



Domine, audiui auditum tuum

5

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

au - di - tum tu - um et ti - mu - i

au - di - tum tu - um et ti - mu - i

au - di - tum tu - um et ti - mu - i

au - di - tum tu - um et ti - mu - i con - si - de -

*f*

*ff*

*p*

*Solo*

Detailed description: This is a page of a musical score for the piece 'Domine, audiui auditum tuum'. The score is arranged in systems. The first system includes woodwinds: Flute (Fl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), and Horn (Hn.). The second system includes voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The music is in the key of D major (two sharps) and 4/4 time. A rehearsal mark '5' is placed at the beginning of each system. The vocal parts have lyrics: 'au - di - tum tu - um et ti - mu - i'. The Bass part has an additional lyric 'con - si - de -' and is marked 'Solo' in the final measure. Dynamics include *f* (forte), *ff* (fortissimo), and *p* (piano).

Domine, audivi auditum tuum

10

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

*p* o - pe - ra tu - a et ex - pa - vi.

*f*

*p* o - pe - ra tu - a et ex - pa - vi.

*f*

*p* o - pe - ra tu - a et ex - pa - vi.

Tutti

ra - vi o - pe - ra tu - a et ex - pa - vi.

*p* *f*

*ff* *ff* *ff*

Domine, audiui auditum tuum

16

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

16

S

A

T

8

B

Solo

In \_\_\_\_\_ me - di - o du - o - rum a - ni - ma - li - um

16

Vln. I

*p*

Vln. II

*p*

Cb.

*p*

Detailed description: This page of a musical score is for the fourth measure of the piece 'Domine, audiui auditum tuum'. It features a vocal solo by the Bass (B) part, with lyrics 'In \_\_\_\_\_ me - di - o du - o - rum a - ni - ma - li - um'. The vocal line begins at measure 16. The instrumental parts include Flute (Fl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), Soprano (S), Alto (A), Tenor (T), Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The woodwinds and strings are marked with a piano (*p*) dynamic. The strings play a rhythmic accompaniment of eighth notes, while the violins play a pattern of dotted eighth notes. The vocal solo is marked 'Solo' and begins with a half note followed by a melodic line.

Domine, audivi auditum tuum

21

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

in - no - tes - ce - ris dum ap-pro-pin-qua - ve - rint an - ni co - gno -

21

Vln. I

Vln. II

Cb.

8

Domine, audivi auditum tuum

26

Fl. *p dolce*

B♭ Cl. 1 *p dolce*

B♭ Cl. 2 *p*

B♭ Tpt. *p dolce*

Hn. *p*

S  
Dum ad - ve - ne - rit tem - pus os - ten -

A  
Dum ad - ve - ne - rit tem - pus os - ten -

T  
8  
Dum ad - ve - ne - rit tem - pus os - ten -

B  
ce - ris. Tutti  
Dum ad - ve - ne - rit tem - pus os - ten -

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Cb. *pizz.* *arco*







Domine, audivi auditum tuum

40

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

me - mor e - ris. De - us a Li - ba - no ve - ni - et et

me - mor e - ris. De - us a Li - ba - no ve - ni - et et

me - mor e - ris. De - us a Li - ba - no ve - ni - et et

me - mor e - ris. De - us a Li - ba - no ve - ni - et et

Domine, audivi auditum tuum

45

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

san - ctus de mon - te Um - bro - so et con - den - so

san - ctus de mon - te Um - bro - so et con - den - so

san - ctus de mon - te Um - bro - so et con - den - so

san - ctus de mon - te Um - bro - so et con - den - so

Domine, audivi auditum tuum

50

Fl.

B♭ Cl. 1

B♭ Cl. 2

50

B♭ Tpt.

Hn.

50

S

A

T

8

Solo

o - pe - ru-it coe - los ma - jes - tas e - jus

B

Solo

o - pe - ru-it coe - los ma - jes - tas e - jus

50

Vln. I

*p*

Vln. II

*p*

Cb.

*p*

Domine, audiui auditum tuum

54

Fl. *p*

B $\flat$  Cl. 1 *p*

B $\flat$  Cl. 2 *p*

B $\flat$  Tpt. *p*

Hn. *p*

S *p* et lau - dis e - jus ple - na est ter - - - - ra.

A *p* et lau - dis e - jus ple - na est ter - - - - ra.

T *Tutti*  
8 *p* et lau - dis e - jus ple - na est ter - - - - ra.

B *Tutti*  
*p* et lau - dis e - jus ple - na est ter - - - - ra.

Vln. I *p*

Vln. II *p*

Cb. *p*

# Eripe me, Domine

Sexta-feira de manhã

Tracto N° 2

Antônio Martiniano da Silva Bem

**Moderato**

The score is for a choral and instrumental work. It features a woodwind section with Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Trumpet (B♭ Tpt.), and Horn (Hn.). The vocal section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The tempo is marked 'Moderato'. The key signature has three flats (B♭, E♭, A♭). The time signature is common time (C). The woodwinds and strings play a melodic line with dynamics of *f* and *p*. The vocalists enter in the third measure with the lyrics 'E - ri - pe me, Do - mi - ne ab'.

