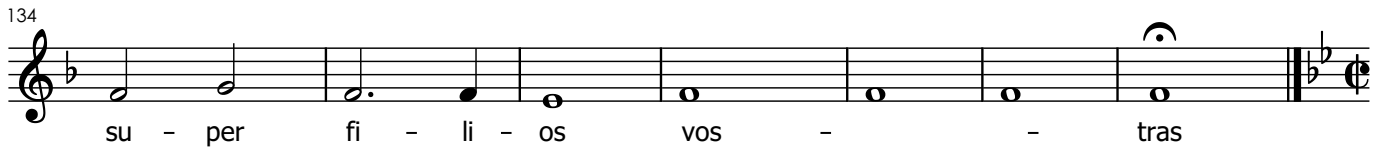
Fi - li - e Je - sus sa - lem - no li - te

126



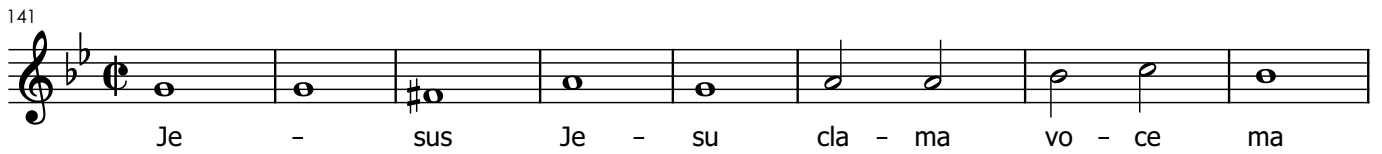
fle - re su - per me sed su - per vos et

