

Composer não identificado

Missa

Para coro, cordas, oboés, trompas e trombone
For choir, strings, oboes, french horns and trombone

Pesquisa e Edição
Márcio Miranda Pontes

**EDITORIA
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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.

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

KYRIE

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

KYRIE

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

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.

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.

GLORIA

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.

Missa

Compositor não identificado

Adagio

Musical score for the first section of the Mass, featuring eight staves:

- Oboe I: Treble clef, key signature of one flat. Dynamics: *f*, *3*.
- Oboe II: Treble clef, key signature of one flat. Dynamics: *f*.
- Horn I in F: Treble clef, key signature of one flat. Dynamics: *f*.
- Horn II in F: Treble clef, key signature of one flat. Dynamics: *f*.
- Trombone: Bass clef, key signature of one flat. Dynamics: *f*.
- Soprano: Treble clef.
- Alto: Treble clef.
- Tenor: Treble clef.
- Bass: Bass clef.

Adagio

Musical score for the second section of the Mass, featuring four staves:

- Violin I: Treble clef, key signature of one flat. Dynamics: *f*, *3*, *3*, *6*.
- Violin II: Treble clef, key signature of one flat. Dynamics: *f*.
- Viola: Treble clef, key signature of one flat. Dynamics: *f*.
- Violoncello & Contrabass: Bass clef, key signature of one flat. Dynamics: *f*.

6

3

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

f

Ky - ri - e

f

Ky - ri - e

f

Ky - ri - e

f

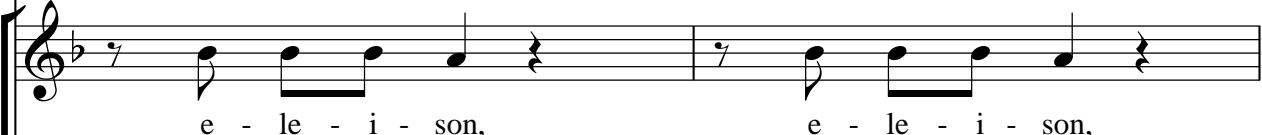
Ky - ri - e e -

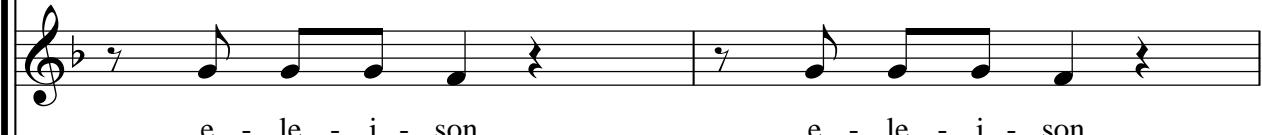
6

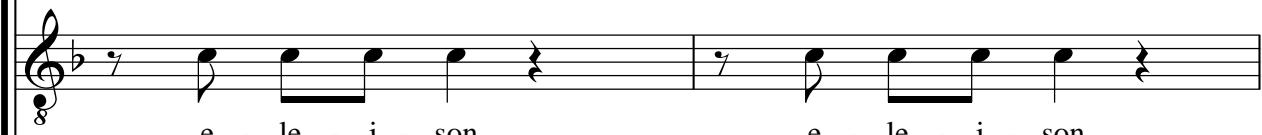
5

Tbn. 

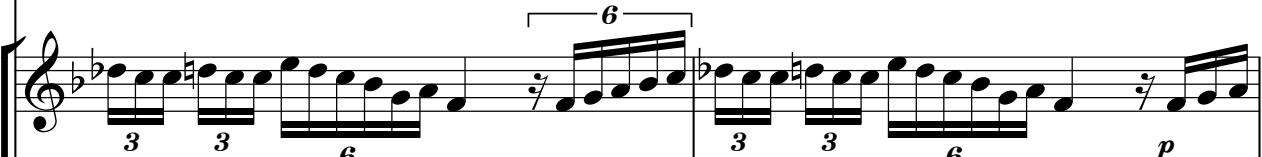
p

S. 

A. 

T. 

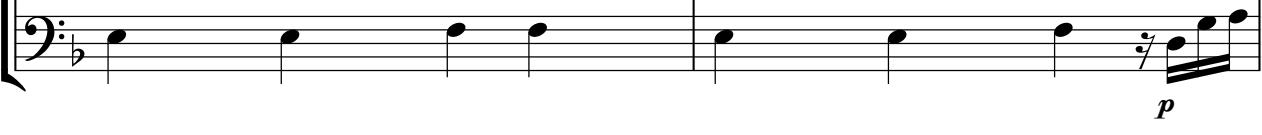
B. 

Vln. I 

p

Vln. II 

Vla. 

Vc. Cbx. 

p

8

7

Ob. I
Ob. II
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

≡

9

Ob. I
Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Musical score for orchestra, page 9, system 11. The score includes parts for Oboe I, Trombone, Trombone II, Violin I, Violin II, Cello/Bass, and Double Bass. The Oboe I part features sixteenth-note patterns. The Trombones play eighth-note patterns. The Trombone II part has a sustained note followed by eighth-note patterns. The Violins play eighth-note patterns. The Double Basses play eighth-note patterns.

Ob. I

Tbn.

T.

Vln. I

Vln. II

Vla.

Vc. Cbx.

11

f

6

3

f

e -

f

f

f

10

13

Hn. I

Hn. II

Tbn.

The score consists of three staves. Horn I and Horn II play eighth-note patterns with dynamic *f*. Trombone plays sixteenth-note patterns.

S.

e - le - i - son,

e - le - i - son,

e - le - i - son,

The soprano part consists of eighth-note patterns with dynamic *f*, singing the lyrics "e - le - i - son," three times.

A.

e - le - i - son,

e - le - i - son,

e - le - i - son,

The alto part consists of eighth-note patterns with dynamic *f*, singing the lyrics "e - le - i - son," three times.

T.

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

The tenor part consists of eighth-note patterns with dynamic *f*, singing the lyrics "le - i - son, e - le - i - son, e - le - i - son, e -". Measure 13 starts with a dynamic of *s*.

B.

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

The bass part consists of eighth-note patterns with dynamic *f*, singing the lyrics "e - le - i - son, e - le - i - son," twice.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

The string section includes Violin I, Violin II, Cello, and Double Bass. They play eighth-note patterns throughout the measures.

16

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.

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

Vln. I
Vln. II
Vla.
Vc.
Cbx.

p

p

p

p

p

p

p

p

20

Ob. I

Ob. II

Tbn.

