

# André da Silva Gomes (1752–1844)

## Dies Irae

Transcrição realizada a partir de cópias de Manuel José Gomes

Editoração: Thiago Rocha

Instituição: Museu Carlos Gomes / Centro de  
Ciências, Letras e Artes (Campinas)

coro, clarineta,  
violino, trombone  
(*choir, clarinet,  
violin, trombone*)

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MUSICA BRASILIS



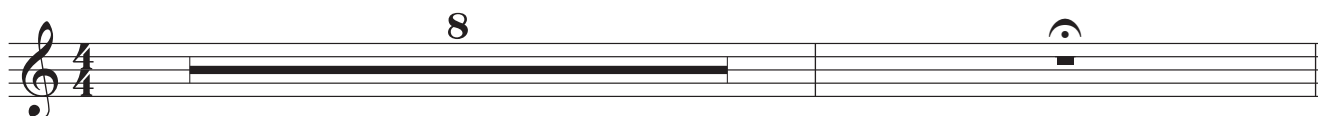
Clarineta 1 em Si $\flat$

# Dies Irae

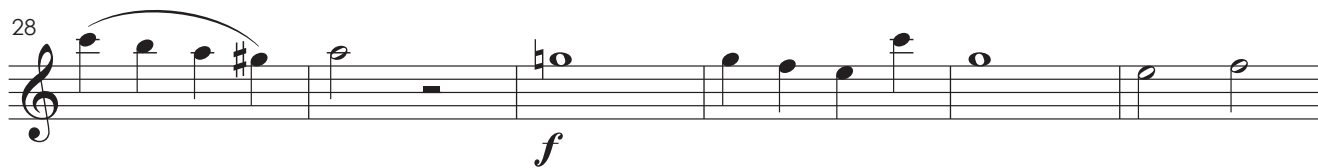
Transcrição realizada a partir de cópias de Manuel José Gomes

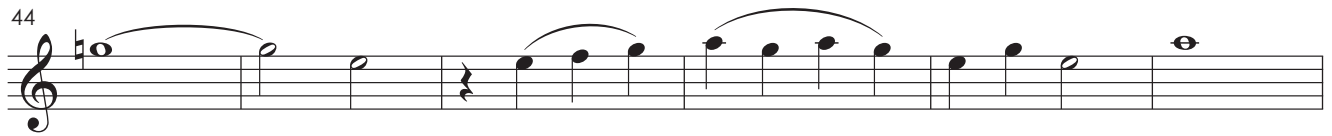
André da Silva Gomes

**Adagio**

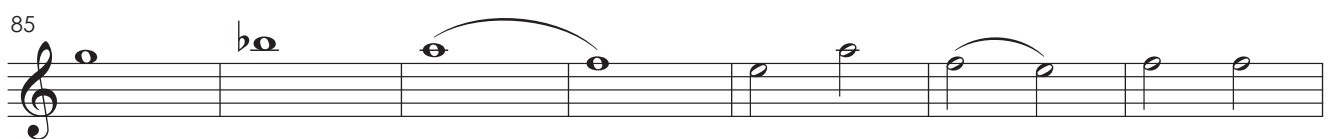
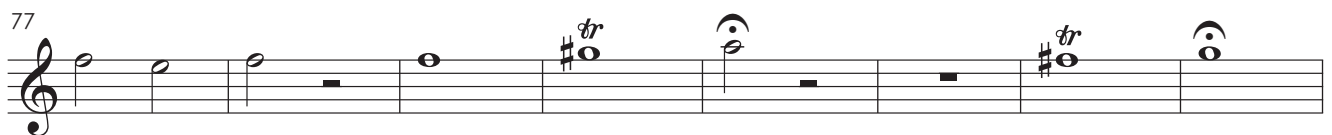
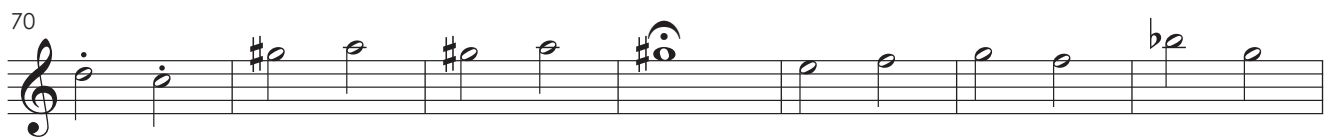
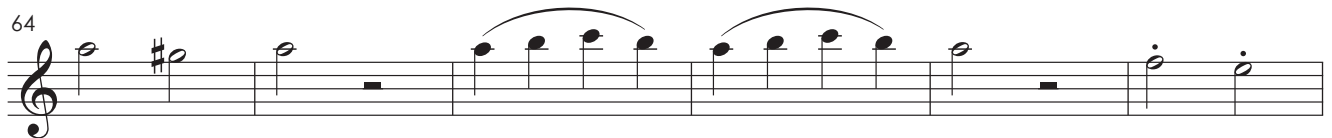
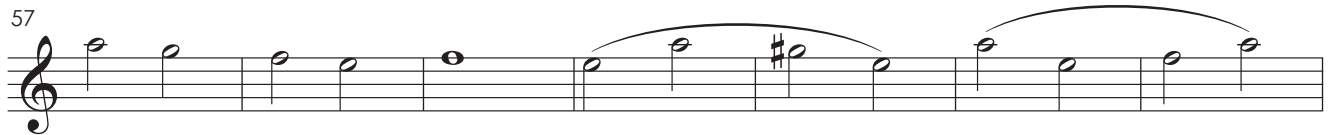


**Andante**

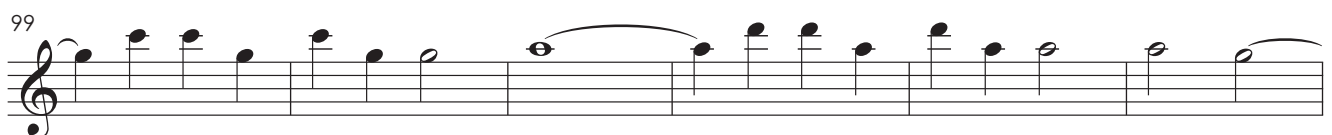




*f*



*ff*



105

Musical staff 105: Treble clef, 4/4 time. Measures 105-110. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: p.

111

Musical staff 111: Treble clef, 4/4 time. Measures 111-116. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: p.

117

Musical staff 117: Treble clef, 4/4 time. Measures 117-122. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f, p.

123

Musical staff 123: Treble clef, 4/4 time. Measures 123-128. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: ff.

129

Musical staff 129: Treble clef, 4/4 time. Measures 129-134. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f.

135

Musical staff 135: Treble clef, 4/4 time. Measures 135-140. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f.

