

João de Deus de Castro Lobo (1794-1832)

Matinas de Natal
PAMM 18

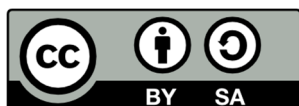
Edição: Aluizio José Viegas e Marcelo Campos Hazan
Fontes: OLS, AHMH, CCSL, MIOP, MMM

4 vozes, orquestra
(4 voices, orchestra)

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233 p.



MADRIGAL DE NATAL

PAMM 18

Edição: Alúzio José Viegas e Marcelo Campos Hazan

João de Deus de Castro Lobo

Fonte: OLS

I. Invitatório

Chri - stus na - tus est no - bis. Ve - ni-te, ad - o-re - mus.

Allegro

Flautas 1, 2

ff

Trompas em Fá 1, 2

ff

Soprano

ff

Chri - - - stus na - - - tus est no - - - -

Contralto

ff

Chri - - - stus na - - - tus est no - - - -

Tenor

ff

Chri - - - stus na - - - tus est no - - - -

Baixo

ff

Chri - - - stus na - - - tus est no - - - -

Violinos I

ff

Violinos II

ff

Violoncelos I

ff

Violoncelos II/
Contrabaixos

ff

5

Fl. 1, 2

5

Tpa. 1, 2

S.

- bis, Chri - stus na - - - - tus est no - bis, Chri - - - stus

A.

- bis, Chri - stus na - - - - tus est no - bis,

T.

8

- bis, Chri - stus na - - - - tus est no - bis,

B.

- bis, Chri - stus na - - - - tus est no - bis,

5

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

p

p

10

Fl. 1, 2 *p* *cresc.* *f*

Tpa. 1, 2 *cresc.* *f*

S. *cresc.* *f*
na - - tus, Chri - stus na - tus est no - bis, est no - bis,

A. *p* *cresc.* *f*
Chri - stus na - tus, na - tus est no - bis, est no - bis,

T. *p cresc.* *f*
Chri - stus na - tus est no - bis, est no - bis,

B. *p cresc.* *f*
Chri - stus na - tus est no - - - bis,

Vln. I *cresc.* *f*

Vln. II *p* *cresc.* *f*

Vc. I *cresc.* *f*

Vc. II/Cb. *cresc.* *f*

Allegro

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
- bis. Ve - ni - te, ve - ni - te ad - - - o - re - - - -

A. *f*
- bis. Ve - ni - te, ve - ni - te ad - - - o - re - - - -

T. *f*
- bis. Ve - ni - te, ve - ni - te ad - - - o - re - - - -

B. *f*
- bis. Ve - ni - te, ve - ni - te ad - - - o - re - - - -

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

Fl. 1, 2

29

p

Tpa. 1, 2

29

p

S.

29

ad - - - o - re - - - - mus. Ve - - - -

p

A.

ad - - - o - re - - - - mus. Ve - - - -

p

T.

8

ad - - - o - re - - - - mus. Ve - - - -

p

B.

ad - - - o - re - - - - mus. Ve - - - -

p

Vln. I

29

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

39
Fl. 1, 2 *f*

39
Tpa. 1, 2 *f*

39
S. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

39
A. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

39
T. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

39
B. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

39
Vln. I *f*

39
Vln. II *f*

39
Vc. I *f*

39
Vc. II/Cb. *f*

44

Fl. 1, 2 *p* *f*

Tpa. 1, 2 *p* *f*

S. *p*
- mus, ad - - - o - - - re - - - mus.

A. *p*
- mus, ad - - - o - - - re - - - mus.

T. *p*
- mus, ad - - - o - - - re - - - mus.

B. *p*
- mus, ad - - - o - - - re - - - mus.

Vln. I *p* *f*

Vln. II *p* *f*

Vc. I *p* *f*

Vc. II/Cb. *p* *f*

Ve - ni - te, ex-sul-te-mus Do - mi-no, ju-bi-le-mus De-o, sa-lu-ta - ri no - stro:— præ-oc-cu - pe - mus fa-ci-em e - jus
 in con-fes - si - o - ne, et in psal - mis ju - bi - - - le - mus e - i.

Do ☩, depois *Quoniam Deus*

Quo - ni - am De - us ma - gnus Do - mi - nus, et Rex ma - gnus su - per o - mnes de - os: —
 quo-ni-am — non re-pel-let Do-mi-nus ple-bem su - am: qui - a in ma-nu e - jus sunt o-mnes fi - nes ter - ræ, —
 et — al - ti - tu - di - nes mon - ti - um i - - - - - pse con - spi - cit. —

Allegro

50
 Fl. 1, 2 *f*

50
 Tpa. 1, 2 *f*

50
 S.
 Ve - ni - te, ve - ni - te ad - - - o - re - - - -

50
 A.
 Ve - ni - te, ve - ni - te ad - - - o - re - - - -

50
 T.
 Ve - ni - te, ve - ni - te ad - - - o - re - - - -

50
 B.
 Ve - ni - te, ve - ni - te ad - - - o - re - - - -

50
 Vln. I *f*

50
 Vln. II *f*

50
 Vc. I *f*

50
 Vc. II/Cb. *f*

55
Fl. 1, 2

Tpa. 1, 2

55
S.
- mus, ve - ni - - - - te, ve - ni - - - - te

A.
- mus, ve - ni - - - - te, ve - ni - - - - te

8
T.
- mus, ve - ni - - - - te, ve - ni - - - - te

B.
- mus, ve - ni - - - - te, ve - ni - - - - te

55
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Fl. 1, 2 ⁶⁰

p

Trpa. 1, 2

p

S. ⁶⁰

ad - - - o - re - - - - mus. Ve - - - -

p

A.

ad - - - o - re - - - - mus. Ve - - - -

p

T.

ad - - - o - re - - - - mus. Ve - - - -

p

B.

ad - - - o - re - - - - mus. Ve - - - -

p

Vln. I ⁶⁰

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

65
Fl. 1, 2

Tpa. 1, 2

65
S.

-ni - - - te ad - - - o - re - mus, ad - - - o - re - - - -

A.

-ni - - - te ad - - - o - re - mus, ad - - - o - re - - - -

8
T.

-ni - - - te ad - - - o - re - mus, ad - - - o - re - - - -

B.

-ni - - - te ad - - - o - re - mus, ad - - - o - re - - - -

65
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

70
Fl. 1, 2 *f*

70
Tpa. 1, 2 *f*

70
S. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

70
A. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

70
T. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

70
B. *f*
- mus. Ve - - - - ni - - - - te ad - o - re - - - -

70
Vln. I *f*

70
Vln. II *f*

70
Vc. I *f*

70
Vc. II/Cb. *f*

75

Fl. 1, 2 *p* *f*

Tpa. 1, 2 *p* *f*

S. *p*
- mus, ad - - - o - - - re - - - mus.

A. *p*
- mus, ad - - - o - - - re - - - mus.

T. *p*
- mus, ad - - - o - - - re - - - mus.

B. *p*
- mus, ad - - - o - - - re - - - mus.

Vln. I *p* *f*

Vln. II *p* *f*

Vc. I *p* *f*

Vc. II/Cb. *p* *f*

Fim

Quo - ni-am i - psi - us est ma - re, et i - pse fe - cit il - lud, et a - ri - dam fun - da - ve - runt ma - nus e - jus: —
 ve - ni - te, ad - o - re - mus, et pro - ci - da - mus an - te De - um:
 plo - re - mus co - ram Do - mi - no, qui fe - cit nos, qui - a i - pse est Do - mi - nus De - us no - ster; —
 nos — au - tem po - pu - lus e - jus, et o - ves pa - - - scu - æ — e - jus. —

Do ☩, depois *Hodie, si vocem*

Ho - di - e, si vo - cem e - jus au - di - e - ri - tis, no - li - te ob - du - ra - re cor - da ve - stra, —
 sic - ut in ex - a - cer - ba - ti - o - ne sec - un - dum di - em ten - ta - ti - o - nis in de - ser - to:
 u - bi ten - ta - ve - runt me pa - tres ve - stri, — pro - ba - ve - runt et vi - de - runt o - - - pe - ra — me - a. —

Do ☉, depois *Quadraginta annis*

Qua - dra - gin - ta an - nis prox - i - mus fu - i ge - ne - ra - ti - o - ni hu - ic, et di - xi: Sem - per hi er - rant — cor - de; —
 i - psi ve - ro non co - gno - ve - runt vi - as me - as: qui - bus ju - ra - vi in i - ra me - a: —
 Si — in - tro - i - bunt in re - - - qui - em — me - - am. —

Do ☩, depois *Gloria Patri*

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto. —
 Sic - ut e - rat in prin - ci - pi - o, et nunc, — et sem - per, —
 et — in — sæ - cu - la sæ - cu - lo - - - rum. A - - - - - men.

