

Francisco Manoel da Silva
1795 - 1865

Missa

Para coro, cordas, trompas, clarinete e flauta
For choir, strings, french horns, clarinet and flute

Pesquisa e Edição
Márcio Miranda Pontes

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O compositor

Francisco Manoel da Silva (1795-1865) foi um compositor, regente (mestre-de-capela), organista, timpanista, violoncelista e professor, que teve grande destaque na vida musical do Rio de Janeiro, no período compreendido entre a morte de seu mestre, José Maurício Nunes Garcia, e a ascensão de Carlos Gomes. Também estudou com Sigismund Neukomm.

Atuou na Capela Real a partir de 1809, foi um dos fundadores da Imperial Academia de Música e Ópera Nacional, da Sociedade de Beneficência Musical e do Conservatório de Música, que deu origem à Escola de Música da Universidade Federal do Rio de Janeiro.

Compôs uma quantidade expressiva de obras sacras, hinos, modinhas e lundus, que se difundiram pelos estados de Minas Gerais, São Paulo e Rio de Janeiro. É o autor do Hino Nacional Brasileiro e patrono da cadeira número 7 da Academia Brasileira de Música.

Aspectos editoriais

Foram utilizados como fonte de pesquisa manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

The composer

Francisco Manoel da Silva (1795-1865) was a composer, conductor (chapel master), organist, timpanist, cellist and teacher who had great prominence in the musical life of Rio de Janeiro in the period between the death of his master, José Maurício Nunes Garcia, and the ascension of Carlos Gomes. He also studied with Sigismund Neukomm.

He served in the *Capela Real* since 1809, was one of the founders of the *Imperial Academia de Música e Ópera National*, the *Sociedade de Beneficência Musical* and the *Conservatório de Música*, which gave origin to the *Escola de Música da Universidade Federal do Rio de Janeiro*.

He composed a significant number of sacred works, hymns, *modinhas* and *lundus*, which spread through the states of *Minas Gerais*, *São Paulo* and *Rio de Janeiro*. He is the author of the Brazilian National Anthem and patron of the chair number 7 of the Brazilian Academy of Music.

Editorial aspects

Musical manuscripts copied by the 19th century and in the beginning of the 20th century were used as source of research. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of tempo, expression, dynamics and agogics are faithful to the originals and were dotted, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

O Texto / The Text

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison

GLORIA

Gloria in excelsis Deo et in terra pax hominibus bonae voluntatis. Laudamus te. Benedicimus te. Adoramus te. Glorificamus te. Gratias agimus tibi propter magnam gloriam tuam. Domine Deus, Rex Celestis. Deus Pater omnipotens. Domine Fili unigenite, Iesu Christe. Domine Deus. Agnus Dei. Filius Patris. Qui tollis peccata mundi. Miserere nobis. Qui tollis peccata mundi. Suscipe deprecationem nostram. Qui sedes ad dexteram Patris. Miserere nobis. Quoniam tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus Iesu Christe. Cum Sancto Spiritu. In Gloria Dei Patris. Amen.

CREDO

Credo in unum Deum. Patrem omnipotentem. Factorem coeli et terrae. Visibilium omnium et invisibilium. Credo in unum Dominum. Iesum Christum. Filium Dei unigenitum. Et ex Patre natum. Ante omnia saecula. Deum de Deo, lumen de lumine. Deum verum de Deo vero. Genitum, non factum. Consubstantiale Patri. Per quem omnia facta sunt. Qui propter nos homines. Et propter nostram salutem. Descendit de coelis. Et incarnatus est de Spiritu Sancto. Ex Maria virgine. Et homo factus est. Crucifixus etiam pro nobis. Sub Pontio Pilato. Passus et sepultus est. Et resurrexit tertia die. Secundum scripturas. Et ascendit in coelum. Sedet ad dexteram Patris. Et iterum venturus est cum gloria. Judicare vivos et mortuos. Cujus regni non erit finis. Credo in Spiritum Sanctum. Dominum et vivificantem. Qui ex Patre Filioque procedit. Qui cum Patre et Filio. Simul adoratur et glorificatur. Qui locutus est per prophetas. Credo in unam sanctam. Catholicam et apostolicam ecclesiam. Confiteor unum baptismum. In remissionem peccatorum. Et expecto resurrectionem mortuorum. Et vitam venturi saeculi. Amen

SANCTUS

Sanctus, Sanctus, Sanctus Dominus. Dominus Deus Sabaoth. Pleni sunt coeli et terra gloriae tuae. Hosanna in excelsis. Benedictus qui venit in nomine Domini. Hosanna in excelsis

AGNUS DEI

Agnus Dei qui tollis peccata mundi. Miserere nobis. Agnus Dei qui tollis peccata mundi. Miserere nobis. Agnus Dei qui tollis peccata mundi. Dona nobis pacem.

KYRIE

Senhor, tende piedade de nós. Cristo, tende piedade de nós. Senhor, tende piedade de nós

GLÓRIA

Glória a Deus nas alturas e paz na terra aos homens por ele amados. Nós vos louvamos. Nós vos bendizemos. Nós vos adoramos. Nós vos glorificamos. Nós vos damos graças. Por vossa imensa glória. Senhor Deus, Rei do céu. Deus Pai, todo poderoso. Senhor, filho unigênito, Jesus Cristo. Senhor Deus. Cordeiro de Deus. Filho de Deus Pai. Vós, que tirais o pecado do mundo. Tende piedade de nós. Vós, que tirais o pecado do mundo. Acolhei a nossa súplica. Vós, que estais sentado à direita do Pai. Tende piedade de nós. Porque só Vos sois o Santo. Só Vós o Senhor. Só Vós o Altíssimo. Jesus Cristo. Com o Espírito Santo. Na glória de Deus Pai. Amém.

CREDO

Creio em um só Deus. Pai onipotente. Criador do céu e da terra. De todas as coisas visíveis e invisíveis. E em um só senhor, Jesus Cristo. Filho Unigênito de Deus. Nascido do Pai. Antes de todos os séculos. Deus de Deus, Luz de Luz. Deus verdadeiro de Deus verdadeiro. Gerado, não criado. Consustancial ao Pai. Pelo qual foram feitas todas as coisas. Que por nós, homens. E por nossa salvação. Desceu dos céus. E se encarnou por obra do espírito Santo. Em Maria virgem. E se fez homem. Foi também crucificado por nós. Sob Pôncio Pilatos. Padeceu e foi sepultado. E ressuscitou ao terceiro dia. Segundo as Escrituras. Subiu ao céu. Está sentado à direita de Deus Pai. De onde há de vir segunda vez com glória. A julgar os vivos e os mortos. E o seu reino não terá fim. Creio no Espírito Santo. Que é Senhor e dá a vida. E procede do Pai e do Filho. E com o Pai e o Filho. É juntamente adorado e glorificado. E é o que falou pelos profetas. Creio na Igreja, uma, santa. Católica e Apostólica. Confesso um batismo. Para a remissão dos pecados. E espero a ressurreição dos mortos. E a vida do século futuro. Amém.

SANTO

Santo, Santo, Santo sois vós Senhor Deus do universo. O céu e a terra estão cheios da vossa glória. Hosana nas alturas. Bendito seja o que vem em nome do Senhor. Hosana nas alturas.

CORDEIRO DE DEUS

Cordeiro de Deus que tirais os pecados do mundo. Tende piedade de nós. Cordeiro de Deus que tirais os pecados do mundo. Tende piedade de nós. Cordeiro de Deus que tirais os pecados do mundo. Dai-nos a paz.

KYRIE

Lord, have mercy on us. Christ, have mercy on us. Lord, have mercy on us.

GLÓRIA

Glory to God in the highest, and on earth peace to men of good will. We praise Thee; we bless Thee; we adore Thee; we glorify Thee. We give Thee thanks for Thy great glory: O Lord God, heavenly King, God the Father almighty. O Lord Jesus Christ, the only-begotten Son. O Lord God, Lamb of God, Son of the Father, Thou, Who takest away the sins of the world, have mercy on us. Thou Who takest away the sins of the world, receive our prayer. Thou Who sittest at the right hand of the Father, have mercy on us. For Thou alone art holy; Thou alone art the Lord; Thou alone, O Jesus Christ, together with the Holy Ghost, art most high in the glory of God the Father. Amen.

CREDO

I believe in one God, the Father almighty, maker of heaven and earth, and of all things visible and invisible. And in one Lord Jesus Christ, the only-begotten Son of God, born of the Father before all ages; God of God, light of light, true God of true God; begotten, not made; consubstantial with the Father, by Whom all things were made. Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He arose again, according to the Scriptures, and ascended into heaven. He sitteth at the right hand of the Father: and He shall come again with glory, to judge the living and the dead: and His kingdom shall have no end. And in the Holy Ghost, the Lord and Giver of life, Who proceedeth from the Father and the Son, Who, together with the Father and the Son, is adored and glorified: Who spoke by the prophets. And one holy, catholic, and apostolic Church. I confess one baptism for the remission of sins. And I expect the resurrection of the dead, and the life of the world to come. Amen.

SANCTUS

Holy, holy, holy, Lord God of hosts. The heavens and the earth are full of Thy glory. Hosanna in the highest. Blessed is He Who cometh in the name of the Lord. Hosanna in the highest.

AGNUS DEI

Lamb of God, Who takest away the sins of the world: have mercy on us. Lamb of God, Who takest away the sins of the world: have mercy on us. Lamb of God, Who takest away the sins of the world: grant us peace.

Missa

Francisco Manoel da Silva
1795 - 1856

Larghetto Sostenuto

Musical score for the first section of the Mass, featuring seven staves. The instruments are Flute, Clarinet in B♭, Horn I in F, Horn II in F, Soprano, Alto, and Tenor. The bass staff is also present but remains silent throughout the section. The key signature is C minor (three flats). The dynamic is *p*. The music consists of sustained notes.

Flute

Clarinet in B \flat

Horn I in F

Horn II in F

Soprano

Alto

Tenor

Bass

Larghetto Sostenuto

Musical score for the second section of the Mass, featuring four staves: Violin I, Violin II, Viola, and Violoncello e Contrabass. The key signature is C minor (three flats). The dynamic is *p*. The music consists of sixteenth-note patterns.

Violin I

Violin II

Viola

Violoncello e Contrabass

3

Fl.

cresc.

Cl.

cresc.

Hn. I

p

Hn. II

p

Vl. I

cresc.

Vl. II

cresc.

Vla.

cresc.

Vcl.
Cbx.

cresc.

This musical score page contains six staves of music. The first two staves feature Flute and Clarinet, both marked with crescendos. The third and fourth staves feature Bassoon I and Bassoon II, both marked with dynamic 'p' (piano). The fifth and sixth staves feature Violin I and Violin II, both marked with crescendos. The seventh and eighth staves feature Cello/Bass, both marked with crescendos. The ninth and tenth staves feature Double Bass, also marked with crescendos. Measure 3 begins with a forte dynamic for Bassoon I and Bassoon II. Measures 4-5 begin with a piano dynamic for all instruments. Measures 6-7 begin with a forte dynamic for Violin I and Violin II. Measures 8-9 begin with a forte dynamic for Double Bass. Measures 10-11 begin with a forte dynamic for Double Bass.

Musical score page 7 featuring six staves of music. The instruments are:

- Fl. (Flute) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**, **f**.
- Cl. (Clarinet) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**, **f**.
- Hn. I (Horn I) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**.
- Hn. II (Horn II) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**.
- Vl. I (Violin I) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**. The part consists of eighth-note patterns.
- Vl. II (Violin II) - Treble clef, key signature of B-flat major (two flats). Dynamics: **f**. The part consists of eighth-note patterns.
- Vla. (Cello) - Bass clef, key signature of B-flat major (two flats). Dynamics: **f**. The part consists of eighth-note patterns.
- Vcl. Cbx. (Bassoon/Cello) - Bass clef, key signature of B-flat major (two flats). Dynamics: **f**. The part consists of eighth-note patterns.

