

I - Exaudi nos, Domine

Para a bênção das cinzas

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Andante ♩ = 60

Soprano

Alto

Tenor

Bass

Andante ♩ = 60

Violoncello

Órgão

Andante ♩ = 60

Redução Órgão

Missa para Quarta-feira de Cinzas

I - Exaudi nos, Domine

5

S

A

T

B

Solo
mf Ex - au - di nos Do - mi - ne Do - mi -

Vc.

Org.

Red. Org.

tr

p

4 3 *p* 6 7 8 4 [7_b]

[4]

Detailed description: This page of a musical score is for the first part of the 'Exaudi nos, Domine' movement. It features four vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Violoncello, Organ, and Reduced Organ). The vocal parts are mostly silent, with the Tenor part starting a solo at measure 5. The instrumental parts provide accompaniment, with the Organ and Reduced Organ parts including fingering numbers (4, 3, 6, 7, 8, 4) and a trill (tr) in the first measure. The score is in a minor key and 4/4 time.

9

S *f* Ex - au - di nos Do - mi - ne Ex - au - di nos Do - mi - ne Ex -

A *f* Ex - au - di nos Do - mi - ne Ex - au - di nos Do - mi - ne Ex -

T *Tutti*
8 *f* ne Ex - au - di nos Do - mi - ne Ex - au - di nos Do - mi - ne Ex -

B *f* Ex - au - di nos Do - mi - ne Ex - au - di nos Do - mi - ne Ex -

Vc. *f*

Org. *f* 5 [6] [6] [4] [6] [6] [5] [6] [6] [4]

Red. Org. *f*

13

S
au - di nos Do - mi - ne Solo
quo - ni-am be-ni - gna

A
au - di nos Do - mi - ne

T
8
au - di nos Do - mi - ne

B
au - di nos_ Do - mi - ne

Vc.
13
p

Org.
4 5
5 3
p

Red. Org.
13
p

Detailed description: This is a page of a musical score for a Mass. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are 'au - di nos Do - mi - ne' followed by a solo for the Soprano: 'quo - ni-am be-ni - gna'. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The Organ part includes fingering numbers: 4, 5, 5, 3. The score is in a key with one flat (B-flat) and a common time signature. The page number '4' is in the top left, and the title 'Missa para Quarta-feira de Cinzas' and 'I - Exaudi nos, Domine' are at the top. The measure number '13' is written above the vocal staves.

17

S *Tutti*
est quo-ni-am be-ni - gna est *f* mi-se-ri-

A
Mi-se-ri - cor-di-a tu - a Mi-se-ri - cor - di-a

T
8
Mi-se-ri - cor-di-a tu - a Mi-se-ri - cor - di-a

B
Mi-se-ri - cor-di-a tu - a Mi-se-ri - cor - di-a

Vc.
17 *f* *p* *f*

Org.
f 6 3 *p* *f* 6 3

Red. Org.
17 *f* *p* *f*

21

S
cor - di-a tu - - - a

A
tu - - - - - a *Solo*
p quo - ni - am be - ni - gna

T
8
tu - - - - - a

B
tu - - - - - a

Vc.
21
p

Org.
6₄
p

Red. Org.
21
p

Detailed description: This page of a musical score is for the 'Exaudi nos, Domine' section of a Mass for Ash Wednesday. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are in a common time signature with a key signature of one flat. The lyrics are 'cor - di-a tu - - - a' for the Soprano, Tenor, and Bass, and 'tu - - - - - a' for the Alto. The Alto part includes a 'Solo' section with the lyrics 'quo - ni - am be - ni - gna' starting in the third measure. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reducido Organ (Red. Org.). The Vc. part starts at measure 21 and includes a piano (*p*) dynamic marking. The Organ part includes a 6/4 time signature and a piano (*p*) dynamic marking. The Reducido Organ part also includes a piano (*p*) dynamic marking. The score is written in a standard musical notation style with a grand staff for the instruments and individual staves for the voices.

24

S
Quo - ni - am be - ni - gna est

A
Tutti Solo
est *f* be - ni - gna est *p* quo - ni - am be - ni - gna

T
8
Quo - ni - am be - ni - gna est

B
Quo - ni - am be - ni - gna est

Vc.
24
f *p*

Org.
f 4 3 6 5 *p*

Red. Org.
24
f *p*

27

S
Quo - ni - am be - ni - gna est *p* mi - se - ri - cor - di - a tu - a se -

A
Tutti
est *f* be - ni - gna est *p* mi - se - ri - cor - di - a tu - a se -

T
8
Quo - ni - am be - ni - gna est *p* mi - se - ri - cor - di - a tu - a se

B
Quo - ni - am be - ni - gna est *p* se -

Vc.
27
f *p* *sfz*

Org.
27
f 4 3 6 5 *p*[6] 5

Red. Org.
27
f *p*

Detailed description of the musical score: This page contains the first system of a musical score for 'Exaudi nos, Domine'. It features five vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Violoncello, Organ, and Reduced Organ). The vocal parts have lyrics in Portuguese. The Soprano part starts with a treble clef and a key signature of one flat. The Alto part starts with a treble clef and a key signature of one sharp. The Tenor part starts with a treble clef and a key signature of one flat. The Bass part starts with a bass clef and a key signature of one flat. The Violoncello part starts with a bass clef and a key signature of one flat. The Organ part starts with a bass clef and a key signature of one flat. The Reduced Organ part starts with a grand staff (treble and bass clefs) and a key signature of one flat. The score includes dynamic markings such as *f* (forte), *p* (piano), and *sfz* (sforzando). There are also performance instructions like 'Tutti' and '8' (likely indicating a measure rest). The page number '8' is in the top left corner, and the page number '27' is written above the first measure of each part.

