

# Christus natus est

1

Invitatorio e Hino de Natal a 4 vozes, dois violinos, órgão  
e bassoalternado com o coro

M.M. 1612

Invitatorio

António da Silva Leite

Violino I

Violino II

Tiple 1º

Tiple 2º

Alto

Basso

Órgão

Rabecão

Chirs - tus na - tus est no -

Chris - - - tus na - - - tus est no - -

Chris - - - tus na - - - tus est no - -

Chris tus na - - - tus est no - -

Oferecido à Exma. Snr. D. Anna Felicia, digníssima Maestra da Capela  
do Real Convento de São Bento da Avé Maria da Cidade do Porto

9

Vno. I

Vno. II

Tip. 1º

-bis ve - ni - te ve - ni - te

Tip. 2º

-bis ve - ni - - te ve - ni - te ve -

Alt.

-bis ve - ni - te ve - ni - te ve - ni - te a - do -

Bas.

-bis ve - ni - te a - do -

Órg.

Rab.

14

Vno. I

Vno. II

Tip. 1º

ve - ni - te a - do - re - - - mus

Tip. 2º

ni - te a - do - re - mus a - do - re - - - mus

Alt.

re - - - mus a - do - re - - - mus

Bas.

re - mus a - do - re - - - mus

Órg.

Rab.

20 **Andante**

Vno. I

Vno. II

Tip. 1º

Chris - tus na - tus est no - bis na - tus est no - -

Tip. 2º

Chris - tus na - tus est no - -

Alt.

Chris - tus na - tus est no - -

Bas.

Chris - tus na - tus est no - -

Órg.

**Andante**

Rab.

25

Vno. I

Vno. II

Tip. 1º

-bis na - tus est no - - bis

Tip. 2º

-bis na - - tus est no - - bis

Alt.

-bis na - - tus est no - - bis

Bas.

-bis na - - tus est no - - bis

Órg.

Rab.

31 dolce

Vno. I dolce

Vno. II

o coro segue o Salmo Venite

Tip. 1º *f*

ve - ni - te a - do - re - mus a - do - re - - - mus

Tip. 2º dolce

ve - ni - te ve - ni - te a - do - re - mus a - do - re - - - mus

Alt. dolce

ve - ni - te ve - ni - te a - do - re - mus a - do - re - - - mus

Bas.

ve - ni - te a - do - re - mus a - do - re - - - mus

Órg.

Rab.

Transcrição de estudo  
Projeto AVE MARIA

Himno Jesu Redemptor  
no qual principia o coro

5

41 **Andante**

Vno. I

Vno. II

Tip. 1º

Tu lu - men et splen - dor Pa - tris tu spes pe - ren - nis om - ni - um in -  
Tes - ta - tur hoc pre - sens di - es cur - rens per an - ni cir - cu - lum quod  
Et nos be - a - ta quos sa - cri ri - ga - vit un - da san - gui - nis na -

Tip. 2º

Tu lu - men et splen - dor Pa - tris tu spes pe - ren - nis om - ni - um in -  
Tes - te - tur hoc pre - sens di - es cur - rens per an - ni cir - cu - lum quod  
Et nos be - a - ta quos sa - cri ri - ga - vit un - da san - gui - nis na -

Alt.

Tu lu - men et splen - dor Pa - tris tu spes pe - ren - nis om - ni - um in -  
Tes - te - tur hoc pre - sens di - es cur - rens per an - ni cir - cu - lum quod  
Et nos be - a - ta quos sa - cri ri - ga - vit un - da san - gui - nis na -

Bas.

Tu lu - men et splen - dor Pa - tris tu spes pe - ren - nis om - ni - um in -  
Tes - ta - tur hoc pre - sens di - es cur - rens per om - ni cir - cu - lum quod  
Et nos be - a - ta quos sa - cri ri - ga - vit un - da san - gui - nis na -

Órg.

Andante

Rab.