Musical score page 8, featuring six staves of music for various instruments. The instruments and their staves are:

- Fl. (Flute) - Treble clef, B-flat key signature.
- Cl. (Clarinet) - Treble clef, B-flat key signature.
- Hn. I (Horn I) - Treble clef, B-flat key signature.
- Hn. II (Horn II) - Treble clef, B-flat key signature.
- Vl. I (Violin I) - Treble clef, B-flat key signature.
- Vl. II (Violin II) - Treble clef, B-flat key signature.
- Vla. (Cello) - Bass clef, B-flat key signature.
- Vcl. Cbx. (Double Bass) - Bass clef, B-flat key signature.

The music consists of two measures. In the first measure, the Flute, Clarinet, and Horn I play eighth notes. The Horn II, Violin I, Violin II, and Double Bass provide harmonic support with sustained notes. In the second measure, the Flute, Clarinet, and Horn I play eighth-note patterns, while the other instruments continue their harmonic function. Measure numbers 6 and 7 are indicated above the staves.

8

Fl. *p*

Cl. *p*

S. *p*

Ky - - ri - e, Ky - - ri - e,

A. *p*

Ky - - ri - e, Ky - - ri - e,

T. *p*

Ky - - ri - e, Ky - - ri - e,

B. *p*

Ky - - ri - e, Ky - - ri - e,

VI.I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

10

Fl. *cresc.*

Cl. *cresc.*

Hn. I *p*

Hn. II *p*

S. *cresc.*
Ky - - ri - e, Ky - - ri - e,

A. *cresc.*
Ky - - ri - e, Ky - - ri - e,

T. *cresc.*
Ky - - ri - e, Ky - - ri - e,

B. *cresc.*
Ky - - ri - e, Ky - - ri - e,

Vl. I *cresc.*

Vl. II *cresc.*

Vla. *cresc.*

Vcl. Cbx. *cresc.*

12

Fl. Cl. Hn. I Hn. II S. A. T. B. VI.I VI. II Vla. Vcl. Cbx.

Ky - ri - e

13

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

le - - - i - - - son.

le - - - i - - - son.

le - - - i - - - son.

le - - - i - - - son.

15

Fl.

Cl.

Hn. I

Hn. II

T.

Vi.I

Vi. II

Vla.

Vcl.
Cbx.

Ky - ri - e, *Ky - ri - e,* *Ky - ri - e -*

p

p

p

p

p

p

p

18

Fl.

Cl.

Hn. I

Hn. II

T.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

le - i - son.

solo

p

solo

p

Musical score page 15, featuring six staves of music for various instruments. The instruments are: Flute (Fl.), Clarinet (Cl.), Horn I (Hn. I), Horn II (Hn. II), Trombone (T.), Violin I (Vl. I), Violin II (Vl. II), Cello/Bass (Vla.), and Bassoon/CDouble Bass (Vcl. Cbx.). The score is in common time, with a key signature of one flat. Measure 20 begins with both Flute and Clarinet playing eighth-note patterns. Horn I and Horn II enter in measure 21. Trombone starts its rhythmic pattern in measure 22. Violin I and Violin II play eighth-note patterns in measures 23 and 24. Cello/Bass and Bassoon provide harmonic support throughout the section. The vocal line "Ky - ri - e___ e - le - i -" is present in the Trombone and Violin I parts.

23

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

f

p

p

Ky - ri - e,

p

f

p

f

p

25

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

cresc.

p

cresc.

Ky - - ri - e,

Ky - - - ri - e,

cresc.

cresc.

cresc.

cresc.

27

Fl.

Cl.

Hn. I

Hn. II

S.

Ky - ri - e, Ky - ri - e e -

A.

Ky - ri - e, Ky - ri - e e -

T.

Ky - ri - e, Ky - ri - e e -

B.

Ky - ri - e, Ky - ri - e e -

Vl. I

Vl. II

Vla.

Vcl. Cbx.

f

f

f

f

f

f

f

29

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

le - - i - - son.

Allegretto

I

Fl. *solo*

Cl. *p*

Hn. I

Hn. II

S. *p*

Chris - te, Chris- te, Chris - te, Chris-te,

A.

T.

B.

Allegretto

VI.I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

7

Fl.

Cl.

Hn. I

Hn. II

S.

Chris-te e - le - i - son. Chris - te, Chris-te, Chris - te,

A.

T.

B.

Chris - te, Chris-te, Chris - te,

Vi. I

Vi. II

Vla.

Vcl. Cbx.

Chris - te, Chris-te, Chris - te,

f

f

f

f

f

f

f

f

13

Fl.

Cl.

Hn. I

Hn. II

S.

Chris-te,

Chris - te,

Chris - te e -

A.

Chris-te,

Chris - te,

Chris - te Chris - te e -

T.

Chris-te,

Chris - te

B.

Chris-te,

Chris - te,

Chris - te e -

VI.I

VI. II

Vla.

Vcl. Cbx.

18

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vi. I

Vi. II

Vla.

Vcl. Cbx.

le - i - son.

Chris - te, Chris - te,

Chris - te, Chris - te,

le - i - son.

le - i - son.

le - i - son.

p

mp

mp

mp

p

24

Fl.

Cl.

S.

A. *mp*

T.

B.

VI.I

VI. II

Vla. *mp*

Vcl. Cbx. *mp*

f

f

f

f

f

f

f

f

f

Chris - te,

Chris - te, Chris-te e - le - i - son. Chris - te,

Chris - te,

Chris - te,

Chris - te,

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30

Fl.

Cl.

S.

Chris-te, Chris - te, Chris-te, Chris - te, Chris - te,

A.

Chris-te, Chris - te, Chris-te, Chris - te, Chris - te,

T.

Chris-te, Chris - te, Chris-te, - - -

B.

Chris-te, Chris - te, Chris-te, - - -

VI.I

VI. II

Vla.

Vcl. Cbx.

35

Fl.

Cl.

Hn. I

Hn. II

S.
Chris - - te e - le - i -

A.
Chris - - te e - le - i -

T.
Chris - - te e - le - i -

B.
Chris - te, Chris - te e - le - i -

VI.I

VI. II

Vla.

Vcl.
Cbx.

38

Fl.

Cl.

Hn. I

Hn. II

S.
son, e - le - i - son, e -

A.
son, e - le - i - son, e -

T.
son, e - le - i - son, e -

B.
son, e - le - i - son, e -

VI. I

VI. II

Vla.

Vcl.
Cbx.

41

Fl.

Cl.

Hn. I

Hn. II

S.
le - i - son.

A.
le - i - son.

T.
le - i - son.

B.
le - i - son.

VI. I

VI. II

Vla.

Vcl.
Cbx.

I Larghetto Sostenuto

Fl. *p*

Cl. *p*

Hn. I

Hn. II

S. *p*
Ky - - ri - e, Ky - - ri - e,

A. *p*
Ky - - ri - e, Ky - - ri - e,

T. *p*
Ky - - ri - e, Ky - - ir - e,

B. *p*
Ky - - ri - e, Ky - - ir - e,

Larghetto Sostenuto

Vl. I *p*

Vl. II *p*

Vla. *p*

Vcl. Cbx. *p*

3

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e,

Ky - ri - e, Ky - ri - e,

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

5

Fl.

Cl.

Hn. I

Hn. II

S.

Ky - - - ri - e e - - -

A.

Ky - - - ri - e e - - -

T.

Ky - - - ri - e e - - -

B.

Ky - - - ri - e e - - -

Vl. I

f

Vl. II

f

Vla.

f

Vcl.
Cbx.

f

6

Fl. solo

Cl. solo

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl. Cbx.

This musical score page contains eight staves of music. The top four staves feature woodwind instruments: Flute (solo), Clarinet (solo), Horn I, and Horn II. The bottom four staves feature vocal parts: Soprano, Alto, Tenor, and Bass. The vocal parts have lyrics written below them: 'le - - - i - - -'. The bottom half of the page features string instruments: Violin I, Violin II, Cello, and Double Bass. The Double Bass staff includes a bassoon part. The music is in common time, with a key signature of one flat. Measure 6 is indicated at the beginning of the page.

7

Fl.

Cl.

Hn. I

Hn. II

S.

son,

e

A.

son,

e

T.

son,

e

B.

son,

e

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

Musical score page 34. The score consists of ten staves. The top five staves are vocal parts: Flute (Fl.), Clarinet (Cl.), Horn I (Hn. I), Horn II (Hn. II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom five staves are instrumental parts: Viola I (Vl. I), Viola II (Vl. II), Cello/Bass (Vcl. Cbx.), and Double Bass (Vcl.). The vocal parts sing "le - - - i - - -". The instrumental parts play eighth-note patterns. Measure 8 starts with a forte dynamic.

Musical score page 35. The score consists of two systems of music. The top system includes parts for Flute (Fl.), Clarinet (Cl.), Horn I (Hn. I), Horn II (Hn. II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom system includes parts for Violin I (Vl. I), Violin II (Vl. II), Cello (Vla.), and Double Bass (Cbx.). Measure 9 begins with eighth-note patterns in the woodwind section. Measures 10-11 show sustained notes followed by rests. Measures 12-13 feature sixteenth-note patterns. Measure 14 concludes with a dynamic instruction "son.".

Measure 9:

- Flute (Fl.): eighth-note pattern
- Clarinet (Cl.): eighth-note pattern
- Horn I (Hn. I): eighth-note pattern
- Horn II (Hn. II): eighth-note pattern
- Soprano (S.): eighth-note pattern
- Alto (A.): eighth-note pattern
- Tenor (T.): eighth-note pattern
- Bass (B.): eighth-note pattern

Measures 10-11:

- Flute (Fl.): sustained note, rest
- Clarinet (Cl.): sustained note, rest
- Horn I (Hn. I): sustained note, rest
- Horn II (Hn. II): sustained note, rest
- Soprano (S.): sustained note, rest
- Alto (A.): sustained note, rest
- Tenor (T.): sustained note, rest
- Bass (B.): sustained note, rest

Measures 12-13:

- Flute (Fl.): sixteenth-note pattern
- Clarinet (Cl.): sixteenth-note pattern
- Horn I (Hn. I): sixteenth-note pattern
- Horn II (Hn. II): sixteenth-note pattern
- Soprano (S.): sixteenth-note pattern
- Alto (A.): sixteenth-note pattern
- Tenor (T.): sixteenth-note pattern
- Bass (B.): sixteenth-note pattern

Measure 14:

- Flute (Fl.): sustained note, rest
- Clarinet (Cl.): sustained note, rest
- Horn I (Hn. I): sustained note, rest
- Horn II (Hn. II): sustained note, rest
- Soprano (S.): sustained note, rest
- Alto (A.): sustained note, rest
- Tenor (T.): sustained note, rest
- Bass (B.): sustained note, rest

Bottom System (Strings):

- Violin I (Vl. I): sixteenth-note pattern
- Violin II (Vl. II): sixteenth-note pattern
- Cello (Vla.): sixteenth-note pattern
- Double Bass (Cbx.): sixteenth-note pattern

Allegro con spirito

I

Fl.

Cl.

p

cresc.

Hn. I

Hn. II

p

cresc.

Allegro con spirito

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

f

37

Fl.

Cl.

Hn. I

Hn. II

S.

Glo-ri a in ex - cel - sis, in ex - cel - sis De - o,

A.

Glo-ri a in ex - cel - sis, in ex - cel - sis De - o,

T.

Glo-ri a in ex - cel - sis, in ex - cel - sis De - o,

B.