I - Exaudi nos, Domine

31

S
cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - - -

A
cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - - -

T
8
cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu -

B
cun - dum mul - ti - tu - di - nem mi - se - ra - ti - o - - -

Vc.
31

Org.
3 \flat 2 6 3 \sharp 6 \natural 5
4 \natural 7

Red. Org.

35

S
- - num tu - a - - - rum *f* res - pi - ce nos Do - mi -

A
- - num tu - a - - - rum *f* res - pi - ce nos Do - mi -

T
8 a - - - - - rum *f* res - pi - ce nos Do - mi -

B
- - num tu - a - - - - rum *f* res - pi - ce nos Do - mi -

Vc.
35 *p* *f*

Org.
2 6 *p* 4 3# *f* 5b [6]

Red. Org.
35 *f*

I - Exaudi nos, Domine

39

S
ne nos res-pi-ce nos Do - mi - ne Do - mi-

A
ne nos res-pi-ce nos Do - mi - ne Do - mi-

T
ne nos res-pi-ce nos Do - mi - ne Do - mi-

B
ne nos res-pi-ce nos Do - mi - ne Do - mi-

Vc.
39

Org.
[7b] 7b

Red. Org.
39

43

S
ne res-pi-ce nos Do - mi - ne nos Do - mi-

A
ne res-pi-ce nos Do - mi - ne nos Do - mi-

T
8
ne res-pi-ce nos Do - mi - ne nos Do - mi-

B
ne res-pi-ce nos Do - mi - ne nos Do - mi-

Vc.
43

Org.
[6] 3♯ [6] [♯] [6]

Red. Org.
43

47

S
ne res-pi-ce nos Do - mi - ne nos Do - mi-

A
ne res-pi-ce nos Do - mi - ne nos Do - mi-

T
8
ne res-pi-ce nos Do - mi - ne nos Do - mi-

B
ne res-pi-ce nos Do - mi - ne nos Do - mi-

Vc.
47

Org.
2 6 [7b] [6] 7b
4

Red. Org.
47

Detailed description of the musical score: The score is for a choral and instrumental setting. It features four vocal parts (Soprano, Alto, Tenor, Bass) with lyrics in Portuguese. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The key signature is one flat (B-flat major or D minor), and the time signature is 12/8. The score is marked with a rehearsal sign '47'. The organ part includes specific fingering or performance markings: '2 6 [7b] [6] 7b' and '4'.

51

S
ne

A
ne

T
Solo
ne *p* Sal - vum me fac De - - - us De -

B
ne

Vc.
p

Org.
p
b 6 5 6

Red. Org.
p

I - Exaudi nos, Domine

55

S
A
T
B

quo-ni - am in - tra - ve - runt a - - -
quo-ni - am in - tra - ve - runt a - - -
Tutti
us *f* quo-ni - am in - tra - ve - runt a - - -
quo-ni-am in-tra-ve - runt *f* a - quæ a - - -

Vc.
Org.
Red. Org.

3^b 3[#] 5^b [6] *f* 2 6
4

Detailed description: This page of a musical score is for the beginning of the 'Exaudi nos, Domine' section of a Mass for Ash Wednesday. It features four vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Violoncello, Organ, and Reduced Organ). The score starts at measure 55. The vocal parts enter with the text 'quo-ni - am in - tra - ve - runt a - - -'. The Tenor part has a rest for the first two measures before entering with 'us' and then 'quo-ni - am in - tra - ve - runt a - - -' with a forte dynamic. The Bass part enters with 'quo-ni-am in-tra-ve - runt' and 'a - quæ a - - -' with a forte dynamic. The Violoncello part has a melodic line with a forte dynamic starting in measure 55. The Organ part has a rhythmic accompaniment with a forte dynamic. The Reduced Organ part has a melodic line with a forte dynamic. The score includes various musical notations such as rests, notes, stems, beams, and dynamics.

59

S
quæ *p* us - que ad a - ni - mam me - am.

A
quæ *p* us - que ad a - ni - mam me - am.

T
8
quæ *p* us - que ad a - ni - mam me - am. *Solo* *p* us - que ad a - ni - nam

B
quæ *p* us - que ad a - ni - mam me - am.

Vc.
59
p

Org.
p 4 7 6 [7] *p*

Red. Org.
59
p

63

S

f us - que ad a - ni - mam me - am *p* us - que ad a - ni - nam Solo

A

f us - que ad a - ni - mam me - am

T

8

me - am *f* us - que ad a - ni - mam me - am Tutti

B

f us - que ad a - ni - mam me - am

Vc.

63

f *p*

Org.

f [7] *p*

Red. Org.

63

f *p*

67 **Tutti**

S
me - am us - que ad a - ni - mam me - - - am.

A
us - que ad a - ni - mam me - - - am.

T
us - que ad a - ni - mam me - - - am.

B
us - que ad a - ni - mam me - - - am.

Vc.
f

Org.
f [7] 4 3

Red. Org.
f

Moderato ♩ = 80

71

S
Solo Tutti
p Glo - ri - a Pa - tri *f* Glo - ri - a

A
Solo Tutti Solo
p Glo - ri - a Pa - tri *f* Glo - ri - a *p* Glo - ri - a Fi - li - o

T
Solo
f Glo - ri - a *p* Glo - ri - a Fi - li - o

B
f Glo - ri - a

Moderato ♩ = 80

71

Vc.
p *f* *p*

Org.
p *f* 7 6 5 [4] *p*

Moderato ♩ = 80

71

Red. Org.
p *f* *p*

77

S
f Glo - ri - a et Spi - ri - tu - i San - cto Glo - ri - a.

Tutti

A
f Glo - ri - a et Spi - ri - tu - i San - cto Glo - ri - a.

Tutti

T
f Glo - ri - a et Spi - ri - tu - i San - cto Glo - ri - a.

