

Leocádio dos Reis Rayol (1868-1909)

Novena de Santa Filomena (1877)

Editoração: João Berchmans

Fontes: Arquivo Público do Estado do Maranhão
Fundo: João Mohana

coro, orquestra
(*choir, orchestra*)

Partes:

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[Clarineta em Sib](#)

[Trompas 1-2 em Fá](#)

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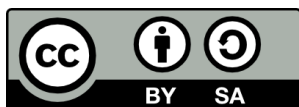
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113 p.



MUSICA BRASILIS

Novena de Santa Filomena

I. Invitatório

Flauta

Leocádio dos Reis Rayol
1877

Andante

8

p

12

f

17

p

22

27

32 **Animato**

37

42

47

50

II. Veni Sancte Spiritu

Allegretto

f

8

15

20

25

30

34

38

42

46

III. 1ª Jaculatória

Moderato

6

11

14

20

25

29

32

35

tr

risoluto

f

p

6

IV. Hymno

Allegro **3**

ff

7 *p* *ff*

11 *p* *f*

14 *p* *f*

18 *p*

23

28 *8va* *p cresc.*

34

38 *f*

Musical staff 43-46. Treble clef, key signature of one sharp (F#). The staff contains five measures of music, each starting with a quarter rest followed by a quarter note with an accent (>). The notes are G4, A4, B4, Bb4, and C5.

Musical staff 47-50. Treble clef, key signature of one sharp (F#). Measure 47 starts with a half note G4. Measure 48 is a whole rest with a '10' above it. Measure 49 begins with a trill (tr) on G4, followed by eighth notes. Measures 50 and 51 contain triplet eighth notes. A fermata is placed over the final measure.

Musical staff 61-64. Treble clef, key signature of one sharp (F#). Measures 61-64 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 63. A fermata is placed over the final measure.

Musical staff 65-68. Treble clef, key signature of one sharp (F#). Measures 65 and 67 are whole rests with a '2' above them. Measures 66 and 68 contain eighth notes with a slur.

Musical staff 72-75. Treble clef, key signature of one sharp (F#). Measures 72-75 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 73. A fermata is placed over the final measure.

Musical staff 76-79. Treble clef, key signature of one sharp (F#). Measure 76 starts with a piano (*p*) dynamic. Measures 76-79 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 77. A fermata is placed over the final measure.

Musical staff 80-83. Treble clef, key signature of one sharp (F#). Measures 80-83 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 81. A fermata is placed over the final measure. The instruction *rall.* is written below the staff.

Musical staff 84-88. Treble clef, key signature of one sharp (F#), time signature of 9/8. Measure 84 starts with a forte (*f*) dynamic. Measures 84-88 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 85. A fermata is placed over the final measure. The instruction *dolce* is written above the staff.

Musical staff 89-92. Treble clef, key signature of one sharp (F#). Measures 89-92 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 90. A fermata is placed over the final measure. The instruction *dolce* is written above the staff.

Musical staff 93-96. Treble clef, key signature of one sharp (F#). Measures 93-96 feature a melodic line with eighth notes and quarter notes, including a trill on G4 in measure 94. A fermata is placed over the final measure.

97

101

104

106

108

110

113

cresc. **f** *cresc.*

122

127

131

136

139

rall.

142 **Andante Molto**

6

149 **Allegro**

f

157

164

f

171

175

182 **Moderato**

187

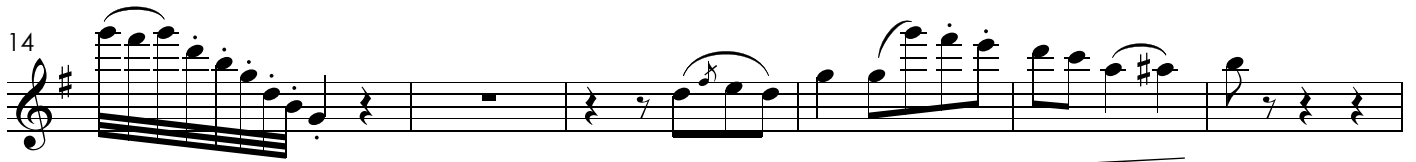
Musical score for Flute, measures 190-212. The score is written in treble clef with a key signature of one sharp (F#). It consists of six staves of music. Measures 190-194 show a melodic line with slurs and accents. Measures 195-199 continue the melody with some rests. Measures 200-203 feature a series of slurs with accents (>) underneath. Measures 204-207 show a melodic line with slurs and accents. Measures 208-211 continue the melody. Measure 212 ends with a trill (tr) and a fermata.

V. 1ª Jaculatória

Moderato

Musical score for Flute, measures 1-11. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three staves of music. Measures 1-5 feature a melodic line with slurs and a trill (tr) in measure 1. Measures 6-10 continue the melody with slurs and a sixteenth-note figure (6) in measure 6. Measure 11 ends with a melodic line marked *risoluto* and accents (>) underneath.

14



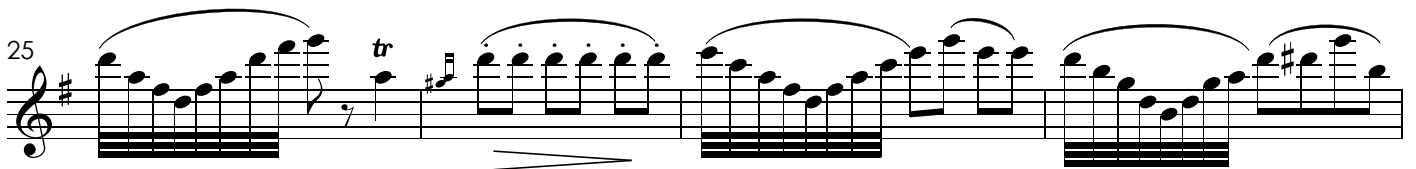
Musical staff 14-19: Treble clef, key signature of one sharp (F#). Measures 14-19. Measure 14 starts with a sixteenth-note triplet. Measure 15 has a quarter rest. Measure 16 has a quarter rest. Measure 17 has a quarter note. Measure 18 has a quarter note. Measure 19 has a quarter note. A fermata is placed over the final measure.

20



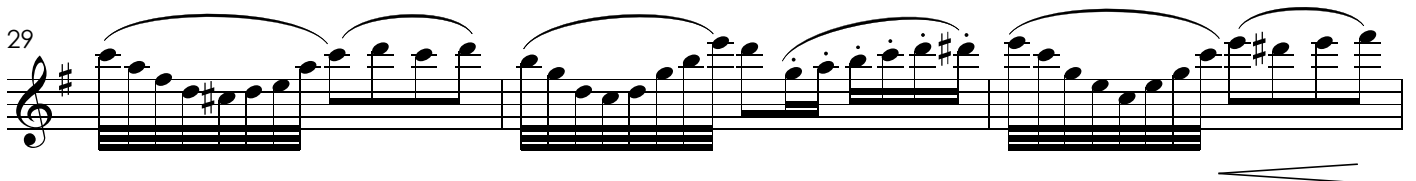
Musical staff 20-24: Treble clef, key signature of one sharp (F#). Measures 20-24. Measure 20 has a quarter rest. Measure 21 has a quarter note. Measure 22 has a quarter note. Measure 23 has a quarter note. Measure 24 has a quarter note. A trill (tr) is marked above the final measure.

25



Musical staff 25-28: Treble clef, key signature of one sharp (F#). Measures 25-28. Measure 25 has a quarter note. Measure 26 has a quarter note. Measure 27 has a quarter note. Measure 28 has a quarter note. A trill (tr) is marked above the first measure.

29



Musical staff 29-31: Treble clef, key signature of one sharp (F#). Measures 29-31. Measure 29 has a quarter note. Measure 30 has a quarter note. Measure 31 has a quarter note. A fermata is placed over the final measure.

32



Musical staff 32-34: Treble clef, key signature of one sharp (F#). Measures 32-34. Measure 32 has a quarter note. Measure 33 has a quarter note. Measure 34 has a quarter note. Dynamics *f* and *p* are marked below the first and second measures respectively.

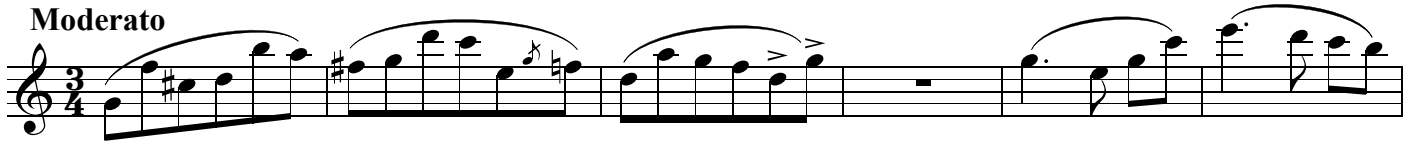
35



Musical staff 35-38: Treble clef, key signature of one sharp (F#). Measures 35-38. Measure 35 has a quarter note. Measure 36 has a quarter note. Measure 37 has a quarter note. Measure 38 has a quarter note.

VI. 2ª Jaculatória

Moderato



Musical staff 1-6: Treble clef, 3/4 time signature, key signature of one sharp (F#). Measures 1-6. Measure 1 has a quarter note. Measure 2 has a quarter note. Measure 3 has a quarter note. Measure 4 has a quarter note. Measure 5 has a quarter note. Measure 6 has a quarter note.

7



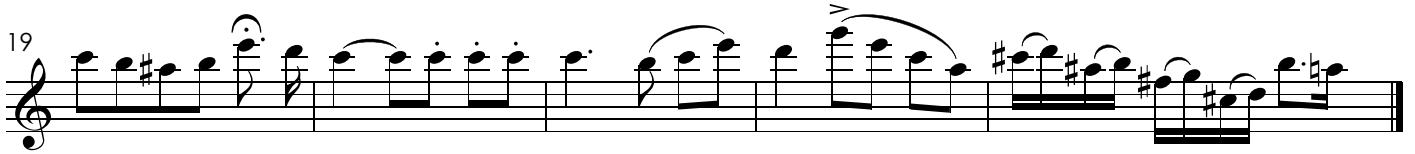
Musical staff 7-10: Treble clef, 3/4 time signature, key signature of one sharp (F#). Measures 7-10. Measure 7 has a quarter note. Measure 8 has a quarter note. Measure 9 has a quarter note. Measure 10 has a quarter note.

13



Musical staff 13-18: Treble clef, key signature of one sharp (F#). Measures 13-18 contain eighth and sixteenth notes with slurs and accents. A hairpin crescendo symbol is located below the staff.

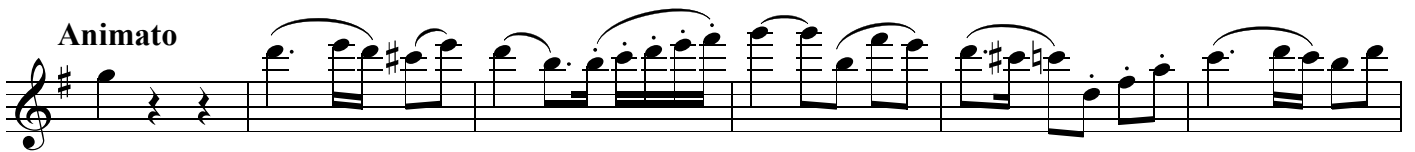
19



Musical staff 19-24: Treble clef, key signature of one sharp (F#). Measures 19-24 contain eighth and sixteenth notes with slurs and accents. A hairpin crescendo symbol is located below the staff.

VII. 3ª Jaculatória

Animato



Musical staff 5-10: Treble clef, key signature of one sharp (F#). Measures 5-10 contain eighth and sixteenth notes with slurs and accents. The tempo marking "Animato" is written above the staff.

7



Musical staff 11-16: Treble clef, key signature of one sharp (F#). Measures 11-16 contain eighth and sixteenth notes with slurs and accents.

12



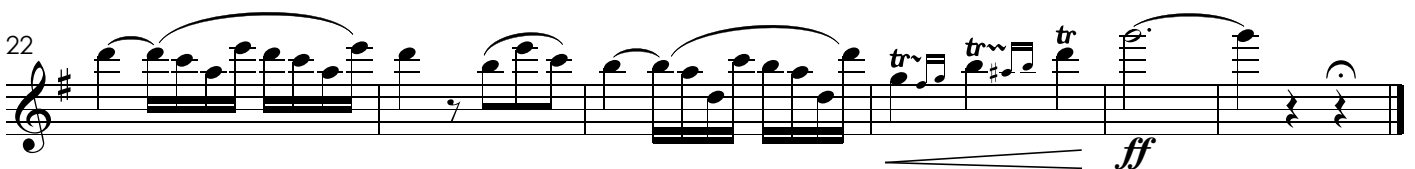
Musical staff 17-22: Treble clef, key signature of one sharp (F#). Measures 17-22 contain eighth and sixteenth notes with slurs and accents. Hairpin crescendo symbols are located below the staff.

17



Musical staff 23-28: Treble clef, key signature of one sharp (F#). Measures 23-28 contain eighth and sixteenth notes with slurs and accents. The marking "dim." is written below the staff.

22



Musical staff 29-34: Treble clef, key signature of one sharp (F#). Measures 29-34 contain eighth and sixteenth notes with slurs and accents. Trills are marked with "tr". A hairpin crescendo symbol and the marking "ff" are located below the staff.