Glo-ri a in ex - cel - sis, in ex - cel - sis De - o,

VI.I

VI. II

Vla.

Vcl. Cbx.

9

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

f

in ex - cel - sis De - o, glo - ri-a in ex-

in ex - cel - sis De - o, glo - ri-a in ex-

in ex - cel - sis De - o, glo - ri-a in ex-

in ex - cel - sis De - o, glo - ri-a in ex-

12

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

cel - sis,
glo - ri-a in
ex - cel - sis,

cel - sis,
glo - ri-a in
ex - cel - sis,

cel - sis,
glo - ri-a in
ex - cel - sis,

cel - sis,
glo - ri-a in
ex - cel - sis,

15

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

in ex - cel - sis____ De - o, in ex -

VI.I

VI. II

Vla.

Vcl.
Cbx.

17

Fl.

Cl.

Hn. I

Hn. II

S.

cel - sis De - o glo - - - ri - - -

A.

cel - sis De - o glo - - - ri - - -

T.

cel - sis De - o glo - - - ri - - -

B.

cel - sis De - o glo - - - ri - - -

VI.I

VI. II

Vla.

Vcl.
Cbx.

19

Fl.

Cl.

Hn. I

Hn. II

S.

a,

A.

a,

T.

a,

B.

a,

Vi. I

Vi. II

Vla.

p

Vcl. Cbx.

f

p

22

Fl. *p*

Cl. *p*

S. *p*
glo - ri - a in ex - cel - sis, in ex - cel - sis__ De-o,

T. *p*
glo - ri - a in ex - cel - sis, in ex - cel - sis__ De-o,

VI.I *p*

VI. II *p*

Vla.

Vcl.
Cbx.

26

Fl.

Cl.

S.

T.

VI.I

VI. II

Vla.

Vcl.
Cbx.

in ex - cel - sis__ De - o, De - o glo - ri -

29

Fl.

Cl.

S. a, glo - ri - a in____ ex -

A. glo - ri - a in____ ex -

T. a, glo - ri - a in____ ex -

B. glo - ri - a in____ ex -

VI.I

VI. II

Vla.

Vcl.
Cbx.

31

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

mf cresc.

f

mf cresc.

f

- cel - sis De - o, glo - - - ri - - -

- cel - sis De - o, glo - - - ri - - -

- cel - sis De - o, glo - - - ri - - -

- cel - sis De - o, glo - - - ri - - -

33

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vi. I

Vi. II

Vla.

Vcl.
Cbx.

p

cresc.

p cresc.

p cresc.

p cresc.

cresc.

cresc.

cresc.

p

cresc.

35

Fl.

Cl.

mf cresc.

Hn. I

Hn. II

S.

- cel - sis De o glo - - ri - -

A.

- cel - sis De o glo - - ri - -

T.

- cel - sis De o glo - - ri - -

B.

- cel - sis De o glo - - ri - -

VI.I

VI. II

f

Vla.

Vcl. Cbx.

f

f

The musical score page contains six systems of music. The first system features woodwind instruments: Flute (Fl.) and Clarinet (Cl.). The flute has a melodic line with eighth-note patterns, and the clarinet provides harmonic support. The second system includes two horns: Horn I (Hn. I) and Horn II (Hn. II), both playing eighth-note patterns. The third system consists of three vocal parts: Soprano (S.), Alto (A.), and Tenor (T.), each singing the lyrics "- cel - sis De o glo - - ri - -". The fourth system features Bass (B.) playing eighth-note patterns. The fifth system shows the strings: Violin I (VI.I), Violin II (VI. II), Viola (Vla.), and Cello/Bass (Vcl. Cbx.). The strings play eighth-note patterns, with the bass providing harmonic support. Dynamics are indicated throughout the score, including *mf cresc.*, *f*, and *f*.

37

Fl.

Cl.

Hn. I

Hn. II

S.

a, glo - ri - a, glo - ri - a,

A.

a, glo - ri - a, glo - ri - a,

T.

a, glo - ri - a, glo - ri - a,

B.

a, glo - ri - a, glo - ri - a,

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

40

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

glo - ri - a, glo - ri - a, glo - ri - a.
glo - ri - a, glo - ri - a, glo - ri - a.
glo - ri - a, glo - ri - a, glo - ri - a.
glo - ri - a, glo - ri - a, glo - ri - a.

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Adagio

I

Fl. *f* *p*

Cl. *f*

S. *f* *p*

A. *f* *p*

T. *f* *p*

B. *f* *p*

Et in ter - ra pax, pax ho -

Et in ter - ra pax, pax ho -

Et in ter - ra pax, pax ho -

Et in ter - ra pax, pax ho -

Adagio

VI.I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vcl. Cbx. *f* *p*

4

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

mi - ni - bus, in ter - ra pax, in ter - ra pax ho - mi - ni-

ff

ff

ff

ff

Fl. solo

Cl. f solo

S. bus, pax, pax.

A. bus, pax, pax.

T. bus, pax, pax.

B. bus, pax, pax.

VI.I

VI. II

Vla.

Vcl. Cbx.

This musical score page contains five systems of music. The first system features Flute and Clarinet parts, with the Flute playing a sixteenth-note pattern labeled 'solo'. The second system features Soprano, Alto, Tenor, and Bass parts, with the Soprano part containing the vocal text 'bus, pax, pax.'. The third system features Bass and Alto parts, also with the vocal text 'bus, pax, pax.'. The fourth system features Violin I, Violin II, Viola, and Cello/Bass parts. The fifth system features the same four string parts. Dynamic markings such as *f*, *mf*, and *p* are placed above the notes, and performance instructions like 'solo' and 'bus, pax, pax.' are included in the vocal parts.

55

Allegro

Fl. c f

Cl. f

Hn. I c f

Hn. II c f

S. f
Glo-ri- a in ex - cel - sis, in ex - cel - sis De - o___

A. f
Glo-ri- a in ex - cel - sis, in ex - cel - sis De - o___

T. f
Glo-ri- a in ex - cel - sis, in ex - cel - sis De - o___

B. f
Glo-ri- a in ex - cel - sis, in ex - cel - sis De - o___

Allegro

Vl. I c f

Vl. II c f

Vla. c f

Vcl. Cbx. f

Fl.

Cl. *p*

Hn. I

Hn. II *p*

S. *p*
glo - ri - a, glo - ri - a in ex - cel - sis,

A. *p*
glo - ri - a, glo - ri - a in ex - cel - sis,

T. *p*
glo - ri - a, glo - ri - a in ex - cel - sis,

B. *p*
glo - ri - a, glo - ri - a in ex - cel - sis,

VI.I

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

7

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

in ex - cel - sis De - o,

f

f

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9

Fl. *f*

Cl. *f*

Hn. I *f*

Hn. II *f*

S. *f*

A. *f*

T. *f*

B. *f*

VI.I

VI. II

Vla.

Vcl. Cbx. *f*

This musical score page contains eight staves of music. The top four staves feature vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has lyrics written below it, such as 'glo - ri - a in ex - cel - sis' and 'De - o,'. The bottom four staves represent the orchestra: Violin I (VI.I), Violin II (VI. II), Cello (Vcl.), and Double Bass (Cbx.). The score is divided into two measures by a vertical bar line. Measure 1 includes dynamic markings like 'f' (fortissimo) above the Flute and Clarinet staves, and 'ff' (fortississimo) above the Bassoon staff. Measure 2 begins with a dynamic 'ff' above the Bassoon staff.

11

Fl.

Cl.

Hn. I

Hn. II

S.

cel - sis De - o, glo - - - - - ri - - - - -

A.

cel - sis De - o, glo - - - - - ri - - - - -

T.

glo - ri - a, De - o, glo - - - - - ri - - - - -

B.

glo - ri - a, De - o, glo - - - - - ri - - - - -

VI. I

VI. II

Vla.

Vcl. Cbx.

13

Fl.

Cl.

Hn. I

Hn. II

S.

a,
glo - ri - a in ex -

A.

a,
glo - ri - a in ex -

T.

a,
glo - ri - a in ex -

B.

a,
glo - ri - a in ex -

Vi. I

Vi. II

Vla.

Vcl.
Cbx.

15

Fl.

Cl.

Hn. I

Hn. II

S.

cel - sis De - o, glo - - - ri - - -

A.

cel - sis De - o, glo - - - ri - - -

T.

cel - sis De - o, glo - - - ri - - -

B.

cel - sis De - o, glo - - - ri - - -

VI. I

VI. II

Vla.

Vcl.
Cbx.

17

Fl.

Cl.

Hn. I

Hn. II

S.

a in ex - cel-sis De-o glo - ri - a in ex-

A.

a in ex - cel-sis De-o glo - ri - a in ex-

T.

a in ex - cel-sis De-o glo - ri - a in ex-

B.

a in ex - cel-sis De-o glo - ri - a in ex-

VI.I

VI. II

Vla.

Vcl.
Cbx.

20

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

cel-sis De-o glo - ri - a, glo - ri - a, glo - ri -

cel-sis De-o glo - ri - a, glo - ri - a, glo - ri -

cel-sis De-o glo - ri - a, glo - ri - a, glo - ri -

cel-sis De-o glo - ri - a, glo - ri - a, glo - ri -

23

Fl.

Cl.

Hn. I

Hn. II

S.

a.

A.

a.

T.

a.

B.

a.

Vi. I

Vi. II

Vla.

Vcl.
Cbx.

Fl.

Cl.

