

Francisco Libânio Colás (1831-1885)

Missa nº 1

Editoração: João Berchmans

Fontes: Arquivo Público do Estado do Maranhão
Fundo: João Mohana

coro, orquestra
(*choir, orchestra*)

Partes:

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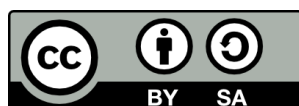
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56 p.



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MUSICA BRASILIS

Missa nº 1

Kyrie

Flauta

Francisco Libânio Colás

Largo

Measures 1-31 of the Kyrie for Flute. The score is in 6/8 time and B-flat major. It features a variety of dynamics including *p*, *f*, and *ff*, and includes a triplet in measure 16. The piece concludes with a fermata on the final note.

1
p *f* *f* *p*

8
p

16
p

20
ff *p* *ff*

25
p *p*

31

Gloria

Allegro

Measures 1-14 of the Gloria for Flute. The score is in common time (C) and B-flat major. It is characterized by a fast tempo and a consistent *ff* dynamic. The piece features a series of sixteenth-note patterns and concludes with a *p* dynamic.

ff

5

9

14
p

18

21

24

27

30

33

36

40

43 (8)

48

60

69

74

80

f *p dolce* *f*

86

p dolce *ff*

93 **Moderato**

99

p **Larghetto** *p*

104

p

111

116

121

Più animato

126

rall.

130 *A tempo*

135

140 *Allegro*

ff

145 *ff* *p*

150

153

156

159

162

165 *ff*

171

Missa nº 1

Kyrie

Clarineta em Sib

Francisco Libânio Colás

Largo

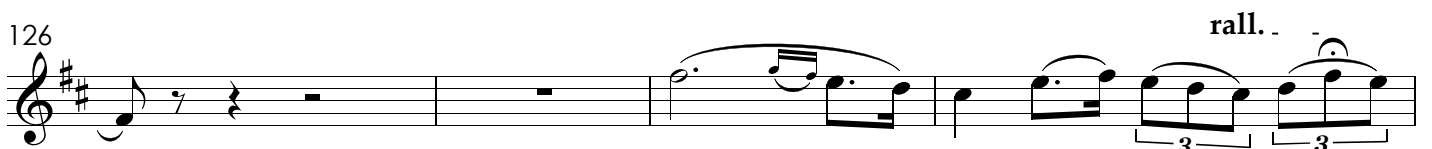
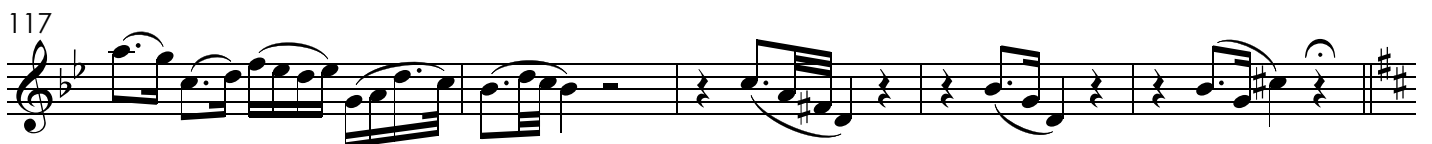
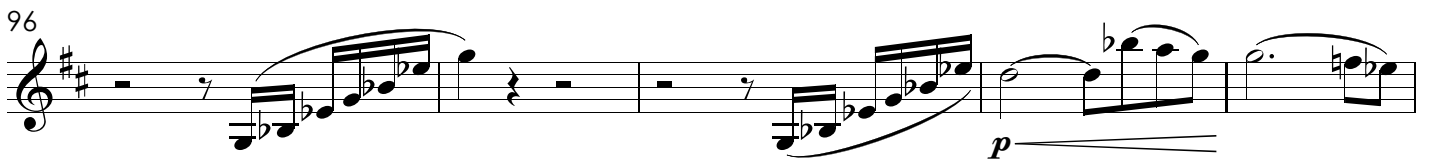
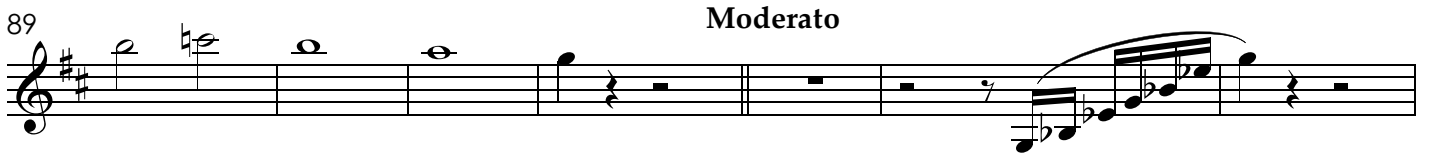
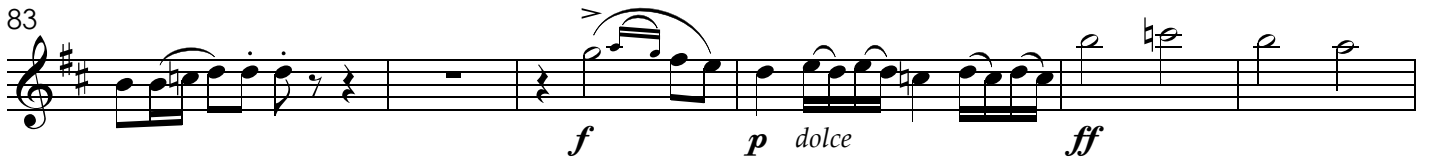
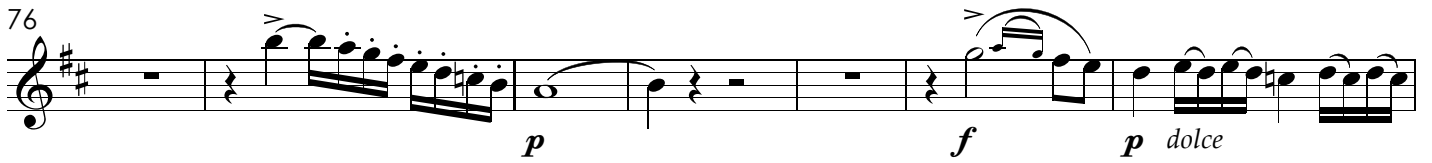
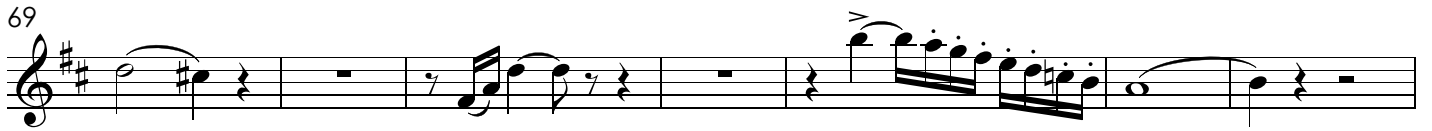
Musical score for Clarinet in B-flat, Kyrie section, measures 1-31. The score is in G major and 6/8 time. It features a variety of dynamics including *p*, *f*, *ff*, and *pp*, along with articulation marks like accents and slurs. A triplet of eighth notes is marked with a '3' in measure 15. The piece concludes with a fermata in measure 31.