B
Glo - ri - a et Spi - ri - tu - i San - cto Glo - ri - a.

Vc.
f

Org.
f 7^b 6 5 [4] 3 4 6 6^b [5]

Red. Org.
f

Allegro ♩ = 120

83

S
f Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et

A
f Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et

T
f Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et

B
f Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et

Allegro ♩ = 120

83

Vc.
f

Org.
f

[6] [5] [6] [2] [6] [5] [6] [2]
[4] [4] [4] [4] [4] [4] [4] [4]
[7] [7]

Allegro ♩ = 120

83

Red. Org.
f

88

S
nunc et sem - per sæ - cu -

A
nunc et sem - per sæ - cu -

T
Solo Tutti
nunc et sem - per et in sæ - cu - la sæ - cu -

B
nunc et sem - per sæ - cu -

Vc.
88
p *f*

Org.
4 #
6 *p* *f* 3#

Red. Org.
88
p *f*

I - Exaudi nos, Domine

93

Solo Tutti

S
lo - rum et in sæ - cu - la sæ - cu - lo - rum. A -

A
lo - rum sæ - cu - lo - rum. A -

T
lo - rum sæ - cu - lo - rum. A -

B
lo - rum sæ - cu - lo - rum. A -

Vc.
93

Org.
93

Red. Org.
93

p *f*

p *f*

p *f*

Detailed description: This is a page of a musical score for a Mass. It features vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with instrumental parts for Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The score is in G minor (one flat) and 4/4 time. The vocal parts have lyrics in Latin: 'lo - rum et in sæ - cu - la sæ - cu - lo - rum. A -'. The instrumental parts include dynamics like *p* (piano) and *f* (forte). The page is numbered 93 at the top left and 23 at the top right. The title is 'Missa para Quarta-feira de Cinzas' and the specific section is 'I - Exaudi nos, Domine'. The vocal parts are marked 'Solo' and 'Tutti'.

99

S
- - - - men! A - men! A - men!

A
- - - - men! A - men! A - men!

T
8
- - - - men! A - men! A - men!

B
- - - - men! A - men! A - men!

Vc.
99

Org.
[6] 4 3 5
6 5

99

Red. Org.

II - Immutemur habitu

Enquanto se dá a cinza

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Moderato $\text{♩} = 70$

The musical score is arranged in a system with five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, each with lyrics: *mf* Im - - - mu - te - - - mur *p* ha - bi - tu. The Violoncello (Vc.) and Organ (Org.) parts are in the middle two staves. The Organ part includes fingering numbers: 5, 2, 6, 3, 6, 4, 6. The Organ Reduction (Red. Org.) is in the bottom staff, showing the organ's accompaniment for the vocal lines.

S
in *f* ci - ne - re ci - ne - re et ci - li - ci - o et ci -

A
f in ci - ne - re et ci - li - ci - o et ci -

T
in *f* ci - ne - re ci - ne - re et ci - li - ci - o et ci -

B
f in ci - ne - re et ci - li - ci - o et ci -

Vc.
f

Org.
f 4 5 2 6 6 6# 3# 4 6 [5] [6#]
6 6 4b 5 6 [b]

Red. Org.
f

II - Immutemur habitu

S
li - - - ci - o *p* je - ju - ne - mus

A
li - - - ci - o *p* je - ju - ne - mus

T
li - - - ci - o *p* je - ju - ne - mus

B
li - - - ci - o *p* je - ju - ne - mus

Vc.
p sfz

Org.
3# 4 3# *p* [6] [4]

Red. Org.

S
je - ju - ne - mus *f* et plo - re - - - mus an - te

A
je - ju - ne - mus *f* et plo - re - - - mus

T
je - ju - ne - mus *f* et plo - re - - - mus

B
je - ju - ne - mus *f* et plo - re - - - mus

Vc.
p *sfz* *p* *f*

Org.
p 3# 6 [4] *f* 3# 6 [5] 6# 5

Red. Org.

II - Immutemur habitu

S
Do - - - - - mi - num et plo - re - - - - -

A
an - te Do - - - - - mi - num et plo - re - - - - -

T
an - te Do - mi - num

B
an - te Do - - - - - mi - num

Vc.
p

Org.
3# 4 4 3# *p* [5#] 2b [3]
6 6 7

Red. Org.
p

S
mus *f* an - te Do - - - - mi - num

A
mus *f* an - te Do - - - - mi - num

T
8 *f* et plo - re - mus an - te Do - mi - num

B
f et plo - re - mus an - - - te Do - mi - num

Vc.
f

Org.
2^b 7 *f* 6 [5] 3^b 6 4 6 3[#]

Red. Org.

II - Immutemur habitu

S
p qui - a mul - tum *f* mi - se - ri - cors est di - mit - te - re di - mit - te - re

A
f mi - se - ri - cors est di - mit - te - re di - mit - te - re

T
p qui - a mul - tum *f* mi - se - ri - cors est di - mit - te - re di - mit - te - re

B
f mi - se - ri - cors est di - mit - te - re di - mit - te - re

Vc.
p *f*

Org.
p 7^b 4^b 6 *f* 5^b

Red. Org.

S
p pec - ca - ta nos - tra *f* De - us nos - - - - ter.

A
p pec - ca - ta nos - tra *f* De - us nos - - - - ter.

T
p pec - ca - ta nos - tra *f* De - us nos - - - - ter.

B
p pec - ca - ta nos - tra De - us *f* nos - ter De - us nos - - - - ter.