Fl. *f* *p*

B♭ Cl. 1 *f* *p*

B♭ Cl. 2 *f* *p*

B♭ Tpt. *f* *p*

Hn. *f* *p*

**Moderato**

S *p* E - ri - pe me, Do - mi - ne ab

A *p* E - ri - pe me, Do - mi - ne ab

T *p* E - ri - pe me, Do - mi - ne ab

B *p* E - ri - pe me, Do - mi - ne ab

**Moderato**

Vln. I *f* *p*

Vln. II *f* *p*

Cb. *f* *p*

Eripe me, Domine

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Trumpet (B♭ Tpt.), and Horn (Hn.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.).

The key signature has three flats (B♭, E♭, A♭). The score is divided into five measures. The vocal parts enter in the second measure with the lyrics: "ho - mi - ne ma - lo a vi - ro i - ni - quo li - be - ra". The instrumental parts feature various textures, including sustained notes, melodic lines, and rhythmic patterns. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated throughout the score.

**Fl.**  
**B♭ Cl. 1**  
**B♭ Cl. 2**  
**B♭ Tpt.**  
**Hn.**  
**S**  
ho - mi - ne ma - lo a vi - ro i - ni - quo li - be - ra  
**A**  
ho - mi - ne ma - lo a vi - ro i - ni - quo li - be - ra  
**T**  
8 ho - mi - ne ma - lo a vi - ro i - ni - quo li - be - ra  
**B**  
ho - mi - ne ma - lo a vi - ro i - ni - quo li - be - ra  
**Vln. I**  
**Vln. II**  
**Cb.**

Eripe me, Domine

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

me.

me.

me.

me.

me. Qui co - gi - ta - ve - runt ma - li - ti - as in cor - de to - ta di - e

*f*

*f*

v v

## Eripe me, Domine

16

8<sup>va</sup>-----

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

A - cu - e - runt lin - guas su - as

A - cu - e - runt lin - guas su - as

A - cu - e - runt lin - guas su - as

cons - ti - tu - e - bant prae - li - a. A - cu - e - runt lin - guas su - as



Eripe me, Domine

(8<sup>va</sup>)

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

si - cut ser - pen - tes ve - ne - num as - pi - dum sub la - bi - is

si - cut ser - pen - tes ve - ne - num as - pi - dum sub la - bi - is

si - cut ser - pen - tes ve - ne - num as - pi - dum sub la - bi - is

si - cut ser - pen - tes ve - ne - num as - pi - dum sub la - bi - is

Eripe me, Domine

*8<sup>va</sup>*

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

e - o - rum.

A

e - o - rum.

T

8 e - o - rum. *Solo* Cus - to - di me *mf*

B

e - o - rum.

Vln. I

*f* *p*

Vln. II

*f* *p*

Cb.

*f* *p*

Eripe me, Domine

19

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

Do - mi-ne de ma - nu pec - ca - to - rum et ab ho-mi - ni-

Detailed description: This is a page of a musical score for the piece 'Eripe me, Domine'. The score is arranged in a system with ten staves. The top seven staves are for woodwinds and voices: Flute (Fl.), two Clarinets in B-flat (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), two Trumpets in B-flat (B $\flat$  Tpt.), and Horns (Hn.). The next three staves are for voices: Soprano (S), Alto (A), and Tenor (T). The bottom two staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal part (Tenor) has lyrics: 'Do - mi-ne de ma - nu pec - ca - to - rum et ab ho-mi - ni-'. The woodwind and string parts are mostly rests, while the violin and cello parts have rhythmic patterns. The Tenor part has a melodic line with lyrics.

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

8 bus i - ni - quis li - be-ra *tr* me

Detailed description: This is a page of a musical score for the piece 'Eripe me, Domine'. The score is arranged in a system with ten staves. The top seven staves are for woodwinds and voices: Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), Soprano (S), and Alto (A). The eighth staff is for the Tenor (T) voice, which has lyrics: 'bus i - ni - quis li - be-ra *tr* me'. The ninth staff is for the Bass (B) voice. The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The woodwind and vocal staves (Fl., B $\flat$  Cl., B $\flat$  Tpt., Hn., S, A, B) contain rests for the first three measures. The Tenor part begins in the first measure with a half note 'bus', followed by eighth notes 'i - ni - quis' in the second measure, and a quarter note 'li - be-ra' in the third measure with a trill ornament (*tr*) above it. The string parts (Vln. I, Vln. II, Cb.) play a rhythmic accompaniment of eighth notes throughout the page.

Eripe me, Domine

8<sup>va</sup>

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Qui co - gi - ta - ve - runt sup - plan - ta - re gres - sus me - os

Qui co - gi - ta - ve - runt sup - plan - ta - re gres - sus me - os

Qui co - gi - ta - ve - runt sup - plan - ta - re gres - sus me - os

Qui co - gi - ta - ve - runt sup - plan - ta - re gres - sus me - os









Eripe me, Domine

25

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

S

A

T

B

Vln. I

Vln. II

Cb.

