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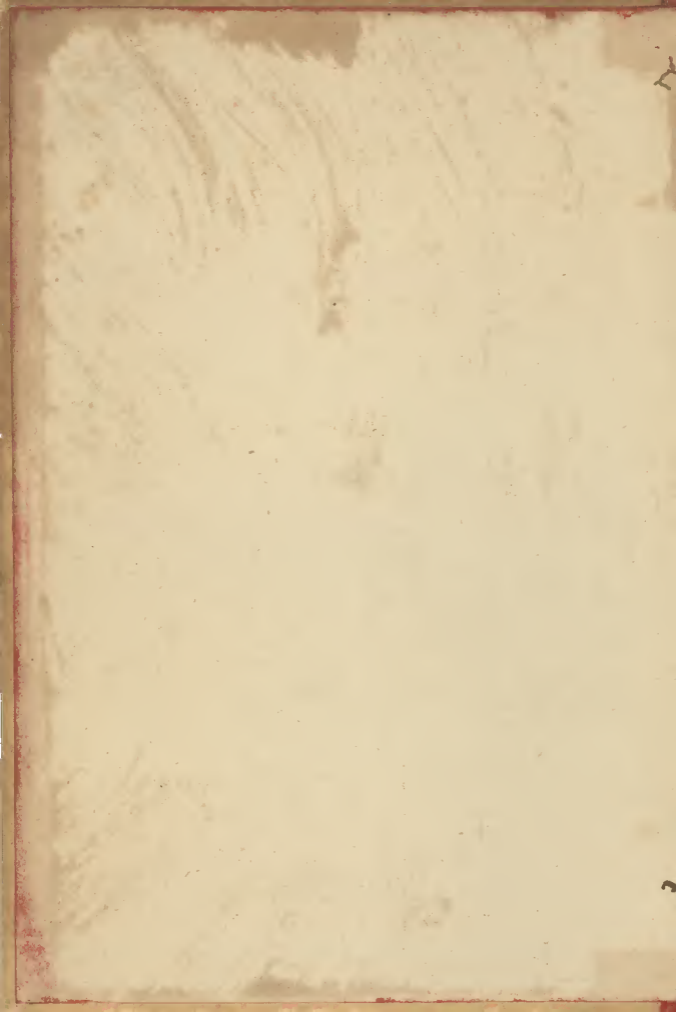
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EDUARDO DA FONSECA

Armazem de pianos, instrumentos e musicas

7—PRAÇA DE CARLOS ALBERTO—8  
PORTO

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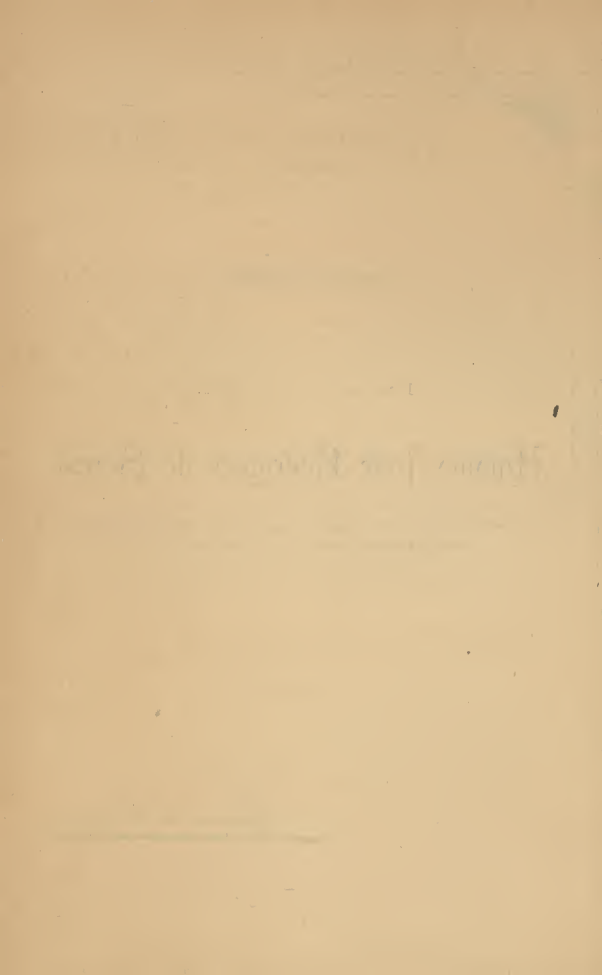
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Antonio José Rodrigues de Souza

CONEGO HONORARIO DA SÉ DE LOANDA, CAPELLÃO DA CASA REAL E COMMISSARIO  
E VIGARIO DA VENERAVEL ORDEM 3.<sup>a</sup> DE N. S. DO CARMO, DO PORTO

O. D. C.

*Eduardo da Fonseca.*



# Lacrimæ Sacræ

COLLECÇÃO DE 50 CANTICOS RELIGIOSOS DE FACIL EXECUÇÃO PARA UMA E DUAS VOZES

COM

ACOMPANHAMENTO DE ORGÃO, HARMONIUM OU PIANO

PARA USO DAS EGREJAS CATHOLICAS, RECOLHIMENTOS E CASAS RELIGIOSAS

ORIGINAES DE

EDUARDO DA FONSECA

Professor de musica e organista da Veneravel Ordem 3.<sup>a</sup> de Nossa Senhora do Carmo do Porto

Obra approvada e recommendada pelos Ex.<sup>mos</sup> e Revd.<sup>mos</sup> Senhores  
D. Manoel, Arcebispo de Braga;  
D. Antonio, Bispo do Porto; D. Antonio, Bispo de Lamego  
e D. Manoel, Bispo do Funchal

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**Ecce Sacerdos Magnus**

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# Ecce Sacerdos Magnus

(Para a recepção d'um Prelado)



AO

*Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Senhor*

**D. Antonio Barroso**

INSIGNE BISPO DO PORTO

Em signal de profundos respeito e subida consideração

*Officce*

*O Auctor.*

# ECCE SACERDOS MAGNUS

(Para a recepção d'um Prelado)

A duas vozes

**ORGÃO**

*Maestoso*

*f*

**PIANO**

*f*

**VOZES**

*mf.* Ec-ce sa-

cer - dos *f* Ec - ce sa - cer - dos ma - gnus, Ec - ce sa -

cer - dos, Ec - ce sa - cer - dos ma - gnus qui in - di - e - bus

di - e - bus su - is, qui in - di - e - bus di - e - bus suis pla - cuit

De - pia - cuit De - o.

Musical score for the first system. The vocal line (top staff) is in G major (one flat) and 4/4 time. It begins with a whole rest, followed by the lyrics "Ec - ce sa - cer - dos" in mezzo-forte (*mf*), and then "Ec - ce sa - cer - dos" in forte (*f*). The piano accompaniment (middle and bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Dynamics include *mf* and *f*.

Musical score for the second system. The vocal line (top staff) continues with the lyrics "ma - gnus, Ec - ce sa - cer - dos, Ec - ce sa - cer - dos". The piano accompaniment (middle and bottom staves) continues with the same rhythmic pattern, including a piano (*p*) dynamic marking. The score concludes with a double bar line.

ma - gnus, Ec - ce sa - cer - dos, Ec - ce sa - cer dos

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The lyrics are "ma - gnus, Ec - ce sa - cer - dos, Ec - ce sa - cer dos". The piano accompaniment is written in two staves: the upper staff uses a treble clef and the lower staff uses a bass clef, both with the same key signature and time signature. The piano part features a steady accompaniment with chords and moving lines in both hands.

ma - gnus.

The second system continues the musical score. The vocal line begins with the lyrics "ma - gnus." and then has a long rest for the remainder of the system. The piano accompaniment continues with the same texture as in the first system, providing harmonic support for the vocal line.



# I PARTE

Invitorios, Hymnos, Canticos

Motetes diversos para as novenas do Mez de Maria  
e mais festividades em honra da  
Santissima Virgem



Transcribed from the original

of the original manuscript  
of the original manuscript  
of the original manuscript



# VENI SANCTE SPIRITUS — I

A duas vozes

*Maestoso*

1.ª VOZ

*f* Ve - - ni,

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

*f*

Ve - ni *p*

Ve - ni San - cte Spi - ri - tus *p*

re - ple - tu - *p*

o - - rum cog - da fi - de - li - um et tui a -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 7/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "o - - rum cog - da fi - de - li - um et tui a -".

mo - ris et tui a - mo - ris in eis - i - gnem ac -  
et tui a - mo - ris

The second system of the musical score continues the vocal lines and piano accompaniment. The lyrics are: "mo - ris et tui a - mo - ris in eis - i - gnem ac -" on the first line and "et tui a - mo - ris" on the second line. The musical notation follows the same format as the first system.

*cres.*

cen - de, ac - cen - - - de, ac - cen - de, ac -

The first system of music consists of three staves. The top staff is a vocal line in G major with a 5/4 time signature, containing the lyrics "cen - de, ac - cen - - - de, ac - cen - de, ac -". The second staff is a vocal line in the same key and time signature. The third staff is a piano accompaniment consisting of two staves (treble and bass clef) with chords and moving lines. A *cres.* (crescendo) hairpin is placed above the first staff.

cen - de, ac - cen - - - - de.

The second system of music consists of three staves. The top staff is a vocal line with the lyrics "cen - de, ac - cen - - - - de.". The second staff is a vocal line. The third staff is a piano accompaniment with a forte (*f*) dynamic marking. The piano part features a prominent five-note fingering (*5*) in the right hand.

# VENI SANCTE SPIRITUS— II

**CANTO**

*Moderato* *Tutti*

Ve - ni, Ve - ni San - cte Spi - ri - tus

**ORGÃO  
ou  
HARMONIUM**

*f* *mf*

Ve - ni, Ve - ni San - cte Spi - ri - tus re - ple tu - o - rum

cor - da fi - de - - li - um. *Solo* Re - ple tu - o - rum

cor - - da fi - de - li - um et tui a - mo - ris in eis - i -

*Tutti*

gnem ac cen - de. Ve - ni, Ve - ni San - cte Spi - ri - tus

Ve - ni San - cte Spi - ri - tus.



# INVOCÇÃO AO ESPIRITO SANTO

A uma voz ou coro unis

*Allegretto*

CANTO

ORGÃO  
ou  
HARMONIUM

Vin - de Es - pi - - ri -

to Di - vi - - no Nos - - sas al - - mas

re - - no - vae, So - bre os pei - tos que cre -

as - tes Dons ce - les - - tes der - ra - mae.

So - - bre os pei - - tos que cre - as - tes

Dons ce - les - - tes der - - ra - mae.



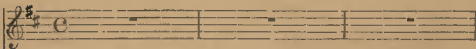
# INVITATORIO

Para as novenas de N. S. da Conceição

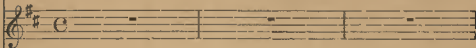
A duas vozes

*Moderato*

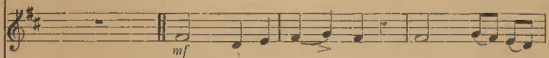
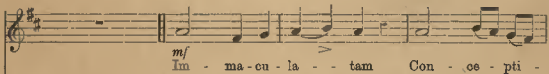
1.<sup>a</sup> VOZ



2.<sup>a</sup> VOZ



ORGÃO  
ou  
HARMONIUM





o - nem Vir-gi-nis Ma - ri - a ce - le - bre - - - -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "o - nem Vir-gi-nis Ma - ri - a ce - le - bre - - - -".

mus. Chris - tum, Chris-tum e - - jus

Fi - li-um a-do -

The second system of the musical score continues from the first. It features two vocal staves and a piano accompaniment. The lyrics are: "mus. Chris - tum, Chris-tum e - - jus" and "Fi - li-um a-do -". The piano accompaniment includes dynamic markings such as *p* (piano) and *v* (accrescendo).

