

Soprano

Judas mercator pessimus

Nº 3

Antônio dos Santos Cunha (1755 - 1822)

5º Responsório de 4ª feira

Andante

f Ju - das mer-ca-tor pes - si-mus, Ju - das mer-ca-tor

6 pes - si-mus *p* pe - ti - it os - cu-lo pe - ti - it os - cu-lo

11 pe - ti - it pe - ti - it *f* os - cu - lo Do - mi - num *p* il -

17 le ut A - gnus in - no - cens il - le ut A - gnus in - no -

23 cens non ne - ga - vit non ne - ga - vit os - cu - lum Ju - dæ *f* non ne -

28 ga-vit non ne - ga-vit non ne - ga-vit Ju-dæ os - cu-lum *p* Ju - dæ os - cu - lum.

Piu mosso

34 **2**

p De-na - ri - o - rum nu - me - ro

41

— Ju - dæ - *f* is - tra - di - dit *p* De - na - ri - o - rum nu - me - ro Chris - tum Ju - dæ - is

50

tra - di - dit *f* de - na - ri - o - rum *f* tra - di - dit *f* nu - me - ro Chris - tum Ju - dæ - is

60 **2**

tra - di - dit *p* De - na - ri - o - rum Chris - tum *f* tra - di - dit

Fine

70 **2**

f Ju - dæ - is tra - di - dit tra - di - dit tra - di - dit.

Verso
Largo

D.S. al Fine

79 **68** **4**

Alto

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Andante

f Ju - das mer-ca-tor pes - si-mus, Ju - das mer-ca-tor

6 pes - si-mus *p* pe - ti - it os - cu-lo pe - ti - it os - cu-lo

11 pe - ti - it pe - ti - it *f* os - cu-lo Do - mi - num *p* il -

17 le ut A - gnus in - no - cens il - le ut A - gnus in - no -

23 cens non ne - ga - vit non ne - ga - vit os - cu - lum Ju - dæ *f* non ne -

28 ga-vit non ne - ga-vit non ne - ga - vit Ju-dæ os - cu-lum *p* Ju - dæ os - cu - lum.

34 **2** **Piu mosso**

p De - na - ri - o - rum nu - me - ro Ju - dæ - is Chris - tum

42

f tra - di - dit *p* De - na - ri - o - rum nu - me - ro Chris - tum Ju - dæ - is tra - di - dit

52

f nu - me - ro *f* tra - di - dit *p* de - na - ri - o - rum *f* Chris - tum Ju - dæ - is tra - di -

61

dit *p* de - na - ri - o - rum nu - me - ro *f* Chris - tum tra - di - dit *p* de - na - ri - o - ro - rum Chris -

Fine

70 **2**

tum *f* tra - di - dit tra - di - dit tra - di - dit.

79 **Verso** **Largo** **68** **4** **D.S. al Fine**

Tenor

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5º Responsório de 4ª feira

Andante

8 *f* Ju - das mer-ca - tor pes - si-mus, Ju - das mer-ca - tor

6 pes - si-mus *p* pe - ti-it os - cu-lo pe - ti-it os - cu-lo pe - ti-it pe - ti-it

13 *f* os - cu - lo Do - mi - num *f* non ne - ga-vit non ne -

29 ga-vit non ne-ga-vit Ju-dæ os - cu-lum *p* Ju - dæ os - cu - lum.

36 **Piu mosso** *f* tra - di - dit *p* de - na - ri - o - rum nu - me -

49 ro tra - di - dit *f* nu-me - ro *f* tra-di - dit *f* nu - me - ro Chris-tum Ju - dæ - is

60 tra - di - dit *f* nu - me - ro de-na - ri - o - rum nu - me - ro *f* Chris-tum tra - di-

72 dit tra - di - dit tra - di - dit. **Fine**

Verso
Largo

79 **19** Solo

p Me - li - us il - li e - rat *p* Me - li - us il - li e - rat

106 *p* si na - tus si na - tus non fu - is - set si na -

111 *3* *3* *2* tus non fu - is - set me - li - us e - rat si

118 na - tus non fu - is - set si na -

123

127 tus non fu - is -

131 set si na - tus non fu - is - set si na - tus non fu - is -

137 set Si na - tus non fu - is - set si na - tus non fu - is -

143 set si na - tus si na -

Cadenza ad libitum

147 tus na - tus non fu - is - set.