8

Detailed description: This page of a musical score, titled 'Eripe me, Domine', page 25, features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), and Horn (Hn.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The woodwinds and strings play active parts, while the vocal parts (S, A, T, B) are mostly silent, indicated by rests. The Tenor part has an '8' below it, likely indicating an octave. The score is divided into three measures, with a double bar line at the end of the third measure.

# Passio

Antônio Martiniano da Silva Bem

Andante

Musical score for the first system of "Passio". The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Cello (Cb.). The tempo is marked "Andante". The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: "Pas - si - o \_\_\_\_\_ Do - mi - ni Nos - tri Je - su Chris -". The dynamics are marked *p* (piano) for the vocal parts and *p* for the Cello part. There are vocal ornaments (v) above the first notes of the vocal lines.

Musical score for the second system of "Passio". The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Cello (Cb.). The lyrics are: "ti Nos - tri Je - su Chris - ti". The dynamics are marked *f* (forte) for the vocal parts and *f* for the Cello part. The Cello part has the lyrics "ti Pas - si - o \_\_\_\_\_ Do - mi - ni Do - mi - ni \_\_\_\_\_".

Passio

27

S  
Je - su — Chris - ti se - - - cun - dum se - - -  
*p* *f*

A  
Je - su — Chris - ti se - - - cun - dum se - - -  
*p* *f*

T  
Je - su Chris - ti se - - - cun - dum se - - -  
*p* *f*

B  
Nos - tri se - - - cun - dum se - - -  
*p* *f*

Cb.  
*p* *f*

S  
cun - - - dum — Jo - a - - - - - nem.  
*v*

A  
cun - - - dum — Jo - a - - - - - nem.  
*v*

T  
cun - - - dum Jo - - - a - - - - - nem.

B  
cun - - - dum Jo - - - a - - - - - nem.

Cb.  
*v*

28  
**Jesum Nazarenum!**

Nº 1

Antônio Martiniano da Silva Bem

**Allegro**

Fl.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Tpt.  
Hn.  
Oph.

*f*

**Allegro**

S  
A  
T  
B

*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num. Je - sum Na - za -

**Allegro**

Vln. I  
Vln. II  
Cb.

*f*  
*f*  
*f*

Jesum Nazarenum!

29

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Je - sum Na - za - re - num Je - sum Na - za - re - num.

Je - sum Na - za - re - num. Je - sum Na - za - re - num.

Je - sum Na - za - re - num. Je - su Na - za - re - num.

re - num. Je - sum Na - za - re - num.

Detailed description: This page of a musical score, numbered 29, is titled 'Jesum Nazarenum!'. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), two Clarinets in B-flat (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), a Trumpet in B-flat (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). There are four vocal soloist parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts have lyrics in Latin: 'Je - sum Na - za - re - num. Je - sum Na - za - re - num.' for Soprano and Alto; 'Je - sum Na - za - re - num. Je - su Na - za - re - num.' for Tenor; and 're - num. Je - sum Na - za - re - num.' for Bass. The instrumental parts provide accompaniment, with the Oboe and Cello featuring melodic lines and the strings providing harmonic support.

30  
**Jesum Nazarenum!**

Nº 2

Antônio Martiniano da Silva Bem

**Allegro**

Fl.  
B♭ Cl. 1  
B♭ Cl. 2  
B♭ Tpt.  
Hn.  
Oph.

*f*

**Allegro**

S  
A  
T  
B

*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num.  
*f* Je - sum Na - za - re - num. Je - sum Na - za -

**Allegro**

Vln. I  
Vln. II  
Cb.

*f*  
*f*  
*f*

# Jesum Nazarenum!

31

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Je - sum Na - za - re - num Je - sum Na - za - re - num.

Je - sum Na - za - re - num. Je - sum Na - za - re - num.

Je - sum Na - za - re - num. Je - su Na - za - re - num.

re - num. Je - sum Na - za - re - num.

32  
**Num quid et tu**

Nº 3

Antônio Martiniano da Silva Bem

**Allegro** *8va*

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

**Allegro**

S *f* Num - quid et tu Num - quid et tu *p* ex dis - ci - pu - lis

A *f* Num - quid et tu Num - quid et tu *p* ex dis - ci - pu - lis

T *f* Num - quid et tu Num - qui et tu *p* ex dis - ci - pu - lis

B *f* Num - quid et tu Num - quid et tu *p* ex dis - ci - pu - lis

**Allegro**

Vln. I *f* *p*

Vln. II *f* *p*

Cb. *f* *p*





34  
**Si non esse hic**

Nº 4

Antônio Martiniano da Silva Bem

**Allegro**

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Tpt. *f*

Hn. *f*

Oph. *f*

**Allegro**

S

A

T *Solo*  
*mf* Si non es - se hic ma - - le-

B

Vln. I *f* *p*

Vln. II *f* *p*

Cb. *f* *p*

Detailed description: This is a page of a musical score for a symphony. The title is 'Si non esse hic' (Nº 4) by Antônio Martiniano da Silva Bem. The tempo is 'Allegro'. The score is divided into three systems. The first system includes woodwinds: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), and Oboe (Oph.). The second system includes strings: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor part features a solo with the lyrics 'Si non esse hic ma - - le-'. The third system includes Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). Dynamics range from forte (f) to piano (p). The key signature has one flat (Bb) and the time signature is common time (C).

