

Regina Mundi

Antiphona da Novena de N.S. do Carmo

Jerônimo de Souza Lobo
(1721 - 1810)

Moderato $\text{♩} = 63$

Oboe 1
f

Oboe 2
f

Horn in F 1
f

Horn in F 2
f

Soprano

Alto

Tenor

Bass

Moderato $\text{♩} = 63$

Violin I
f

Violin II

Viola
f

Contrabass
f

Regina Mundi

This musical score page, titled "Regina Mundi" and numbered "2", contains the following parts and musical details:

- Woodwinds:** Two Oboes (Ob. 1, Ob. 2) and two Horns (Hn. 1, Hn. 2) are present. Each part has a treble clef and a key signature of three sharps (F#, C#, G#). The woodwinds play a triplet of quarter notes on the first measure, followed by rests in the second and third measures.
- Vocal Parts:** Soprano (S), Alto (A), Tenor (T), and Bass (B) parts are shown with staves. The Tenor part includes an octave sign (8) below the staff. All vocal parts have rests throughout the entire section.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.) are included. The string parts feature a triplet of eighth notes in the first measure, followed by a long melodic line in the second measure, and then a series of eighth notes in the third measure.
- Key Signature and Clefs:** The key signature is three sharps (F#, C#, G#). The woodwinds and vocal parts use treble clefs, while the strings use their respective clefs (treble for Violins, bass for Viola and Cello).

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Hn. 1 *p* *f*

Hn. 2 *p* *f*

S

A *p* Re - gi - na, Re - gi na

T *p* Re - gi - na, Re - gi na

B *p* Re - gi - na, Re - gi - na

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

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

Vla. *p* *f* *p*

Cb. *p* *f* *p*

Ob. 1
p

Ob. 2
p

Hn. 1
p

Hn. 2
p

S
p Di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu - a, Re - gi - na

A
mun - di, Di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu - a, Re - gi - na, Re -

T
mun - di, Di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu - a, Re - gi - na, Re -

B
mun - di, Di - gnis - si - ma Ma - ri - a

Vln. I

Vln. II

Vla.

Cb.

Detailed description: This page of a musical score for 'Regina Mundi' features a vocal soloist and a full orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) enter at measure 6 with the lyrics 'Di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu - a, Re - gi - na'. The woodwind section (Ob. 1 & 2, Hn. 1 & 2) provides accompaniment with a piano (*p*) dynamic. The string section (Vln. I & II, Vla., Cb.) also begins at measure 6, with the Violins playing a melodic line and the Viola and Cello providing harmonic support. The score is in a key with three sharps (F#, C#, G#) and a common time signature.

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

8

mun - di di - gnis - si - ma Ma - ri - a, *f* Re - gi - na

gi - na, Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, *f* Re - gi - na

gi - na, Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, *f* Re - gi - na

Di - gnis - si - ma Ma - ri - a, *f* Re - gi - na

f

f

f

f

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

10

p

f

p

f

p

f

p

f

p

f

p

f

mun - di, Vir - go per - pe - tu - a, Re - gi - na, Re - gi - na Re - gi - na mun - di, di - gnis - si - ma Ma -

mun - di, Vir - go per - pe - tu - a, Re - gi - na, Re - gi - na Re - gi - na mun - di, di - gnis - si - ma Ma -

mun - di *f* Re - gi - na mun - di, di - gnis - si - ma Ma -

mun - di *f* Re - gi - na mun - di, di - gnis - si - ma Ma -

p

f

p

f

p

f

p

f

The musical score is arranged in systems. The first system includes two Oboes (Ob. 1 and 2), two Horns (Hn. 1 and 2), and four vocal soloists (Soprano, Alto, Tenor, Bass). The second system includes two Violins (Vln. I and II), Viola (Vla.), and Cello (Cb.).

Woodwinds: Ob. 1, Ob. 2, Hn. 1, and Hn. 2 all play a whole note chord at measure 12. At measure 13, they play a half note chord. At measure 14, they play a half note chord with a dynamic marking of *f*.

Vocal Soloists: Soprano (S), Alto (A), Tenor (T), and Bass (B) all sing the lyrics "ri - a, Vir - go per - pe - tu - a". The Soprano and Alto parts have a dynamic marking of *p* at the beginning of the phrase.