S.
e - le - i - son,

A.
e - le - i - son,

T.
8 e - le - i - son,

B.
e - le - i - son,

Vln. I

3 3

Vln. II

Vla.

Vc.
Cbx.

14

22

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

e - le - i - son.
e - le - i - son.
e - le - i - son.
e - le - i - son.

p

p

p

p

p

p

p

p

p

Allegro

Tbn. 

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

Allegro

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

8

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Chris - te, Chris - te e - le -
te, Chris - te, Chris - te e - le -
Chris - te, Chris - te e - le -
Chris - te, Chris - te e - le -

f

f

f

f

f

f

f

f

14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.
i - son, e - le - i

A.
i - son, e - le - i

T.
i - son, e - le - i

B.
i - son, e - le - i

Vln. I

Vln. II

Vla.

Vc.
Cbx.

19

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.

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

Vln. I
Vln. II
Vla.
Vc.
Cbx.

25

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

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

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

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

mf

Tbn. 

S. 

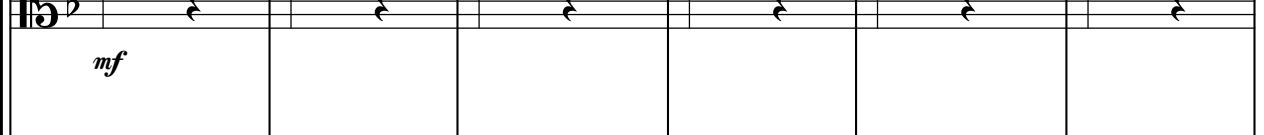
A. 

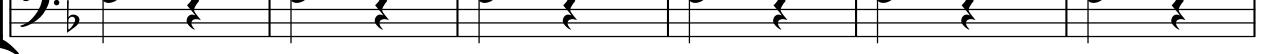
T. 

B. 

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

37

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

Chris - te e - le - i - son,

A.

Chris - te e - le - i - son,

T.

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

B.

Chris - te e - le - i - son,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

f

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

e - le - i - son.

Adagio

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Adagio

Vln. I

Vln. II

Vla.

Vc.
Cbx.

3

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

f

Ky - ri - e

f

Ky - ri - e

f

Ky - ri - e

f

Ky - ri - e e -

6

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5

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

26

7

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

≡

9

Ob. I

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

27

11

Ob. I

Tbn.

T.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

13

Hn. I

Hn. II

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

16

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.

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

Vln. I
Vln. II
Vla.
Vc.
Cbx.

p *p* *p* *p*

18

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

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

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

20

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

3

3

Vln. II

Vla.

Vc.
Cbx.

e - le - i - son,

ff

22

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

p

e - le - i - son.

p

Allegro

33

Musical score for orchestra and choir in Allegro tempo. The score includes parts for Ob. I, Ob. II, Hn. I, Hn. II, Tbn., S., A., T., and B. The vocal parts sing "Glo - ri - a in ex - cel - sis De - o," repeated three times. Dynamics include *f* (fortissimo) and *p* (pianissimo).

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.

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

Allegro

Musical score for orchestra in Allegro tempo. The score includes parts for Vln. I, Vln. II, Vla., and Vc./Cbx. The dynamics are marked with *f* (fortissimo).

Vln. I
Vln. II
Vla.
Vc.
Cbx.

3

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

5

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

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 - - -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

7

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.
a, in ex - cel - sis, in ex -

A.
a, in ex - cel - sis, in ex -

T.
a, in ex - cel - sis, in ex -

B.
a, in ex - cel - sis, in ex -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

9

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

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 - - -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

11

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

a, in ex-cel-sis in ex - cel-sis, in ex - cel-sis, in ex - cel-sis, in ex-

A.

a, in ex-cel-sis in ex - cel-sis, in ex - cel-sis, in ex - cel-sis, in ex-

T.

a, in ex-cel-sis in ex - cel-sis, in ex - cel-sis, in ex - cel-sis, in ex-

B.

a, in ex-cel-sis in ex - cel-sis, in ex - cel-sis, in ex - cel-sis, in ex-

Vln. I

Vln. II

Vla.

Vc.
Cbx.

14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

16

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S. a, in____ ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

A. a, in____ ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

T. a, in____ ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

B. a, in____ ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

Vln. I

Vln. II

Vla.

Vc.
Cbx.

20

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

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

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

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

24

Ob. I

Tbn.

S.
glo - ri - a,

A.
glo - ri - a,

T.
glo - ri - a,

B.
glo - ri - a,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

26

43

A musical score for orchestra, spanning measures 26 to 43. The score includes parts for Oboe I (Ob. I), Oboe II (Ob. II), Bassoon (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Cello/Bass (Vcl. Cbx.), and Double Bass (Vla.). The instrumentation varies across the measures, with some parts silent or playing eighth-note patterns. Measure 26 starts with Ob. I and Ob. II. Measure 27 begins with Tbn. Measure 28 starts with Vln. I. Measure 29 begins with Vln. II. Measure 30 begins with Vla. Measure 31 begins with Vcl. Cbx. Measure 32 begins with Vln. I. Measure 33 begins with Vln. II. Measure 34 begins with Vla. Measure 35 begins with Vcl. Cbx. Measure 36 begins with Vln. I. Measure 37 begins with Vln. II. Measure 38 begins with Vla. Measure 39 begins with Vcl. Cbx. Measure 40 begins with Vln. I. Measure 41 begins with Vln. II. Measure 42 begins with Vla. Measure 43 begins with Vcl. Cbx.

29

Musical score page 44, measure 29. The score includes parts for Ob. I, Ob. II, Tbn., S., A., T., B., Vln. I, Vln. II, Vla., Vc., and Cbx.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "in ex - cel - sis," in unison.

String instruments play sustained notes or rhythmic patterns. The Cello/Bass part has a prominent melodic line with slurs and grace notes.

31

Ob. I

Ob. II

Tbn.

S. in ex - cel - sis, in ex - cel - sis

A. in ex - cel - sis, in ex - cel - sis

T. 8 in ex - cel - sis, in ex - cel - sis

B. in ex - cel - sis, in ex - cel - sis

Vln. I

Vln. II

Vla.

Vc. Cbx.

33

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

De - - o glo

3

35

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

37

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

39

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

50

42

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

in ex -

in ex -

in ex -

3 3 3 3 3 3

3 3 3 3 3

3

3 3

3 3

45

Ob. I

Ob. II

Tbn.

S. cel - - sis De - - o

A. cel - - sis De - - o

T. cel - - sis De - - o

B. cel - - sis De - - o

Vln. I

Vln. II

Vla.

Vc.
Cbx.