Si non esse hic

35

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

fa - ctor non ti - bi tra - di - dis-se e - um

*tr*

*rall.*

*tr*

*rall.*

Si non esse hic

36

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

*f*

S

*f* non ti - bi tra - di - dis - se - mus e - um.

A

*f* non ti - bi tra - di - dis - se - mus e - um.

T

*f* non ti - bi tra - di - dis - se - mus e - um.

B

*f* non ti - bi tra - di - dis - se - mus e - um.

Vln. I

*f*

Vln. II

*f*

Cb.

*f*

Detailed description: This page of a musical score, numbered 36, is titled 'Si non esse hic'. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), a B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The brass section includes a B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The string section includes Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The woodwinds and strings play a melodic line, while the brass and vocal soloists provide harmonic support. The vocal soloists sing the Latin text 'non ti - bi tra - di - dis - se - mus e - um.' in a strong, fortissimo (*f*) dynamic. The woodwinds and strings also play in a fortissimo (*f*) dynamic. The score is arranged in a standard orchestral layout, with the vocal soloists in the center and the instruments on the sides.

37  
**Nobis non licet**

Nº 5

Antônio Martiniano da Silva Bem

**Allegro**

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

**Allegro**

S *f* No - bis non li - cet No - bis non li - cet *p*

A *f* No - bis non li - cet No - bis non li - cet *p*

T *f* No - bis non li - cet No - bis non li - cet *p*

B *f* No - bis non li - cet No - bis non li - cet *p*

**Allegro**

Vln. I *f*

Vln. II *f*

Cb. *f*



39  
**Non hunc, sed Barrabam!**

Nº 6

Antônio Martiniano da Silva Bem

**Allegro**

The score is divided into three systems. The first system includes woodwinds: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), and Oboe (Oph.). The second system includes vocal soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). All woodwind and string parts begin with a forte (*f*) dynamic and play a rhythmic pattern of eighth notes. The vocal soloists enter in the second measure of the first system, singing the phrase "Non hunc, sed Barrabam!" with a forte (*f*) dynamic. The tempo is marked "Allegro" at the beginning of each system.

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*f* Non hunc sed Bar - ra - bam!

*f* Non hunc sed Bar - ra - bam!

*f* Non hunc sed Bar - ra - bam!

*f* Non hunc sed Bar - ra - bam!

Non hunc, sed Barrabam!

40

The musical score is arranged in two systems. The first system includes woodwinds and strings:

- Fl.** (Flute): Treble clef, B-flat key signature. Melody with a long slur across the first measure.
- B $\flat$  Cl. 1** (B-flat Clarinet 1): Treble clef, B-flat key signature. Melody with a long slur across the first measure.
- B $\flat$  Cl. 2** (B-flat Clarinet 2): Treble clef, B-flat key signature. Melody with a long slur across the first measure.
- B $\flat$  Tpt.** (B-flat Trumpet): Treble clef, B-flat key signature. Melody with a long slur across the first measure.
- Hn.** (Horn): Treble clef, B-flat key signature. Harmonic accompaniment.
- Oph.** (Oboe): Bass clef, B-flat key signature. Melody with a long slur across the first measure.
- Vln. I** (Violin I): Treble clef, B-flat key signature. Melody with four slurs.
- Vln. II** (Violin II): Treble clef, B-flat key signature. Harmonic accompaniment.
- Cb.** (Cello): Bass clef, B-flat key signature. Melody with a long slur across the first measure.

The second system features vocal soloists:

- S** (Soprano): Treble clef, B-flat key signature. Lyrics: sed Bar - - - ra - - - - - bam!
- A** (Alto): Treble clef, B-flat key signature. Lyrics: sed Bar - - - ra - - - - - bam!
- T** (Tenor): Treble clef, B-flat key signature. Lyrics: sed Bar - - - ra - - - - - bam!
- B** (Bass): Bass clef, B-flat key signature. Lyrics: sed Bar - - - ra - - - - - bam!



41  
**Ave, Rex Judaeorum!**

Nº 7

Antônio Martiniano da Silva Bem

Adagio

Fl. *p* *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Tpt. *f*

Hn.

Oph.

Adagio

S  
A - ve, Rex Ju - dae - o - rum! A - ve, Rex Ju - dae - o - rum!

A  
A - ve, Rex Ju - dae - o - rum! A - ve, Rex Ju - dae - o - rum!

T  
A - ve, Rex Ju - dae - o - rum! A - ve, Rex Ju - dae - o - rum!

