

Recorde-se, a propósito, que os termos *oboé* e *fagote* foram usados para significar instrumentos idênticos. Assim, o *fagote* veio, de certo modo, substituir o chamado *baixo de oboé*.

Por tudo o que fica dito, entendemos que o instrumento moderno que deve corresponder ao *fagotillo* indicado por D. Pedro da Esperança será o *oboe*.

Baixão era o termo usado para identificar um instrumento de madeira de palheta dupla, da família das charangas, muito usado nas igrejas, exactamente até ao século XVIII, e a que corresponde, nos instrumentos modernos, o *fagote*.

É evidente que as partes instrumentais podem ser executadas por outros instrumentos, sem com isso se desrespeitar a hipotética vontade do compositor. Estas obras são duma época em que, mesmo na música orquestral, as indicações dos respectivos instrumentos não tinham carácter obrigatório. No presente caso, o mais natural é que o A. tenha distribuído as partes pelos instrumentos de que dispunham os executantes.

De qualquer forma, o contraste de sonoridade entre os instrumentos indicados, principalmente entre os dois *superius*, produz efeito estético que, na medida do possível, deve ser tido em conta e, dada a coincidência de sons entre o *baixão* e o *guijão*, também pensamos na conveniência em atribuir a um instrumento de corda a parte deste último.

Permita-se-nos, por fim, formular um voto: que esta publicação, para além de despertar um sério interesse pelos manuscritos musicais acima referidos, permita aos vários conjuntos amadores e profissionais portugueses darem vida à obra de D. Pedro da Esperança.

FRANCISCO FARIA

HODIE NOBIS

(2.º RESP. DE NATAL)

D. PEDRO DA ESPERANÇA

Tr. de Francisco Faria

Sopr.

Contr.

Tenor

Baixo

Órgão

lo pax vera descen - dit pax vera descen -

lo pax vera descen - dit pax vera descen -

lo pax vera descen - dit pax vera descen -

lo pax vera descen - dit pax vera descen -

Ho - di-e per to - tum mun-

li mel - li - flui fa - cti sunt coe - -

li mel - li - flui fa - cti sunt coe - -

li mel - li - flui fa - cti sunt coe - -

li mel - li - flui fa - cti sunt coe - -

li mel - li - flui fa - cti sunt coe - -

dum mel - li - flui fa - cti sunt coe - -

dum mil - li - flui fa - cti sunt coe - -

dum mel - li - flui fa - cti sunt coe - -

dum mel - li - flui fa - cti sunt coe - -

li fa - - - cti sunt coe - - - li

li fa - - - cti sunt coe - - - li

li fa - - - cti sunt coe - - - li

li fa - - - cti sunt coe - - - li

Sopr.

Fagotilho

Violino

Baixão

Guyão

Órgão

bis

Di - - -

14

Musical score page 14 featuring five staves of music. The vocal line (top staff) has lyrics: "es re - dem pti - o - nis - no - - -" and "vae re - - pa - ra - ti - o - - -". The other staves represent various instruments or voices.

15

Musical score page 15 featuring five staves of music. The vocal line (top staff) has lyrics: "nis an - - ti - - - - quae". The other staves represent various instruments or voices.

Musical score page 16 featuring five staves of music. The lyrics "fe - li - ci - ta - - - tis ae - ter - - - nae" are written below the staves. The music consists of various note patterns and rests, primarily in common time.

Musical score page 17 featuring five staves of music. The lyrics "fe - li - ci - ta - - - tis ae - ter - - -" are written below the staves. The music consists of various note patterns and rests, primarily in common time.

nae fe-ll - ci

ta - - - tis ae - ter - - - nae

O MAGNUM MISTERIUM

(4.º RESP. DE NATAL)

D. PEDRO DA ESPERANÇA

Tr. de Francisco Faria

Sopr.

Contr.

Tenor

Baixo

Órgão

O ma - - gnum mis - te - -

O ma - - gnum mis - te - -

O ma - - gnum mis - te - -

O ma - - gnum mis - te - -

O ma - - gnum mis - te - -

ri - um - et admirabile sa-

ri - um et admirabile sa-

ri - um et admirabile sa-

ri - um et admirabile sa-

nae fe-ll - ci

ta - - - tis ae - ter - - - nae

O MAGNUM MISTERIUM

(4.º RESP. DE NATAL)

D. PEDRO DA ESPERANÇA

Tr. de Francisco Faria

Sopr.

Contr.