Strings: Violins I and II play a rhythmic pattern of eighth notes with a dynamic of *p*. Viola and Cello play a simple harmonic accompaniment with a dynamic of *p*. At measure 13, all string parts increase to a dynamic of *f*. At measure 14, they return to a dynamic of *p*.

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

mf In - ter - ce - de pro nos - tra pa - ce et sa - lu - tem, quæ

p

p

p

p

p

p

p

16

Ob. 1

Ob. 2

p

p

Hn. 1

Hn. 2

16

S

p quæ ge - nu - is - ti Sal - va - to - rum om - ni - um

A

ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um

T

8

ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um

B

ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um

16

Vln. I

Vln. II

Vla.

Cb.

18

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

Hn. 1 *f*

Hn. 2 *f*

S *f* et Car - me - li - ta - - - rum lac - tas -

A *f* et Car - me - li - ta - - - rum lac - tas -

T *f* et Car - me - li - ta - - - rum lac - tas -

B *f* et Car-me - li - ta-rum or - di - nem ad - u - be - ra lac -

Vln. I *f*

Vln. II *f*

Vla. *f*

Cb. *f*

20

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

tis *p* quæ ge-nu - is - ti, Sal-va - to - rem om - ni - um

tis *p* quæ quæ quæ ge-nu - is - ti, Chris-tum Do - mi-num Sal-va - to - rem om - ni - um

tis *p* quæ quæ quæ ge-nu - is - ti, Chris-tum Do - mi-num Sal-va - to - rem om - ni - um

tas-tis, quæ quæ quæ ge-nu - is - ti, Chris-tum Do - mi-num Sal-va - to - rem om - ni - um

p *f*

p *f*

p *f*

p *f*

23

Ob. 1

f

Ob. 2

f

Hn. 1

f

Hn. 2

f

S

f Re - gi - na mun - - - di, Vir - go per - pe - tu -

A

f Re - gi - na mun - - - di, Vir - go per - pe - tu -

T

f Re - gi - na mun - - - di, Vir - go per - pe - tu -

B

f Re - gi - na mun - di, dig - nis - si - ma Ma - ri - a, Vir - go Vir - go per - pe - tu -

Vln. I

Vln. II

Vla.

Cb.

25

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

a,

a, *p* in - ter - ce - de pro nos - tra, nos - tra pa - cem et sa - lu - tem quæ ge - nu -

a, *p* in - ter - ce - de pro nos - tra, nos - tra pa - cem et sa - lu - tem quæ ge - nu -

a

p

p

p

p

28

Ob. 1

Ob. 2

28

Hn. 1

Hn. 2

28

S

A

is - ti Sal - va - to - rem om - ni - um et Ca - me - li - ta - rum

T

is - ti Sal - va - to - rem om - ni - um et Ca - me - li - ta - rum

B

28

Vln. I

Vln. II

Vla.

Cb.

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

30

f

f

f

f

f

f

f

f

f

f

f

quæ ge - nu - is - ti, Sal - va - to - rem

or - di - nem, ad u - be - ra lac - ta - tis, *f* quæ ge - nu - is - ti, Sal - va - to - rem

or - di - nem, ad u - be - ra lac - ta - tis, *f* quæ ge - nu - is - ti, Sal - va - to - rem

f quæ ge - nu - is - ti, Sal - va - to - rem

f

f

f

f

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S
om - ni - um, et Car - me - li - ta - rum or - di - nem et Car - me - li - ta - rum or - di -
p

A
om - ni - um, et Car - me - li - ta - rum or - di - nem et Car - me - li - ta - rum or - di -
p

T
om - ni - um,
8

B
om - ni - um, et Car - me - li - ta - rum or - di - nem et Car - me - li - ta - rum or - di -
p

Vln. I
p

Vln. II
p

Vla.
p

Cb.
p

Ob. 1

Ob. 2

Hn. 1

Hn. 2

S
nem *f* ad u - be - ra *f* lac - tas -

A
nem *f* ad u - be - ra *f* lac - tas -

T
8 *f* ad u - be - ra *f* lac - tas -

B
nem *f* ad u - be - ra *f* lac - tas -

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

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

Vla.
p *f* *p* *f*

Cb.
f *f*

39

Ob. 1

p *f*

Ob. 2

p *f*

39

Hn. 1

p *f*

Hn. 2

p *f*

39

S

tis.

A

tis.

T

8

tis.

B

tis.

39

Vln. I

p *f*

Vln. II

p *f*

Vla.

p *f*

Cb.

p *f*