B  
*p* A - ve, Rex Ju - dae - o - rum! A - ve, Rex Ju - dae - o - rum!

Adagio

Vln. I *p* *tr*

Vln. II *p*

Cb. *p*

Ave, Rex Judaeorum!

42

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

*f*

S

*ff* A - ve, A - ve, A - ve, Rex Ju - dae - o - - - rum!

A

*ff* A - ve, A - ve, A - ve, Rex Ju - dae - o - - - rum!

T

*ff* A - ve, A - ve, A - ve, Rex Ju - dae - o - - - rum!

B

*ff* A - ve, A - ve, A - ve, Rex Ju - dae - o - - - rum!

Vln. I

*f*

Vln. II

*f*

Cb.

*f*

43  
**Crucifige eum!**

Nº 8

Antônio Martiniano da Silva Bem

**Allegro vivo**

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

- Fl.** (Flute): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- B♭ Cl. 1** (B-flat Clarinet 1): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- B♭ Cl. 2** (B-flat Clarinet 2): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- B♭ Tpt.** (B-flat Trumpet): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- Hn.** (Horn): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- Oph.** (Oboe): Bass clef, C major, *ff*. Part 1: whole note G2, half note G2, whole note G2. Part 2: eighth-note scale from F2 to G4. Part 3: eighth-note scale from G4 to F2.
- S.** (Soprano): Treble clef, C major, *ff*. Lyrics: Cru - ci - fi - ge e - - - um! Cru - ci - fi - ge e - um!
- A.** (Alto): Treble clef, C major, *ff*. Lyrics: Cru - ci - fi - ge e - - - um! Cru - ci - fi - ge e - um!
- T.** (Tenor): Treble clef, C major, *ff*. Lyrics: Cru - ci - fi - ge e - - - um! Cru - ci - fi - ge e - um!
- B.** (Bass): Bass clef, C major, *ff*. Lyrics: Cru - ci - fi - ge e - - - um! Cru - ci - fi - ge e - um! Cru - ci -
- Vln. I** (Violin I): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- Vln. II** (Violin II): Treble clef, C major, *ff*. Part 1: whole note G4, half note G4, whole note G4.
- Cb.** (Cello): Bass clef, C major, *ff*. Part 1: whole note G2, half note G2, whole note G2. Part 2: eighth-note scale from F2 to G4. Part 3: eighth-note scale from G4 to F2.

Crucifige eum!

44

8<sup>va</sup>

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Cru - ci - fi - ge e - um!

Cru - ci - fi - ge e - um!

Cru - ci - fi - ge e - um!

Cru - ci - fi - ge e - um!

fi - ge, Cru - ci - fi - ge, *p* Cru - ci - fi - ge

*p*

*p*

*p*

# Crucifige eum!

45

*8va*-----

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Fl.** (Flute): Treble clef, *ff* dynamic.
- B $\flat$  Cl. 1** (B-flat Clarinet 1): Treble clef, *ff* dynamic.
- B $\flat$  Cl. 2** (B-flat Clarinet 2): Treble clef, *ff* dynamic.
- B $\flat$  Tpt.** (B-flat Trumpet): Treble clef, *ff* dynamic.
- Hn.** (Horn): Treble clef, *ff* dynamic.
- Oph.** (Oboe): Bass clef, *ff* dynamic.
- S.** (Soprano): Treble clef, *ff* dynamic. Lyrics: Cru - ci - fi - ge, Cru - ci - fi - ge!
- A.** (Alto): Treble clef, *ff* dynamic. Lyrics: Cru - ci - fi - ge, Cru - ci - fi - ge!
- T.** (Tenor): Treble clef, *ff* dynamic. Lyrics: Cru - ci - fi - ge, Cru - ci - fi - ge!
- B.** (Bass): Bass clef, *ff* dynamic. Lyrics: e - um! Cru - ci - fi - ge, Cru - ci - fi - ge!
- Vln. I** (Violin I): Treble clef, *ff* dynamic.
- Vln. II** (Violin II): Treble clef, *ff* dynamic.
- Cb.** (Cello): Bass clef, *ff* dynamic.

The score consists of three measures. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the first measure with the lyrics. The instrumental parts provide accompaniment throughout. The dynamic marking *ff* (fortissimo) is consistently used for all parts.

46  
**Nos legem**

Nº 9

Antônio Martiniano da Silva Bem

**Allegro**

Fl. *f* *f* *f* *f*

B $\flat$  Cl. 1 *f* *f* *f* *f*

B $\flat$  Cl. 2 *f* *f* *f* *f*

B $\flat$  Tpt. *f* *f* *f* *f*

Hn. *f* *f* *f* *f*

Oph. *f* *f* *f* *f*

**Allegro**

S  
Nos le - gem ha - be - mus et se - cun - dum  
*p*

A  
Nos le - gem ha - be - mus et se - cun - dum  
*p*

T

B

**Allegro**

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

Nos legem

47

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

le - gem de - bet mo - ri.

le - gem de - bet mo - ri

8

Detailed description: This page of a musical score is titled "Nos legem" and is numbered 47. It features a full orchestral and vocal arrangement. The woodwind section includes Flute (Fl.), two Bass Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), Bass Trombone (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The brass section includes Trumpet (T) and Bass (B). The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). There are also vocal parts for Soprano (S) and Alto (A). The vocal parts have lyrics: "le - gem de - bet mo - ri." for the Soprano and "le - gem de - bet mo - ri" for the Alto. The score is in a key with one flat (B-flat major or D minor) and a common time signature. The woodwinds, brass, and strings are marked with a forte (*f*) dynamic. The vocal parts are marked with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, and slurs.

