

Litaniæ Lauretanæ

Soprano

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

f Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son. **2**

f Chris-te, au - di nos. Chris-te, e - xau - di nos. *p* Pa - ter de cœ-lis De - us,

f mi-se-re-re no - bis. *p* Mi - se-re-re no - bis. *mf* Mi-se-re - re no - bis

mp Spi-ri-tus San - cte De - us, *f* Mi - se - re - re no - bis. **5**

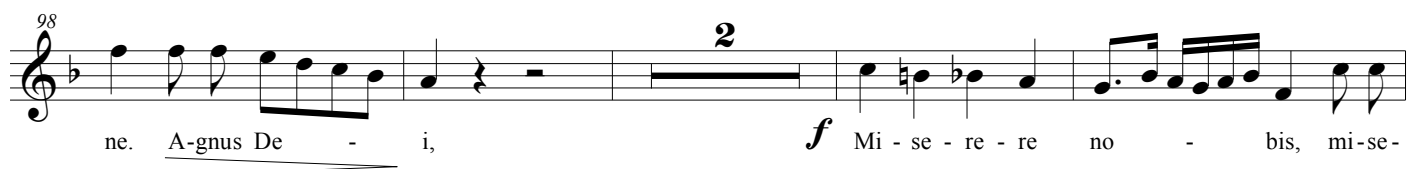
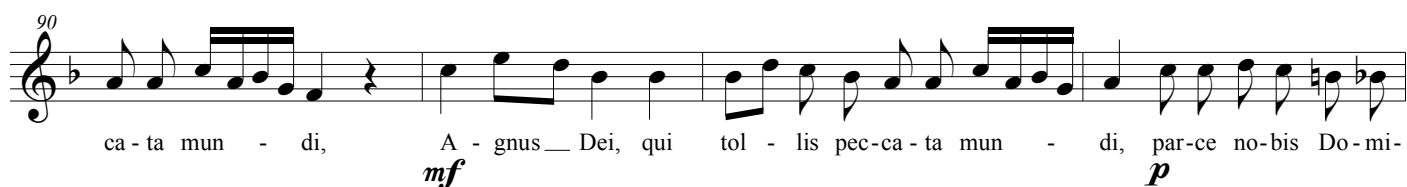
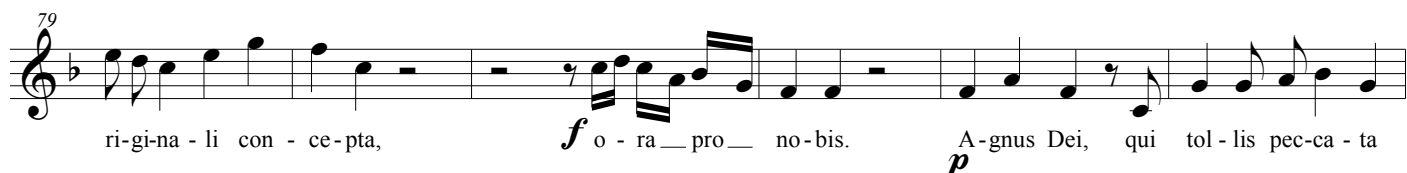
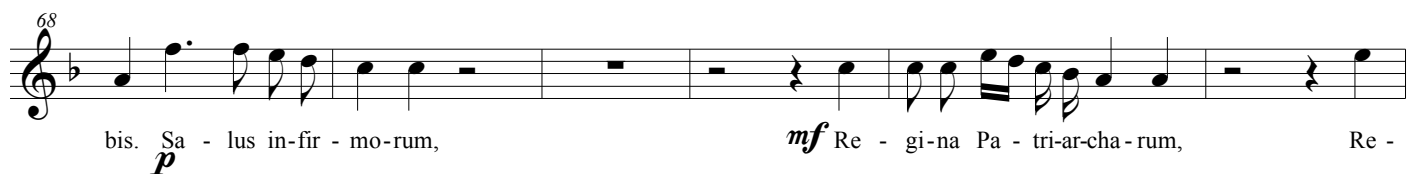
mf O - ra pro no - bis. **3** *p* O ra pro no - bis. **2** *mf* Ma -

ter in-te-me-ra - ta, Ma - ter a-ma-bi-lis, Ma - ter ad - mi-ra - bi - lis,

f o - ra pro no - bis. *mf* Vir - go pru - den - tis - si - ma, **2** *f* Vir -

- go cle - mens, o - ra pro no - bis pro no - bis. *mp* Vir - go fi - de - lis, Spe -