134




su - per fi - li - os vos - - - tras

141



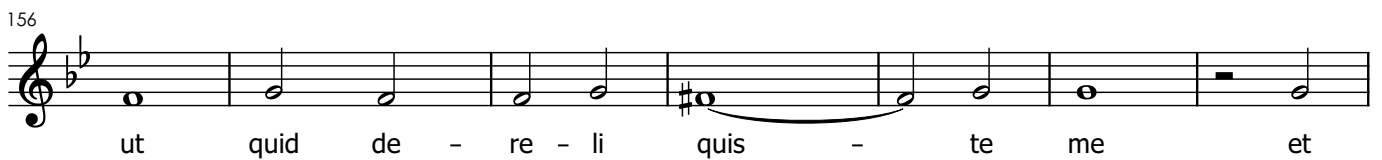
Je - sus Je - su cla - ma vo - ce ma

149



gran - di ceus De - us De - us me - us

156



ut quid de - re - li quis - te me et

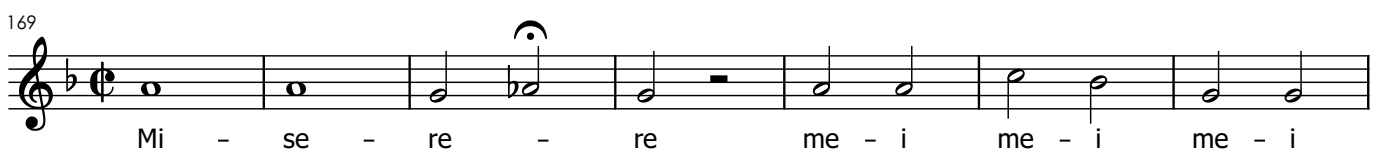
163



que di ceus ex pi - ra - vit

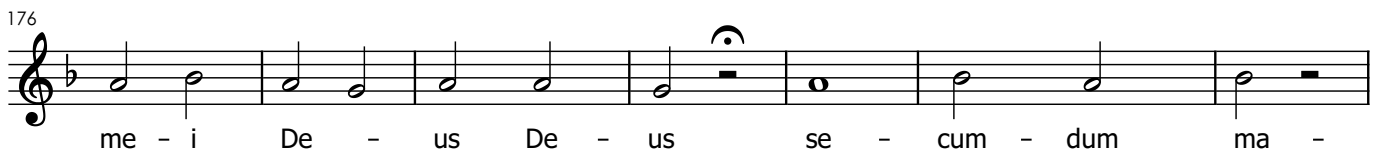
### Miserere

169



Mi - se - re - re me - i me - i me - i

176



me - i De - us De - us se - cum - dum ma -

183



gnam mi - se - ri - cor - di - am se - cum - dum

189



ma - gnam mi - se - ri - cor - di - am mi - se - ri -

196

cor - di - am tu - - - am

201 **2°** Largo

Am - pli - us Am - pli - us la - va la - va - me al - i

207

mi qui - ta - te me - a et a pec - ca - to me -

215

o mum - da - me mum - da - me mum - da - me

222 **3°**

Ti - bi so - li pec - ca - vi Ti - bi

229

so - li pec - ca - vi Ti - bi so - li pec -

237

ca - vi et me - lum co - ran - te fe -

245

ci ut et jus - ti - fi - ce - ris in ser

252

mo - ri - bus tu - is et vui - cas cum ju -

259


di - ca - ris cum ju - di - ca - ris

Tenor


# Motetos

Francisco Libânio Colás

1°

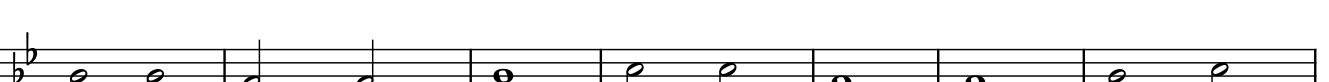


Ba - ju - lans Ba - ju - lans si - bi cru - cem Je - sus ex - i - vit in




e - um Qui - di - ci - tur Cal - va ri - e lo - cum


2°



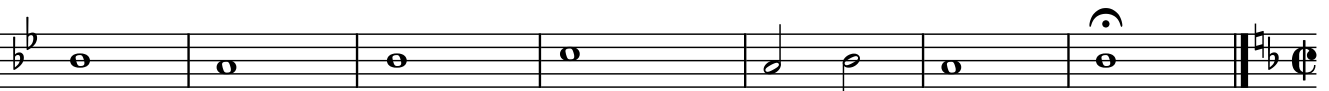
Ex e a - mus es go - at e - um ex - tra



cas - tra Ex e a - mus ex go - ao e -




um ex - tra cas - tra im - pro - pe - ri - um



e jus pos - tam - - - tes

3°



o - vos om - nes qui tran - i tis per -



vi - am at - ten - did - te et vi - de - te



si est do - lor si - cut do - lor me - am

## 4°

73

8 An - ga - ri - a ve - runt Si mo - men Cy - ri - me - um ve - ni em tem - de

84

8 vil - la ut tol - le ret ut tol - le ret cru - cem Je - sus

## 5°

96

8 Do - mi - ne Je - su te de - si - de - ra te vo - lo te que - ro - os

107

8 ten - de mi hi fa - ci - em tu - am et sal - vus e - ro

## 6°

118

8 Fi - li - e Je - sus sa - lem - no li - te fle -

127

8 re su - per me sed su - per vos et su - per

135

8 fi - li - os vos - tras Je - sus

144

8 Je - su cla - ma vo - ce ma gran - di ceus De - us

153

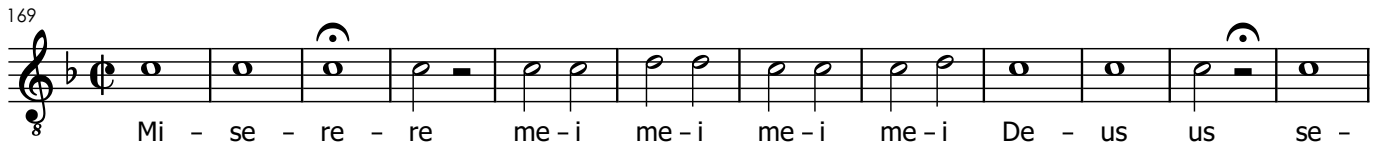
8 De - us me - us ut quid de - re - li quis - te me