47

Ob. I

Ob. II

Tbn.

S. glo - - ri - - - a,

A. glo - - ri - - - a,

T. glo - - ri - - - a,

B. glo - - ri - - - a,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

49

Ob. I

Ob. II

Tbn.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

glo - ri - a,

glo - ri - a,

glo - ri - a,

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3 3

51

Ob. I - f.

Ob. II - f.

Hn. I - f.

Hn. II - f.

Tbn. - f.

S. - f.
glo - ri - a,

A. - f.
glo - ri - a,

T. - f.
glo - ri - a,

B. - f.
glo - ri - a,

Vln. I 3 3 f.

Vln. II 3 3 f.

Vla. f.

Vc. Cbx. 3 3 3 3 f.

53

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

in ex - cel - sis, in ex - cel - sis

A.

in ex - cel - sis, in ex - cel - sis

T.

8 in ex - cel - sis, in ex - cel - sis

B.

in ex - cel - sis, in ex - cel - sis

Vln. I

Vln. II

Vla.

Vc. Cbx.

3 3 3 3 3 3 3 3

55

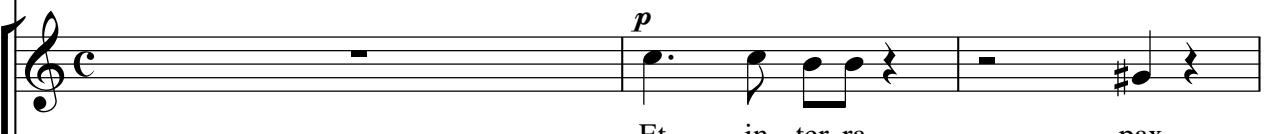
Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

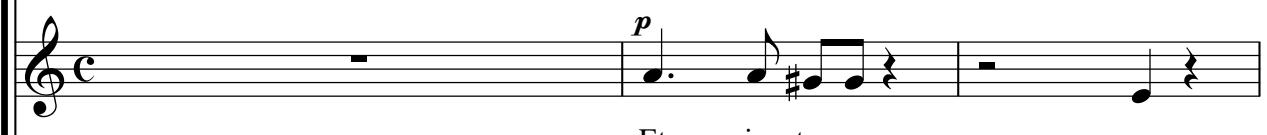
De - o glo - ri - a.

3 3 3 3

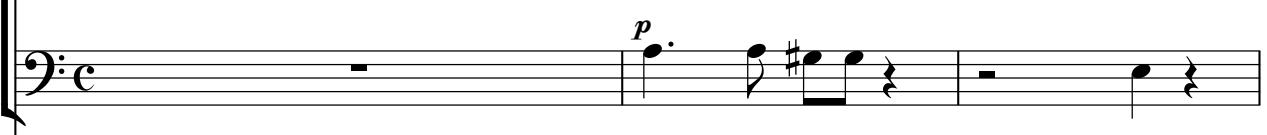
Adagio

Tbn. 

S. 
Et in ter-ra pax,

A. 
Et in ter-ra pax,

T. 
Et in ter-ra pax,

B. 
Et in ter-ra pax,

Adagio

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

4

Tbn.

S. et in ter-ra pax ho - mi - ni - bus, et in

A. et in ter-ra pax ho - mi - ni - bus, et in

T. 8 et in ter-ra pax ho - mi - ni - bus, et in

B. et in ter-ra pax ho - mi - ni - bus, et in

Vln. I

Vln. II

Vla.

Vc. Cbx.

7

Tbn.

S. ter - ra pax ho - mi - ni - bus bo -

A. ter - ra pax ho - mi - ni - bus bo -

T. 8 ter - ra pax ho - mi - ni - bus bo -

B. ter - ra pax ho - mi - ni - bus et in ter - ra, bo -

Vln. I

Vln. II

Vla.

Vc. Cbx. arco

9

Tbn.

S.

- nae vo - lun - ta - - - tis.

A.

- nae vo - lun - ta - - - tis.

T.

8 - nae vo - lun - ta - - - tis.

B.

- nae vo - lun - ta - - - tis.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Andante

61

Musical score for orchestra and choir, page 61, section Andante. The score includes parts for Ob. I, Vln. I, Vln. II, Vla., Vc./Cbx., and Soprano (S.). The key signature is B-flat major (two flats). The time signature is common time (indicated by '2'). Dynamics include *f*, *p*, and *f*. The vocal part (S.) enters with the lyrics "Lau - da - mus te." The vocal entry is marked with a double bar line.

Ob. I
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Andante *p*

f *p*

f *p*

f *p*

f

Ob. I
S.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Lau - da - mus te.

voz

f

f

f

f

Continuation of the musical score from page 61, section Andante. The score includes parts for Ob. I, Soprano (S.), Vln. I, Vln. II, Vla., Vc./Cbx., and Soprano (S.). The key signature changes to B-flat major (two flats). The time signature is common time (indicated by '2'). The vocal part (S.) continues with the lyrics "Lau - da - mus te." The vocal entry is marked with a double bar line. The vocal part is labeled "voz". The dynamic *f* is indicated at the end of the section.

Ob. I
S.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Lau - da - mus te.

voz

f

11

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

f

Be - ne - di - ci - mus te. A - do - ra - mus te.

3

3



16

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Glo - ri - fi - ca - mus te. Glo - ri - fi - ca - mus te.

22

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Lau - da - mus te. Lau - da - - mus



26

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

te. Be - ne - di - ci - mus te. Glo - ri - fi - ca - - mus te. Glo - ri - fi -

64

31

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

ca - mus te. Lau - da - mus te.



35

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Be - ne - di - ci - mus te. A -

38

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

- do - ra - mus te.



41

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

66

44

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

La - da - mus - te. Be - ne - di - ci - mus



47

S.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

te. ____ A - do - ra - mus te. Glo - fi - fi - ca - mus te. Lau -

6

52

S.

- da - mus, lau - da - mus

Vln. I

Vln. II

Vla.

Vc.
Cbx.



56

Ob. I

S.

Vln. I

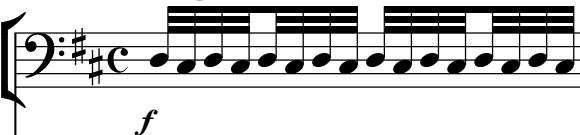
Vln. II

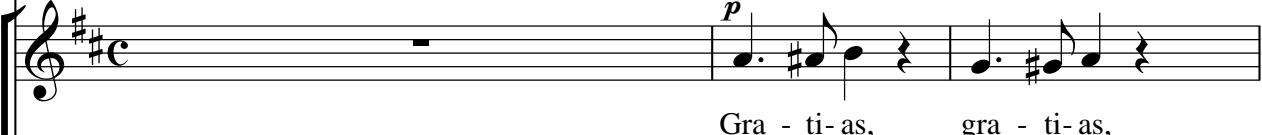
Vla.