- cu-lum Jus-ti - ti - æ, Se - des sa-pi-en - ti - æ, Vas in - si-gne de-vo-tio - nis,



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Alto

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

f Ky - ri - e Ky - ri - e Ky - ri - e e - le - i - son. *p* Chris - te e -
cresc.

le - i - son. *f* Chris-te, au - di nos. Chris-te, e - xau - di nos. **3**

p Fi - li Re-dem-ptor mun - di. *mf* Mi-se-re - re no - bis

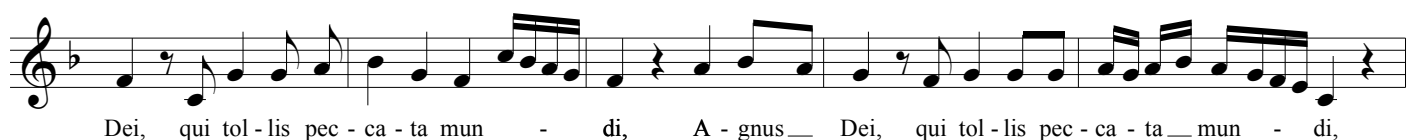
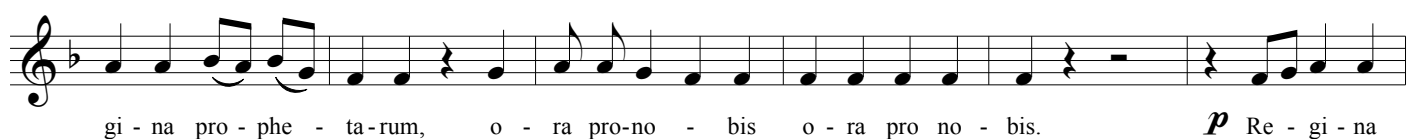
mp San - cta Tri-ni - tas u - nus De - us, *f* mi - se - re - re no - bis. **5**

mf Ma - ter Chris - ti, *mf* Ma - ter in - te - me - ra - ta, Ma - **6**

ter a - ma - bi - lis, Ma - ter ad - mi - ra - bi - lis, *f* o - ra pro no - bis.

mf Ma - ter Sal - va - to - ris, o - ra pro no - bis. Vir - go ve - ne - ran - da, **3**

f o - ra pro no - bis pro no - bis. *mp* Cau - sa nos - træ le - ti - ti - a, **3**



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Tenor

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

f Ky - ri - e Ky - ri - e Ky - ri - e *p* Chris - te e -
cresc.

le - i-son. *f* Chris-te, au - di nos. Chris-te, e-xau - di nos.

p Pa - ter de cœ-lis De - us, *p* Fi - li Re-dem-ptor mun - di. *mf* Mi-se-re - re

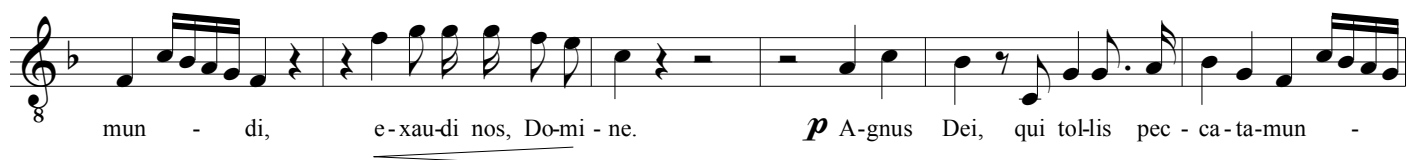
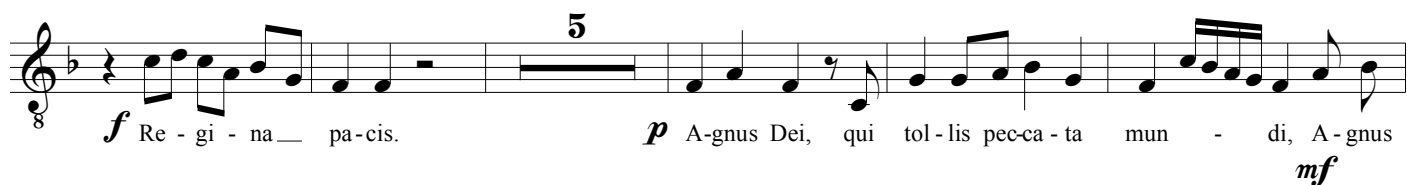
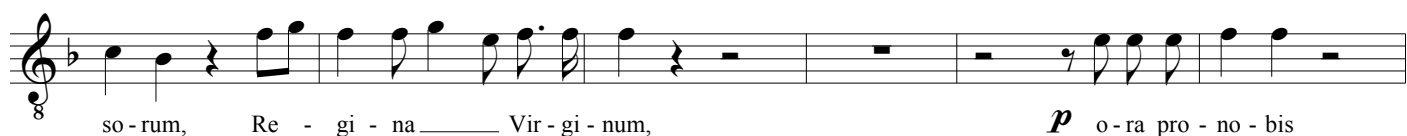
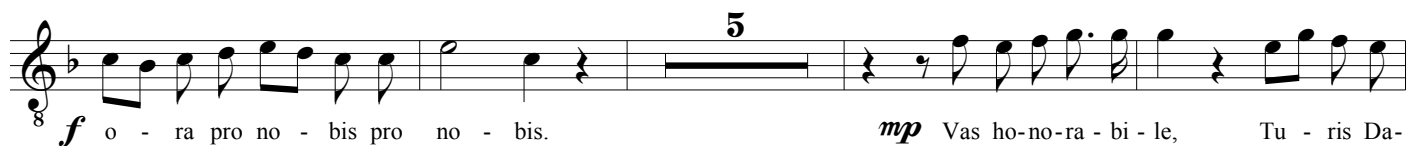
no - bis *f* Mi - se - re - re no - bis. San - cta Ma-ri - a,
p