Do ☉, depois *Christus natus est (seguinte)*

Chri - - - - stus na - - - - tus est — no - - - - bis. —
 Ve - - - - ni - te, — ad - - - - o - re - - - - mus. —

Do ☉ ao Fim

II. Hino

Fontes: AHMH, CCSL, MIOP, MMM

1. Je - su Red - em - ptor o - mni - um, Quem lu - cis an - te o - ri - gi - nem,
Pa - rem pa - ter - nã glo - ri - æ, Pa - ter su - pre - mus e - di - dit.

Andante levado

Trompas em Fá 1, 2
Soprano
Contralto
Tenor
Baixo
Violinos I
Violinos II
Violoncelos I
Violoncelos II/
Contrabaixos

f p f p f p
p f p f p f
f p f p f p
f f f

6

p

Tpa. 1, 2

p

sotto f

6

p

f

S.

2. Tu — lu - men, et splen - dor — Pa tris, Tu spes per - en - nis

p

f

C.

2. Tu — lu - men, et splen - dor — Pa - tris, Tu spes per - en - nis

p

f

T.

2. Tu lu - men, et splen - dor Pa - tris, Tu spes per - en - nis

p

f

B.

2. Tu lu - men, et splen - dor Pa - tris, tu spes per - en - nis

6

p

f

Vln. I

p

f

Vln. II

p

f

Vc. I

p

f

Vc. II/Cb.

p

f

12

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

f

f

f

f

f

f

f

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

o - mni-um, tu spes per - en - nis o - mni-um, In - ten - de quas fun - dunt pre - - -

18
Tpa. 1, 2

p

18
S.

ces Tu - i per or - - - bem ser - vu - li.

C.

ces Tu - i per or - - - bem ser - vu - li.

T.

ces Tu - i per or - - - bem ser - vu - li.

B.

ces Tu - i per or - - - bem ser - vu - li.

18
Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

3. Me-men - to, re - rum Con - di - tor, No - stri quod o - lim cor - po - ris,
 Sa - cra - ta ab al - vo Vir - gi - nis Na - scen - do, for - mam sum - pse - ris.

Andante levado

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

The musical score is for the piece 'Andante levado'. It features a tuba part (Tpa. 1, 2) with a rhythmic pattern of eighth notes and rests, alternating between fortissimo (f) and piano (p) dynamics. The string section (Violins I and II, Viola, and Cello/Double Bass) provides harmonic support with sustained notes and dynamic markings of p, f, and p. The tuba part concludes with a trill (tr) on the final note.

29 *p*

Tpa. 1, 2 *p* *sottof*

S. *p* *f*
4. Te - sta - tur hoc prae - sens di - es, Cur - rens per an - ni

C. *p* *f*
4. Te - sta - tur hoc prae - sens di - es, Cur - rens per an - ni

T. *p* *f*
4. Te - sta - tur hoc prae - sens di - es, Cur - rens per an - ni

B. *p* *f*
4. Te - sta - tur hoc prae - sens di - es, Cur - rens per an - ni

Vln. I *p* *f*

Vln. II *p* *f*

Vc. I *p* *f*

Vc. II/Cb. *p* *f*

41
Tpa. 1, 2

p

41
S.

p

tris Mun - di sa - lus ad - ve - ne - ris.

C.

p

tris Mun - di sa - lus ad - ve - ne - ris.

T.

p

tris Mun - di sa - lus ad - ve - ne - ris.

B.

p

tris Mun - di sa - lus ad - ve - ne - ris.

41
Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

5. Hunc as - tra, tel - lus, æ - quo - ra, Hunc o - mne quod cæ - lo sub - est.
 Sa - - - lu - tis au - cto - rem no - væ No - vo sa - lu - tat can - ti - co.

Andante levado

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

52 *p*

Tpa. 1, 2

52 *p* *sottof* *f*

S.

6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

C.

6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

T.

6. Et nos be - a - ta quos sa - cri Ri - ga - vit un - da

B.

6. Et nos, be - a - ta quos sa - cri Ri - ga - vit un - da

52 *p* *f*

Vln. I

52 *p* *f*

Vln. II

p *f*

Vc. I

p *f*

Vc. II/Cb.

p *f*

III. Responsório I

Fonte: OLS

Responso Majestoso

The musical score is written in G major (one sharp) and common time (C). It consists of nine staves. The first two staves are for woodwinds: Flautas 1, 2 and Trompas em Fá 1, 2. The next four staves are for voices: Soprano, Contralto, Tenor, and Baixo. The final three staves are for strings: Violinos I, Violinos II, and Violoncelos I/II/Contrabaixos. The score is divided into three measures. The first two measures are instrumental, with the woodwinds and strings playing. The third measure features vocal entries for Soprano, Contralto, Tenor, and Baixo, all marked with a forte (*f*) dynamic. The lyrics for the vocal parts are: "Ho - di - e no - bis cæ -".

Flautas 1, 2 *f*

Trompas em Fá 1, 2 *f*

Soprano *f* Ho - di - e no - bis cæ -

Contralto *f* Ho - di - e no - bis cæ -

Tenor *f* Ho - di - e no - bis cæ -

Baixo *f* Ho - di - e no - bis cæ -

Violinos I *f*

Violinos II *f*

Violoncelos I *f*

Violoncelos II/
Contrabaixos *f*

8

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f *p*

per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

f *p*

per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

f *p*

per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

f *p*

per - di-tum ad cæ - le - sti - a re - gna re - vo - ca - - - ret,

f *p*

f *p*

f *p*

f *p*

14

Fl. 1, 2

p *f*

Tpa. 1, 2

p *f*

S.

p *f*

ca - - - - - ret, re - vo - ca - - - - - ret:

A.

p *f*

ca - - - - - ret, re - vo - ca - - - - - ret:

T.

p *f*

ca - - - - - ret, re - vo - ca - - - - - ret:

B.

p *f*

ca - - - - - ret, re - vo - ca - - - - - ret:

14

Vln. I

p *f*

Vln. II

p *f*

Vc. I

p *f*

Vc. II/Cb.

p *f*

24
Fl. 1, 2

Tpa. 1, 2

24
S.

An - ge - lo - rum: qui - a sa - - - - lus æ - ter - na

A.

An - ge - lo - rum: qui - a sa - - - - lus æ - ter - na

8
T.

An - ge - lo - rum: qui - a sa - - - - lus æ - ter - na

B.

An - ge - lo - rum: qui - a sa - - - - lus æ - ter - na

24
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

44

Fl. 1, 2

ff

Tpa. 1, 2

ff

S.

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

A.

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

T.

8 An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

B.

An - ge - lo - rum, gau - det ex - er - ci - tus An - ge - lo - rum:

Vln. I

ff

Vln. II

ff

Vc. I

ff

Vc. II/Cb.

ff

50
Fl. 1, 2
p

Tpa. 1, 2

50
S.
p
qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

A.
p
qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

8
T.
p
qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

B.
p
qui - a sa - lus, sa - lus æ - ter - na hu - ma - no ge - ne - ri ap - pa - ru - it,

50
Vln. I
pizz.
p

Vln. II
pizz.
p

Vc. I
pizz.
p

Vc. II/Cb.
pizz.
p

65

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
ap - pa - ru - it.