D.S. al Fine
2

Bass

Judas mercator pessimus

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Andante

f Ju - das mer-ca-tor pes - si-mus, Ju - das mer-ca-tor pes - si-mus

p pe - ti-it os - cu-lo pe - ti-it os - cu-lo pe - ti-it pe - ti-it

f os - cu - lo Do - mi - num *f* non non ne-ga-vit Ju - dæ non non ne-ga-vit os-cu-

lum non non ne - ga - vit Ju-dæ os - cu-lum *p* Ju - dæ os - cu - lum.

§ Piu mosso
f tra - di - dit *p* de - na-ri - o - rum nu - me - ro Chris-tum Ju - dæ - is tra - di -

dit *f* nu - me - ro Chris-tum Ju - dæ - is *p* *f* nu - me - ro Chris - tum Ju - dæ - is tra - di -

dit *f* Ju - dæ-is tra - di - dit *f* Ju - dæ-is tra - di - dit tra - di -

Fine
 74 dit tra - di - dit. **Verso**
Largo 68 **D.S. al Fine** 4

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5º Responsório de 4ª feira

Andante

f

6

f

19

p

p

27

f

p

34

f

f

f

56

f

f

68

f

f

f

Fine

Verso
Largo

79 **3** *f* *p* **2**

86 *f* *p* **5** *p*

96 *f* *p* **3** *f* *p*

103 *f* *p* **5** *p*

114 **13** *p*

131 *p* **2**

137 *p* **2**

143 *cresc.* *f*

148 *f* *tr* **D.S. al Fine**

Oboe

Judas mercator pessimus

Nº 3

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5º Responsório de 4ª feira

Andante

f

6

f

19

p

p

27

f

p

32

36

♩ Piu mosso

f

p

f

54

f

f

f

Fine

67

f

f

f

Verso
Largo

79 **3** **f** **p** **2** **f**

87 **5** **p** **p**

96 **3** **f** **p**

103 **2** **f** **p** **5** **p**

114 **13** **p**

132 **2** **p**

139 **2** **p**

146 **cresc.** **f** **f** **D.S. al Fine**

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Largo'. The score consists of eight staves of music, each beginning with a measure number. The first staff (79) contains a triplet of eighth notes marked 'f', followed by a half note marked 'p', then a triplet of eighth notes marked 'f'. The second staff (87) begins with a half note marked 'p', followed by a triplet of eighth notes marked 'p', and ends with a triplet of eighth notes marked 'p'. The third staff (96) begins with a triplet of eighth notes marked 'f', followed by a half note marked 'p', and ends with a triplet of eighth notes marked 'p'. The fourth staff (103) begins with a triplet of eighth notes marked 'f', followed by a half note marked 'p', then a triplet of eighth notes marked 'p', and ends with a triplet of eighth notes marked 'p'. The fifth staff (114) begins with a triplet of eighth notes marked 'p', followed by a half note marked 'p', and ends with a triplet of eighth notes marked 'p'. The sixth staff (132) begins with a half note marked 'p', followed by a triplet of eighth notes marked 'p', and ends with a triplet of eighth notes marked 'p'. The seventh staff (139) begins with a half note marked 'p', followed by a triplet of eighth notes marked 'p', and ends with a triplet of eighth notes marked 'p'. The eighth staff (146) begins with a half note marked 'cresc.', followed by a half note marked 'f', then a half note marked 'f', and ends with a triplet of eighth notes marked 'D.S. al Fine'.

