

Francisco de Melo Rodrigues (c. 1786-1844)

Ladainha em Lá menor
AMB 41

Edição: Paulo Castagna

Fonte (source): Museu de Música de Mariana (MG/Brasil)

coro, trompa, violinos, viola, baixo contínuo
(*choir, french horn, violins, viola, basso continuo*)

Movimentos:

- | | |
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| 1. Kyrie | p. 1 |
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56 p.



MUSICA BRASILIS

Edição: Paulo Castagna
Museu da Música de Mariana
(MG - Brasil)

1 - Kyrie

Francisco de Melo Rodrigues
(fl.1786-1844)

Allegro maestoso

The musical score is arranged in a system with eight staves. The top staff is for Trompas em Fá, followed by vocal staves for Soprano, Contralto, Tenor, and Baixo. The bottom section contains instrumental staves for Violino I, Violino II, Viola, and Baixo. The music is in common time (C) and features a variety of dynamic markings including fortissimo (f), piano (p), and mezzo-forte (mf). The Trompas part consists of a series of chords with dynamic markings f, p, f, p, f. The instrumental parts are more complex, with Violino I and II featuring melodic lines and the Viola and Baixo providing harmonic support.

6

Musical score for Ladainha em Lá menor (1 - Kyrie), page 2. The score includes parts for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx. The Tpa part has dynamics *p* and *f*. The Vln I, Vln II, Vla, and Bx parts also have dynamics *p* and *f*.

11

Musical score for Ladainha em Lá menor (1 - Kyrie), page 3, measure 11. The score includes staves for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx. The Tpa staff shows a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, a whole rest, a half note chord (G4, B4), a whole rest, a half note chord (G4, B4), and a quarter note chord (G4, B4). The Vln I and Vln II staves show a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, a half note chord (G4, B4), a whole rest, a half note chord (G4, B4), and a quarter note chord (G4, B4). The Vla and Bx staves show a melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, a half note chord (G4, B4), a whole rest, a half note chord (G4, B4), and a quarter note chord (G4, B4). The dynamic marking *p* is present in the Tpa, Vln I, Vln II, Vla, and Bx staves.

16

Tpa *f*
 S *f* *p* *f* *p*
 Ky - ri - e e - le - i - son. Chri - ste e - le - i -
 A *f*
 Ky - ri - e. Chri - ste.
 T *f* *p* *f* *p*
 Ky - ri - e e - le - i - son. Chri - ste e - le - i -
 B *f*
 Ky - ri - e. Chri - ste.
 Vln I *f* *p* *f* *p*
 Vln II *f* *p* *f* *p*
 Vla *f* *f* *p*
 Bx *f* *f* *p*

20

Tpa

S
son. Chri - ste e - le - i - son, e -

A
Chri - ste Chri - ste e - le - i - son, e -

T
son. Chri - ste Chri - ste e - le - i - son, e -

B
Chri - ste e - le - i - son, e - le - i - son, e -

Vln I

Vln II

Vla

Bx

24

Tpa
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Bx

le - i - son. Ky - ri - e e - le - i - son, e -
 le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e -
 le - i - son. Ky - ri - - - e, e -
 le - i - son. Ky - ri - - - e, e - le - i - son, e -
 le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e -
 le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e -
 le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e -
 le - i - son. Ky - ri - e e - le - i - son, e - le - i - son, e -

28

Tpa

S
le - - i - - - son.

A
le - - i - - - son. Chri - ste au - di nos.____

T
le - - i - - - son. Chri - ste au - di nos.____

B
le - - i - - - son. Chri - ste ex - au - di

Vln I

Vln II

Vla

Bx

32

Tpa *f*
 S *f*
 A *f*
 T *f*
 B *f*
 Vln I *f*
 Vln II *f*
 Vla *f*
 Bx *f*

ex - au - di nos, ex - au - di nos. Pa - ter de cæ - lis
 ex - au - di nos, ex - au - di nos. Pa - ter de cæ - lis___
 ex - au - di nos, ex - au - di nos. Pa - ter de cæ - lis___
 nos, ex - au - di nos, ex - au - di nos. Pa - ter de cæ - lis