A. *f*
ap - pa - ru - it.

T. *f*
ap - pa - ru - it.

B. *f*
ap - pa - ru - it.

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

Fim

Andante

Fl. 1, 2

72
p

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

72
p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

Fl. 1, 2

76

Tpa. 1, 2

S.

76

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

A.

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

T.

8

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

Vln. I

76

Vln. II

Vc. I

Vc. II/Cb.

80
Fl. 1, 2

Tpa. 1, 2

80
S.

in ex - cel - sis De - o,

A.

in ex - cel - sis De - o,

T.

in ex - cel - sis De - o,

B.

in ex - cel - sis De - o,

80
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

85

Fl. 1, 2

p

Tpa. 1, 2

S.

et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis,

A.

et in ter - ra pax ho - mi - ni - bus bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis,

T.

p

bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis,

B.

p

bo - næ vo - lun - ta - tis, bo - næ vo - lun - ta - tis,

Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

91

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

bo - næ vo-lun - ta - - - - - tis, bo - næ vo - lun - ta - tis.

D.C. Allegro, depois Gloria Patri

Gloria Patri
Adagio

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

98

p

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San - cto.

p

p

p

p

D.C. Allegro ao Fim

IV. Responsório II

Fonte: OLS

Responso
Andante

Flautas 1, 2
f *p*

Trompas em Fá 1, 2
f

Soprano

Contralto

Tenor

Baixo

Violinos I
f *p*

Violinos II
f *p*

Violoncelos I
f *p*

Violoncelos II/
Contrabaixos
f *p*

This musical score page features five staves, each with a dynamic marking of *f* (forte). The top staff is for Flute 1 (Fl. 1, 2), starting with a sixteenth-note triplet and followed by quarter notes. The second staff is for Trumpet 1 (Tpa. 1, 2), with a half-note chord followed by quarter notes. The third staff is for Soprano (S.), the fourth for Alto (A.), and the fifth for Tenor (T.), all of which are currently silent. The bottom section contains three staves for strings: Violin I (Vln. I) with a tremolo pattern, Violin II (Vln. II) with a sixteenth-note figure, and Violoncello/Double Bass (Vc. I and Vc. II/Cb.) with a quarter-note figure. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

10

Fl. 1, 2

f

Tpa. 1, 2

f

S.

Solo
p

Ho - di-e, ho - di-e no - bis, ho - di-e no - bis de...

A.

T.

B.

Vln. I

f *p*

Vln. II

f *p*

Vc. I

f *p*

Vc. II/Cb.

f *p*

15

Fl. 1, 2

p

f

Tpa. 1, 2

S.

cæ - lo, pax ve - ra, pax ve - ra, pax ve - ra de - scen - dit.

A.

T.

B.

Vln. I

f

Vln. II

f

Vc. I

f

Vc. II/Cb.

f

20

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

Ho - - - di-e no - bis de cae - lo pax ve - ra de - scen - - - -

25

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

dit pax ve - ra pax ve - ra, pax

30

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

ve - ra - de - scen - dit.

34

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

37

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

tr

f

f

f

f

f

Detailed description: This is a page of a musical score, likely for a symphony or concert band. It features six systems of staves. The first system includes Flute 1 and 2 (Fl. 1, 2), Trumpet 1 and 2 (Tpa. 1, 2), Saxophone (S.), Alto (A.), Trombone (T.), and Bass (B.). The second system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vc. I), and Cello/Double Bass (Vc. II/Cb.). The score is in a key with three sharps (F#, C#, G#) and a common time signature. The first measure of each system is marked with a rehearsal mark '37'. The Flute part has a dynamic marking of *f* starting in the fourth measure. The Violin I part has a trill (*tr*) in the third measure and a dynamic marking of *f* in the fourth measure. The Violin II, Viola, and Cello parts all have dynamic markings of *f* in the fourth measure. The Cello/Double Bass part also has a dynamic marking of *f* in the fourth measure.

41

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

Ho - di-e, ho - di-e no - bis de cae - lo pax ve - - - -

46

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

- ra, de - scen - - - - - dit pax - - - - - ve - - - - -

51

Fl. 1, 2

Tpa. 1, 2

S.

-ra. Ho - di - e no - bis, ho-di-e no - bis de

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

p

p

p

56

Fl. 1, 2

p

56

S.

cæ - lo pax ve - ra pax ve - ra, pax ve - ra de - scen - - -

A.

T.

B.

56

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Detailed description: This is a page of a musical score, likely for a symphony or oratorio. It features ten staves. The top staff is for Flute 1 and 2, starting at measure 56 with a piano (*p*) dynamic. The second staff is for Trumpet 1 and 2, which is currently silent. The third staff is for Soprano, with lyrics: "cæ - lo pax ve - ra pax ve - ra, pax ve - ra de - scen - - -". The fourth staff is for Alto, fifth for Tenor, and sixth for Bass, all of which are currently silent. The bottom section contains four staves for strings: Violin I (marked with a slash), Violin II, Violoncello I, and Violoncello/Double Bass. The key signature has three sharps (F#, C#, G#) and the time signature is not explicitly shown but appears to be common time. The score is written in a clean, professional style with standard musical notation.

66

Fl. 1, 2

Tpa. 1, 2

S. *f*
-dit, pax ve - - - ra - - - de - - - scen - - -

A.

T.

B.

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

73

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

-scen - - - - - dit:

f

f

f

f

Allegro

Fl. 1, 2

77

p

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

77

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

83

Fl. 1, 2

Tpa. 1, 2

S. *p*
Ho - di - e per to - tum mun - dum me - - -

A. *p*
Ho - di - e per to - tum mun - dum me - - -

T. *p*
Ho - di - e per to - tum mun - dum me - - -

B. *p*
Ho - di - e per to - tum mun - dum me - - -

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

97

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

li, per to - tum mun - dum fa - -

li, per to - tum mun - dum fa - -

li, per to - tum mun - dum fa - -

li, per to - tum mun - dum fa - -

105
Fl. 1, 2

Tpa. 1, 2

105
S.

-cti sunt cae - li, per to - tum mun - dum___ fa - - cti sunt

A.

-cti sunt cae - li, per to - tum mun - dum___ fa - - cti sunt

8
T.

-cti sunt cae - li, per to - tum mun - dum___ fa - - cti sunt

B.

-cti sunt cae - li, per to - tum mun - dum___ fa - - cti sunt

105
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

114

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

cæ - li - - fa - - cti sunt.

cæ - li fa - - cti sunt.

cæ - li fa - - cti sunt.

cæ - li fa - - cti sunt.

123
Fl. 1, 2

Tpa. 1, 2

123 *p*
S.
Ho - di - e per to - tum mun - dum me - - - li - flui

p
A.
Ho - di - e per to - tum mun - dum me - - - li - flui

p
T.
8 Ho - di - e per to - tum mun - dum me - - - li - flui

p
B.
Ho - di - e per to - tum mun - dum me - - - li - flui

123 *p*
Vln. I

p
Vln. II

p
Vc. I

p
Vc. II/Cb.

129

Fl. 1, 2

f

Tpa. 1, 2

S.

fa - cti sunt cae - li.

A.

fa - cti sunt cae - li.

T.

8

fa - cti sunt cae - li.

B.

fa - cti sunt cae - li.

Vln. I

f

Vln. II

f

Vc. I

f

Vc. II/Cb.

f

Fim

Verso
Andante

137

Fl. 1, 2

p

Tpa. 1, 2

S.

p

Ho - di - e il - lu - xit no - bis di - es red - em-pti - o - nis no-væ,

A.

p

Ho - di - e il - lu - xit no - bis di - es red - em-pti - o - nis no-væ,

T.

p

8 Ho - di - e il - lu - xit no - bis

B.

p

Ho - di - e il - lu - xit no - bis

Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

143

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

re - pa-ra-ti - o - nis an - - - ti - quæ fe - li - ci - ta - tis æ - ter - næ, æ -

re - pa-ra-ti - o - nis an - - - ti - quæ fe - li - ci - ta - tis æ - ter - næ, æ -

re - pa-ra-ti - o - nis an - - - ti - quæ fe - li - ci - ta - tis

re - pa-ra-ti - o - nis an - - - ti - quæ fe - li - ci - ta - tis

150

Fl. 1, 2

Tpa. 1, 2

S.