Gloria

Allegro

Musical score for Clarinet in B-flat, Gloria section, measures 1-13. The score is in G major and common time (C). It features a variety of dynamics including *ff* and *p*, along with articulation marks like accents and slurs. The piece concludes with a fermata in measure 13.





130 **A tempo**

135

140 **Allegro**

145

150

153

156

160

163

167

172

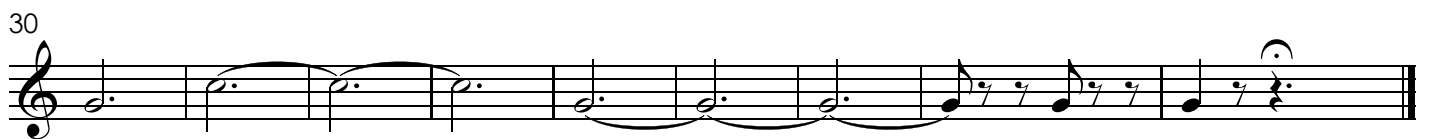
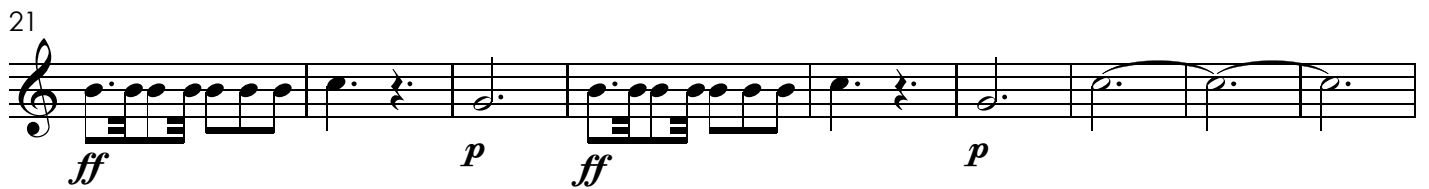
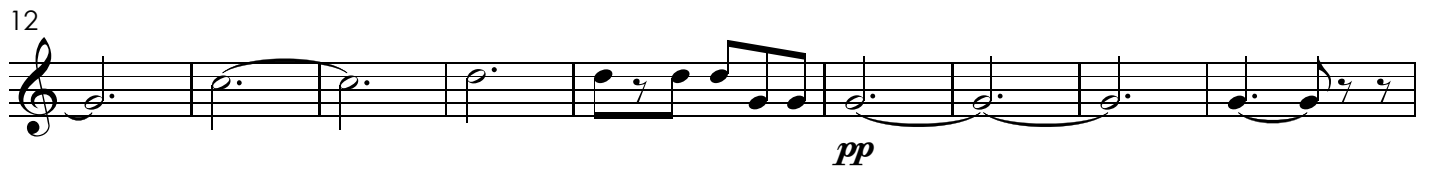
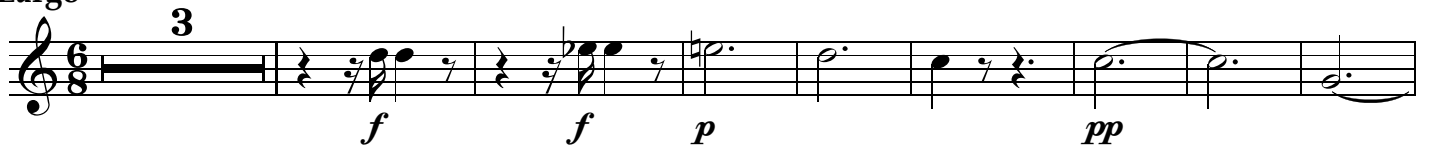
Missa nº 1

Kyrie

Trompa 1 em Fá

Francisco Libânio Colás

Largo



Gloria

Allegro



22

Musical staff 22-28: Treble clef, key signature of one sharp (F#). Measures 22-28. Dynamics: *p*.

29

Musical staff 29-35: Treble clef, key signature of one sharp (F#). Measures 29-35. Dynamics: *p*. Includes a repeat sign with a first ending bracket labeled '8'.

42

Musical staff 42-46: Treble clef, key signature of one sharp (F#). Measures 42-46. Dynamics: *ff*.

47

Musical staff 47-55: Treble clef, key signature of one sharp (F#). Measures 47-55. Dynamics: *p*. Includes a repeat sign with a first ending bracket labeled '2'.

56

Musical staff 56-68: Treble clef, key signature of one sharp (F#). Measures 56-68. Dynamics: *p*. Includes a repeat sign with a first ending bracket labeled '2' and another bracket labeled '4'.

69

Musical staff 69-77: Treble clef, key signature of one sharp (F#). Measures 69-77. Dynamics: *p*.

78

Musical staff 78-85: Treble clef, key signature of one sharp (F#). Measures 78-85. Dynamics: *f*, *p*, *f*. Includes accents (>) over notes.

86

Musical staff 86-92: Treble clef, key signature of one sharp (F#). Measures 86-92. Dynamics: *p*, *ff*.

93 **Moderato**

Musical staff 93-101: Treble clef, key signature of one sharp (F#). Measures 93-101. Dynamics: *f*, *p*. Includes accents (>) over notes.

102 **Larghetto**

Musical staff 102-108: Treble clef, key signature of two flats (Bb, Eb). Measures 102-108. Dynamics: *p*. Includes a repeat sign with a first ending bracket labeled '6'.

114

2

f

122 **Più animato**

p

rall.

131 **A tempo**

136

142 **Allegro**

ff

146

ff

p

152

p

161

ff

168

172

Missa nº 1

Kyrie

Trompa 2 em Fá

Francisco Libânio Colás

Largo

Musical score for Trompa 2 in F, Kyrie, measures 1-30. The score is in 6/8 time and consists of four staves. The first staff begins with a 3-measure rest, followed by notes with dynamics *f*, *f*, *p*, and *pp*. The second staff continues with notes and dynamics *pp*. The third staff features notes with dynamics *ff*, *p*, *ff*, and *p*. The fourth staff concludes the section with notes and dynamics *pp*.

Gloria

Allegro

Musical score for Trompa 2 in F, Gloria, measures 1-14. The score is in C major and common time (C). It consists of four staves. The first staff begins with a *ff* dynamic. The second staff continues with notes and dynamics *ff*. The third staff continues with notes and dynamics *ff*. The fourth staff concludes the section with notes and dynamics *p*.

18

2

p

Musical staff 18-26: Treble clef, key signature of one sharp (F#). Measures 18-26. A slur covers measures 18-21. A fermata is placed over measure 22. A dynamic marking of *p* is at the end. A bracket with the number 2 is above measures 22-23.