Verso
Largo

79 **3** *f* *p* **2** *f*

87 *p* **5** *p*

97 **3** *f* *p* **2**

105 *f* *p* **5** *p*

114 **13** *p*

133 **2** *p* **2**

141 *p* *cresc.*

147 *f* *f* **D.S. al Fine**

Trumpet in B $\flat$

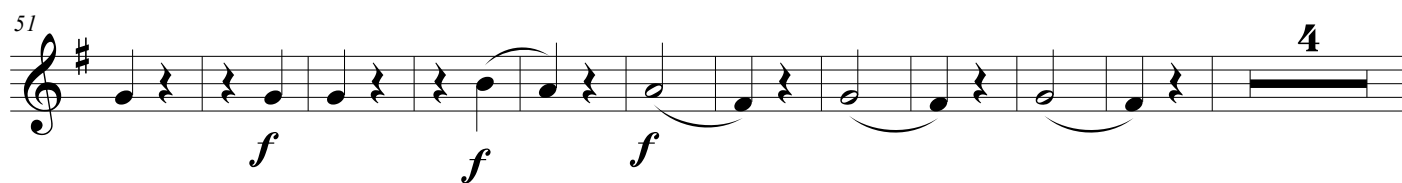
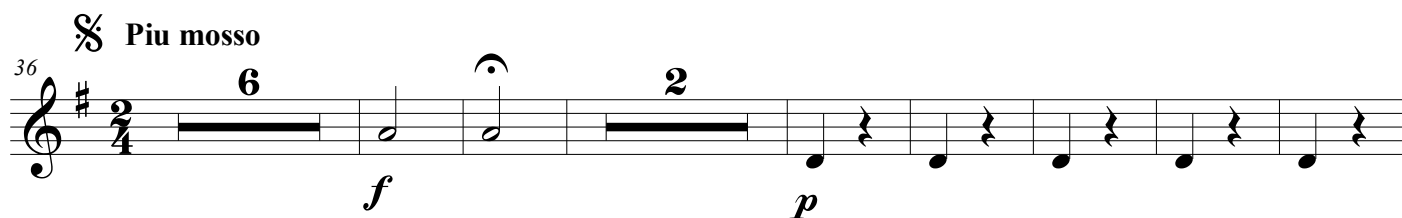
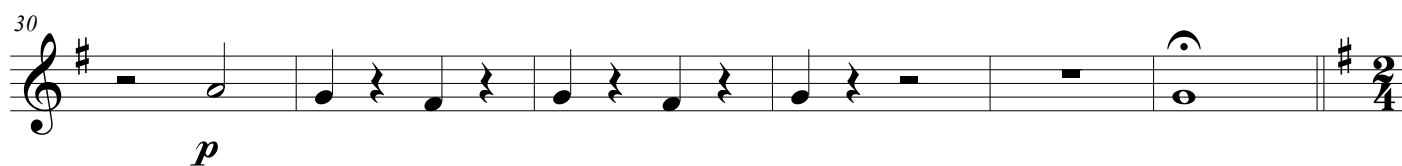
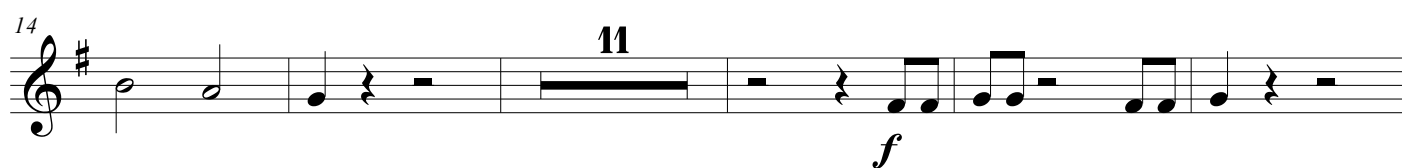
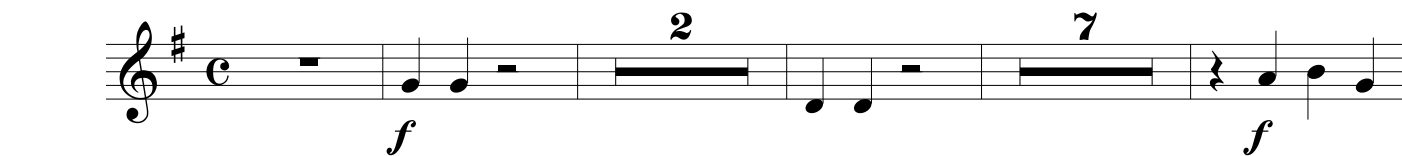
Judas mercator pessimus