San-cta Dei Ge - ni - trix, o - ra pro no-bis, o - ra pro no-bis. *mf* Ma-ter Chris - ti,

p Ma - ter di-vi-næ gra - ti-æ, Ma - ter Ma-ter Pu - ris - si - ma, Ma - ter Cas-tis - si - ma,

Ma - ter in-vi-o - la - ta, *mf* Ma-ter cre - a - to - ris, *f* o - ra pro no - bis.

mf Ma-ter Sal-va - to - ris, o-ra pro no-bis. Vir - go præ - di-can-da,
2



Litaniæ Lauretanæ

Bass

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

f Ky - ri - e Ky - ri - e Ky - ri - e *f* Chris-te, — au - di

nos. Chris-te, e - xau - di nos. *p* Pa - ter de cœ-lis De - us,

f mi-se - re-re no - bis. *p* Mi - se-re-re no - bis. *mf* Mi-se-re - re no - bis

mp San - cta Tri-ni-tas — u-nus De - us, mi - se - re - re - no - bis. *f*

mf San-cta Vir-go Vir - gi-num, o - ra pro no - bis. *mf* Ma - ter bo-ni con-si - li-

i, *f* o - ra pro no - bis. *mf* Vir-go pru - den - tis - si-ma, Vir -

go — po-tens, *f* o - ra pro no - bis pro no - bis. *mp* Vas spi-

ri-tu-a-le, Tu - ris e - bur-ne-a Stel-la ma-tu-ti - na, *f* o - ra pro no - bis, o -

- - ra pro__ no - bis. *p* Au - xi - lium Chris-ti - a - no - rum, *mf* Re -

gi - na a - pos-to - lo-rum, o - ra pro-no - bis o - ra pro-no - bis. *p* O-ra pro-no-bis.

Re - gi - na sa - cra-tis - si - mi ro - sa - ri - i. *mf* A - gnus

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

musical score for the bass line of the 'Gloria in excelsis Deo' section. The score is written on a single staff with a bass clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The lyrics are: 'mun - di, e - xau-di nos, Do-mi - ne. mi-se-re-re'. The music features a series of eighth and sixteenth notes, with a triplet of eighth notes marked with a '3' above the staff. The piece concludes with a double bar line and a fermata.

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

Litaniæ Lauretanæ

Violin I

Rafael Sales Arantes

Allegro ma non troppo $\text{♩} = 100$

The score is written for Violin I in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is 'Allegro ma non troppo' with a quarter note equal to 100 beats per minute. The dynamics range from *f* (forte) to *mp* (mezzo-piano). The piece features several triplet markings (3) and a crescendo marking (*cresc.*). The notation includes various musical symbols such as slurs, ties, and articulation marks.

f *p* *cresc.* *dim.* *p* *f* *mp* *f* *p* *mf* *dim.* *p* *mf* *f* *mf*

50 *f*

54 *mp*

59

64 *cresc.* *f*

68 *mf*

73 *p*

79 *f* *p₃* *p*

84

90 *mf* *p* *cresc.* *p*

95 *p*

100 *f* *p*

104 *p* *f*

Detailed description: This musical score is for the Litaniæ Lauretanæ, spanning measures 50 to 104. It is written in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is not explicitly marked, but the notation includes various dynamics and articulations. The score begins at measure 50 with a forte (*f*) dynamic. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills and grace notes, particularly in measures 64, 79, 90, and 100. Dynamic markings include *f* (forte), *mp* (mezzo-piano), *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano), and *p₃* (piano third). The piece concludes at measure 104 with a final cadence.