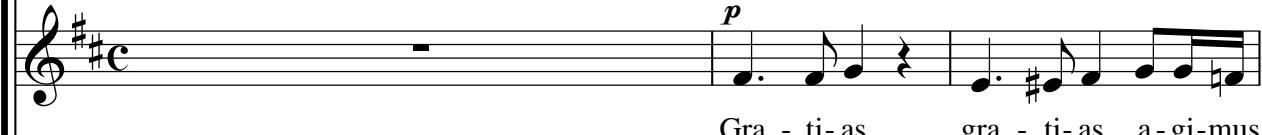
Vc.
Cbx.

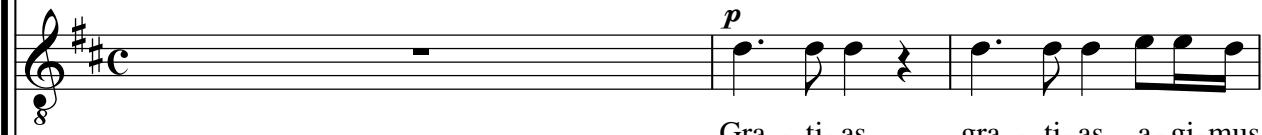
te.

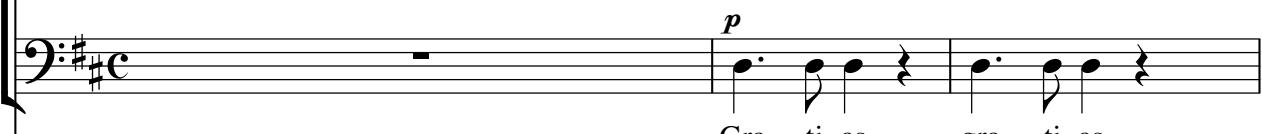
Largo

Tbn. 

S. 

A. 

T. 

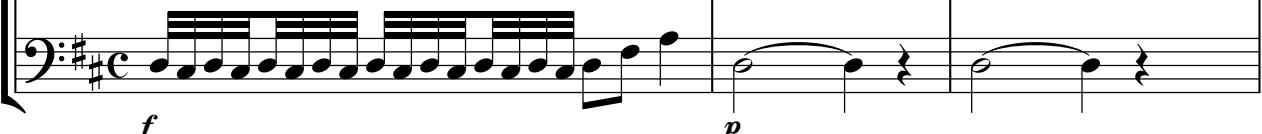
B. 

Largo

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

4

Tbn.

S.

pro - pter mag - nam, pro - pter mag-nam

A.

ti - bi pro - pter ma gnam, pro - pter ma - gnam, pro - pter ma - gnam

T.

8 ti - bi pro - pter ma gnam, pro - pter ma - gnam, pro - pter ma - gnam

B.

pro - pter mag - nam, pro - pter mag-nam

Vln. I

Vln. II

Vla.

Vc.
Cbx.

6

Tbn.

S.
glo - ri - am tu - - - am.

A.
glo - ri - am tu - - - am.

T.
8 glo - ri - am tu - - - am.

B.
glo - ri - am tu - - - am.

Vln. I

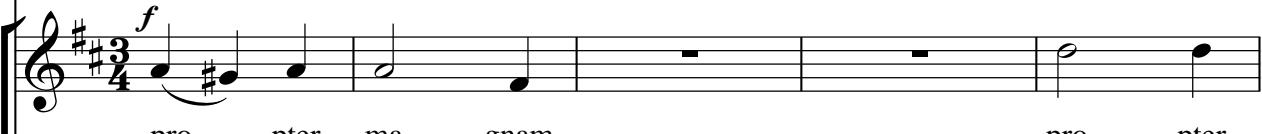
Vln. II

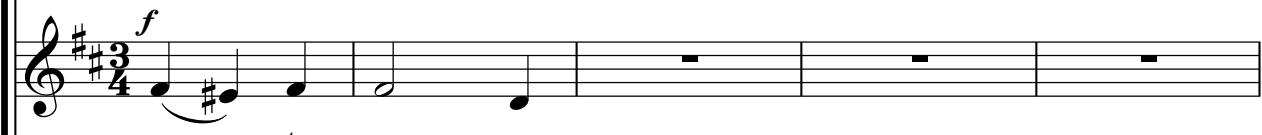
Vla.
p

Vc.
Cbx.

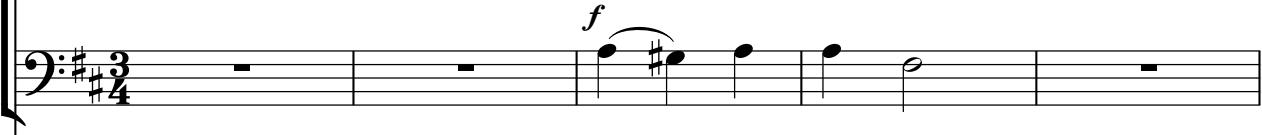
Andante Vivo

Tbn. 

S. 

A. 

T. 

B. 

Andante Vivo

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

6

A musical score for orchestra and choir. The score includes parts for Tbn. (Bassoon), S. (Soprano), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. Cbx. (Cello/CDouble Bass). The vocal parts sing the lyrics "ma - gnam glo - ri - am tu - am,". The instrumentation consists of woodwind, brass, and string sections. The music is in common time, with a key signature of two sharps.

Tbn.
S. ma - gnam glo - ri - am tu - am,
Vln. I
Vln. II
Vla.
Vc.
Cbx.

10

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

pro - pter ma - gnam,

14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

pro - pter ma - gnam,
pro - pter ma - gnam,
pro - pter
pro - pter ma - gnam,
pro - pter ma - gnam,

75

18

Ob. I

Ob. II

Tbn.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

ma - gnam,
pro - pter

ma - gnam,
pro - pter

pro - pter

pro - pter

22

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

27

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

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

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

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

31

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

33

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

35

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

tu - - - - am

Andante

Musical score for orchestra, page 81, section Andante. The score consists of six staves:

- Ob. I (Oboe I) in treble clef, C major, 2 measures.
- Ob. II (Oboe II) in treble clef, C major, 2 measures.
- Tbn. (Bassoon) in bass clef, C major, 2 measures.
- Vln. I (Violin I) in treble clef, C major, 2 measures.
- Vln. II (Violin II) in treble clef, C major, 2 measures.
- Vla. (Cello) in bass clef, C major, 2 measures.