Novena de Santa Filomena

I. Invitatório

Clarineta em Sib

Leocádio dos Reis Rayol

1877

Andante

8 *p*

12 *f*

17 *p*

22

27

Animato

32

38

43

48

II. Veni Sancte Spiritu

Allegretto

f

8

14

20

25

30

35

40

45

III. 1ª Jaculatória

Moderato

8 3

f

17

24

30

f *p*

35

IV. Hymno

Allegro

3

ff *p*

8

ff *p*

12

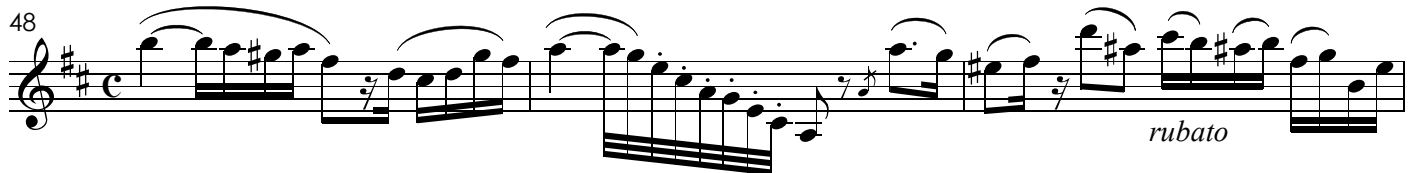
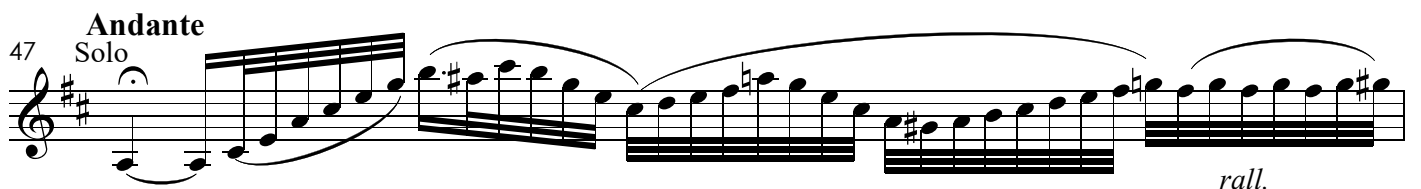
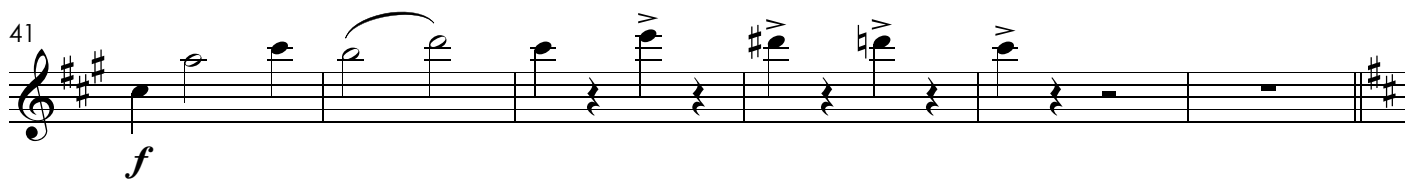
f *p*

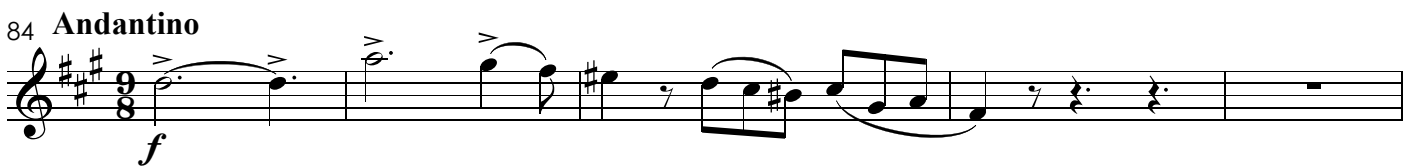
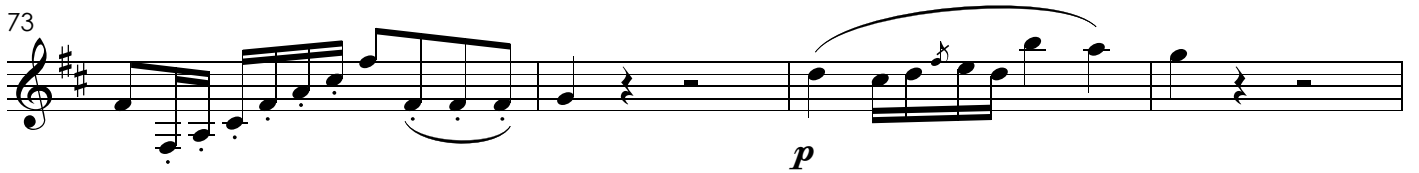
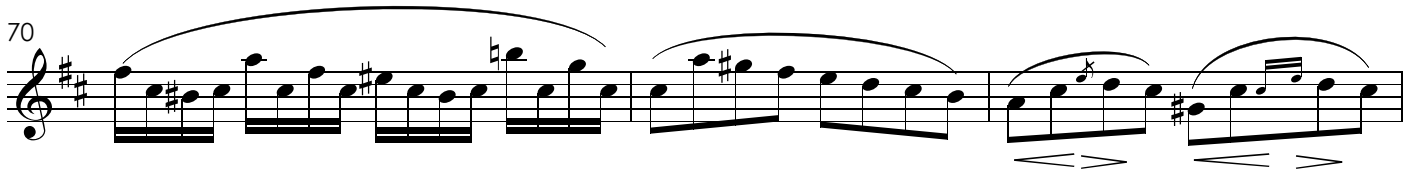
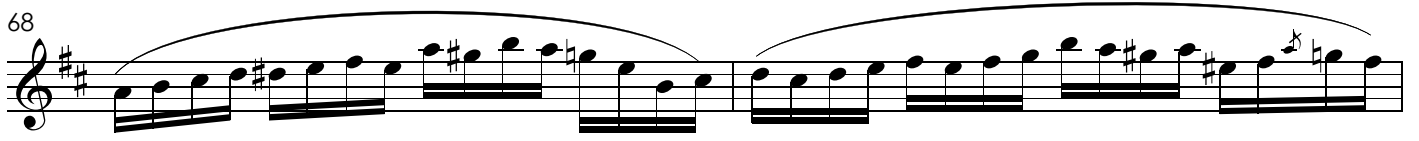
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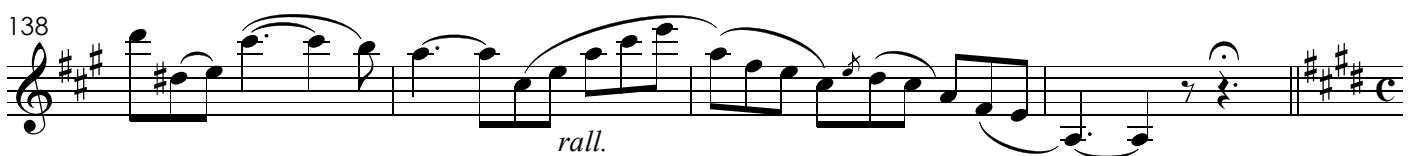
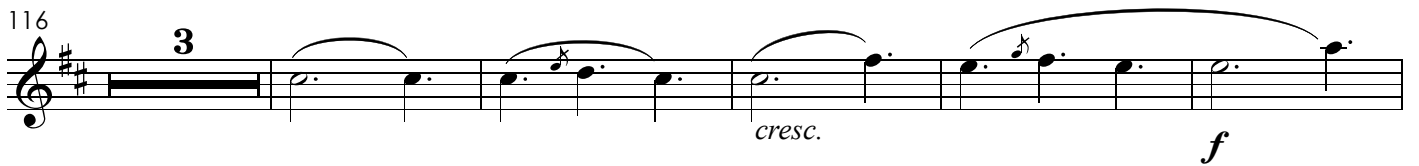
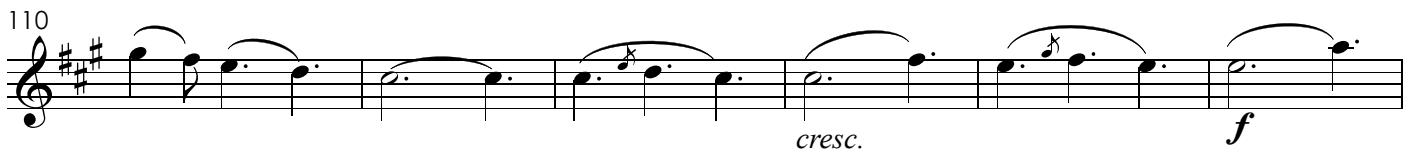
f

20

p







142 **Andante Molto**
6

149 **Allegro**
f

157

165
f

172

178 **Moderato**

186

191

196

201

205

210

V. 1ª Jaculatória

216

Moderato

16

23

29

34

VI. 2ª Jaculatória

Moderato

8

14

20

VII. 3ª Jaculatória

Animato

7

12

17

22

dim.

ff

Novena de Santa Filomena

I. Invitatório

Trompas 1-2 em Fá

Leocádio dos Reis Rayol

1877

Andante

8
p
f

17
p

25
p

Animato

32
f

40
f

47
f

II. Veni Sancte Spiritu

Allegretto

a 2

f

6
p

13
p

21

mf

29

36

42

III. 1ª Jaculatória

Moderato

8

f

19

p *pp* *pp*

27

f

IV. Hymno

Allegro

4

p *ff* *p*

7

ff *p*

12

f *p*

17 *f* *p*

23 solo

32 *p cresc.*

39 *f*

44

47 **Andante**

58 solo *pp* *a 2* *pp*

67

74 solo *p*

84 **Andantino** *f* *sfz*

174

182 **Moderato**

190

198

204

210

V. 1ª Jaculatória

Moderato

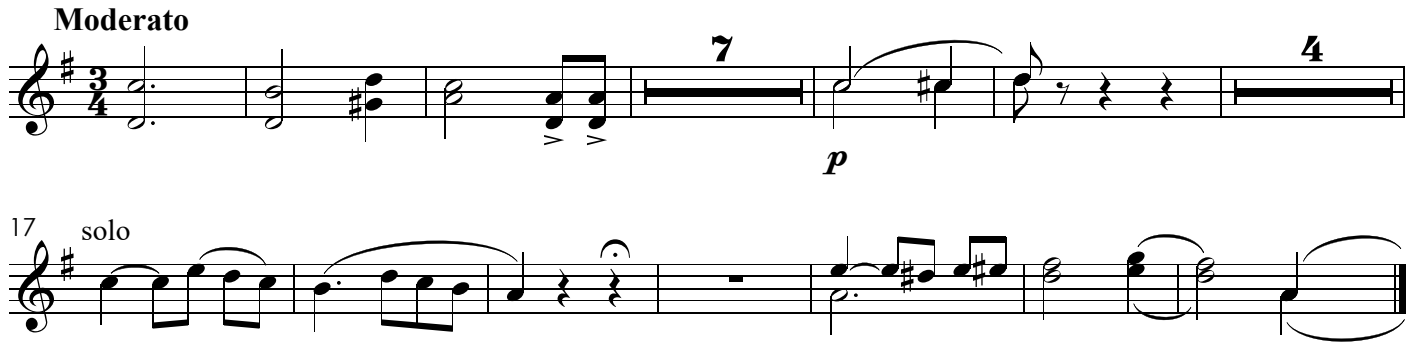
18

23

31

VI. 2ª Jaculatória

Moderato



7 4

p

17 solo

VII. 3ª Jaculatória

Animato



2

10 *a 2*

18 *ff*

Novena de Santa Filomena

I. Invitatório

Tuba

Leocádio dos Reis Rayol
1877

Andante

8 *p* *f*

17 *p*

25

32 **Animato**

38

43

49

II. Veni Sancte Spiritu

Allegretto

f

8 *p*

14

20

29

37

44

III. 1ª Jaculatória

Moderato

19

28

IV. Hymno

Allegro

8

13

19

24



28



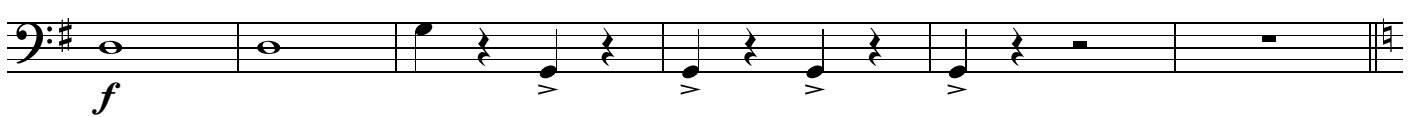
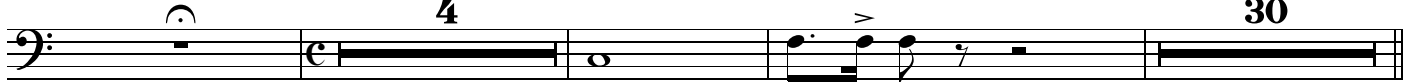
32



36



41

47 **Andante**84 **Andantino**

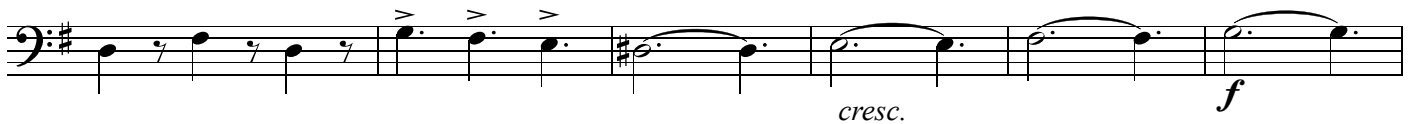
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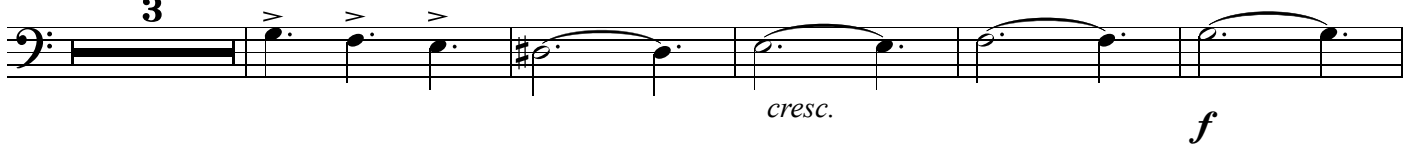
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110



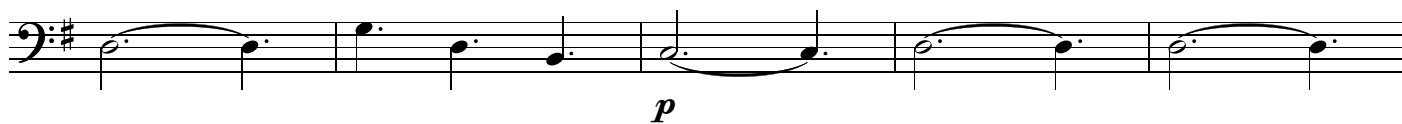
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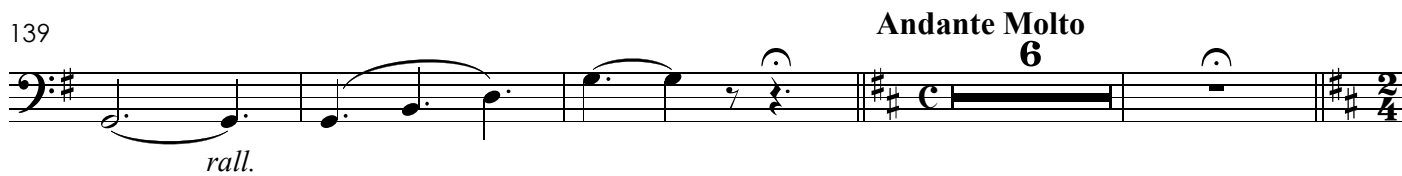
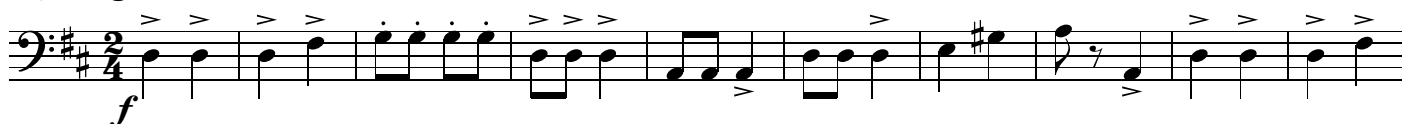
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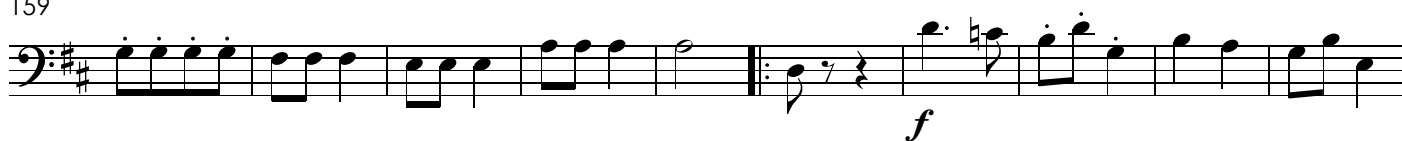
134