141

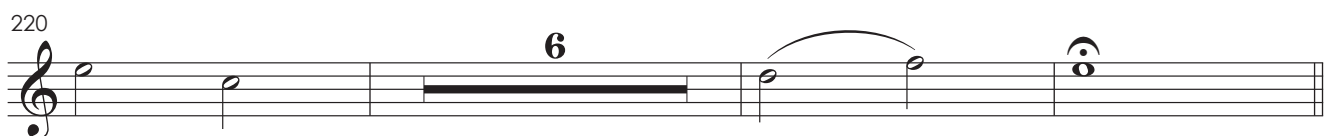
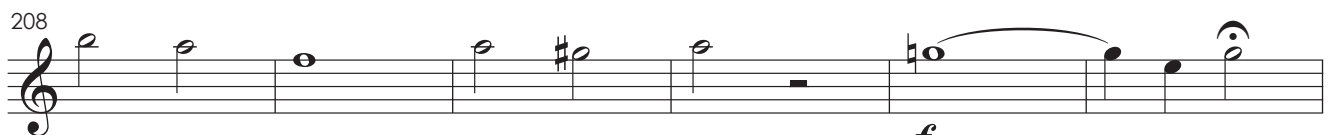
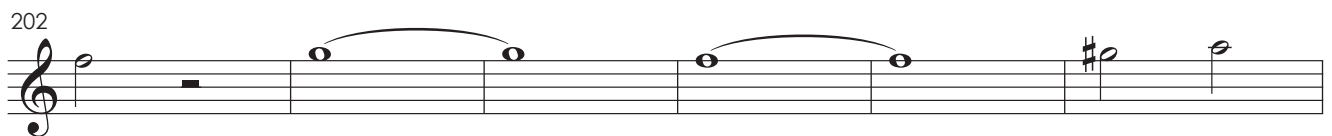
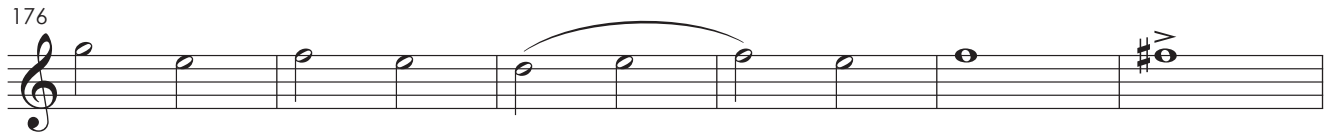
Musical staff 141: Treble clef, 4/4 time. Measures 141-146. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f.

147

Musical staff 147: Treble clef, 4/4 time. Measures 147-152. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f.

153

Musical staff 153: Treble clef, 4/4 time. Measures 153-158. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Dynamics: f. Rehearsal mark 11.

*ff***Adagio***p*







Clarineta 2 em Si $\flat$

# Dies Irae

Transcrição realizada a partir de cópias de Manuel José Gomes

André da Silva Gomes

**Adagio**

Musical notation for the first system of 'Adagio'. It features a treble clef and a 4/4 time signature. A whole note chord is held for 8 measures, indicated by a large '8' above the staff. The notation ends with a fermata over a whole note.

**Andante**

Musical notation for the second system of 'Andante', starting at measure 10. It features a treble clef and a 4/4 time signature. The notation includes a slur over the first two notes, followed by quarter notes, a whole note, and more quarter notes. A dynamic marking of *f* (forte) is placed below the first note.

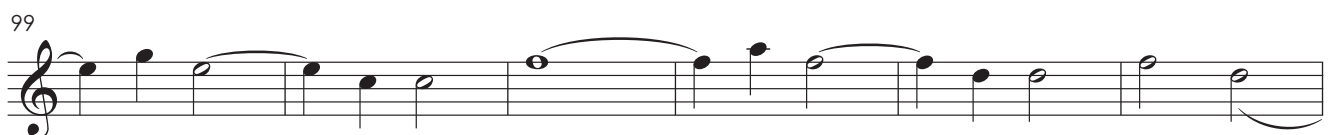
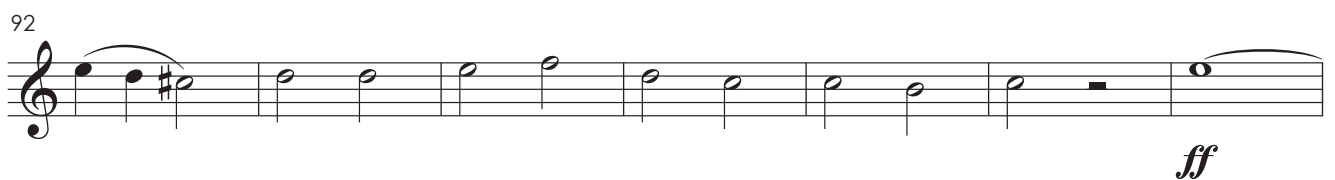
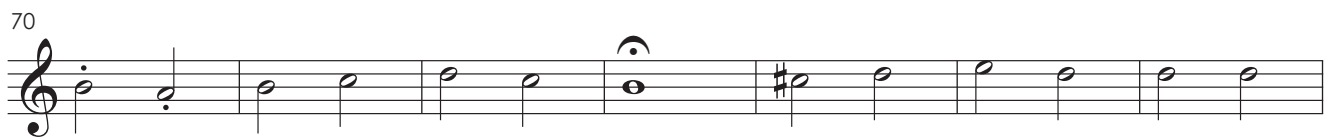
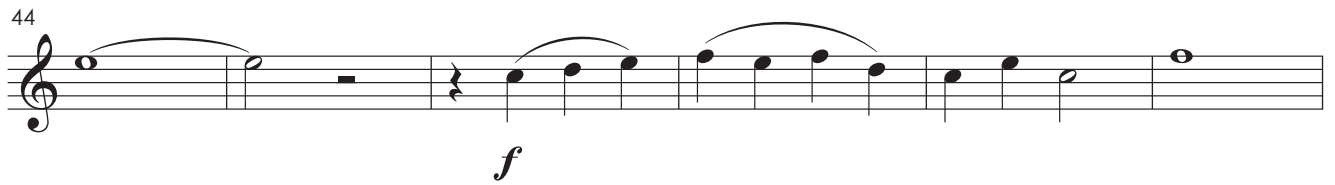
Musical notation for the third system of 'Andante', starting at measure 16. It features a treble clef and a 4/4 time signature. The notation includes quarter notes, a whole note, and quarter notes with a sharp sign (#) on the final note.

Musical notation for the fourth system of 'Andante', starting at measure 22. It features a treble clef and a 4/4 time signature. The notation includes quarter notes with a sharp sign (#), a whole note, and quarter notes.

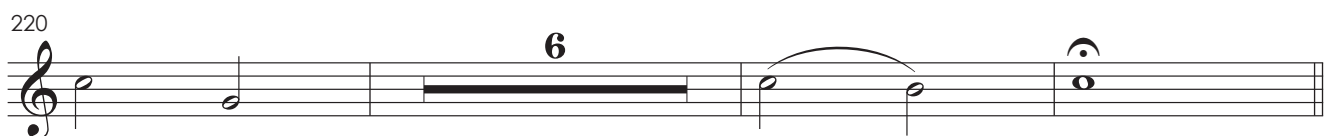
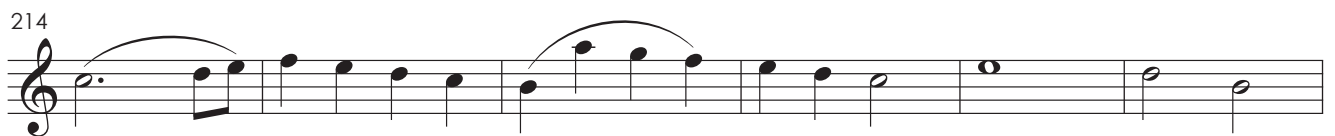
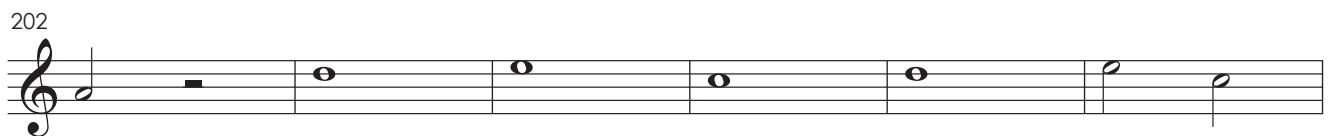
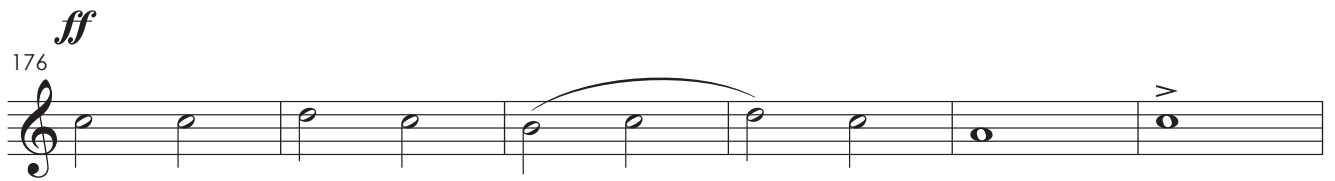
Musical notation for the fifth system of 'Andante', starting at measure 28. It features a treble clef and a 4/4 time signature. The notation includes a slur over the first four notes, followed by a whole note, and quarter notes. A dynamic marking of *f* (forte) is placed below the first note.