27

8

Musical staff 27-35: Treble clef, key signature of one sharp (F#). Measures 27-35. A slur covers measures 27-30. A fermata is placed over measure 31. A bracket with the number 8 is above measures 31-38.

42

ff

Musical staff 42-46: Treble clef, key signature of one sharp (F#). Measures 42-46. A dynamic marking of *ff* is at the beginning.

47

p

2

Musical staff 47-55: Treble clef, key signature of one sharp (F#). Measures 47-55. A dynamic marking of *p* is at the beginning. A bracket with the number 2 is above measures 52-53.

56

2

4

Musical staff 56-68: Treble clef, key signature of one sharp (F#). Measures 56-68. A bracket with the number 2 is above measures 56-57. A bracket with the number 4 is above measures 65-66.

69

Musical staff 69-77: Treble clef, key signature of one sharp (F#). Measures 69-77. A slur covers measures 69-72. A fermata is placed over measure 73. A slur covers measures 74-77.

78

f

p

f

Musical staff 78-85: Treble clef, key signature of one sharp (F#). Measures 78-85. Dynamic markings: *f* at measure 79, *p* at measure 82, *f* at measure 85. Slurs and accents are present.

86

p

ff

Musical staff 86-92: Treble clef, key signature of one sharp (F#). Measures 86-92. Dynamic markings: *p* at measure 86, *ff* at measure 87. A slur covers measures 89-92.

93 **Moderato**

f

p

Musical staff 93-101: Treble clef, key signature of one sharp (F#). Measures 93-101. Dynamic markings: *f* at measure 93, *p* at measure 100. A slur covers measures 93-101.

102 **Larghetto**

6

p

p

Musical staff 102-109: Treble clef, key signature of two flats (Bb, Eb). Measures 102-109. A bracket with the number 6 is above measures 102-107. Dynamic markings: *p* at measure 102, *p* at measure 108. A slur covers measures 102-109.

114

122 **Più animato** rall..

130 **A tempo**

135

141 **Allegro**

146

152

161

168

172

Missa nº 1

Kyrie

Trombone

Francisco Libânio Colás

Largo

Musical notation for measures 1-17. The key signature has one flat (Bb) and the time signature is 6/8. Measure 1 has a '3' above it. Measure 10 has a '6' above it. Dynamics: *f* (measures 1-2), *f* (measures 3-4), *p* (measures 5-6), *pp* (measures 10-11).

18

Musical notation for measures 18-26. Dynamics: *ff* (measures 18-19), *ff* (measures 24-25).

27

Musical notation for measures 27-34. Dynamics: *p* (measures 27-34).

Gloria

Allegro

Musical notation for measures 1-5. Dynamics: *ff* (measures 1-5).

6

Musical notation for measures 6-10.

11

Musical notation for measures 11-16.

17

Musical notation for measures 17-25. Dynamics: *p* (measures 17-25).

26

Musical notation for measures 26-34. Dynamics: *p* (measures 26-34).

34 **7**

ff

Detailed description: This staff contains measures 34 through 44. It begins with a whole rest for 7 measures. From measure 35, the music consists of eighth notes, some with accidentals (sharps and naturals). The dynamic marking *ff* is centered below the staff.

45

p

Detailed description: This staff contains measures 45 through 51. It features a series of eighth notes, followed by a whole note with a flat, and then a half note with a slur. The dynamic marking *p* is centered below the staff.

52 **6** **4**

Detailed description: This staff contains measures 52 through 68. It starts with a whole rest for 6 measures, followed by a series of half notes with slurs. There is another whole rest for 4 measures, and then a final half note. The numbers 6 and 4 are placed above the respective rests.

69

Detailed description: This staff contains measures 69 through 77. It features a sequence of half notes with slurs, interspersed with whole rests.

78

f *p*

Detailed description: This staff contains measures 78 through 84. It begins with a half note with a flat, followed by a whole rest, then a series of half notes with slurs. The dynamic markings *f* and *p* are placed below the staff.

85

f *p* *ff*

Detailed description: This staff contains measures 85 through 92. It starts with a half note with a flat, followed by a whole rest, then a series of half notes with slurs. The dynamic markings *f*, *p*, and *ff* are placed below the staff.

93 **Moderato**

f *p*

Detailed description: This staff contains measures 93 through 99. It begins with a half note with a sharp, followed by a whole rest, then a series of half notes with slurs. The dynamic markings *f* and *p* are placed below the staff.

100 **Larghetto**

p *p*

Detailed description: This staff contains measures 100 through 112. It starts with a half note with a flat, followed by a whole rest, then a series of half notes with slurs. The dynamic marking *p* is placed below the staff at two points.

