

# Regina Coeli

Antífona a 4 e Órgão

M.M. 2317

1

António da Silva Leite

1802

**Allegro con brio**

The musical score is arranged in a system with the following parts from top to bottom:

- Violino I**: Treble clef, starting with a forte (*f*) dynamic, followed by piano (*p*) dynamics.
- Violino II**: Treble clef, mirroring the dynamics of Violino I.
- Tiple 1º**: Treble clef, contains whole rests throughout the piece.
- Tiple 2º**: Treble clef, contains whole rests until the final measure, where it has the lyrics "Re - gi - na\_ coe - li le -".
- Alto**: Treble clef, contains whole rests throughout the piece.
- Basso**: Bass clef, contains whole rests throughout the piece.
- Órgão**: Grand staff (treble and bass clefs), playing a harmonic accompaniment.
- Violoncello**: Bass clef, starting with a forte (*f*) dynamic, followed by piano (*p*) dynamics.

A large watermark "Transcrição de estudo Projeto AVEMUS" is overlaid diagonally across the score.

Oferecida à Exma. Sra. D. Anna Ignacia de Freitas, dignissima Mestra de Capela,  
Religiosa no Convento de São Bento da Avé-Maria da Cidade do Porto

9

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

-ta - re Al - le - lu - ia Al - le - lu - ia Al - -

15

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Re - gi - na coe - - -

- - - le - lu - ia Re - gi - na coe - - -

Re - gi - na coe - - -

Re - gi - na coe - - -

dolce

19

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

- li le - ta - - - re Al - le - lu - ia

- li le - ta - - - re Al - le - lu - ia

- - - - - li Al - le - lu - ia

- - - - - li Al - le - lu - ia

*f* *p*

*p*

*p*

*p*

*f*

24

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Al - le - lu - ia Al - - - le - lu - ia

Al - le - lu - ia Al - - - le - lu - ia

Al - le - lu - ia Al - - - le - lu - ia

Al - le - lu - ia Al - - - le - lu - ia

*f*

30

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

*f* *p* *p*

36

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

qui - a quem\_ me - ru - is - ti por - ta - re me - ru -

Detailed description: This is a page of a musical score, page 4, containing measures 30 through 36. The score is for a symphony orchestra and a vocal soloist. The instruments listed are Violin I (Vno. I), Violin II (Vno. II), Flute 1 (Tip. 1º), Flute 2 (Tip. 2º), Alto Saxophone (Alt.), Bassoon (Bas.), Organ (Órg.), and Violoncello (Vc.). The key signature is B-flat major (two flats). The time signature is 4/4. Measures 30-35 are instrumental, with dynamics ranging from piano (*p*) to forte (*f*). Measure 36 is a vocal entry for the first flute part, with the lyrics "qui - a quem\_ me - ru - is - ti por - ta - re me - ru -". The organ and cello parts provide harmonic support throughout the passage.

42

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

is - - ti - - por - ta - re Al - le - lu - ia Al - -

*f* *p* *f* *p*

48

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

- - - le - lu - ia qui - a quem me - ru -

qui - - - a quem me - ru -

qui - - - a quem me - ru -

qui - - - a quem me - ru -

*f* *f*

52

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

*f* *p* *f*

is - ti por - ta - - - re Al - le - lu - ia Al -

- is - ti por - ta - - - re

- is - ti por - ta - - - re

is - ti por - ta - - - re

is - ti por - ta - - - re

*p*

57

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

le - lu - ia Al - le - lu - ia Al -

Al - le - lu - ia Al -

Al - le - lu - ia Al -

Al - le - lu - ia Al -

Al - le - lu - ia Al -

63

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

*p f p f f p*

le - lu - ia duo

le - lu - ia Res - su -

le - lu - ia duo

le - lu - ia Res - su -

Órg. *p*

69

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

re-xit si-cut di - xit

Al-le-lu-ia Al - le - lu -

re-xit si-cut di - xit Al-le - lu-ia

Al - le - lu -

re-xit si-cut di - xit Al-le - lu-ia

Órg. trompas

77

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

-ia Al-le - lu-ia Al-le-lu-ia Al-le - lu - ia

Al-le-lu-ia Al - le - lu - ia Al-le-lu-ia Al-le - lu-ia Al - le - lu -

-ia Al-le - lu-ia Al - le - lu - ia Al-le-lu-ia Al-le - lu-ia Al - le - lu

Al-le - lu-ia Al-le - lu-ia Al - le - lu -

83

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Al-le-lu-ia Al-le - lu-ia Al - le - lu - ia qui - a quem me - ru - is - ti

-ia Al - le - lu - ia

Al-le-lu-ia Al-le - lu-ia Al - le - lu - ia

-ia Al - le - lu - ia

*p*



90

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

— por - ta-re Al - - - le - lu - ia

Al - le - lu -

*p*

98

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Al - - - le - lu -

ia Al - - - - - - - - - le - lu -

Al - - - - - - - - - le - lu -

Al - - - - - - - - - le - lu -

105

Vno. I *pp* *p*

Vno. II *pp* *p*

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc. *p* *p*

111

Vno. I *p*

Vno. II *pp*

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg. *p*

Vc.