Hn. I

Hn. II

Vl. I

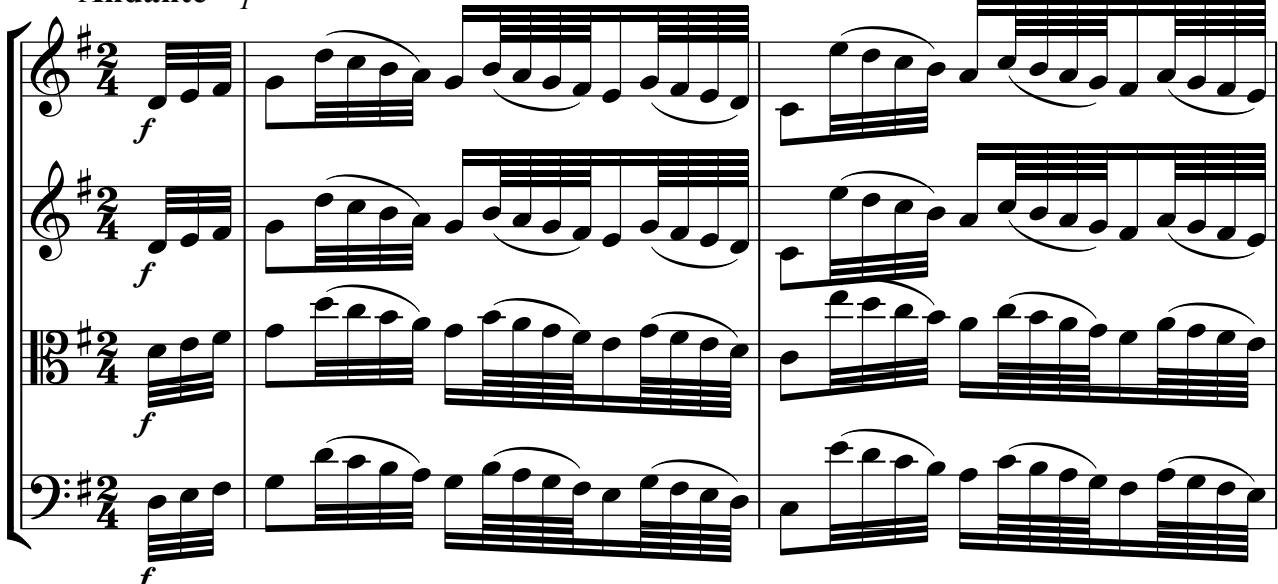
Vl. II

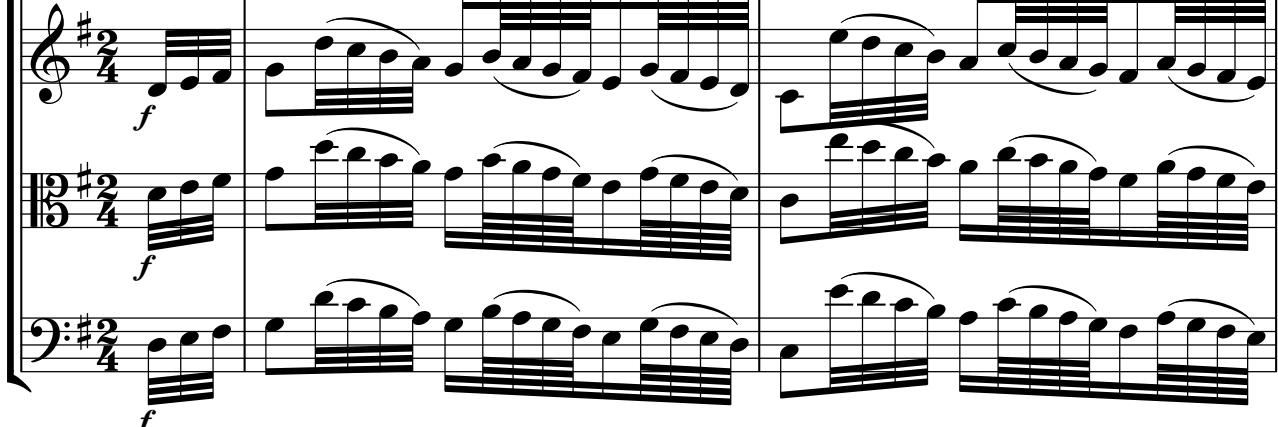
Vla.

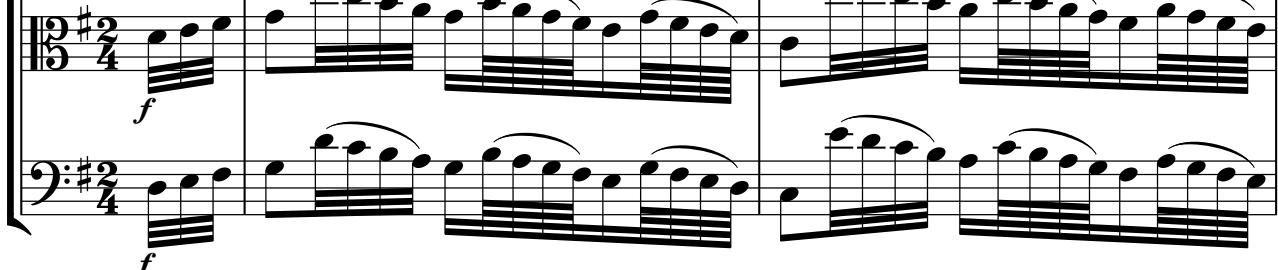
Vcl.
Cbx.

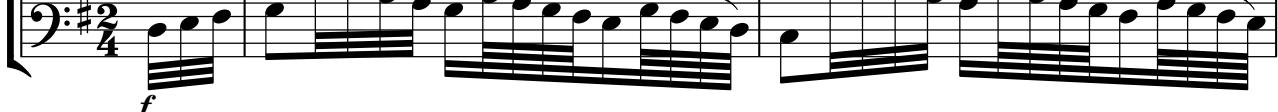
Musical score for orchestra, page 65. The score consists of six staves. Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. Horn I (Hn. I) and Horn II (Hn. II) play quarter-note patterns. Violin I (Vl. I) and Violin II (Vl. II) play eighth-note patterns. Cello (Vla.) and Double Bass (Vcl. Cbx.) play eighth-note patterns. Measure 25 starts with a forte dynamic. Measures 26-27 show a transition with eighth-note patterns. Measures 28-29 show a continuation of the eighth-note patterns. Measures 30-31 show a return to the earlier patterns. Measures 32-33 show a final transition. Measures 34-35 show the concluding patterns.

Andante I

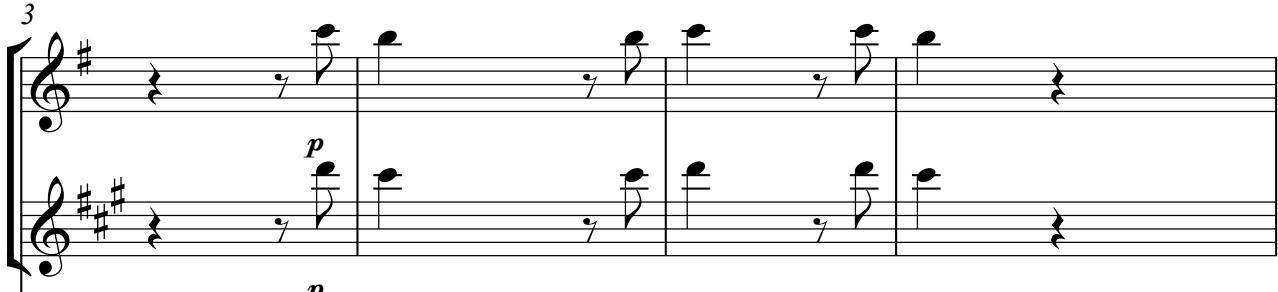
VI.I 

VI. II 

Vla. 

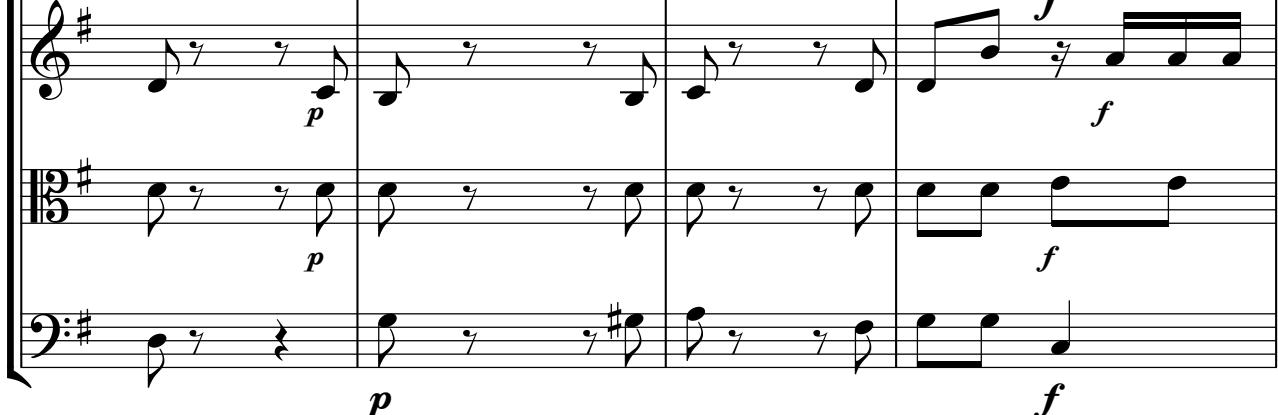
Vcl. Cbx. 



Fl. 

Cl. 

VI.I 

VI. II 

Vla. 

Vcl. Cbx. 

7

Fl. *f* *p*

Cl. *f* *p*

Hn. I *mf* *f* *p*

Hn. II *mf* *f* *p*

S. *p*
Lau - da - mus te, lau - da - mus, lau

VI. I

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

11

Fl.

Cl.

Hn. I

Hn. II

S.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

da - mus _ te, lau - da - mus. Be-ne - di - ci-mus te, lau

f

f

f

f

15

S. da - mus, a - do - ra - mus, be - ne - di - ci - mus a - do -

Vl. I

Vl. II

Vla.

Vcl. Cbx.



18

S. - ra - - - mus__ te. Lau - - da - - mus__ te, lau -

Vl. I

Vl. II

Vla.

Vcl. Cbx.

21

Fl.

Cl.

Hn. I

Hn. II

S.

-da - mus, lau - da - mus te, lau - da - mus. Be - ne

Vi.I

Vi. II

Vla.

Vcl.
Cbx.

24

S. di - ci - mus_ te a - do - ra - - - mus

Vl. I f

Vl. II f

Vla. f

Vcl. Cbx. f



27

S. et____ glo - ri - fi - ca - - - mus____

Vl. I

Vl. II

Vla. arco

Vcl. Cbx. arco

Allegro

I

Fl. *f*

Cl. *f*

Hn. I *f*

Hn. II *f*

S. *f*

te, *f* lau - da - mus, lau

Vl. I *f*

Vl. II *f*

Vla. *f*

Vcl. Cbx. *f*

4

S. da - - mus te be - ne - di - ci - mus

VI.I

VI. II

Vla.

Vcl. Cbx.

f



7

S. te lau - da - mus te lau -

VI.I

VI. II

Vla.

Vcl. Cbx.

p

p

Musical score page 74 featuring nine staves of music. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn I (Hn. I), Horn II (Hn. II), Soprano (S.), Violin I (Vl. I), Violin II (Vl. II), Cello/Bass (Vla.), and Bassoon/Cello (Vcl. Cbx.). The key signature is one sharp, and the time signature is common time (indicated by '9').

The vocal parts (Soprano, Violin I, Violin II) have lyrics:

Soprano lyrics: -da - mus be-ne - di - ci-mus a - do - ra - mus be - ne

Violin I lyrics: be-ne - di - ci-mus a - do - ra - mus be - ne

Violin II lyrics: be-ne - di - ci-mus a - do - ra - mus be - ne

Cello/Bass lyrics: be-ne - di - ci-mus a - do - ra - mus be - ne

Bassoon/Cello lyrics: be-ne - di - ci-mus a - do - ra - mus be - ne

Dynamic markings include **p** (piano) placed under specific notes in the Flute, Clarinet, and Horn I staves.

12

Fl. solo *f*

Cl. solo *f*

Hn. I *f*

Hn. II *f*

S. *cresc.*
di - ci-mus a-do-ra-mus te glo - ri-fi-ca-mus te

VI. I *cresc.* *f*

VI. II *cresc.* *f*

Vla. *cresc.* *f*

Vcl. Cbx. *cresc.* *f*

16

Fl.

Cl.

Hn. I

Hn. II

S.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

p cresc.

p cresc.

p

p

p cresc.

p cresc.

p cresc.

p cresc.

20

S. *p* a - do-ra - mus te

Vl. I *p*

Vl. II *p*

Vla. *p*

Vcl. Cbx. *p*

cresc.

cresc.

cresc.

cresc.



23 *cresc.*

S. glo - ri - fi - ca - mus te a - do-ra - mus

Vl. I

Vl. II

Vla.

Vcl. Cbx.

f

p

f

p

f

p

f

p

f

26

S.
te glo - ri - fi - ca - mus te glo-ri - fi - ca - mus

VI.I

VI. II

Vla.

Vcl.
Cbx.



29

S.
te glo - ri - fi - ca - mus te lau - da - mus_ te lau -

VI.I

VI. II

Vla.

Vcl.
Cbx.

p

32

Fl. *p*

Cl. *p*

Hn. I *p*

Hn. II *p*

S. - da - mus la - da - mus te lau - da - mus be - ne-

Vl. I

Vl. II

Vla.

Vcl. Cbx.