Dynamic markings: *f* (fortissimo) under Ob. I, Ob. II, Tbn., Vln. I, Vln. II, and Vla. Measures 3-4: Ob. I and Ob. II play eighth-note patterns. Measures 5-6: Tbn. plays eighth-note patterns. Measures 7-8: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 9-10: Ob. I and Ob. II play eighth-note patterns. Measures 11-12: Tbn. plays eighth-note patterns. Measures 13-14: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 15-16: Ob. I and Ob. II play eighth-note patterns. Measures 17-18: Tbn. plays eighth-note patterns. Measures 19-20: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 21-22: Ob. I and Ob. II play eighth-note patterns. Measures 23-24: Tbn. plays eighth-note patterns. Measures 25-26: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 27-28: Ob. I and Ob. II play eighth-note patterns. Measures 29-30: Tbn. plays eighth-note patterns. Measures 31-32: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 33-34: Ob. I and Ob. II play eighth-note patterns. Measures 35-36: Tbn. plays eighth-note patterns. Measures 37-38: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 39-40: Ob. I and Ob. II play eighth-note patterns. Measures 41-42: Tbn. plays eighth-note patterns. Measures 43-44: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 45-46: Ob. I and Ob. II play eighth-note patterns. Measures 47-48: Tbn. plays eighth-note patterns. Measures 49-50: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 51-52: Ob. I and Ob. II play eighth-note patterns. Measures 53-54: Tbn. plays eighth-note patterns. Measures 55-56: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 57-58: Ob. I and Ob. II play eighth-note patterns. Measures 59-60: Tbn. plays eighth-note patterns. Measures 61-62: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 63-64: Ob. I and Ob. II play eighth-note patterns. Measures 65-66: Tbn. plays eighth-note patterns. Measures 67-68: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 69-70: Ob. I and Ob. II play eighth-note patterns. Measures 71-72: Tbn. plays eighth-note patterns. Measures 73-74: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 75-76: Ob. I and Ob. II play eighth-note patterns. Measures 77-78: Tbn. plays eighth-note patterns. Measures 79-80: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 81-82: Ob. I and Ob. II play eighth-note patterns. Measures 83-84: Tbn. plays eighth-note patterns. Measures 85-86: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 87-88: Ob. I and Ob. II play eighth-note patterns. Measures 89-90: Tbn. plays eighth-note patterns. Measures 91-92: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 93-94: Ob. I and Ob. II play eighth-note patterns. Measures 95-96: Tbn. plays eighth-note patterns. Measures 97-98: Vln. I, Vln. II, and Vla. play eighth-note patterns. Measures 99-100: Ob. I and Ob. II play eighth-note patterns.

32

4

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Do - mi - ne

7

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S. De - us u - ni -

A. De - us u - ni -

T. De - us u - ni -

B. De - us u - ni -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

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

p

f

18

Ob. I Ob. II Hn. I Hn. II Tbn. S. A. T. B.

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

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

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

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

Vln. I Vln. II Vla. Vc. Cbx.

p

22

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

26

Ob. I

Ob. II

Tbn.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cbx.

p

p

p

p

p

p

p

p

p

Fi - li - us

29

Ob. I

Ob. II

Tbn.

S. Pa - tris,

A. Pa - tris,

T. Pa - tris,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

90

32

Ob. I

Ob. II

Tbn.

S.

A.

T.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Je - su Chris

om - ni - po

Je - su Chris

91

34

Ob. I

Ob. II

Tbn.

S.

te,
u - ni - ge

A.

te,
Je - su
Chris

T.

tens,
u - ni - ge

B.

te,
u - ni - ge

Vln. I

Vln. II

Vla.

Vc.
Cbx.

37

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

ni - te, Je - su

te, Je - su

ni - te, u - ni -

ni - te, u - ni -

40

Ob. I

Ob. II

Tbn.

S. Chris - - - te,

A. Chris - - - te,

T. 8 ge - - - ni - te,

B. ge - - - ni - te, Je - su__

Vln. I

Vln. II

Vla.

Vc.
Cbx.

43

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

47

Ob. I

Ob. II

Tbn.

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,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

49

Ob. I

Ob. II

Tbn.

S.

Fi - li - us Pa - tris, u - ni - ge - ni - te,

A.

Fi - li - us Pa - tris, u - ni - ge - ni - te

B.

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

Je - su Chris - te, Je - su

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

3 3 3 3

3 3 3

3 3 3

3 3 3

56

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

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

A.

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

T.

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

B.

te, Je - su Chris - te,

Vln. I

3 3 3 3

Vln. II

3 3 3 3

Vla.

3 3 3

Vc. Cbx.

3 3 3

100

59

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Je - su Chris - te.

3

61

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

102

63

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Largo

Tbn. 

S. 
Qui tol - lis pec-ca-ta mun - di, qui

T. 
Qui tol - lis pec-ca ta mun - di, qui

B. 
Qui tol - lis, qui tol - lis pec-ca-ta mun - di, qui tol - lis, qui

Largo

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

Tbn.

S. tol - lis pec - ca - ta mun - di, de - pre - ca - ti - o - nem, de - pre - ca - ti -

T. tol - lis pec - ca - ta mun - di, de - pre - ca - ti - o - nem, de - pre - ca - ti -

B. tol - lis pec - ca - ta mun - di, mi - se - re - re no - bis, mi - se - re - re

Vln. I

Vln. II

Vla.

Vcl.
Cbx.

10

Tbn.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

o - nem sus - ci - pe, sus - ci - pe, de-pre -

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

no - bis, sus - ci - pe, sus - ci - pe, de-pre -

Tbn.

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

19

Tbn.

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

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

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

Tbn.

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Andante vivo

109

Musical score for orchestra section:

- Ob. I**: Treble clef, B-flat key signature, dynamic *f*. Notes: G, G, G, rest.
- Ob. II**: Treble clef, B-flat key signature, dynamic *f*. Notes: E, E, E, rest.
- Hn. I**: Treble clef, B-flat key signature, dynamic *f*. Notes: D, D, D, rest.
- Hn. II**: Treble clef, B-flat key signature, dynamic *f*. Notes: C, C, C, rest.
- Tbn.**: Bass clef, B-flat key signature, dynamic *f*. Notes: A, A.

Andante vivo

Pizzicato Viva

Vln. I

Vln. II

Vla.

Vc.
Cbx.

110

3

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

==

5

Tbn.