-ter - næ, æ - ter - næ.

A.

-ter - næ, æ - ter - næ.

T.

8

æ - ter - næ.

B.

æ - ter - næ.

150

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

D.C. Allegro ao Fim

V. Responsório III

Fonte: OLS

Responso
Andante

The musical score is for a piece titled "V. Responsório III" in 2/4 time, marked "Andante". The key signature has one sharp (F#). The score is divided into two systems. The first system includes parts for Flautas 1, 2; Trompas em Fá 1, 2; Soprano; Contralto; Tenor; and Baixo. The Flautas part begins with a dynamic marking of *f* and features two circled melodic phrases. The vocal parts (Soprano, Contralto, Tenor, Baixo) are currently silent, indicated by a flat line with a "8" below the Tenor staff. The second system includes parts for Violinos I, Violinos II, Violoncelos I, and Violoncelos II/Contrabaixos. All string parts begin with a dynamic marking of *f* and play a rhythmic accompaniment of eighth notes.

Flautas 1, 2

Trompas em Fá 1, 2

Soprano

Contralto

Tenor

Baixo

Violinos I

Violinos II

Violoncelos I

Violoncelos II/
Contrabaixos

6

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

This musical score page features seven staves. The top staff is for Flute 1 and 2 (Fl. 1, 2), starting with a measure number '6' and containing a melodic line with slurs and ties. The second staff is for Trumpets 1 and 2 (Tpa. 1, 2), which is currently empty. The next three staves are for Saxophones: Soprano (S.), Alto (A.), and Tenor (T.), all of which are empty. The fifth staff is for Trombones (B.), also empty. The bottom three staves are for Violins and Violas: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. I and Vc. II/Cb.). These three staves are grouped with a brace on the left and contain a complex rhythmic accompaniment with slurs and ties.

Fl. 1, 2

Tpa. 1, 2

S.

f

Quem vi - di - stis pa - sto - - -

A.

f

Quem vi - di - stis pa - sto - - -

T.

f

Quem vi - di - stis pa - sto - - -

B.

f

Quem vi - di - stis pa - sto - - -

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

17

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

p

p

p

p

res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

res? Quem vi - di - stis pa - sto - res, pa - sto - res, pa - sto - res?

res? pa - sto - res, pa - sto - res?

22

Fl. 1, 2 *f*

Tpa. 1, 2

S. *f*
Di - ci - te, di - ci - te, an - nun - ti - a - te no - - -

A. *f*
Di - ci - te, di - ci - te, an - nun - ti - a - te no - - -

T. *f*
Di - ci - te, di - ci - te, an - nun - ti - a - te no - - -

B. *f*
Di - ci - te, di - ci - te, an - nun - ti - a - te no - - -

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

26

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

bis quis in ter - - - ris ap - pa - - ru - - - it?

bis quis in ter - - - ris ap - pa - - ru - - - it?

bis quis in ter - - - ris ap - pa - - ru - - - it?

bis quis in ter - - - ris ap - pa - - ru - - - it?

Presa
Allegro

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge -

A. *f*
Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge -

T. *f*
Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge -

B. *f*
Na - tum vi - di-mus, et cho-ros An-ge - lo - rum, na - tum vi - di-mus et cho-ros An-ge -

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

37

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

lo - rum col - lau - dan - tes, lau-dan-tes Do - mi-num, col - - lau - dan - tes,

lo - rum col - lau - dan - tes, lau-dan-tes Do - mi-num, col - - lau - dan - tes,

lo - rum col - lau - dan - tes, col - - lau - dan - tes,

lo - rum col - lau - dan - tes, col - - lau - dan - tes,

p

p

p

p

51

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

col - lau - dan - tes, lau - - - dan - tes Do - mi - num.

Fim

Verso
Andante

58

Fl. 1, 2

p

Tpa. 1, 2

S.

Duo
p

Di - ci - te, quid - nam vi - di - stis? et an - nun - ti - a - te

A.

Duo
p

Di - ci - te, quid - nam vi - di - stis? et an - nun - ti - a - te

T.

B.

Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

63

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Chri - sti na-ti-vi - ta - tem, na - ti - vita - tem, Chri - sti na-ti-vi - ta - tem.

Chri - sti na-ti-vi - ta - tem, na - ti - vita - tem, Chri - sti na-ti-vi - ta - tem.

D.C. Allegro, depois Gloria Patri

Gloria Patri
Largo

Fl. 1, 2

Tpa. 1, 2

S.
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

A.
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

T.
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

B.
Glo - ri - a Pa - tri, et Fi - li - o, et Spi - ri - tu - i San -

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

69

6

73

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

cto, et Spi - ri - tu - i San - - cto.

cto, et Spi - ri - tu - i San - - cto.

cto, et Spi - ri - tu - i San - - cto.

cto, et Spi - ri - tu - i San - - cto.

D.C. Allegro ao Fim

VI. Responsório IV

Fonte: OLS

Responso Andante

The musical score is arranged in a system with the following parts from top to bottom:

- Flautas 1, 2:** Treble clef, common time. Part 1 plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Part 2 plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Both parts start with a forte (*f*) dynamic.
- Trompas em Fá 1, 2:** Treble clef, common time. Part 1 plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Part 2 plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Both parts start with a forte (*f*) dynamic.
- Soprano:** Treble clef, common time. The part consists of whole rests throughout the entire piece.
- Contralto:** Treble clef, common time. The part consists of whole rests throughout the entire piece.
- Tenor:** Treble clef, common time. The part consists of whole rests throughout the entire piece.
- Baixo:** Bass clef, common time. The part consists of whole rests throughout the entire piece.
- Violinos I:** Treble clef, common time. The part consists of a series of slanted lines (diagonal strokes) throughout the entire piece, indicating a tremolo or sustained texture.
- Violinos II:** Treble clef, common time. The part plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. It starts with a forte (*f*) dynamic.
- Violoncelos I:** Bass clef, common time. The part plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. It starts with a forte (*f*) dynamic.
- Violoncelos II/Contrabaixos:** Bass clef, common time. The part plays a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. It starts with a forte (*f*) dynamic.

5

Fl. 1, 2

5

Tpa. 1, 2

5

S.

A.

T.

B.

5

Vln. I

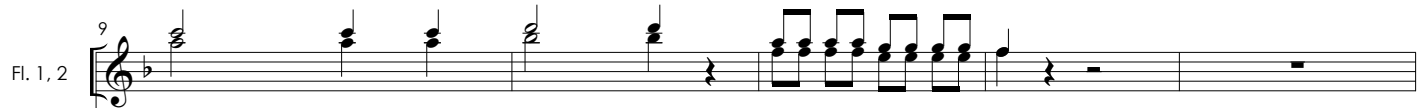
Vln. II

Vc. I

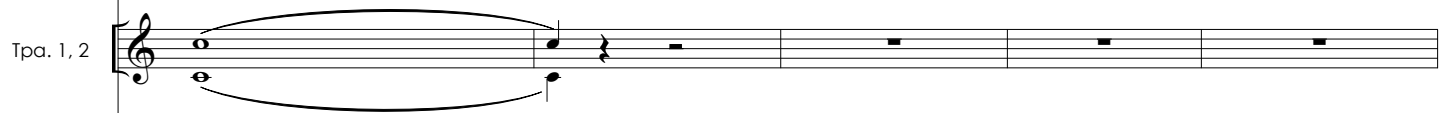
Vc. II/Cb.

Detailed description: This is a page of a musical score for a symphony orchestra. It features ten staves. The top staff is for Flute 1 and 2 (Fl. 1, 2), showing a melodic line with a fermata. The second staff is for Trumpet 1 and 2 (Tpa. 1, 2), with a long rest followed by a chord and a fermata. The next three staves (Saxophone, Alto, and Tenor) are mostly empty, indicating rests. The Bass staff (B.) also has a long rest. The Violin I (Vln. I) staff is filled with a rhythmic pattern of slashes. The Violin II (Vln. II) staff has a rhythmic accompaniment of eighth notes. The Violoncello I (Vc. I) and Violoncello II/Double Bass (Vc. II/Cb.) staves have a similar rhythmic accompaniment. The score is in a key with one flat and a 4/4 time signature. A measure number '5' is written above the first staff.