162

8 et que di ceus ex pi - ra - vit

**Miserere**

169



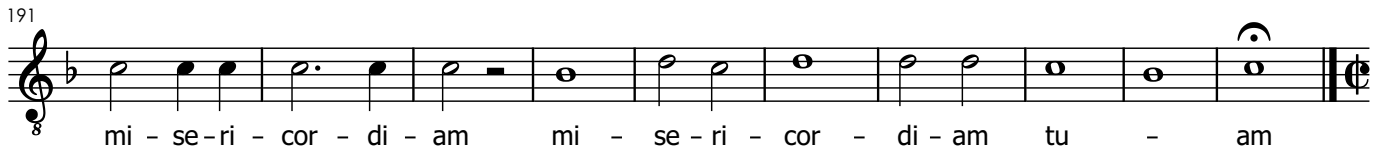
8 Mi - se - re - re me - i me - i me - i me - i De - us us se -

181



8 cum - dum ma - gnam mi - se - ri - cor - di - am se - cum - dum ma - gnam

191



8 mi - se - ri - cor - di - am mi - se - ri - cor - di - am tu - am

201 **2°** Largo



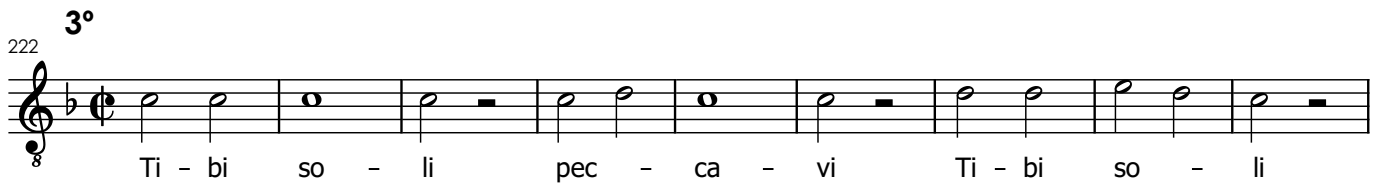
8 Am - pli - us Am - pli - us la - va la - va - me al - i mi qui - ta - te me - a

211



8 et a pec - ca - to me - o mum - da - me mum - da - me mum - me

222 **3°**



8 Ti - bi so - li pec - ca - vi Ti - bi so - li

231



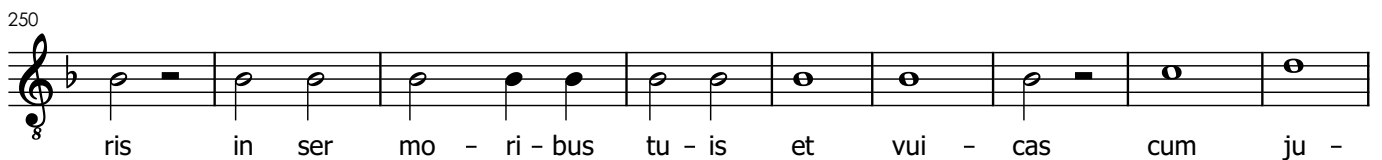
8 pec - ca - vi Ti - bi so - li pec - ca - vi et

241



8 me - lum co - ran - te fe - ci ut et jus - ti - fi - ce -

250



8 ris in ser mo - ri - bus tu - is et vui - cas cum ju -

259



8 di - ca - ris cum ju - di - ca - ris



## Motetos

Francisco Libânio Colás

1°

Ba - ju - lans Ba - ju - lans si - bi cru - cem  
 7  
 Je - sus ex - i - vit in e - um Qui - di -  
 16  
 - ci - tur Cal - va - ri - e lo - - - cum

2°

Ex e a - mus es go - at e - um ex - tra cas - tra  
 25  
 34  
 Ex e a - mus es go - ao e - um ex - tra cas - tra  
 43  
 im - pro - pe - ri - o e jus pos - tam - tes

3°

o - vos om - nes qui tran - i tis per - vi - am at - ten - did -  
 53  
 63  
 te et vi - de - te si est do - lor si - cut do - lor me - am

4°

An - ga - ri - a ve - runt Si mo - men Cy - ri -  
 73  
 80  
 me - um ve - ni em tem - de vil - la ut tol - le