O - ra pro

O - ra pro

O - - - ra pro no - bis De - um O - ra pro

O - ra pro

119

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

no - - - bis pro no - bis De - - - um

no - - - bis pro no - bis De - - - um

no - - - bis pro no - bis De - - - um

no - - - bis pro no - bis De - - - um

128

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Al - - - le - - - lu -

Al - - - le - - - lu -

Al - - - le - - - lu -

Al - - - le - - - lu -

133

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

-ia Al - le - - lu - ia Al-le-lu-ia Al-le - lu-ia Al - le - lu - ia

-ia Al - le - - lu - ia Al-le-lu-ia Al-le

ia Al - le - - lu - ia Al-le-lu-ia Al-le - lu - ia

ia Al - le - - lu - ia Al-le-lu-ia Al-le

138

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Al-le-lu-ia Al-le - lu-ia Al - le - lu - ia Al - - le - lu - ia Al-le -

lu-ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

Al-le-lu-ia Al-le - lu-ia Al - le - lu - ia Al-le - lu-ia Al - le - lu - ia

lu-ia Al - le - lu - ia Al - le - lu - ia Al - - le - lu - ia Al-

*p*

145

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

- lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu -

Al - le - lu - ia Al - le - lu - ia Al - le - lu -

Al - le - lu - ia Al - le - lu - ia Al - le - lu -

- - le - lu - ia Al - le - lu - ia Al - le - lu -

151

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

ia Al - le - - - lu - ia Al -

ia Al - le - - - lu - ia Al -

ia Al - le - - - lu - oa Al -

ia Al - le - - - lu - oa Al -

*f*

154

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

le - - - lu - ia Al - le - lu - ia Al - le - lu -

ia - - - lu - ia Al - le - lu - ia Al - le - lu -

le - - - lu - ia Al - le - lu - ia Al - le - lu -

le - - - lu - ia Al - le - lu - ia Al - le - lu -

159

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

ia Al - - le - lu - ia

ia Al - - le - lu - ia

ia Al - - le - lu - ia

ia Al - - le - lu - ia

163

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Vc.

Transcrição de estudo  
Projeto AVEVUS

# Regina Coeli

Antífona a 4 e Órgão

M.M. 2317

António da Silva Leite

1802

Violino I

Allegro con brio

7 *f* *p* *p*

13 *f* *f*

19 *f* *p* dolce

24

30

35

41 *f* *p* *f* *p*

47 *f*

52 *f* *p* *f*

V.S.



2

Violino I

57

63

67

75

81

88

93

99

105

110

116



# Regina Coeli

Antífona a 4 e Órgão

M.M. 2317

António da Silva Leite

1802

Violino II

Allegro con brio

7 *f* *p* *p*

13

18

21

28 *f* *p*

32 *f*

37

41

46 *f*

2

Violino II

51

*f*

54

*p*

61

66

3

75

81

*p*

88

96

104

*pp*

109

*p* *pp*

115

121

128

132

135

141

148

152

155

159

162

164

# Regina Coeli

Antífona a 4 e Órgão

Órgão

M.M. 2317

Antônio da Silva Leite

1802

Allegro con brio

Musical notation for measures 1-5. The piece is in G minor (one flat) and common time. The right hand starts with a chord and a dotted quarter note, followed by eighth notes and a sixteenth-note triplet. The left hand provides a bass line with quarter and eighth notes.

Musical notation for measures 6-19. Measures 6-7 feature a double bar line with the number '11' above and below, indicating a repeat. The right hand plays chords, and the left hand has a steady eighth-note accompaniment.

Musical notation for measures 20-25. The right hand features chords and rests, while the left hand continues with eighth-note patterns.

Musical notation for measures 26-30. The right hand has chords and a melodic line with a slur, while the left hand has eighth-note accompaniment.

Musical notation for measures 31-33. The right hand has a melodic line with slurs and ties, while the left hand has eighth-note accompaniment.

Musical notation for measures 34-47. Measures 34-35 show the right hand with eighth-note patterns. Measures 36-37 feature a double bar line with a fermata symbol above and below, and the number '13' above and below, indicating a repeat. The piece ends with a final chord.

2  
50

Órgão

Musical notation for measures 50-53. The piece is in G minor (two flats). The right hand features chords and melodic lines, while the left hand plays a steady eighth-note accompaniment. A forte (*f*) dynamic marking is present at the beginning of measure 50.

54

Musical notation for measures 54-57. Measures 54 and 55 contain whole rests in both hands, with a large number '5' above each staff. Measures 56 and 57 feature a melodic line in the right hand and a bass line in the left hand.

63

Musical notation for measures 63-66. Measures 63-65 show a melodic line in the right hand and a bass line in the left hand. Measure 66 contains whole rests in both hands, with a large number '2' above each staff.

71

Musical notation for measures 71-77. The right hand plays chords, with the word "trompas" written below the first few measures. The left hand plays a bass line. A large watermark "Projeto AVEMUS" is visible across the page.