*f* Fi-li-um a-do-re - - mus, a-do-re - - -  
re - - mus a-do-re - -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a forte (*f*) dynamic. It contains the lyrics "Fi-li-um a-do-re - - mus, a-do-re - - -". The middle staff is another vocal line, continuing the lyrics "re - - mus" and "a-do-re - -". The bottom staff is a piano accompaniment, featuring a steady eighth-note bass line and chords in the right hand.

mus a-do-re-mus Do - - mi - - num.  
Do - - - mi - num.

The second system of the musical score also consists of three staves. The top staff is a vocal line with the lyrics "mus a-do-re-mus Do - - mi - - num.". The middle staff is another vocal line with the lyrics "Do - - - mi - num.". The bottom staff is a piano accompaniment, continuing the musical accompaniment from the first system.

# HYMNO À NOSSA SENHORA — I

Solo ou coro unisono

CANTO

O' Ma-ri-a o' Vir-gem pu - ra vos - sos lou-vo-res can-ta - mos

ORGÃO  
ou  
HARMONIUM

n'cs - te mez de gra-ça e ben - - ção cul-tos mil vos con - sa - gra - - mos.

MUSICA

O' Maria, o' Virgem Pura,  
Vossos louvores cantamos,  
N'este mez de graça e bênção  
Cultos mil vos consagramos.

POVO

Isenta de toda a culpa,  
A nós, culpados, amaes,  
E da eterna desventura  
Compassiva nos livraes.

MUSICA

Sim, por nós, p'ra nos salvar  
O vosso Filho nasceu;  
Para a todos dar a vida  
O vosso Jesus morreu.

POVO

Da nossa dita e ventura  
Sois o feliz instrumento;  
Da mão do Eterno obra prima  
Sois da criação portento.

MUSICA

Ao vosso nome estremece  
O maligno audaz poder;  
Com vosso nome podemos  
O mesmo inferno vencer.

POVO

O' Maria, o' nome augusto!  
Nome de paz e união!  
Penhor de eterna ventura!  
Fonte de consolação!

MUSICA

Do Pae sois Filha querida,  
De Jesus sois Mãe amada;  
Sois do Espirito Divino  
Terna Esposa Immaculada.

POVO

Consegni-nos, Mãe amavel,  
Que de amor nos abracemos,  
E que por vós ajudados  
Vossa virtude imitemos.

MUSICA

Fazei que sempre occupados  
Em servir e amar a Deus,  
Quebrando as prisões da carne  
Vamos gosál-o nos ceus.

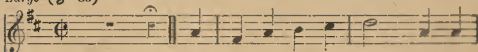
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HYMNO A NOSSA SENHORA — II

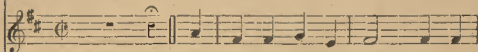
Largo (♩ = 80)

1.ª VOZ

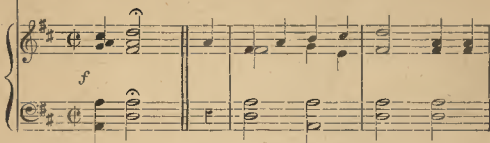


De - ra - mos mais vi - ço - sos, or -

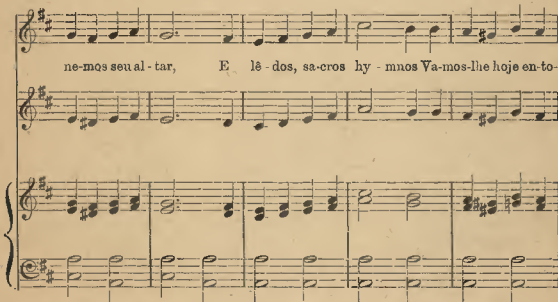
2.ª VOZ

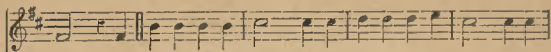


ORGÃO  
ou  
HARMONIUM



ne-mos seu al - tar, E lê - dos, sa - cros hy - mnos Va - mos - lhe hoje en - to -

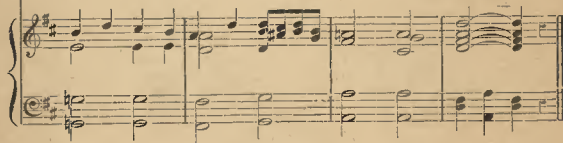




ar. N'es - te mez d'a - le - gri - a, Tão lin - do mez de flô - res, Que -



re - mos de Ma - ri - a, ce - le - brar os lou - vo - res.



**CANTO POPULAR** para alternar com o Hymno

Anigo, mas usado ainda nas novenas em honra de Nossa Senhora, nas igrejas do Porto.

Tem flô-res, lin-dos can - tos es-ta a-me-na es-ta - ção ;  
 De Ma-ri-a as vir-tu - des At-tra-hem o co-ra-ção. N'es-  
 te mez d'a - le - gri - - a. Tão lin-do mez de flo - - res, Que-  
 re - - mos de Ma - ri - - a Ce-le-brar os lou - vo - res.

De ramos mais viçosos  
 Ornemos seu altar,  
 E lédos, sacros hymnos  
 Vamos-lhe hoje entoar.

Tem flôres, lindos cantos  
 Esta amena estação ;  
 De Maria as virtudes  
 Attrahem o coração.

E' formosa uma estrella  
 A scintillar nos ceus ;  
 Porém quanto é mais bella  
 Maria a Mãe de Deus !

E' grato vêr a aurora  
 Rasgar da noite o véu ;  
 Pois é mais bella a Virgem  
 Que esse ornate do céu.

Formosos são os lyrios,  
 Sua candida côr ;  
 Maria 'inda é mais pura  
 Que a flôr de casto alvor.

O' Virgem Immaculada  
 Gravæ nos corações,  
 Virtudes de que as flôres  
 Dão singelas lições.

Defendei a innocencia  
 Do prazer seductor :  
 Guardæ vossa virtude,  
 Mostraæ-nos vosso amor.

Para sempre, Mãe terna,  
 Fazei-nos entoar  
 Com os anjos e os santos  
 Vossa gloria sem par.

**CORO**

N'este mez d'alegria,  
 Tão lindo mez de flôres,  
 Nós, servos de Maria,  
 Cantemos seus louvores.

# HYMNO A NOSSA SENHORA -- III

A duas vozes

*Andante*

1.ª VOZ

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

*p*

Sois chei - a de gra - ça Sem cul - pa ge - ra - da

*f*

v

Pa - ra ser dos ho - mens Ter - na Ad - vo - ga - - da.

Qu - vi nos - sos ro - - gos, Ten - de com - pai - xão

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single treble clef staff with a key signature of one sharp (F#) and a common time signature. The lyrics are "Qu - vi nos - sos ro - - gos, Ten - de com - pai - xão". The piano accompaniment is written on a grand staff (treble and bass clefs) and features a steady accompaniment pattern with chords and moving lines in both hands.

Dos que a - do - ram Vos - so co - - ra - - ção.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "Dos que a - do - ram Vos - so co - - ra - - ção." The piano accompaniment continues with the same accompaniment pattern as the first system, providing harmonic support for the vocal melody.

O Canto Popular para alternar com a musica é o mesmo do Hymno II



## HYMNO A NOSSA SENHORA — III

Sois cheia de graça,  
Sem culpa gerada,  
Para ser dos homens  
Terna advogada.

CÔRO

Ouvi nossos rogos,  
Tende compaixão,  
Dos que adoram  
Vosso coração.

Para sermos gratos  
A vossos favores,  
Aqui nos juntamos  
No mez das flôres.

CÔRO

Ouvi nossos rogos, etc.

E' pois n'este mez,  
A Vós consagrado,  
Que o vosso nome  
Deve ser louvado.

CÔRO

Ouvi nossos rogos, etc.

Não trazemos flôres  
P'ra vos off'recer,  
Louvores só queremos  
Hoje aqui render.

CÔRO

Ouvi nossos rogos, etc.

Immensas flôres  
Os campos matisam;  
Ainda mais virtudes  
Em vós se divisam.

CÔRO

Ouvi nossos rogos, etc.

Suave perfume  
Lançam sem cessar,  
Que ao vosso Throno  
Não temem de chegar.

CÔRO

Ouvi nossos rogos, etc.

O que lá se ouve  
São os gemidos  
Dos corações  
A Deus convertidos.

CÔRO

Ouvi nossos rogos, etc.

Acceitae, Senhora,  
Nossa devoção;  
Para conseguirmos  
O fructo d'est'oração.

CÔRO

Ouvi nossos rogos, etc.

## HYMNO A NOSSA SENHORA DA CONCEIÇÃO

Cantado nas novenas da igreja da Ordem S.<sup>a</sup> do Carmo, do Porto

## MUSICA DO HYMNO III

MUSICA  
Sob'rana excelsa  
Que astros coroam,  
Cujos louvores  
Anjos entoam.

Ouvi nossos rogos  
Tende compaixão  
Dos que veneram  
Vossa Conceição.

POVO

Não só do feio  
Dragão feroz  
Soberbo collo  
Calcastes vós.

Ouvi nossos rogos, etc.

MUSICA  
Mas quanto existe  
Da creatura  
De vós supera  
A formosura.

Ouvi nossos rogos, etc.

POVO

Vós sois o cofre  
Resplandecente  
Que os dons encerra  
Do Omnipotente.

Ouvi nossos rogos, etc.

MUSICA

Admira a terra,  
Céo crystallino,  
Em vós a aurora  
Do Sol Divino.

Ouvi nossos rogos, etc.

POVO  
Quanto mais perto  
Sois da Trindade,  
Tanto mais cresce  
Vossa humildade.

Ouvi nossos rogos, etc.

MUSICA

Mesmo do throno  
Em que reinaes  
Crêmos que amante  
Nos escutaeis.

Ouvi nossos rogos, etc.

POVO

Nossas miserias  
E indignidade  
Em vós excitam  
Amor, piedade.

Ouvi nossos rogos, etc.

MUSICA  
O' Virgem pura,  
Que o poder vosso  
Empregaes sempre  
Só no bem nosso.

Ouvi nossos rogos, etc.

POVO

De amar-vos sempre  
Dae-nos a sorte,  
Por toda a vida  
E além da morte.

Ouvi nossos rogos  
Tende compaixão  
Dos que veneram  
Vossa Conceição.

HYMNO A NOSSA SENHORA — IV

*Andantino*  $\text{♩}$

CANTO

Oh joi-a pri-mo-ro-sa da co-rôa do Se-nhor! Oh

ORGÃO  
ou  
HARMONIUM

*f* *ff* *p*

POVO

sem-prefes-ca ro-sa De pu-ro e cas-to a-mor! *f* Ma-ri-a! Ma-ri-a! Ce-

D. C. do  $\text{♩}$

les-te har-mo-ni-a! Dos la-bios do-çu-ra, da al-ma a-le-gri-a.