The musical score consists of six staves. The top three staves (Vno. I, Vno. II, Tip. 1º) are in common time with a key signature of one sharp. The bottom three staves (Tip. 2º, Alt., Bas.) are also in common time but with a key signature of zero sharps or flats. The organ part (Órg.) has two staves, also in common time with zero sharps or flats. The bassoon part (Rab.) has one staff in common time with zero sharps or flats. The vocal parts sing in four-part harmony. The lyrics are in Latin and Portuguese, referring to Jesus as the Redeemer and his birth. The score is marked 'Andante' at measure 41.

50

Vno. I

Vno. II

Tip. 1º

te - de quas fun-dunt pre - ces tu i - per or - bem fa - mu - li  
 so - lus e si - no Pa - tris mun- di sa - lus a - dve - ne - ris  
 ta - lis ob di - em tu - i hy - mni tri - bu - tum sol - vi - mus

Tip. 2º

te - de quas fun-dunt pre - ces tu i - per or - ben fa - mu - li  
 so - lus e si - no Pa - tris mun- di sa - lus a - dve - ne - ris  
 ta - lis ob di - em tu - i hy - mni tri - bu - tum sol - vi - mus

Alt.

te - de quas fun-dunt pre - ces tu i - per or - bem fa - mu - li  
 so - lus e si - no Pa - tris mun- di sa - lus a - dve - ne - ris  
 ta - lis ob di - em tu - i hy - mni tri - bu - tum sol - vi - mus

Bas.

ten - de quas fun-dunt pre - ces tu i - per or - bem fa - mu - li  
 so - lus e si - no Pa - tris mun- di sa - lus a - dve - ne - ris  
 ta - lis ob di - em tu - i hy - mni tri - bu - tum sol - vi - mus

Órg.

Rab.



Fim do Himno

59

Órg.

# Christus natus est

Invitório e Hino de Natal a 4 vozes, dois violinos, órgão  
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Violino I

M.M. 1612

António da Silva Leite

Violin I part for measures 1-7. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, sixteenth notes, and rests. Measure 1 starts with a half note followed by a whole note. Measures 2-3 show a sequence of eighth and sixteenth notes. Measures 4-5 feature sixteenth-note patterns. Measures 6-7 continue with sixteenth-note patterns.

Violin I part for measures 8-14. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 8-11 show eighth-note patterns. Measures 12-14 show sixteenth-note patterns.

Violin I part for measures 14-20. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 14-17 show eighth-note patterns. Measures 18-20 show sixteenth-note patterns.

Violin I part for measures 20-26. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 20-23 show eighth-note patterns. Measures 24-26 show sixteenth-note patterns.

Violin I part for measures 26-33. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 26-29 show eighth-note patterns. Measures 30-33 show sixteenth-note patterns.

Violin I part for measures 33-40. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 33-36 show eighth-note patterns. Measures 37-40 show sixteenth-note patterns.

Violin I part for measures 40-48. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 40-43 show eighth-note patterns. Measures 44-48 show sixteenth-note patterns.

Violin I part for measures 48-54. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. Measures 48-51 show eighth-note patterns. Measures 52-54 show sixteenth-note patterns.

Violin I part for measure 54. The music is in common time (C), key signature is one flat (F#). The notes include quarter notes, eighth notes, and sixteenth notes. The measure ends with a fermata over the last note, followed by a barline and the instruction "TACET".

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Violino II

António da Silva Leite

Measures 1-7 of the musical score for Violin II. The key signature is one flat (B-flat). The time signature is common time (indicated by 'c'). The music consists of eighth and sixteenth note patterns.

Measures 8-13 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains common time. Measure 13 includes a dynamic marking **p**.

Measures 14-19 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains common time.

Measures 20-25 of the musical score for Violin II. The key signature changes to one flat (B-flat). The time signature changes to 3/4. The tempo is marked "Andante".