36

Tpa

S
De - us, de cæ - lis De - - - us, *p* mi - se - re - re, *f* mi - se - re - re no -

A
De - us, de cæ - lis De - - - us, *f* re no -

T
De - us, de cæ - lis De - - - us, *f* re no -

B
De - us, de cæ - lis De - - - us, *p* mi - se - re - re, *f* mi - se - re - re no -

Vln I
p *f*

Vln II
p *f*

Vla
p *f*

Bx
p *f*

40

Tpa

S
bis. mi - se - re - re, mi - se -

A
bis, mi - se - re - re, mi - se -

T
8 bis. Fi - - - li Red - em - ptor mun - di De - us, mun - di

B
bis. Fi - - - li Red - em - ptor mun - di De - us, mun - di

Vln I

Vln II

Vla

Bx

44

Tpa

S
re - re, mi - se - re - re no - bis, no - - - - bis.

A
re - re, mi - se - re - re no - bis, no - - - - bis.

T
De - us, mi - se - re - re no - bis, no - - - - bis.

B
De - us, mi-se - re - re no - bis, no - - - - bis. *Solo*
p S - pi - ri - tus

Vln I

Vln II

Vla

Bx

48

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

p

p

p

p

p

Tutti

San - cte_ De - us, mi - se-re - re, mi - se-re - - - re, mi - se -

mi - se -

mi - se -

3

52

Tpa

S
mi - se - re - re no - - - bis. San - - -

A
re - re, mi - se - re - re no - - - bis. San - - -

T
re - re, mi - se - re - re no - - - bis. San - - -

B
re - re, mi - se - re - re no - - - bis. San - - -

Vln I

Vln II

Vla

Bx

55

Tpa

S

cta Tri - ni - tas u - - - - nus De - - - -

A

cta Tri - ni - tas u - - - - nus De - - - -

T

cta Tri - ni - tas u - - - - nus De - - - -

B

cta Tri - ni - tas u - - - - nus De - - - -

Vln I

Vln II

Vla

Bx

58

Tpa

S
- - - us, no - - - bis,

A
- - - us, no - - - bis,

T
- - - us, no - - - bis,

B
Solo *Tutti*
- - - us, mi - se - re - re___ no - - - bis, mi - se - re - re___

Vln I
3 3 3 3 3 3 3

Vln II
3 3 3 3 3 3 3

Vla

Bx
b3 b3

62

Tpa

S
no - - - bis, mi - se - re - re no - - - bis,

A
no - - - bis, mi - se - re - re no - - - bis,

T
no - - - bis, mi - se - re - re no - - - bis,

B
no - - - bis, mi - se - re - re no - - - bis,

Vln I

Vln II

Vla

Bx

65

Tpa

S
mi - se - re - re, mi - se - re - re no - - - bis.

A
mi - se - re - re, mi - se - re - re no - - - bis.

T
mi - se - re - re, mi - se - re - re no - - - bis.

B
mi - se - re - re, mi - se - re - re no - - - bis.

Vln I

Vln II

Vla

Bx

2 - Sancta Maria

Adagio

Trompas em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Baixo

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

San - cta Ma - ri - a, o - ra pro no - bis, o - - - - ra,

h3

4

Tpa

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

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

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

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

Vln I

Vln II

Vla

Bx

3 - Sancta Dei Genitrix

Andante

Trompas em Fá

Soprano

Duo
o - ra pro no - bis. Ma - ter

Contralto

Duo
San - cta De - i Ge - ni-trix, San - cta Vir - go vir - gi-num,

Tenor

Duo
San - cta De - i Ge - ni-trix, San - cta Vir - go vir - gi-num,

Baixo

Duo
o - ra pro no - bis. Ma - ter

Violino I

Violino II

Viola

Baixo

5

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

f

Tutti f

Tutti f

Tutti f

Tutti f

f sempre

f sempre

f sempre

3 f sempre

Chri - sti, Ma - ter di - vi - næ gra - ti - æ, o - ra pro no - bis,

Ma - ter pu - ris - si - ma,

o - ra pro no - bis,

Chri - sti, Ma - ter di - vi - næ gra - ti - æ, Ma - ter pu - ris - si - ma,

9

Tpa
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Bx

o - ra pro no - bis. Ma - ter in - vi - o - la - ta, o - ra pro
 Ma - ter ca - stis - si - ma, o - ra, Ma - ter in - te - me -
 o - ra pro no - bis, o - ra, o - ra,
 Ma - ter ca - stis - si - ma, o - ra, o - ra pro no - bis,