Tenor

Baixo

Órgão

0 ma - - gnum mis - te - -

0 ma - - gnum mis - te - -

0 ma - - gnum mis - te - -

0 ma - - gnum mis - te - -

ri - um - et admi - ra - bile sa-

ri - um et admi - ra - bile sa-

ri - um et admi - ra - bile sa-

ri - - um et admi - ra - bile sa-

-cramentum ut a-nima-li-a viderunt Do-minum na-
 -cramentum ut ani-ma-li-a viderunt Do-minum na-
 -cramentum ut ani-ma-li-a viderunt Do-minum na-
 -cramentum ut ani-ma-li-a viderunt Do-minum na-

tum jacen-tem in pae-se-pi-o
 tum jacen-tem in pae-se-pi-o
 tum jacen-tem in pae-se-pi-o
 tum jacen-tem in pae-se-pi-o

Be-a-ta Vir-go cu-jus vis-cera me-ru-
 Be-a-ta Vir-go cu-jus vis-cera me-ru-

e--runt porta-re Do--mi-num Chris-
 e--runt porta-re Do--mi-num Chris-
 e--runt porta-re Do--mi-num Chris-
 e--runt porta-re Do--mi-num Chris-

22

FIM

tum Do - - - mi-num Chris - - tum.

tum Do - - - mi-num Chris - - tum.

tum Do - - - mi-num Chris - - tum.

tum Do - - - mi-num Chris - - tum.

Soprano

A - - ve Ma - ri - - - -

Fagotilho

Violino

Baixão

Guyão

23

a

A - - - - - ve Ma - -

A - - - - - ve Ma - -

Musical score for page 24. The score consists of five staves of music. The first staff has a treble clef, the second has a bass clef, and the third, fourth, and fifth staves have both treble and bass clefs. The music is in common time. The lyrics "ri - - - - a" are written above the first staff, and "gra-" is written above the fifth staff. The music features various note values including eighth and sixteenth notes, and rests. Measure lines are present between the staves.

Musical score for page 25. The score consists of five staves of music. The first staff has a treble clef, the second has a bass clef, and the third, fourth, and fifth staves have both treble and bass clefs. The music is in common time. The lyrics "- tia ple- - - - na Do - - minus" are written above the first staff, and "te - - - - cum" is written above the fifth staff. The music features various note values including eighth and sixteenth notes, and rests. Measure lines are present between the staves.

Musical score for page 26, featuring two systems of music for four voices (two treble and two bass staves). The top system concludes with the lyrics "Do-". The bottom system begins with the lyrics "- minus te - - - - cum". The music consists of various note heads and rests on a five-line staff.

Musical score for page 27, featuring two systems of music for four voices (two treble and two bass staves). The top system concludes with the lyrics "minus". The bottom system begins with the lyrics "cum". The music consists of various note heads and rests on a five-line staff.

BEATA DEI GENITRIX

(5.º RESP. DE NATAL)

D. PEDRO DA ESPERANÇA

Tr. de Francisco de Faria

Sopr.

Be - a - ta De - i Ge - ni-

Contr.

Be - a - ta De - i Ge - ni-

Tenor

Be - a - ta De - i Ge - ni-

Baixo

Be - a - ta De - i Ge - ni-

Órgão

trix Ma - ri - a Cu - jus Vis-ce-ra in - ta - cta

trix Ma - ri - a Cu - jus viscera in - ta - cta

trix Ma - ri - a Cu - jus viscéra in - ta - cta

trix Ma - ri - a Cu - jus viscéra in - ta - cta

perma - nent in - ta - cta per - ma - nent.

perma - nent in - ta - cta per - manent.

per - manent in - ta - cta per - ma - nent.

perma - nent in - ta - cta per - ma - nent.

*H*o - di - e ge - nuit Sal - va - to - rem

*H*o - di - e ge - nuit Sal - va - to - rem

*H*o - di - e ge - nu - it Sal - va - to - rem

*H*o - di - e ge - nu - it Sal - va - to - rem

The image shows a handwritten musical score on five staves. The top four staves are in treble clef and the bottom staff is in bass clef. The vocal parts are labeled above the staves: Soprano, Alto, Tenor, Bass, and Bass. The lyrics "sae - cu - li Ho - di - e ge - nu - it" are written below each staff. The music consists of quarter notes and eighth notes, with some grace notes and rests. The bass and bass 2 parts are mostly silent, except for a few grace notes in the first measure.

