

Compositor não identificado

# Missa

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

Pesquisa e Edição  
Márcio Miranda Pontes

**EDITORA  
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Pesquisa, Edição e Tradução  
Márcio Miranda Pontes

Capa  
Eduardo Caçador Pontes

Digitação  
Liliana Menezes Almeida Pontes

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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 19<sup>th</sup> century and in the beginning of the 20<sup>th</sup> 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 Coelestis. Deus Pater omnipotens. Domine Fili unigenite, Jesu 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 Jesu 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**

The musical score is arranged in two systems. The first system includes Oboe I, Oboe II, Horn I in F, Horn II in F, Trombone, Soprano, Alto, Tenor, and Bass. The second system includes Violin I, Violin II, Viola, and Violoncello & Contrabass. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Adagio'. The dynamic marking 'f' (forte) is present throughout. The score features various musical notations including triplets, sixteenth notes, and a sextuplet in the Violin I part.

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

3

3

3

3

*f*

Ky - ri - e

*f*

Ky - ri - e

*f*

Ky - ri - e

*f*

Ky - ri - e e -

3

3

3

3

6

5

Tbn. *p*

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  
3 3 6 3 3 6 *p*

Vln. II

Vla.

Vc.  
Cbx. *p*

7

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*p*

*p*

*p*

*p*

3 3 3 3 3 3 3 3 6

Detailed description: This system contains measures 7 and 8 of a musical score. It features six staves: Ob. I, Ob. II, Tbn., Vln. I, Vln. II, and Vc. Cbx. The key signature has one flat (B-flat). Measure 7 starts with a fermata over the first note. Ob. I and Ob. II play dotted quarter notes. Tbn. plays quarter notes. Vln. I has a triplet of eighth notes followed by a quarter note, then a triplet of eighth notes and a quarter note. Vln. II plays a continuous eighth-note pattern. Vla. plays quarter notes. Vc. Cbx. plays dotted quarter notes. Measure 8 continues the patterns, with Vln. I ending with a triplet of eighth notes and a quarter note. Dynamic markings 'p' are present for Ob. II, Tbn., Vln. I, and Vc. Cbx. A double bar line is at the end of measure 8.



9

Ob. I

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This system contains measures 9 and 10. It features five staves: Ob. I, Tbn., Vln. I, Vln. II, and Vc. Cbx. The key signature has one flat. Measure 9 starts with a fermata over the first note. Ob. I is silent. Tbn. plays quarter notes. Vln. I has a quarter note followed by a triplet of eighth notes and a quarter note. Vln. II plays a continuous eighth-note pattern. Vla. plays quarter notes. Vc. Cbx. plays eighth-note patterns. Measure 10 continues the patterns, with Ob. I playing a triplet of eighth notes and a quarter note. Dynamic markings 'p' are present for Vln. I and Vc. Cbx. A double bar line is at the end of measure 10.



The musical score for page 9 consists of seven staves. The top staff is for Oboe I (Ob. I), starting with a dynamic of *ff* and featuring a complex melodic line with a *f* dynamic section containing a sextuplet and three triplets. The Trombone (Tbn.) staff has a *f* dynamic. The Trumpet (T.) staff is mostly silent, with a final note marked *f* and a fermata. The Violin I (Vln. I) and Violin II (Vln. II) staves have *f* dynamics. The Viola (Vla.) and Violoncello/Contrabass (Vc. Cbx.) staves also feature *f* dynamics. The score is in a key with one flat and a 4/4 time signature.

Hn. I *f*

Hn. II *f*

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



20

Ob. I

Ob. II

Tbn.

S.  
e - le - i - son,

A.  
e - le - i - son,

T.  
e - le - i - son,

B.  
e - le - i - son,

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Ob. I  
Ob. II

Hn. I  
Hn. II  
Tbn.

S.

e - le - i - son.

A.

e - le - i - son.

T.

e - le - i - son.

B.

e - le - i - son.

Vln. I  
Vln. II  
Vla.  
Vc.  
Cbxx.