Vln. I

Vln. II

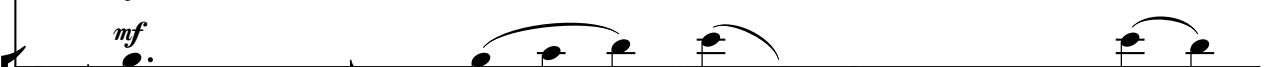
Vla.

Vc.
Cbx.

Musical score page 111 featuring nine staves of music. The staves are arranged vertically from top to bottom as follows: Ob. I, Ob. II, Hn. I, Hn. II, Tbn., Vln. I, Vln. II, Vla., and Vc./Cbx. The score is divided into measures by vertical bar lines. Measure 1 (measures 1-3) shows Ob. I, Ob. II, and Hn. I with rests. Measures 2-3 show Ob. I, Ob. II, Hn. I, Hn. II, and Tbn. playing eighth-note patterns. Measures 4-5 show Vln. I and Vln. II playing sixteenth-note patterns with '3' over them. Measures 6-7 show Vln. I and Vln. II playing eighth-note chords. Measures 8-9 show Vla. playing eighth-note patterns. Measures 10-11 show Vc. and Cbx. playing eighth-note patterns.

10

Tbn. 

B. 
mf

Quo - ni - am tu_____ so - lus, tu_____

Vln. I 
mf 3

Vln. II 
mf

Vla. 

Vc. Cbx. 
mf



12

Tbn. 

B. 
mf

so - - lus_____ Do - mi - nus,

Vln. I 

Vln. II 

Vla. 

Vc. Cbx. 

14

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

tu___

=

16

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

sol - - lus__ al - tis - si - mus, tu_____

18

Tbn.

B. so - lus, tu _____ sol - lus, tu -

Vln. I

Vln. II

Vla.

Vc.
Cbx.



20

Tbn.

B. - so - lus, so - lus al - tis - si - mus, tu _____

Vln. I

Vln. II

Vla.

Vc.
Cbx.

22

Tbn. B.

Vln. I Vln. II Vla. Vc. Cbx.

so - lus, tu_____ so - lus, tu_____

24

Tbn. B.

Vln. I Vln. II Vla. Vc. Cbx.

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

Musical score page 27, measure 116. The score includes parts for Hn. I, Hn. II, Tbn., B., Vln. I, Vln. II, Vla., and Vc./Cbx. The score shows various musical patterns with dynamics and articulations.

The score consists of eight staves:

- Hn. I (High Horn I): Treble clef, no key signature. Notes: - (Measure 1), - (Measure 2), . (Measure 3).
- Hn. II (High Horn II): Treble clef, no key signature. Notes: - (Measure 1), - (Measure 2), . (Measure 3).
- Tbn. (Bassoon): Bass clef, one flat. Notes: o (Measure 1), o (Measure 2), o (Measure 3).
- B. (Double Bass): Bass clef, one flat. Notes: o (Measure 1), o (Measure 2), 3 (Measure 3) (with a melodic line), su (Measure 4).
- Vln. I (Violin I): Treble clef, one flat. Notes: 3 (Measure 1), 3 (Measure 2), 3 (Measure 3), 3 (Measure 4).
- Vln. II (Violin II): Treble clef, one flat. Notes: 3 (Measure 1), 3 (Measure 2), 3 (Measure 3), 3 (Measure 4).
- Vla. (Cello): Bass clef, one flat. Notes: (Measure 1), (Measure 2), (Measure 3).
- Vc. Cbx. (Double Bass): Bass clef, one flat. Notes: 3 (Measure 1), 3 (Measure 2), (Measure 3).

30

Hn. I

Hn. II

Tbn.

B.

Chris-te, Je - su Chris - te,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Tbn.

B.

Je - su Chris- te, tu so lus

Vln. I

Vln. II

Vla.

Vc.
Cbx.



Tbn.

B.

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

39

Tbn.

B.

Do - mi-nus, so-lus al - tis - si-mus, Je - - - su -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

42

Tbn.

B.

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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



Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

51

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

su Chris - te,

53

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

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

56

Musical score for orchestra and choir, page 122, measure 56. The score includes parts for Ob. I, Hn. I, Hn. II, Tbn., B. (Bassoon), Vln. I, Vln. II, Vla. (Cello), and Vc. Cbx. (Double Bass). The vocal line is written below the bassoon part, with lyrics: Chris - te, so-lus al - tis - si - mus__ Je - su Chris - te, with three-measure endings indicated by circled '3' over the vocal line.

59

Ob. I

Hn. I

Hn. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

tu so - - lus,

124

61

Ob. I

Ob. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

tu_____ so - lus,

63

Ob. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

tu so - - lus,

Musical score page 126, measure 65. The score includes parts for Ob. II, Tbn., B., Vln. I, Vln. II, Vla., and Vc./Cbx. The vocal line "tu so-lus, so-lus al" is present.

The vocal line "tu so-lus, so-lus al" is written below the bassoon (B.) staff. The bassoon has a grace note followed by a sixteenth-note pattern. The tuba (Tbn.) and bassoon (B.) play eighth-note patterns. The violins (Vln. I and Vln. II) play sixteenth-note patterns. The cello/bass (Vc./Cbx.) plays eighth-note patterns. The viola (Vla.) has a sixteenth-note pattern.

68

Ob. II

Tbn.

B.

tis - si-mus,

so-lus al - tis - si-mus,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

71

A musical score for orchestra and choir. The top section shows parts for Hn. I, Hn. II, Tbn., and B. The B. part has a melodic line with grace notes and lyrics: "Je - - - su____ Chris - te, tu____". The bottom section shows parts for Vln. I, Vln. II, Vla., and Vc./Cbx. The Vln. I part has sixteenth-note patterns. The Vln. II part has eighth-note patterns. The Vla. part has sixteenth-note patterns. The Vc./Cbx. part has eighth-note patterns. Dynamics include *p* (piano) and *f* (forte).

Hn. I
Hn. II
Tbn.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Je - - - su____ Chris - te, tu____

73

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

so - - lus - al - tis - si - mus

130

75

Ob. I

Ob. II *f*

Hn. I

Hn. II

Tbn. *f*

B. *f*

Je su Chris - te, Je suChris - te.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cbx. *f*

Andante

Musical score for orchestra, page 131, section Andante. The score consists of six staves:

- Ob. I (Oboe I) and Ob. II (Oboe II) play eighth-note patterns in 3/4 time, dynamic *p*.
- Tbn. (Bassoon) plays eighth-note patterns in 3/4 time, dynamic *p*.
- Vln. I (Violin I) and Vln. II (Violin II) play eighth-note patterns in 3/4 time, dynamic *p*.
- Vla. (Cello) plays sixteenth-note patterns in 3/4 time, dynamic *p*.
- Vc. (Double Bass) and Cbx. (Cello/Bass) play sixteenth-note patterns in 3/4 time, dynamic *p*.

