

Score

Missa para pequena orquestra

Kyrie

Presciliano Silva, Op. 17
1854 - 1910

Andante maestoso

The musical score is written for a small orchestra and vocal soloists. It consists of 15 staves, each with a label to its left. The first nine staves are for vocal soloists: Flute, Clarinet in B♭ 1, Clarinet in B♭ 2, Horn in F, Trumpet in B♭, Euphonium, Soprano, Alto, and Tenor. The last six staves are for instruments: Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Andante maestoso'. The score shows the first five measures of the piece. The vocal soloists have rests in all five measures. The instrumental parts begin in the first measure. Violin I starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. Violin II starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. Viola starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. Violoncello starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. Contrabass starts with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The score includes dynamic markings: 'p' (piano) is written below the first measure of Violin I, below the first measure of Violin II, below the first measure of Viola, below the first measure of Violoncello, and below the first measure of Contrabass. The score also includes a rehearsal mark '8' below the Tenor staff in the first measure.

Flute

Clarinet in B♭ 1

Clarinet in B♭ 2

Horn in F

Trumpet in B♭

Euphonium

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Edição e revisão por Wagner Barbosa da Silva
2013*p*

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[illegible]

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Hn.

B $\flat$ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

le - i - son, e - le - i - son, e - le - i -

E - le - i - son, e - le - i - son, e - le - i -

e - le - i - son, e - le - i - son, e - le - i -

son, e - le - i - son, e - le - i - son,

p *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.* *p* *cresc.*

Fl. *f* *p*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

Hn. *f* *p*

B $\flat$ Tpt. *f*

Euph. *f* *p*

S *f* *p*
son, Ky - rie, Ky - rie e - le - i - son, Ky - rie, Ky - rie e - le - i -

A *f* *p*
son, Ky - rie, Ky - rie e - le - i - son, Ky - rie, Ky - rie e - le - i -

T *f* *p*
son, Ky - rie, Ky - rie e - le - i - son, e - le - i - son, e - le - i - son,

B *f* *p*
Ky - rie, Ky - rie e - le - i - son, e - le - i - son,

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Missa para pequena orquestra

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Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn.

B♭ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

son, e - le - i - son, Ky - rie, Ky - rie e - le - i - son, e - le - i -

son, e - le - i - son, Ky - rie, Ky - rie e - le - i - son, e - le - i -

Ky - ri - e, e - le - i - son, e - le - i - son, Ky - rie e - le - i - son,

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

Missa para pequena orquestra

26

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn.

B♭ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

son, e - le - i - son, e - le - i - son, e - le - i - son. Chri - - - ste

son, e - le - i - son, e - le - i - son. Chri - - - ste

e - le - i - son, e - le - i - son. Chri - - - ste

le - i - son, e - le - i - son, e - le - i - son. Chri - - - ste

Missa para pequena orquestra

7

[illegible]

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Hn.

B $\flat$ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

le - i - son, e - le - i - son, e - le - i -

Chri - ste e - le - i - son, e - le - i -

Chri - ste e - le - i -

le - i - son, Chri - ste e - le - i -

p

p

Missa para pequena orquestra

This musical score is for the song "The Christmas Song" (also known as "Chestnuts Roasting on an Open Fire"). It is arranged for vocal soloists and a full orchestra. The score is written in 4/4 time and the key of B-flat major (three flats: B-flat, E-flat, A-flat).

Vocal Soloists:

- Soprano (S):** "son, Chri - ste,"
- Alto (A):** "son, Chri - ste, Chri - ste e -"
- Tenor (T):** "son, Chri - ste, Chri - ste e - le - i - son,"
- Bass (B):** "son, Chri - ste"

Instrumental Parts:

- Flute (Fl.):** Plays a melodic line in the first measure, then rests.
- B♭ Clarinet 1 (B♭ Cl. 1):** Rests in the first two measures, then plays a melodic line starting in measure 3, marked *p* (piano) and *cresc.* (crescendo).
- B♭ Clarinet 2 (B♭ Cl. 2):** Rests throughout.
- Horn (Hn.):** Rests throughout.
- B♭ Trumpet (B♭ Tpt.):** Rests throughout.
- Euphonium (Euph.):** Rests throughout.
- Saxophone (S):** Rests throughout.
- Violin I (Vln. I):** Plays a sustained chord, marked *p* (piano) and *cresc.* (crescendo).
- Violin II (Vln. II):** Plays a sustained chord, marked *p* (piano) and *cresc.* (crescendo).
- Viola (Vla.):** Plays a sustained chord, marked *p* (piano) and *cresc.* (crescendo).
- Violoncello (Vc.):** Plays a sustained chord, marked *p* (piano) and *cresc.* (crescendo).
- Double Bass (Cb.):** Plays a sustained chord, marked *p* (piano) and *cresc.* (crescendo).

The score is divided into five measures. The first measure contains the vocal entries and the instrumental accompaniment. The second measure continues the vocal lines and the instrumental accompaniment. The third measure features the instrumental accompaniment and the vocal lines. The fourth measure continues the instrumental accompaniment and the vocal lines. The fifth measure concludes the instrumental accompaniment and the vocal lines.

[illegible]

51

Fl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

Hn.

B $\flat$ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

Chri - ste e - le - i - son, e -

Chri - ste e - le - i - son, e -

Chri - ste e - le - i - son, e -

Chri - ste e - le - i - son, Chri - ste e - le - i - son, e - -

Fl. 56 *p*

B♭ Cl. 1 3 *p*

B♭ Cl. 2 3 *p*

Hn. 56

B♭ Tpt. *p*

Euph. *p*

S 56 *p*
le - - - i - son, e - le - i - son.

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

T 8 *p*
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.

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

Vln. I 56 *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

61

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn.

B♭ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

Ky - ri - e e -

Ky - ri - e e - le - i - son,

Fl. *p*

B $\flat$ Cl. 1

B $\flat$ Cl. 2 *p*

Hn. *p*

B $\flat$ Tpt. *p*

Euph.

S *p*
Ky - ri - e e - le - i - son, e - le - i - son,

A *p*
E - le - i - son, e - le - i - son,

T *p*
le - i - son, e - le - i - son, e - le - i - son, *cresc.*

B *p*
e - le - i - son, e - le - i - son, e - le - i -

Vln. I *p* *cresc.*

Vln. II *p* *cresc.*

Vla. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

15

[illegible]

Fl.

B♭ Cl. 1

B♭ Cl. 2

Hn.

B♭ Tpt.

Euph.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

76

Ky - rie e - le - i - son, e - le - i - son, Ky - rie, ky - rie e - le - i -

Ky - rie e - le - i - son, e - le - i - son, Ky - rie, ky - rie e - le - i -

son, Ky - ri - e e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, e - le - i - son,

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17

81

Fl. *f* *p*

B $\flat$ Cl. 1 *f* *p*

B $\flat$ Cl. 2 *f* *p*

Hn. *f* *p*

B $\flat$ Tpt. *f* *p*

Euph. *f*

S *f* *p*
son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

A *f* *p*
son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

T *f* *p*
Ky - rie e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

B *f* *p*
e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

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[illegible]