78

Musical notation for measures 78-83. Both hands play chords in a rhythmic pattern. The right hand has a melodic line starting in measure 83.

84

Musical notation for measures 84-87. Measures 84 and 85 contain chords in both hands. Measures 86 and 87 feature a melodic line in the right hand and a bass line in the left hand. Large numbers '9' are placed above the staves in measures 86 and 87.

98

Musical notation for measures 98-102. Treble clef has a melodic line with eighth-note runs and slurs. Bass clef has a simple accompaniment with chords and eighth notes.

103

Musical notation for measures 103-107. Treble clef continues the melodic line. Bass clef has a more active accompaniment with eighth-note patterns.

108

Musical notation for measures 108-112. Treble clef has eighth-note patterns. Bass clef has a steady eighth-note accompaniment. A *p* dynamic marking is present.

113

Musical notation for measures 113-118. Treble clef has a melodic line with slurs. Bass clef has a simple accompaniment with rests.

119

Musical notation for measures 119-125. Treble clef has a melodic line. Bass clef has a simple accompaniment with rests.

126

Musical notation for measures 126-130. Treble clef has a melodic line. Bass clef has a simple accompaniment with chords and eighth notes.



132

Musical notation for measures 132-136. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has two flats (B-flat and E-flat). The treble staff features chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

137

Musical notation for measures 137-142. The system consists of two staves. The treble staff has chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

143

Musical notation for measures 143-148. The system consists of two staves. The treble staff has chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

149

Musical notation for measures 149-154. The system consists of two staves. The treble staff has chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

155

Musical notation for measures 155-160. The system consists of two staves. The treble staff has chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

161

Musical notation for measures 161-166. The system consists of two staves. The treble staff has chords with a fermata over the first measure of each system. The bass staff has a steady eighth-note accompaniment.

164

The musical score consists of two staves, treble and bass clef, in a key with one flat (B-flat). Measure 164: Treble clef has a half note chord (F4, A4, C5); Bass clef has a quarter note sequence (B2, C3, D3, E3). Measure 165: Treble clef has a half note chord (F4, A4, C5); Bass clef has a quarter note (F2) followed by a quarter rest. Measure 166: Treble clef has a half note chord (F4, A4, C5); Bass clef has a quarter note (F2) followed by a quarter rest. Measure 167: Treble clef has a half note chord (F4, A4, C5); Bass clef has a quarter note (F2) followed by a quarter rest. The piece ends with a double bar line.

Transcrição de estudo  
Projeto AEMUS

# Regina Coeli

Antífona a 4 e Órgão

M.M. 2317

António da Silva Leite

1802

Violoncelo

Allegro con brio

8

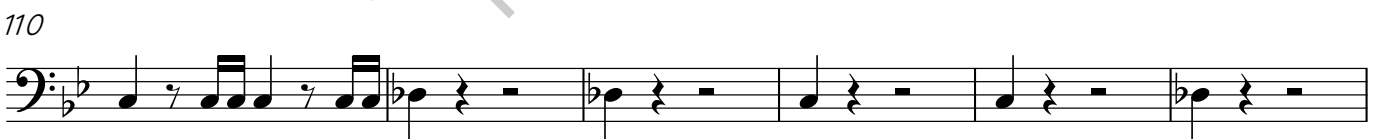
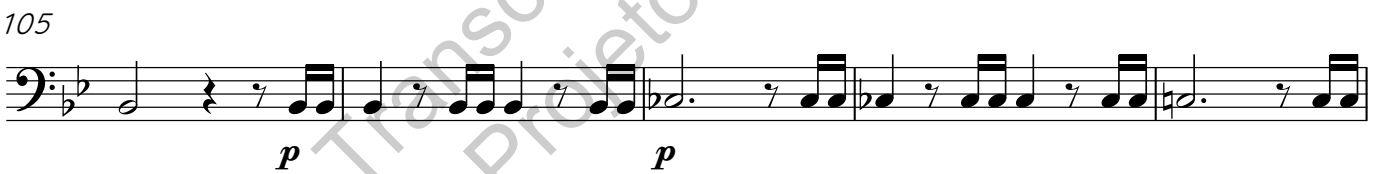
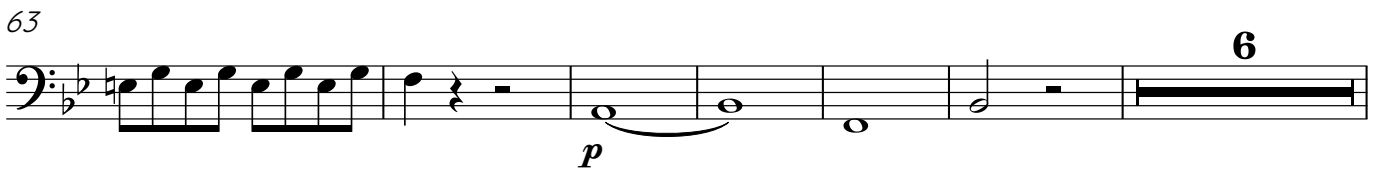
14

24

49

2  
59

Violoncelo



135



141



148



152



155



159



163