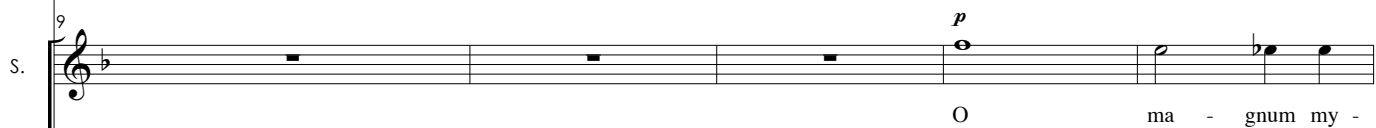
Fl. 1, 2



Tpa. 1, 2

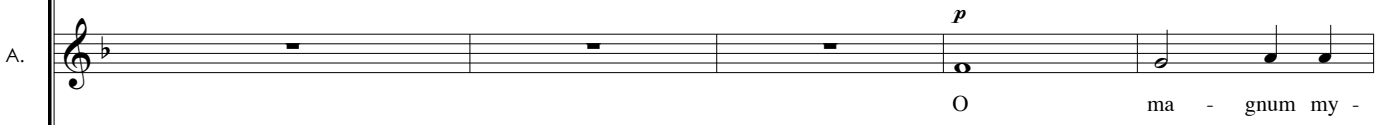


S.



p O ma - gnum my -

A.

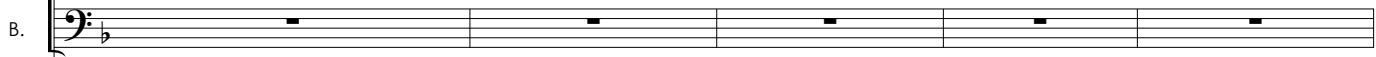


p O ma - gnum my -

T.



B.



Vln. I



tr
p

Vln. II



p

Vc. I



p

Vc. II/Cb.



p

14

Fl. 1, 2

Tpa. 1, 2

S.
- ste - rium et ad - mi - ra - bi - le Sa - cra - men - tum, Sa - cra -

A.
- ste - rium et ad - mi - ra - bi - le Sa - cra - men - tum, Sa - cra -

T.
8

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

24
Fl. 1, 2

Tpa. 1, 2

24
S.
vi - - - de - runt Do - mi-num, ut a - ni - ma - - li - a

A.
vi - - - de - runt Do - mi-num, ut a - ni - ma - - li - a

T.
vi - - - de - runt Do - mi-num, ut a - ni - ma - - li - a

B.
vi - - - de - runt Do - mi-num, ut a - ni - ma - - li - a

24
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

28
Fl. 1, 2

Tpa. 1, 2

28
S.
vi - de - runt Do - mi - num, vi - - - de - runt Do - mi - num

A.
vi - de - runt Do - mi - num, vi - - - de - runt Do - mi - num

T.
vi - de - runt Do - mi - num, vi - - - de - runt Do - mi - num

B.
vi - de - runt Do - mi - num, vi - - - de - runt Do - mi - num

28
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Fl. 1, 2

32

p

Tpa. 1, 2

p

S.

32

p

na - - - tum, ja - - - cen - tem in prae -

A.

p

na - - - tum, ja - - - cen - tem in prae -

T.

p

na - - - tum, ja - - - cen - tem in prae -

B.

p

na - - - tum, ja - - - cen - tem in prae -

Vln. I

32

p

Vln. II

p

p

Vc. I

p

p

Vc. II/Cb.

p

p

37

Fl. 1, 2

f *p*

Tpa. 1, 2

f

S.

-se - pi - o, ja - - - - - cen - tem in præ - se - pi - o,

f

A.

-se - pi - o, ja - - - - - cen - tem in præ - se - pi - o,

f

T.

-se - pi - o, ja - - - - - cen - tem in præ - se - pi - o,

f

B.

-se - pi - o, ja - - - - - cen - tem in præ - se - pi - o,

f

Vln. I

f

Vln. II

f

Vc. I

f

Vc. II/Cb.

f

42
Fl. 1, 2

Tpa. 1, 2

42 *p*
S.
ja - - - - - cen - tem in præ - se - pi-o,

p
A.
ja - - - - - cen - tem in præ - se - pi-o,

p
T.
ja - - - - - cen - tem in præ - se - pi-o,

p
B.
ja - - - - - cen - tem in præ - se - pi-o,

42 *p*
Vln. I

p
Vln. II

p
Vc. I

p
Vc. II/Cb.

46
Fl. 1, 2
f

Tpa. 1, 2
f

46
S.
f
ja - - - - - cen - tem in præ - se - pi - o.

A.
f
ja - - - - - cen - tem in præ - se - pi - o.

T.
f
ja - - - - - cen - tem in præ - se - pi - o.

B.
f
ja - - - - - cen - tem in præ - se - pi - o.

46
Vln. I
f

Vln. II
f

Vc. I
f

Vc. II/Cb.
f

Presa
Allegro

Fl. 1, 2

p *f*

Tpa. 1, 2

p

S.

p *f*

Be - - - a - - - ta Vir - - go cu - jus vi - - - - sce -

A.

p *f*

Be - - - a - - - ta Vir - - go cu - jus vi - - - - sce -

T.

p *f*

Be - - - a - - - ta Vir - - go cu - jus vi - - - - sce -

B.

p *f*

Be - - - a - - - ta Vir - - go cu - jus vi - - - - sce -

Vln. I

p *f*

Vln. II

p *f*

Vc. I

p

Vc. II/Cb.

p

58

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

f

-ra, be - - - a - - - ta Vir - - - go cu -

64
Fl. 1, 2

Tpa. 1, 2

64
S.

- - jus vi - - sce - ra me - ru - e - - - runt por -

A.

- - jus vi - - sce - ra me - ru - e - - - runt por -

T.

- - jus vi - - sce - ra me - ru - e - - - runt por -

B.

- - jus vi - - sce - ra me - ru - e - - - runt por -

64
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

70
Fl. 1, 2

Tpa. 1, 2

70
S.
-ta - re Do - - - mi - num Chri - - - stum,

A.
-ta - re Do - - - mi - num Chri - - - stum,

T.
-ta - re Do - - - mi - num Chri - - - stum,

B.
-ta - re Do - - - mi - num Chri - - - stum,

70
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Più mosso

Fl. 1, 2
76
p *f*

Tpa. 1, 2
p

S.
76
p *f*
me - - - - ru - - - e - - - runt por - ta - re Do - mi - num Chri -

A.
p *f*
me - - - - ru - - - e - - - runt por - ta - re Do - mi - num Chri -

T.
p *f*
me - - - - ru - - - e - - - runt por - ta - re Do - - - - mi -

B.
p *f*
me - - - - ru - - - e - - - runt por - ta - re Do - - - - mi -

Vln. I
76
p *f*

Vln. II
p *f*

Vc. I
p

Vc. II/Cb.
p

84

Fl. 1, 2

p *f*

Tpa. 1, 2

p *f*

S.

-stum, me - - - - ru - - - e - - - runt por -

p *f*

A.

-stum, me - - - - ru - - - e - - - runt por -

p *f*

T.

-num, me - - - - ru - - - e - - - runt por -

p *f*

B.

-num, me - - - - ru - - - e - - - runt por -

p *f*

Vln. I

p *f*

Vln. II

p *f*

Vc. I

p *f*

Vc. II/Cb.

p *f*

Fl. 1, 2

Tpa. 1, 2

S.
- ta - re Do - mi-num Chri - - - - stum.

A.
- ta - re Do - mi-num Chri - - - - stum.

T.
- ta - re Do - mi-num Chri - - - - stum.

B.
- ta - re Do - mi-num Chri - - - - stum.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

90

90

90

Fim

Verso
Andante

Fl. 1, 2

95

Tpa. 1, 2

S.