This musical score page contains six staves of music. The top two staves feature Flute and Clarinet parts, both marked with a dynamic 'p' (piano). The third and fourth staves show Bassoon I and Bassoon II parts, also marked with 'p'. The fifth staff is for Soprano, which includes lyrics: '- da - mus', 'la - da - mus', 'te', 'lau - da - mus', and 'be - ne-'. The sixth and seventh staves are for Violin I and Violin II respectively, showing eighth-note patterns. The eighth staff is for Viola, and the bottom staff is for Cello/Bass. The key signature is one sharp, and the time signature is common time (indicated by 'C'). Measure numbers 32 and 79 are present at the top of the page.

35

Fl.

Cl.

Hn. I

Hn. II

S.

di - ci-mus a-do-ra-mus te____ glo - ri-fi-ca-mus te

Vi. I

Vi. II

Vla.

Vcl. Cbx.

solo

p

solo

p

f

p

f

p

f

p

39

Fl.

Cl.

Hn. I

Hn. II

S.

VI.I

VI. II

Vla.

Vcl.
Cbx.

f

f

f

glo - ri - di - ca -

f

f

f

f

42

Fl.

Cl.

Hn. I

Hn. II

S.

Vi. I

Vi. II

Vla.

Vcl.
Cbx.

44

S.

VI.I

VI. II

Vla.

Vcl.
Cbx.



47

Hn. I

Hn. II

S.

VI.I

VI. II

Vla.

Vcl.
Cbx.

mus

f

f

f

f

50

Hn. I

Hn. II

S.

te lau - da - mus_ te lau - da - mus glo - ri - fi -

Vl. I

p

Vl. II

p

Vla.

p

Vcl.
Cbx.

p

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53

Fl.

Cl.

Hn. I

Hn. II

S.

VI.I

VI. II

Vla.

Vcl.
Cbx.

- ca - - mus te lau - da - mus te lau lau

56

Fl.

Cl.

Hn. I

Hn. II

S.

VI.I

VI.II

Vla.

Vcl.
Cbx.

da - mus glo-ri - fi - ca - - - mus te glo - ri - fi

f

f

f

f

f

f

59

Fl.

Cl.

S. ca - mus____ te____ glo - ri - fi - ca - mus -

VI.I

VI. II

Vla.

Vcl.
Cbx.

62

Fl.

Cl.

Hn. I

Hn. II

S.

- te

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

65

Fl.

Cl.

Hn. I

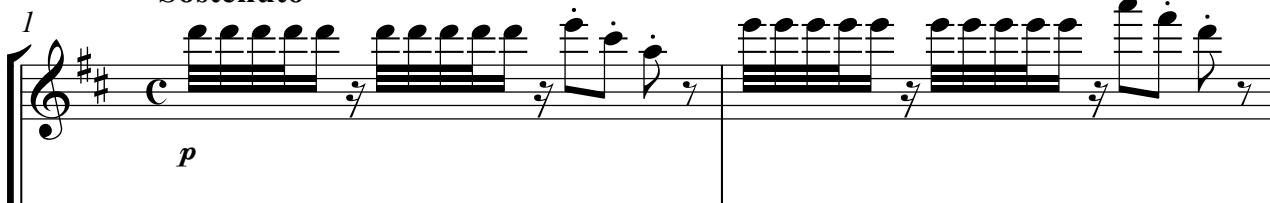
Hn. II

Vl. I

Vl. II

Vcl.
Cbx.

Sostenuto

Fl. I 
p

Cl. 
p

Sostenuto

Vl. I 
p

Vl. II 
p

Vla. 
p

Vcl. Cbx. 
p

3

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl. Cbx.

Gra - - ti - as, gra - - - ti - as

Gra - - - ti - as, gra - - - ti - as

Gra - - - ti - as, gra - - - ti - as

Gra - - - ti - as, gra - - - ti - as

5

Fl.
Cl.
Hn. I
Hn. II
S.
A.
T.
B.

Vl. I
Vl. II
Vla.
Vcl.
Cbx.

a - - - - gi - - - - mus

6

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

ti - - - bi.

vi. I

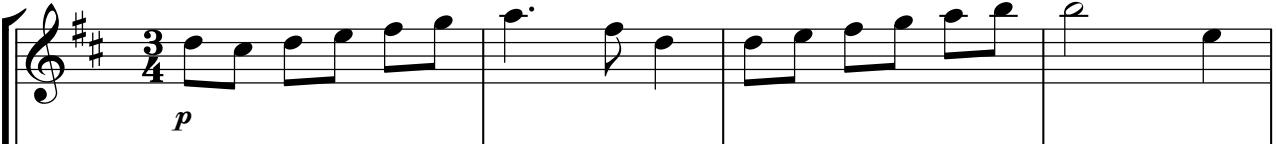
vi. II

Vla.

Vcl.
Cbx.

Allegretto

I

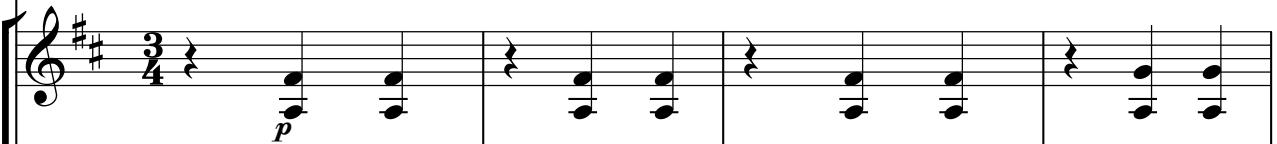
Fl. 

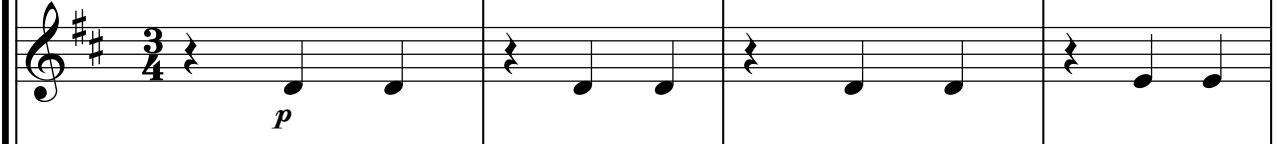
Cl. 

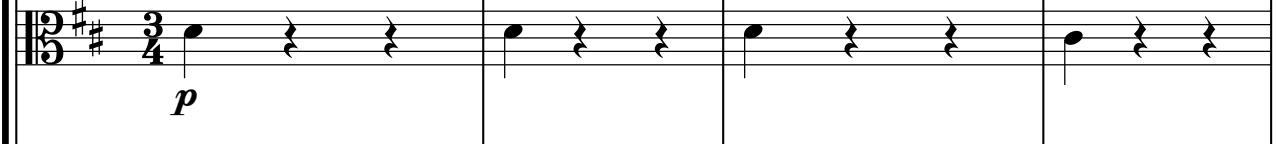
A. 

Pro - pter ma - gnam glo - ri - am__ tu - am,

Allegretto

Vl.I 

Vl. II 

Vla. 

Vcl. Cbx. 

Fl.

Cl.

A.

VI.I

VI. II

Vla.

Vcl.
Cbx.

5

Pro - pter ma - gnam glo - ri - am_ tu - am. Pro - pter ma-gnam,

11

Fl.

Cl.

S.

A.

VI.I

VI. II

Vla.

Vcl.
Cbx.

Pro - pter
mag - nam
glo - ri - am tu - am.

Musical score page 97 featuring parts for Flute (Fl.), Clarinet (Cl.), Soprano (S.), Violin I (VI.I), Violin II (VI. II), Viola (Vla.), and Cello/Bass (Vcl. Cbx.). The score is in 16 time, with a key signature of two sharps. The vocal part (Soprano) has lyrics: "ma - gnam glo - ri - am_ tu - am, pro - pter ma - gnam glo - ri - am_". The flute and clarinet parts show rapid sixteenth-note patterns. The strings provide harmonic support with sustained notes and rhythmic patterns.

22

Fl.

Cl.

S. tu - am, pro - pter ma-gnam, pro - pter ma-gnam glo - ri-am

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

32

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

glo - ri - am tu - am

glo - ri - am tu - am.

glo - ri - am tu - am.

glo - ri - am tu - am.

p

p

p

p

35

Fl. *p*

Cl.

Hn. I

Hn. II

S. *p* pro - pter ma - gnam glo - ri - am, *cresc.*

A. *p* pro - pter ma - gnam glo - ri - am, *cresc.*

T. *p* pro - pter ma - gnam glo - ri am, *cresc.*

B. *p* pro - pter ma - gnam glo - ri am,

VI.I

VI. II

Vla.

Vcl. Cbx.

38

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

glo - ri-am tu - am, glo-ri-am tu -

glo - ri-am tu - am, glo - ri-am tu -

glo - ri-am tu - am, glo - ri-am tu -

glo - ri-am tu - am, glo - ri-am tu -

42

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

p

p

p

p

am
pro - pter_ ma - gnam glo - ri - am

am.
pro - pter_ ma - gnam glo - ri - am

am.
pro - pter_ ma - gnam glo - ri - am

am.
pro - pter_ ma - gnam glo - ri - am

p

p

p

p

47

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

tu - am pro - pter ma - gnam glo - ri - am tu - am

tu - am pro - pter ma - gnam glo - ri - am tu - am

tu - am pro - pter ma - gnam glo - ri - am tu - am

tu - am pro - pter ma - gnam glo - ri - am tu - am

52

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

pro - pter_ ma - gnam glo - ri - am_ tu - am

pro - pter_ ma - gnam glo - ri - am_ tu - am

pro - pter_ ma - gnam glo - ri - am_ tu - am

pro - pter_ ma - gnam glo - ri - am_ tu - am

56

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

glo - ri - am tu - - - am

glo - ri - am tu - - - am

glo - ri - am tu - - - am

glo - ri - am tu - - - am

f

f

f

f

f

f

f

f

f

f

f

f

f

59

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

glo - - ri - am tu

61

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

Allegretto

Fl. I C *p* f

Cl. C f

Hn. I C f

Hn. II C f

Vl. I C *p* f

Vl. II C *p* f

Vla. C *p* f

Vcl. Cx. C *p* f

Musical score page 110, measure 4. The score consists of six staves. The top two staves are Flute (Fl.) and Clarinet (Cl.), both in treble clef and 4 sharps. The Flute has a sixteenth-note pattern followed by a rest. The Clarinet has a eighth-note followed by a rest. Dynamics *p* are indicated above both staves. The middle two staves are Horn I and Horn II, also in treble clef and 4 sharps. Both have a dotted half note followed by a rest. Dynamics *p* are indicated below both staves. The bottom two staves are Violin I (Vi. I) and Violin II (Vi. II), in treble clef and 4 sharps. The Vi. I staff has a sixteenth-note pattern followed by a rest. The Vi. II staff has a eighth-note followed by a sixteenth-note pattern. Dynamics *p* are indicated below both staves. The bottom staff is Cello/Bass (Vla.) in bass clef and 2 sharps. It has a sixteenth-note pattern followed by a rest. Dynamics *p* are indicated below it. The bottom-most staff is Double Bass (Cbx.) in bass clef and 2 sharps. It has a sixteenth-note pattern followed by a rest. Dynamics *p* are indicated below it.

7

Fl.

Cl.

Hn. I

Hn. II

S.

Do - mi - ne, Do - mi - ne_ De - us,

Vl. I

Vl. II

Vla.

Vcl. Cbx.

11

Fl.

Cl.

S. *Rex ce - les - tis* *Rex ce - les - tis,* *Rex-ce - les-tis. De-us*

VI.I

VI. II

Vla.

Vcl.
Cbx.

15

Fl.

Cl.

Hn. I

Hn. II

S.

pa - ter, pa - ter om - ni - po - tens, pa - ter_om

VI.I

VI. II

Vla.

Vcl.
Cbx.