139

149 **Allegro**

159



169



176

182 **Moderato**

193



199



206



212



V. 1ª Jaculatória

Moderato

3 4 3 3

f

18 4 *pp* *pp*

28 2 *f* 6

VI. 2ª Jaculatória

Moderato

p

8 10 *p*

VII. 3ª Jaculatória

Animato

2

10

18

23 *ff*

Novena de Santa Filomena

I. Invitatório

Timpano

Leocádio dos Reis Rayol
1877

Andante

10 *tr* *> >* **2** *tr* *tr* **2**

19 *tr* *tr* *tr* **8** *tr* *tr*

32 **Animato** **9** *tr* *tr* *tr* *tr* **2** *tr*

p

48 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

II. Veni Sancte Spiritu

Allegretto

> > > *> > >*

f

8 *tr* *tr* **3**

p

18 *tr* *tr* **7** *tr* *tr*

32 **2** *tr* *tr* **2** *tr* *tr* **2** *tr*

43 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

47 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

III. 1ª Jaculatória

Moderato

8 3 2 *tr*

19 *tr* *tr* 9 *tr* *tr* 6

pp *f*

IV. Hymno

Allegro

3 *tr*

9 *ff* *p* *f*

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

21 12 *tr* *tr* *tr* *tr* *tr* *tr*

p cresc.

39 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

f *pp*

47 Andante

Andantino

36 18 *tr* *tr*

106 *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

114 *tr* *tr* 3 2 *tr* *tr*

f *f*

124 **6** *tr* *tr* **5** *tr* *tr*
p

139 *tr* **6**
Andante Molto

149 **Allegro**
f **2** *tr* **4**

163 *tr* *tr* **3** *tr* *tr*
f

174 *tr* *tr* *tr*
f

182 **Moderato**
6 *tr* **2** *tr* *tr* **2** *tr* *tr*

197 *tr* **6** *tr* *tr* **4** *tr*

211 *tr* *tr* *tr* *tr*

V. 1ª Jaculatória

Moderato
3 **4** **3** **3** *tr*
f

18 *tr* *tr* **9**
pp

31 *tr* *tr* **6**
f

VI. 2ª Jaculatória

Moderato

18

Musical notation for VI. 2ª Jaculatória. The piece is in 3/4 time, marked Moderato. It consists of 18 measures. The notation is written on a bass clef staff. The first measure is a whole rest. The second measure contains a half note with a fermata. The third measure is a whole rest. The fourth measure contains a half note with a trill (tr) and a dynamic marking of *p*. The fifth measure contains a half note with a trill (tr). The sixth measure is a whole rest. The seventh measure is a whole rest. The eighth measure is a whole rest. The ninth measure is a whole rest. The tenth measure is a whole rest. The eleventh measure is a whole rest. The twelfth measure is a whole rest. The thirteenth measure is a whole rest. The fourteenth measure is a whole rest. The fifteenth measure is a whole rest. The sixteenth measure is a whole rest. The seventeenth measure is a whole rest. The eighteenth measure is a whole rest.

VII. 3ª Jaculatória

Animato

20

Musical notation for VII. 3ª Jaculatória. The piece is in 3/4 time, marked Animato. It consists of 20 measures. The notation is written on a bass clef staff. The first measure is a whole rest. The second measure contains a half note with a trill (tr). The third measure contains a half note with a trill (tr). The fourth measure contains a half note with a trill (tr). The fifth measure contains a half note with a trill (tr). The sixth measure contains a half note with a trill (tr). The seventh measure contains a half note with a trill (tr). The eighth measure contains a half note with a trill (tr). The ninth measure contains a half note with a trill (tr). The tenth measure contains a half note with a trill (tr). The eleventh measure contains a half note with a trill (tr). The twelfth measure contains a half note with a trill (tr). The thirteenth measure contains a half note with a trill (tr). The fourteenth measure contains a half note with a trill (tr). The fifteenth measure contains a half note with a trill (tr). The sixteenth measure contains a half note with a trill (tr). The seventeenth measure contains a half note with a trill (tr). The eighteenth measure contains a half note with a trill (tr). The nineteenth measure contains a half note with a trill (tr). The twentieth measure contains a half note with a trill (tr) and a dynamic marking of *ff*.

Novena de Santa Filomena

I. Invitatório

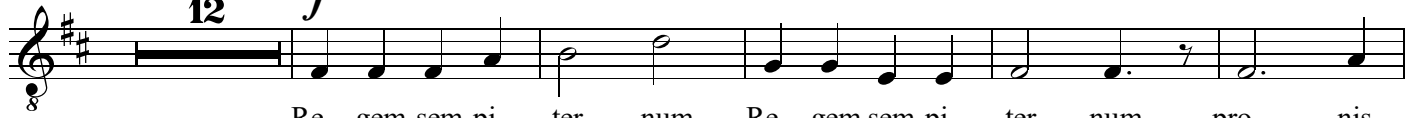
Tenor 2

Leocádio dos Reis Rayol
1877

Andante

12

f



Re - gem sem-pi - ter - num, Re - gem sem-pi - ter - num pro - nis

18

p



men - ti bus a - do - re - mus Re - gem sem-pi - ter - num pro - nis

24



men - ti - bus, Re - gen sem-pi - ter - num pro - nis men - ti - bus a - do - re - mus, a - do -

30

Animato



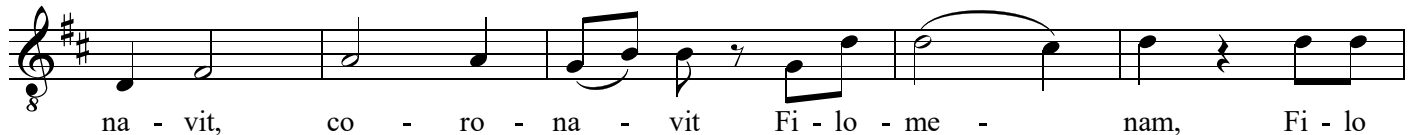
re - mus, a - do - re - mus Qui mar - ty rem su - um di - gne,

37



Qui mar - ty - rem su - um di - gne pro me - ri - tis co - ro -

44



na - vit, co - ro - na - vit Fi - lo - me - nam, Fi - lo

49



me - nam, Fi - lo - me - nam.

II. Veni Sancte Spiritu

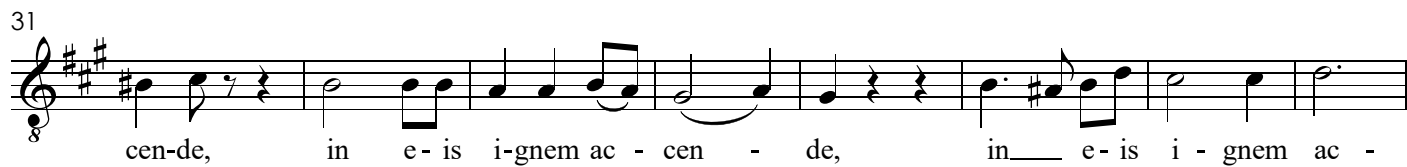
Allegretto

23



cor da fi - de - li um, et tui a - mo - ris in e - is i - gnem ac -

31



cen - de, in e - is i - gnem ac - cen - de, in e - is i - gnem ac -

39



cen - de, in e - is i - gnem ac - cen - de, ac -

44

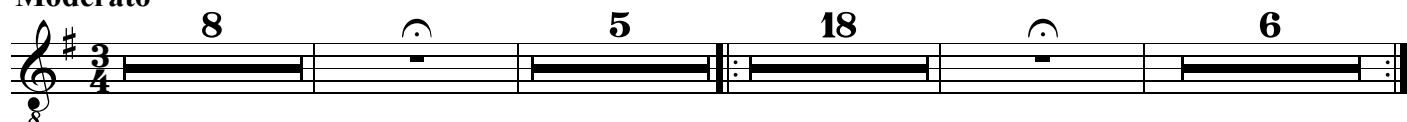


cen - de, ac - cen - de.

III. 1ª Jaculatória

Moderato

8 5 18 6



IV. Hymno

Allegro

4



Vir - gi - nis pro - les o - pi - fex - que ma - tris, Vir - go quem

10



ges - sit pe - pe - rit - que Vir - go, vir - gi - nis fes - tum ca - ni - mus tro -

16



phae - um ac - ci - pe vo - tum, vo - tum. dum ges - sit

26 *cresc.*

fra - gi - lem do - ma - re cor - po - ris dum ges - sit fra - gi - le, do - ma - re

32 *p*

cor - po - ris. Se - cum do - mui - tu - rum cru - en - tum cor - po - re se - cu - lum, se - cum

38 *f*

do - mui - tu - rum cru - en - tum cor - po - re, cor - po - re se - cu - lum.

47 *Andante* *Andantino*

Hu - jus ob - ten - tu De - us al - mae

99

nos - tris. Par - ce jam cul - pis vi - ti - a re - mit -

103

tens. Hu - jus ob - ten - tu De - us al - mae nos - tris. Par - ce jam

109 *cresc.*

cul - pis, vi - ti - a re - mit - tens. Quo ti - bi pu - rae re - so - ne - mus

115 *f* *p*

al - mun. Pe - cto - ris, pe - cto - ris hym - num. Quo ti - bi

121 *cresc.* *f*

pu - rae re - so-ne - mus al - mun. Pe - cto - ris hym - num, pe - cto - ris

127

hym - num. Quo ti - bi pu - rae re - so-ne - mus al - mun. Pe - cto - ris

133

hym - num, pe - cto - ris hym - num, pe - cto - ris hym - - num.

140 **Andante Molto**

Glo - ria Pa - tri, glo- ria pa - tri ge -

145

ni - tae - que pro - li, ge - ni - tae - que pro - li.

149 **Allegro** *f*

Et ti - bi con-par u-trius-que sem-per Spi-ri-tus al me, De - us u - nus

159 *f*

om-ni tem-po-re, tem-po-re se-cu-li. A - men, a - men, a -

168 **6**

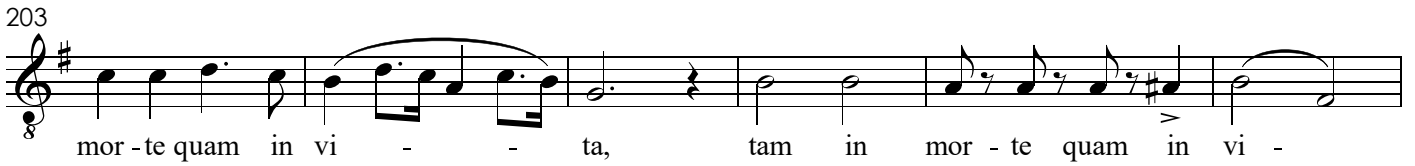
men, a - men, a - men. a - men. a - men.

182 **Moderato**
8 sotto voce

 A - ve ful - gens Fi - lo - me - na stel - la splen - di - dís - si - ma

196

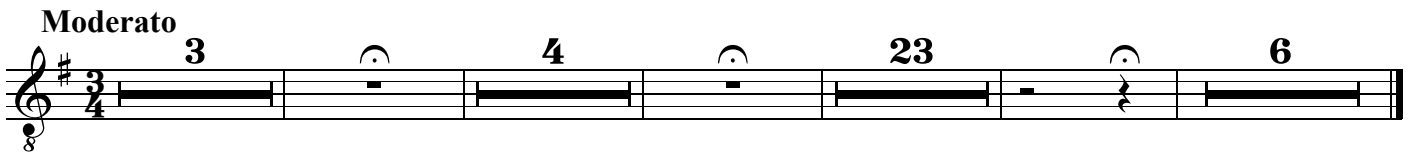
 splen - di - dís - si - ma stel - la, stel - la splen - di - dís - si - ma. Tam in

203

 mor - te quam in vi - - ta, tam in mor - te quam in vi -


209

 ta si - no - bis pro - pi - - cia.

V. 1ª Jaculatória

Moderato

3 **4** **23** **6**

VI. 2ª Jaculatória

Moderato
4

 Vir - gen Fi - lo me - - na so - cor - ro dos pec - ca - do - res ou - vi com pi - e -

10

 da - de os nos - sos cla - mo - res Vir - gem Fi - lo - me - - na so - cor - ro dos pec - ca -

16

 do - res ou - vi com pi - e - da - de os nos - sos cla - mo - res.

VII. 3ª Jaculatória

Animato

8 vir - gem_ Fi - lo - me - na dos ce - os or - na - men - tos com vos - co__ se ex

7 ha - le meu úl - ti - mo a - len - to. Vir - gem_ Fi - lo - me - na dos ce - os or - na -

13 me - tos com vos - co s'ex - ha - le meu__ úl - ti - mo a - len - to, com

18 vos - co s'ex - ha - le meu úl - ti - mo a len - to. *dim.* **5**

Novena de Santa Filomena

I. Invitatório

Tenor 1

Leocádio dos Reis Rayol
1877

Andante

12 *f*

Re - gem sem - pi - ter - num, Re - gem sem - pi - ter - num

17 *p*

pro - nis men - ti bus a - do - re - mus Re - gem sem - pi - ter - num

23

pro - nis men - ti - bus, Re - gem sem - pi - ter - num pro - nis

27

men - ti - bus a - do - re - mus, a - do - re - mus, a - do re -

32 **Animato**

mus Qui mar - ty - rem su - um di - gne, Qui mar - ty - rem su - um

40

di - gne pro me - ri - tis co - ro - na - vit, co - ro - na - vit Fi - lo -

47

me - nam, Fi - lo me - nam, Fi - lo - me - nam.