Nos legem

48

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*f* qui - a Fi - li - um Dei se fe - cit de - bet de - bet mo - ri de - bet de - bet

*ff*

*ff*

*ff*

*ff*

*ff*



Nos legem

49

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

de - bet mo - - - ri.

de - bet mo - - - ri.

de - bet mo - - - ri.

de - bet mo - - - ri.

mo - - - ri de - - - bet mo - - - ri.

*ff*

*ff*

*ff*

*ff*

50  
**Si hunc dimittis**

Nº 10

Antônio Martiniano da Silva Bem

**Allegro**

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

The woodwind and string parts (Flute, Clarinets, Trumpet, Horns, Oboe) are marked *f* (forte) and play a rhythmic pattern of quarter notes in the first four measures, followed by rests.

**Allegro**

S

A

T *p* Si hunc di - mit - tis non es a - mi - cus

B *p* Si hunc di - mit - tis non es a - mi - cus

The vocal parts (Soprano, Alto, Tenor, Bass) are marked *p* (piano) and sing the lyrics "Si hunc di - mit - tis non es a - mi - cus" starting in the fifth measure.

**Allegro**

Vln. I *f* *p*

Vln. II *f* *p*

Cb. *f* *p*

The Violin I and II parts and the Cello part are marked *f* (forte) in the first four measures and *p* (piano) in the fifth measure.

## Si hunc dimittis

51

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*f*

*tr*

*f*

*f*

*f*

*f*

*ff*

*ff*

*f*

*f*

Cae - sa - ris

*ff*m - nis e - nim qui se re-gem fa - cit con - tra - di - cit

*ff*m - nis e - nim qui se re-gem fa - cit con - tra - di - cit

Cae - sa - ris

*ff*m - nis e - nim qui se re-gem fa - cit con - tra - di - cit

Cae - sa - ris

*f*

*f*

*f*

Si hunc dimittis

52

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Cae - sa - ri non es a - mi - cus Cae - sa - ris

Cae - sa - ri non es a - mi - cus Cae - sa - ris

Cae - sa - ri *p* non es a - mi - cus Cae - sa - ris

Cae - sa - ri *p* non es a - mi - cus Cae - sa - ris

*p* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *f*

*p* *tr* *tr* *tr* *tr* *tr* *tr* *f*

*p* *tr* *tr* *tr* *tr* *tr* *f*

Si hunc dimittis

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

S *f* con - tra - di - cit Cae - sa - ri, Cae - - - sa - ri. *rall*

A *f* con - tra - di - cit Cae - sa - ri, Cae - - - sa - ri. *rall*

T *f* con - tra - di - cit Cae - sa - ri, Cae - - - sa - ri. *rall*

B *f* con - tra - di - cit Cae - sa - ri, Cae - - - sa - ri. *rall*

Vln. I

Vln. II

Cb. *f* *rall*

# Tolle, tolle, crucifige eum!

Nº 11

Antônio Martiniano da Silva Bem

**Allegro**

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

**Allegro**

S

A

T

B

*f* Tol-le, tol - le

Vln. I *f* *p* *f*

Vln. II *f* *f*

Cb. *f* *f*

Detailed description: This is a page of a musical score for a symphony. The title is 'Tolle, tolle, crucifige eum!' and it is numbered 11. The composer is Antônio Martiniano da Silva Bem. The tempo is marked 'Allegro'. The score is in 2/4 time and the key signature has one flat (B-flat). The woodwind section includes Flute (Fl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The string section includes Soprano (S), Alto (A), Tenor (T), and Bass (B). The violin section includes Violin I (Vln. I) and Violin II (Vln. II), and the Cello (Cb.). The woodwinds and strings play a rhythmic pattern of eighth notes, while the violins play a melodic line. The lyrics 'Tol-le, tol - le' are written under the bass line and the beginning of the violin I part.

Tolle, tolle, crucifige eum!

Fl. *ff*

B $\flat$  Cl. 1 *ff*

B $\flat$  Cl. 2 *ff*

B $\flat$  Tpt. *ff*

Hn. *ff*

Oph. *ff*

S *ff* Cru - ci - fi - ge, cru - ci - fi - ge e - um.

A *ff* Cru - ci - fi - ge, cru - ci - fi - ge e - um.

T *ff* Cru - ci - fi - ge, cru - ci - fi - ge e - um.

B *ff* cru - ci - fi - ge e - um cru - ci - fi - ge cru - ci - fi - ge e - um.