113

f

Detailed description: This staff contains measures 113 through 119. It features a series of half notes with slurs, followed by a whole rest for 2 measures, and then a final half note with a slur. The dynamic marking *f* is placed below the staff.

122 **Più animato**

122 **Più animato**

p

rall..

Musical notation for measures 122-129. The music is in bass clef. Measure 122 starts with a half note G2. Measures 123-124 have whole notes G2 and F2 respectively. Measures 125-126 have half notes E2 and D2. Measure 127 has a half note C2. Measure 128 has a half note G1. Measure 129 has a half note F1.

130 **A tempo**

130 **A tempo**

Musical notation for measures 130-134. Measure 130 starts with a half note G2. Measures 131-134 consist of a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

135

Musical notation for measures 135-140. Measures 135-136 have half notes G2 and F2. Measures 137-138 have a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 139-140 have half notes G1 and F1.

141 **Allegro**

141 **Allegro**

ff

Musical notation for measures 141-145. Measure 141 starts with a half note G2. Measures 142-145 consist of a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

146

ff *p*

Musical notation for measures 146-152. Measures 146-148 consist of a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 149-150 have half notes G2 and F2. Measures 151-152 have half notes E2 and D2.

153

p

Musical notation for measures 153-161. Measures 153-154 have half notes G2 and F2. Measures 155-156 have half notes E2 and D2. Measures 157-158 have a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 159-160 have half notes G2 and F2. Measure 161 has a half note E2.

162

ff

Musical notation for measures 162-169. Measures 162-163 have half notes G2 and F2. Measures 164-165 have half notes E2 and D2. Measures 166-169 consist of a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1.

170

Musical notation for measures 170-176. Measures 170-171 consist of a rhythmic pattern of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. Measures 172-173 have half notes G2 and F2. Measures 174-175 have half notes E2 and D2. Measure 176 has a half note C2.

Missa nº 1

Kyrie

Soprano 1

Francisco Libânio Colás

Largo

8 *p*

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

16 *p* *ff* *p*

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

23 *ff* *p* *p*

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

30

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

Gloria

Allegro

8 *ff*

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

14 *p*

Glo - ri - a in ex - cel - cis De - o. Glo - ri - a, Glo - ri - a in ex - cel - cis

20

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

26

Et in ter - ra pax ho - mi - ni - bus bo - nae, bo - nae vo - lun -

33 *solo*

ta-tis. Lau - da-mus Te. Be ne - di - ci-mus a - do - ra-mus Te. Glo-ri - fi

37

ca-mus Te. Lau - da-mus Te. Be-ne - di-ci-mus Glo-ri - fi - ca - mus Te.

42 *ff*

Gra-ti-as a - gi-mus ti - bi pro-pter ma-gnam glo__ ri - am, glo__ ri - am

47 **Moderato**

Tu - am.

102 *Larghetto* *solo*

Qui tol__lis pe-cca-ta mundi mi-se - re__re, mi-se-re__re no__bis. Qui

107

tol__lis pe-cca-ta mun-di mi-se-re__re no-bis, mi-se re__re, mi-se-re-re no - bis.

111 *p*

Sus - ci-pe, sus - ci-pe de-pre-ca-tio-nem nos - tram. Sus - ci-pe, sus - ci-pe

117 *solo*

de-pre-ca-tio-nem nos-tram. Qui se - des ad dex te-ram Pa__tris mi - se

121 **Più animato**

re - re, mi-se-re - re no-bis. Quo__ni__am tu

125 *rall.*

so-lus, tu__ so-lus Do-mi-nus. Je_____susChris-te, Je-su, Je__su Chris__

130 **A tempo**

te. Cum San-cto Spi-ri-tu in glo_ri__a in, glo_ri-a De - i Pa____tis.

135

A - men, A - men, A_____men, A - men, A - men.

142 **Allegro** *ff*

Glo - ri - a, Glo - ri - a in ex-cel-cis De - o *ff* Glo - ri - a, Glo - ri - a

148 *p*

in ex_cel- cis_ De - o. *p* Glo-ri-a, Glo-ri-a in ex-cel-cis De - o

154

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

160

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

166

De - o. Cum San - cto spi - ri - tu in Glo - ria De - i

171

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

Missa nº 1

Kyrie

Soprano 2

Francisco Libânio Colás

Largo

8 *p*

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

16 *p* *ff* *p*

son Chris - te Chris - te e - le - i - son___ Chris - te e - le - i - son, Ky - ri -

23 *ff* *p* *p*

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

30

le___ i - son, Ky - ri - e e___ le___ i - son___

Gloria

Allegro

8 *ff*

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

14 *p*

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

19

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

23

cel - sis De - o, Glo - ri - a. Et in ter - ra pax ho -

29

mi - ni - bus bo - nae, bo - nae vo - lun - ta - tis.