Vc.
p *sfz* *f*

Org.
p 7 3 5 6 *f* 6 [6] [6] 4 3 2 3
4 6 5 7 5
6

Red. Org.
p *f*

III - Misereris omnium

Introito

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Andante $\text{♩} = 60$

S
Mi - se - re - ris om - ni - um Do - mi - ne et ni - hil o - dis - ti *f* e -
p

A
Mi - se - re - ris om - ni - um Do - mi - ne et ni - hil o - dis - ti *f* e -
p

T
Mi - se - re - ris om - ni - um Do - mi - ne et ni - hil o - dis - ti *f* e -
p

B
Mi - se - re - ris om - ni - um Do - mi - ne *f* et ni - hil o -

Vc.
p *f*

Org.
p *f*

Red. Org.
p *f*

5
[6] *p* 6 6 5 *f* 3# 5 4 6

S
o - - - rum *sfz* que fe - cis - ti *f* que fe -

A
o - - - rum *sfz* que fe - cis - ti *f* que fe -

T
Solo
o - - - rum *p* que fe - cis - ti que fe - cis - ti

B
dis - ti e - o - - rum *sfz* que fe - cis - ti *f* que fe -

Vc.
p *sfz* *p* *sfz*

Org.
3# 4 3# *p* [4] 4 3# *p* [4] *f* 4
5 6 [6] 6 [6] 6

Red. Org.
p *f* *p* *f*

III - Misereris omnium

S
cis - ti dis - si - mu - lans pec - ca - ta ho - mi - num pro - pter pæ - ni -

A
cis - ti dis - si - mu - lans pec - ca - ta ho - mi - num pro - pter pæ - ni -

T
Tutti
f dis - si - mu - lans pec - ca - ta ho - mi - num pro - pter pæ - ni -

B
cis - ti dis - si - mu - lans pec - ca - ta ho - mi - num pro - pter pæ - ni -

Vc.
[Musical notation for Violoncello]

Org.
3# 6 3# 6b [5]

Red. Org.
[Musical notation for Reduced Organ]

III - Misereris omnium

Solo

S *p* qui - a tu es Do - mi-nus De - us nos - ter

A

T

B

Vc. *p* *f* *p* *f*

Org. *p* *f* *p* *f*
6b 6 5 5b

Red. Org. *p* *f* *p* *f*

Tutti

S
De - us nos - ter De - us nos - ter De - us nos - ter De - us

A
f
De - us nos - ter De - us nos - ter De - us

T
f
De - us nos - ter De - us nos - ter De - us nos - ter De - us

B
f
De - us nos - ter De - us nos - ter De - us

Vc.
Org.
6♯ [4] [3] 5♭ 5♭ 2 6 4

Red. Org.

III - Misereris omnium

Adagio ♩ = 40

S
nos - ter. *p* Mi - se - re re me - i De - *cresc.*

A
nos - ter. *p* Mi - se - re re me - i De - *cresc.*

T
nos - ter. *p* Mi - se - re re me - i De - *cresc.*

B
nos - ter. *p* Mi - se - re re me - i De - *cresc.*

Adagio ♩ = 40

Vc.
p *cresc.*

Org.
4 [3] 6 [5] *p* [6] [4b] *cresc.*

Adagio ♩ = 40

Red. Org.
p

S
us *f* mi - se - re - re me - i De - us

A
us *f* mi - se - re - re me - i De - us

T
us *f* mi - se - re - re me - i De - us

B
us *f* mi - se - re - re me - i De - us

Vc.
f

Org.
f 3 \sharp 4 6 \flat 7 [3 \sharp] 6 \flat 3 \sharp 3 \flat

Red. Org.
f

Allegro ♩ = 120

S
p dolce mi - se - re - re. *f* Quo - ni - am in te con - di - dit quo - ni - am

A
p dolce mi - se - re - re. *f* Quo - ni - am in te con - di - dit quo - ni - am

T
p dolce mi - se - re - re. *f* Quo - ni - am in te con - di - dit quo - ni - am

B
p dolce mi - se - re - re. *f* Quo - ni - am in te con - di - dit quo - ni - am

Allegro ♩ = 120

Vc.
p *f*

Org.
p *f*

Allegro ♩ = 120

Red. Org.
p *f*

The musical score is for a voice and instrumental ensemble. It consists of seven staves: Soprano (S), Alto (A), Tenor (T), Bass (B), Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The key signature is B-flat major (two flats) and the time signature is 13/8. The lyrics are in Portuguese: "in te con-fi - dit *p* a - ni - ma me - a *f* a - ni - ma a - ni - ma". The vocal parts (S, A, T, B) all sing the same lyrics. The instrumental parts (Vc., Org., Red. Org.) provide accompaniment. The Organ part includes fingering numbers: *p* 4 3 4 3 6 5 6 5 and *f* [6] 6 [4]. The score is marked with *p* (piano) and *f* (forte) dynamics.

III - Misereris omnium

Grave ♩ = 50

S
me - a. *p* Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

A
me - a. *p* Pa - tri et Fi - li - o et Spi - ri - tu - i

T
me - a. *p* Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i

B
me - a. *p* et Fi - li - o et Spi - ri - tu - i

Grave ♩ = 50

Vc.
p

Org.
p

4 3 3♯ 4 6♯ 5 3♯ 2
6 5 [7] 6♭ [4] 3

Grave ♩ = 50

Red. Org.
p

Allegro ♩ = 120

S
A
T
B

dolce
San - - - - - cto. **f** Si - cut e - rat in prin - ci - pi -

dolce
San - - - - - cto. **f** Si - cut e - rat in prin - ci - pi -

dolce
San - - - - - cto. **f** Si - cut e - rat in prin - ci - pi -

dolce
San - - - - - cto. **f** Si - cut e - rat in prin - ci - pi -

Allegro ♩ = 120

Vc.
Org.

f

6 6♯ [4] [3] **f** [6]

Allegro ♩ = 120

Red.
Org.

f

III - Misereris omnium

S
o et nunc et sem - per et in sæ-cu-la sæ-cu - lo - rum. A-men!