Musical notation for the sixth system of 'Andante', starting at measure 34. It features a treble clef and a 4/4 time signature. The notation includes quarter notes, a whole note, and quarter notes with a slur over the final two notes.

Musical notation for the seventh system of 'Andante', starting at measure 40. It features a treble clef and a 4/4 time signature. The notation includes quarter notes, a slur over a whole note, and quarter notes.







237

*p* *p*

244

*p* *f*

252

*p*

261

*f*

267

*p*

**Andante**

277

*f*

282

*p*

288

*2*



# Dies Irae

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## Adagio

*p*

Di - es i - rae, di - es, di - es il - la.

*p*

Di - es i - rae, di - es, di - es il - la.

*p*

Di - es i - rae, di - es, di - es il - la.

*p*

Di - es i - rae, di - es, di - es il - la.

## Andante

10 *f*

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la: tes - te Da - vid cum Si - byl -

*f*

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la: tes - te Da - vid cum Si - byl -

*f*

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la: tes - te Da - vid cum Si - byl -

*f*

Di - es i - rae, di - es il - la sol - vet sae - clum in fa - vil - la: tes - te Da - vid cum Si - byl -

17

la. Quan - tus tre - mor est fu - tu - rus, quan - do ju - des est ven - tu -

la. Quan - tus tre - mor est fu - tu - rus, quan - do ju - des est ven - tu -

la. Quan - tus tre - mor est fu - tu - rus, quan - do ju - des est ven - tu -

la. Quan - tus tre - mor est fu - tu - rus, quan - do ju - des est ven - tu -

23

rus, cun - cta stri - te dis - cus - su - rus! Tu - ba mi - rum spar - gens so - num

rus, cun - cta stri - te dis - cus - su - rus! Tu - ba mi - rum spar - gens so - num

rus, cun - cta stri - te dis - cus - su - rus! Tu - ba mi - rum spar - gens so - num

rus, cun - cta stri - te dis - cus - su - rus! Tu - ba mi - rum spar - gens so - num

30

per se - pul - cra re - gi - o - num, co - get om - nes an - te thro -

per se - pul - cra re - gi - o - num, co - get om - nes an - te thro -

per se - pul - cra re - gi - o - num, co - get om - nes an - te thro -

per se - pul - cra re - gi - o - num, co - get om - nes an - te thro -



37

num. Mors — stu - pe - bit et na - tu - ra, cum re - sur - get

num. Mors — stu - pe - bit et na - tu - ra, cum — sur - get

num. Mors — stu - pe - bit et na - tu - ra, cum — sur - get

num. Mors — stu - pe - bit et na - tu - ra, cum — sur - get

46

*f* re - sur - get cre - a - tu - ra, ju - di - can - ti res - pon - su -

*f* re - sur - get cre - a - tu - ra, ju - di - can - ti res - pon - su -

*f* re - sur - get cre - a - tu - ra, ju - di - can - ti res - pon - su -

*f* re - sur - get cre - a - tu - ra, ju - di - can - ti res - pon - su -

53

ra. Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne -

ra. Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne -

ra. Li - ber scri - ptus pro - fe - re - tur, in — quo to - tum con - ti - ne -

ra. Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne -

61

tur, un - de mun - dus ju - di - ce - tur. Ju - dex er - go — cum — se -  
 tur, un - de mun - dus ju - di - ce - tur. Ju - dex er - go — cum se -  
 tur, un - de mun - dus ju - di - ce - tur. Ju - dex er - go cum se -  
 tur, un - de mun - dus ju - di - ce - tur. Ju - dex er - go — cum — se -

68

de - bit quid - quid la - tet ap - pa - re - bit:  
 de - bit quid - quid la - tet ap - pa - re - bit:  
 de - bit quid - quid la - tet ap - pa - re - bit:  
 de - bit quid - quid la - tet ap - pa - re - bit:

74

nil i - nul - tum re - ma - ne - bit. Quid — sum mi -  
 nil i - nul - tum re - ma - ne - bit. Quid — sum mi -  
 nil i - nul - tum re - ma - ne - bit. Quid — sum mi -  
 nil i - nul - tum re - ma - ne - bit. Quid — sum mi -

81 *f*

ser, qui — sum mi - ser tunc dic - tu -

ser, qui — sum mi - ser tunc dic - tu -

8 ser, qui — sum mi - ser tunc dic - tu -

ser, qui — sum mi - ser tunc dic - tu -

89

rus? Quem pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cu - rus?

rus? Quem pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cu - rus?

8 rus? Quem pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cu - rus?

rus? Quem pa - tro - num ro - ga - tu - rus, cum vix jus - tus sit se - cu - rus?

98 *f*

Rex tre - men - dae ma - jes - ta - tis, Rex tre - men - dae ma - jes - ta - tis, qui sal - van - dos

*f* Rex tre - men - dae ma - jes - ta - tis, Rex tre - men - dae ma - jes - ta - tis, qui sal - van - dos

*f* 8 Rex tre - men - dae ma - jes - ta - tis, Rex tre - men - ma - ta - tis, qui sal - van - dos

Rex tre - men - dae ma - jes - ta - tis, Rex tre - men - dae ma - jes - ta - tis, qui sal - van - dos

106

sal - va gra - tis, sal - va me fons pie - ta - tis. Re - cor -

sal - va gra - tis, sal - va me fons pie - ta - tis. Re - cor -

sal - va gra - tis, sal - va me fons pie - ta - tis. Re - cor -

sal - va gra - tis, sal - va me fons pie - ta - tis. Re - cor -

114

da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae:

da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae:

da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae:

da - re, Je - su pi - e, quod sum cau - sa tu - ae vi - ae:

122

ne me per - das il - la di - e. *ff* Quae - rens me, se -

ne me per - das il - la di - e. *ff* Quae - rens me, se -

ne me per - das il - la di - e. *ff* Quae - rens me, se -

ne me per - das il - la di - e. *ff* Quae - rens me, se -

130

dis - ti las - sus: Re - de - mis - ti Cru - cem pas - sus

dis - ti las - sus: Re - de - mis - ti Cru - pas - sus

dis - ti las - sus: Re - de - mis - Cru - cem pas - sus

dis - ti las - sus: Re - de - mis - ti Cru - cem pas - sus

137

tan - tus la - bor non sit cas - sus.

tan - tus la - bor non sit cas - sus.

tan - tus la - bor non sit cas - sus.

tan - tus la - bor non sit cas - sus.