34

Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

45

glo - ri - am, glo - ri - am Tu - am.

93 **Moderato** **Larghetto**

Sus - ci - pe, sus - ci - pe de - pre - ca - tio - nem

114

nos - tram. Sus - ci - pe, sus - ci - pe de - pre - ca - tio - nem

118

nos - tram.

130 **A tempo**

Cum San - cto Spi - ri - tu in glo - ri - a in, glo - ri - a De - i

134

Pa - tris. A - men, A - men, A - men, A - men, A - men.

141

ff **Allegro**

Glo - ri - a, Glo - ri - a in ex - cel - cis De - o **ff** Glo - ri - a,

147

p

Glo - ri - a in ex - cel - sis De - o. **p** Glo - ri - a, Glo - ri - a in ex - cel - cis

153

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

159

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

165

in ex - cel - sis De - o. Cum San - cto spi - ri - tu in Glo - ria De - i

171

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

119

3

Più animato



Quo___ ni-am tu so - lus___ tu so-lus San-ctus

126



Tu so-lus Dp-mi-nus, Tu so-lus Al - tis - si-mus

130

A tempo



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

136



A - men, A___ men, A - men, A - men.

142 **ff Allegro**



Glo ri__ a, Glo ri__ a, in ex-cel-cis De - o **ff** Glo ri__ a, Glo ri__ a

148



in ex-cel-cis De - o. *p* Glo-ri-a, Glo-ri-a in ex-cel-cis De - o

154



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

160



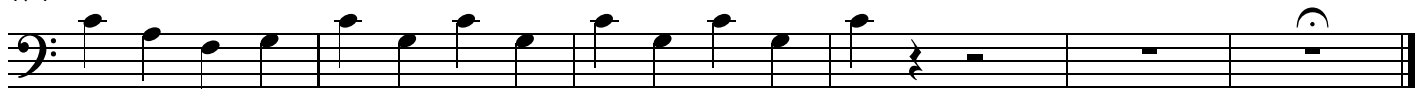
Glo-ri-a, in ex-cel-sis De-o Glo-ri-a, Glo-ri-a, in ex-cel-sis

166



De - o. Cum San - cto spi - ri - tu in Glo - ria De - i

171



Pa___ tris. A - men, a - men, a - men, a - men, a - men.

Missa nº 1

Kyrie

Violino II

Francisco Libânio Colás

Largo

p *legato* *f* *f* *p*

8

p *cresc.*

14

p

20

ff *p* *ff*

25

p *p*

29

p

32

p

35

p

36

pp

Gloria

Allegro

ff

4

7

10

13

16

p

21

26

30

34

38

42 *ff*

45

48 *p*

54

58

62

66

70

75

79 *f* *p*

84 *f* *p* *ff*

88

Moderato

91

Larghetto

99

p

104

p

106

109

p

111

pp

113

115

117

119

p

f

122

Più animato

fp

127

rall. .

130 **A tempo**

134

140 **Allegro**
ff

144 *ff*

147 *p*

151

156

161

166

169

172

Missa nº 1

Kyrie

Violoncelo

Francisco Libânio Colás

Largo

p *legato* *f* *p* *f* *p* *p*

9

cresc. *p*

18

ff *p*

24

ff *p*

28

33

pp

Gloria

Allegro

ff

8

12

17

p

22

27

32

pizz.

37

arco

42

ff

47

p

p

53

57

61

66

70 *pizz.*

75 *arco*

79

84

88

93 **Moderato**

100 **Larghetto**

105

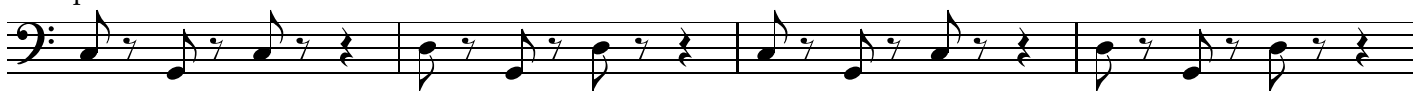
110

115

119

Più animato

122 pizz.