A
o et nunc et sem - per et in sæ-cu-la sæ-cu - lo - rum. A-men!

T
o et nunc et sem - per et in sæ-cu-la sæ-cu - lo - rum. A-men!

B
o et nunc et sem - per et in sæ-cu-la sæ-cu - lo - rum. A-men!

Vc.
[Musical notation for Violoncello]

Org.
[Musical notation for Organ with fingerings: 4 3 4 3 6 3 / 6 5 6 5 4 5]

Red. Org.
[Musical notation for Reducible Organ]

S
A - men! A - men! A - - - men!

A
A - men! A - men! A - - - men!

T
A - men! A - men! A - - - men!

B
A - men! A - men! A - - - men!

Vc.
Org.
Red. Org.

Detailed description: This musical score is for the 'Amen!' section of the Mass for Ash Wednesday. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has a melodic line with lyrics 'A - men!' repeated three times. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The Vc. and Org. parts have a rhythmic accompaniment with eighth and sixteenth notes. The Red. Org. part provides harmonic support with chords and moving lines. The score is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal parts are in a soprano, alto, tenor, and bass clef respectively. The instrumental parts are in a soprano, alto, and bass clef. The score is divided into four measures, with a double bar line at the end of the fourth measure.

IV - Kyrie

Ato penitencial

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Andante assai ♩ = 70

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

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

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

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

Vc.
Andante assai ♩ = 70

Org.
Andante assai ♩ = 70

4 3
6 5

Red.
Org.

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano (S):** Melody line with lyrics: "e - le - i - son, *p* e - le - i - son, *f* e - le - i - son,". Includes markings for "Duo" and "Tutti".
- Alto (A):** Melody line with lyrics: "e - le - i - son, *f* e - le - i - son, *p* e -". Includes markings for "Duo".
- Tenore (T):** Melody line with lyrics: "e - le - i - son, *p* e - le - i - son, *f* e - le - i - son, *p* e -". Includes markings for "Duo" and "Tutti".
- Basso (B):** Melody line with lyrics: "e - le - i - son, *f* e - le - i - son,".
- Vc. (Violoncello):** Bass line with dynamics *p* and *f*.
- Org. (Organ):** Bass line with fingering numbers: 4, 6, 3#, 3#, 6#, 3#, [5]. Includes dynamic *p*.
- Red. Org. (Reducido Organ):** Grand staff with dynamics *p* and *f*.

The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. It features various musical notations including slurs, accents, and dynamic markings.

IV - Kyrie

The musical score is arranged in a system with the following parts from top to bottom:

- Soprano (S):** Treble clef, lyrics: *f* e - le - i - son, *p* e - le - - - i -
- Alto (A):** Treble clef, lyrics: le - i - son, *f* e - le - i - son, *p* e - - - - le - i -
- Tenor (T):** Treble clef, lyrics: le - i - son, *f* e - le - i - son, *p* e - - - - le - i -
- Bass (B):** Bass clef, lyrics: *f* e - le - i - son, *p* e - le - - - i -
- Vc. (Violoncello):** Bass clef, dynamics: *p*, *f*, *p*
- Org. (Organ):** Bass clef, dynamics: *p*, *f*, *p*. Includes fingering: 6[♯] [5^b], *p*²/₄, 6, 4, 3, 6, 5
- Red. Org. (Reducido Organ):** Grand staff (treble and bass clefs), dynamics: *p*, *f*, *p*

The score includes dynamic markings (*f* for fortissimo, *p* for piano) and the instruction "Tutti" above the vocal parts. The organ part includes specific fingering and articulation markings.

Cantochão ♩ = 120

S
son. Ky - ri - e _____ e - le - i - son.
p

A
son. Ky - ri - e _____ e - le - i - son.
p

T
son. Ky - ri - e _____ e - le - i - son.
p

B
son. Ky - ri - e _____ e - le - i - son.
p

Cantochão ♩ = 120

Vc.
Org.

Cantochão ♩ = 120

Red.
Org.

IV - Kyrie

Andante assai ♩ = 70

S
Chris - - - te, Chris - - - te e - le - i -
mf

A
Chris - - - te, Chris - - - te, e - le - i -
mf

T
Chris - - - te, Chris - - - te e - le - i -
mf

B
Chris - - - te, Chris - - - te e - le - i -
mf

Andante assai ♩ = 70

Vc.
mf

Org.
mf

6# 2 6 6 5
4 4b 6 6 6#

Andante assai ♩ = 70 [3]

Red. Org.
mf

Cantochão ♩ = 120

S
son, e - le - i - son. Chris - - - te

A
son, e - le - i - son. Chris - - - te

T
son, e - le - i - son. Chris - - - te

B
son, e - le - i - son. Chris - - - te

p

Cantochão ♩ = 120

Vc.
Org.
3# 4 3#
6

Cantochão ♩ = 120

Red. Org.

IV - Kyrie

Andante assai ♩ = 70

S
e - - - - - le - i - son. Ky - ri -
f

A
e - - - - - le - i - son. Ky - ri -
f

T
e - - - - - le - i - son. Ky - ri -
f

B
e - - - - - le - i - son. Ky - ri -
f

Andante assai ♩ = 70

Vc.
f

Org.
f 3# 2
4#

Andante assai ♩ = 70

Red. Org.
f

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

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

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

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

Vc.
[Musical notation for Violoncello]

Org.
6 6# 3b 2 6 6b [4] [3]

Red. Org.
[Musical notation for Reducido Organ]

IV - Kyrie

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

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

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

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

Vc.
Musical notation for Violoncello.

Org.
Musical notation for Organ with fingerings: 2, 4, 6, 3, 5.

Red. Org.
Musical notation for Reducido Organ.