**Allegro**

Tbn. *mf*

A. *mf*

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

**Allegro**

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. Cbx. *mf*

8

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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 -



14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

i - son, e - le - i -

i - son, e - le - i -

i - son, e - le - i -

i - son, e - le - i -

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

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

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

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

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

*mf*

*mf*

*mf*

The musical score is arranged in a system with eight staves. The top five staves are for vocal parts: Tbn. (Tuba), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The bottom three staves are for instrumental parts: Vln. I (Violin I), Vln. II (Violin II), and Vla. (Viola). The Vc. Cbx. (Violoncello/Contrabasso) part is indicated at the bottom but has no notes. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo/mood is marked *mf* (mezzo-forte). The lyrics for the vocal parts are "Chris - te, Chris - te, Chris - te,". The Tbn. part consists of a steady eighth-note accompaniment. The vocal parts have a melodic line with some slurs and a fermata over the first "te,". The Vln. I and II parts have a rhythmic pattern of eighth notes. The Vla. and Vc. Cbx. parts have a steady eighth-note accompaniment.



43

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.  
e - le - i - son.

A.  
e - le - i - son.

T.  
e - le - i - son.

B.  
e - le - i - son.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Adagio

Ob. I  
*f*

Ob. II  
*f*

Hn. I  
*f*

Hn. II  
*f*

Tbn.  
*f*

This section of the score includes parts for Oboe I, Oboe II, Horn I, Horn II, and Trombone. The Oboe parts feature melodic lines with triplets and slurs. The Horn parts provide harmonic support with sustained notes and some melodic movement. The Trombone part consists of a steady eighth-note accompaniment. The tempo is marked Adagio.

Adagio

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Vc.  
Cbx.  
*f*

This section of the score includes parts for Violin I, Violin II, Viola, and Violoncello/Double Bass. The Violin I part has a melodic line with triplets and a sextuplet. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola and Violoncello/Double Bass parts also play rhythmic accompaniments. The tempo is marked Adagio.

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

3

3

3

3

*f*

Ky - ri - e

*f*

Ky - ri - e

*f*

Ky - ri - e

*f*

Ky - ri - e e -

3

3

3

3

6



5

Tbn. *p*

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

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

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

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

Vln. I  
3 3 6 3 3 6 *p*

Vln. II

Vla.

Vc.  
Cb. *p*

7

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*p*

*p*

*p*

3 3 3 3

3 3

6

3

3 3

Detailed description: This system contains measures 7 and 8 of the score. It features staves for Oboe I, Oboe II, Trombone, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature has one flat. Measures 7 and 8 are marked with a piano (*p*) dynamic. The Violin I part includes triplets and a sextuplet. The Viola and Violoncello/Double Bass parts have a piano (*p*) dynamic. The Oboe parts have a piano (*p*) dynamic. The Trombone part has a piano (*p*) dynamic.

9

Ob. I

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This system contains measures 9 and 10 of the score. It features staves for Oboe I, Trombone, Violin I, Violin II, Viola, and Violoncello/Double Bass. The key signature has one flat. Measure 9 is marked with a double bar line. Measure 10 is marked with a fermata. The Violin I part has a fermata. The Violin II part has a piano (*p*) dynamic. The Viola part has a piano (*p*) dynamic. The Violoncello/Double Bass part has a piano (*p*) dynamic. The Trombone part has a piano (*p*) dynamic. The Oboe I part has a piano (*p*) dynamic.

11

Ob. I

Tbn.

T.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

6

3

3

3

3

*f*

e -

Detailed description: This page of a musical score contains measures 11 and 12. The score is for a symphony orchestra. The instruments listed are Oboe I (Ob. I), Trombone (Tbn.), Trumpet (T.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cbx.). Measure 11 features a complex melodic line for the Oboe I, starting with a dynamic of *f* and containing a sextuplet followed by three triplets. The Trombone, Violin I, Violin II, Viola, and Double Bass parts have a similar rhythmic pattern of eighth notes. The Trumpet part is silent in measure 11. Measure 12 continues the patterns, with the Oboe I playing a descending line. The Trombone, Violin I, Violin II, Viola, and Double Bass parts continue with their eighth-note patterns, all marked with a dynamic of *f*. The Trumpet part plays a single note on the second beat, marked with a dynamic of *f*, and has a fermata over it. The key signature has one flat (B-flat), and the time signature is 4/4.

