

Soprano

Regina Mundi

Antiphona da Novena de N.S. do Carmo

Jerônimo de Souza Lobo
(1721 - 1810)

Moderato $\text{♩} = 63$

5

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

8

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

11

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

16

p quæ ge - nu - is - ti Sal - va - to - rum om - ni - um *f* et Car - me - li - ta - rum lac - tas -

20

tis *p* quæ ge - nu - is - ti, Sal - va - to - rem om - ni - um *f* Re - gi - na mun - di, Vir - go per-pe - tu -

25

a, *f* quæ ge - nu - is - ti, Sal - va - to - rem om - ni - um, et Car - me - li - ta - rum or - di - *p*

35

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

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4

p Re - gi - na, Re - gi na mun - di, Di - gnis - si - ma Ma -

7
ri - a, Vir - go per - pe - tu - a, Re - gi - na, Re - gi - na, Re - gi - na mun - di di - gnis - si - ma Ma -

9
ri - a, *f* Re - gi - na mun - di, *p* Vir - go per - pe - tu - a, Re - gi - na, Re -

11
gi - na *f* Re - gi - na mun - di, di - gnis - si - ma Ma - ri - a, *p* Vir - go per - pe - tu - a

15
p quæ ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um *f* et Car - me - li - ta -

19
rum lac - tas - *p* tis quæ quæ quæ ge - nu - is - ti, Chris - tum Do - mi - num Sal - va - to - rem om - ni - um

23
f Re - gi - na mun - di, Vir - go per - pe - tu - a, *p* in - ter - ce - de pro nos - tra, nos - tra pa - cem et sa -

27
lu - tem quæ ge - nu - is - ti Sal - va - to - rem om - ni - um et Ca - me - li - ta - rum

30
or - di - nem, ad _____ u - be - ra lac - ta - tis, *f* quæ ge - nu - is - ti, Sal - va - to - rem om - ni - um, et Car - me - li - *p*

34
ta - rum or - di - nem et Car - me - li - ta - rum or - di - nem *f* ad u - be - ra *f* lac - tas - tis.

Tenor

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4

p Re - gi - na, Re - gi na mun - di, Di - gnis - si - ma Ma -

7
f ri - a, Vir - go per - pe - tu - a, Re - gi - na, Re - gi - na, Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, *f* Re - gi - na

10
mun - di *f* Re - gi - na mun - di, di - gnis - si - ma Ma - ri - a, *p* Vir - go per - pe - tu - a

15
p quæ ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um *f* et Car - me - li - ta -

19
rum lac - tas - ti *p* quæ quæ quæ ge - nu - is - ti, Chris - tum Do - mi - num Sal - va - to - rem om - ni - um

23
f Re - gi - na mun - di, Vir - go per - pe - tu - a, *p* in - ter - ce - de pro nos - tra, nos - tra pa - cem et sa -

27
lu - tem quæ ge - nu - is - ti Sal - va - to - rem om - ni - um et Ca - me - li - ta - rum

30
or - di - nem, ad _____ u - be - ra lac - ta - tis, *f* quæ ge - nu - is - ti, Sal - va - to - rem om - ni - um,

34
3
f ad u - be - ra *f* lac - tas - tis.

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4



p Re - gi - na, Re - gi - na mun - di, Di - gnis - si - ma Ma - ri - a

8



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

12



ri - a, *p* Vir - go per - pe - tu - a *mf* In - ter - ce - de pro nos - tra pa - ce et sa - lu - tem, *p* quæ

16



ge - nu - is - ti, Chris - tum Do - mi - num, Sal - va - to - rum om - ni - um *f* et Car - me - li - ta - rum

19



or - di - nem ad u - be - ra lac - tas - tis, quæ quæ quæ ge - nu - is - ti, Chris - tum Do - mi - num Sal - va - to - rem

22



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

26

5



f quæ ge - nu - is - ti, Sal - va - to - rem om - ni - um, *p* et Car - me - li - ta - rum or - di -

35



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

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Moderato ♩ = 63

f *p* *f* *p*

7 *f* *f*

13 *f* *p* *f* *p* *f*

23 *f* *f*

33 *f* *f* *p* *f*

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Moderato ♩ = 63

f *p* *f* *p*

7 *f* *f*

13 *f* *p* *f* *p* *f*

21 *f* *f*

33 *f* *f* *p* *f*

Horn in F 1

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Moderato ♩ = 63

f *p* *f* *p*

7 *f* *p* *f* *f*

14 *f* *p* *f*

24 *f*

34 *f* *f* *p* *f*

Horn in F 2

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Antiphona da Novena de N.S. do Carmo

Jerônimo de Souza Lobo
(1721 - 1810)

Moderato ♩ = 63

The musical score is written for Horn in F 2 and consists of five staves of music. The key signature is G major (one sharp) and the time signature is common time (C). The tempo is Moderato, with a quarter note equal to 63 beats per minute. The dynamics are marked as *f* (forte) and *p* (piano). The score includes first, second, and third endings.

Staff 1: Measures 1-6. Dynamics: *f*, *p*, *f*, *p*.

Staff 2: Measures 7-13. Dynamics: *f*, *p*, *f*, *f*.

Staff 3: Measures 14-23. First ending (measures 14-15), dynamics: *f*, *p*, *f*.

Staff 4: Measures 24-33. Second ending (measures 24-25), dynamics: *f*.

Staff 5: Measures 34-40. Third ending (measures 34-35), dynamics: *f*, *f*, *p*, *f*.

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f

3 *p*

5 *f* *p*

9 *f* *p* *f* *p*

13 *f* *p* *p*

17 *f* *p*

22 *f* *p*

28 *f*

32 *p*

37 *p* *f* *p* *f* *p* *f*

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Moderato $\text{♩} = 63$

The musical score is written for Violin II in a key of three sharps (F#, C#, G#) and common time (C). The tempo is Moderato, with a metronome marking of quarter note = 63. The score consists of ten staves of music, each starting with a measure number (4, 8, 12, 17, 21, 26, 29, 32, 37). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings are used throughout: *f* (forte) and *p* (piano). Accents are placed over certain notes. The score concludes with a final cadence.

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Moderato ♩ = 63

The musical score is written for Viola in the bass clef, with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato' with a quarter note equal to 63 beats per minute. The score consists of eight staves of music, each beginning with a measure number. The dynamics are indicated by 'f' (forte) and 'p' (piano). The first staff starts with a forte dynamic. The second staff begins with a piano dynamic, followed by a forte dynamic. The third staff alternates between forte and piano. The fourth staff starts with forte and ends with piano. The fifth staff begins with forte and ends with piano. The sixth staff starts with forte and ends with piano. The seventh staff begins with forte and ends with piano. The eighth staff alternates between piano and forte.

Contrabass

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6

11

16

21

25

30

35