#3

13

Tpa

S
no - bis, o - ra pro no - bis, o - - -

A
ra - ta, o - ra pro no - bis, pro no - bis, o - - -

T
Ma - ter a - ma - bi - lis, o - ra pro no - bis, o - - -

B
o - ra. Ma - ter ad - mi - ra - bi - lis, o - - -

Vln I

Vln II

Vla

Bx

p

p

p

p

p

p

p

17

Tpa

S
ra pro no - - - bis.

A
ra pro no - - - bis.

T
ra pro no - - - bis.

B
ra pro no - - - bis.

Vln I

Vln II

Vla

Bx

21

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Solo
p

Ma - ter_ Cre - a - to - ris, Ma - ter Sal - va -

p *f* *p*

p *f* *p*

p *f* *p*

p *f* *p*

25

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Duo
p
Vir - go - pru - den - tis - si - ma, Vir - go - ve - ne -

to - ris,

o - ra,

f *p* *f* *p*

f *p* *f* *p*

f *p*

f *p*

29

Tpa

f *p crescendo*

S

Tutti f

ran - da, o - ra pro no - bis,

A

Tutti f *p crescendo*

ran - da, o - ra pro no - bis. Vir - go præ - di -

T

Tutti f *p crescendo*

o - ra pro no - bis. Vir - go præ - di -

B

f *p crescendo*

o - ra, o - ra pro no - bis, o - ra pro

Vln I

f *p crescendo*

Vln II

f *p crescendo*

Vla

f *p crescendo*

Bx

f *p crescendo*

33

Tpa
p crescendo
f
p crescendo

S
p crescendo
f
p crescendo
o - ra pro no - bis, Vir - - - go

A
f
p crescendo
can - da, Vir - - - go pot - ens, Vir - - - go

T
f
p crescendo
can - da, Vir - - - go pot - ens, o - ra pro

B
f
p crescendo
no - bis, o - ra pro no - bis, o - - - -

Vln I
f
p crescendo

Vln II
f
p crescendo

Vla
f
p crescendo

Bx
f
p crescendo

37

Tpa

S
cle - mens, o - ra pro no - bis,

A
cle - mens, Vir - - - go fi - de - lis, S - pe - cu - lum ju -

T
no - bis, Vir - - - go fi - de - lis, S - pe - cu - lum ju -

B
ra, o - ra pro no - bis,

Vln I
f *p*

Vln II
f *p*

Vla
f *p*

Bx
f *p*

b3

41

Musical score for Ladainha em Lá menor (3 - Sancta Dei Genitrix), page 30, measure 41. The score includes parts for Tpa, S (Soprano), A (Alto), T (Tenor), B (Bass), Vln I, Vln II, Vla, and Bx. Lyrics are provided for the vocal parts. Dynamics like *f* and *b3* are marked.

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

o - ra pro no -

sti - ti - æ, Se - des sa - - - pi - en - ti - æ, o - ra pro no -

sti - ti - æ, Se - des sa - - - pi - en - ti - æ, o - ra pro no -

o - ra, o - ra pro no -

f

f

f

f

f

f

f

f

b3 *f*

45

Tpa

S
bis. *Solo p* Vas spi -

A
bis.

T
8
bis.