V - Domine, ne memineris

Tractus

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Comodo $\text{♩} = 50$

S *f* Do - mi - ne, *p* ne me - mi - ne - ris *f* Do - mi - ne, *Tutti*

A *f* Do - mi - ne, *f* Do - mi - ne,

T *f* Do - mi - ne, *p* ne me - mi - ne - ris *f* Do - mi - ne, *Tutti*

B *f* Do - mi - ne, *f* Do - mi - ne,

Vc. *f* *p* *f*

Org. *f* *p* *f*

Red. Org. *f* *p* *f*

3#
[7]

Soprano (S): *f* Do - mi-ne, ne me - mi - ne - ris

Alto (A): *p* ne me - mi - ne - ris *f* Do - mi-ne, ne me - mi - ne - ris

Tenor (T): *p* ne me - mi - ne - ris *f* Do - mi-ne, ne me - mi - ne - ris

Bass (B): *f* Do - mi-ne, ne me - mi - ne - ris

Vc. (Violoncello): *p* *f*

Org. (Organ): *p* [7] *f* [5] [6] 3#

Red. Org. (Reduced Organ): *p* *f*

The score is in G minor (three flats) and 4/4 time. It features vocal parts for Soprano, Alto, Tenor, and Bass, along with instrumental parts for Violoncello, Organ, and Reduced Organ. The vocal parts are marked with dynamics *p* (piano) and *f* (forte). The instrumental parts also use *p* and *f* dynamics. The organ part includes fingering numbers [7], [5], [6], and 3#.

S
A
T
B
Vc.
Org.
Red. Org.

Solo *Tutti*

i - ni - qui - ta - tum nos - tra - rum ci - to an -
ci - to an -
ci - to an -

7 \flat 6 5 [3 \flat] 3 \sharp

Detailed description: This is a page of a musical score for a Mass. It features five vocal parts (Soprano, Alto, Tenor, Bass) and three instrumental parts (Violoncello, Organ, and Reduced Organ). The vocal parts have lyrics in Portuguese. The Tenor part is marked 'Solo' for the first two measures and 'Tutti' for the last two. The Organ part includes fingering numbers: 7 \flat , 6, 5, [3 \flat], and 3 \sharp . The score is in a key with two flats and a common time signature.

V - Domine, ne meminervis

S
ti - ci - pent nos ci - to an - ti - ci - pent nos mi - se - ri -

A
ti - ci - pent nos ci - to an - ti - ci - pent nos mi - se - ri -

T
ti - ci - pent nos ci - to an - ti - ci - pent nos mi - se - ri -

B
ti - ci - pent nos ci - to an - ti - ci - pent nos mi - se - ri -

Vc.
5 3^b 5^b 5 6

Org.
5 3^b 5^b 5 6

Red. Org.

S
cor - di-æ tu - a qui - a pau - pe - res
p cresc.

A
cor - di-æ tu - a qui - a pau - pe - res
p cresc.

T
cor - di-æ tu - a qui - a pau - pe - res
p cresc.

B
cor - di-æ tu - a qui - a pau - pe - res
p cresc.

Vc.
p cresc.

Org.
3^b 4 3^q 5^b *p* 5 *cresc.* 3^b
6 [6]

Red. Org.
p cresc.

Detailed description: This is a page of a musical score for a Mass. It features seven staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line has lyrics: 'cor - di-æ tu - a qui - a pau - pe - res'. The vocal parts are marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The fifth staff is for Violoncello (Vc.), the sixth for Organ (Org.), and the seventh for Red Organ (Red. Org.). The Organ part includes fingering numbers: 3^b, 4, 3^q, 5^b, 5, 3^b, and 6. The Red Organ part also has a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The music is in a minor key and 13/8 time.

S
 qui - a pau - pe - res fac - ti su - mus ni - mis fac - - - -
p cresc. p f

A
 qui - a pau - pe - res
p cresc. f fac - - - -

T
 qui - a pau - pe - res fac - ti su - mus ni - mis fac - - - -
p cresc. p f

B
 qui - a pau - pe - res
p cresc. f fac - - - -

Vc.
p cresc. p f

Org.
p 3 6 cresc. 3 p 5 7 3# f [6] [6] [4]
 [5] [4#]

Red. Org.

S
- - - - - ti su - mus ni - mis,

A
- - - - - ti su - mus ni - mis,

T
- - - - - ti su - mus ni - mis,

B
- - - - - ti su - mus ni - mis,

Vc.
[6] 6 6 6# 3#

Org.
[5] [5]

Red. Org.

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in the top four staves, each with lyrics: "Do - mi - ne, Do - - - - mi - ne." The vocal parts are marked with *p dolce*. The Violoncello (Vc.) part is on the fifth staff, marked with *p*. The Organ part is on the sixth staff, marked with *p* and includes the numbers "6" and "3#" below it. The Reducido Organ (Red. Org.) part is on the seventh staff, marked with *p*. The score is in a key signature of two flats and a 12/8 time signature.

VI - Exaltabo te

Ofertório

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Magentoso ♩ = 70

S

A

T

B

Vc.

Org.

Red.
Org.

Magentoso ♩ = 70

Magentoso ♩ = 70

Magentoso ♩ = 70

The musical score is arranged in a system with four vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Violoncello, Organ, and Reduced Organ). The vocal parts are currently silent, indicated by a horizontal line with a small black square. The instrumental parts are active, starting with a forte (*f*) dynamic. The Violoncello part features a melodic line with slurs and accents. The Organ part includes a bass line with a steady eighth-note accompaniment and includes fingering instructions: [6] [4], [6] [4], [4], and [3]. The Reduced Organ part mirrors the Violoncello's melodic line. The score is written in a key signature of one flat and a 3/4 time signature.