95

A.

T.

Solo
p

8

A - ve, Ma - ri - a, gra - ti - a ple - - - na:

B.

Vln. I

95

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

99

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Do - - - mi - nus te - cum, gra - - ti - a ple - - na, Do-mi - nus

99

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

104

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

te - - - cum, _____ Do - mi - nus te - cum.

D.C. Allegro ao Fim

VII. Responsório V

Fonte: OLS

Responso Andante

Flautas 1, 2

Trompas em Fá 1, 2

Soprano

Contralto

Tenor

Baixo

Violinos I

Violinos II

Violoncelos I

Violoncelos II/
Contrabaixos

10
Fl. 1, 2

Tpa. 1, 2

10 *Solo*
p
S.
Be - - - a - ta, be - a - ta De - i ge - ni - trix, be - a - ta, be - a - ta

A.

T.

B.

10
Vln. I
p

Vln. II
p

Vc. I
p

Vc. II/Cb.
p

16

Fl. 1, 2 *p*

Tpa. 1, 2 *p*

S. *Tutti p* De - i ge - ni - trix. Ma - ri - a cu - jus vi - sce-ra, *Solo* in - ta - cta, in -

A. *p* Ma - ri - a cu - jus vi - sce-ra,

T. *p* Ma - ri - a cu - jus vi - sce-ra,

B. *p* Ma - ri - a cu - jus vi - sce-ra,

Vln. I *p* *tr*

Vln. II *p*

Vc. I *p*

Vc. II/Cb. *p*

25
Fl. 1, 2
f

Tpa. 1, 2
f

25
Tutti
f
S.
-nent, cu - jus vi - sce - ra in - ta - cta, in - ta - cta per - - - - -

f
A.
cu - - jus vi - sce - ra in - ta - - - cta in - ta - - - cta

f
T.
cu - - jus vi - sce - ra in - ta - cta, in - ta - cta per - - - - -

f
B.
cu - - jus vi - sce - ra in - ta - - - cta in - ta - - - cta

25
Vln. I
f

Vln. II
f

Vc. I
f

Vc. II/Cb.
f

28
Fl. 1, 2
p f p f p f p f

Tpa. 1, 2
f

28
S.
p f p f p f p f
- - - - ma - nent, in - ta - - - cta per - ma - nent.

A.
p f p f p f
per - - - - ma - nent, in - ta - - - cta per - ma - nent.

T.
p f p f p f
- - - - ma - nent, in - ta - - - cta per - ma - nent.

B.
p f p p f
per - - - - ma - nent, in - ta - - - cta per - ma - nent.

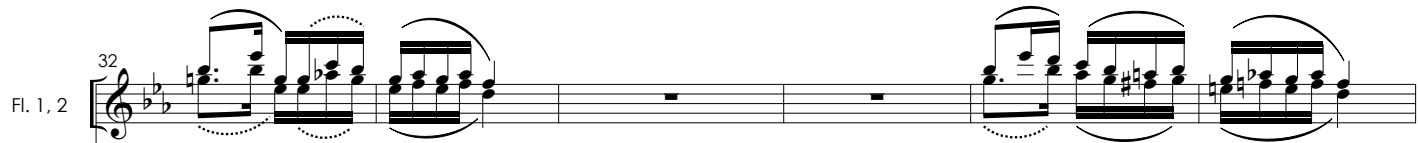
28
Vln. I
p f p f p f p f

Vln. II
p f p f p f p f

Vc. I
p f p f p f p f

Vc. II/Cb.
p f p f p f p f

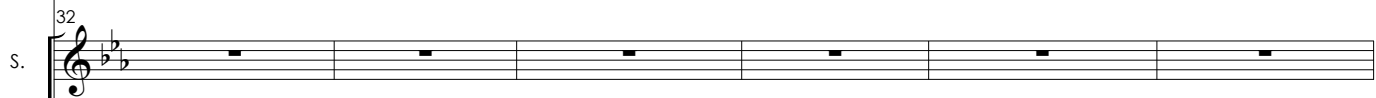
Fl. 1, 2



Tpa. 1, 2



S.



A.



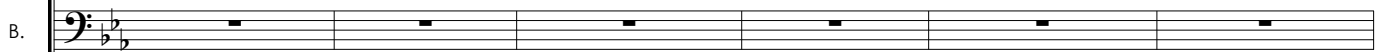
Be - a - ta De - i ge - ni - trix

T.



Be - a - ta De - i ge - ni - trix

B.



Vln. I



pizz. *arco* *pizz.*

Vln. II



pizz. *arco* *pizz.*

Vc. I



pizz. *arco* *pizz.*

Vc. II/Cb.



pizz. *arco* *pizz.*

38

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

arco

f

in - ta - cta, in - ta - cta, in -

cu - jus vi - sce - ra in - ta - cta, in - ta - cta, in -

cu - jus vi - sce - ra in - ta - cta, in - ta - cta, in -

in - ta - cta, in - ta - cta, in -

arco

f

arco

f

arco

f

Presa
Allegro

48
Fl. 1, 2

Tpa. 1, 2

48
S.

A.

T.

B.

48
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

52

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

The image shows a page of a musical score, measures 52 through 55. The score is arranged in a system with multiple staves. The instruments and parts are: Flutes 1 and 2 (Fl. 1, 2), Trumpets 1 and 2 (Tpa. 1, 2), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Violoncello I (Vc. I), and Violoncello II/Contrabass (Vc. II/Cb.). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the notation. Measures 52-55 contain the following musical content: Flutes 1 & 2, Trumpets 1 & 2, Soprano, Alto, Tenor, and Bass parts are mostly rests. Violin I has a melodic line with slurs and accents. Violin II plays a rhythmic accompaniment of eighth notes. Violoncello I and Violoncello II/Contrabass play a rhythmic accompaniment of eighth notes.

Fl. 1, 2 *p*

Tpa. 1, 2 *p*

S. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln. I *p*

Vln. II *arco*
p

Vc. I *arco*
p

Vc. II/Cb. *p*

64
Fl. 1, 2

Tpa. 1, 2

64
S.

A. *p*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T. *p*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B. *p*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

64
Vln. I *p*

Vln. II *p*

Vc. I

Vc. II/Cb.

68
Fl. 1, 2
p *f* *p* *f*

Tpa. 1, 2
p

68
S.
p *f* *p* *f*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A.
p *f* *p* *f*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

8
T.
p *f* *p* *f*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B.
p *f* *p* *f*
ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

68
Vln. I
p *f* *p* *f*

Vln. II
p *f* *p* *f*

Vc. I
p *f* *p* *f*

Vc. II/Cb.
p *f* *p* *f*

72
Fl. 1, 2
p *f* *p* *f*

Tpa. 1, 2

72
S.
p *f* *p* *f*
Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

A.
p *f* *p* *f*
Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

T.
p *f* *p* *f*
Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

B.
p *f* *p* *f*
Sal - va - to - rem sæ - cu - li, Sal - va - to - rem sæ - cu - li.

72
Vln. I
p *f* *p* *f*

Vln. II
p *f* *p* *f*

Vc. I
p *f* *p* *f*

Vc. II/Cb.
p *f* *p* *f*

76

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Detailed description of the musical score: The score is for measures 76 through 79. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be common time. The instruments are: Flute 1 & 2, Trumpet 1 & 2, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Violoncello I (Vc. I), and Violoncello II/Contrabass (Vc. II/Cb.).
- Measure 76: Flute 1 & 2, Trumpet 1 & 2, Soprano, Alto, Tenor, and Bass have whole rests. Violin I has a melodic line starting with a quarter note G4, followed by eighth notes. Violin II has a whole rest. Vc. I and Vc. II/Cb. have a whole note G2.
- Measure 77: Similar to measure 76, with rests for woodwinds and strings, and a melodic line for Violin I.
- Measure 78: Similar to measure 76, with rests for woodwinds and strings, and a melodic line for Violin I.
- Measure 79: All instruments play a final chord. Flute 1 & 2, Trumpet 1 & 2, Soprano, Alto, Tenor, and Bass play a whole note chord consisting of G4, B-flat4, and E-flat5. Violin I has a whole note chord of G4, B-flat4, and E-flat5. Violin II, Vc. I, and Vc. II/Cb. play a whole note chord of G2, B-flat2, and E-flat3.