D. C. do  $\text{♩}$

HIMNO A NOSSA SENHORA — IV

MUSICA

Oh joia primorosa  
Da Corôa do Senhor!  
Oh sempre fresca rosa  
De puro e casto amor!

POVO

Maria! Maria!  
Celeste harmonia!  
Dos labios doçura,  
Da alma alegria.

MUSICA

A quem a flôr envia  
O seu primeiro aroma,  
Logo ao romper do dia,  
Mal a aurora assoma.

POVO

Maria! Maria! etc.

MUSICA

Oh immortal aurora,  
Que ceu e terra encanta,  
Por quem a rosa chora,  
Por quem a ave canta!

POVO

Maria! Maria! etc.

MUSICA

A quem por toda a terra,  
A quem por todo o mundo,  
No pincaro da serra,  
No valle o mais profundo,

POVO

Maria! Maria! etc.

MUSICA

Foi levantada egreja,  
Foi levantado altar,  
Que ao longe nos alveja  
Como um baixel no mar!

POVO

Maria! Maria! etc.

MUSICA

Em ti se abriga a esperanza,  
Na grande desventura;  
Em ti auxilio alcança,  
O triste que o procura!

POVO

Maria! Maria! etc.

MUSICA

Em ti se quebra o encanto  
De mal fundado amor!  
Em ti se enxuga o pranto  
De irreparavel dor!

POVO

Maria! Maria! etc.

# SALVÊ, REGINA!

*Andantino*

CANTO

Vol - ve a nós tens o-lhos pu - - ros,

ORGÃO  
ou  
HARMONIUM

Lem - brae-vos de nós, Se - nho - - - ra, N'es - te val-le d'a-mar-

gu - - - ras Sé - de a nos-sa pro-te - cto - - - ra.

Côro

*f*  
Vol - ve a nós teus o - lhos pu - ros, Lem - brae - vos de nós, Se - nho - ra.

MÚSICA

Volve a nós teus olhos puros,  
Lembrae-vos de nós, Senhora;  
N'este valle d'amarguras  
Sêde a nossa protectora!

CÔRO

Volve a nós teus olhos puros,  
Lembrae-vos de nós, Senhora!

MÚSICA

Lembrae-vos de quem na terra  
Arrasta a cruz do peccado  
Do vosso auxilio, Senhora,  
De todo desamparado!

CÔRO

Lembrae-vos de quem na terra  
Arrasta a Cruz do peccado.

MÚSICA

N'este mundo de tristezas  
Sois a nossa só esperanza;  
Sois como ao nauta nas ondas,  
Se vê luzir a bonança.

CÔRO

N'este mundo de tristezas  
Sois a nossa só esperanza.

MÚSICA

Não deixeis que nos percâmos  
Nos baixios d'este mundo,  
Onde ha tormentas que os homens  
Arrastam do mar ao fundo.

CÔRO

Não deixeis que nos percâmos  
Nos baixios d'este mundo.

MÚSICA

Senhora, vós sois piedosa,  
Sois Mãe d'immensa ternura,  
Não deixareis vossos filhos  
N'estes tranzes d'amargura!

CÔRO

Senhora, vós sois piedosa  
Sois Mãe d'immensa ternura.

MÚSICA

Volve a nós teus olhos puros,  
Lembrae-vos de nós, Senhora;  
N'este valle d'amarguras  
Sêde a nossa protectora!

CÔRO

Volve a nós teus olhos puros,  
Lembrae-vos de nós, Senhora!

# SALVÊ, MARIA!

CANTO

ORGÃO  
ou  
HARMONIUM

For - mo - so bo - tã - o de ro - sa que nas - ce ao rom - per do

di - a, oh pu - ra e chei - a de grã - ça eu te sa - ú - do, Ma - ri - a!

Formoso botão de rosa,  
Que nasce ao romper do dia,  
Oh pura e cheia de graça,  
Eu te saúdo, Maria!

Avê, pomba, sempre illesa  
De contágio e de perigo,  
Teu seio será fecundo,  
O Deus d'Abrahão é contigo!

E's bendita entre as mulheres,  
E' bendito o fructo teu,  
Jesus, o terno Jesus,  
Que de ti, Virgem, nasceu.

Mãe de Deus, nós te pedimos,  
Escudo de mulher forte,  
Que nos protejas na vida,  
Que nos ampare na morte!

Já que és Mãe, ao filho péde  
O perdão dos peccadores,  
Para que unidos na gloria  
Dêmos ao Filho louvores!

O povo repete cada uma d'estas quadras.



# MATER DOLOROSA

## MOTETE

CANTO

Oh quão

ORGÃO  
ou  
HARMONIUM

tris - - te e quão af - fi - - cta, foi a Mãe de Deus bem-di - ta nos tor-

men-tos de seu Fi-lho, de seu Fi - lho! *dolce* Viu seu Fi-lho o seu A - *legato*

*p*

ma - do de seu Paê des-am - pa - ra - - do, dêr o ul - ti - mo sus -

pi - ro! O ul - ti - mo sus - pi - ro!

Ei - a Vir - - gem Mãe de a - mor, dae que eu



sin-ta a vos - sa dôr, e cho - rar, e cho - rar, e cho -

rar tam-bem com-vos - - co e cho-rar tam-bem com-vos - -

co. E cho - rar tam-bem com - vos - - - - co.

# AVÊ, MARIA - I

Para as novenas de Nossa Senhora em que o povo costuma alternar cantando a "Sancta Maria,"

**CANTO**

*p*  
A - vè, Ma - ri - a, chei-a de gra - ça,

**ORGÃO  
ou  
HARMONIUM**

*f*

o Se-nhor é com-vos - co | bem - di - ta sois vós      en-tre as mu - lho-res,

bem-di-to é o fru - cto      do vos-so ven - tre,      Je - - - sus!

A resposta do povo, "Sancta Maria," deve ser acompanhada pelo organista em tom de *Sol*.

# AVÈ, MARIA - II

*Andantino* *rall.*

CANTO

A - vè, Ma - ri - a chei - a sois de gra - ça o Se - nhor é com - *rall.*

ORGÃO  
ou  
HARMONIUM

*Legato*

*a tempo*

vos - co bem - di - ta sois vós en - tre as mu - lhe - res

*a tempo*

*rall.*

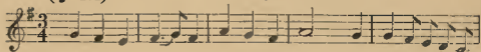
bem - di - to é o fru - cto do' vos - so ven - tre, Je - sus!

*rall.*

# AVÊ, MARIA - III

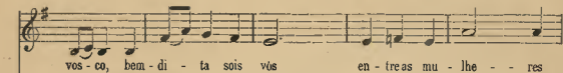
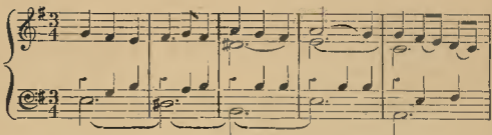
(♩ = 104)

CANTO

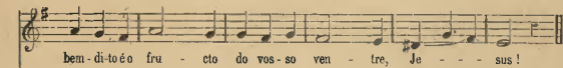
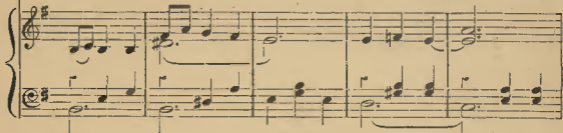


A - vê, Ma - ri - a chei - a de gra - ça o Se - nhor é com -

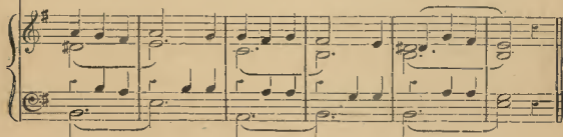
ORGÃO  
ou  
HARMONIUM



vos - co, bem - di - ta sois vós en - tre as mu - lhe - - res



bem - di - to é o fru - cto do vos - so ven - tre, Je - - - sus !



## AVÊ, MARIA - IV

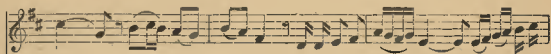
CANTO

*Andante*

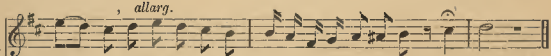
SOLO



A-vê, Ma-ri - a chei-a de gra - ça o Se -

ORGÃO  
ou  
HARMONIUM

nhor é com - vos - co bem-di-ta sois vós en-tre as mu-



lhe - res bem-di - to é o fru-cto do vos-so ven-tre, Je - sus!

*allarg.*

# AVÊ, MARIA-V

*Andantino*

VOZ ou CORO

*p* A - vê. Ma - ri - - - a

ORGÃO  
ou  
HARMONIUM

chei - a sois de gra - ça o Se - - - nhor

é com-vos - - - co, bem - di - - - ta bem-

di - - ta bem-di ta sois vós en-treas mu - lhe - - res

bem - - di - to é o fru - cto do vos-so ven - - tre, Je -

sus, do vos-so ven - tre, Je - - - - sus!

*rit.*

# LADAINHA DE NOSSA SENHORA — I

A duas vozes

1.<sup>a</sup> VOZ

*mf* Ky - ri - e e - le - i - son

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

*f*

Chris - te e - lei-son. Ky - ri - e e - le - i - son



Chris - te au - - di - nos, Chris - - te e - -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics "Chris - te au - - di - nos, Chris - - te e - -". The middle staff is a vocal line with lyrics "au - di - nos Chris - te, Chris - - te". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

au - di - nos Chris - te, Chris - - te

The second system continues the musical score with three staves. The top staff is a vocal line with lyrics "au - di - nos Chris - te, Chris - - te". The middle staff is a vocal line with lyrics "au - di - nos Chris - te, Chris - - te". The bottom staff is a piano accompaniment with a treble and bass clef, featuring a steady eighth-note accompaniment in the right hand and chords in the left hand.

Chris - - te e - xau-di-nos, e - - xau - di - nos.



PATER

SOLO

CANTO

Pa - ter de cœ - lis De - - - us,  
Spi - ri - tus San - cte De - - - us,

ORGÃO  
ou  
HARMONIUM

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

# SANCTA MARIA

A duas vozes

*Largo*

1.<sup>a</sup> VOZ

*p*  
San - cta Ma - ri - - a, San - cta Ma - ri - a,

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

O - - ra pro no - - bis, pro no - - bis.



# I STROPHE

A duas vozes

1.ª VOZ

San-cta Vir-go Vir-gi-num, O - ra pro no - bis.

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

*mf*

O - - ra, O - - ra pro no - - bis.

*f*

D. C.

Os mais por este até ao *Vas Spirituale*.



## II STROPHE

(Para variar a ladaigãha)

A duas vozes

1.<sup>a</sup> VOZ

Vas spi-ri - tu - a - - le,

2.<sup>a</sup> VOZ

Vas spi-ri - tu - a - - le,

ORGÃO  
ou  
HARMONIUM

O - - ra, O - - ra pro no - - bis.



# AGNUS DEI

A duas vozes

1.<sup>a</sup> VOZ

A - gnus De - i qui - to - llis pec - ca - ta mun - di

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

Par - - ce no - - bis Do - - mi - - ne.  
Mi - - se - - re - - re no - - - - bis.