88

ret ut to - le ret cru - cem Je - sus

96 <sup>5°</sup>

Do - mi - ne Je - su te de - si - de - ra te vo - lo te que - ro - os

107

ten - de mi hi fa - ci - em tu - am et sal - vus e - ro

118 <sup>6°</sup>

Fi - li - e Je - sus sa - lem - no li - te fle - re su - per

129

me sed su - per vos et su - per fi - li - os vos -

140

tras Je - sus Je - sus cla - ma vo - ce ma gran - di

151

ceus De - us De - us me - us ut quid de - re - li quis - te

161

me et que di ceus ex pi - ra - vit

**Miserere**

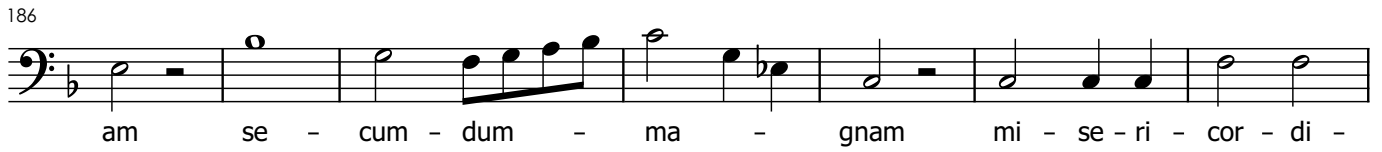
169

Mi - se - re - re me - i me - i me - i me - i De -

178

us De - us se - cum - dum - ma - gnam mi - se - ri - cor - di -

186



am se - cum - dum - ma - gnam mi - se - ri - cor - di -


193



am mi - se - ri - cor - di - am tu - am

**2°** Largo

201



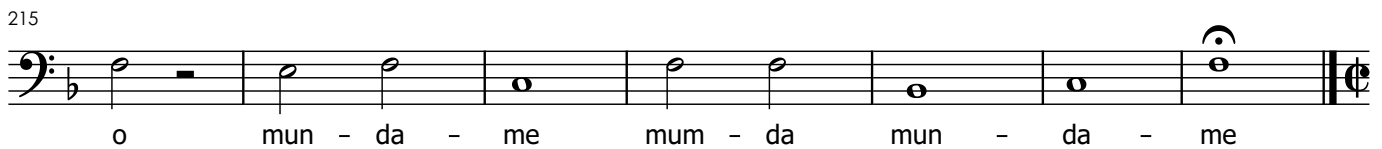
Am - pli - us Am - pli - us la - va la - va - me al - i

207



mi qui - ta - te me - a et a pec - ca - to me

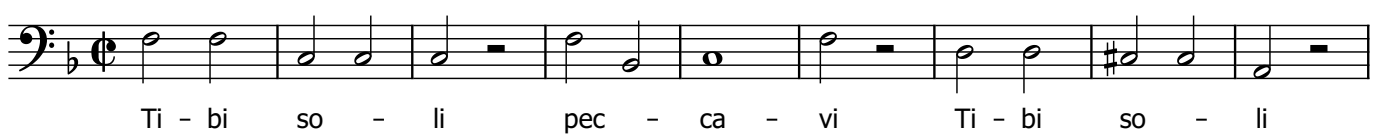
215



o mun - da - me mum - da mun - da - me

**3°**

222



Ti - bi so - li pec - ca - vi Ti - bi so - li

231



pec - ca - vi Ti - bi so - li pec - ca - vi

240



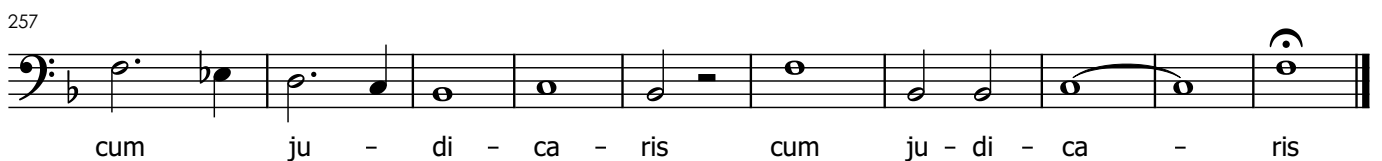
et me - lum co - ran - te fe - ci ut et jus - ti - fi -

249



ce - ris in ser mo - ri - bus tu - is et viu - cas

257



cum ju - di - ca - ris cum ju - di - ca - ris

Piano

# Motetos

Francisco Libânio Colás

1°

First system of musical notation, measures 1-6. The piece is in G minor (two flats) and common time (C). The right hand features a melodic line with a trill in measure 2 and a descending eighth-note scale in measure 5. The left hand provides a steady accompaniment of quarter notes.