145

*f*  
Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis

*f*  
Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis

*f*  
Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis

*f*  
Jus - te ju - dex ul - ti - o - nis, do - num fac re - mis - si - o - nis

153

an - te di - em ra - ti - o - nis. In - ge - mis - co tan - quam  
 an - te di - em ra - ti - o - nis. In - ge - mis - co tan - quam  
 an - di - em ra - ti - o - nis. In - ge - mis - co tan - quam  
 an - te di - em ra - ti - o - nis. In - ge - mis - co tan - quam

161

*f*  
 re - us: cul - pa ru - bet vul - tus me - us:  
*f*  
 re - us: cul - pa ru - bet vul - tus me - us:  
*f*  
 re - us: cul - pa ru - bet vul - tus me - us:  
*f*  
 re - us: cul - pa ru - bet vul - tus me - us:

170

*ff*  
 sup - pli - can - ti par - ce, De - us. Qui Ma - ri - am ab - sol -  
*ff*  
 sup - pli - can - ti par - ce, De - us. Qui Ma - ri - am ab - sol -  
*ff*  
 sup - pli - can - ti par - ce, De - us. Qui Ma - ri - am ab - sol -  
*ff*  
 sup - pli - can - ti par - ce, De - us. Qui Ma - ri - am ab - sol -

177

vis - ti, et la - tro - nem ex - au - dis - ti, mi - hi quo - que *p*

vis - ti, et la - tro - nem ex - au - dis - ti, mi - hi quo - que *p*

vis - ti, et la - tro - nem ex - au - dis - ti, mi - hi quo - que *p*

vis - ti, et la - tro - nem ex - au - dis - ti, mi - hi quo - que *p*

185

spem de - dis - ti, mi - hi quo - que spem de - dis - ti, mi - hi quo - que *f*

spem de - dis - ti, mi - hi quo - que spem de - dis - ti, mi - hi quo - que *f*

spem de - dis - ti, mi - hi quo - que spem de - dis - ti, mi - hi quo - que *f*

spem de - dis - ti, mi - hi quo - que spem de - dis - ti, mi - hi quo - que *f*

193

spem de - dis - ti. Pre - ces me - ae non sunt dig - nae: sed tu bo - nus fac be -

spem de - dis - ti. Pre - ces me - ae non sunt dig - nae: sed tu bo - nus fac be -

spem de - dis - ti. Pre - ces me - ae non sunt dig - nae: sed tu bo - nus fac be -

spem de - dis - ti. Pre - ces me - ae non sunt dig - nae: sed tu bo - nus fac be -

200

nig - ne, sed tu bo - nus fac be - ni - gne, sed tu bo - nus  
 nig - ne, sed tu bo - nus fac be - ni - gne, sed tu bo - nus  
 nig - ne, sed tu bo - nus fac be - ni - gne, sed tu bo - nus  
 nig - ne, sed tu bo - nus fac be - ni - gne, sed tu bo - nus

207

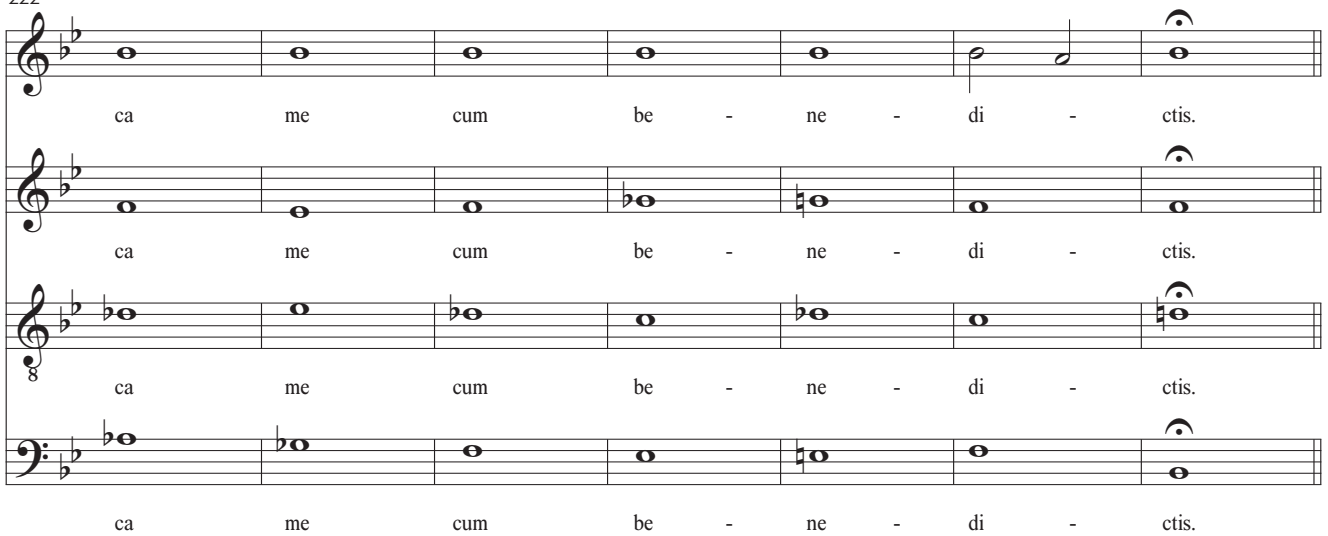
ne pe - ren - ni cre - mer ig - ne. *f* Con - fu - ta - tis,  
 ne pe - ren - ni cre - mer ig - ne. *f* Con - fu - ta - tis,  
 ne pe - ren - ni cre - mer ig - ne. *f* Con - fu - ta - tis,  
 ne pe - ren - ni cre - mer ig - ne. *f* Con - fu - ta - tis,

214

*ff* con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di ctis: *p* vo -  
*ff* con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di ctis: *p* vo -  
*ff* con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di ctis: *p* vo -  
*ff* con - fu - ta - tis ma - le - di - ctis, flam - mis a - cri - bus ad - di ctis: *p* vo -



222



ca me cum be - ne - di - ctis.

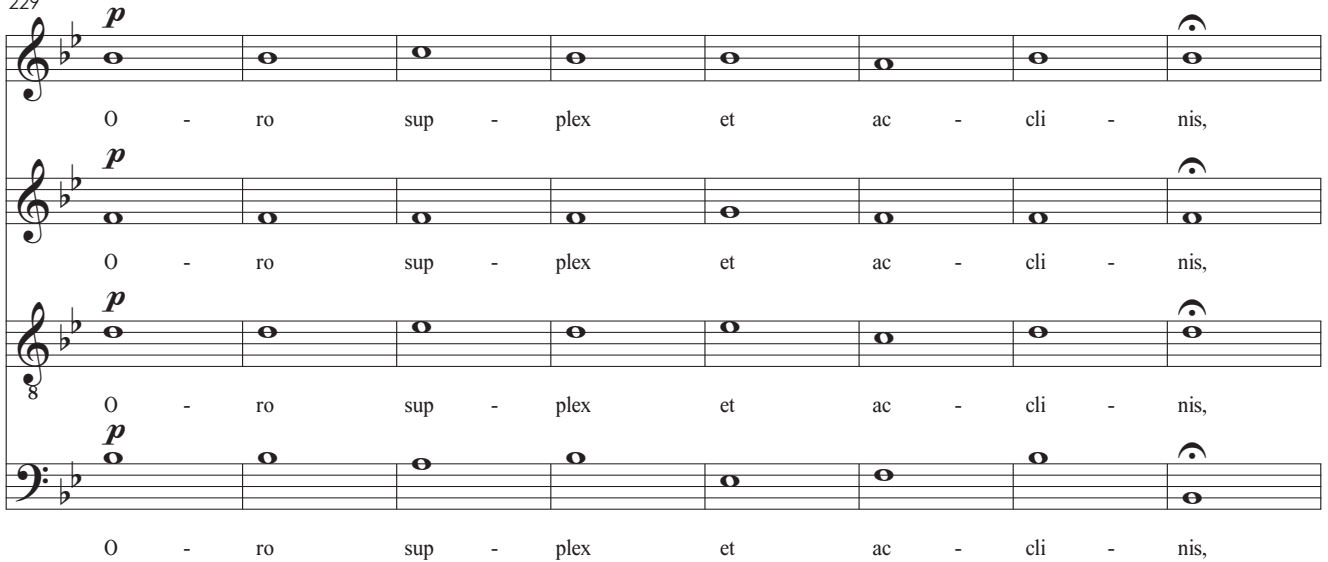
ca me cum be - ne - di - ctis.

ca me cum be - ne - di - ctis.

ca me cum be - ne - di - ctis.