Litaniæ Lauretanæ

Violin II

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

The score is written for Violin II in a single system with ten staves. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 100 beats per minute. The dynamics range from *f* (forte) to *p* (piano), with crescendos and decrescendos. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and triplets. The first staff begins with a triplet of eighth notes marked *f*. The second staff has a triplet of eighth notes marked *p* with a *cresc.* marking, followed by a triplet of eighth notes marked *f*. The third staff has a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *p* with a *dim.* marking, and then a triplet of eighth notes marked *p*. The fourth staff has a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *p*, and then a triplet of eighth notes marked *mf*. The fifth staff has a triplet of eighth notes marked *mp*, followed by a triplet of eighth notes marked *f*. The sixth staff has a triplet of eighth notes marked *p*, followed by a triplet of eighth notes marked *p*, and then a triplet of eighth notes marked *p*. The seventh staff has a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *dim.*, and then a triplet of eighth notes marked *p*. The eighth staff has a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *mf*. The ninth staff has a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *mf*, and then a triplet of eighth notes marked *mf*. The tenth staff has a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *mf*, and then a triplet of eighth notes marked *mf*.

2

Litaniæ Lauretanæ

f

mp

cresc. f

p

mf

p

f

p

mf

p

cresc.

p

f

p

f

f

Viola

Litaniæ Lauretanæ

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

The musical score for Viola, titled "Litaniæ Lauretanæ" by Rafael Sales Arantes, is written in 2/4 time with a key signature of one flat (B-flat major). The tempo is marked "Allegro ma non troppo" with a quarter note equal to 100 beats per minute. The score consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and features a triplet of eighth notes. The second staff includes a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and several triplet markings. The third staff shows a decrescendo (*dim.*) and a piano (*p*) dynamic. The fourth staff features a forte (*f*) dynamic, a piano (*p*) dynamic, and a mezzo-forte (*mf*) dynamic. The fifth staff includes a mezzo-piano (*mp*) dynamic and a forte (*f*) dynamic. The sixth staff starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The seventh staff begins with a decrescendo (*dim.*) and a piano (*p*) dynamic. The eighth staff features a mezzo-forte (*mf*) dynamic and a triplet marking. The ninth staff starts with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The score concludes with a final triplet marking.

2

Litaniæ Lauretanæ

f

mp

cresc. *f*

p *mf*

p

f *p*

mf *p* *p*

p

f *p* *f*

f *p* *f*

Litaniæ Lauretanæ

Contrabass

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

The musical score is written for Contrabass in a single system with nine staves. The key signature has one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro ma non troppo' with a quarter note equal to 100 beats per minute. The score includes various dynamic markings: *f* (forte), *pp^{sc.}* (pianissimo), *dim.* (diminuendo), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). The notation includes eighth notes, sixteenth notes, and triplets. The piece concludes with a final *mp* marking.

2

Litaniæ Lauretanæ

p *cresc.* *f* *mf* *p* *f* *p* *mf* *p* *cresc.* *p* *f* *p*

Litaniæ Lauretanæ

Horn in F 1

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

f

f *dim.* *p*

f *p* *f*

f *mf* *mf*

f *mf* *f*

f *p* *f*

p

mf *p* *cresc.* *p*

p *f*

p *f*

Litaniæ Lauretanæ

Horn in F 2

Rafael Sales Arantes

Allegro ma non troppo ♩ = 100

The musical score for Horn in F 2, titled "Litaniæ Lauretanæ" by Rafael Sales Arantes, is written in 4/4 time with a tempo of Allegro ma non troppo (♩ = 100). The score consists of 10 staves of music. The key signature is one flat (B-flat). The dynamics range from *f* (forte) to *p* (piano), with *mf* (mezzo-forte) and *dim.* (diminuendo) also present. The score includes various articulations such as accents, slurs, and trills. The music is written for a single horn part.