80

Fl. 1, 2 *p*

Tpa. 1, 2 *p*

S. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

A. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

T. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

B. *p*
Ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu - li,

Vln. I *p*

Vln. II *p*

Vc. I *p*

Vc. II/Cb. *p*

84

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

f

f

f

f

f

f

f

f

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu-li.

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu-li.

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu-li.

ho - - - di - e ge - nu - it Sal - va - to - rem sæ - cu-li.

f

f

f

f

f

f

f

f

Fim

Verso
Largo

88

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

96

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.
8

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

- a - ta quæ cre - di - dit quo - ni - am, quo - ni - am per fa - cta sunt

101
Fl. 1, 2

Tpa. 1, 2

101
S.

A.

T.
8

o - mni - a qui di - cta sunt e - ia Do - - - mi -

B.

101
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

105
Fl. 1, 2

Tpa. 1, 2

105
S.

A.

8
T.
- no, qui di - cta sunt e - ia Do - mi - no

B.

105
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

VIII. Responsório VI

Fonte: OLS

Responso Majestoso

Flautas 1, 2
f

Trompas em Fá 1, 2
f

Soprano
p
San-cta et im-ma-cu - la - ta

Contralto
p
San-cta et im-ma-cu - la - ta

Tenor
p
San-cta et im-ma-cu - la - ta

Baixo
p
San-cta et im-ma-cu - la - ta

Violinos I
f *p* *f*

Violinos II
f *p* *f*

Violoncelos I
f *p* *f*

Violoncelos II/
Contrabaixos
f *p* *f*

11

Fl. 1, 2 *f* *f* *p*

Tpa. 1, 2

S. *f* *p*
qui - bus te lau - dibus, qui - bus te

C. *f* *p*
qui - bus te lau - dibus, qui - bus te

T. *f* *p*
qui - bus te lau - dibus, qui - bus te

B. *f* *p*
qui - bus te lau - dibus, qui - bus te

Vln. I *f* *p*

Vln. II *f* *p*

Vc. I *f* *p*

Vc. II/Cb. *f* *p*

18

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

San - cta et im - ma - cu - la - ta vir - gi - - - ni - tas,

21

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

qui - bus te lau - - - di - bus, qui - bus te

qui - bus te lau - - - di - bus, qui - bus te

qui - bus te lau - - - di - bus, qui - bus te

qui - bus te lau - - - di - bus, qui - bus te

qui - bus te lau - - - di - bus, qui - bus te

p

p

p

p

p

p

p

p

27

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

p

ne - sci - o, ef - - - fe - - ram,

ne - sci - o, ef - - - fe - - ram,

ne - sci - o, ef - - - fe - - ram,

ne - sci - o, ef - - - fe - - ram,

f

p

f

f

f

p

f

p

Fl. 1, 2
31
p
f

Tpa. 1, 2
p
f

S.
31
ne - - - - sci - - - - o.

C.
ne - - - - sci - - - - o.

T.
8
ne - - - - sci - - - - o.

B.
ne - - - - sci - - - - o.

Vln. I
31
f

Vln. II
f

Vc. I
f

Vc. II/Cb.
f

Presa
Allegro

Fl. 1, 2

36

p

Tpa. 1, 2

S.

36

p

Qui - a quem cae - - li ca - pe-re non po - terant, tu - - - o gre - mi-o,

C.

p

Qui - a quem cae - - li ca - pe-re non po - terant, tu - - - o gre - mi-o,

T.

B.

Vln. I

36

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

42

Fl. 1, 2

f

Tpa. 1, 2

S.

tu - o gre - mi - o con - tu - li - - - sti. Qui - a quem cae - li

C.

tu - o gre - mi - o con - tu - li - - - sti. Qui - a quem cae - li

T.

f

Qui - a quem cae - li

B.

f

Qui - a quem cae - li

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

f

48
Fl. 1, 2

Tpa. 1, 2

48
S.
ca - pe-re non po - terant, tu - o gre - mi-o con - tu - li - sti.

C.
ca - pe-re non po - terant, tu - o gre - mi-o con - tu - li - sti.

8
T.
ca - pe-re non po - terant, tu - o gre - mi-o con - tu - li - sti.

B.
ca - pe - re non po - terant, tu - o gre - mi-o con - tu - li - sti.

48
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

54
Fl. 1, 2

Tpa. 1, 2

54
S.
Qui - a quem cae - li ca - pe-re non po - terant, tu - o gre - mi-o

C.
Qui - a quem cae - li ca - pe-re non po - terant, tu - o gre - mi-o

8
T.
Qui - a quem cae - li ca - pe-re non po - terant, tu - o gre - mi-o

B.
Qui - a quem cae - li ca - pe-re non po - terant, tu - o gre - mi-o

54
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

60

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

f *p* *f* *p*

f *p* *f* *p*

p

p

con - tu - - li - sti, tu - - o gre - mi-o, tu - - o gre - mi-o

con - tu - - li - sti, tu - - o gre - mi-o, tu - - o gre - mi-o

con - tu - - li - sti, tu - o, tu - o

con - tu - - li - sti, tu - - - o, gre - mi - o

f *p* *f* *p*

f *p* *f* *p*

p

p

66

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

f *p* *f* *p*

f *p* *f* *p*

p

p

con - tu - li - sti, tu - - - o gre - mi-o, tu - - - o gre - mi-o

con - tu - li - sti, tu - - - o gre - mi-o, tu - - - o gre - mi-o

con - tu - li - sti, tu - o, tu - o,

con - tu - li - sti, tu - - - - o gre - - mi - o

f *p* *f* *p*

f *p* *f* *p*

p

p

72
Fl. 1, 2
f

Tpa. 1, 2

72
S.
con - tu - li - sti. Qui - a quem cae - li ca - pe - re non po - - te -
f

C.
con - tu - li - sti. Qui - a quem cae - li ca - pe - re non po - - te -
f

8
T.
con - tu - li - sti. Qui - a quem cae - li ca - pe - re non po - - te -
f

B.
con - tu - li - sti. Qui - a quem cae - li ca - pe - re non po - - te -
f

72
Vln. I
f

Vln. II
f

Vc. I
f

Vc. II/Cb.
f

85

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Detailed description of the musical score: The score is for measures 85 through 91. The woodwind section (Flutes 1 & 2, Trumpets 1 & 2, Saxophone, Clarinet, Trombone) and the Bass part are mostly silent, indicated by rests. The Violin I part consists of a series of diagonal slashes, indicating a tremolo or a specific performance instruction. The Violin II, Violoncello I, and Violoncello II/Contrabass parts have active melodic lines. The Violoncello I and II parts play a rhythmic pattern of eighth notes. The Violin II part plays a melodic line with some rests. The score concludes with a final chord in measure 91.

Fim

Verso
Largo

92
Fl. 1, 2

Tpa. 1, 2

92
S.
Be - ne - - di - - - cta tu in mu - li - e - - - ri -

C.
Be - ne - - di - - - cta tu in mu - li - e - - - ri -

8
T.
Be - ne - - di - - - cta tu in mu - li - e - - - ri -

B.
Be - ne - - di - - - cta tu in mu - li - e - - - ri -

92
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

96
Fl. 1, 2

Tpa. 1, 2

96
S.

- bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

C.

- bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

8
T.

- bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

B.

- bus, et be - ne - di - ctus fru - ctus ven - tris tu - i,

96
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

101
Fl. 1, 2

Tpa. 1, 2

101
S.
et be - ne - di - ctus fru - ctus ven - tris tu - - - i.

C.
et be - ne - di - ctus fru - ctus ven - tris tu - - - i.

8
T.
et be - ne - di - ctus fru - ctus ven - tris tu - - - i.

B.
et be - ne - di - ctus fru - ctus ven - tris tu - - - i.

101
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

106

Fl. 1, 2

Tpa. 1, 2

S.