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. 8  
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.  
e - le - i - son, Ky - ri - e

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

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

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



20

Ob. I

Ob. 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,

e - le - i - son,

3 3





**Allegro**

1

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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,

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**

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

3

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

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

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

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

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

Detailed description: This page of a musical score (page 34) features a variety of instruments and vocal soloists. The woodwind section includes Oboe I and II, Horns I and II, and Trombone. The string section includes Violins I and II, Viola, and Violoncello/Double Bass. There are four vocal soloist parts labeled S., A., T., and B. The vocal parts have lyrics: "glo - ri - a in ex - cel - sis, in ex -". The woodwinds and strings provide accompaniment. The Oboe I part has a triplet of eighth notes. The Trombone part has a triplet of eighth notes. The Viola part has a triplet of eighth notes. The Violoncello/Double Bass part has a triplet of eighth notes. The strings play a rhythmic pattern of eighth notes. The vocal parts have a melodic line with lyrics. The score is in 3/4 time and has a key signature of one sharp (F#).

5

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 - -

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

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

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

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

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

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

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

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

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



9

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 - -

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

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

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

11

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

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

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

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

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

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 - -

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

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

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

40

16

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

a, in — ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

a, in — ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

a, in — ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o

a, in — ex - cel - sis, in ex - ce - sis, in ex - cel - sis De - o



20

Ob. I

Ob. II

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

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.  
Cb.

26

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

29

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

in ex - cel - sis,

in ex - cel - sis,

in ex - cel - sis,

in ex - cel - sis,

3 3

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.  
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 - - -

De - - o glo - - -

De - - o glo - - -

De - - o glo - - -

3 3 3 3

35

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.



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.  
glo - ri - a,

A.  
glo - ri - a,

T.  
glo - ri - a,

B.  
glo - ri - a,

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

51

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

glo - ri - a,

glo - ri - a,

glo - ri - a,

glo - ri - a,

3 3

3 3

3 3 3 3

3 3 3 3

53

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

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

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

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

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

3 3 3 3 3 3 3 3

55

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.  
De - o glo - ri - a.

A.  
De - o glo - ri - a.

T.  
De - o glo - ri - a.

B.  
De - o glo - ri - a.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

3 3 3 3



Adagio

Tbn. *p*

S. *p*  
Et in ter-ra pax,

A. *p*  
Et in ter-ra pax,

T. *p*  
Et in ter-ra pax,

B. *p*  
Et in ter-ra pax,

Adagio

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p* pizz.

4

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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

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

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

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

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

7

Tbn.

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

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

T.  
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.  
arco

Vc.  
Cbx.

9

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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

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

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

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

Musical score for measures 1-5 of the first system. The score includes parts for Ob. I, Vln. I, Vln. II, Vla., and Vc. Cbx. The tempo is marked 'Andante' and the time signature is 2/4. Dynamics range from *f* (forte) to *p* (piano). The key signature has two flats.



Musical score for measures 6-10 of the second system. The score includes parts for Ob. I, S. (Soprano), Vln. I, Vln. II, Vla., and Vc. Cbx. The tempo is 'Andante' and the time signature is 2/4. Dynamics range from *f* to *ff*. The key signature has two flats. The lyrics 'Lau - da - mus te.' are written under the Soprano part, with 'VOZ' above it. A measure rest is present in the Soprano part at measure 6.

11

Ob. I

S.

*f*

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



16

Ob. I

S.

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

22

Ob. I

S.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.



26

Ob. I

S.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

31

Ob. I

S.

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



35

S.

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



38

S. do - ra - mus te.

Vln. I

Vln. II

Vla.

Vc. Cbx.



41

Ob. I

S.

Vln. I

Vln. II

Vla.

Vc. Cbx.

44

Ob. I

S.

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



47

S.

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

52

S. - da - mus, lau - da - mus, lau - da - mus, lau - da - mus, lau - da - mus

Vln. I

Vln. II

Vla.

Vc. Cbx.



56

Ob. I

S. te.

Vln. I

Vln. II

Vla.

Vc. Cbx.

## Largo

Tbn. *f* *p*  
 S. *p*  
 Gra - ti - as, gra - ti - as,  
 A. *p*  
 Gra - ti - as, gra - ti - as, a - gi - mus  
 T. *p*  
 Gra - ti - as, gra - ti - as a - gi - mus  
 B. *p*  
 Gra - ti - as, gra - ti - as,  
 Vln. I *f* *p*  
 Vln. II *f* *p*  
 Vla. *f* *p*  
 Vc. Cbx. *f* *p*

4

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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

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

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

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

6

Tbn.