II. Veni Sancte Spiritu

Allegretto

19

Ve - ni San - ctespi - ri - tus, re - ple - tu - o - rum cor - da fi - de - li - um,

26

et tui a - mo - ris in - e - is i - gnem ac - cen - de, in - e - is

33

i - gnem ac cen - de, in - e - is i - gnem ac - cen - de, in - e - is

41

i - gnem ac cen - de, ac - cen - de, ac - cen - de.

III. 1ª Jaculatória

Moderato

8

Fi - lo me - na San - ta, nos tor men - tos cons
Vir - gem Fi - lo - me - na, do - mun - do de a - le -

18

tan - te, se - de - me pro - pí - ci - a, di - an - te de Je - sus a - man - te. Fi - lo - me - na
gri - a, se - de meu am - pa - ro, na ex - tre - ma a - go - ni - a, Vir - gem Fi - lo -

24

San - ta, nos tor - men - tos cons - tan - te, se - de me pro - pí - ci - a, di -
me - na, do mun - do de a - le - gri - a, se - de meu am - pa - ro

29

an - te de Je - sus a - man - te, se - de me pro - pí - ci - a, di -
na ex - tre - ma a - go - ni - a, se - de meu am - pa - ro

33

an - te de Je - sus a - man - te.
na ex - tre - ma a - go - ni - a.

IV. Hymno

Allegro **4** **ff** **p** **ff**

Vir - gi - nis pro - les o - pi - fex - que ma - tris, Vir - go quem

ges - sit pe - pe - rit - que Vir - go, vir - gi - nis fes - tum ca - ni - mus tro -

phae - um ac - ci - pe vo - tum, vo - tum.

Du - pli - ci - be - a - ta sor - te dum ges - sit fra - gi - lem do - ma - re

cor - po - ris dum ges - sit fra - gi - le, do - ma - re cor - po - ris. Se - cum

do - mit cru - en - tum cor - po - re se - cu - lum, se - cum do - mit cru -

en - tum cor - po - re, cor - po - re se - cu - lum. **3**

Andante **7** **solo f**

Un - de nec mor - ten, nec a - mi - ca

mor - tis. Sae - va poe - na - rum ge - ne - ra - pa - ves - cens, san - gui - ne

61

fu - so me - ruit sa cra - ta scan - de - re cae - lum un - de nec mor - tem,

66

nec a - mi - ca mor - tis. Sae - va poe - na - rum ge - ne - ra pa - ves -

71

cens, ge - ne - ra pa - ves cens, san - gui - ne fu - so

76

me - ru - it sa - cra - ta scan - de - re

79

scan - de - re cae - lum.

84 **Andantino**
20

Hu - jus ob - ten - tu Deus al - mae nos - tris. Par - ce jam

109

cul - pis, vi - tia re - mit - tens. Quo ti - bi pu - rae re - so - ne - mus

115

al - mun. Pe - cto - ris, pe - cto - ris hym - num. Quo ti - bi

121

pu - rae re - so - ne - mus al - mun. Pe - cto - ris hym num, pe - cto - ris

127

hym- num. Quo ti - bi pu - rae re - so-ne - mus al - mun. Pe - cto - ris

133

hym- num, pe - cto - ris hym- num, pe - cto - ris hym - -

139

Andante Molto

num. Glo - ria Pa - tri, glo - ria

144

pa - tri ge - ni - tae -, que pro - li, ge - ni - tae - que pro - li.

149

Allegro

Et ti - bi con-par u-trius-que sem-per Spi-ri-tus al - me, De - us u - nus

159

om-ni tem-po-re, tem-po-re se-cu-li. A - men, a - men, a -

168

men, a - men, a - men. a - men. a - men.

182

Moderato

8 sotto voce

A - ve ful - gens Fi - lo -

193

me - na stel - la splen - di - dís - si - ma splen - di -

197

dís - si-ma stel - la, stel - la splen-di - dís - si -ma. Tam in

203

mor - te quam in vi - ta, tam in mor - te quam in vi -

209

ta si - no - bis pro - pi - cia.

V. 1ª Jaculatória

Moderato

3 4 5 solo *f*

Fi - lo me-na San-ta, nos tor men - tos cons
Vir - gem Fi - lo - me - na, do - mun-do de a - le -

18

tan - te, se - de-me pro - pí - ci-a, di - an-te de Je-sus a-man-te. Fi - lo-me-na
gri - a, se - de meu am-pa - ro, na ex-tre-ma a-go-ni - a, Vir - gem Fi - lo-

24

San-ta, nos tor-men-tos cons - tan-te, se - de-me pro - pí - ci-a, di - an-te de Je-sus a -
me - na, do mun-do de a-le - gri - a, se - de meu am-pa - ro na ex-tre-ma a-go-

30

f 5

man - te, se - de-me pro - pí - ci-a, di - an-te de Je-sus a - man-te.
ni - a, se - de meu am-pa - ro na ex-tre-ma a-go - ni - a.

VI. 2ª Jaculatória

Moderato

VII. 3ª Jaculatória

Animato

vir - gem Fi - lo - me - na dos ce - os or - na - men - tos com vos - co - se ex - ha - le

meu úl - ti - mo a - len - to. Vir - gem Fi - lo - me - na dos ce - os or - na - me - tos com

vos - co s'ex - ha - le meu úl - ti - mo a - len - to, com vos - co s'ex -

ha - le meu úl - ti - mo a len - to.

Novena de Santa Filomena

I. Invitatório

Baixo

Leocádio dos Reis Rayol
1877

Andante

12

f

Re - gem sem-pi - ter - num, Re - gem sem-pi - ter - num pro - nis

18

men - ti bus a - do - re - mus Re - gem sem-pi - ter - num pro - nis

24

men - ti - bus, Re - gen sem-pi - ter - num pro - nis men - ti bus a - do - re - mus, a - do -

30

Animato

re - mus, a - do - re - mus Qui mar - ty rem su - um di - gne,

37

Qui mar - ty - rem su - um di - gne pro me - ri - tis co - ro - na - vit,

45

co - ro - na - vit Fi - lo me - nam, Fi - lo me - nam, Fi - lo - me - nam.

II. Veni Sancte Spiritu

Allegretto

11

Ve - ni San - cte spi - ri - tus re - ple tu -

15

o - rum, re - ple tu - o - rum cor da fi -

19

de - li um, Ve - ni San - cte spi - ri - tus, re - pletu - o - rum cor - da fi -

26

de - li um, et tui a - mo - ris in e - is i - gnem ac - cen - de, in e - is

33

i - gnem ac - cen - de, in e - is i - gnem ac - cen - de, in e - is

41

i - gnem ac - cen - de, ac - cen - de, ac - cen - de.

III. 1ª Jaculatória

Moderato

IV. Hymno

Allegro

Vir - gi - nis pro - les o - pi - fex - que ma - tris, Vir - go quem

10

ges - sit pe - pe - rit - que Vir - go, vir - gi - nis fes - tum ca - ni - mus tro -

16

phae - um ac - ci - pe vo - tum, vo - tum. Hac tu - a vir - go

23

be - a - ta sor - te dum ges - sit fra - gi - lem do - ma - re cor - po - ris

29

dum ges - sit fra - gi - le, do - ma - re cor - po - ris. *p cresc.* Se - cum do - muit cru -

35

en - tum cor - po - re se - cu - lum, se - cum do - muit cru - en - tum

40

cor - po - re, *f* cor - po - re se - cu - lum. **3**

47 *Andante*

36 *Andantino* **4** *f con anima*
Hu - jus ob - ten - tu De - us al - mae,

91

nos - tris. Par - ce jam cul - pis, Vi - ti - a re - mit - tens.

96

8
Hu - jus ob - ten - tu De - us al - mae nos - tris. Par - ce jam cul - pis,

110

cresc. *f*
vi - ti - a re - mit - tens. Quo ti - bi pu - rae re - so - ne - mus al - mun.

116 *p*

Pe - cto - ris, pe - cto - ris hym - num. Quo ti - bi pu - rae

122 *f*

re - so-ne - mus al - mun. Pe - cto - ris hym - num, pe - cto - ris hym - num.

128

Quo ti - bi pu - rae re - so-ne - mus al - mun. Pe - cto - ris hym - num,

134

pe - cto - ris hym - num, pe - cto - ris hym - -

141 **Andante Molto**

Glo - ria Pa - tri, glo - ria pa - tri ge - ni - tae-que pro -

147 **Allegro** *f*

- li. Et ti - bi con-par u - trius-que sem-per Spi - ri-tus al -

156 *f*

me, De - us u - nus om-ni tem-po-re, tem-po-re se-cu-li. A - men, a -

166 **6**

men, a - men, a - men, a - men. a - men. a - men.

181 **Moderato** **8** *sotto voce*

A - ve ful - gens Fi - lo - me - na stel - la splen - di -

195

dís - si - ma splen - di - dís - si - ma stel - la, stel - la splen - di - dís - si -

201

ma. Tam in mor - te quam in vi - ta, tam in

207

mor - te quam in vi - ta si - no -

211

bis pro - pi - cia.

V. 1ª Jaculatória

Moderato

3 4 23 6

VI. 2ª Jaculatória

Moderato

18 4

VII. 3ª Jaculatória

Animato

vir - gem Fi - lo - me - na dos ce - os or - na - men - tos com vos - co se ex - ha - le

8

meu úl - ti - mo a - len - to. Vir - gem Fi - lo - me - na dos ce - os or - na - me - tos com vos - co s'ex -

15

ha - le meu úl - ti - mo a - len - to, com vos - co s'ex -

19

ha - le meu úl - ti - mo a len - to.

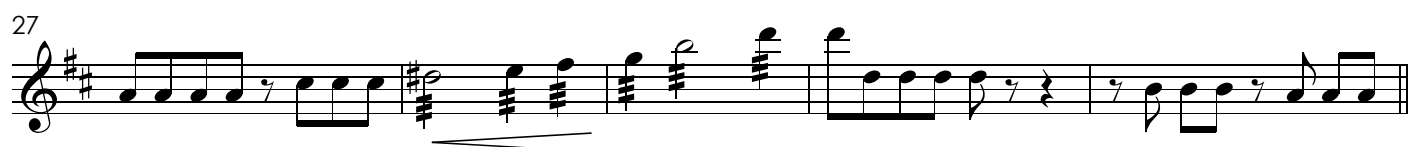
Novena de Santa Filomena

I. Invitatório

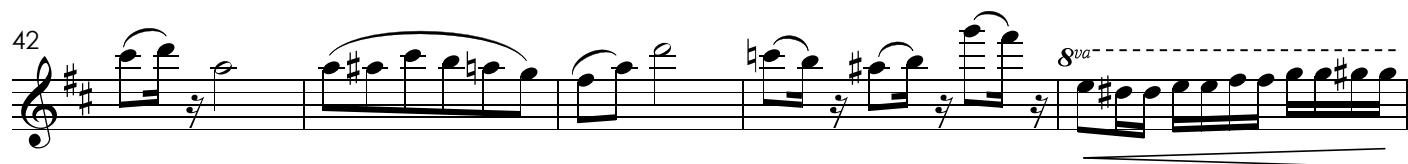
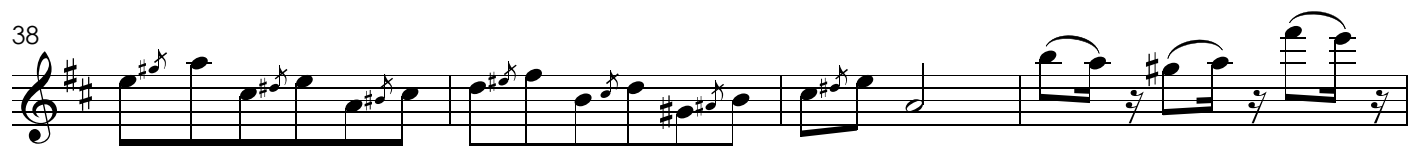
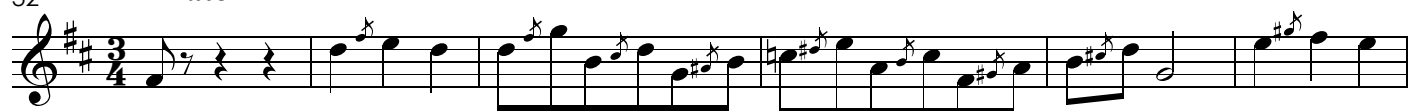
Violino I

Leocádio dos Reis Rayol
1877

Andante



32 **Animato**



II. Veni Sancte Spiritu

Allegretto

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure is a whole rest. Measures 2-6 feature a series of eighth-note chords, starting with a forte (*f*) dynamic.

Musical notation for measures 7-10. Measures 7-9 continue with eighth-note chords, and measure 10 features a descending eighth-note scale.

Musical notation for measures 11-15. Measures 11-15 consist of a steady eighth-note rhythmic pattern, marked piano (*p*).

Musical notation for measures 16-20. Measures 16-20 continue with the eighth-note rhythmic pattern.

Musical notation for measures 21-25. Measures 21-25 continue with the eighth-note rhythmic pattern.

Musical notation for measures 26-31. Measures 26-31 feature a mix of eighth-note patterns and quarter notes, marked mezzo-forte (*mf*).

Musical notation for measures 32-37. Measures 32-37 continue with eighth-note patterns and quarter notes.

Musical notation for measures 38-43. Measures 38-43 feature eighth-note patterns and quarter notes.

Musical notation for measures 44-46. Measures 44-46 feature eighth-note patterns and quarter notes.

Musical notation for measures 47-50. Measures 47-50 feature eighth-note patterns and quarter notes, ending with a fermata on the final note.

III. 1ª Jaculatória

Moderato

9

17

24

30

35

IV. Hymno

Allegro

3

6

10 *p* *f*

Musical staff 10-13: Treble clef, key signature of one sharp (F#). Measures 10-13. Measure 10 starts with three eighth notes (F#, G, A) with accents. Measure 11 has a dynamic marking *p*. Measure 12 has a dynamic marking *f*. Measure 13 continues the *f* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

14 *p* *f*

Musical staff 14-17: Treble clef, key signature of one sharp (F#). Measures 14-17. Measure 14 starts with a dynamic marking *p*. Measure 15 has a dynamic marking *f*. Measure 16 has a dynamic marking *f*. Measure 17 continues the *f* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

18 *p*

Musical staff 18-22: Treble clef, key signature of one sharp (F#). Measures 18-22. Measure 18 starts with a dynamic marking *p*. Measure 19 has a dynamic marking *p*. Measure 20 has a dynamic marking *p*. Measure 21 has a dynamic marking *p*. Measure 22 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

23

Musical staff 23-26: Treble clef, key signature of one sharp (F#). Measures 23-26. Measure 23 starts with a dynamic marking *p*. Measure 24 has a dynamic marking *p*. Measure 25 has a dynamic marking *p*. Measure 26 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

27

Musical staff 27-30: Treble clef, key signature of one sharp (F#). Measures 27-30. Measure 27 starts with a dynamic marking *p*. Measure 28 has a dynamic marking *p*. Measure 29 has a dynamic marking *p*. Measure 30 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

31 *cresc.*
p cresc.