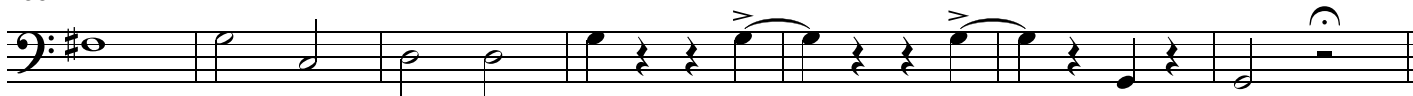
126



rall. -

130 pizz. **A tempo**

135

**Allegro**

142 arco



147



152



157



162



167



171



Missa nº 1

Kyrie

Contrabaixo

Francisco Libânio Colás

Largo

p *legato* *f* *p* *f* *p* *p*

9

cresc. *p*

18

ff *p*

24

ff *p*

29

34

pp

Gloria

Allegro

ff

6

11

17

p

22

27

32

pizz.

37

arco

42

ff

47

p

p

53

57

61

66

70 *pizz.*

75 *arco*

79

85

90 *Moderato*

96

102 *Larghetto*

107

112

117

122 *Più animato*
pizz.

126 arco **rall.** pizz.

131 **A tempo**

135

142 **Allegro**
arco
ff

147 *p*

152

157

162

167

171

Missa nº 1

Kyrie

Coro

Francisco Libânio Colás

Largo

8 *p*

Soprano 1
Ky - ri - e e - le - i - son, Ky - ri - e e -

Soprano 2
Ky - ri - e e - le - i - son, Ky - ri - e e -

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

15 *p*

S 1
le - i - son Chris - te, Chris - te e - le - i -

S 2
le - i - son Chris - te Chris - te e - le - i -

B
le - i - son Chris - te Chris - te e - le - i -

20 *ff* *p*

S 1
son Chris - te e - le - i - son, Ky - ri - e e - le - i -

S 2
son Chris - te e - le - i - son, Ky - ri - e e - le - i -

B
son Chris - te e - le - i - son, Ky - ri - e e - le - i -

24 *ff* *p* *p*

S 1
son, e - le - i - son, Ky - ri e e - le - i - son, Ky -

S 2
son, e - le - i - son, Ky - ri e e - le - i - son, Ky -

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

28

S 1
ri - e e - - - le - i - son, Ky -

S 2
ri - e e - - - le - i - son, Ky -

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

32

S 1
ri - - e e - - - le - i -

S 2
ri - - e e - - - le - i -

B
ri - - e e - - - le - i -

35

S 1
son

S 2
son

B
son

Gloria

Allegro

S 1
8 *ff*
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o

S 2
8 *ff*
Glo - ri - a Glo - ri - a in ex - cel - sis De - o

B
8 *ff*
Glo - ri - a Glo - ri - a in ex - cel - sis De - o

13

S 1
Glo - ri - a, Glo - ri - a in ex - cel - cis De - o.

S 2
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o.

B
Glo - ri - a, Glo - ri - a in ex - cel - cis De - o.

17

S 1
p Glo - ri - a, Glo - ri - a in ex - cel - cis De - o

S 2
p Glo - ri - a, Glo - ri - a in ex - cel - cis De - o

B
p Glo - ri - a, Glo - ri - a in ex - cel - cis De - o

21

S 1
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri -

S 2
Glo - ri - a, Glo - ri - a in ex - cel - sis De - o, Glo - ri -

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

25

S 1
a. Et in ter - ra pax ho -

S 2
a. Et in ter - ra pax ho -

B
a. Et in ter - ra pax ho -

29

S 1
mi - ni-bus bo - nae, bo - nae vo - lun -

S 2
mi - ni-bus bo - nae, bo - nae vo - lun -

B
mi - ni-bus bo - nae, bo - nae vo - lun -

33 solo

S 1
ta-tis. Lau - da - mus Te. Be - ne - di - ci-mus a - do - ra - mus Te. Glo-ri - fi -

S 2
ta-tis.

B
ta-tis.

37

S 1
ca - mus Te. Lau - da - mus Te. Be - ne - di - ci-mus Glo - ri - fi -

S 2

B

40

S 1
ca - mus Te. *ff* Gra - ti-as a - gi-mus ti - bi

S 2
ff Gra - ti-as a - gi-mus ti - bi

B
ff Gra - ti-as a - gi-mus ti - bi

44

S 1
 pro - pter ma - gnam glo - ri - am, glo - ri - am

S 2
 pro - pter ma - gnam glo - ri - am, glo - ri - am

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

47

S 1
 Tu - am.

S 2
 Tu - am.

B
 Tu - am. Do - mi - ne De - us De - us Rex cae - les - tis

56

S 1

S 2

B
 De - us Pa - ter, Pa - ter o - mni - po - tens. Do - mi - ne

65

S 1

S 2

B
 Fi - li, Fi - li u - ni - ge - ni - te.