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

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

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

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

Vln. I

Vln. II

Vla.  
*p*

Vc.  
Cb.

Andante Vivo

Tbn. *f*

S. *f*  
pro - pter ma - gnam, pro - pter

A. *f*  
pro - pter ma - gnam,

T. *f*  
pro - pter ma-gnam,

B. *f*  
pro - pter ma-gnam,

Andante Vivo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cbx. *f*

6

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,

pro - pter ma - gnam,

pro - pter ma - gnam,

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

pro - pter ma - gnam, pro - pter

pro - pter ma - gnam,

pro - pter ma - gnam,

18

Ob. I

Ob. II

Tbn.

S.  
ma - gnam, pro - pter

A.  
ma - gnam, pro - pter

T.  
pro - pter

B.  
pro - pter

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

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.

am tu - - - - tu -

am tu - - - - tu -

am tu - - - - tu -

am tu - - - - tu -

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, glo - ri - am

35

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

tu - - - - - am

tu - - - - - am

tu - - - - - am

tu - - - - - am



Andante

Ob. I

Ob. II *f*

Tbn. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cbx. *f*

Andante

The musical score is for page 81, marked 'Andante'. It features woodwind and string parts. The woodwinds (Ob. I, Ob. II, Tbn.) play a melody of quarter notes with accents, marked *f*. The strings (Vln. I, Vln. II, Vla., Vc. Cbx.) play a rhythmic accompaniment of quarter notes, also marked *f*. The Vln. I and Vln. II parts include a complex sixteenth-note passage in the second measure. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat).

4

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

*f*

*f*

*f*

*f*

*f*

Do - mi - ne

Do - mi - ne

Do - mi - ne

Do - mi - ne

7

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

De - - - us u - ni -

De - - - us u - ni -

De - - - us u - ni -

De - - - us u - ni -

Detailed description: This page of a musical score, numbered 83, contains staves for woodwinds, strings, and vocal parts. The woodwind section includes two Oboes (Ob. I and II), two Horns (Hn. I and II), and a Trombone (Tbn.). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cbx.). The vocal parts are for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts are singing the words "De - - - us u - ni -". The woodwinds and strings provide accompaniment, with the Trombone and Double Bass playing a rhythmic pattern of eighth notes.

10

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbz.

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

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

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

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

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

*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

18

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f* *p*

*p* *f*

*p* *p*

ge - ni - te Je - su Chris te,

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

Je - su Chris - te,

ge - ni - te Je - su Chris te,

*p* *f*

*p* *p*

*p*

22

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score covers measures 22 through 25. The score is for a full orchestra. The woodwind section includes two Oboes (Ob. I and II), two Horns (Hn. I and II), and one Trombone (Tbn.). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cbx.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins with a measure of rests for all instruments. In measure 22, the woodwinds and strings enter with a forte (*f*) dynamic. The Oboes play a melodic line with dotted rhythms. The Horns and Trombone play a rhythmic accompaniment of eighth notes. The Violins I play a melodic line with eighth notes, while the Violins II, Viola, and Cello/Double Bass play a rhythmic accompaniment of eighth notes. The score continues for three more measures, ending with a measure of rests for all instruments.

26

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

Fi - li - us

Fi - li - us

Fi - li - us

Fi - li - us

Fi - li - us

Fi - li - us



29

Ob. I

Ob. II

Tbn.

S.  
Pa - tris,

A.  
Pa - tris,

T.  
Pa - tris,

B.  
Pa - tris,

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

32

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Je - - su Chris - - - -

Je - - su Chris - - - -

om - - ni - - po - - - -

Je - - su Chris - - - -

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.  
ni - te, Je - su

A.  
te, Je - su

T.  
ni - te, u - ni -

B.  
ni - te, u - ni -

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

40

Ob. I

Ob. II

Tbn.