B
Solo p
bis. Cau - sa no - stræ læ - ti - ti - æ,

Vln I
p *f* *p*

Vln II
p *f* *p*

Vla
p

Bx
p

49

Tpa

S
ri - tu - a - - le, Vas _____ ho - no - ra - bi-le,

A
Duo p
Vas in - si - gne

T
Duo p
Vas in - si - gne

B
o - ra pro no - bis, o - ra,

Vln I

Vln II

Vla

Bx

53

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Tutti
f

o - - - - ra pro no - - -

de - vo - ti - o - - - - nis, o - - - - ra pro no - - -

de - vo - ti - o - - - - nis, o - - - - ra pro no - - -

o - - - - ra pro no - - -

f

f

f

f

57

Tpa *p sempre*

S bis. *p* Tur - ris e - bur - ne - a,

A bis. *p* Tur - ris Da - vi - di - ca, o - ra pro no - bis, o -

T *p* bis. Ro - sa my - sti - ca o - ra pro no - - - bis, o - ra pro no - - - bis,

B *p* bis, o - ra pro no - bis,

Vln I *p sempre*

Vln II *p sempre*

Vla *p sempre*

Bx *p sempre*

61

Tpa

f sempre

S

o - ra pro no - - - bis, o - ra pro no - bis,

A

ra pro no - - - bis, o - ra pro no - bis,

T

8 pro no - - - bis, o - ra pro no - bis,

B

pro no - - - bis, o - ra pro no - bis,

Vln I

f sempre

Vln II

f sempre

Vla

f sempre

Bx

f sempre

65

The musical score is arranged in a system with eight staves. The top four staves are for vocal parts: Tpa (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom four staves are for instrumental parts: B (Bass), Vln I (Violin I), Vln II (Violin II), Vla (Viola), and Bx (Bassoon). The vocal parts have lyrics: "o - ra pro no - bis, pro no - bis." The instrumental parts provide accompaniment for the vocal lines. The score is in the key of A minor and 3/4 time.

4 - Domus aurea

Andantino

The musical score is arranged in a system of eight staves. The top four staves are for vocal parts: Trompas em Fá (Trumpets in F), Soprano, Contralto (Alto), and Tenor. The bottom four staves are for instrumental parts: Baixo (Bass), Violino I (Violin I), Violino II (Violin II), and Viola. The key signature is one sharp (F#) and the time signature is common time (C). The Trompas em Fá part begins with a rest in the first measure, followed by a melodic line in the second and third measures. The vocal parts (Soprano, Contralto, Tenor) and the Baixo part have rests throughout the first four measures. The Violino I and Violino II parts play a rhythmic pattern of eighth notes, while the Viola part plays a similar pattern in a lower register.

5

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Solo

Do - mus au - re-a, Fœ - de - ris ar - ca, Ja - nu - a - cæ - li,

o-ra pro

8

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Duo

Sa - lus_ in - fir - mo - rum, Re-fu - gi - um

Duo

Sa - lus_ in - fir - mo - rum,

Duo

Stel - la_ ma - tu - ti - na, Re-fu - gi - um

no-bis, o-ra pro no-bis. o-ra pro no-bis.

12

Tpa

S
pec - ca - to - rum, o - ra pro no - bis, o - ra pro no - bis.

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

T
pec - ca - to - rum, o - ra pro no - bis, o - ra pro no - bis.

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

Vln I

Vln II

Vla

Bx

Tutti
f

f

f

f

f

f

5 - Consolatrix afflictorum

The musical score is written in common time (C) with a key signature of three flats (B-flat, E-flat, A-flat). The vocal parts are as follows:

- Soprano:** af - fli-cto-rum, o - ra pro no - bis.
- Contralto:** *Solo* Con-so - la - trix *Tutti* af - fli-cto-rum, o - ra pro no - bis.
- Tenor:** af - fli-cto-rum, Au - xi-li-um Chri-sti-a-no-rum, o - ra pro no - bis.
- Baixo:** af - fli-cto-rum, o - ra pro no - bis.

The instrumental parts include Violino I, Violino II, Viola, and Baixo. The Baixo part at the bottom right includes a 3-measure rest symbol (♩3).

6 - Regina Angelorum

Allegro

Trompas em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Baixo

Solo
Re - gi - na - An - ge - lo - rum,

Duo
Re - gi - na Pa - tri - ar - cha - rum, o - ra pro no - bis. Re - gi - na A -

Duo
Re - gi - na Pa - tri - ar - cha - rum, o - ra pro no - bis. Re - gi - na A -

4

Tpa

f

S

Duo f

o - ra pro no - bis.