**Adagio**

229



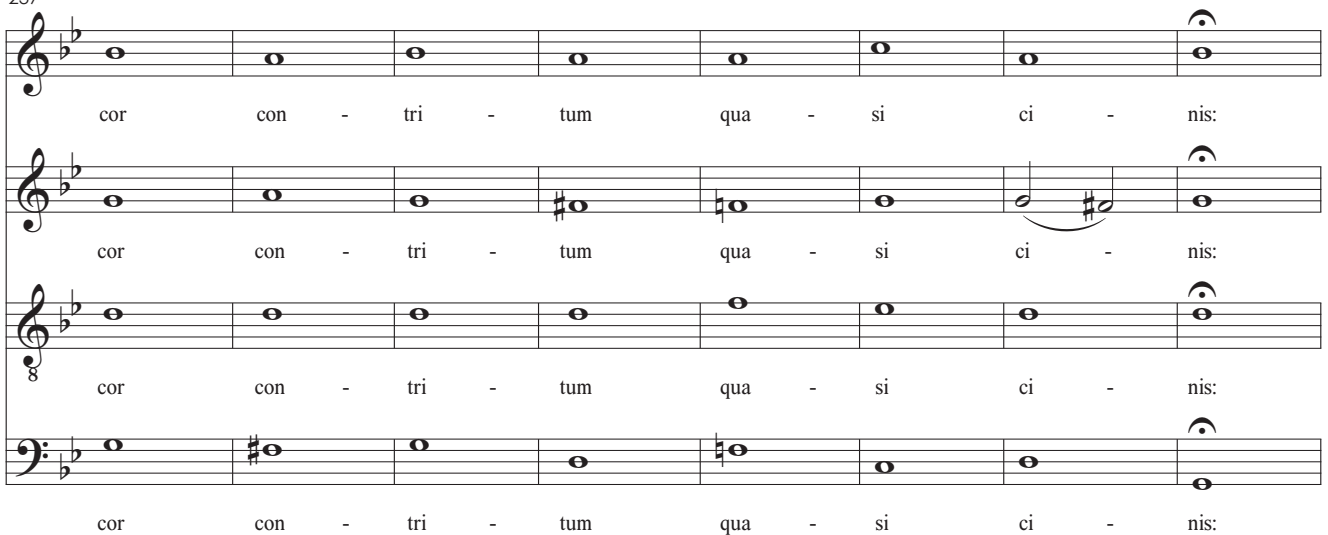
*p*  
O - ro sup - plex et ac - cli - nis,

*p*  
O - ro sup - plex et ac - cli - nis,

*p*  
O - ro sup - plex et ac - cli - nis,

*p*  
O - ro sup - plex et ac - cli - nis,

237



cor con - tri - tum qua - si ci - nis:

cor con - tri - tum qua - si ci - nis:

cor con - tri - tum qua - si ci - nis:

cor con - tri - tum qua - si ci - nis:

245 *p* *f*

ge - re - cu - ram me - i, me - i fi - nis, me - i fi -

ge - re cu - ram me - i, me - i fi - nis, me - i fi -

ge - re cu - ram me - i fi - nis, me - i fi -

ge - re cu - ram me - i, me - i fi - nis, me - i fi -

253 *p* *p*

nis. La - cri - mo - sa di - es il - la,

nis. La - cri - mo - sa di - es il - la,

nis. La - cri - mo - sa di - es il - la,

nis. La - cri - mo - sa di - es il - la,

263 *f* *f*

qua - re - sur - get ex fa - vil - la

qua - re - sur - get ex fa - vil - la

qua - re - sur - get ex fa - vil - la

qua - re - sur - get ex fa - vil - la

268

*p*

ju - di - can - dus ho - mo re - us.

ju - di - can - dus ho - mo re - us.

ju - di - can - dus ho - mo re - us.

ju - di - can - dus ho - mo re - us.

**Andante**

277

*f*

Hu - ic er - go par - ce, De - us: pi - e Je - su

Hu - ic er - go par - ce, De - us: pi - e Je - su

Hu - ic er - go par - ce, De - us: pi - e Je - su

Hu - ic er - go par - ce, De - us: pi - e Je - su

283

*p*

Do - mi - ne. do - na e - is re - qui - em. A - men.

Do - mi - ne. do - na e - is re - qui - em. A - men.

Do - mi - ne. do - na e - is re - qui - em. A - men.

Do - mi - ne. do - na e - is re - qui - em. A - men.





# Dies Irae

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André da Silva Gomes

## Adagio

Musical notation for measures 1-4 of the Adagio section. The key signature is B-flat major (two flats) and the time signature is 4/4. The music begins with a piano (*p*) dynamic. The first measure contains a half note B-flat, followed by quarter notes C, D, E, and F. The second measure contains a half note G, followed by quarter notes A, B, C, and D. The third measure contains a half note E, followed by quarter notes F, G, A, and B. The fourth measure contains a half note C, followed by quarter notes D, E, and F.

Musical notation for measures 5-8 of the Adagio section. Measure 5 starts with a half note G, followed by quarter notes A, B, and C. Measure 6 contains a half note D, followed by quarter notes E, F, and G. Measure 7 contains a half note A, followed by quarter notes B, C, and D. Measure 8 contains a half note E, followed by quarter notes F, G, and A.

## Andante

Musical notation for measures 9-15 of the Andante section. Measure 9 starts with a half note B-flat, followed by quarter notes C, D, and E. Measure 10 contains a half note F, followed by quarter notes G, A, and B. Measure 11 contains a half note C, followed by quarter notes D, E, and F. Measure 12 contains a half note G, followed by quarter notes A, B, and C. Measure 13 contains a half note D, followed by quarter notes E, F, and G. Measure 14 contains a half note E, followed by quarter notes F, G, and A. Measure 15 contains a half note F, followed by quarter notes G, A, and B.

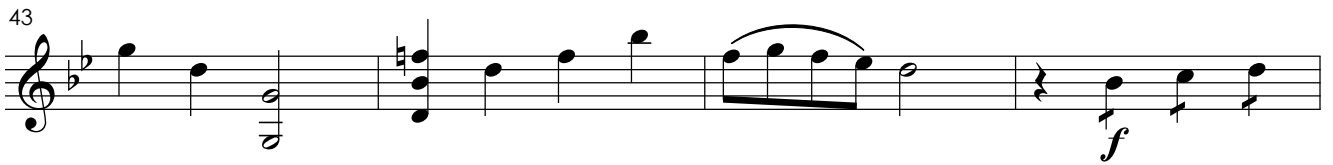
Musical notation for measures 16-23 of the Andante section. Measure 16 starts with a half note G, followed by quarter notes A, B, and C. Measure 17 contains a half note D, followed by quarter notes E, F, and G. Measure 18 contains a half note E, followed by quarter notes F, G, and A. Measure 19 contains a half note F, followed by quarter notes G, A, and B. Measure 20 contains a half note G, followed by quarter notes A, B, and C. Measure 21 contains a half note A, followed by quarter notes B, C, and D. Measure 22 contains a half note B, followed by quarter notes C, D, and E. Measure 23 contains a half note C, followed by quarter notes D, E, and F.