S.  
Chris - - - - - te,

A.  
Chris - - - - - te,

T.  
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,

3

45

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Je - - su Chris - te, Je - su

Je - - su Chris - te, Je - su

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

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

47

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Chris - te, Je - su Chris - te,

Chris - te, Je - su Chris - te,

Chris - te, Je - su Chris - te,

Chris - te, Je - su Chris - te,



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.

53

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

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

3 3 3 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

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.

Je - su Chris - te.

Je - su Chris - te.

Je - su Chris - te.

Je - su Chris - te.

3

61

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This page of a musical score covers measures 61 and 62. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The woodwind section (Ob. I, Ob. II, Hn. I, Hn. II) is mostly silent in measure 61, with notes appearing in measure 62. The brass section (Tbn.) plays a steady eighth-note pattern in measure 61. The string section (Vln. I, Vln. II, Vla., Vc. Cbx.) provides accompaniment, with Vln. I featuring triplets in measure 61. The score is written for a full orchestra.

63

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

Detailed description: This page of a musical score covers measures 102, 103, and 104. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes two Oboes (Ob. I and II), two Horns (Hn. I and II), and a Trombone (Tbn.). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cb.). In measure 102, the woodwinds play eighth-note patterns, while the strings play a rhythmic accompaniment. In measure 103, the woodwinds continue their patterns, and the strings introduce triplet figures. In measure 104, the woodwinds play sustained notes, and the strings conclude with a final chord. A rehearsal mark '63' is placed above the first measure.

Largo

Tbn. *f*

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

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

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

Largo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. Cbx. *f*

5

Tbn. *p*

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

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

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

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p*



10

Tbn.

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

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

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

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

14

Tbn.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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

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

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

19

Tbn.

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

T.  
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.

24

Tbn.

S.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbz.

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

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

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

Andante vivo

The musical score is arranged in two systems. The first system includes woodwinds and brass:

- Ob. I:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*.
- Ob. II:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*.
- Hn. I:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*.
- Hn. II:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*.
- Tbn.:** Bass clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*.

The second system includes strings:

- Vln. I:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*. Features triplet eighth notes in the second and third measures.
- Vln. II:** Treble clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*. Plays a steady eighth-note accompaniment.
- Vla.:** Bass clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*. Plays a steady eighth-note accompaniment.
- Vc. Cbx.:** Bass clef, C major key signature, common time. Starts with a whole note chord of F4, A4, C5, marked *f*. Plays a steady eighth-note accompaniment.

110

Musical score for measures 110-111. The score is in 3/4 time and features five staves: Tbn., Vln. I, Vln. II, Vla., and Vc. Cbx. The key signature has two flats. The Tbn. part starts with a triplet of eighth notes. The Vln. I part features a melodic line with several triplet markings. The Vln. II part plays a rhythmic accompaniment of eighth notes, also with triplet markings. The Vla. part plays a steady eighth-note accompaniment. The Vc. Cbx. part plays a simple eighth-note bass line.



Musical score for measures 112-113. The score continues with the same five staves: Tbn., Vln. I, Vln. II, Vla., and Vc. Cbx. The key signature remains two flats. The Tbn. part continues with eighth notes. The Vln. I part has a more complex melodic line with multiple triplet markings. The Vln. II part continues with eighth-note accompaniment and triplet markings. The Vla. part maintains the eighth-note accompaniment. The Vc. Cbx. part continues with the eighth-note bass line.

7

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

10

Tbn. *mf*

B. *mf*

Quo - ni - am tu so - lus, tu

Vln. I *mf* 3 3 3

Vln. II *mf*

Vla. *mf*

Vc. Cbx. *mf*

12

Tbn.

B.

so - - lus Do - mi - nus,

Vln. I

Vln. II

Vla.

Vc. Cbx.



14

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

tu

Detailed description: This system covers measures 14 and 15. The Tbn. part has a simple melodic line. The B. part has rests followed by a melodic phrase starting in measure 15. Vln. I features a dotted quarter note followed by two triplet eighth notes. Vln. II and Vla. play steady eighth-note patterns. Vc. Cbx. plays a steady eighth-note bass line.

16

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

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

Detailed description: This system covers measures 16 and 17. The B. part has the vocal line with lyrics. Vln. I has a melodic line with a slur. Vln. II and Vla. continue with eighth-note patterns. Vc. Cbx. continues with the eighth-note bass line.