D. C.

# SUB-TUUM

*Andantino*

A duas vozes

1.ª VOZ

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

Musical score for the first system. It features two vocal staves (1.ª VOZ and 2.ª VOZ) and an organ/harmonium accompaniment. The organ part is marked with a forte *f* dynamic and includes accents (*v*) and a piano (*p*) dynamic. The music is in common time (C) and changes to 3/4 time at the end of the system. The lyrics "Sub tu - um præ-si - di -" are written below the vocal staves.

Musical score for the second system. It continues the vocal and organ parts from the first system. The lyrics "um con-fu - gi - mus, San - cta De - i Ge - ne - trix, Sub -" are written below the vocal staves. The organ accompaniment continues with similar dynamics and articulation. The system concludes with a fermata over the final notes.

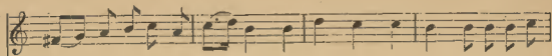
tu - um prae-si - di - um      con-fu - gi - mus      San-cta De - i

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff (treble and bass clefs). The music is in a common time signature and features a mix of eighth and sixteenth notes, with some rests and slurs.

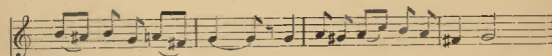
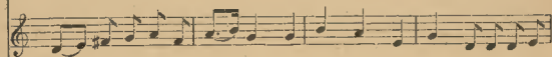
Ge - ni-trix,    nos - tras    de-pre-ca - ti - o - nes    nos - -

The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef, with lyrics underneath. The lower staff is a piano accompaniment in grand staff. The music continues with similar rhythmic patterns and includes some rests in the vocal line.

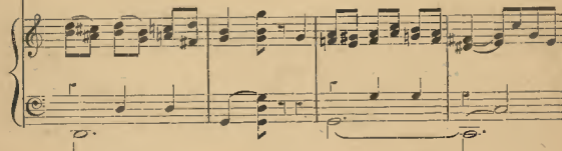
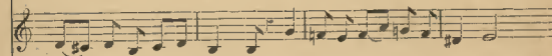


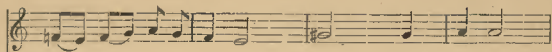


tras de-pre-ca-ti-o-nes ne-des-pi-ci-as in ne-ces-si-

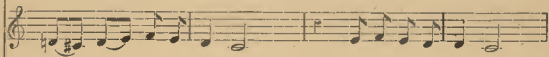


ta-ti-bus nos-tris; sed a-pe-ri-cu-lis cun-tis

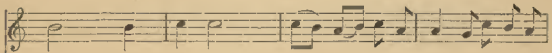




li - be - ra - nos sem - per, Vir - - - go, Vir - go



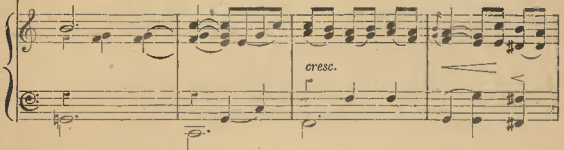
Vir - go glo - ri - o - sa



glo - - ri - - o - sa Vir - go glo - ri - o - sa et be - ne -



et be - ne - di - cta



di - - - cta, et be - - ne - di - - -

cta et be - ne - di - cta, et be - ne - di - - - cta.



# LADAINHA - II

A uma voz ou coro unis

*Tutti*

**CANTO**

*mf.* Ky - ri - e e - lei-son chris - te e -

**ORGÃO  
ou  
HARMONIUM**

*f*

le - i - son Ky-ri - e e - lei-son chris - te au-di nos

chris - te chris - te ex - au - di nos. 1.<sup>a</sup> Pa - ter Pa-ter de  
2.<sup>a</sup> Spi-ri-tus Spi-ri-tus

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of three systems. The first system shows the vocal line (CANTO) and the organ/harmonium accompaniment (ORGÃO ou HARMONIUM). The vocal line begins with a 'Tutti' marking and a mezzo-forte (*mf.*) dynamic. The organ part starts with a forte (*f*) dynamic. The lyrics are: 'Ky - ri - e e - lei-son chris - te e -'. The second system continues the vocal line with 'le - i - son Ky-ri - e e - lei-son chris - te au-di nos' and the organ accompaniment. The third system concludes with 'chris - te chris - te ex - au - di nos.' followed by two endings: '1.<sup>a</sup> Pa - ter Pa-ter de Spi-ri-tus' and '2.<sup>a</sup> Spi-ri-tus Spi-ri-tus'. The organ part provides a rhythmic and harmonic accompaniment throughout, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Cœ - lis De - us } Mi - se - - re - re no - - - bis.  
 San - cte De - us } D.C.

SANCTA MARIA

SOLO

CANTO

ORGÃO  
 ou  
 HARMONIUM

*p* San - cta Ma - ri - - - a, San - cta Ma - ri - - - a

o - - - ra pro no - - - bis *pp* o - ra pro no - bis.

I STROPHE

*Larghetto*

1.<sup>a</sup> VOZ

San-cta Vir-go Vir-gi-num Ma-ter Ma-ter Chris-ti

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

Ma-ter Di-vi-næ Gra-ti-æ O-ra pro no-bis

Os mais por este até ao *Vas Spirituale*.

## II STROPHE

(Para variar a ladainha)

A duas vozes

*Andantino*

1.<sup>a</sup> VOZ

San-cta Vir-go Vir-gi-num Ma-ter Chris-ti,

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

Ma-ter Di-vi-næ Gra-tiæ O-ra pro no-bis, Ora pro no-bis.

Ma-ter Di-vi-næ Gra-tiæ O-ra pro no-bis, Ora pro no-bis.

D. C.



# AGNUS DEI

*Andante*

CANTO

A - - - gnus De - - - i qui

ORGÃO  
ou  
HARMONIUM

tol - lis pec - ca - ta mun - - - di { Par - ce no - bis Do - mi - ne.  
Mi - se - re - re no - bis.

no - - - bis, Par - ce no - bis Do - mi - ne.  
re - - - re, mi - se - re - re no - bis.

D. C.



SUB-TUUM

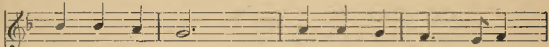
*Andantino*

CANTO



Sub tu - um prae - si - di-um

ORGÃO  
ou  
HARMONIUM



con - fu - gi - mus, San - cta Dei Ge - ni-trix,



San - cta Dei Ge - ni-trix, nos - tras de - pre - ca - ti -



o - - - nes ne des - - pi - ci - as

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "o - - - nes ne des - - pi - ci - as". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a steady accompaniment with chords and moving lines in both hands.

in ne-ces - si - ta - - - ti-bus nos - - - tris;

The second system continues the musical score. The vocal line has the lyrics "in ne-ces - si - ta - - - ti-bus nos - - - tris;". The piano accompaniment continues with similar harmonic and rhythmic patterns, providing support for the vocal melody.

sed a pe - ri - - eu - lis cun - - - ctis

The third system concludes the musical score on this page. The vocal line has the lyrics "sed a pe - ri - - eu - lis cun - - - ctis". The piano accompaniment provides a final accompaniment for the vocal phrase.

li - be - ra nos sem - - - - per,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a half note 'li', followed by quarter notes 'be' and 'ra', a half note 'nos', and then a half note 'sem' with a long dash indicating a continuation. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Vir - - go glo - - ri - o - - - - sa et be - ne -

The second system continues the vocal line with a half note 'Vir', a long dash, a quarter note 'go', a long dash, quarter notes 'glo' and 'ri', a long dash, a quarter note 'o', a long dash, a quarter note 'sa', and then a half note 'et' followed by quarter notes 'be' and 'ne'. The piano accompaniment continues with similar rhythmic patterns.

di - cta et be - ne - di - - - - cta.

The third system concludes the vocal line with a quarter note 'di', a long dash, a quarter note 'cta', a half note 'et', a quarter note 'be', a long dash, a quarter note 'ne', a long dash, a quarter note 'di', a long dash, a quarter note 'cta', and a final quarter note. The piano accompaniment ends with a final chord and a fermata over the last note.

# LADAINHA—III

*Moderato*

A duas vozes

1.<sup>a</sup> VOZ

Ky-ri-e, Ky-ri-e e-lei-son, Chris-te, Chris-te

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

e-lei-son, Ky-ri-e, Ky-ri-e e-lei-son,

*cresc.*

*cresc.* **f**

Ky-ri-e, Ky-ri-e e-lei-son, Chris-te, Chris-te

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with a bass line starting on a '5' (fifth finger) in the first measure. The lyrics are: Ky-ri-e, Ky-ri-e e-lei-son, Chris-te, Chris-te.

au-di nos. Chris-te ex-au-di nos, ex-au-di nos.

The second system continues the vocal and piano parts. The vocal staves have lyrics: au-di nos. Chris-te ex-au-di nos, ex-au-di nos. The piano accompaniment continues with similar harmonic support. The system concludes with a double bar line.

PATER

1.<sup>a</sup> VOZ

Pa-ter de Cœ-lis, de Cœ-lis De-us, Mi-se-re-re no-bis.  
Spi-ri-tus San-cte, San-cte De-us,

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

SANCTA MARIA

CANTO

San-cta Ma-ri-a. San-cta Ma-ri-a,

ORGÃO  
ou  
HARMONIUM

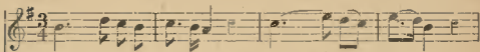
O - - ra pro no - - bis, pro no - - - - - bis.

# I STROPHE

A duas vozes

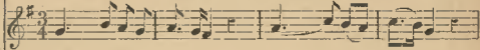
*Andante*

1.<sup>a</sup> VOZ

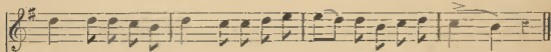


San - cta Vir-go Vir-gi-num Ma - - ter Chris-ti

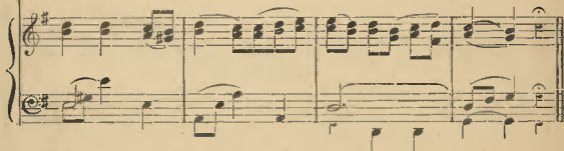
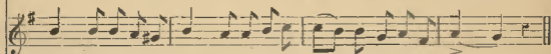
2.<sup>a</sup> VOZ



ORGÃO  
ou  
HARMONIUM



Ma - ter Di - vi - næ Gra - tiæ O - ra pro no - bis, o - ra pro no - bis.



Os mais por este até ao *Vas Spirituale*.



## II STROPHE

(Para variar a fadainha)

A duas vezes

*Andante*

1.<sup>a</sup> VOZ

Vas spī-ri-tu - a - le,

2.<sup>a</sup> VOZ

Vas ho-no - ra - bi-le,

ORGÃO  
ou  
HARMONIUM

Vas in-si-gne de-vo-ti - o - nis o - ra pro no - bis.



# AGNUS DEI

A duas vozes

*Larghetto*

1.<sup>a</sup> VOZ

A - gnus Dei qui - tol - lis pec - ca - ta mun - di,

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

Par - - ce no - - bis Do - - mi - ne.  
Mi - - se - re - - re no - - bis.