FIM

The musical score consists of six staves, each representing a different voice part: Soprano (S), Alto (A), Tenor (T), Alto (A), Bass (B), and Bass (B). The music is in common time, with a key signature of one sharp (F major). The vocal parts are written in soprano, alto, tenor, alto, bass, and bass clefs respectively. The lyrics "Sal - va - to - rem sae - cu - li" are repeated four times across the staves. The first three repetitions are in F major (one sharp), and the fourth repetition is in G major (two sharps). The vocal parts enter at different times, creating a layered harmonic effect.

Soprano

Fagotilho

Violino

Baixão

Guyão

Órgão

32

Musical score page 32 featuring five staves of music. The vocal line includes lyrics: "di - - - - dit". The piano accompaniment features various chords and arpeggiated patterns.

33

Musical score page 33 featuring five staves of music. The vocal line includes lyrics: "Quo - ni - - am per - - -". The piano accompaniment features sustained notes and rhythmic patterns.

34

Musical score page 34 featuring six staves of music. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in common time. The lyrics "fecta sunt o - - -" and "mini - a" are written below the staves.

35

Musical score page 35 featuring six staves of music. The vocal parts are in soprano, alto, and bass clef. The piano accompaniment is in common time. The lyrics "qua di - - cta sunt e - -" and "i a Do - -mi - no" are written below the staves.

36

Handwritten musical score for five voices. The music is written on five staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass). The key signature changes throughout the piece. The vocal parts are connected by a single horizontal line. The lyrics "qua di - - cta sunt e - -" are written below the vocal parts.

37

Handwritten musical score for five voices, continuing from page 36. The music is written on five staves, each with a different clef (Treble, Bass, Alto, Tenor, Bass). The key signature changes throughout the piece. The vocal parts are connected by a single horizontal line. The lyrics "i a Do - - - mi - no" are written above the vocal parts.

BEATA VISCERA MARIAE VIRGINIS

39

(7.º RESP. DE NATAL)

D. PEDRO DA ESPERANÇA

Tr. de Francisco Faria

Sopr.

Be - a - ta vis - ce - ra Mari - ae

Contr.

Be - a - ta vis - ce - ra Mari - ae

Tenor

Be - a - ta vis - ce - ra Mari - ae

Baixo

Be - a - ta vis - ce - ra Ma ri - ae

Órgão

Do - mi - num. Qui ho - di - e pro sa - lu - te
 Do - mi - num. Qui ho - di - e pro sa - lu - te
 Do - mi - num. Qui ho - di - e pro sa - lu - te
 Do - mi - num. Qui ho - di - e pro sa - lu - te
 Do - mi - num. Qui ho - di - e pro sa - lu - te

mun - di de Vir - gine nas - ci di-gna - tus.
 mun - di de Vir - gine nas - ci di-gna - tus
 mun - di de Vir - gine nas - ci di-gna - tus
 mun - di de Vir - gine nas - ci di-gna - tus

est de Vir - gi - ne nas - ci di-gna - tus
 est de Vir - gi - ne nas - ci di-gna - tus
 est de Vir - gi - ne nas - ci di-gna - tus
 est de Vir - gi - ne nas - ci di-gna - tus
 est de Vir - gi - ne nas - ci di-gna - tus

Fim
 est di - gna - tus est.
 est di - gna - tus est
 est di - gna - tus est
 est di - gna - tus est

42

Sop.

Di - es san - cti - fi - -

Fagotilho

Violino

Baixão

Guyão

Órgão

ca - - - - - tus

43

44

Musical score page 44 featuring five staves of music. The top staff uses treble clef, the second staff alto clef, and the third staff bass clef. The fourth staff has a bass clef with a sharp sign, and the fifth staff has a bass clef with a double sharp sign. The music consists of various note heads and stems, with some notes connected by horizontal lines. The lyrics "ca - - - - - tus il - lu - - xit" are written below the first staff, and "no - - - - - bis." are written below the fifth staff.

45

Musical score page 45 featuring five staves of music. The top staff uses treble clef, the second staff alto clef, and the third staff bass clef. The fourth staff has a bass clef with a sharp sign, and the fifth staff has a bass clef with a double sharp sign. The music consists of various note heads and stems, with some notes connected by horizontal lines. The lyrics "Ve - ni - te" are written above the first staff, and "gen - - - - -" are written above the fifth staff. A large oval-shaped bracket is drawn under the fourth and fifth staves, encompassing several measures of music.

tes

et

a - do - ra - - - - - te Do - - -

mi - num