Musical staff 31-35: Treble clef, key signature of one sharp (F#). Measures 31-35. Measure 31 starts with a dynamic marking *p*. Measure 32 has a dynamic marking *p*. Measure 33 has a dynamic marking *p*. Measure 34 has a dynamic marking *p*. Measure 35 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

36

Musical staff 36-40: Treble clef, key signature of one sharp (F#). Measures 36-40. Measure 36 starts with a dynamic marking *p*. Measure 37 has a dynamic marking *p*. Measure 38 has a dynamic marking *p*. Measure 39 has a dynamic marking *p*. Measure 40 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

41 *f*

Musical staff 41-42: Treble clef, key signature of one sharp (F#). Measures 41-42. Measure 41 starts with a dynamic marking *f*. Measure 42 continues the *f* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

43 *p*

Musical staff 43-46: Treble clef, key signature of one sharp (F#). Measures 43-46. Measure 43 starts with a dynamic marking *p*. Measure 44 has a dynamic marking *p*. Measure 45 has a dynamic marking *p*. Measure 46 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

47 **Andante**

Musical staff 47-50: Treble clef, key signature of one sharp (F#). Measures 47-50. Measure 47 starts with a dynamic marking *p*. Measure 48 has a dynamic marking *p*. Measure 49 has a dynamic marking *p*. Measure 50 continues the *p* dynamic. The music features a mix of eighth and sixteenth notes with various phrasings and slurs.

51



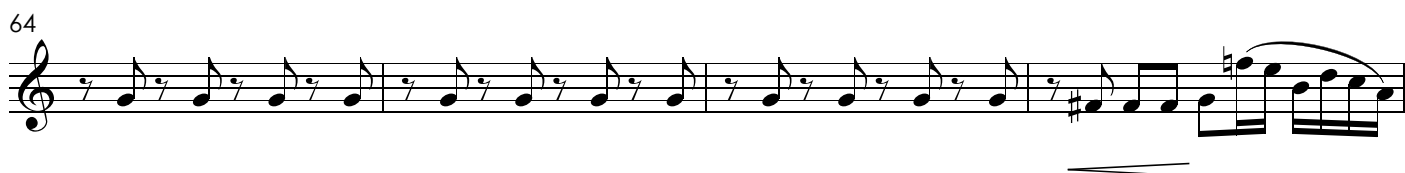
56



60



64



68



72



76

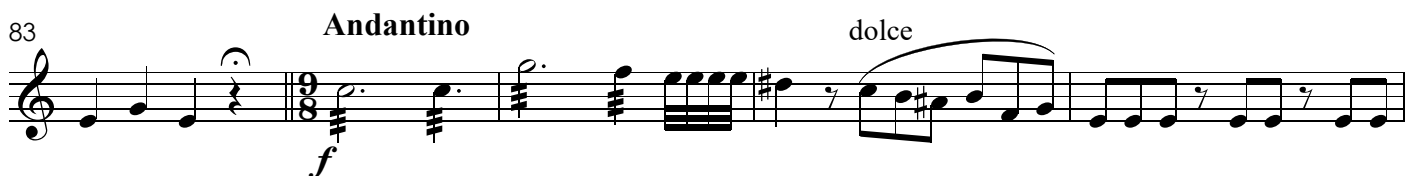


80



83

Andantino dolce



88



92

132



136



140

Andante Molto



144



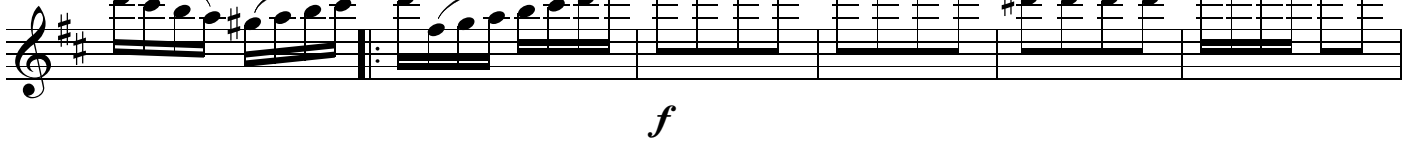
149 **Allegro**



156



163



169



174



177



182 **Moderato**

188



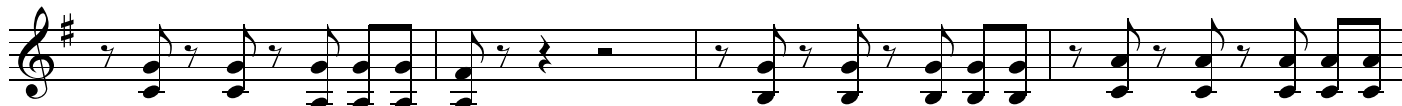
192



196



200



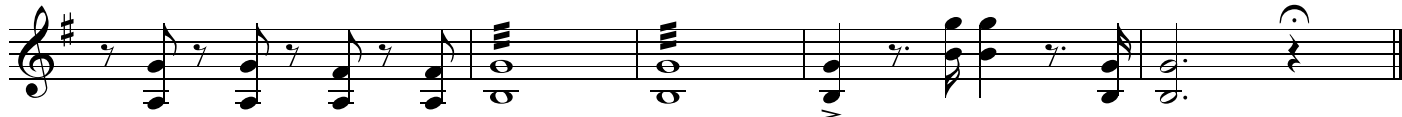
204



208



212



Moderato

V. 1ª Jaculatória

p

9

f

17

24 *pizz.* *arco*

30 *f* *p*

35

VI. 2ª Jaculatória

Moderato

delicato

6

12 *dolce*

17

VII. 3ª Jaculatória

Animato

Musical staff 1: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

6

Musical staff 2: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

11

Musical staff 3: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

16

Musical staff 4: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

20

Musical staff 5: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

dim.

24

Musical staff 6: Treble clef, key signature of one sharp (F#), starting with a repeat sign. The staff contains a series of eighth-note patterns with repeat signs.

tr *tr~* *tr*

ff

Novena de Santa Filomena

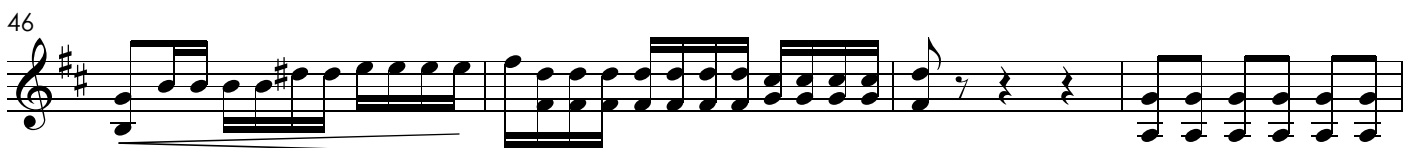
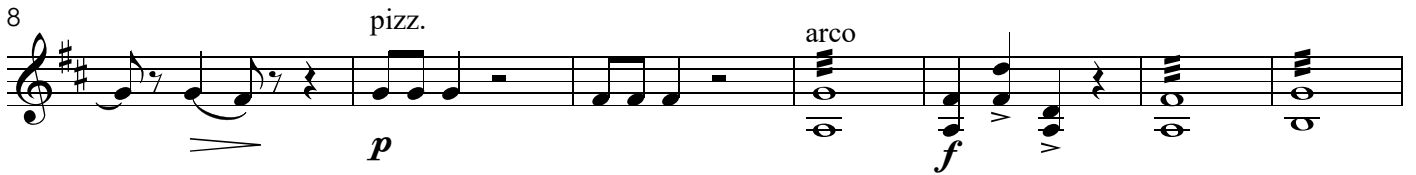
I. Invitatório

Violino II

Leocádio dos Reis Rayol

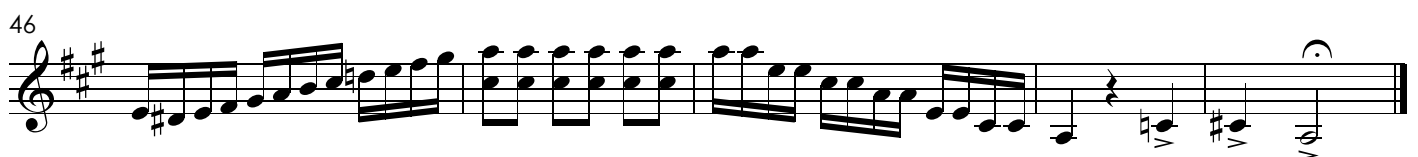
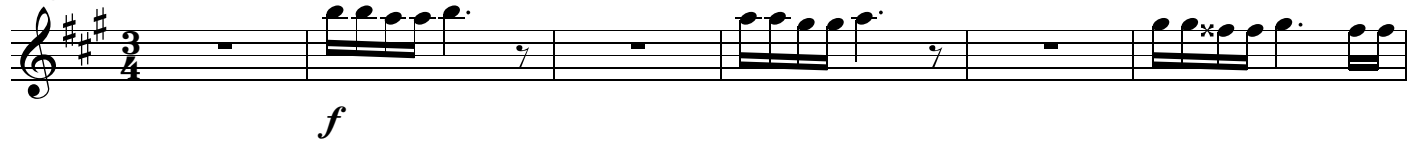
1877

Andante



II. Veni Sancte Spiritu

Allegretto



III. 1ª Jaculatória

Moderato

9

17

24

30

35

p

f

p

pizz.

arco

f

p

IV. Hymno

Allegro

3

6

12

p

ff

p

f

p

16

f

20

p

24

28

32

p cresc.

36

41

f

43

p

47 **Andante**

51

f

56

60



64



68



72



76



80



83

Andantino



f

88



92



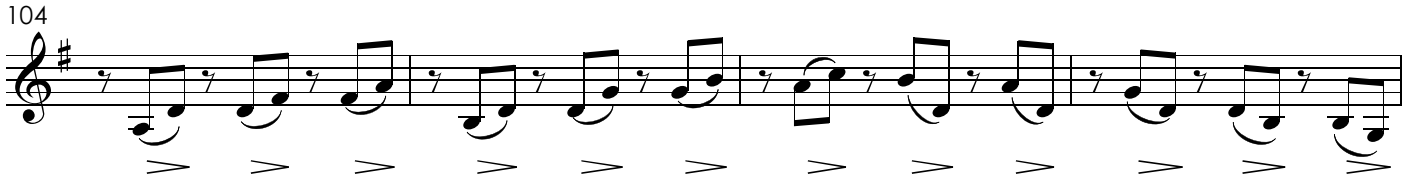
96



100



104



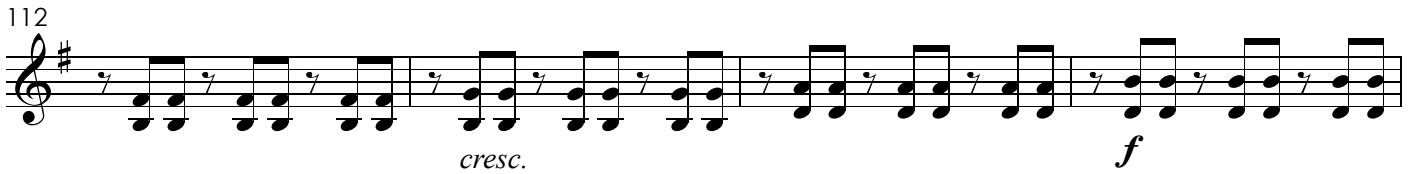
Musical staff 104-107: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs.

108



Musical staff 108-111: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs.

112



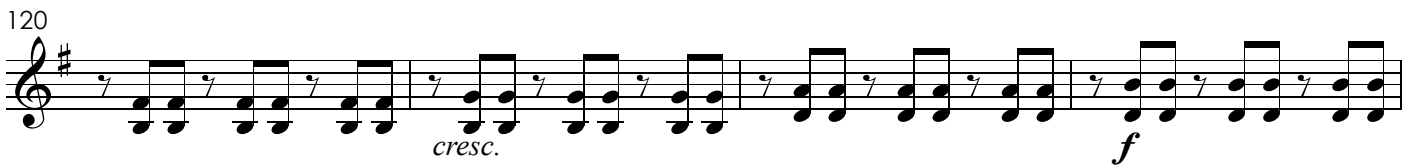
Musical staff 112-115: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs. Dynamics: *cresc.* and *f*.

116



Musical staff 116-119: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs. Dynamics: *p*.

120



Musical staff 120-123: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs. Dynamics: *cresc.* and *f*.

124



Musical staff 124-127: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs.

128



Musical staff 128-131: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs.

132



Musical staff 132-135: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs. A sharp sign (#) appears above the first note of the seventh measure.

136



Musical staff 136-139: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs.

140



Musical staff 140-143: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains 12 measures of music. The first six measures feature eighth notes with accents (>) and slurs. The last six measures feature quarter notes with accents (>) and slurs. Dynamics: **Andante Molto**.