Vln. I *p* *ff*

Vln. II *ff*

Cb. *ff*

Detailed description: This page of a musical score for the hymn "Tolle, tolle, crucifige eum!" (page 55) features a variety of instruments and voices. The woodwind section includes Flute, B-flat Clarinet 1 and 2, B-flat Trumpet, Horn, and Oboe. The brass section includes B-flat Trumpet and Horn. The choir consists of Soprano, Alto, Tenor, and Bass parts. The string section includes Violin I and II, and Cello. The score is in G minor and 4/4 time. The key signature has two flats. The tempo and dynamics are not explicitly marked, but the dynamics range from *p* (piano) to *ff* (fortissimo). The lyrics are "Cru - ci - fi - ge, cru - ci - fi - ge e - um." for the vocal parts. The woodwinds and strings play a rhythmic accompaniment of eighth and sixteenth notes. The brass plays a steady accompaniment of quarter notes. The choir enters in the fourth measure with the lyrics.

# Non habemus regem

Nº 12

Antônio Martiniano da Silva Bem

Allegro

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

Allegro

S *f* Non ha - be - mus re - gem, non ha - be - mus re - gem

A *f* Non ha - be - mus re - gem, non ha - be - mus re - gem

T *f* Non ha - be - mus re - gem, non ha - be - mus re - gem

B *f* Non ha - be - mus re - gem, non ha - be - mus re - gem

Allegro

Vln. I *f*

Vln. II *f*

Cb. *f*





58  
**Noli scribere**

Nº 13

Antônio Martiniano da Silva Bem

**Allegro**

Fl.  
B $\flat$  Cl. 1  
B $\flat$  Cl. 2  
B $\flat$  Tpt.  
Hn.  
Oph.

*p*

*tr*

Detailed description: This block contains the musical notation for the woodwind and string sections. It includes staves for Flute (Fl.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The woodwinds play a melodic line starting with a rest, followed by eighth notes. The oboe part features trills (tr) on the first and third measures. The strings are not explicitly shown in this section but are implied to be playing a rhythmic accompaniment.

**Allegro**

S  
A  
T  
B

*p* No - li scri - be-re Rex Ju - dae - o - rum

*p* No - li scri - be-re Rex Ju - dae - o - rum

*p* No - li scri - be-re Rex Ju - dae - o - rum

*p* No - li scri - be-re Rex Ju - dae - o - rum

Detailed description: This block contains the vocal score for Soprano (S), Alto (A), Tenor (T), and Bass (B). Each voice part has a melodic line with lyrics underneath. The lyrics are: "No - li scri - be-re Rex Ju - dae - o - rum". The dynamics are marked as piano (*p*).

**Allegro**

Vln. I  
Vln. II  
Cb.

*p*

*p*

*p*

Detailed description: This block contains the musical notation for the string sections: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The Violin I part consists of chords. The Violin II part consists of a rhythmic accompaniment of eighth notes. The Cello part consists of a rhythmic accompaniment of eighth notes. The dynamics are marked as piano (*p*).

Noli scribere

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

S *f* sed qui - a ip - se di - xit: Rex sum Ju - dae - o - rum,

A *f* sed qui - a ip - se di - xit: Rex sum Ju - dae - o - rum,

T *f* sed qui - a ip - se di - xit: Rex sum Ju - dae - o - rum,

B *f* sed qui - a ip - se di - xit: Rex sum Ju - dae - o - rum,

Vln. I *f*

Vln. II *f*

Cb. *f*

Detailed description: This page of a musical score, numbered 59, is titled 'Noli scribere'. It features a full orchestral arrangement with vocal soloists. The woodwind section includes Flute (Fl.), two Clarinets in B-flat (B $\flat$  Cl. 1 and 2), Bass Trombone (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The brass section includes two Trumpets in B-flat (Vln. I and II) and a Cello (Cb.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is written in a key signature of one flat (B-flat) and a common time signature. The dynamic marking *f* (forte) is consistently used across all parts. The vocal lines for S, A, T, and B are in Italian, with lyrics: 'sed qui - a ip - se di - xit: Rex sum Ju - dae - o - rum,'. The instrumental parts provide harmonic support and texture, with various melodic lines and accompaniment patterns.

Noli scribere

60

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Ju - dae - o - - rum.

Ju - dae - o - - rum.

Ju - dae - o - - rum.

Ju - dae - o - - rum.

The musical score is for page 60 of a piece titled "Noli scribere". It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horns (Hn.), and Oboe (Oph.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). There are four vocal soloist parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts are singing the Latin phrase "Ju - dae - o - - rum." The score is written in a key signature of one flat (B-flat) and a common time signature (C). The woodwinds and strings play a melodic line, while the vocal soloists enter with the text. The page number "60" is centered at the top, and the title "Noli scribere" is centered above it.