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.

so - lus, tu so - lus, tu

Vln. I

Vln. II

Vla.

Vc. Cbx.

24

Tbn.

*p*

B.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

27

Hn. I

Hn. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

su

30

Hn. I

Hn. II

Tbn.

B.

Chris-te, Je-su Chris-te,

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

33

Tbn.

B.

Je - su Chris-te, tu so - lus

Vln. I

Vln. II

Vla.

Vc. Cbx.

36

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.

45

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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

48

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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



51

Tbn.

B.

su Chris - te,

Vln. I

Vln. II

Vla.

Vc. Cbx.



53

Tbn.

B.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

56

Ob. I

Hn. I

Hn. II

Tbn.

B.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

59

Ob. I

Hn. I

Hn. II

Tbn.

B.

tu so - - lus,

Vln. I

Vln. II

Vla.

Vc. Cbx.

61

Ob. I

Ob. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

tu so - lus,

63

Ob. II

Tbn.

B.

tu so - - lus,

Vln. I

Vln. II

Vla.

Vc. Cbx.

65

Ob. II

Tbn.

B.

tu so - lus, so-lus al

Vln. I

Vln. II

Vla.

Vc. Cbx.

68

Ob. II

Tbn.

B.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

71

Hn. I *p*

Hn. II *p*

Tbn. *p*

B. *p*

Je - - - - su Chris - te, tu

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p*



73

The musical score consists of six staves. The top staff is for Tbn. (Tuba) in bass clef, playing a simple harmonic line. The second staff is for B. (Baritone) in bass clef, featuring a melodic line with slurs and lyrics underneath: "so - lus al - tis - si - mus". The third staff is for Vln. I (Violin I) in treble clef, playing a melodic line. The fourth staff is for Vln. II (Violin II) in treble clef, playing a rhythmic accompaniment. The fifth staff is for Vla. (Viola) in alto clef, playing a rhythmic accompaniment. The sixth staff is for Vc. Cbx. (Violoncello/Contrabaixo) in bass clef, playing a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

75

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

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

Andante

Ob. I

Ob. II

Tbn.

*p*

*p*

*p*

Andante

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

*p*

*p*

*p*

*p*

4

Ob. I

Ob. II

Tbn.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score, numbered 132, contains measures 132, 133, and 134. The score is for a full orchestra. The woodwind section includes two Oboes (Ob. I and Ob. II) and one Trombone (Tbn.). The string section includes Violins I and II (Vln. I and Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc./Cbx.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. In measure 132, the Oboes and Trombone are silent, while the strings play a rhythmic pattern of eighth notes. In measure 133, the Oboes and Trombone enter with a melody of eighth notes, marked with a forte (*f*) dynamic. In measure 134, all instruments continue with their respective parts, maintaining the forte dynamic. Dashed lines in the string staves indicate the continuation of their rhythmic pattern from the previous measure.

7

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

*f* Cum san - cto

*f* Cum san - cto

*f* Cum san - cto

*f* Cum san - cto

Detailed description: This page of a musical score, numbered 133, features a variety of instruments and vocal parts. The woodwind section includes Oboe I (Ob. I), Oboe II (Ob. II), and Trombone (Tbn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cbx.). There are four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts enter in the second measure with the lyrics 'Cum san - cto' in a forte (*f*) dynamic. The woodwinds and strings provide accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. A rehearsal mark '7' is placed above the first measure of the woodwind staves.

9

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Spi - ri - tu,

Spi - ri - tu,

Spi - ri - tu,

Spi - ri - tu,

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

in glo - ri - a

16

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

De - i Pa - - - tris, a -

De - i Pa - - - tris, a -

De - i Pa - - - tris, a -

De - i Pa - - - tris, a -



19

Ob. I

Ob. II

Tbn.

S.  
men, a -

A.  
men, a -

T.  
men, a -

B.  
men, in glo - - ri -

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

21

Ob. I

Ob. II

Tbn.

S.  
men, in

A.  
men, in

T.  
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.  
men, in glo - ri - a

B.  
men, in glo - - ri -

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

25

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cb.

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.  
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 -

**Allegro**

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. Cbx. *p*

5

Tbn.

A. *f*  
in glo - ri - a De - i Pa - tris, De - i Pa - tris\_ a -

T. *f*  
men,

Vln. I *f*

Vln. II *f*

Vla.