7

Second system of musical notation, measures 7-12. The right hand continues the melodic development with a trill in measure 8 and a descending eighth-note scale in measure 11. The left hand maintains the quarter-note accompaniment.

13

Third system of musical notation, measures 13-18. The right hand features a trill in measure 14 and a descending eighth-note scale in measure 17. The left hand continues with the quarter-note accompaniment.

19

Fourth system of musical notation, measures 19-24. The right hand has a trill in measure 20 and a descending eighth-note scale in measure 23. The left hand continues with the quarter-note accompaniment.

2°

25

Fifth system of musical notation, measures 25-30. The right hand features a trill in measure 26 and a descending eighth-note scale in measure 29. The left hand continues with the quarter-note accompaniment.

31

Sixth system of musical notation, measures 31-36. The right hand has a trill in measure 32 and a descending eighth-note scale in measure 35. The left hand continues with the quarter-note accompaniment.

37

Musical score for measures 37-42. The piece is in G minor (one flat) and 3/4 time. The right hand features a melodic line with a prominent slur over measures 38-39. The left hand provides a steady accompaniment of quarter notes.

43

Musical score for measures 43-46. The right hand continues the melodic development with slurs. The left hand features a more active bass line with eighth notes in measures 43-45, transitioning to quarter notes in measure 46.

47

Musical score for measures 47-52. The right hand has a melodic line with a slur in measure 50. The left hand consists of quarter notes, with a double bar line at the end of measure 52.

3º

53

Musical score for measures 53-59. The right hand features a complex texture with slurs and ties, including a large slur over measures 53-54. The left hand has a steady accompaniment of quarter notes.

60

Musical score for measures 60-67. The right hand has a melodic line with slurs and ties. The left hand features a steady accompaniment of quarter notes.

68

Musical score for measures 68-73. The right hand has a melodic line with a slur in measure 71. The left hand features a steady accompaniment of quarter notes, ending with a double bar line in measure 73.

4°

73

Musical score for measures 73-80. The piece is in G minor (one flat) and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

81

Musical score for measures 81-88. The right hand continues with a melodic line, and the left hand maintains the accompaniment. There are some rests in the right hand in the later measures of this system.

90

Musical score for measures 90-95. The right hand has a melodic phrase that concludes with a fermata. The left hand continues with quarter notes.

5°

96

Musical score for measures 96-102. The right hand features a melodic line with some chromaticism. The left hand continues with quarter notes.

103

Musical score for measures 103-110. The right hand has a melodic phrase with a fermata. The left hand continues with quarter notes.

112

Musical score for measures 112-117. The right hand has a melodic phrase with a fermata. The left hand continues with quarter notes.

6°

118

Musical score for measures 118-125. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. A large slur is present in the treble staff at the beginning of the system.

126

Musical score for measures 126-133. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are several slurs and ties throughout the system.

134

Musical score for measures 134-142. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are several slurs and ties throughout the system.

143

Musical score for measures 143-151. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are several slurs and ties throughout the system.

152

Musical score for measures 152-161. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are several slurs and ties throughout the system.

162

Musical score for measures 162-170. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. There are several slurs and ties throughout the system.

Violino

# Motetos

Francisco Libânio Colás

1°

10

18

2°

25

35

44

47

3°

53

64

67



4°

73

76

84

5°

96

109

6°

118

132

141

143

147

159

# Motetos

Francisco Libânio Colás

1º



7



14



20



2º



33



43



48



3º



63



73 **4°**

83

96 **5°**

107

118 **6°**

126

130

138

144

152

162