The score is divided into measures by vertical bar lines. Measures 1-2 show the woodwind entries. Measure 3 begins with the bassoon entry. Measures 4-5 show the violin entries. Measures 6-7 show the cello/bass entries.

4

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Musical score page 133 featuring ten staves of music. The staves are as follows:

- Ob. I**: Treble clef, two flats. Measures 7 and 8 show eighth-note patterns.
- Ob. II**: Treble clef, two flats. Measures 7 and 8 show eighth-note patterns.
- Tbn.**: Bass clef, two flats. Measures 7 and 8 show quarter-note patterns.
- S.**: Treble clef, two flats. Measure 7 is a rest. Measure 8 starts with a forte dynamic (*f*) followed by eighth-note patterns. The lyrics "Cum san - cto" are written below the staff.
- A.**: Treble clef, two flats. Measure 7 is a rest. Measure 8 starts with a forte dynamic (*f*) followed by eighth-note patterns. The lyrics "Cum san - cto" are written below the staff.
- T.**: Treble clef, two flats. Measure 7 is a rest. Measure 8 starts with a forte dynamic (*f*) followed by eighth-note patterns. The lyrics "Cum san - cto" are written below the staff.
- B.**: Bass clef, two flats. Measure 7 is a rest. Measure 8 starts with a forte dynamic (*f*) followed by eighth-note patterns. The lyrics "Cum san - cto" are written below the staff.
- Vln. I**: Treble clef, two flats. Measures 7 and 8 show sixteenth-note patterns.
- Vln. II**: Treble clef, two flats. Measures 7 and 8 show sixteenth-note patterns.
- Vla.**: Bass clef, three flats. Measures 7 and 8 show eighth-note patterns.
- Vc. Cbx.**: Bass clef, two flats. Measures 7 and 8 show eighth-note patterns.

9

Ob. I

Ob. II

Tbn.

S. Spi - ri - tu,

A. Spi - ri - tu,

T. Spi - ri - tu,

B. Spi - ri - tu,

Vln. I

Vln. II

Vla.

Vc.
Cbx.

12

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

in glo - ri - a

in glo - ri - a

in glo - ri - a

136

16

Ob. I

Ob. II

Tbn.

S. De - i Pa - - - tris, a -

A. De - i Pa - - - tris, a -

T. De - i Pa - - - tris, a -

B. De - i Pa - - - tris, a -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

19

Ob. I

Ob. II

Tbn.

S. men, a -

A. men, a -

T. 8 men, a -

B. men, in glo - ri -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

138

21

Ob. I

Ob. II

Tbn.

S. men, in

A. men, in

T. 8 men, a -

B. a De - i Pa - tris, a -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

23

Ob. I

Ob. II

Tbn.

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

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

T.
8 men, _____ in glo - ri - a

B.
men, in glo - - - ri -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

140

25

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Pa - tris, a - - - -

Pa - tris, a - - - -

De - - i Pa - tris, a -

a De - i Pa - tris, a -

27

Ob. I

Ob. II

Tbn.

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

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

T. 8 men, a - men, a - men.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

Allegro

Tbn.  *p*

T.  *p*
in glo - ri-a De - i Pa - tris, De-i Pa - tris_a -

Vln. I  *p*

Vln. II  *p*

Vla.  *p*

Vc. Cbx.  *p*

≡ 5

Tbn. 

A.  in glo - ri-a De - i Pa - tris, De-i Pa - tris_a -

T.  men,

Vln. I  *f*

Vln. II 

Vla. 

Vc. Cbx. 

9

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

f

in glo - ri - a De - i__ Pa - tris,_ De - i__
men, in glo - ri - a De - i__ Pa - tris,_ De - i__
in glo - ri - a De - i__ Pa - tris,_ De - i__
in glo - ri - a De - i__ Pa - tris,_ De - i__

12

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.
Pa - tris____ De - i____ Pa - tris____ De - i____

A.
Pa - tris____ De - i____ Pa - tris, a - - -

T.
Pa - tris____ De - i____ Pa - tris____ a - - -

B.
Pa - - tris____ De - - i____ Pa - - tris____ a - - -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

14

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Pa-tris.
A - men,
men,
A - men,
men,
A - men,
men,
De - i Pa - tris, a - men,
De - i

17

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cbx.

a - men,

a - men,

a - men,

Pa - tris, a - men, De - i

19

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Pa - tris,
De - i
Pa - tris,
a -

3 3 3 3 3 3 3 3

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21

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

men, a - men, a - men

23

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

T.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

p

in

p

p

p

150

26

Tbn.

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.



≡

28

Tbn.

A. 