D. C.

# SUB-TUUM

A duas vozes

1.<sup>a</sup> VOZ

2.<sup>a</sup> VOZ

ORÇÃO  
ou  
HARMONÍUM

Sub tu - um prae - si - di - um con - fu - gi -

mus San - cta Dei Ge - ni - trix San - cta Dei Ge - ni - trix

nos-tras de-pre-ca-ti-o - - - nes ne-des-pi-ci-as

The first system consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

in né-ces-si-ta-ti-bus nos-tris; sed a pe-

The second system continues the vocal line and piano accompaniment. The vocal line includes the word "legato" above the final measure. The piano accompaniment maintains its rhythmic pattern, with some chordal textures in the right hand.

legato

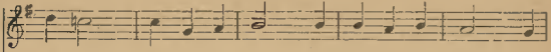
The third system shows the piano accompaniment continuing. The right hand features more complex chordal structures, while the left hand continues with a rhythmic accompaniment. The word "legato" is written above the first measure of this system.

ri - cu - lis oen - - - - - otis      li - be - ra - nos

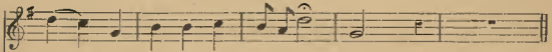
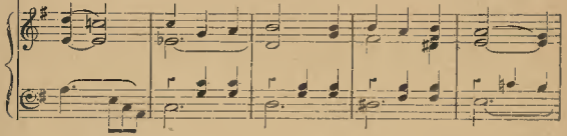
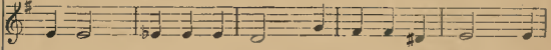
The first system of the musical score consists of two staves. The upper staff is a vocal line in G major, with lyrics 'ri - cu - lis oen - - - - - otis      li - be - ra - nos'. The lower staff is a piano accompaniment in G major, featuring a steady eighth-note bass line and chords in the right hand.

sem - per, sem - per      Vir - go,      Vir - go,      glo - - ri -

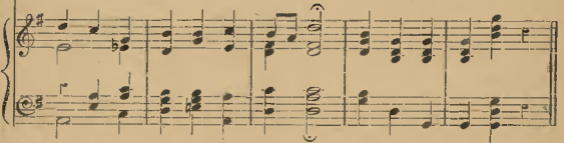
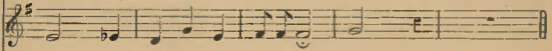
The second system of the musical score also consists of two staves. The upper staff is a vocal line in G major, with lyrics 'sem - per, sem - per      Vir - go,      Vir - go,      glo - - ri -'. The lower staff is a piano accompaniment in G major, with a dynamic marking 'cresc.' (crescendo) appearing in the right hand.



o - sa et be - ne - di - - cta, et be - ne - di - - cta



glo - - ri - o - sa et be - ne - di - cta.



# LADAINHA - IV

*Larghetto*

CANTO

ORGÃO  
ou  
HARMONIUM

*f* *p*

Ky - ri - e e - le - i - son Chris -

te e - lei - son, Ky - ri - - e e -

*f*

le - i - - son Chris - - - te Chris-te au - di

nos, Chris - te, Chris - te ex - au - di nos.

P A T E R

CANTO

Pa - ter de Cœ - lis, de Cœ - lis De - us,  
Spi - ri - tus San - cte, San - cte De - us,

ORGÃO  
ou  
HARMONIUM

*p*

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

# SANCTA MARIA

A duas vozes

*Largo*

1.ª VOZ

*p*  
San - cta, San - cta, San-cta Ma - ri - a,

2.ª VOZ

- - - - -

ORGÃO  
ou  
HARMONIUM

*p*

*rall.*

O - ra, o - ra, *p* o - ra pro no - bis.

*rall.*

*p*

*p* *rall.*

*p*





I STROPHE

*Andante*

A duas vozes

1.<sup>a</sup> VOZ

San-cta Vir-go Vir-gi-num Ma-ter Chris-ti

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

Ma-ter Di-vi-næ Gra-tiæ O-ra pro no-bis.



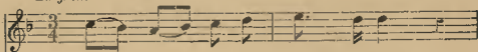
## II STROPHE

(Para variar a ladainha)

A duas vozes

*Larghetto*

1.<sup>a</sup> VOZ

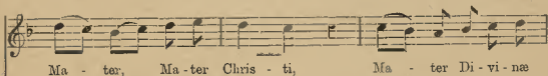
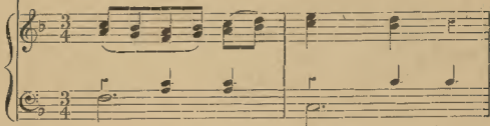


San - - eta Vir - go Vir - - gi-num

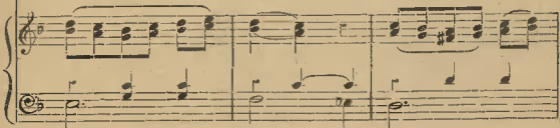
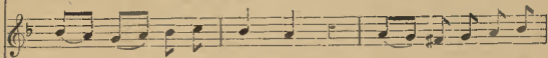
2.<sup>a</sup> VOZ



ORGÃO  
ou  
HARMONIUM



Ma - ter, Ma - ter Chris - ti, Ma - ter Di - vi - nae



Gra - tia, O - ra pro no - - - - - bis.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in a single melodic line with lyrics. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines.

AGNUS DEI

CANTO

A - gnus Dei qui tol-lis pec-ca - ta mun - di,

ORGÃO  
ou  
HARMONIUM

This system is for the 'AGNUS DEI' section. It includes a vocal line labeled 'CANTO' and an organ/harmonium accompaniment labeled 'ORGÃO ou HARMONIUM'. The organ part is written for two staves (treble and bass clef).

Par - ce no - - bis Do - - mi - ne.  
Mi - - se - re - - re no - - - - bis. D. C.

This system continues the 'AGNUS DEI' section with the vocal line and organ accompaniment. The lyrics are split across two lines. The organ part continues with chords and moving lines.

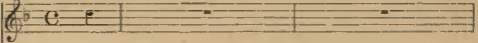
# TOTA PULCHRA

HYMNO

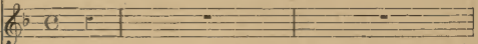
A duas vozes

*Andantino*

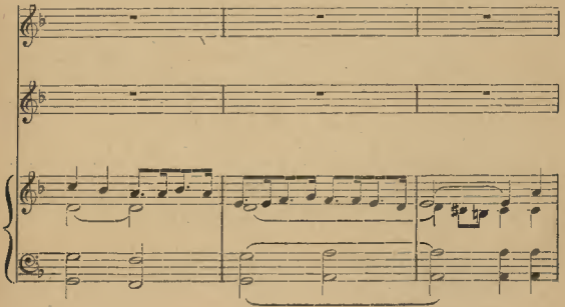
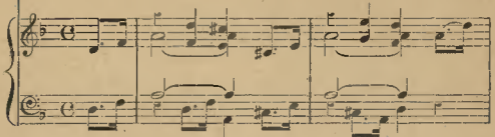
1.ª VOZ



2.ª VOZ



ORGÃO  
ou  
HARMONIUM



To - ta Pul - - chra es, Ma - ri - - a, To - ta

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a soprano and alto clef, both in a key signature of one flat (B-flat major). The piano accompaniment is in a grand staff (treble and bass clefs). The music begins with a whole rest in the vocal parts, followed by a double bar line. The vocal parts then enter with a half note G4, followed by a quarter note A4, and a quarter note Bb4. The piano accompaniment provides harmonic support with chords and moving lines.

pul - chra es, Ma - ri - - - a, Et ma - cu - la o - ri - gi -

The second system continues the vocal and piano parts. The vocal parts continue with the melody from the first system. The piano accompaniment features a prominent bass line in the left hand and chords in the right hand. A dynamic marking 'p' (piano) is visible in the piano part of the first system, and the second system continues with similar accompaniment.

na - lis o - ri - gi - na - lis non est in te Tu

The first system consists of three staves. The top staff is a vocal line in G-clef with lyrics 'na - lis o - ri - gi - na - lis non est in te Tu'. The middle staff is a vocal line in G-clef, mostly containing rests. The bottom staff is a piano accompaniment in G-clef and F-clef, featuring chords and moving lines.

glo - ria Je - ru - sa - lem Tu læ - ti - ti - a Is - ra -

The second system also consists of three staves. The top staff is a vocal line in G-clef with lyrics 'glo - ria Je - ru - sa - lem Tu læ - ti - ti - a Is - ra -'. The middle staff is a vocal line in G-clef, mostly containing rests. The bottom staff is a piano accompaniment in G-clef and F-clef, featuring chords and moving lines.

el Tu ho - no - ri - fi - cen - ti - a

The first system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

po - pu - li nos - - - tri Tu ad - vo - ca - - - ta pec - ca - to - - -

The second system of the musical score consists of three staves. The top two staves are vocal lines in a soprano and alto register, respectively, with lyrics underneath. The bottom two staves are piano accompaniment, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes. The word "cresc." is written in the right hand of the piano part towards the end of the system.

rum O' Ma-ri - - - a, O' Ma-ri - - - a Vir - go pru - den -

*f* *rit.* *p* *a tempo*

*f* *rit.* *p* *a tempo*

tis - si - ma Ma - ter, Ma - ter cle - men - tis - si - ma,

*rit.* *poco*

*rit. poco*



O - ra pro no - - - bis, pro no - - -

*a tempo*

*p* In - ter - ce - - de,

*a tempo*

This system contains the first two vocal lines and the piano accompaniment. The first vocal line has the lyrics "O - ra pro no - - - bis, pro no - - -". The second vocal line has the lyrics "In - ter - ce - - de,". The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The tempo marking "a tempo" appears above the second vocal line and above the piano accompaniment. A piano dynamic marking "p" is placed below the second vocal line.

bis ad Do - mi - num Je - sum Chris - - tum ad Do - mi -

**Ped.**

This system contains the second two vocal lines and the piano accompaniment. The first vocal line has the lyrics "bis ad Do - mi - num Je - sum Chris - - tum ad Do - mi -". The piano accompaniment continues with a right-hand melody and a left-hand accompaniment. A "Ped." (pedal) marking is located below the piano accompaniment, with a bracket underneath it.

num *f* Je-sum Chris - - tum.

*f*

*f* *ff*

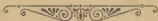
FIM DA PRIMEIRA PARTE



## II PARTE



Hymnos e Canticos ao SS. Sacramento



# SANCTUS-I

*Andantino*

CANTO

San - ctus, San - ctus,

ORGÃO  
ou  
HARMONIUM

*f* *p*

San - - - ctus Do - mi - nus De - - - us

Sá - - ba - oth Ple - ni sunt cœ - - li, cœ - li et

1 2 1 3 3 4

ter - ra glo - - ria, glo - ri - a tu - - - a. Ho -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics 'ter - ra glo - - ria, glo - ri - a tu - - - a. Ho -' are written below the notes. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

san - - - na in ex - cel - - - sis, ho - san - - -

The second system continues the musical piece. The vocal line has the lyrics 'san - - - na in ex - cel - - - sis, ho - san - - -'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the right hand.

na in ex - cel - - - - sis.

The third system concludes the piece. The vocal line has the lyrics 'na in ex - cel - - - - sis.' and ends with a fermata. The piano accompaniment provides a final harmonic support, ending with a sustained chord in the right hand.