61  
**Non scindamus**

Nº 14

Antônio Martiniano da Silva Bem

**Adagio**

Fl. *f*

B $\flat$  Cl. 1 *f*

B $\flat$  Cl. 2 *f*

B $\flat$  Tpt. *f*

Hn. *f*

Oph. *f*

S

A

T

B

Vln. I *f*

Vln. II *f*

Cb. *f*

*f* Non scin - da - mus e - am sed sor -

*f* Non scin - da - mus e - am sed sor -

*f* Non scin - da - mus e - am sed sor -

*f* Non scin - da - mus e - am sed sor -

Non scindamus

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

ti - a - mur de il - la *p*cu - - - jus sit.

ti - a - mur de il - la *p*cu - - - jus sit.

ti - a - mur de il - la *p*cu - - - jus sit.

ti - a - mur de il - la *p*cu - - - jus sit.

63  
**Venite, adoremus!**

Antônio Martiniano da Silva Bem

**Andante sostenuto**

The musical score is arranged in three systems. The first system includes woodwinds: Flute (Fl.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), B♭ Trumpet (B♭ Tpt.), Horn (Hn.), and Ophicleide (Oph.). The second system includes vocal soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The third system includes strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The key signature is one flat (B♭) and the time signature is 2/4. The tempo is 'Andante sostenuto'. Dynamics include piano (*p*) and piano dolce (*p dolce*). The lyrics are: 'Ve - - ni - te, a - do - re - mus!'.

Fl. *p*

B♭ Cl. 1 *p*

B♭ Cl. 2 *p*

B♭ Tpt. *p*

Hn. *p*

Oph. *p*

S *p dolce*  
Ve - - ni - te, a - do - re - mus!

A *p dolce*  
Ve - - ni - te, a - do - re - mus!

T *p dolce*  
Ve - - ni - te, a - do - re - mus!

B *p dolce*  
Ve - - ni - te, a - do - re - mus!

Vln. I *p*

Vln. II *p*

Cb. *p*

Venite, adoremus!

64

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

Ve - - - ni - te, a - do - re - - - mus!

Ve - - - ni - te, a - do - re - - - mus!

Ve - - - ni - te, a - - - do - re - - - mus!

Ve - - - ni - te, a - - - do - re - - - mus!

Detailed description: This page of a musical score, numbered 64, is titled 'Venite, adoremus!'. It features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). There are four vocal soloist parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts include the Latin lyrics 'Ve - - - ni - te, a - do - re - - - mus!'. The score is written in a key signature of one flat (B-flat) and a common time signature. The woodwinds and strings provide accompaniment for the vocal soloists. The flute has a melodic line, while the clarinets and trumpets play sustained notes. The horns play chords, and the oboe has a few notes. The strings play a rhythmic pattern. The vocal soloists enter with the lyrics and hold their notes for several measures.



65  
**Popule meus**

Adoração da Cruz

Antônio Martiniano da Silva Bem

**Moderato**

Fl.  
*p*

B♭ Cl. 1  
*p*

B♭ Cl. 2  
*p*

B♭ Tpt.  
*p*

Hn.  
*p*

Oph.

**Moderato**

S

A

T  
*mf* Po - pu-le me - us

B

**Moderato**

Vln. I  
*p*

Vln. II  
*p*

Cb.  
*p*

Popule meus

66

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

quid fe - cit ti - bi aut in quo con - tris - ta - vi te *f* res - pon - de

*f*

*f*

*f*

Detailed description: This is a page of a musical score for the piece 'Popule meus', page 66. The score is arranged in a system with multiple staves. The top section includes woodwinds: Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and B $\flat$  Cl. 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). Below these are the vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Tenor part has lyrics: 'quid fe - cit ti - bi aut in quo con - tris - ta - vi te *f* res - pon - de'. The bottom section includes strings: Violin I (Vln. I), Violin II (Vln. II), and Cello (Cb.). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The score shows six measures of music. The woodwinds and vocal parts have rests in the first five measures, with the Tenor part starting in the sixth measure. The strings play a rhythmic pattern of eighth notes in the first five measures, with a dynamic marking of *f* (forte) in the sixth measure.



Popule meus

68

Fl.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B $\flat$  Tpt.

Hn.

Oph.

S

A

T

B

Vln. I

Vln. II

Cb.

*p*

*p*

*p*

*p*

Sal - va - to - ri tu - o.

Sal - va - to - ri tu - o.

Sal - va - to - ri tu - o.

pa - ras - ti cru - cem Sal - va - to - ri - tu - o.

Detailed description: This page of a musical score, numbered 68, is titled 'Popule meus'. It features a woodwind section with Flute (Fl.), two B-flat Clarinets (B $\flat$  Cl. 1 and 2), B-flat Trumpet (B $\flat$  Tpt.), Horn (Hn.), and Oboe (Oph.). The woodwinds enter in measure 3 with a melodic line marked *p* (piano). The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 3 with the lyrics 'Sal - va - to - ri tu - o.' The Bass soloist has a longer line, including the lyrics 'pa - ras - ti cru - cem Sal - va - to - ri - tu - o.' in measure 4. The string section (Violin I, Violin II, and Cello) provides harmonic support throughout the passage.