Nº 3

Antônio dos Santos Cunha (1755 - 1822)

5º Responsório de 4ª feira

Andante



Fine

Verso
Largo

79 **3** **2**

f *p*

86 **5**

f *p* *p*

96 **3** **2**

f *p*

105 **5**

f *p* *p*

115 **13** **4**

p

137 **3**

p *p* *cresc.*

146 **D.S. al Fine**

f *f*

The musical score is written for a single melodic line in treble clef, common time. It consists of seven systems of music. The first system (measures 79-85) begins with a 3-measure rest, followed by a half note, a quarter note, and an eighth note, then a half note, a quarter note, and an eighth note, and finally a 2-measure rest. The second system (measures 86-95) starts with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a 5-measure rest, a half note, a quarter note, and an eighth note, and finally a half note, a quarter note, and an eighth note. The third system (measures 96-104) begins with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a 3-measure rest, a half note, a quarter note, and an eighth note, and finally a 2-measure rest. The fourth system (measures 105-114) starts with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a 5-measure rest, a half note, a quarter note, and an eighth note, and finally a half note, a quarter note, and an eighth note. The fifth system (measures 115-136) begins with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a 13-measure rest, a half note, a quarter note, and an eighth note, and finally a 4-measure rest. The sixth system (measures 137-145) starts with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a 3-measure rest, a half note, a quarter note, and an eighth note, and finally a half note, a quarter note, and an eighth note. The seventh system (measures 146-154) begins with a half note, a quarter note, and an eighth note, followed by a half note, a quarter note, and an eighth note, then a half note, a quarter note, and an eighth note, and finally a half note, a quarter note, and an eighth note.