72

S 1

S 2

B

2 **2** **2**

A - gnus De - i Fi - li-us, Fi - li - us, Fi - lius Pa - tris A-gnus

80

S 1

S 2

B

f *p* *f*

De - i Fi - li-us Pa-tris, Fi - li - us Pa - tris, A gnus De - i Fi - li-us Pa-tris,

86

S 1

S 2

B

p *ff*

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

89

S 1

S 2

B

Pa - tris, Fi - li - us pa - - tris.

93 **Moderato** **Larghetto** solo

9

S 1 Qui — tol — lis pe-cca - ta mun — di mi - se

S 2

B

105

S 1 re — re, mi - se - re — re no — bis. Qui — tol — lis pe-cca - ta

S 2

B

108

S 1 mun - di mi-se re_ re no - bis, mi - se-re_re, mi-se-re-re no - bis. *p* Sus - ci-pe,

S 2 *p* Sus - ci-pe,

B *p* Sus - ci-pe,

112

S 1 sus - ci-pe de - pre - ca-tio - nem nos - tram.

S 2 sus - ci-pe de - pre - ca-tio - nem nos - tram.

B sus - ci-pe de - pre - ca-tio - nem nos - tram.

115

S 1
Sus - ci-pe, sus - ci-pe de - pre - ca-tio - nem

S 2
Sus - ci-pe, sus - ci-pe de - pre - ca-tio - nem

B
Sus - ci-pe, sus - ci-pe de - pre - ca-tio - nem

118

S 1 *solo*
nos - tram. Qui se - des ad dex te - ram Pa - tris *f* mi - se - re - re, mi-se-re-re

S 2
nos - tram.

B
nos - tram.

122 **Più animato**

S 1
no - bis. Quo - ni - am tu so - lus, tu so - lus Do - mi - nus.

S 2

B
Quo - ni - am tu so - lus tu so - lus San - ctus Tu so - lus

127

S 1 *rall.* Je - sus Chris - te, Je - su, Je - su Chris - te. **A tempo** Cum San - cto Spi - ri - tu in

S 2
Cum San - cto Spi - ri - tu in

B
Dp - mi - nus, Tu so - lus Al - tis - si - mus Cum San - cto

132

S 1
glo_ri_ a in, glo_ri-a De - i Pa____tis. A - men, A - men, A_____

S 2
glo_ri_ a in, glo_ri-a De - i Pa____tris. A - men, A - men, A_____

B
Spi - ri-tu in, glo - ri-a De - i Pa - tris. A - men, A - men, A_____

138

Allegro

S 1
men, A - men, A - men. *ff* Glo - ri - a, Glo - ri - a

S 2
men, A - men, A - men. *ff* Glo - ri - a, Glo - ri - a

B
men, A - men, A - men. *ff* Glo_ri__ a, Glo_ri__ a,

144

S 1
in ex - cel - cis De - o *ff* Glo - ri - a, Glo - ri - a

S 2
in ex - cel - cis De - o *ff* Glo - ri - a, Glo - ri - a

B
in ex - cel - cis De - o *ff* Glo__ri__ a, Glo__ri__ a

148

S 1
in ex____cel - cis____ De - o. *p* Glo - ri - a, Glo - ri - a

S 2
in ex - cel - sis De - o. *p* Glo - ri - a, Glo - ri - a

B
in ex - cel - cis De - o. *p* Glo - ri - a, Glo - ri - a

152

S 1
in ex - cel - cis De - o Glo - ri - a, Glo - ri - a in ex -

S 2
in ex - cel - cis De - o Glo - ri - a, Glo - ri - a in ex -

B
in ex - cel - cis De - o Glo - ri - a, Glo - ri - a in ex -

156

S 1
cel - sis De - o, Glo - ri - a. Glo - ri - a,

S 2
cel - sis De - o, Glo - ri - a. Glo - ri - a,

B
cel - sis De - o, Glo - ri - a. Glo - ri - a,

160

S 1
Glo - ri - a, in ex - cel - sis De - o Glo - ri - a,

S 2
Glo - ri - a, in ex - cel - sis De - o Glo - ri - a,

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

164

S 1
Glo - ri - a, in ex - cel - sis De - o. Cum

S 2
Glo - ri - a, in ex - cel - sis De - o. Cum

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

167

S 1
San - - cto spi - - ri - - tu in

S 2
San - - cto spi - - ri - - tu in

B
San - - cto spi - - ri - - tu in

170

S 1
Glo - ria De - i Pa - - tris. A - men, a - men, a -

S 2
Glo - ria De - i Pa - - tris. A - men, a - men, a -

B
Glo - ria De - i Pa - - tris. A - men, a - men, a -

173

S 1
men, a - men, a - men.

S 2
men, a - men, a - men.

B
men, a - men, a - men.