Duo p

Re - gi - na —

A

po - sto - lo - - - rum,

T

8

po - sto - lo - - - rum,

B

Duo f

o - ra pro no - bis.

Solo p

Re - gi - na A - po - sto - lo - rum,

Duo

Re - gi - na —

Vln I

f

p

f

p

Vln II

f

f

p

Vla

f

p

f

p

Bx

f

p

f

p

7

Tpa

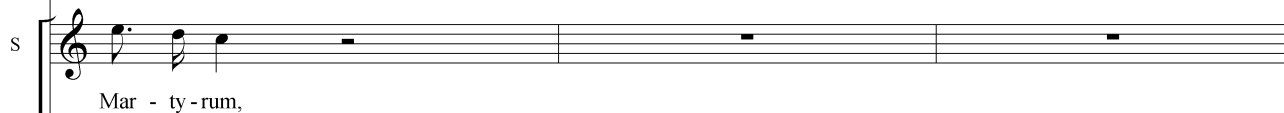


p

Detailed description: Tuba part for measure 7. The staff shows a whole rest in the first two measures, followed by a half note G2 in the third measure, and a whole note G2 in the fourth measure. A dynamic marking of *p* is placed below the note in the third measure.

S

Mar - ty - rum,



Detailed description: Soprano vocal line for measure 7. The staff shows a quarter note G4, a quarter note A4, and a quarter note B4 in the first measure, followed by whole rests in the second, third, and fourth measures. The lyrics "Mar - ty - rum," are written below the first measure.

A

Duo
p

Re - gi - na_ Con - fes - so - rum,



Detailed description: Alto vocal line for measure 7. The staff shows a quarter rest, a quarter rest, a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4 in the first measure, followed by whole rests in the second, third, and fourth measures. A dynamic marking of *Duo p* is placed above the first measure. The lyrics "Re - gi - na_ Con - fes - so - rum," are written below the first measure.

T

Duo
p

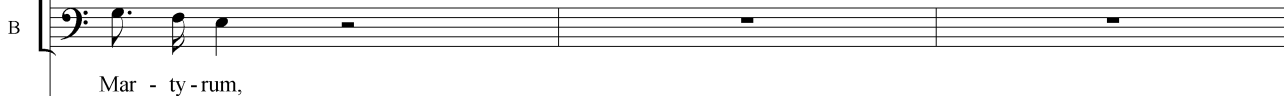
Re - gi - na_ Con - fes - so - rum,



Detailed description: Tenor vocal line for measure 7. The staff shows a quarter rest, a quarter rest, a quarter note G2, a quarter note A2, a quarter note B2, and a quarter note C3 in the first measure, followed by whole rests in the second, third, and fourth measures. A dynamic marking of *Duo p* is placed above the first measure. The lyrics "Re - gi - na_ Con - fes - so - rum," are written below the first measure.

B

Mar - ty - rum,



Detailed description: Bass vocal line for measure 7. The staff shows a quarter note G2, a quarter note A2, and a quarter note B2 in the first measure, followed by whole rests in the second, third, and fourth measures. The lyrics "Mar - ty - rum," are written below the first measure.

Vln I



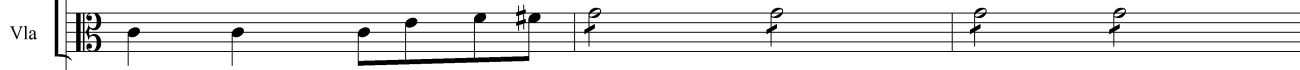
Detailed description: Violin I part for measure 7. The staff shows a continuous melodic line with eighth and sixteenth notes, including a sharp sign on the second measure.