Vc. Cbx.



12

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 De - i

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

Pa - tris De - i Pa - tris a -

Pa - tris De - i Pa - tris a -



14

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

Pa-tris. A - men,

A.

men, A - men,

T.

men, A - men,

B.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

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.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

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

men, a - men, a - men

men, a - men, a - men

men, a - men, a - men



26

Tbn.

T.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

28

Tbn.

A.

in

T.

Pa - tris a - - men

Vln. I

Vln. II

Vla.

Vc. Cbx.

30

Tbn.

A.

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

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This is a page of a musical score, page 151, starting at measure 30. It features six staves: Tbn. (Tuba), A. (Alto), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. Cbx. (Violoncello/Contrabaixo). The Tbn. and Vc. Cbx. parts consist of a steady eighth-note accompaniment. The A. part has lyrics: 'glo - ri - a De - i Pa - tris, De - i'. The Vln. I part has a melodic line with some rests and a dynamic marking of *mf*. The Vln. II part plays a continuous eighth-note pattern. The Vla. part plays a continuous eighth-note pattern. The Vc. Cbx. part plays a steady eighth-note accompaniment.

32

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Pa - - tris a - men, in

*p*

*p*

*p*

*p*



34

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.

36

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

Pa - tris, a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

Pa - tris a - - men, in

38

The musical score consists of eight staves. The top four staves are vocal parts: Tbn. (Tuba), S. (Soprano), A. (Alto), and T. (Tenor). The bottom four staves are instrumental parts: Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vc. Cbx. (Violoncello/Contrabaixo). The lyrics 'glo - ri - a De - i Pa - tris, De - i' are written below the vocal staves. The Tbn. part features a steady eighth-note accompaniment. The vocal parts have a melodic line with lyrics. The Vln. I part has a rhythmic pattern of eighth notes with rests. The Vln. II part has a continuous eighth-note accompaniment. The Vla. part has a continuous eighth-note accompaniment. The Vc. Cbx. part has a steady eighth-note accompaniment.



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.

44

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.  
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.

50

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.  
men,

A.  
men,

T.  
men,

B.  
men,

Vln. I

Vln. II

Vla.

Vc.  
Cbx.



52

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This system contains measures 52 and 53. The Tbn. part consists of quarter notes on a descending scale. Vln. I has a melodic line with a half note and quarter notes. Vln. II plays a steady eighth-note accompaniment. Vla. plays a continuous sixteenth-note pattern. Vc. Cbx. plays quarter notes on a descending scale.



54

Tbn.

Vln. I

Vln. II

Vla.

Vc. Cbx.

Detailed description: This system contains measures 54 and 55. The Tbn. part has a melodic line with a key signature change to one sharp. Vln. I has a melodic line with a key signature change to one flat. Vln. II plays a steady eighth-note accompaniment. Vla. plays a continuous sixteenth-note pattern. Vc. Cbx. plays quarter notes on a descending scale.

56

Ob. I

Ob. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.

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

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

60

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc. Cbx.

i Pa - - - -

Pa - - tris, a - - - -

a - - - - men,

Pa - - - - tris,

Detailed description: This page of a musical score covers measures 164 and 165. It features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob. I and II), two Horns (Hn. I and II), and a Trombone (Tbn.). The string section consists of Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vc. Cbx.). There are four vocal soloist parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano part has a whole note in measure 164 and another in measure 165. The Alto part has a half note in measure 164 and a whole note in measure 165. The Tenor part has a whole note in measure 164 and another in measure 165. The Bass part has a whole note in measure 164 and another in measure 165. The woodwinds and strings play sustained notes or rhythmic patterns. A tempo marking of '60' is present at the top left. The lyrics are: 'i Pa - - - -', 'Pa - - tris, a - - - -', 'a - - - - men,', and 'Pa - - - - tris,'.

62

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.

tris,

A.

T.

a

B.

a

Vln. I

Vln. II

Vla.

Vc. Cbx.

63

Ob. I

Ob. II

Hn. I

Hn. II

Tbn.

S.  
a - - - - - men.

A.  
men

T.  
men.

B.  
men.

Vln. I

Vln. II

Vla.

Vc.  
Cbx.