The musical score is for the sixth movement, "Exaltabo te". It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts are marked with dynamics *p* and *f*. The Soprano part is divided into "Solo" and "Tutti" sections. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reducido Organ (Red. Org.). The Organ and Reducido Organ parts are marked with dynamics *p* and *f*, and include performance instructions such as [7] and [6].

Soprano (S): Solo *p* Ex - al - ta - bo te *f* *p* Ex - al - ta - bo te *f* Tutti Ex - al - ta - bo te Do -

Alto (A): *f* te te Ex - al - ta - bo te Do -

Tenore (T): *f* te te Ex - al - ta - bo te Do -

Basso (B): *f* te te Ex - al - ta - bo te Do -

Violoncello (Vc.): *p* *f* *p* *f*

Organo (Org.): *p* *f* *p* [7] *f* [6] [6]

Organo Reducido (Red. Org.): *p* *f* *p* *f*

S
- - - - mi - ne su - sce - pis - ti me

A
- - - - mi - ne *Solo* *Tutti* quo - ni - am su - sce - pis - ti me

T
- - - - mi - ne su - sce - pis - ti me

B
- - - - mi - ne su - sce - pis - ti me

Vc.
[Musical notation for Violoncello]

Org.
[Musical notation for Organ]

Red. Org.
[Musical notation for Reducido Organ]

6 4 [3] 6 2 4 [6]

S
su - sce - pis - - - ti me nec de - lec - tas - - -

A
Solo *Tutti*
quo - ni - am su - sce - pis - - - ti me nec de - lec - tas - - -

T
su - sce - pis - - - ti me

B
su - sce - pis - - - ti me nec de - lec -

Vc.
Org.
Red. Org.

2 6 6 # 3 3 ♯
4 [6] [4] [3] 7

VI - Exaltabo te

S
- - - - - ti i - ni - mi - cos me - os su - per me

A
- - - - - ti i - ni - mi - cos me - os su - per me

T
8 nec de - le - tas - - - - ti i - ni - mi - cos me - os su - per me

B
tas - - - - - ti i - ni - mi - cos me - os su - per me

Vc.
Org.
3b 7b 3# 4 3# 3#
6b

Red. Org.

S
Do - mi - ne *p* cla - ma - vi *f* ad te cla - ma - vi *p* cla - ma - vi *f* ad te cla - ma -

A
Do - mi - ne *f* ad te cla - ma - vi ad te cla - ma -

T
Do - mi - ne *p* cla - ma - vi *f* ad te cla - ma - vi *p* cla - ma - vi *f* ad te cla - ma -

B
Do - mi - ne *f* ad te cla - ma - vi ad te cla - ma -

Vc.
f *p* *f*

Org.
p *f* *p* *f*

Red. Org.
p *f* *p* *f*

[6] [6] 4 3# 3b 4 3#
[b] [b] 6 [5b] 6

The musical score is arranged in a system with seven staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in a common time signature with a key signature of one flat. The instrumental parts (Violoncello, Organ, and Reducido Organ) are in a 12/8 time signature with the same key signature. The lyrics are: "vi *p* et sa - nas - ti me sa - nas - ti me et sa - *f*". The organ part includes fingering numbers: 5, [6], [3], [4], [6] in the first measure and [3], [4], [6] in the second measure. The Reducido Organ part mirrors the organ part's structure.

S
nas - - - - - ti me.

A
nas - - - - - ti me.

T
nas - - - - - ti me.

B
nas - - - - - ti me.

Vc.
[6] [4] [3] [6] [4] [3] [6] [3] [4] [5]

Org.
[6] [4] [3] [6] [4] [3] [6] [3] [4] [5]

Red. Org.

VII - Sanctus

Sanctus

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Andante assai ♩ = 60

S *f* San - ctus *p* Do-mi-nus De-us Sa - ba-oth, *f* San - ctus *Tutti*

A *f* San - ctus *p* Do-mi-nus De-us Sa - ba-oth, *f* San - ctus *p* Do-mi-nus De-us *Duo*

T *f* San - ctus, *f* San - ctus *p* Do-mi-nus De-us *Duo*

B *f* San - ctus, *f* San - ctus,

Andante assai ♩ = 60

Vc. *f* *f*

Org. *f* *p* *f* 3# *p* [#]

Andante assai ♩ = 60

Red. Org. *f* *p* *f* *p*

Soprano (S): *f* San - ctus Do - mi - nus De - us Sa - ba - oth,

Alto (A): Sa - ba - oth, *f* San - ctus Do - mi - nus De - us Sa - ba - oth, Tutti

Tenor (T): Sa - ba - oth, *f* San - ctus Do - mi - nus De - us Sa - ba - oth, Tutti

Bass (B): *f* San - ctus Do - mi - nus De - us Sa - ba - oth,

Vc. (Violin): *f* [7] [#] 3#

Org. (Organ): *f* [7] [#] 3#

Red. Org. (Reduced Organ): *f*

S
ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho-san-na! Ho-san-na!

A
ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho-san-na! Ho-san-na!

T
ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho-san-na! Ho-san-na!

B
ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho-san-na! Ho-san-na!

Vc.
Org.
6 [5] 6 3# 3# 2 4#

Red. Org.

Detailed description of the musical score: The score is for a Sanctus from a Mass for Ash Wednesday. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal lines are in a common time signature with a key signature of one flat (B-flat). The lyrics are 'ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a. Ho-san-na! Ho-san-na!'. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reduced Organ (Red. Org.). The Organ part includes fingering numbers: 6 [5], 6, 3#, 3#, 2, 4#. The Reduced Organ part consists of two staves, Treble and Bass clef, providing harmonic support for the vocalists.

Andante staccato ♩ = 70

Solo

S
Ho-san-na in ex-cel-sis. *p* Be - - - ne - di - ctus qui

A
Ho-san-na in ex-cel-sis.