144

149 **Allegro**

158



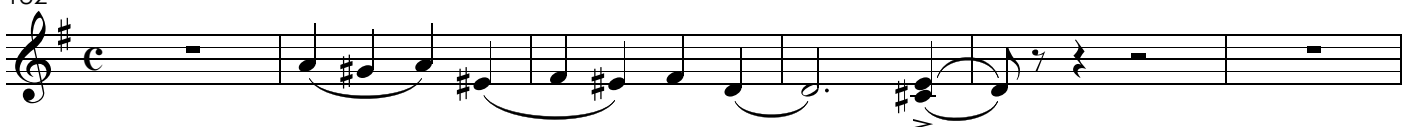
165



171



176

182 **Moderato**

188



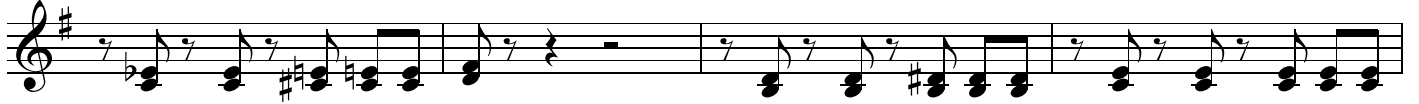
192



196



200



204



208

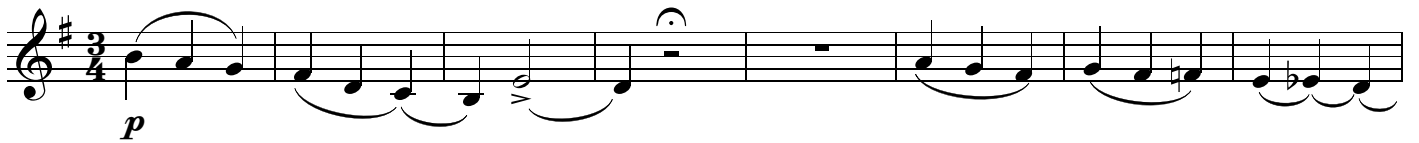


212



V. 1ª Jaculatória

Moderato



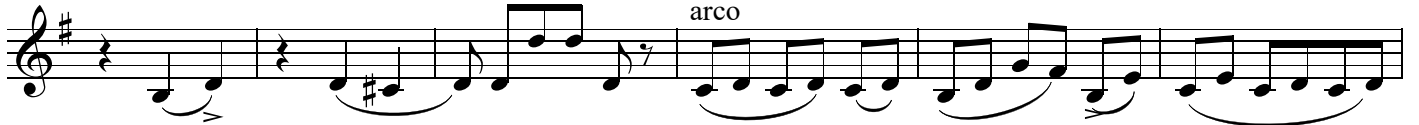
9



17



24



30



35



VI. 2ª Jaculatória

Moderato

7

12 *delicato*

17

VII. 3ª Jaculatória

Animato

5

9

13

17

21

dim.

ff

II. Veni Sancte Spiritu

Allegretto

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The first measure is a whole rest. Measures 2-6 feature a melodic line in the right hand with eighth-note patterns and a bass line with a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is placed below measure 2.

Musical notation for measures 7-10. The melodic line continues with eighth-note patterns, and the bass line remains consistent. A dynamic marking of *f* is present at the beginning of the section.

Musical notation for measures 11-15. The melodic line is primarily eighth notes, and the bass line continues with eighth notes. A dynamic marking of *p* (piano) is placed below measure 11.

Musical notation for measures 16-20. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *p* is present at the beginning of the section.

Musical notation for measures 21-25. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *p* is present at the beginning of the section.

Musical notation for measures 26-30. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *mf* (mezzo-forte) is placed below measure 26.

Musical notation for measures 31-36. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *mf* is present at the beginning of the section.

Musical notation for measures 37-41. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *mf* is present at the beginning of the section.

Musical notation for measures 42-45. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *mf* is present at the beginning of the section.

Musical notation for measures 46-50. The melodic line continues with eighth notes, and the bass line remains consistent. A dynamic marking of *mf* is present at the beginning of the section. The piece concludes with a final chord in measure 50.

Moderato

III. 1ª Jaculatória

9

17

26

34

Allegro

IV. Hymno

4

9

14

18

22

26



Musical staff 26-30: Treble clef, key signature of one sharp (F#), 3/8 time signature. Measures 26-30 contain eighth and sixteenth notes with various dynamics and articulation marks.

30



30

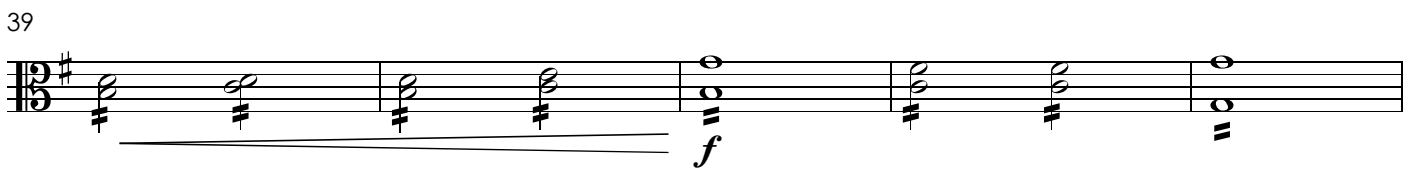


34

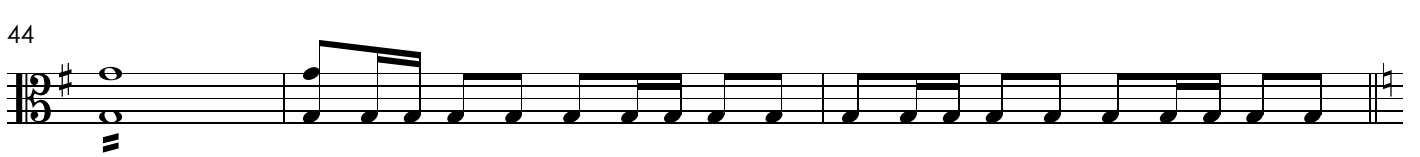
p cresc.

Musical staff 30-34: Continuation of the previous staff, ending with a crescendo. Musical staff 34-39: Continuation of the previous staff, featuring a long melodic line with a crescendo hairpin.

39



39



44

f

Musical staff 39-44: Continuation of the previous staff, featuring chords and a dynamic marking of *f*. Musical staff 44-47: Continuation of the previous staff, featuring a melodic line with a dynamic marking of *p*.

47 Andante



47 Andante



51

Musical staff 47-51: Continuation of the previous staff, marked *Andante*. Musical staff 51-56: Continuation of the previous staff, featuring a dynamic marking of *f*.

56



56



61

Musical staff 56-61: Continuation of the previous staff. Musical staff 61-65: Continuation of the previous staff.

65



65



69

Musical staff 65-69: Continuation of the previous staff. Musical staff 69-73: Continuation of the previous staff.

69



69



73

Musical staff 73-77: Continuation of the previous staff. Musical staff 77-81: Continuation of the previous staff.

77



77



81

Musical staff 81-85: Continuation of the previous staff. Musical staff 85-89: Continuation of the previous staff.

85



85



89

Musical staff 89-93: Continuation of the previous staff. Musical staff 93-97: Continuation of the previous staff.

73



77



81

84 **Andantino**

89



93



97



101



105



109



113



116



120



124



128



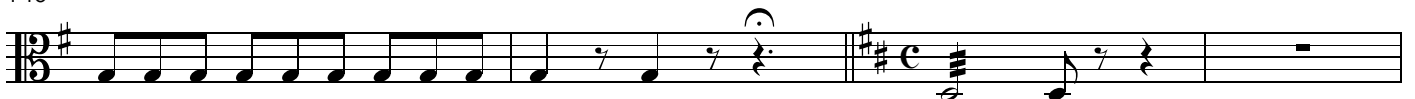
132



136



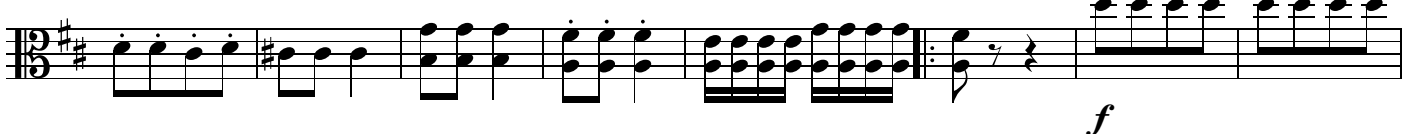
140

Andante Molto

144

149 **Allegro**

159



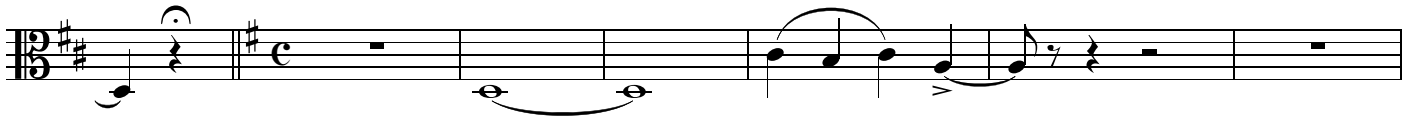
167



174



181

Moderato

188



192



196



200



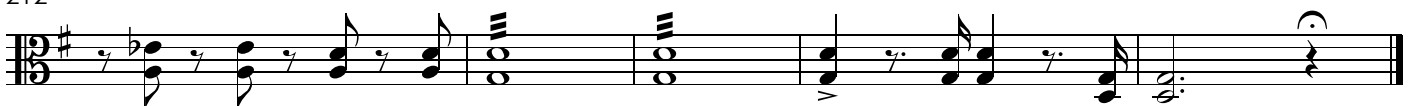
204



208

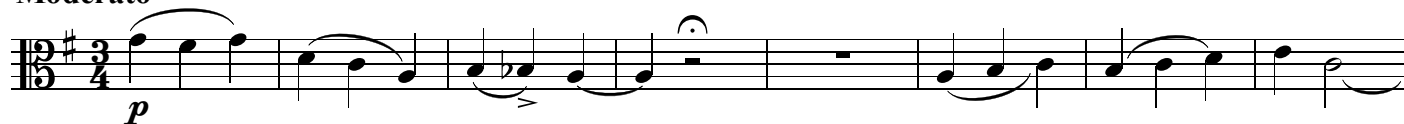


212



V. 1ª Jaculatória

Moderato



9



17



26

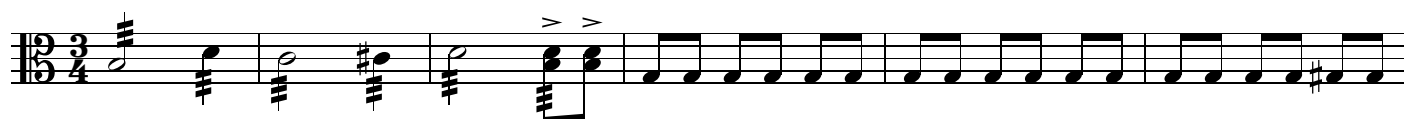


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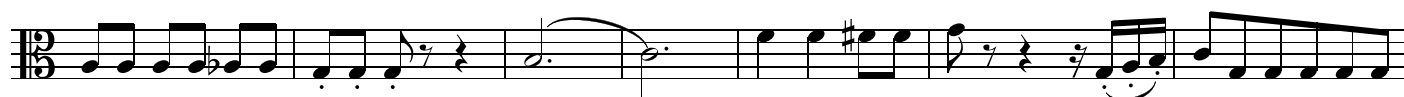


VI. 2ª Jaculatória

Moderato



7



14



19



Animato

VII. 3ª Jaculatória



6



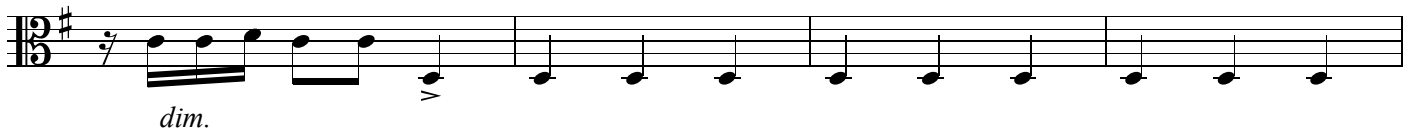
11



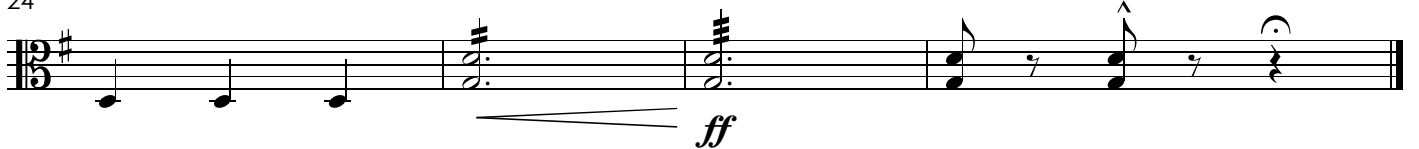
16



20



24



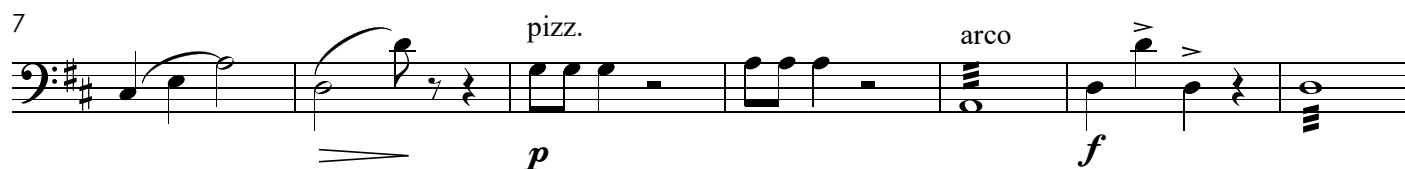
Novena de Santa Filomena

I. Invitatório

Violoncelo

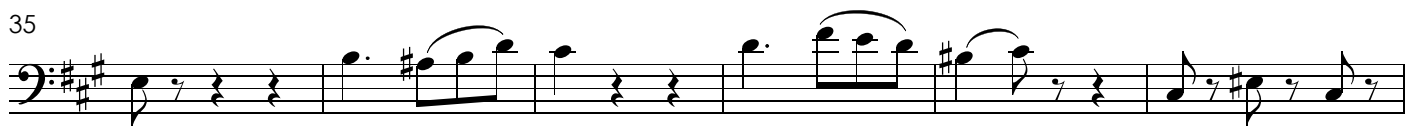
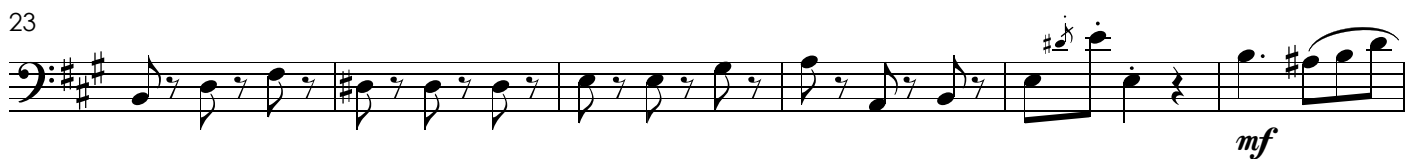
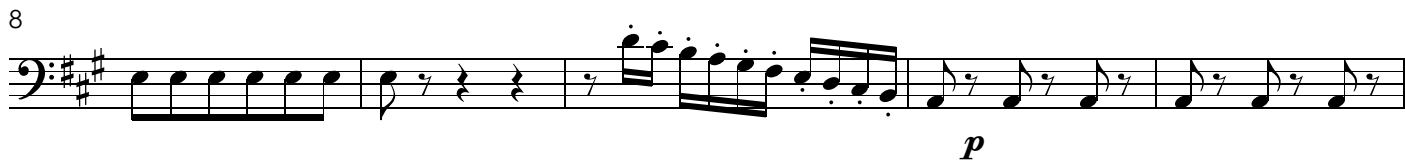
Leocádio dos Reis Rayol
1877

Andante



Allegretto

II. Veni Sancte Spiritu



III. 1ª Jaculatória

Moderato

9

17

24

31

p

f

p

pizz. arco

f *p*

IV. Hymno

Allegro

4

10

16

21

p

ff *p* *ff*

p *f* *p*

f

p

26



30



p cresc.