# SANCTUS - II

A duas vozes

*Andantino*

1.ª VOZ

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

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

*f* *p*

ctus Do - mi - nus De - us *f* Sa - ba - - oth

*f*

Ple - - ni sunt cœ - - li, cœ - - li et ter - - ra

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in a single melodic line with lyrics underneath. The piano accompaniment is in a grand staff (treble and bass clefs) with chords and moving lines. The key signature has one flat (B-flat), and the time signature is 4/4.

*Lento* *Allegretto*

glo - ri - a, glo - - ria tu - - - - a.

The second system continues the vocal and piano parts. It features a tempo change from *Lento* to *Allegretto*, indicated by a double bar line and a change in the time signature from 4/4 to 3/4. The lyrics are "glo - ri - a, glo - - ria tu - - - - a."

*Lento* *Allegretto*

The third system shows the piano accompaniment for the second system. It maintains the grand staff format and the tempo change from *Lento* to *Allegretto* at the 3/4 time signature. The piano part features chords and melodic fragments that complement the vocal lines.

*Allegretto*

Ho - san - na, ho - san - na in ex - cel - sis,

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat. The tempo is marked *Allegretto*. The lyrics are "Ho - san - na, ho - san - na in ex - cel - sis,".

*appressando*  $\text{f}$  *Lento*

ho - san - na, ho - san - na in ex - cel - - sis.

*appressando*  $\text{f}$  *Lento*

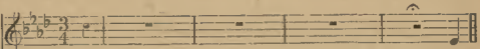
*appressando*  $\text{f}$  *Lento*

The second system continues the musical piece. It features two vocal staves and a piano accompaniment. The tempo changes from *Allegretto* to *Lento*. Dynamic markings include *appressando* (crescendo) and *f* (forte). The lyrics are "ho - san - na, ho - san - na in ex - cel - - sis.".



# O SALUTARIS - I

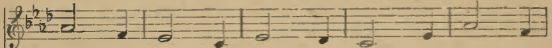
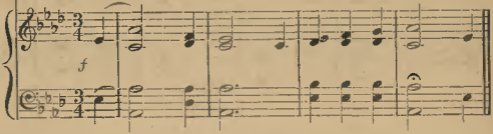
CANTO



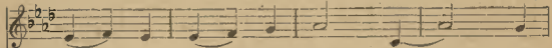
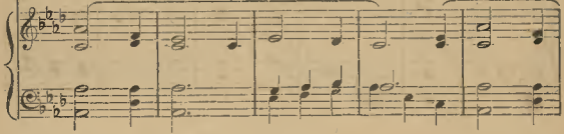
*Legato*

0

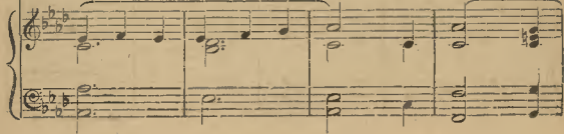
ORGÃO  
ou  
HARMONIUM



Sa - lu - ta - ris Hos - ti - a Quo - ce - li



pan - dis os - ti - um! Bel - la



pre-munhos - ti - - li - a, Dá ro - bur, fer au -

*cresc.*

xi - - li - um. U - ni Tri - no - que Do - mi -

*f* *p*

no Sit sem - - pi - ter - - na glo - - ri -

a; Qui vi - tam si - - ne ter - - mi - no

no - - bis do - net in pa - - tri - a. A - - -

men, A - - - men.

## O SALUTARIS - II

A duas vozes

1.ª VOZ

2.ª VOZ

ORGÃO  
ou  
HARMONIUM

*Legato*

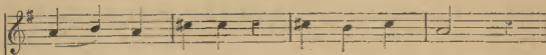
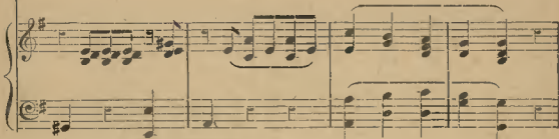
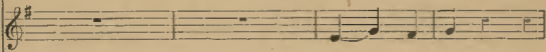
*f*

O Sa - lu - ta - ris, Sa-lu-ta - ris Hos-ti - a

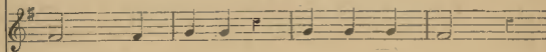
*p*



Quæ cœ - li pan - dis os - - - ti - um



Bel - - - la pre - munt hos - ti - li - - a,



Dá ro - bur, fer au - xi - - - li - um.

*f*

*f*

*f*

*V V V*

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line in G major with lyrics 'Dá ro - bur, fer au - xi - - - li - um.' and a piano accompaniment in G major. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *V* (accents). The second system continues the vocal line and piano accompaniment, with the piano part featuring a more active melodic line in the right hand.

U - ni Tri-no-que Do-mi-no Sit sem-pi-ter-na

*p*

*p*

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line in G major with lyrics 'U - ni Tri-no-que Do-mi-no Sit sem-pi-ter-na' and a piano accompaniment in G major. The piano part includes a melodic line in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *V* (accents). The second system continues the vocal line and piano accompaniment, with the piano part featuring a more active melodic line in the right hand.

glo-ri-a Qui vi-tam si-ne ter-mi-no No-bis do-net in pa-tri-

The first system of music consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth notes.

a. *rall.* A - men, A - men.

The second system of music continues the vocal and piano parts. It begins with the tempo marking 'a. rall.' (ad libitum, rallentando). The vocal staves show the words 'A - men, A - men.' with long notes and fermatas. The piano accompaniment continues with a similar rhythmic pattern, becoming more sparse towards the end of the system.



# O SALUTARIS—III

A duas vozes

1.<sup>a</sup> VOZ

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMONIUM

*p* O Sa - lu-ta-ris

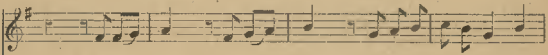
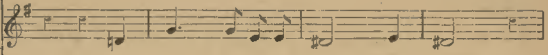
Hos - ti - a

Quæ cœ - li pan-dis os - ti - um!

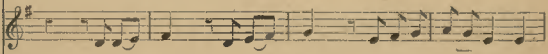




Bel - \* la pre - munt hos - ti - - li - - a



Da ro - bur, da ro - bur, da ro - bur, fer au - xi - li -



um, da ro - - bur da ro - - bur, Na ro-bur, fer au-xi - li -

The first system consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line contains the lyrics: "um, da ro - - bur da ro - - bur, Na ro-bur, fer au-xi - li -". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

*as duas vozes unis*

um. *rit.* *a tempo*  
U - ni Tri - no - - que Do - mi - no  
*legato*

The second system features a vocal line and a piano accompaniment. The key signature changes to one flat (Bb). The vocal line includes the instruction "as duas vozes unis" and the lyrics "um. rit. a tempo U - ni Tri - no - - que Do - mi - no". The piano accompaniment includes the instruction "legato".

*Legato molto*

*rit.* *a tempo*

The third system features a vocal line and a piano accompaniment. The key signature changes to two flats (Bb, Eb). The piano accompaniment includes the instruction "Legato molto". The vocal line includes the instruction "rit. a tempo".

Sit sem - pi - ter - - - na glo - - ri - - a

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one flat (B-flat major). The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

Qui vi - tam si - - ne ter - mi - no No - - bis

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note A4. The piano accompaniment maintains the eighth-note texture in the right hand.

do - net in pa - - - tri - - a,

The third system of music concludes the vocal line and piano accompaniment. The vocal line begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5, then a half note Bb4, and finally a quarter note A4. The piano accompaniment continues with the eighth-note accompaniment.

O Sa - lu - ta - ris Hos - ti -

*p*

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one sharp) and 4/4 time, starting with a whole rest followed by a melodic phrase. The second staff is a piano accompaniment, also in G major, with a similar melodic line. The piano part includes a dynamic marking of *p* (piano) and a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment in the left hand and a more active right hand with chords and moving lines.

a. A - men, A - - men.

*f*

**Ped.**

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in G major, starting with a vocalization 'a.' followed by the words 'A - men, A - - men.' The second staff is a piano accompaniment in G major, marked with a dynamic of *f* (forte). The piano part features a strong, rhythmic accompaniment with a prominent bass line. A pedal point is indicated by the marking 'Ped.' at the beginning of the piano accompaniment. The system concludes with a double bar line and repeat dots.

# O SALUTARIS - IV

*Andante*

CANTO

ORGÃO  
ou  
HARMONIUM

O Sa - lu - ta - - ris O Sa-lu-ta-ris Hos - - tia,

Quæ cœ - li pan - - dis quæ cœ-li pan-dis os - - tium!

Bel - - la pre - munt, bel-la pre-munt hos-ti - - lia, Dá ro - bur,

fer au - xi - li - um. O Sa - lu -

ta - ris Hos - - ti - - a, O Sa - lu -

*cres.*

ta - - ris, O Sa-lu-ta-ris Hos - - tia, O Sa -

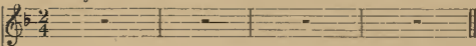
lu - ta - ris Hos - - ti - - a. A - - - -

men, A - - - - men.

# O SALUTARIS - V

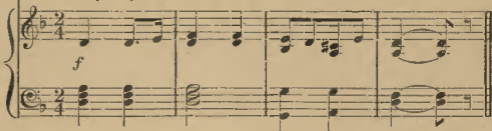
*Andante vagaroso*

CANTO



*sempre legato*

ORGÃO  
ou  
HARMONIUM

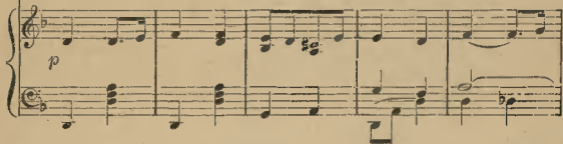


*dolce*

*p*

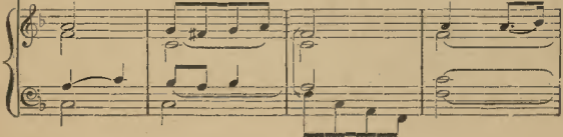
O Sa - lu - ta - ris Sa - lu - ta - ris Hos - tia, Quæ cœ - li

*p*



pan - dis os - - - ti - um!

Bel - - la





pre - munt hos - ti - li - a,      Dá ro - bur, fer au - -

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature is one flat (F major). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

xi - li - um,      U - ni Tri - no - que' Do - mi -

*cres.*

The second system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment includes a triplet of eighth notes in the right hand. The word "cres." is written above the vocal line and below the piano accompaniment.

no      Sit sem - pi - ter - na glo - ri - a

The third system continues the vocal line and piano accompaniment. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a triplet of eighth notes in the right hand and a dynamic marking of *f* (forte).

Qui vi - tam si - - ne ter - - mi - - no

No - bis do - net in pa - tri - a. A - - -

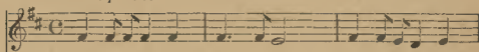
men, A - - - - men.