T
Ho-san-na in ex-cel-sis.

B
Ho-san-na in ex-cel-sis.

Andante staccato ♩ = 70

Vc.
p

Org.
p

6 6# [4] [3] 4 3# 6 6 [5]

Andante staccato ♩ = 70

Red. Org.

S
ve - nit *f* in no - mi - ne Do - mi - ni. *p* Be - - ne -

A
f In no - mi - ne Do - mi - ni.

T
f In no - mi - ne Do - mi - ni.

B
f In no - mi - ne Do - mi - ni.

Vc.
p

Org.
f 6 3# [#] [6] [5] *p*

Red. Org.
f *p*

Tutti Solo

Tutti

S
di - ctus qui ve - nit *f* in no - mi - ne Do - mi - ni.

A
f In no - mi - ne Do - mi - ni.

T
f In no - mi - ne Do - mi - ni.

B
f In no - mi - ne Do - mi - ni.

Vc.
f

Org.
[6] [5] *f* [6] [5] 3# [#] 3 6

Red. Org.
f

Soprano (S): *f* In no - mi - ne Do - mi - ni.

Alto (A): *f* In no - mi - ne Do - mi - ni.

Tenor (T): *p* Solo Be - ne - di - ctus qui ve - nit *f* Tutti in no - mi - ne Do - mi - ni.

Bass (B): *f* In no - mi - ne Do - mi - ni.

Violoncello (Vc.): *p* *f*

Organ (Org.): *p* 5 [6] *f* 5 [6]

Reduced Organ (Red. Org.): *p* *f*

S
A
T
B

f In no - mi - ne
f In no - mi - ne
p Be - - ne - di - ctus qui ve - nit *f* in no - mi - ne
f In no - mi - ne

Solo Tutti

Vc.
Org.
Red. Org.

p *f*

2 4 6
4 6 [5] [6] *f* 5 [6]

S
Do - mi-ni. *p* In no - mi - ne Do - mi - ni.

A
Do - mi-ni. *p* In no - mi - ne Do - mi - ni.

T
Do - mi-ni. *p* In no - mi - ne Do - mi - ni.

B
Do - mi-ni. *p* In no - mi - ne Do - mi - ni.

Vc.
p

Org.
p [5] [6] 6# [5] 3# 4 6 3 #

Red. Org.
p

Detailed description: This page contains the musical score for the Sanctus, page 81. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal part has a line of music with lyrics: "Do - mi-ni. *p* In no - mi - ne Do - mi - ni." The vocal parts are written in treble clef for Soprano, Alto, and Tenor, and bass clef for Bass. The instrumental parts include Violoncello (Vc.), Organ (Org.), and Reducido Organ (Red. Org.). The Vc. part is in 13/8 time and features a melodic line with a *p* dynamic. The Org. part is in bass clef and includes a sequence of notes: [5], [6], 6#, [5], 3#, 4, 6, 3 #. The Red. Org. part is in grand staff (treble and bass clefs) and features a melodic line with a *p* dynamic. The score is in 2/4 time and ends with a double bar line and repeat sign.

Allegro ♩ = 100

S
f Ho - san - na! Ho - san - na! Ho - san - na in ex - cel - sis.

A
f Ho - san - na! Ho - san - na! Ho - san - na in ex - cel - sis.

T
f Ho - san - na! Ho - san - na! Ho - san - na in ex - cel - sis.

B
f Ho - san - na! Ho - san - na! Ho - san - na in ex - cel - sis.

Allegro ♩ = 100

Vc.
f

Org.
f

[# 2 6 6 # 4 3 #
4# [4] 6

Allegro ♩ = 100

Red. Org.
f

Agnus Dei

Agnus Dei

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Redução para Orgão por Rafael Sales Arantes

Andante (♩ = 90)

S
mf A - gnus De - i *f* pec - ca - ta mun-di. *mf* A -

A
mf A - gnus De - i *f* pec - ca - ta mun-di. *mf* A -

T
mf A - gnus De - i *f* pec - ca - ta mun-di. *mf* A -

B
mf qui tol - lis pec - ca - ta mun-di *f*

Vc.
mf *f* *mf*

Org.
mf 6# 3# *f* [7] [#] *mf*

Red. Org.
mf *f* *mf*

S
gnus De - i *f* pec - ca - ta mun-di mi - se - re - re no - bis.

A
gnus De - i *f* pec - ca - ta mun-di mi - se - re - re no - bis.

T
gnus De - i *f* pec - ca - ta mun-di mi - se - re - re no - bis.

B
mf qui tol-lis pec - ca - ta mun-di mi - se - re - re no - bis.
f

Vc.
f

Org.
6 *f* [7] 7 6 5 6 7 4 [3]
[4] [4] 6 [5]

Red. Org.
f

S
A
T
B

mf A - gnus De - i *f* pec - ca - ta mun-di do-na no -

mf A - gnus De - i *f* pec - ca - ta mun-di do-na no -

mf A - gnus De - i *f* pec - ca - ta mun-di do-na no -

mf A - gnus De - i qui tol-lis pec - ca - ta mun-di do - na

Vc.
Org.
Red. Org.

mf *f*

mf 6# 3# *f* [7] 3# [7] [5] [6]

Missa para Quarta-feira de Cinzas
Agnus Dei

S
bis no - bis pa - - cem, do - na no - bis pa - - - cem.
p *f*

A
bis no - bis pa - - cem, do - na no - bis pa - - - cem.
p *f*

T
bis no - bis pa - - cem, do - na no - bis pa - - - cem.
p *f*

B
no - bis no - bis pa - cem do - na no - bis pa - - - cem.
p *f*

Vc.
p *f*

Org.
p *f*
[7] [5] [6] [6] [6] 4 3 #

Red. Org.
p *f*