Musical notation for measures 24-30 of the Andante section. Measure 24 starts with a half note D, followed by quarter notes E, F, and G. Measure 25 contains a half note E, followed by quarter notes F, G, and A. Measure 26 contains a half note F, followed by quarter notes G, A, and B. Measure 27 contains a half note G, followed by quarter notes A, B, and C. Measure 28 contains a half note A, followed by quarter notes B, C, and D. Measure 29 contains a half note B, followed by quarter notes C, D, and E. Measure 30 contains a half note C, followed by quarter notes D, E, and F.

Musical notation for measures 31-36 of the Andante section. Measure 31 starts with a half note D, followed by quarter notes E, F, and G. Measure 32 contains a half note E, followed by quarter notes F, G, and A. Measure 33 contains a half note F, followed by quarter notes G, A, and B. Measure 34 contains a half note G, followed by quarter notes A, B, and C. Measure 35 contains a half note A, followed by quarter notes B, C, and D. Measure 36 contains a half note B, followed by quarter notes C, D, and E.

Musical notation for measures 37-40 of the Andante section. Measure 37 starts with a half note C, followed by quarter notes D, E, and F. Measure 38 contains a half note D, followed by quarter notes E, F, and G. Measure 39 contains a half note E, followed by quarter notes F, G, and A. Measure 40 contains a half note F, followed by quarter notes G, A, and B.

43



Musical staff 43-46. The staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of music. The first measure has a quarter note G4, a quarter note F4, and a half note E4. The second measure has a quarter note D4, a quarter note C4, and a half note B3. The third measure has a quarter note A3, a quarter note G3, and a half note F3. The fourth measure has a quarter note E3, a quarter note D3, and a half note C3. A dynamic marking of *f* is placed below the staff at the end of the fourth measure.

47



Musical staff 47-50. The staff contains four measures of music. The first measure has a quarter note B3, a quarter note A3, and a half note G3. The second measure has a quarter note F3, a quarter note E3, and a half note D3. The third measure has a quarter note C3, a quarter note B2, and a half note A2. The fourth measure has a quarter note G2, a quarter note F2, and a half note E2.

51



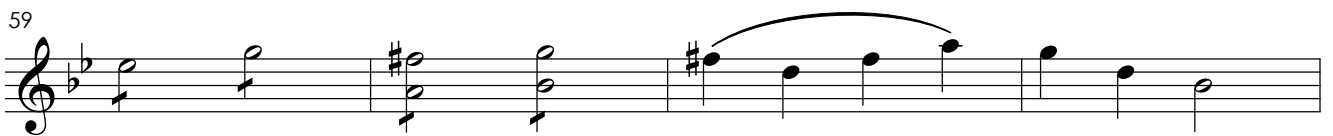
Musical staff 51-54. The staff contains four measures of music. The first measure has a quarter note G3, a quarter note F3, and a half note E3. The second measure has a quarter note D3, a quarter note C3, and a half note B2. The third measure has a quarter note A2, a quarter note G2, and a half note F2. The fourth measure has a quarter note E2, a quarter note D2, and a half note C2.

55



Musical staff 55-58. The staff contains four measures of music. The first measure has a quarter note B2, a quarter note A2, and a half note G2. The second measure has a quarter note F2, a quarter note E2, and a half note D2. The third measure has a quarter note C2, a quarter note B1, and a half note A1. The fourth measure has a quarter note G1, a quarter note F1, and a half note E1.

59



Musical staff 59-62. The staff contains four measures of music. The first measure has a quarter note G2, a quarter note F2, and a half note E2. The second measure has a quarter note D2, a quarter note C2, and a half note B1. The third measure has a quarter note A1, a quarter note G1, and a half note F1. The fourth measure has a quarter note E1, a quarter note D1, and a half note C1.

63



Musical staff 63-66. The staff contains four measures of music. The first measure has a quarter note B1, a quarter note A1, and a half note G1. The second measure has a quarter note F1, a quarter note E1, and a half note D1. The third measure has a quarter note C1, a quarter note B0, and a half note A0. The fourth measure has a quarter note G0, a quarter note F0, and a half note E0.

68



Musical staff 68-71. The staff contains four measures of music. The first measure has a quarter note G0, a quarter note F0, and a half note E0. The second measure has a quarter note D0, a quarter note C0, and a half note B-1. The third measure has a quarter note A-1, a quarter note G-1, and a half note F-1. The fourth measure has a quarter note E-1, a quarter note D-1, and a half note C-1.

72

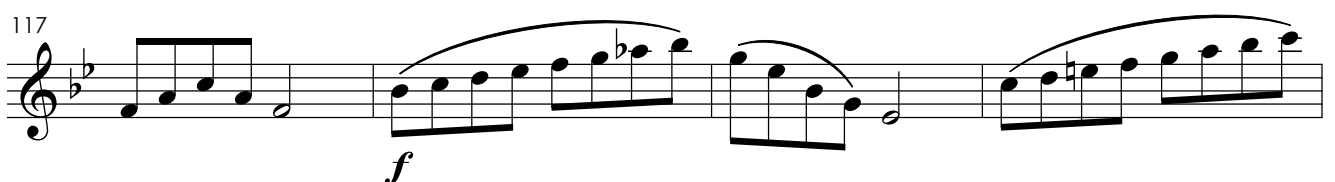
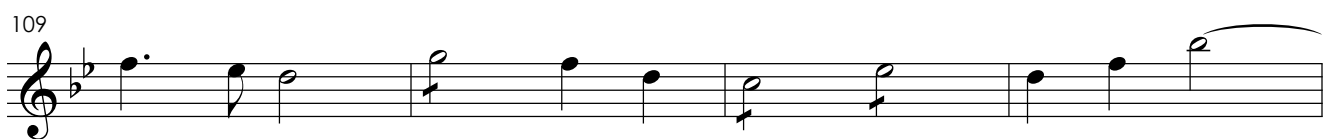
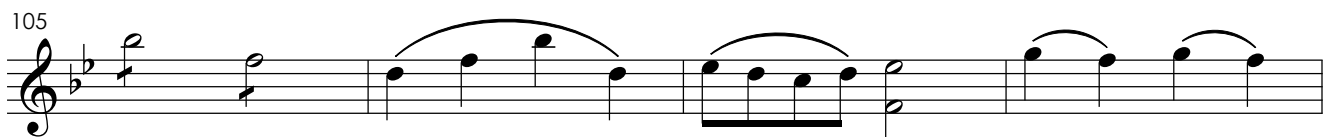
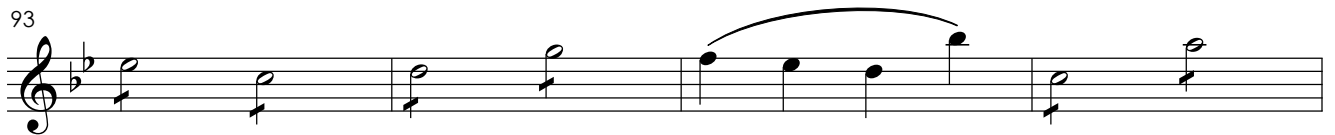
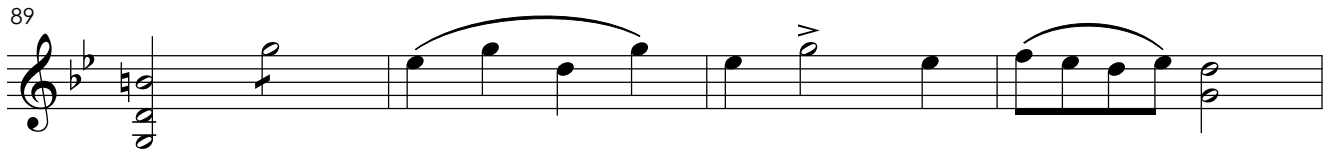


Musical staff 72-75. The staff contains four measures of music. The first measure has a quarter note B-1, a quarter note A-1, and a half note G-1. The second measure has a quarter note F-1, a quarter note E-1, and a half note D-1. The third measure has a quarter note C-1, a quarter note B-1, and a half note A-1. The fourth measure has a quarter note G-1, a quarter note F-1, and a half note E-1.