This musical score page contains six staves of music. From top to bottom, the instruments are: Flute (Fl.), Clarinet (Cl.), Bassoon I (Hn. I), Bassoon II (Hn. II), Soprano (S.), Violin I (VI.I), Violin II (VI. II), Cello/Bass (Vla.), and Bassoon/Cello (Vcl./Cbx.). The vocal part (Soprano) has lyrics: "pa - ter, pa - ter om - ni - po - tens, pa - ter_om". The score includes dynamic markings such as *f* (fortissimo). Measure 15 begins with eighth-note patterns on the Flute and Clarinet, followed by sustained notes on Bassoon I and Bassoon II. The Soprano starts singing in measure 16. The Violins play eighth-note patterns, and the Cellos provide harmonic support. The bassoon parts continue their sustained notes throughout the measures.

18

Fl.

Cl.

Hn. I

Hn. II

S.

A.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

-ni - po - tens.

p

Do - mi - ne,

22

Fl.

Cl.

A.

VI.I

VI. II

Vla.

Vcl.
Cbx.

Do - mi - ne_ De - us Rex _____ coe

25

Fl.

Cl.

A. les - tis, Rex coe - les - tis, Rex coe - les-tis De-us Pa - ter, Pa ter om

VI.I

VI. II

Vla.

Vcl.
Cbx.

29

Fl.

Cl.

Hn. I

Hn. II

A.

ni - po - tens, Pa - ter_ om ni - po -

VI. I

VI. II

Vla.

Vcl.
Cbx.

32

Fl. *p*

Cl. *p*

Hn. I *p*

Hn. II *p*

A. tens.

VI.I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

34

Fl.

Cl.

Hn. I

Hn. II

S. *p* duo
Do - mi - ne Fi - li u - ni - ge ni - te,

T. *p* duo
8 Do - mi - ne Fi - li u - ni - ge ni - te,

Vl. I

Vl. II

Vla.

Vcl. Cbx.

The musical score consists of eight staves. From top to bottom: Flute (Fl.), Clarinet (Cl.), Bassoon I (Hn. I), Bassoon II (Hn. II), Soprano (S.) with lyrics "Do - mi - ne Fi - li u - ni - ge ni - te," Tenor (T.) with lyrics "Do - mi - ne Fi - li u - ni - ge ni - te," Violin I (Vl. I), Violin II (Vl. II), Cello/Bass (Vcl. Cbx.), and Double Bass (Vla.). The key signature is A major (three sharps). Measure 34 begins with a rest followed by a dynamic change. The vocal parts enter with eighth-note patterns. The Soprano and Tenor parts have a dynamic marking of *p* (piano) and are labeled "duo". The Double Bass part has a dynamic marking of *p* (piano).

37

Fl.

Cl.

Hn. I

Hn. II

S.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

p

p

Do - mi- ne, Do - mi-ne Fi - li

u - - - ni -

u - - - ni -

40

Fl.

Cl.

Hn. I

Hn. II

S.

T.

B.

VI.I

VI.II

Vla.

Vcl.
Cbx.

-ge - ni-te Je-su Chris - te.

-ge - ni-te Je-su Chris - te.

p

u-ni - ge - ni-te Je - su Chris - te

44

Fl.

Cl.

S. *p*
Do - mi - ne Fi - li

A. *p*
Do - mi - ne Fi - li u - ni - te - ni - te,

T. *p*
Do - mi - ne Fi - li

VI.I

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

47

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

u - ni - ge - ni - te Je - su -

u - ni - ge - ni - te Je - su -

Je - su Chris - te, Je - su -

cresc.

cresc.

cresc.

p

cresc.

cresc.

cresc.

cresc.

51

Fl.

Cl.

Hn. I

Hn. II

S.

Chris-te, Je-su Chris - - - te, Je - su

A.

cresc.

f

T.

Chris-te, Je-su Chris - - - te, Je - su

B.

Chris-te, Je-su Chris - - - te, Je - su

VI.I

VI. II

Vla.

Vcl.
Cbx.

f

54

Fl.

Cl.

Hn. I

Hn. II

S.

Chris-te, Je - su__ Chris - - - te.

A.

Chris-te, Je - su Chris - - - te.

T.

Chris-te, Je - su Chris - - - te.

B.

Chris-te, Je - su Chris - - - te.

VI.I

VI. II

Vla.

Vcl.
Cbx.

58

Fl. *f*

Cl. *f*

Hn. I *f*

Hn. II *f*

S. *f*
Do - mi - ne De - us A - - - gnus De - i

T. *f*
₈ Do - mi - ne

Vl. I *f*

Vl. II *f*

Vla. *f*

Vcl. Cbx. *f*

62

Fl.

Cl.

Hn. I

Hn. II

S.

T.

Vl. I

Vl. II

Vla.

Vcl. Cbx.

De - us a - - - gnus De - i

Je - - -

65

S.

A. *f*

T. *f*

B. *f*

Vl.I

Vl. II

Vla. B_3

Vcl. Cbx.

Je

Je

Je

The musical score page 128 consists of eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts are in treble clef with a key signature of two sharps. The bass staff (B.) includes a measure number 8 above the staff. The bottom four staves are for instruments: Violin I (Vl.I), Violin II (Vl. II), Cello/Bass (Vla.), and Double Bass (Vcl. Cbx.). The Double Bass staff uses a bass clef and has a key signature of one sharp. Measures 65 through 70 are shown, with dynamic markings *f* appearing over measures 65-67 and again over measures 70-71. The vocal parts sing "Je" at the beginning of each measure. The instrument parts provide harmonic support, with the Double Bass providing sustained notes in the lower register.

68

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

f

f

f

f

f

f

f

f

71

Fl.

Cl.

Hn. I

Hn. II

S.

Chris - - - - te.

A.

Chris - - - - te.

T.

Je - su Chris - - - - te.

B.

Chris - - - - te.

VI.I

VI. II

Vla.

Vcl.
Cbx.

73

Fl.

Cl.

Hn. I

Hn. II

T.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

p
Do - mi - ne,

76

Fl.

Cl.

T.
8
Do - mi - ne_ De - us u - ni -

VI.I

VI. II

Vla.

Vcl.
Cbx.

Musical score page 133 featuring six staves of music. The key signature is A major (three sharps). Measure 79 starts with a rest for Flute and Clarinet, followed by a dynamic *p*. The Tenor part has lyrics: -ge-ni-te, u - ni - ge - ni - te, u - ni - te - ni - te, Je - su Chris - te, Je - su_. Measure 80 shows Violin I, Violin II, and Viola parts with a dynamic *p*. Measure 81 shows Cello/Bass with a dynamic *p*.

Fl.

Cl.

T.

-ge - ni - te, u - ni - ge - ni - te, u - ni - te - ni - te, Je - su Chris - te, Je - su_

VI.I

VI. II

Vla.

Vcl.
Cbx.

83

Fl.

Cl.

Hn. I

Hn. II

T.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

Chris - - te, Je - su____ Chris - te, Je-su

f

f

f

f

86

Fl.

Cl.

Hn. I

Hn. II

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

solo

Chris - te,

Do - mi - ne,

Do-mi-ne Fi - li,

Do-mi-ne fi - li

p

f

p

ff

p

p

p

p

90

Fl. *f* *p*

Cl. *f* *p*

Hn. I *f*

Hn. II *f*

A. u - ni - ge - ni - te

B. Do - mi - ne, Do - mi - ne Fi - li

VI.I *f* *p*

VI. II *f* *p*

Vla. *f* *p*

Vcl. Cbx. *f* *p*

Fl. *f*

Hn. I

Hn. II

S. *f*
Je - su, Je - su Chris - te, _____ Je - su _____ Chris - te

A. *f*
Je - su, Je - su Chris - te, _____ Je - su _____ Chris - te

Vl. I *f*

Vl. II *f*

Vla. *f*

Vcl. Cbx. *f*

96

Fl. *p*

S. *p* Je

T. *p* Je

Vl. I *p*

Vl. II *p*

Vla. *p*

Vcl. Cbx. *p*

This musical score page contains two systems of music. The first system begins with a flute part (measures 1-4), followed by soprano and tenor entries (measures 5-8). The second system begins with violin I (measures 9-12), followed by violin II, viola, and cello/bass entries (measures 13-16). The instrumentation includes Flute, Soprano, Tenor, Violin I, Violin II, Viola, and Cello/Bass. Dynamic markings include *p* (piano) and sustained notes.

98

Fl.

S.

- su,
Je - su,
Je -

A.

Je - su,
Je -

T.

B.

Je - - - - -

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This musical score page features six staves of music for a chamber ensemble. The instrumentation includes Flute (Fl.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vl. I), Violin II (Vl. II), Cello/Bass (Vla.), and Double Bass/Cello (Vcl. Cbx.). The key signature is A major (three sharps). The time signature is common time. Measure 98 begins with a sustained note from the Flute, followed by eighth-note patterns from the Soprano and Alto. The Tenor and Bass provide harmonic support with sustained notes. Measures 99-100 show the vocal parts singing 'su,' and 'Je' with grace notes. Measures 101-102 continue this pattern. Measures 103-104 show the vocal parts singing 'su,' and 'Je' again. Measures 105-106 show the vocal parts singing 'su,' and 'Je' again. Measures 107-108 show the vocal parts singing 'su,' and 'Je' again. Measures 109-110 show the vocal parts singing 'su,' and 'Je' again. Measures 111-112 show the vocal parts singing 'su,' and 'Je' again. Measures 113-114 show the vocal parts singing 'su,' and 'Je' again. Measures 115-116 show the vocal parts singing 'su,' and 'Je' again. Measures 117-118 show the vocal parts singing 'su,' and 'Je' again. Measures 119-120 show the vocal parts singing 'su,' and 'Je' again. Measures 121-122 show the vocal parts singing 'su,' and 'Je' again. Measures 123-124 show the vocal parts singing 'su,' and 'Je' again. Measures 125-126 show the vocal parts singing 'su,' and 'Je' again. Measures 127-128 show the vocal parts singing 'su,' and 'Je' again. Measures 129-130 show the vocal parts singing 'su,' and 'Je' again. Measures 131-132 show the vocal parts singing 'su,' and 'Je' again. Measures 133-134 show the vocal parts singing 'su,' and 'Je' again. Measures 135-136 show the vocal parts singing 'su,' and 'Je' again. Measures 137-138 show the vocal parts singing 'su,' and 'Je' again. Measures 139 ends with a sustained note from the Flute.

140

100

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

su, - Je - su____ Chris

3

f

f

3

su, - Je - su____ Chris

su, - Je - su____ Chris

- su, - Je - su____ Chris

VI.I

VI. II

Vla.

Vcl.
Cbx.

102

Fl.

Cl.

Hn. I

Hn. II

S. *cresc.*

- te Do - mi - ne_ De-us A - gnus De - i

A. *cresc.*

te, Do - mi - ne_ De-us A - gnus De - i

T. *cresc.*

- te. Do - mi - ne_ De-us, A - gnus

B. *cresc.*

te. Do - mi - ne_ De-us A - gnus

VI.I

VI. II

Vla.

Vcl.
Cbx.

cresc.

cresc.

cresc.

cresc.

104

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

Fi - li - us Pa

De - i Fi - li - us Pa

De - i Fi - li - us Pa

106

Fl.

Cl.

Hn. I

Hn. II

S.
tris Do - mi - ne_ De-us A - gnus De - i

A.
tris Do - mi - ne_ De-us A - gnus De - i

T.
tris Do - mi - ne_ De-us, A - gnus

B.
tris Do - mi - ne_ De-us, A - gnus

VI.I

VI. II

Vla.

Vcl.
Cbx.

p cresc.

p cresc.

p cresc.

p cresc.

108

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

110

Fl.

Cl.

Hn. I

Hn. II

S.

tris, Fi - li - us Pa - - - tris, Fi - li - us Pa - - -

A.