34



38



f

42



p

47 **Andante**



pizz. arco

51



f

56 pizz. arco pizz.



61 arco pizz. arco



65



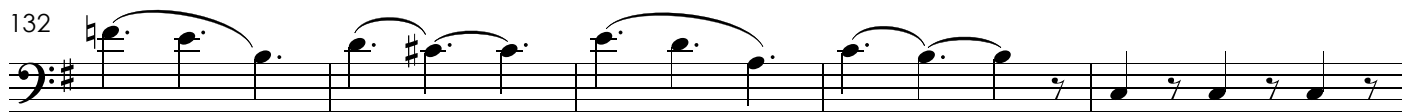
69



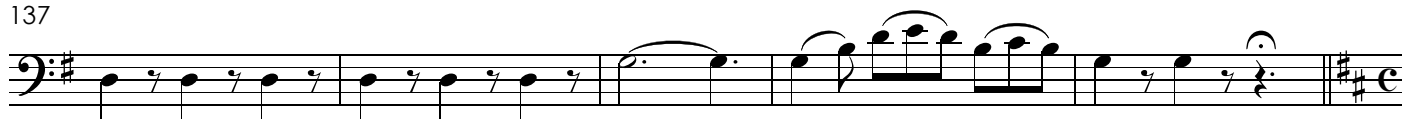
127



132



137

142 **Andante Molto**

148

Allegro

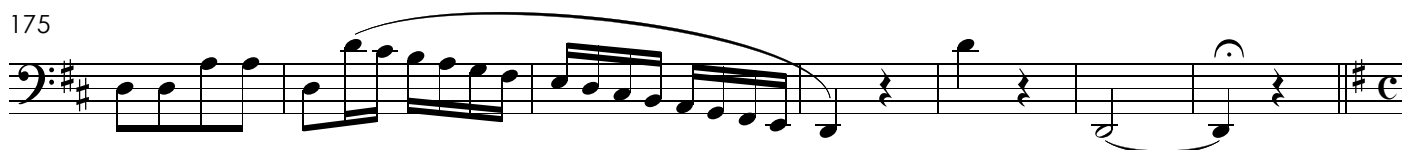
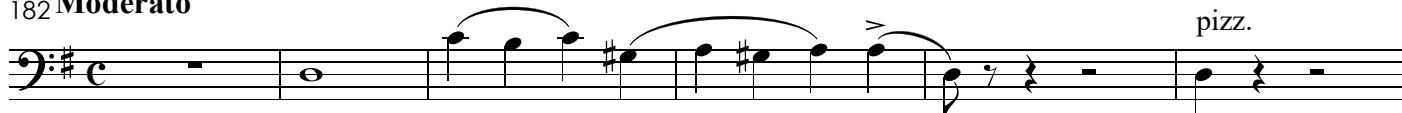
157



166



175

182 **Moderato**

188

arco



193



198



203



208

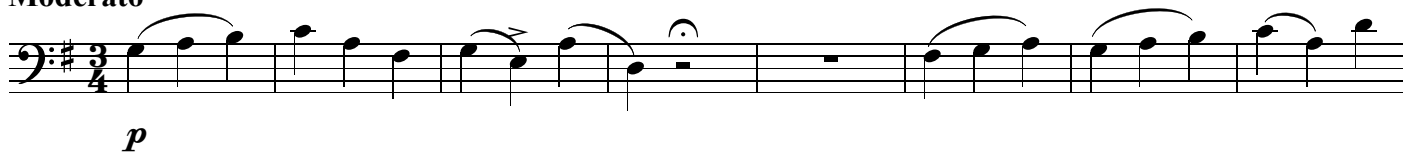


212



V. 1ª Jaculatória

Moderato



9



17



24



31

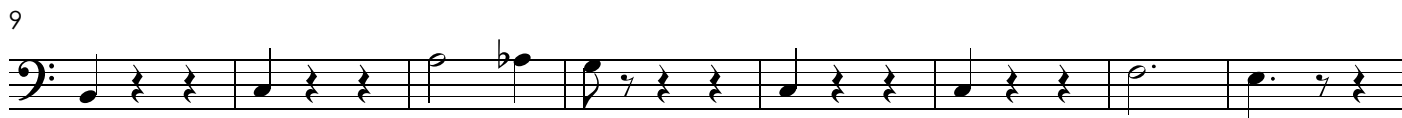


36



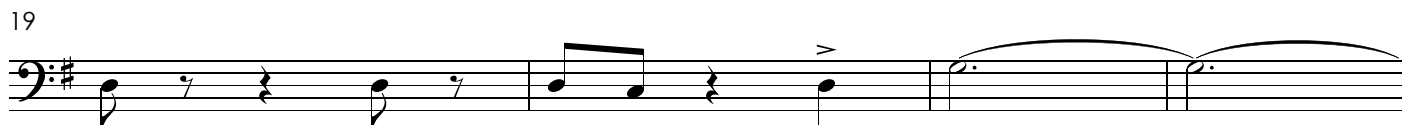
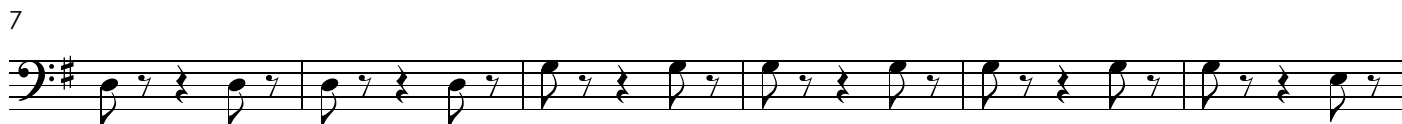
VI. 2ª Jaculatória

Moderato



VII. 3ª Jaculatória

Animato



Novena de Santa Filomena

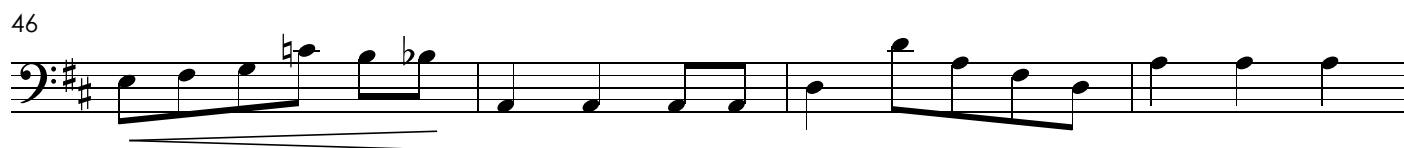
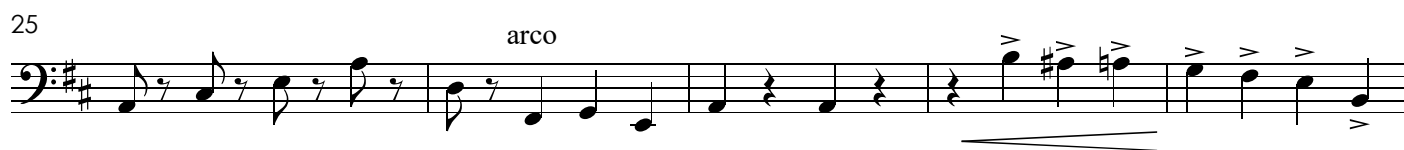
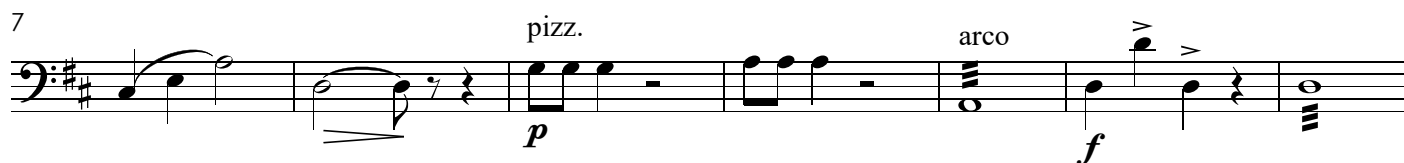
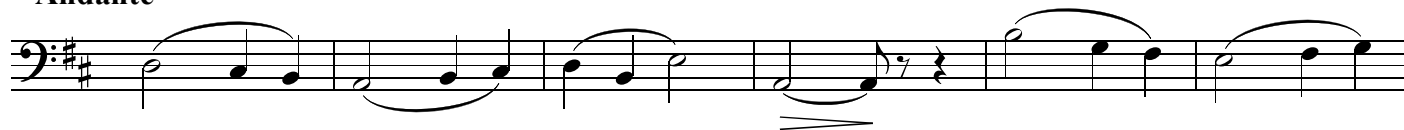
I. Invitatório

Contrabaixo

Leocádio dos Reis Rayol

1877

Andante



II. Veni Sancte Spiritu

Allegretto



III. 1ª Jaculatória

Moderato

2

p

12

f

20

arco

28

f *p*

34

IV. Hymno

Allegro

p

5

ff *p* *ff*

11

p *f* *p*

17

f *p*

22

26

30

p cresc.

34

f

38

p

42

p

47 **Andante**

pizz. *arco* *p*

51

f

56 *pizz.*

arco *pizz.* *p*

61 *arco*

arco *p*

65

p

69

p

74

p

78



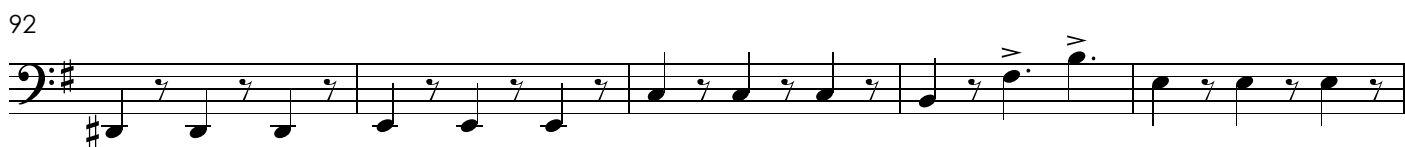
83 **Andantino**



88



92



97



101



106



110



115



120



124



128



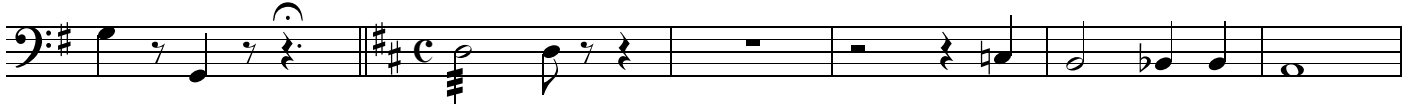
132



136



141

Andante Molto

147

Allegro

156



166



174

182 **Moderato**

189



194



199



204



209

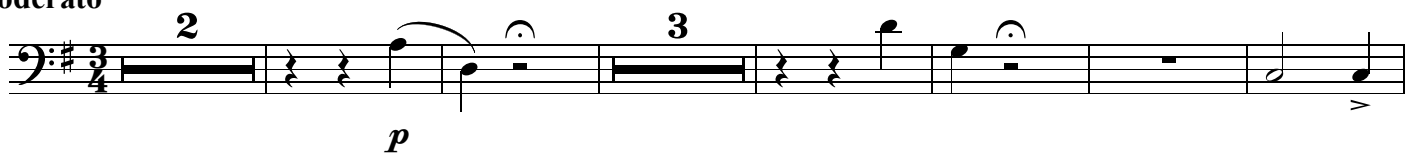


213



V. 1a. Jaculatória

Moderato



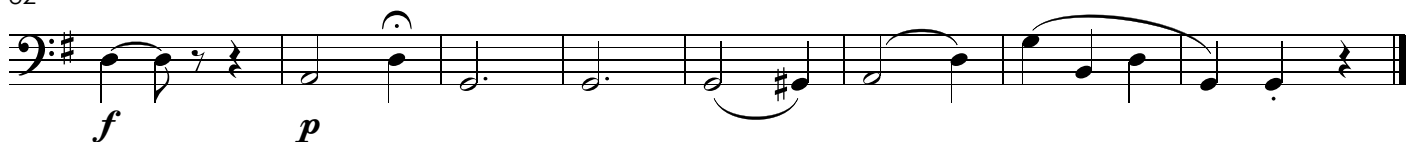
12



24



32



VI. 2ª Jaculatória

Moderato

Measures 1-8 of the first system. The music is in bass clef, 3/4 time, and D major. It begins with a D2 chord, followed by a sequence of eighth notes: D2, E2, F2, G2, A2, B2, C3, D3. The final measure contains a D2 chord.

Measures 9-15 of the first system. The music continues with eighth notes: E2, F2, G2, A2, B2, C3, D3, E3. The final measure contains a D3 chord.

Measures 16-22 of the first system. The music continues with eighth notes: E3, F3, G3, A3, B3, C4, D4, E4. The final measure contains a D4 chord.

VII. 3ª Jaculatória

Animato

Measures 1-6 of the second system. The music is in bass clef, 3/4 time, and D major. It begins with a D2 chord, followed by a sequence of eighth notes: D2, E2, F2, G2, A2, B2, C3, D3. The final measure contains a D3 chord.

Measures 7-12 of the second system. The music continues with eighth notes: E2, F2, G2, A2, B2, C3, D3, E3. The final measure contains a D3 chord.

Measures 13-18 of the second system. The music continues with eighth notes: E3, F3, G3, A3, B3, C4, D4, E4. The final measure contains a D4 chord.

Measures 19-22 of the second system. The music continues with eighth notes: E4, F4, G4, A4, B4, C5, D5, E5. The final measure contains a D5 chord.