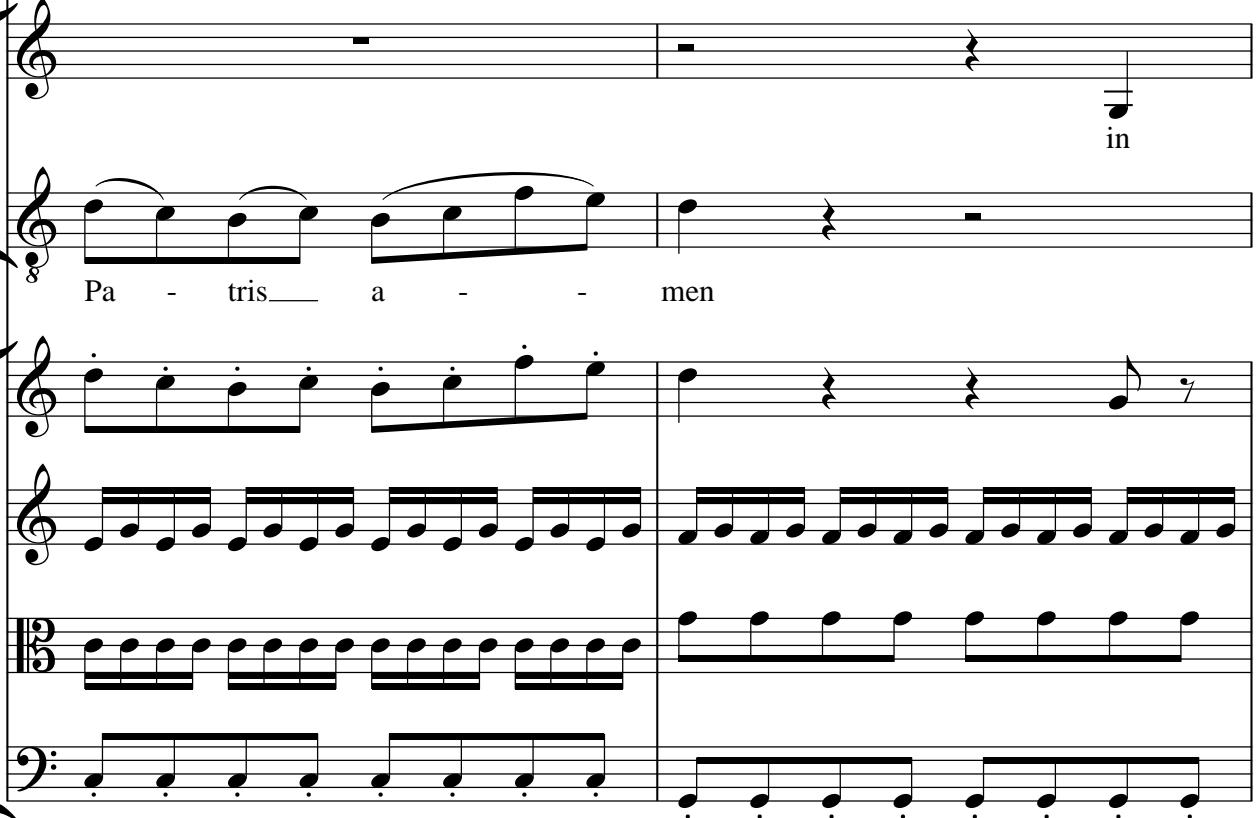
T.  Pa - tris - a - men

Vln. I

Vln. II

Vla.

Vc.
Cbx.



30

A musical score for orchestra and choir. The score includes parts for Tbn. (Bassoon), A. (Alto), Vln. I (Violin I), Vln. II (Violin II), Vla. (Cello), and Vc. Cbx. (Double Bass). The vocal parts sing the lyrics "glo - ri - a De - i Pa - tris, De - i". The instrumentation consists of woodwind, string, and brass sections. Measure 30 begins with a forte dynamic.

Tbn.
A.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

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

Tbn.

S. *p*
in

A. *p*
Pa - - tris a - men, in

T. *p*
in

B. *p*
in

Vln. I

Vln. II

Vla.

Vc.
Cbx.

This musical score page contains six staves of music. The top four staves (Tbn., Soprano, Alto, Tenor) have lyrics: 'Pa - - tris a - men, in'. The bottom two staves (Vln. I, Vln. II) play eighth-note patterns. The Vla. staff has sixteenth-note patterns. The Vc. and Cbx. staves play eighth-note patterns. Measure 32 starts with a repeat sign and ends with a double bar line.

34

Tbn.

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

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

T. 8 glo - ri - a De - i Pa - tris, De - i

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Tbn.

S. Pa - tris, a - - men, in

A. Pa - tris a - - men, in

T. 8 Pa - tris a - - men, in

B. Pa - tris a - - men, in

Vln. I

Vln. II

Vla.

Vc.
Cbx.

38

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

42

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Pa - tris, De - i Pa - tris, a - men, De - i

Pa - tris, De - i Pa - tris, a - men, De - i

Pa - tris, De - i Pa - tris, a - men, De - i

Pa - tris, De - i Pa - tris, a - men, De - i

47

Ob. I

Ob. II

Tbn.

S.
Pa - tris, De - i Pa - tris, De - i Pa - tris, a -

A.
Pa - tris, De - i Pa - tris, De - i Pa - tris, a -

T.
8 Pa - tris, De - i Pa - tris, De - i Pa - tris, a -

B.
Pa - tris, a - men, De - i Pa - tris, a -

Vln. I

Vln. II

Vla.

Vc.
Cbx.

160

50

Musical score page 50, measure 160. The score includes parts for Ob. I, Ob. II, Hn. I, Hn. II, Tbn., S., A., T., and B. The Vln. I, Vln. II, Vla., and Vc./Cbx. parts are shown at the bottom.

Ob. I
Ob. II
Hn. I
Hn. II
Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cbx.

Musical score for orchestra, page 101, system 52. The score includes parts for Tbn., Vln. I, Vln. II, Vla., and Vc./Cbx. The Tbn. and Vc./Cbx. parts play eighth-note patterns. The Vln. I part has a sixteenth-note pattern starting with a dotted half note. The Vln. II and Vla. parts play eighth-note chords.



Musical score for strings (Tbn., Vln. I, Vln. II, Vla., Vc./Cbx.) in 2/4 time, key signature of one sharp (F# major). The score consists of two measures separated by a vertical bar line.

- Tbn. (Bassoon):** Playing eighth-note patterns of (D, E) and (E, F#).
- Vln. I (Violin I):** Playing sixteenth-note patterns of (G, A, B, C) and (B, C, D, E).
- Vln. II (Violin II):** Playing eighth-note chords in G major.
- Vla. (Cello):** Playing eighth-note patterns of (D, E, F#, G) and (E, F#, G, A).
- Vc. Cbx. (Double Bass):** Playing eighth-note patterns of (D, E) and (E, F#).

56

Ob. I

Ob. II

Tbn.

S. De - i Pa - tris, De - i Pa - tris,

A. De - i Pa - tris, De - i Pa - tris,

T. 8 De - i Pa - tris, De - i Pa - tris,

B. De - i Pa - tris, De - i Pa - tris,

Vln. I

Vln. II

Vla.

Vc. Cbx.

58

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

De - i Pa - tris, De - - - - -

De - i Pa - tris, De - - - i

De - i Pa - tris, De - - - i

De - i Pa - tris, De - - - i

164

60

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.

Musical score page 165 featuring 12 staves of music. The staves are labeled from top to bottom: Ob. I, Ob. II, Hn. I, Hn. II, Tbn., S., A., T., B., Vln. I, Vln. II, Vla., and Vc./Cbx. The page begins with a dynamic of $\underline{\underline{q}}$ at measure 62. The woodwind section (Ob. I, Ob. II, Hn. I, Hn. II) has sustained notes. The brass section (Tbn.) plays eighth-note chords. The vocal and piano section (S., A., T., B.) play sustained notes with slurs. The string section (Vln. I, Vln. II, Vla., Vc./Cbx.) plays sixteenth-note patterns.

166

63

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

a - - - - men.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.
Cbx.