T.

B.

tris Fi - li-us Pa - - - tris, Fi - li-us Pa - - -

VI.I

VI. II

Vla.

Vcl.
Cbx.

112

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

Andante sostenuto

147

Fl. *f*

Cl.

S. Qui tol - lis pec - ca - ta

A. Qui tol - lis pec - ca - ta

T. Qui tol - lis pec - ca - ta

B. Qui tol - lis

This musical score page features five staves of vocal and instrumental music. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental part is Flute (Fl.). The vocal parts sing the phrase "Qui tol - lis pec - ca - ta" in a sustained manner. The flute part consists of eighth-note patterns. The bass part has a prominent eighth-note on the first beat of each measure. Measure numbers 1 through 5 are indicated above the staves. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the end of the section.

Andante sostenuto

VI.I *f*

VI. II *f*

Vla. *f*

Vcl. Cbx. *f*

This musical score page features four staves of string instrument music. The staves are labeled VI.I, VI. II, Vla. (Viola), and Vcl. Cbx. (Cello/Bass). The music consists of eighth-note patterns. Measure numbers 1 through 5 are indicated above the staves. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) at the end of the section.

5

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

6

mun - di. Qui tol - lis

mun - di. Qui tol - lis

mun - di. Qui tol - lis

Qui tol - lis

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

8

mi - se - re - re no-bis. Qui tol - lis

mi - se - re - re no-bis. Qui tol - lis

mi - se - re - re no-bis. Qui tol - lis

mi - se - re - re no-bis. Qui tol - lis

6 6

12

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

pec - ca - ta mun-di.

Sus - ci - pe,

pec - ca - ta mun-di.

Sus - ci - pe,

pec - ca - ta mun-di.

Sus - ci - pe,

pec - ca - ta mun-di.

Sus - ci - pe,

6 6

6 6

16

Fl.

Cl.

S. *sus - ci - pe de - pre - ca - ti - o - nem,*

A. *sus - ci - pe de - pre - ca - ti - o - nem,*

T. *sus - ci - pe de - pre - ca - ti - o - nem,*

B. *sus - ci - pe*

VI.I *6 6 p 6 6*

VI. II

Vla.

Vcl. Cbx.

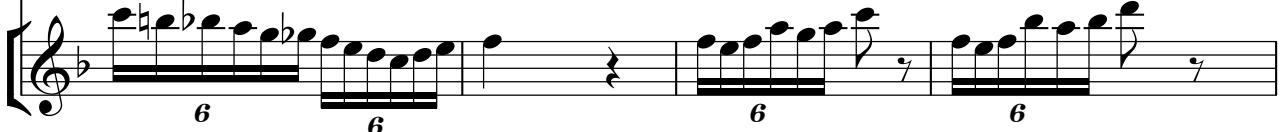
20

S. de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

A. de - pre - ca - ti - o - nem, de - pre - ca - ti -

T. 8 de - pre - ca - ti - o - nem, de - pre - ca - ti -

B. mi - se

VI.I 



24

S. nos - - tram, de - pre - ca - ti - o - nem nos -

A. o - nem nos - - tram, de - pre - ca - ti - o - nem nos -

T. 8 o - nem nos - - tram, de - pre - ca - ti - o - nem nos -

B. re - - re no - - bis, mi - se - re - re no -

VI.I 

29

Fl.

Cl. *p*

S. *p*
tram sus - ci - pe,

A. *p*
tram sus - ci - pe,

T. *p*
8 tram sus - ci - pe,

B. *p*
bis sus - ci - pe,

VI.I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

34

Fl.

Cl.

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

sus - - ci -

37

Fl. solo

f

p

Cl.

S. pe.

A. pe.

T. 8 pe.

B. pe.

VI.I

f

p

VI. II

f

p

Vla.

f

p

Vcl. Cbx.

f

p

156

Magestoso

Fl. *f*

Cl. *f*

Magestoso

VI. I *f*

VI. II *f*

Vla. *f*

Vcl. Cbx. *f*

==

Fl. *b* *so.*

Cl. *p* *3* *3* *6*

solo

VI. I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*

8

Fl.

Cl.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

f

tr

tr

tr

tr

Recitativo

12

Fl.

Cl.

B.

tr

tr

p

Qui se-des ad dex-te-ram

Recitativo

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

tr

tr

tr

15

B. [Bassoon] Pa-tris qui se-des ad dex-te-ram Pa-tris mi - se

VI.I

VI. II

Vla.

Vcl. Cbx.

p

p

p

p



18

B. re-re, mi-se-re-re no-bis qui se-des ad dex-te-ram

VI.I

VI. II

Vla.

Vcl. Cbx.

Andante

Fl.

Cl.

Hn. I

Hn. II

B.

Pa-tris qui se - des,____ qui se-des, qui

Andante

Vl. I

Vl. II

Vla.

Vcl. Cbx.

24

Fl.

Cl.

Hn. I

Hn. II

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

se - des,___ qui se-des ad_ dex-te-ram Pa-tris, qui

27

Fl.

Cl.

Hn. I

Hn. II

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

se - des, qui se - des ad dex - te - ram Pa-tris

31

Hn. I

f

Hn. II

f

B.

p

mi - se - re - re, mi - se -

VI.I

p

VI. II

p

Vla.

p

Vcl.
Cbx.

p

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35

Fl.

Cl.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

- re - - re_no - - bis qui se - - des ad_

39

Fl.

Cl.

B.

dex - te - ram, ad dex - - te - ram Pa - tris qui

f

VI.I

VI. II

Vla.

Vcl.
Cbx.

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Musical score for orchestra and choir, page 165, measure 42. The score includes parts for Flute (Fl.), Clarinet (Cl.), Bassoon (B.), Violin I (VI.I), Violin II (VI. II), Viola (Vla.), and Cello/Bass (Vcl. Cbx.). The vocal part consists of three solo voices: soprano, alto, and bass. The vocal line is as follows:

se - des, — qui se - des mi - - - se -

The score features dynamic markings **f**, **p**, and **3**. Measure 42 begins with a forte dynamic (**f**) for Flute and Clarinet, followed by a piano dynamic (**p**) for all instruments. The vocal line starts with a sustained note on "se". The bassoon has a melodic line with grace notes. The violins play eighth-note patterns. The viola and cello provide harmonic support with sustained notes.

Recitativo

45

Fl.

Cl.

Hn. I

Hn. II

B.

re - re no - bis qui se- des, qui

Recitativo

Vl.I

Vl. II

Vla.

Vcl.
Cbx.

48

Allegro

Fl.

Cl.

Hn. I

Hn. II

B.

se - des mi-se - re - re no - bis._____ Quo - ni - am_____ tu

Allegro

VI.I

VI. II

Vla.

Vcl.
Cbx.

p

51

Fl.

Cl.

Hn. I

Hn. II

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

so - lus, tu so - lus, so - lus San-ctus,

f

f

f

f

55

Fl.

Cl.

Hn. I

Hn. II

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

tu so - lus Do-mi-nus, tu so - lus al -

p

p

p

59

Fl.

Cl.

B.

tis - si- mus, tu so - lus al - tis - si- mus,

This section shows measures 59 through 61. The Flute and Clarinet play eighth-note patterns. The Bassoon enters in measure 60 with a sustained note followed by eighth-note pairs. The strings provide harmonic support with sustained notes and eighth-note patterns. The vocal parts enter in measure 61 with the lyrics provided.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This section shows measures 62 through 64. The strings play eighth-note patterns. The bassoon continues its eighth-note pattern from the previous section. The vocal parts are absent in this section.

62

B.

Je - su

This section shows measure 62. The bassoon plays a continuous eighth-note pattern. The vocal parts are absent in this section.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This section shows measures 65 through 67. The strings play eighth-note patterns. The bassoon continues its eighth-note pattern from the previous section. The vocal parts are absent in this section.

B. 64

Chris-te, al - tis - si - mus Je - - - - su

VI.I

VI. II

Vla.

Vcl.
Cbx.

f

Fl.

Cl.

p

solo

Fl.

Cl.

p

B.

Chris-te, Je - su Chris-te, tu

VI.I

VI. II

Vla.

Vcl.
Cbx.

p

p

p

p

69

Fl.

Cl.

B.

so - - lus Do - mi - nus, al -

This section shows the Flute, Clarinet, and Bassoon parts. The Flute and Clarinet play eighth-note patterns, while the Bassoon provides harmonic support. The vocal line begins with 'so' and continues with 'lus Do - mi - nus, al -'.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

The strings provide harmonic support with sustained notes. The vocal line continues from the previous measure.

72

B.

tis - si - mus Je - su Chris - te, tu so - lus al -

The Bassoon plays a prominent melodic line with eighth-note patterns. The vocal line continues with 'tis - si - mus Je - su Chris - te, tu so - lus al -'.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

The strings continue their harmonic support. The vocal line concludes with 'tis - si - mus Je - su Chris - te, tu so - lus al -'.

Musical score for orchestra and choir, page 173. The score consists of five staves:

- Fl.** (Flute) in G clef, B-flat key signature. Playing eighth-note patterns.
- Cl.** (Clarinet) in G clef, B-flat key signature. Playing eighth-note patterns.
- B.** (Bassoon) in F clef, B-flat key signature. Playing eighth-note patterns.
- VI.I** (First Violin) in G clef, B-flat key signature. Playing eighth-note patterns.
- VI. II** (Second Violin) in G clef, B-flat key signature. Playing eighth-note patterns.
- Vla.** (Cello) in C clef, B-flat key signature. Playing eighth-note patterns.
- Vcl. Cbx.** (Double Bass) in F clef, B-flat key signature. Playing eighth-note patterns.

The vocal part is written below the bassoon staff:

tis - si-mus Je - - - su

78

Fl.

Cl.

Hn. I

Hn. II

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

Chris - te, quo - ni - am tu so - lus, tu so - - lus

82

Fl.

Cl.

Hn. I

Hn. II

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

San-ctus, tu so - - lus

p

p

p

p

86

Hn. I

Hn. II

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

Do - mi - nus, tu so - - lus al -

88

Fl.

Cl.

B.

tis - si- mus, tu so - lus al - tis - si-mus

This musical score excerpt shows four staves. The first two staves are woodwind instruments: Flute (Fl.) and Clarinet (Cl.). The third staff is Bassoon (B.). The fourth staff consists of four string instruments: Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Bass (Vcl. Cbx.). The vocal parts are integrated into the woodwind and bassoon staves. The vocal line includes the lyrics "tis - si- mus," "tu so - lus," and "al - tis - si-mus". Measure 88 starts with a forte dynamic (f) followed by a piano dynamic (p). The vocal entries occur during the piano dynamic.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This section of the musical score continues the string parts from the previous measure. The staves for Violin I (Vl. I), Violin II (Vl. II), Viola (Vla.), and Cello/Bass (Vcl. Cbx.) are shown. The music consists primarily of eighth-note patterns.

91

B.

Je - - - - suChris-te al - tis - si-mus

This section features the Bassoon (B.) playing a continuous eighth-note pattern. The vocal line begins with "Je" and continues with "suChris-te al - tis - si-mus". The dynamic is piano (p).

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

f

f

This section shows the string instruments (Violin I, Violin II, Viola, and Cello/Bass) playing eighth-note patterns. The dynamic is forte (f). The bassoon part from the previous measure continues.

94

Fl.

Cl.

Hn. I

Hn. II

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

Je - su Chris-te, Je - su Chris - te

97 solo
Fl. ff
Cl. solo ff

Hn. I ff

Hn. II ff

B. *p* quo - ni - am tu

Vl. I ff *p*

Vl. II ff *p*

Vla. ff *p*

Vcl. Cbx. ff *p*

100

Fl. solo *f*

Cl. solo *f*

Hn. I *f*

Hn. II *f*

B. so - lus tu

Vl. I *f*

Vl. II *f*

Vla. *f*

Vcl. Cbx. *f*

103

Fl.