79



Musical staff 79-82. The staff contains four measures of music. The first measure has a quarter note B-1, a quarter note A-1, and a half note G-1. The second measure has a quarter note F-1, a quarter note E-1, and a half note D-1. The third measure has a quarter note C-1, a quarter note B-1, and a half note A-1. The fourth measure has a quarter note G-1, a quarter note F-1, and a half note E-1. A dynamic marking of *f* is placed below the staff at the end of the fourth measure.





121

125

129

133

137

141

145

149

154

159

*p* *f*

163

167

*ff*

171

175

179

183

*p*

187

191

*f*

194

198

202

206

210

214

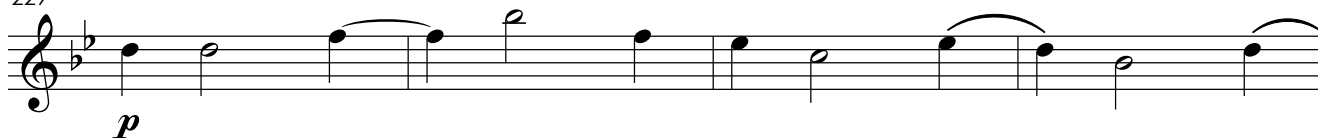
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222

226

## Adagio

229



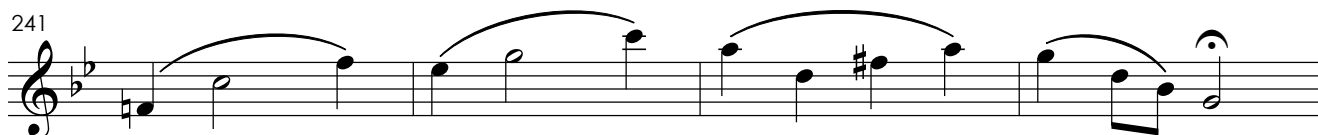
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237



241



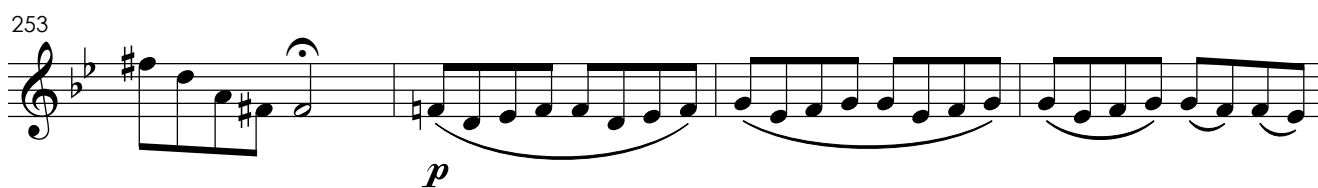
245



249



253



257



261



265

*p*

269

273

277

**Andante**

*f*

281

285

*p*





Violino II

# Dies Irae

Transcrição realizada a partir de cópias de Manuel José Gomes

André da Silva Gomes

**Adagio**

Musical notation for the Adagio section, measures 1-5. The music is in 4/4 time, B-flat major, and begins with a piano (*p*) dynamic. The first staff shows measures 1-4, and the second staff shows measures 5-8. The melody is characterized by long, sweeping lines with many ties.

**Andante**

Musical notation for the Andante section, measures 10-36. The music is in 4/4 time, B-flat major, and begins with a forte (*f*) dynamic. The first staff shows measures 10-15, the second shows measures 16-22, the third shows measures 23-29, the fourth shows measures 30-35, and the fifth shows measures 36-42. The texture is more complex, featuring chords and a more active bass line.



43

*f*

47

51

55

59

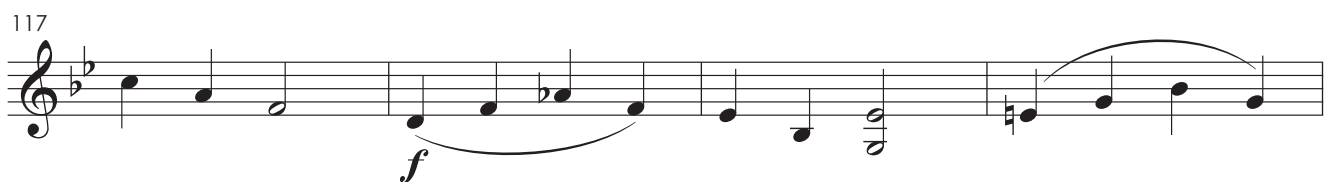
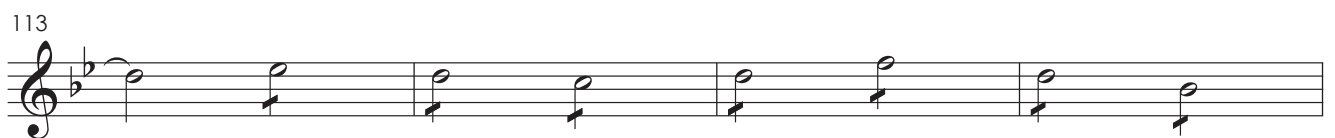
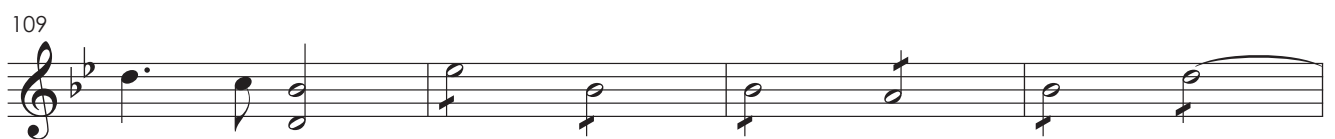
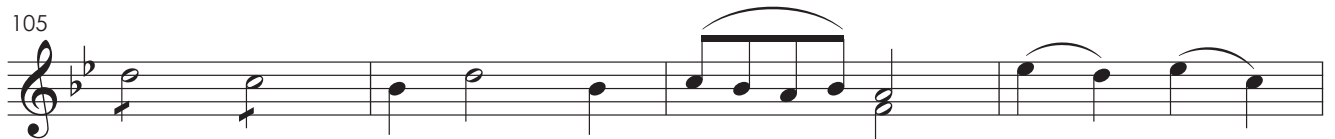
63

68

72

79

*f*



121

125

*ff*

129

133

137

141

145

*f*

149

154

159

*p* *f*

163

*p*

167

*ff*

171

175

179

183

*p*

187

191

*f*

194

198

202

206

210

214

218

222

226

## Adagio

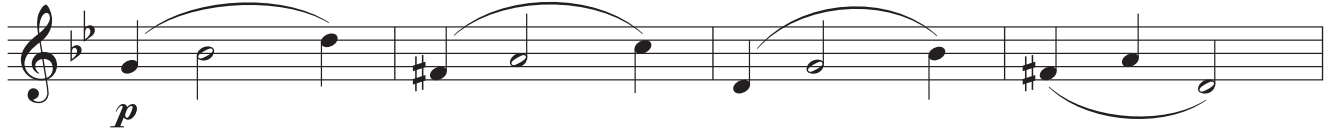
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233