Vln II



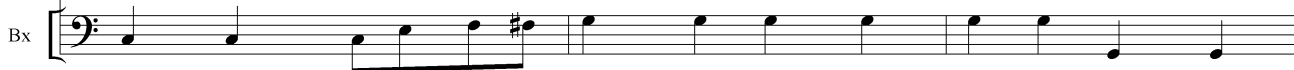
Detailed description: Violin II part for measure 7. The staff shows a continuous melodic line with eighth and sixteenth notes, including a sharp sign on the second measure.

Vla



Detailed description: Viola part for measure 7. The staff shows a series of chords and single notes, including a sharp sign on the second measure.

Bx



Detailed description: Bassoon part for measure 7. The staff shows a series of notes and rests, including a sharp sign on the second measure.

10

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Solo

Duo

Re - gi - na Vir - gi - num, o - ra pro

Re - gi - na

#3

13

Tpa
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Bx

Tutti
 o - ra pro no - bis. *f* Re - gi - - - -

Tutti
 no - bis, o - ra pro no - bis. *f* Re - gi - - - -

Tutti
 Vir - gi-num, o - ra pro no - bis. *f* Re - gi - - - -

Tutti
 o - ra pro no - bis. *f* Re - gi - na, Re - gi - - - -

f

f

f

f

16

Tpa
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Bx

na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,
 na, Re - gi - - - - na, Re - gi - - - - na San - cto - rum o - mni - um,

#3 #3

19

Tpa
 S
 A
 T
 B
 Vln I
 Vln II
 Vla
 Bx

o - ra, o - ra pro no - - bis.
 o - ra, o - ra pro no - - bis.
 o - ra, o - ra pro no - - bis.
 o - ra pro no - - bis.

23

Tpa

S

A

Duo
p

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

T

Duo
p

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

B

Vln I

p

Vln II

p

Vla

p

Bx

p

27

Tpa

S
f
 par - ce no - bis, par - ce no - bis Do - mi - ne.

A
Tutti
f
 mun - di, par - ce no - bis, par - ce no - bis Do - mi - ne.

T
Tutti
f
 mun - di, par - ce no - bis, par - ce no - bis Do - mi - ne.

B
f
 par - ce no - bis, par - ce no - bis Do - mi - ne.

Vln I
f

Vln II
f

Vla
f

Bx
f

31

Tpa

S

A

Solo
p

A - gnus De - i, qui tol - lis, qui tol - lis pec - ca - ta

T

B

Vln I

p

Vln II

p

Vla

p

Bx

p

35

Musical score for Ladainha em Lá menor (6 - Regina Angelorum). The score includes parts for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx. The vocal parts (A and B) have lyrics: "mun - di, ex - au - - - di - nos - Do - mi - ne." The B part includes the instruction "Duo" and the text "A - gnus".

38

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

mi - se - re - re no - bis. A - - gnus De - i qui tol - lis, mi - se -

De - - - i, qui tol - - - lis pec - ca - ta mun - di.

Duo

Duo

Duo

41

The musical score for measure 41 consists of the following parts:

- Tpa:** Trumpet part with rests in the first two measures and a chord in the third.
- S:** Soprano vocal line with rests.
- A:** Alto vocal line with lyrics: "re - re, mi - se - re - re no - - - - bis,"
- T:** Tenor vocal line with lyrics: "re - re, mi - se - re - re no - - - - bis,"
- B:** Bass vocal line with lyrics: "A - gnus De - i, qui" (starting in the third measure, marked *Solo*).
- Vln I:** Violin I part.
- Vln II:** Violin II part.
- Vla:** Viola part.
- Bx:** Bassoon part.

44

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Tutti

mi - se-re - re, mi - se-re - re,

Tutti

mi - se-re - re, mi - se-re - re,

Tutti

mi - se-re - re, mi - se-re - re

Tutti

tol - lis pec-ca - ta mun - di, A - gnus De - i, A - gnus De - i, mi - se-re - re

48

Musical score for Ladainha em Lá menor (6 - Regina Angelorum), page 56, measure 48. The score includes parts for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx.

Tpa

S
mi - se-re - re no - - - - - bis.

A
mi - se-re - re no - - - - - bis.

T
no - - - - - bis.

B
no-bis, mi - se-re - re no - - - - - bis.

Vln I

Vln II

Vla

Bx