Horn in F

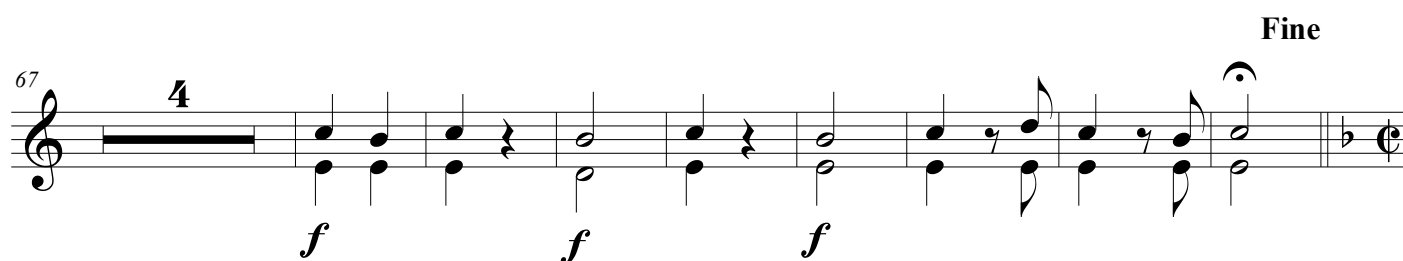
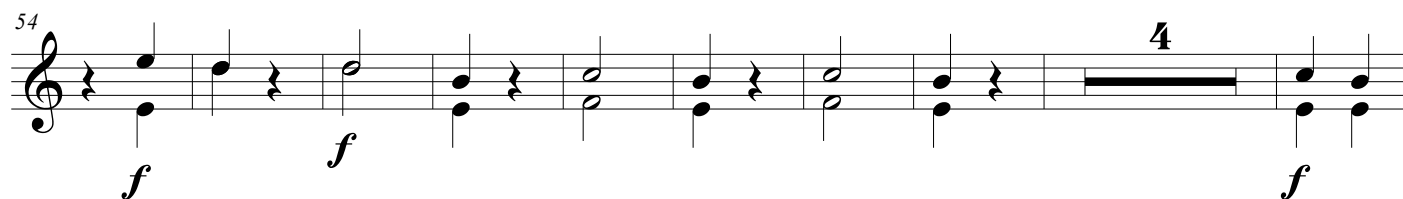
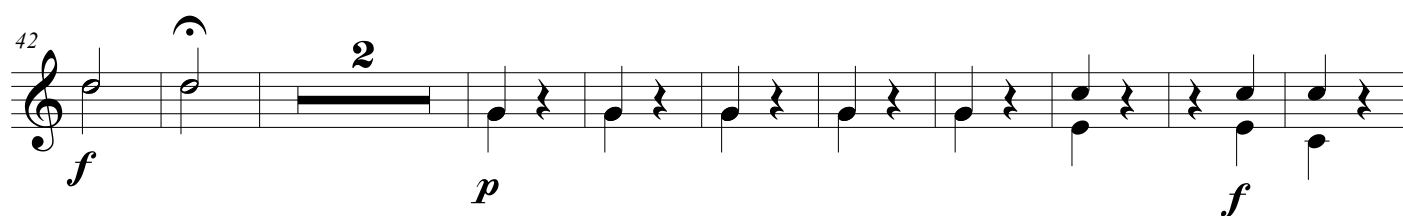
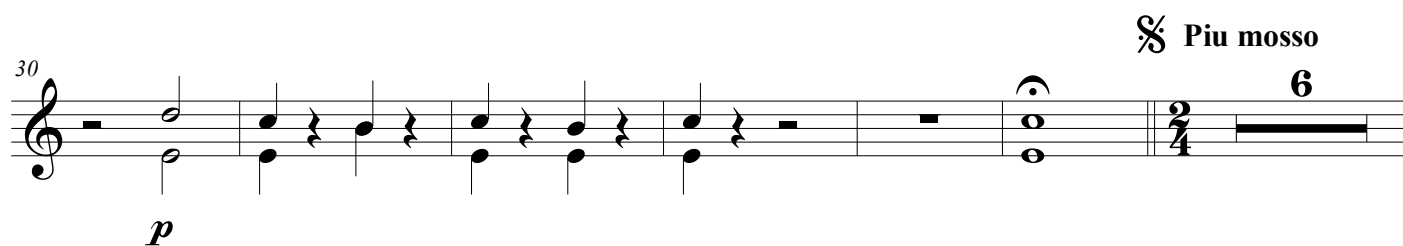
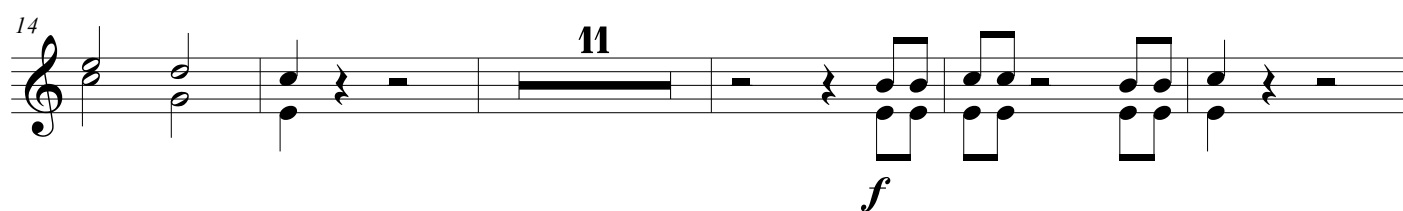
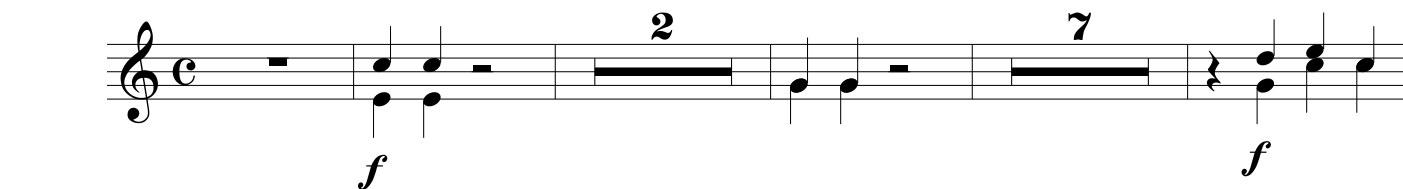
Judas mercator pessimus