Cl.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

so - lus Do-mi-nus, tu so-lus, so-lus al-tis-si-mus, tu

p

f

p

f

p

f

p

f

Recitativo

107

Fl.

Cl.

Hn. I

Hn. II

B.

so - lus al - tis - si-mus Je-su Chris - te

Recitativo

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

110 Allegro

Fl. *p* *f*

Cl. *p* *f*

Hn. I *p*

Hn. II *p*

B. *p*

Vl. I *p* *f*

Vl. II *p* *f*

Vla. *p* *f*

Vcl. Cbx. *p* *f*

Quo - ni - am____ tu so - lus, tu so - lus, so - lus San-ctus,

114

Fl.

Cl.

Hn. I

f

Hn. II

f

B.

tu so - - lus Do-mi-ne, tu

Vl. I

p

Vl. II

p

Vla.

p

Vcl.
Cbx.

p

118

Fl.

Cl.

B.

p

so - lus al - tis - si-mus, tu so - lus al - tis - si-mus

VI. I

VI. II

Vla.

Vcl.
Cbx.

122

B.

Je - - - - suChris-te, tu so - lus

VI. I

VI. II

Vla.

Vcl.
Cbx.

f

f

125

Fl.

Cl.

Hn. I

Hn. II

B.

Do - mi - nus al - tis - si-mus Je - su

VI.I

f

VI.II

f

Vla.

Vcl.
Cbx.

127

Fl.

Cl.

Hn. I

Hn. II

B.

Chris - te, tu so - lus, tu Do - mi - nus, al -

Vl. I

Vl. II

Vla.

Vcl. Cbx.

This musical score page shows a section starting at measure 127. The vocal parts (Soprano, Alto, Tenor, Bass) sing the text "Chris - te, tu so - lus, tu Do - mi - nus, al -". The instrumental parts include Flute, Clarinet, Bassoon I, Bassoon II, Bassoon, Violin I, Violin II, Viola, and Cello/Bass. The bassoon part features a melodic line in the lower half of the page, starting with a eighth note followed by a sixteenth note. The other instruments provide harmonic support with sustained notes or rhythmic patterns.

130

Fl.

Cl.

Hn. I

Hn. II

B.

-tis - si-mus Je - su Chris- te, tu so - lus al

Vl.I

Vl. II

Vla.

Vcl.
Cbx.

133

Fl.

Cl.

Hn. I

Hn. II

B.

tis - si-mus Je - su Chris - te, Je - su

VI.I

VI. II

Vla.

Vcl.
Cbx.

This musical score page contains six staves of music. The top four staves feature woodwind instruments: Flute (Fl.), Clarinet (Cl.), Bassoon I (Hn. I), and Bassoon II (Hn. II). The vocal parts are also included here, singing the words 'tis - si-mus Je - su Chris - te, Je - su'. The bottom two staves feature bowed strings: Violin I (VI.I) and Violin II (VI. II). The bottom-most staff features the Double Bass/Cello (Vcl. Cbx.). The bassoon parts play a melodic line with grace notes, while the strings provide harmonic support with sustained notes and rhythmic patterns. Measure 133 begins with a rest followed by a dynamic change and a series of eighth-note patterns.

135

Fl.

Cl.

Hn. I

Hn. II

B.

Chris-te. Quo - ni - am, quo - ni

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

137

Fl.

Cl.

Hn. I

Hn. II

B.

am.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This musical score page contains six staves of music. The top two staves are for woodwind instruments: Flute (Fl.) and Clarinet (Cl.). The third staff is for Bassoon I (Hn. I). The fourth staff is for Bassoon II (Hn. II). The fifth staff is for Bassoon/Bass (B.), which includes sustained notes and rests. The bottom three staves are for bowed strings: Violin I (Vl. I), Violin II (Vl. II), and Viola (Vla.). The bottom staff is for Cello/Bass (Vcl. Cbx.). Measure 137 begins with eighth-note patterns from the woodwinds and bassoon. The bassoon/bass part consists of sustained notes and rests. The strings enter with eighth-note patterns. The key signature changes from one flat to one sharp at the end of the measure.

Larghetto

Musical score for orchestra, page 192, Larghetto. The score consists of five staves:

- Fl.**: Flute part, treble clef, key signature of one sharp (F#). Dynamics: *p*.
- Cl.**: Clarinet part, treble clef, key signature of two sharps (G#).
- VI. I**: First Violin part, treble clef, key signature of one sharp (F#). Dynamics: *p*.
- VI. II**: Second Violin part, treble clef, key signature of one sharp (F#). Dynamics: *p*.
- Vla.**: Cello/Bassoon part, bass clef, key signature of one sharp (F#). Dynamics: *p*.
- Vcl. Cbx.**: Double Bass part, bass clef, key signature of one sharp (F#). Dynamics: *p*.

The score features a single measure of music, divided by a vertical bar line. The first half consists of eighth-note patterns, and the second half consists of sixteenth-note patterns. The dynamics are marked with *p* throughout the score.

3

Fl.

Cl.

Hn. I

Hn. II

S.

Cum San- cto, San - - cto Spi-ri-tum In

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl. Cbx.

5

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl.
Cbx.

glo - ri - a De - - - i

glo - ri - a De - - - i

glo - ri - a De - - - i

glo - ri - a De - - - i

6

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI.I

VI. II

Vla.

Vcl. Cbx.

Pa - tris. A -

8

Fl.

Cl.

Hn. I

Hn. II

S.

men,
a - men.

A.

men,
a - men.

T.

men,
a - men.

B.

men,
a - men.

VI.I

pizz.

VI. II

pizz.

Vla.

pizz.

Vcl.
Cbx.

Allegretto

S. *p*

Cum San - cto Spi - ri-tum in glo - ri-a De - i Pa - tris.

Allegretto
arco

VI.I *p* arco

VI. II *p* arco

Vla. *p* arco

Vcl. Cbx. *p*

***15***

Fl.

Cl.

S. A - men, a - men, a - men.

VI.I

VI. II

Vla.

Vcl. Cbx.

19

Fl.

Cl.

Hn. I

Hn. II

S.

Cum San - cto Spi - ri - tu. In

A.

Cum San - cto Spi - ri - tu. In

T.

Cum San - cto Spi - ri - tu. In

B.

Cum San - cto Spi - ri - tu. In

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

21

Fl.

Cl.

Hn. I

Hn. II

S.
glo - ri-a De - i Pa - - tris.

A.
glo - ri-a De - i Pa - - tris.

T.
glo - ri-a De - i Pa - - tris.

B.
glo - ri-a De - i Pa - - tris.

Vi. I

Vi. II

Vla.

Vcl.
Cbx.

200

23

Fl.

Cl.

Hn. I

Hn. II

S.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

A - - - men, a -

A - - - men, a -

A - - - men, a -

25

Fl.

Cl.

Hn. I

Hn. II

S.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

men,
a - - - men.
men.

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27 solo *p*

A. Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

VI.I

VI. II

Vla.

Vcl. Cbx.



31

Fl.

Cl.

A. A - men, a - men, a - men

VI.I

VI. II

Vla.

Vcl. Cbx.

35

Fl.

Cl.

Hn. I

Hn. II

S.

Cum San - cto Spi - ri-tu. In glo-ri-a De - i Pa - tris.

A.

Cum San - cto Spi - ri-tu. In glo-ri-a De - i Pa - tris.

T.

Cum San - cto Spi - ri-tu. In glo-ri-a De - i Pa - tris.

B.

Cum San - cto Spi - ri-tu. In glo-ri-a De - i Pa - tris.

VI.I

VI. II

Vla.

Vcl. Cbx.

39

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

A - - men,
a - - - men.

A - - men,
a - - - men.

A - - men,
a - - - men.

A - - men,
a - men, a - men.

3

43

T. *p*
8 Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris.

VI.I *p*

VI. II *p*

Vla. *p*

Vcl. Cbx. *p*



47

Fl.

Cl. *p*

T. A - men, a - - - men. *p*

VI.I

VI. II

Vla.

Vcl. Cbx.

51

Fl.

Cl.

Hn. I

Hn. II

S.

Cum San - cto Spi ri - tu in

A.

T.

B.

Cum San - cto Spi ri - tu in

Cum San - cto Spi ri - tu in

Vl. I

f

VI. II

f

Vla.

f

Vcl. Cbx.

f

53

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

glo - ri-a De - i Pa - - - tris.

glo - ri-a De - i Pa - - - tris.

glo - ri-a De - i Pa - - - tris.

glo - ri-a De - i Pa - - - tris.

55

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

A - men,
a - men.
men.

A - men,
a - men.
men.

A - men,
a - men.
men.

A - men,
a - men,
a - men.

3

59

B. *p*

Cum San - cto Spi - ri-tus in glo - ri-a De - i Pa - tris

VI.I

VI. II

Vla.

Vcl.
Cbx. *p*

Fl.

Cl.

B. *p*

a - men, a - men, a - men.

VI.I

VI. II

Vla.

Vcl.
Cbx. *f*

67

Fl.

Cl.

Hn. I

Hn. II

S.

Cum Sancto Spi - ri-tu in glo-ri-a De - i Pa - tris

A.

Cum Sancto Spi - ri-tu in glo-ri-a De - i Pa - tris

T.

Cum Sancto Spi - ri-tu in glo-ri-a De - i Pa - tris

B.

Cum Sancto Spi - ri-tu in glo-ri-a De - i Pa - tris

VI.I

VI. II

Vla.

Vcl.
Cbx.

Piu mosso 211

Piu mosso

71

Fl.

Cl.

Hn. I

Hn. II

S.

A.

T.

B.

A - men, a - men, a - men,

A - men, a - men, a - men,

A - men, a - men, a - men,

A - men, a - men, a - men,

Piu mosso

Musical score for strings (Violin I, Violin II, Cello/Bass) in G major, 2/4 time. The score shows four measures of music. Measure 1: Violin I plays eighth-note pairs. Measure 2: Violin I plays sixteenth-note patterns. Measure 3: Violin II and Cello play sixteenth-note patterns. Measure 4: Violin II and Cello play eighth-note pairs.

75

Fl.

Cl.

Hn. I

Hn. II

S.

a - men, a - men, a -

A.

T.

B.

VI. I

VI. II

Vla.

Vcl.
Cbx.

80

Fl.

Cl.

Hn. I

Hn. II

S.

men,
a - - men,
a -

A.

T.

B.

men,
a - - men,
a -

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

This musical score page contains eight staves of music. The top four staves feature woodwind instruments: Flute (Fl.), Clarinet (Cl.), Trombone I (Hn. I), and Trombone II (Hn. II). The vocal parts are represented by Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves represent the string section: Violin I (Vl. I), Violin II (Vl. II), Cello (Vla.), and Double Bass (Vcl./Cbx.). The key signature is one sharp, and the time signature is common time (indicated by '8'). Measure 80 begins with eighth-note patterns in the woodwinds and vocal entries. The vocal parts sing 'men,' 'a - - men,' and 'a -' in a call-and-response style. The strings provide harmonic support with sustained notes and rhythmic patterns.

84

Fl.

Cl.

Hn. I

Hn. II

S.

men,
a - men.

A.

men,
a - men.

T.

men,
a - men.

B.

men,
a - men.

VI. I

VI. II

Vla.

Vcl.
Cbx.

89

Fl.

Cl.

Hn. I

Hn. II

Vl. I

Vl. II

Vla.

Vcl.
Cbx.

93

Fl.

Cl.

Hn. I

Hn. II

Vl. I

Vl. II

Vcl.

Cbx.