Measures 23-29 of the second system. The music continues with eighth notes: E5, F5, G5, A5, B5, C6, D6, E6. The final measure contains a D6 chord.

ff

Novena de Santa Filomena

I. Invitatório

Leocádio dos Reis Rayol
1877

Andante **12** **f**

Tenor 1
Re - gem sem - pi - ter - num, Re - gem sem - pi - ter - num pro - nis men - ti - bus

Tenor 2
Re - gem sem - pi - ter - num, Re - gem sem - pi - ter - num pro - nis men - ti - bus

Baixo
Re - gem sem - pi - ter - num, Re - gem sem - pi - ter - num pro - nis men - ti - bus

19 **p**

T1
a - do - re - mus. Re - gem sem - pi - ter - num pro - nis

T2
a - do - re - mus. Re - gem sem - pi - ter - num pro - nis

B
a - do - re - mus. Re - gem sem - pi - ter - num pro - nis

24

T1
men - ti - bus, Re - gem sem - pi - ter - num pro - nis men - ti - bus

T2
men - ti - bus, Re - gem sem - pi - ter - num pro - nis men - ti - bus

B
men - ti - bus, Re - gem sem - pi - ter - num pro - nis men - ti - bus

28

T1
a - do - re - mus, a - do - re - mus, a - do - re -

T2
a - do - re - mus, a - do - re - mus, a - do - re -

B
a - do - re - mus, a - do - re - mus, a - do - re -

32

T1
mus Qui mar - ty - rem su - um di - gne, Qui

T2
mus Qui mar - ty - rem su - um di - gne, Qui

B
mus Qui mar - ty - rem su - um di - gne, Qui

38

T1
mar - ty - rem su - um di - gne pro me - ri - tis co - ro -

T2
mar - ty - rem su - um di - gne pro me - ri - tis co - ro -

B
mar - ty - rem su - um di - gne pro me - ri - tis co - ro -

44

T1
na - vit, co - ro - na - vit Fi - lo - me - nam, Fi - lo

T2
na - vit, co - ro - na - vit Fi - lo - me - nam, Fi - lo

B
na - vit, co - ro - na - vit Fi - lo - me - - nam, Fi - lo

49

T1
me - - nam, Fi - lo - me - - nam. **2**

T2
me - - nam, Fi - lo - me - - nam. **2**

B
me - - nam, Fi - lo - me - - nam. **2**

II. Veni Sancte Spiritu

Allegretto

11

T1

T2

B

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

18

T1

T2

B

cor da fi - de - li - um, Ve - ni San-cte spi - ri - tus, re - ple tu -

24

T1

T2

B

cor da fi - de - li - um, et tui a - mo - ris in e - is i - gnem

cor da fi - de - li - um, et tui a - mo - ris in e - is i - gnem

o - rum cor - da fi - de - li - um, et tui a - mo - ris in e - is i - gnem

30

T1

T2

B

ac - cen - de, in e - is i - gnem ac - cen - de,

ac - cen - de, in e - is i - gnem ac - cen - de,

ac - cen - de, in e - is i - gnem ac - cen - de,

36

T1
8 in e - is i - gnem ac - cen - de, in e - is i - gnem ac -

T2
8 in e - is i - gnem ac - cen - de, in e - is i - gnem ac -

B
8 in e - is i - gnem ac - cen - de, in e - is i - gnem ac -

42

T1
8 cen - - - de, ac - cen - - de, ac -

T2
8 cen - - - de, ac - cen - - de, ac -

B
8 cen - - - de, ac - cen - - de, ac -

46

T1
8 cen - - - de. **2**

T2
8 cen - - - de. **2**

B
8 cen - - - de. **2**

III. 1ª Jaculatória

Moderato

T1
8 5 *f* solo
Fi - lo me - na San - ta, nos tor men - tos cons - tan - te, se - de - me pro - pi - ci - a, di -
Vir - gem Fi - lo - me - na, do - mun - do de a - le - gri - a, se - de meu am - pa - ro, na ex

T2
8 5

B
8 5

21

T1
 an-te de Je-sus a-man - te. Fi - lo-me-na San - ta, nos tor-men-tos cons - tan-te,
 tre-ma a-go-ni - a, Vir - gem Fi - lo - me - na, do mun-do de a - le - gri - a,

T2

B

27

T1
 se - de me pro - pí - ci - a, di - an - te de Je - sus a - man - te,
 se - de meu am - pa - ro na ex - tre - ma a - go - ni - a,

T2

B

31

T1
f
 se - de me pro - pí - cia, di - an - te de Je - sus a - man-te.
 se - de meu am - pa - ro na ex - tre - ma a - go - ni - a.

T2

B

IV. Hymno

Allegro **4** *ff* *p* *ff*

T1
 Vir - gi-nis pro - les o - pi-fex-que ma - tris, Vir - go quem

T2
 Vir - gi-nis pro - les o - pi-fex-que ma - tris, Vir - go quem

B
 Vir - gi-nis pro - les o - pi-fex-que ma - tris, Vir - go quem

10

T1 *p* ges - sit pe - pe-rit - que Vir - go, *f* vir - gi-nis fes - tum

T2 *p* ges - sit pe - pe-rit - que Vir - go, *f* vir - gi-nis fes - tum

B *p* ges - sit pe - pe-rit - que Vir - go, *f* vir - gi-nis fes - tum

15

T1 *p* ca - ni - mus tro - phae - um *f* ac - ci - pe vo - tum, vo - -

T2 *p* ca - ni - mus tro - phae - um *f* ac - ci - pe vo - tum, vo - -

B *p* ca - ni - mus tro - phae - um *f* ac - ci - pe vo - tum, vo - -

20

T1 -tum. Du - pli - ci be - a - ta sor - te

T2 -tum.

B tum. Hac tu - a vir - go be - a - ta sor - te

25

T1 dum ges - sit fra - gi-lem do - ma - re cor - po-ris dum ges - sit fra - gi-le,

T2 dum ges - sit fra - gi-lem do - ma - re cor - po-ris dum ges - sit fra - gi-le,

B dum ges - sit fra - gi-lem do - ma - re cor - po-ris dum ges - sit fra - gi-le,

31

T1 *p cresc.*
do - ma - re cor - po - ris. Se - cum- do - muit cru - en - tum cor - po - re

T2 *p cresc.*
do - ma - re cor - po - ris. Se - cum- do - muit cru - en - tum cor - po - re

B *p*
do - ma - re cor - po - ris. Se - cum- do - muit cru - en - tum cor - po - re

36

T1
se - cu-lum, se - cum do - muit cru - en - tum cor - po - re,

T2
se - cu-lum, se - cum do - muit cru - en - tum cor - po - re,

B
se - cu-lum, se - cum do - muit cru - en - tum cor - po - re,

41 **Andante**

T1 *f*
cor - po - re se - cu - lum. **3**

T2 *f*
cor - po - re se - cu - lum. **3**

B *f*
cor - po - re se - cu - lum. **3**

48 *f solo*

T1 **7**
Un-de nec mor - ten, nec a - mi - ca mor - tis. Sae - va poe - na-rum ge - ne-ra pa - **3** **3**

T2 **7**

B **7**

59

T1

ves - cens, san-gui - ne fu - so me-ruitsa cra - ta scan - de - re cae - lum

T2

B

64

T1

un - de nec mor - tem, nec a - mi - ca mor - tis.

T2

B

68

T1

Sae - va poe - na - rum ge - ne - ra pa - ves -

T2

B

71

T1

cens, ge - ne - ra pa - ves cens,

T2

B

74

T1
 san - gui - ne fu - so me - ru - it sa - cra - ta

T2

B

78

T1
 scan - de - re scan - de - re cae - lum. *rall*

T2

B

Andantino

84

T1

T2

B
f con anima
 Hu - jus ob - ten - tu De - us al-mae, nos - tris. Par - ce jam

93

T1

T2
 Hu - jus ob - ten - tu

B
 cul - pis, Vi - ti - a re - mit - tens.

98

T1

T2

B

De - us al - mae nos - tris. Par - ce jam cul - pis vi - ti - a re - mit

103

T1

T2

B

tens. Hu - jus ob - ten - - tu Deus al - mae

tens. Hu - jus ob - ten - - tu Deus al - mae

Hu - jus ob - ten - - tu Deus al - mae

107

T1

T2

B

nos - - tris. Par - ce jam cul - - pis, vi - tia re - mit -

nos - - tris. Par - ce jam cul - - pis, vi - tia re - mit -

nos - - tris. Par - ce jam cul - - pis, vi - tia re - mit -

111

T1

T2

B

tens. Quo ti - bi pu - rae re - so - ne - mus

tens. Quo *cresc.* ti - bi pu - rae re - so - ne - mus

tens. Quo *cresc.* ti - bi pu - rae re - so - ne - mus

115 *f* *p*

T1 al - mun. Pe - cto - ris, pe - cto - ris hym - num.

T2 al - mun. Pe - cto - ris, pe - cto - ris hym - - num.

B al - mun. Pe - cto - ris, pe - cto - ris hym - - - num.

120 *cresc.* *f*

T1 Quo ti - bi pu - rae re - so - ne - mus al - mun.

T2 Quo ti - bi pu - rae re - so - ne - mus al - mun.

B Quo ti - bi pu - rae re - so - ne - mus al - mun.

124

T1 Pe - cto - ris hym - num, pe - cto - ris hym - num. Quo ti - bi

T2 Pe - cto - ris hym - num, pe - cto - ris hym - num. Quo ti - bi

B Pe - cto - ris hym - num, pe - cto - ris hym - num. Quo ti - bi

129

T1 pu - rae re - so - ne - mus al - mun. Pe - cto - ris

T2 pu - rae re - so - ne - mus al - mun. Pe - cto - ris

B pu - rae re - so - ne - mus al - mun. Pe - cto - ris

133

T1
hym - num, pe - cto - ris hym - num, pe - cto - ris hym - -

T2
hym - num, pe - cto - ris hym - num, pe - cto - ris hym - -

B
hym - num, pe - cto - ris hym - num, pe - cto - ris hym - -

138 **Andante Molto**

T1
- - - num. Glo - ria

T2
- - - num. Glo - ria

B
- - - num. Glo - ria

143

T1
Pa - - tri, glo - ria pa - - tri ge - ni - tae - que pro - li, ge - ni -

T2
Pa - - tri, glo - ria pa - - tri ge - ni - tae - que pro - li, ge - ni -

B
Pa - - tri, glo - ria pa - - tri ge - ni - tae - que pro - - - -

147 **Allegro**

T1
tae - que pro - - - li. Et ti - bi

T2
tae - que pro - - - li. Et ti - bi

B
- - - - - li. Et ti - bi

151

T1
con - par u - trius - que sem - per Spi - ri - tus

T2
con - par u - trius - que sem - per Spi - ri - tus

B
con - par u - trius - que sem - per Spi - ri - tus

155

T1
al - me, De - us u - nus om - ni tem-po-re, tem-po - re se - cu - li. A -

T2
al - me, De - us u - nus om - ni tem-po-re, tem-po - re se - cu - li. A -

B
al - me, De - us u - nus om - ni tem-po-re, tem-po - re se - cu - li. A -

164

f

T1
men, a - - men, a - - men, a - - men,

f

T2
men, a - - men, a - - men, a - - men,

f

B
men, a - - men, a - - men, a - - men,

171

T1
a - men. a - men. a - men. 6

T2
a - men. a - men. a - men. 6

B
a - men. a - men. a - men. 6

182 **Moderato** 8 *sotto voce*

T1 A - ve ful - gens Fi - lo - me - na stel - la splen - di -

T2 A - ve ful - gens Fi - lo - me - na stel - la splen - di -

B A - ve ful - gens Fi - lo - me - na stel - la splen - di -

195

T1 dís - si-ma splen - di - dís - si-ma stel - la, stel - la

T2 dís - si-ma splen - di - dís - si-ma stel - la, stel - la

B dís - si-ma splen - di - dís - si-ma stel - la, stel - la

200

T1 splen - di - dís - si - ma. Tam in mor - te quam in vi - - -

T2 splen - di - dís - si - ma. Tam in mor - te quam in vi - - -

B splen - di - dís - si - ma. Tam in mor - te quam in vi - - -

205

T1 ta, tam in mor - te quam in vi - ta si -

T2 -ta, tam in mor - te quam in vi - mor - ta si -

B ta, tam in mor - te quam in vi - - - ta si -

210

T1
no - - - bis pro - pi - - - cia.

T2
no - - - bis pro - pi - - - cia.

B
no - - - bis pro - pi - - - cia.

V. 1ª Jaculatória

Moderato

T1
3 4 5 *f* solo
Fi - lo me - na San - ta, nos tor men - - - tos cons - tan - te,
Vir - gem Fi - lo - me - na, do - - - mun - do de a - le - gri - a,

T2

B

19

T1
se - de - me pro - pí - ci - a, di - an - te de Je - sus a - man - te. Fi - lo - me - na San - ta,
se - de meu am - pa - ro, na ex - tre - ma a - go - ni - a, Vir - gem Fi - lo - me - na,

T2

B

25

T1
nos tor - men - tos cons - - - tan - te, se - de me pro - pí - ci - a, di - an - te de Je - sus a -
do mun - do de a - le - gri - a, se - de meu am - pa - ro na ex - tre - ma a - go -

T2

B

30

T1
man - te, se - de me pro - *f* pí - cia, di
ni - a, se - de meu am - pa - ro

T2

B

33

T1
an - te de Je - sus a - man - te.
na ex - tre - ma a - go - ni - a.

T2

B

VI. 2ª Jaculatória

Moderato

4

T1

T2
Vir - gen Fi - lo me - na so - cor - ro dos pec - ca - do - res ou - vi com pi - e -

B

10

T1

T2
da - de os nos - sos cla mo - res Vir - gem Fi - lo - me - na so -

B

15

T1

T2
cor - ro dos pec - ca - do - res ou - vi com pi - e - da - de os nos - sos cla - mo - res.

B

VII. 3ª Jaculatória

Animato

T1 vir - gem_ Fi - lo - me - na dos ce - os or-na - men - tos com vos - co__ se ex -

T2 vir - gem_ Fi - lo - me - na dos ce - os or-na - men - tos com vos - co__ se ex -

B vir - gem_ Fi - lo - me - na dos ce - os or-na - men - tos com vos - co__ se ex -

7

T1 ha - le meu úl-ti-mo a - len - to. Vir - gem_ Fi - lo - me - na dos ce - os or-na -

T2 ha - le meu úl-ti-mo a - len - to. Vir - gem_ Fi - lo - me - na dos ce - os or-na -

B ha - le meu úl-ti-mo a - len - to. Vir - gem_ Fi - lo - me - na dos ce - os or-na -

13

T1 me - tos com vos - co s'ex - ha - le meu__ úl - ti - mo a - len - to, com

T2 me - tos com vos - co s'ex - ha - le meu__ úl - ti - mo a - len - to, com

B me - tos com vos - co s'ex - ha - le meu__ úl - ti - mo a - len - to, com

18

T1 vos - co s'ex - ha - le meu úl - ti - mo a len - to. *dim.* 5

T2 vos - co s'ex - ha - le meu úl - ti - mo a len - to. *dim.* 5

B vos - co s'ex - ha - le meu úl - ti - mo a len - to. *dim.* 5