237



241



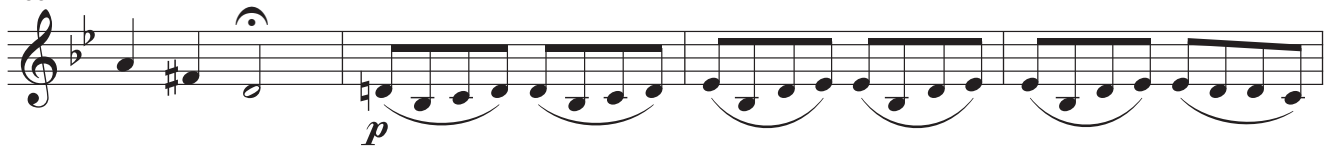
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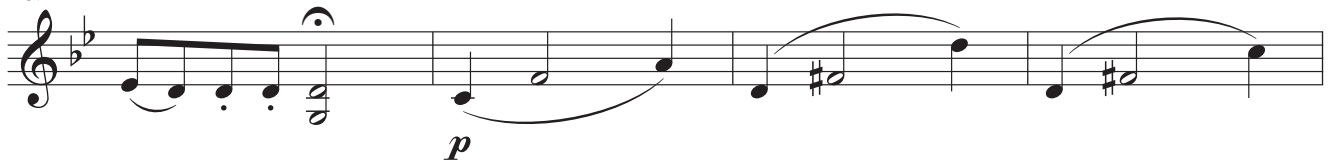
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253



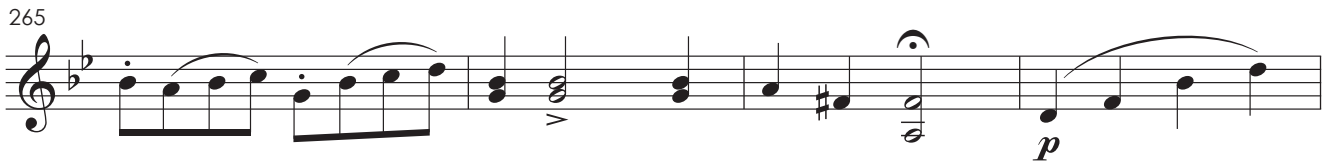
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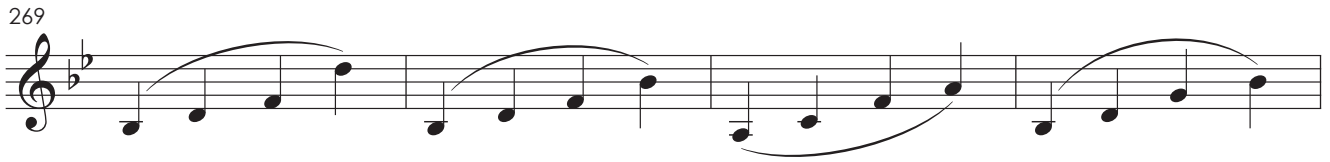
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265



269



273

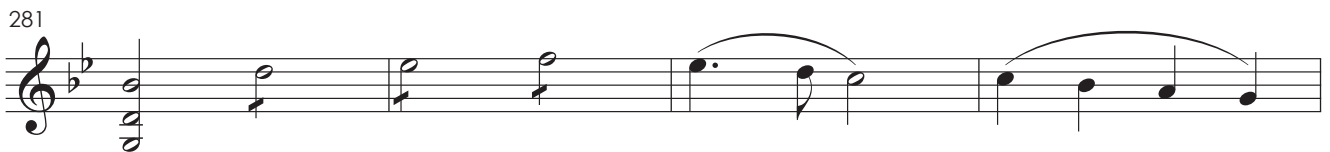


**Andante**

277



281



285







Contrabaixo  
(ou Trombone)

# Dies Irae

Transcrição realizada a partir de cópias de Manuel José Gomes

André da Silva Gomes

## Adagio

Measures 1-4 of the Adagio section. The music is in bass clef, 4/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The first four measures consist of quarter notes: B-flat, A, G, F, followed by a half note chord of E-flat and D.

Measures 5-8 of the Adagio section. Measure 5 starts with a piano (*p*) dynamic. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measure 8 features a fermata over a whole note E-flat.

## Andante

Measures 9-14 of the Andante section. The music is in bass clef, 4/4 time, and B-flat major. It begins with a forte (*f*) dynamic. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measures 12-14 contain rests.

Measures 15-19 of the Andante section. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measures 17-19 contain rests.

Measures 20-24 of the Andante section. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measures 22-24 contain rests.

Measures 25-31 of the Andante section. Measure 25 starts with a forte (*f*) dynamic. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measure 27 features a fermata over a whole note E-flat. Measure 28 has a '2' above the staff, indicating a second ending.

Measures 32-36 of the Andante section. The notes are: E-flat, D, C, B-flat, A, G, F, E-flat. Measure 36 contains a rest.

38



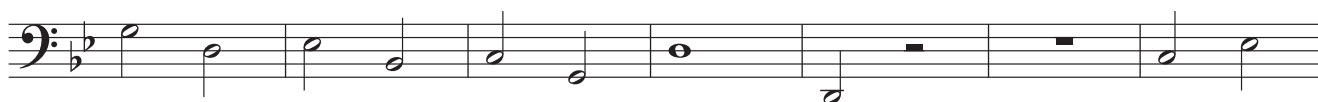
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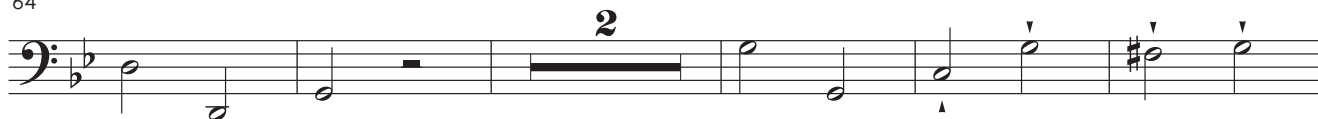
50



57



64



71



79



89



97

*ff*

104

2

110

*f*

115

*f*

120

*f*

125

*f*

130

*f*

135

*f*

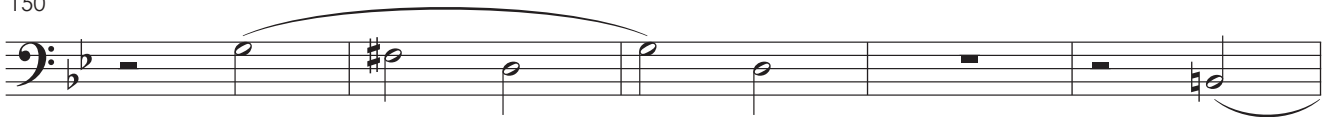
140

*f*

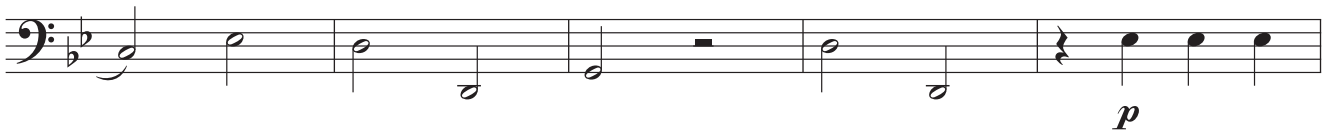
145

*f*

150



155



160



172



179



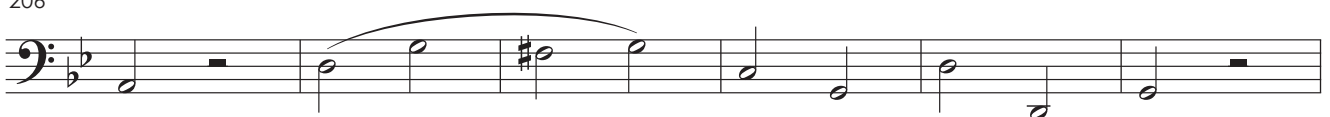
191



197



206



212