Nº 3

Antônio dos Santos Cunha (1755 - 1822)

5º Responsório de 4ª feira

Andante



Verso
Largo

79 **3** **2**

f *p* *f*

87 **5**

p *p*

97 **3** **2**

f *p* *f*

106 **5**

p *p*

116 **13** **4**

p

137 **3**

p *p*

145 *cresc.* **f** **f** **D.S. al Fine**

The musical score is written for a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The tempo is marked 'Largo'. The score consists of seven systems of music, each starting with a measure number. The first system (measures 79-86) includes a triplet of eighth notes (measures 80-82) and a pair of eighth notes (measures 85-86). The second system (measures 87-96) features a five-measure rest (measures 88-92). The third system (measures 97-105) includes another triplet of eighth notes (measures 98-100) and a pair of eighth notes (measures 103-104). The fourth system (measures 106-115) features another five-measure rest (measures 107-111). The fifth system (measures 116-136) includes a thirteen-measure rest (measures 117-129) and a four-measure rest (measures 133-136). The sixth system (measures 137-144) includes a triplet of eighth notes (measures 138-140). The seventh system (measures 145-152) begins with a crescendo marking and a fermata over a half note, followed by two measures of fortissimo (f) and a final melodic phrase. The piece concludes with the instruction 'D.S. al Fine'.

Do acervo da Orquestra Ribeiro Bastos de São João del Rei

81 *f* *p* *f*

87 *p*

94 *tr* *p*

100 *f* *p* *f*

106 *p*

113 *tr*

118

124

131

137

143 *cresc.* *f*

148 *f* *tr* **D.S. al Fine**

The musical score is written for a single melodic line in treble clef, featuring a key signature of two flats (B-flat and E-flat). The piece is marked with various dynamics including *f* (forte), *p* (piano), and *cresc.* (crescendo). It includes several trills (*tr*) and slurs. The score is divided into measures, with measure numbers 81, 87, 94, 100, 106, 113, 118, 124, 131, 137, 143, and 148 indicated at the start of their respective staves. The piece concludes with the instruction **D.S. al Fine** at measure 148.

Fine **Verso**
Largo

77 *p* *f*

83 *p* *f* *p*

88

94 *p*

100 *f* *p*

105 *f* *p*

111 *tr*

117

123

130

138 *cresc.*

146 *f* *f* *tr*

D.S. al Fine

Nº 3

5º Responsório de 4ª feira

[illegible]

Nº 3

5º Responsório de 4ª feira

[illegible]

83 *p* *p*

89

96 *p* *f*

102 *p* *f* *p*

108

115

121

127

134

141 *cresc.*

147 *f* *f* D.S. al Fine

The image displays a musical score for a piece titled "Judas mercator pessimus". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff (measures 83-88) features a melodic line with eighth-note triplets and rests, marked with a piano (*p*) dynamic. The second staff (measures 89-95) continues this pattern. The third staff (measures 96-101) shows a transition from piano (*p*) to forte (*f*) dynamics. The fourth staff (measures 102-107) alternates between piano (*p*) and forte (*f*). The fifth staff (measures 108-114) continues the melodic development. The sixth staff (measures 115-120) shows a change in the melodic contour. The seventh staff (measures 121-126) continues the sequence. The eighth staff (measures 127-133) features a more active melodic line. The ninth staff (measures 134-140) includes a crescendo (*cresc.*) marking. The final staff (measures 141-147) concludes with a forte (*f*) dynamic and a "D.S. al Fine" instruction.