Measures 26-31 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains 3/4. The tempo is marked "dolce".

Measures 32-37 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains 3/4.

Measures 38-43 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature changes to 3/4. The tempo is marked "Andante".

Measures 44-49 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains 3/4.

Measures 50-55 of the musical score for Violin II. The key signature changes to one sharp (F#). The time signature remains 3/4. The word "TACET" is written above the staff in measure 55, indicating a sustained note or rest.

# Christus natus est

Invitatorio e Hino de Natal a 4 vozes, dois violinos, órgão  
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Órgão

M.M. 1612

António da Silva Leite



Musical score page 1 showing measures 1-6. The music is in common time (indicated by 'C'). The key signature changes from C major (no sharps or flats) to F major (one sharp), then to G major (two sharps), and finally to D major (three sharps). The vocal parts (Soprano, Alto, Tenor, Bass) are shown in the upper staves, and the basso continuo part is shown in the lower staff.



Musical score page 2 showing measures 7-12. The key signature remains in D major (three sharps). The vocal parts continue their melodic lines, and the basso continuo provides harmonic support.



Musical score page 3 showing measures 13-18. The key signature changes to A major (no sharps or flats). The vocal parts continue their melodic lines, and the basso continuo provides harmonic support.



Musical score page 4 showing measures 19-24. The key signature changes to E major (one sharp). The vocal parts continue their melodic lines, and the basso continuo provides harmonic support. The tempo is marked 'Andante'.



Musical score page 5 showing measures 25-30. The key signature changes to B major (two sharps). The vocal parts continue their melodic lines, and the basso continuo provides harmonic support.



Musical score page 6 showing measures 31-36. The key signature changes to F major (one sharp). The vocal parts continue their melodic lines, and the basso continuo provides harmonic support.

2

Andante

Órgão

Musical score for organ, page 2, measures 41-48. The score consists of two staves: treble and bass. The key signature is one flat (B-flat). Measure 41 starts with a forte dynamic. Measures 42-48 show a repetitive pattern of eighth-note chords in the treble staff and quarter-note chords in the bass staff.

49

Musical score for organ, page 2, measure 49. The score continues with the same two-staff format and key signature. The melody in the treble staff consists of eighth-note chords, while the bass staff provides harmonic support with quarter-note chords.

Fim do Himno

56

Musical score for organ, page 2, measure 56. The score concludes with a final cadence. The treble staff features a series of eighth-note chords, while the bass staff provides harmonic support with quarter-note chords. The measure ends with a final chord and a repeat sign.

Transcrição de estudo  
Projeto AVEMUS

# Christus natus est

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e basso alternado com o coro

M.M. 1612

Rabecão

António da Silva Leite

A musical score for a bassoon (Rabecão). The key signature is one flat, and the time signature is common time (C). The music consists of a single melodic line on a bass clef staff.

8

The second system of the musical score, continuing from measure 8. The bassoon plays a melodic line with eighth-note patterns and grace notes.

14

The third system of the musical score, continuing from measure 14. The bassoon continues its melodic line with eighth-note patterns and grace notes.

20 Andante

The fourth system of the musical score, starting in 3/4 time with a tempo marking of "Andante". The bassoon plays a continuous melodic line.

28

The fifth system of the musical score, continuing from measure 28. The bassoon plays a melodic line with eighth-note patterns and grace notes.

34

The sixth system of the musical score, continuing from measure 34. The bassoon plays a melodic line with eighth-note patterns and grace notes.

41

Andante

The seventh system of the musical score, starting in 3/4 time with a tempo marking of "Andante". The bassoon plays a continuous melodic line.

49

The eighth system of the musical score, continuing from measure 49. The bassoon plays a melodic line with eighth-note patterns and grace notes.

55

TACET

The ninth system of the musical score, continuing from measure 55. The bassoon plays a melodic line with eighth-note patterns and grace notes, followed by a section where it remains silent, indicated by the text "TACET".