# O SALUTARIS - VI

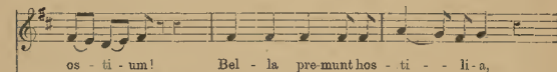
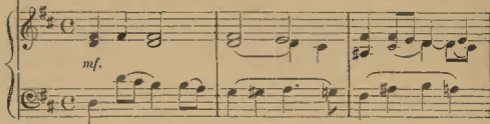
*Dolce espressivo*

CANTO

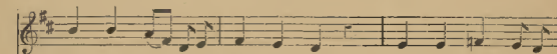
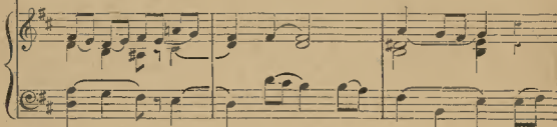


O Sa-lu-ta-ris Hos-ti-a, Quæ coe-li pan-dis

ORGÃO  
ou  
HARMONIUM



os-ti-um! Bel-la pre-munthos-ti-li-a,



da-ro-bur, fer-auxi-li-um. U-ni Tri-no-que



*rall. poco*

Do - mi - no Sit sem - pi - ter - na glo - ri - a

*rall. poco*

*a tempo*

Qui vi - tam si - ne ter - - mi - no no - bis do - net in

*a tempo*

*Allegretto molto*

pa - tri - a. Ho - san - na, ho - san - na in ex - -

*Allegretto molto*

cel - sis, in ex - cel - sis, ho - san - - - na, Ho -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'cel', followed by eighth notes 'sis, in', quarter notes 'ex - cel - sis,', eighth notes 'ho - san', and a dotted quarter note 'na,'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

san - na, ho - san - na in ex - cel - sis, in ex -

The second system continues the vocal line with 'san - na, ho - san - na' (quarter notes), 'in ex - cel - sis,' (quarter notes), and 'in ex -' (quarter notes). The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

cel - sis ho - san - - - na.

The third system concludes the vocal line with 'cel - sis ho - san - - - na.' (quarter notes). The piano accompaniment features a trill (*tr*) in the right hand over the final note of the vocal line.



# O SALUTARIS-VII

*Molto moderato*

CANTO

*p*  
O Sa-lu-ta - ris Hos - ti-a      Quæ cœ-li pan-dis

*Legato*

ORGÃO  
ou  
HARMONIUM

*p*

os - - tium!

Bel - la pre - munt hos - ti - li - a

da ro - bur, fer au - xi - - li - um,

U - ni Tri - no - que

Do - mi-no      Sit sem-pi-ter - na      glo - - - a

The first system consists of a vocal line in a single treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line has a melodic contour with some grace notes. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Qui vi-tam si - ne      ter - - mi-no No - bis      do - net in pa - - tri -

*cres.*      *rall.*

*cres.*      *rall.*

The second system continues the vocal and piano parts. It includes dynamic markings: *cres.* (crescendo) and *rall.* (ritardando). The piano accompaniment has a more complex texture with some chords and moving lines in both hands.

*molto*

a.      A - - men,      A - - men.

*molto*

The third system concludes the piece with the word "Amen". It features a *molto* (very slow) tempo marking. The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

# BENEDICTUS - I

*Andantino*

CANTO

*Legato*

ORGÃO  
ou  
HARMONIUM

*mf*

Be - ne - di - ctus, Be - ne - di - ctus qui ve - - - nit qui

*p*

ve - - nit in no - mi - ne, in no - mi - ne Do - mi - ni, Be - ne -



di-ctus qui ve-nit in no-mi-ne Do-mi-ni Be-ne-di-ctus qui

ve-nit in no-mi-ne Do-mi-ni Be-ne-di-ctus, Be-ne-di-ctus qui

ve-nit Be-ne-di-ctus, Be-ne-di-ctus qui ve-

nit qui ve - - - nit in no - mi - ne in no - mi - ne Do - mi -

ni. Ho - san - na, ho - san - na in ex - cel - - - sis, ho -

*cres.*

*cres.*

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

*dim.*

# BENEDICTUS - II

Côro unísono

*Andante religioso*

CANTO

ORGÃO

ou

HARMONIUM

*Dolce espressivo*

*allarg.*

qui ve - nit in no - mi - ne, in no - mi - ne Do - mi -

*mf.* *allarg.*

*a tempo*

ni, Be - ne - di - - ctus qui ve - nit in

*a tempo*

no - mi - ne Do - mi - ni, in no - - - mi - ne

*a tempo*

*rit.*

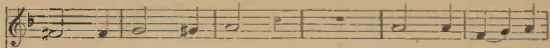
Do-mi-ni, in no-mi-ne Do-mi-ni. Ho-

san-na in ex-cel-sis, ho-san-na in ex-

cel-sis.

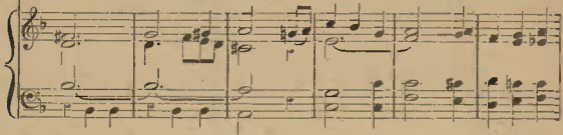




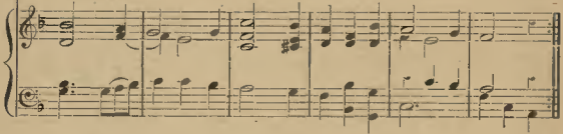


ce - dat ri - tu - i ;  
be - ne - di - cti - o ;

Præ - tet fi - des  
Pro - ce - den - ti

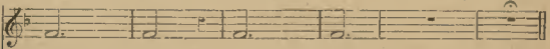


sup - ple - men - tum Sen - - suum de - fe - oti - i.  
ab ut - tro - que Com - par sit lau - da - ti - o.

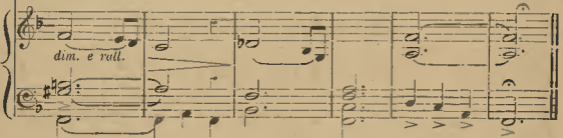


*dim. e rall.*

*pp*



A - - - men,      A - - - men.



# TANTUM ERGO - II

Solo ou c6ro

*Andantino*

CANTO

ORGÃO  
ou  
HARMONIUM

*f* *p*

*dolce ed legato*

Tan - tum er - - go

Sa - - cra - men - tum Ve - - ne - re - - mur cer - - nu -

i; Et an - ti - - quum do - - eu - men - tum



No - vo ce - dat ri - tu - i; Procs - tet

The first system of music consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a single melodic line with lyrics. The piano accompaniment is in two staves (treble and bass clef) and provides harmonic support with chords and moving lines.

fi - des Sup - ple - men - tum Sen - su - um de -

The second system continues the musical piece. It features a vocal line and piano accompaniment. The piano accompaniment includes some dynamic markings such as 'V' (Vibrato) and 'V' (Vibrato) in the bass line.

maior

fe - ctu - i. Ge - ni - to - ri

maior *f*

The third system of music includes a vocal line and piano accompaniment. It features a key signature change to two sharps (D major) and a time signature change to 4/4. The piano accompaniment includes dynamic markings 'maior' and 'maior f'.

Ge - - ni - to - - que Laus et ju - - bi - la - - ti -

o, Sa - - lus ho - - nor. vir - - tus quo - - que

Sit et be - - ne - di - - cti - o; Pro - - ce -

den - - ti ab ut - tro - - que com - - par sit

com - - par sit lau - da - - ti - o. A - - - -

*rall. poco* *dim.*

*rall. poco* *dim.*

men, A - - - - men.

# TANTUM ERGO—III

Solo e còro

*Maestoso*

CANTO

ORGÃO  
OU  
HARMONIUM

Solo

Tan - tum er-go Sa-cra-men - - tum

Ve - ne-re-mur cer - nu-i, Et an-ti-quum do-cu-men - tum No-vo

*rit.*

*a tempo*

**Côro**

ce - dat ri - - tu - - i:

*f* Tan - tum er-go Sa - cra -

men - - - tum

Ve - ne re - - - mur

cer - nu -

i,

Et an-ti-quum do-cu-men - - tum No - vo

ce - - dat ri - - tu - - i; Pres - tet

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The lyrics 'ce - - dat ri - - tu - - i;' are written below the notes, with hyphens indicating long notes. The word 'Pres - tet' appears at the end of the system. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

fi - des sup - ple - men - - tum Sen - suum de - fe - - ctu -

The second system continues the musical score. The vocal line has the lyrics 'fi - des sup - ple - men - - tum Sen - suum de - fe - - ctu -'. The piano accompaniment continues with the same rhythmic pattern, including some dynamic markings like 'mf' and 'f'.

i Pres - tet fi - - des sup - ple -

The third system concludes the musical score. The vocal line has the lyrics 'i Pres - tet fi - - des sup - ple -'. The piano accompaniment continues with the same rhythmic pattern, ending with a final chord.

men - tum Sen - - - - suum de - fe - - ctu - - -

i Sen - - - su - um de - fe - ctu - i Sen - - - su -

um de - - fe - - ctu - i.

*allarg.*

# TANTUM ERGO - IV

Solo ou c6ro

**CANTO**

*Maestoso*

*p* Tan-tum er -

**ORGÃO  
ou  
HARM6NIUM**

*f* *p*

go Tan-tum

er - - - go Sa - cra - men - tum Ve - ne -



*cresc.*

re - mur Tan - tum er - go Sa - cra - men -

*cresc.*

tum Ve - ne - re - mur, Ve - ne - re - mur.

*p*

Tan-tum

er - go Sa - cra - men - tum Ve - ne - re - mur ve - ne -

re - mur Tan - tum er - go Sa - cra - men - tum Ve - ne -

re - - - mur cer - nu - i Et an - ti - quum do - cu -

men - tum No - vo ce - dat ce - dat ri - tui; Præs - tet

fi - des sup - ple - men - tum Sen - suum de - fe - ctu -

*cres. molto*  *pp e rall. poco*

i, Præs - tei fi - des sup - ple - men - tum Sen -

*cres. molto*  *pp erit. poco*

suum de-fe-ctu - i, *p* sen - suum de-fe-ctu -

*a tempo*

*a tempo* *p*

i, sen - suum de-fe-ctu - i, *f* de -

*ritard.*

*ritard*

fe - ctu - i.

*f*



# BEMDITO - I

*Andante*

CANTO

Bem - di - to e lou - va - do se - - - ja o San -

ORGÃO  
ou  
HARMONIUM

tis - si - mo Sa - cra - meu - to da Eu - cha - ris - ti - - - a.

D. C.

D. C. duas vezes alternado com o povo que responde: *Fructo do ventre sagrado, etc.*

# GLORIA PATRI

*Andante*

CANTO

Glo - - ria Pa - - tri, Pa - - tri et

ORGÃO  
ou  
HARMONIUM

Fi - lio et Spi - ri - tui San - - - cto.

O povo responde: *Sicut erat in principio*, etc.

## BEMDITO - II

A duas vozes

*Andantino*

1.<sup>a</sup> VOZ

Bem - di - to, Bem - di - to e lou - - va - do

2.<sup>a</sup> VOZ

ORGÃO  
OU  
HARMÔNIO

se - - ja o Sap - tis - si-mo Sa - cra - men - - to, o Sau -

The first system consists of three staves. The top staff is a vocal line in G major with a treble clef and a key signature of one flat (F major). It contains the lyrics "se - - ja o Sap - tis - si-mo Sa - cra - men - - to, o Sau -". The middle staff is a vocal line in the same key and clef, continuing the melody. The bottom two staves are a piano accompaniment in G major with a grand staff (treble and bass clefs), providing harmonic support with chords and a bass line.

tis - si-mo Sa - cra - men - to da Eu - cha - ris - ti - - - - a.

The second system also consists of three staves. The top staff is a vocal line in G major with a treble clef and a key signature of one flat, containing the lyrics "tis - si-mo Sa - cra - men - to da Eu - cha - ris - ti - - - - a.". The middle staff is a vocal line continuing the melody. The bottom two staves are a piano accompaniment in G major with a grand staff, providing harmonic support.

D. C. duas vezes respondendo o povo alternadamente: *Fructo do ventre sagrado, etc.*



# GLORIA PATRI

A duas vozes

1.<sup>a</sup> VOZ

*p* Glo - ria Pa - tri, Pa - tri et Fi - lio

2.<sup>a</sup> VOZ

ORGÃO  
ou  
HARMÔNIO

*p*

et Spi - ri - tu San - - - - - cto.

O povo responde : *Sicut erat in principio*, etc.



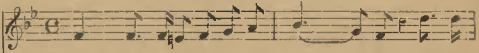


# BEMDITO—III

Coro unisono.

*Moderato molto*

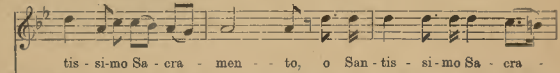
CANTO



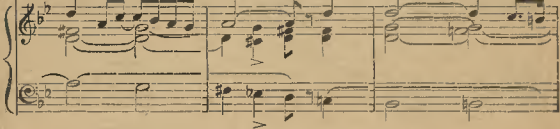
Bem - di - to e lou - va - do se - - - ja o San -

*legato*

ORGÃO  
ou  
HARMONIUM



tis - si - mo Sa - cra - men - - to, o San - tis - si - mo Sa - cra -



men - to da Eu - cha - ris - ti - - - - - a.



D. C. duas vezes respondendo o povo alternadamente: *Fructo do ventre sagrado*, etc.

# GLORIA PATRI

*Largo*

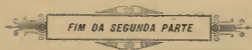
CANTO

ORGÃO  
ou  
HARMONIUM

Glo - ria Pa - tri, Pa - tri et Fi - lio

et Spi - - ri - tui San - - - - - cto.

O povo responde : *Sicut erat in principio, etc.*





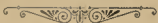
# III PARTE

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Gloria do Natal e Canticos pastoris

EM HONRA DO

MENINO DEUS



# GLORIA DO NATAL

A duas vozes

*Allegro* ♩ **Tutti**

CANTO

ORGÃO  
ou  
HARMONIUM

*Reg. Trombetas* Glo - ria

*ff*

Glo - ria in ex-cel-sis, De - o: Glo - ria, Glo - ria

in ex-cel-sis De - o: Glo - ria, Glo - ria in ex-cel-sis

De - o: in ex - cel - sis De - - - o.

*un poco meno* Duas vezes

*Dolce* Et in ter - - - ra

*p* sem trombetas

pax, pax ho - mi - ni - - bus bo - - - -

pax, pax ho - mi - ni - - bus bo - - - -

na, bo - na, bo - nae vo - lun -

D. C.  $\mathcal{S}$  ao  $\Phi$

1.<sup>a</sup> vez 2.<sup>a</sup> vez

ta - tis. ta - tis. D. C.  $\mathcal{S}$  ao  $\Phi$

1.<sup>a</sup> vez 2.<sup>a</sup> vez

*ff com trombetas*

o: in ex - cel - sis De - o: De -

Gloria. Amen, A -

men, Amen, Amen.



# NASCEU JESUS!

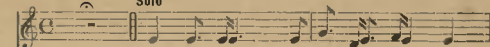
CANTO PASTORIL — I

Solo e cõro

*Andante vagaroso*

**Solo**

CANTO



Nas - ceu Je - sus, os an - jos com seu can - to

ORGÃO  
ou  
HARMONIUM



en - chem os ceus e a ter - ra d'a - le - gri - a, O



po - vo d'Is - ra - el en - chu - ga o pran - to





Que nas fa - - ces a - - mâr - golhe cor - ri - a. Vin -

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "Que nas fa - - ces a - - mâr - golhe cor - ri - a. Vin -". The piano accompaniment features a prominent triplet pattern in the right hand, with the left hand providing a steady bass line.

*Allegretto molto*

de, cor - rei, pas - to - - res, Vin - de a - do - rar Je -

The second system begins with the tempo marking "Allegretto molto". It continues the vocal line and piano accompaniment. The lyrics are "de, cor - rei, pas - to - - res, Vin - de a - do - rar Je -". The piano accompaniment maintains the triplet pattern in the right hand.

sus, Que vem sal - var os ho - mens, Vem dar ao mun - do

The third system continues the vocal line and piano accompaniment. The lyrics are "sus, Que vem sal - var os ho - mens, Vem dar ao mun - do". The piano accompaniment features a more varied rhythmic pattern in the right hand, while the left hand remains steady.

Côro—2 vozes *ad libitum*

luz. • Vin - de, cor-rei, pas - to - res, Vin - de a - do - rar Je -

*ff*

sus, Que vem sal-var os ho - mens, Vem dar ao mun - do

luz, Vem dar ao mun - do luz.

Nasceu hoje, segundo as prophecias,  
Em Bethlem de Judá, o Salvador.  
Adoremos com jubilo o Messias,  
O Filho de David, o Redemptor.  
Vinde, correi, pastores,  
Diz um anjo do ceu,  
Vinde adorar o Christo  
Que hoje em Bethlem nasceu.

Exultae Patriarchas de Israel  
Que a Virgem concebeu e deu á luz  
O Justo que se chama Emmanuel,  
O Santo, suavissimo Jesus.  
Vinde, correi, pastores,  
Vinde, vinde adorar  
O Filho de Maria,  
Que nos vem resgatar.

# N'UM TUGURIO

CANTO PASTORIL — II

Solo ou cõro

*Allegretto*

CANTO

N'um tu - gu - - - - rio de Be - thlem

ORGÃO  
ou  
HARMONIUM

E' nas - ci - do o Re - dem - ptor, Re - de - mir - nos

vem da cul - pa, Dar-nos vem a lei do a-mor!

Re - de - mir - nos vem da cul - pa, Dar - nos

vem a lei do a - mor! mor!

Para seguir Para acabar FIM

*f* *ff*

*Marcial*

A - do - rae po - vos da ter - - - ra O mei - go

*f*

Fi - lho de De - - - us! Que vin-do ao mun-do hu - mi -

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with the lyrics 'Fi - lho de De - - - us!' followed by 'Que vin-do ao mun-do hu - mi -'. The piano accompaniment provides a steady harmonic and rhythmic foundation.

lhar - se nos a-bre as por - tas dos ce - - us! Nos a-bre as

The second system continues the musical score. The vocal line has the lyrics 'lhar - se nos a-bre as por - tas dos ce - - us!' followed by 'Nos a-bre as'. The piano accompaniment continues with similar harmonic patterns.

por - tas dos ce - - us.

*rit.* **D. C.**

*p* *rit.* **D. C.**

The third system concludes the musical score. The vocal line has the lyrics 'por - tas dos ce - - us.'. The piano accompaniment features a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking. The system ends with a **D. C.** (Da Capo) instruction. A decorative flourish is centered below the system.

# VINDE PASTORINHOS

CANTO PASTORIL — III

Solo ou c6ro

*Andantino*

CANTO

*Ferrinhos e pandeiretas*

ORG6O  
ou  
HARMONIUM

*f*

*p*

Canto s6

*Ferrinhos e pandeiretas*

Vin-de, vin-de pas-to-ri-nhos, Can-tan-do e rin-do,

*p*

*f*

Canto

Ve - reis o In - fan - te, O mais bel-lo e

*cres.*

lin - do, Vin-de, vin-de pas - to-ri-nhos, Can - tan-do e rin - ão,

Pastoral *Pandeiretas e ferrinhos*

*f*

*Allegretto*

No ceu a a-le - gri - a Não pó-de ser mais, Quan-do vós nas -

*p*

ce - is, Bem-di - to se - jaes! Não ceu a a-le - gri - a,

Não pó-de ser ma - is, Quan-do vós nas - ceis Bem - di - to se -



*pandeivelas, ferrinhas e casta-*

jaes, Bem - di - - - to se - jaes; Pastoral

*nholas*

## OS ANJOS, AS VIRGENS

CANTO PASTORIL—IV

Solo ou c6ro

*Andantino*

CANTO

ORGÃO  
ou  
HARMONIUM

*f*

*p* Os an-jos, as vir - - gens. em ter-no can - dor,

*p*

Can - tam nas al - tu - - ras glo - ria ao Se - nhor,

*tr*

Os an-jos, as vir - - gens, em ter-no can-dor,

The first system of music consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with a melodic line. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Can - tam nas al - tu - - ras glo - ria ao Se - nhor! Glo -

*cres.*

The second system continues the vocal and piano parts. The vocal line has a crescendo hairpin leading to a forte dynamic. The piano accompaniment also features a crescendo hairpin and a forte dynamic. The piano part includes a fermata over a chord in the right hand.

*Allegretto*

ria ao Se - - - - nhor! Can - te - mos, can -

The third system begins with the vocal line in a new key signature of one flat (B-flat major) and a 2/4 time signature. The tempo is marked 'Allegretto'. The piano accompaniment is more rhythmic, with a steady eighth-note bass line and chords in the right hand. Dynamics include piano and forte markings.

te - mos, Com os an-jos de De - us glo - ria a Je - sus Na

ter-ra e nos ceus!... Can-te-mos, can-te - mos com os an-jos de

De - us, Glo - ria a Je - sus na ter-ra e nos ceus!...

D. C.

ND. C.

# PASTORINHOS DO DESERTO

CANTO PASTORIL—V

Solo ou c6ro

*Andante pastorale*

CANTO

ORGÃO  
ou  
HARMONIUM

Pas-to-ri-nhos do de - ser - - to cor-rei to-dos i - de  
 Pas-to-ri-nhos do de - ser - - to cor-rei to-dos a Be -

vér  
talem

A po-bre-za da la -  
A-do-rar o Deus Me -

pi - - nha  
ni - - no

On-de Chris-to quiz nas-  
Nos bra-ços da Vir-gem Mãe

rall.

Pas-to-ri-nhos do de - ser-to cor-rei to-dos i - de  
Pos-to-ri-nhos do de - ser-to cor-rei to-dos a Be -

rall.

ver  
them

*a tempo*

Pas-to-ri-nhos do de-ser - to Cor-rei to-dos a Be-

them, A - do - rar o Deus Me - ni - - - no

*sf*

Nos braços da Vir-gem Mãe, pas-to-ri-nhos do de-ser-to cor-rei to-dos a Be -

*ff*

thiem.

F I M



*D'este livro fez-se uma tiragem especial de seis exemplares numerados, em papel de linho, exemplares cuja distribuição é a seguinte:*

*N.º 1 — Para o Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. D. Manoel, Arcebispo de Braga.*

*N.º 2 — Para o Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. D. Antonio, Bispo do Porto.*

*N.º 3 — Para o Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. D. Antonio, Bispo de Lamego.*

*N.º 4 — Para o Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. D. Manoel, Bispo do Funchal.*

*N.º 5 — Para o Ex.<sup>mo</sup> e Rev.<sup>mo</sup> Snr. Conego Antonio José Rodrigues de Souza.*

*N.º 6 — Para a esposa do auctor.*