C.

T.

B.

106

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

D.C. Allegro, depois Gloria Patri

Gloria Patri

Largo

110

Fl. 1, 2

Tpa. 1, 2

S. *p*
Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.

C. *p*
Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.

T. *p*
8
Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.

B. *p*
Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.

Vln. I *p*

Vln. II *p*

Vc. I *p*

Vc. II/Cb. *p*

D.C. Allegro ao Fim

IX. Responsório VII

(Versão 1)

Fontes: AHMH, OLS

Responso Andante

The musical score is arranged in a multi-staff format. The top section includes staves for Flautas 1, 2; Trompas em Fá 1, 2; Soprano; Contralto; Tenor; and Baixo. The bottom section includes staves for Violinos I; Violinos II; Violoncelos I; and Violoncelos II/Contrabaixos. The score is in common time (C) and features a key signature of one flat (B-flat). The dynamics are marked with *f* (forte). The woodwinds and strings play sustained chords and rhythmic patterns, while the vocal staves are currently empty.

5

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

5

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Detailed description: This is a page of a musical score for a symphony. It features eight staves. The top four staves are for woodwinds: Fl. 1, 2 (flutes), Tpa. 1, 2 (trumpets), S. (saxophone), and A. (alto saxophone). The next two staves are for strings: T. (tenor) and B. (bass). The bottom four staves are for strings: Vln. I (Violin I), Vln. II (Violin II), Vc. I (Violoncello I), and Vc. II/Cb. (Violoncello II/Double Bass). The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. The first measure of the page is marked with a '5' above the staff. The flute part has a melodic line with slurs and accents. The trumpet part has a sustained chord in the third measure. The violin I part has a complex melodic line with many slurs and accents. The violin II part has a rhythmic accompaniment of eighth notes. The cello and double bass parts have a rhythmic accompaniment of eighth notes.

9
Fl. 1, 2

Tpa. 1, 2

9
S.

Be - - - a - ta

A.

Be - - - a - ta

T.

B.

9
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

14
Fl. 1, 2

Tpa. 1, 2

14
S.
vi - sce-ra, be - a - ta vi - sce-ra Ma - ri - æ__ Vir - gi - nis, Ma - ri - æ__

A.
vi - sce-ra, be - a - ta vi - sce-ra Ma - ri - æ__ Vir - gi - nis, Ma - ri - æ__

T.

B.

14
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

19

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Vir - gi - nis, be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt

Vir - gi - nis, be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt

Quæ por - ta - ve - runt

Quæ por - ta - ve - runt

f

p

f

f

f

p

f

p

f

p

f

p

f

24
Fl. 1, 2

Tpa. 1, 2

24
S.
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

A.
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

8
T.
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

B.
æ - - - ter - ni Pa - tris Fi - li - um, quæ por - ta - ve - - - runt,

24
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

28

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

28

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

quæ por - ta - ve - - - runt, quæ por - ta - ve - runt

32

Fl. 1, 2

p

Tpa. 1, 2

p

S.

Fi - li - um: et be - a - ta, be - - - a -

p

A.

Fi - li - um: et be - a - ta, be - - - a -

p

T.

Fi - li - um: et be - a - ta, be - - - a -

p

B.

Fi - li - um: et be - a - ta, be - - - a -

p

32

Vln. I

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

37

Fl. 1, 2

f *p*

Tpa. 1, 2

f

S.

u - be-ra, quæ la - cta - ve - runt Chri - stum Do - mi - num,

f

A.

u - be-ra, quæ la - cta - ve - runt Chri - stum Do - mi - num,

f

T.

u - be-ra, quæ la - cta - ve - runt Chri - stum Do - mi - num,

f

B.

u - be-ra, quæ la - cta - ve - runt Chri - stum Do - mi - num,

f

Vln. I

f

Vln. II

f

Vc. I

f

Vc. II/Cb.

f

42

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

p

p

p

p

p

p

p

et be - - - a - ta, be - - - a - ta u - bera

et be - - - a - ta, be - - - a - ta u - bera

et be - - - a - ta, be - - - a - ta u - bera

et be - - - a - ta, be - - - a - ta u - bera

46

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
quæ la - cta - ve - runt Chri - stum Do - mi - num:

A. *f*
quæ la - cta - ve - runt Chri - stum Do - mi - num:

T. *f*
quæ la - cta - ve - runt Chri - stum Do - mi - num:

B. *f*
quæ la - cta - ve - runt Chri - stum Do - mi - num:

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

Presa
Allegro

Fl. 1, 2

p *f*

Tpa. 1, 2

p

S.

Qui ho - - - di - e pro sa - lu - - - te mun -

p *f*

A.

Qui ho - - - di - e pro sa - lu - - - te mun -

p *f*

T.

Qui ho - - - di - - - pro sa - lu - - - te mun -

p *f*

B.

Qui ho - - - di - - - pro sa - lu - - - te mun -

p *f*

Vln. I

p *f*

Vln. II

p *f*

Vc. I

p

Vc. II/Cb.

p

58

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

f

di na - - - - - sci, na - - - - - sci

di na - - - - - sci, na - - - - - sci

di na - - - - - sci, na - - - - - sci

di na - - - - - sci, na - - - - - sci

p

f

p

f

p

f

p

f

64
Fl. 1, 2

Tpa. 1, 2

64
S.
di - - - gna - tus est. Qui ho - - - di - e

A.
di - - - gna - tus est. Qui ho - - - di - e

T.
di - - - gna - tus est. Qui ho - - - di - e

B.
di - - - gna - tus est. Qui ho - - - di - e

64
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

70

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

70

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

pro sa - - - lu - te mun - - - di.

pro sa - - - lu - te mun - - - di.

pro sa - - - lu - te mun - - - di.

pro sa - - - lu - te mun - - - di.

Più mosso

Fl. 1, 2

p *f*

Tpa. 1, 2

p

S.

76 *p* *f*

Qui ho - - - di - e pro sa - lu - - - te mun -

A.

p *f*

Qui ho - - - di - e pro sa - lu - - - te mun -

T.

p *f*

Qui ho - - - di - - - pro sa - lu - - - te mun -

B.

p *f*

Qui ho - - - di - - - pro sa - lu - - - te mun -

Vln. I

76 *p* *f*

Vln. II

p *f*

Vc. I

p

Vc. II/Cb.

p

84

Fl. 1, 2

p *f*

Tpa. 1, 2

p *f*

S.

di na - - - - - sci na - - - - - sci

p *f*

A.

di na - - - - - sci na - - - - - sci

p *f*

T.

8 di na - - - - - sci na - - - - - sci

p *f*

B.

di na - - - - - sci na - - - - - sci

p *f*

Vln. I

p *f*

Vln. II

p *f*

Vc. I

p *f*

Vc. II/Cb.

p *f*

Fl. 1, 2

Tpa. 1, 2

S.
di - - - - - gna - - - tus est.

A.
di - - - - - gna - - - tus est.

T.
di - - - - - gna - - - tus est.

B.
di - - - - - gna - - - tus est.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

90

90

Fim

Verso
Andante

Fl. 1, 2

95

Tpa. 1, 2

S.

A.

T.

Solo
p

8

Di - es san - cti - fi - ca - tus il - lu - xit no - - - bis:

B.

Vln. I

95

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

99

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.
ve - ni - te, Gen - tes, et ad - o - ra - te Do - mi - num,

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

104

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

ad - - o - ra - te Do - mi - num.

Detailed description: This page of a musical score covers measures 104 to 108. The key signature has one flat (B-flat). The score includes parts for Flute 1 & 2, Trumpet 1 & 2, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Violoncello I, and Violoncello/Double Bass. The vocal parts (Soprano, Alto, Tenor, Bass) are silent in these measures. The Tenor part has lyrics: 'ad - - o - ra - te Do - mi - num.' The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the Violin I and II parts, and a prominent chordal texture in the Flute 1 & 2 part at measure 104. The score concludes with a double bar line at the end of measure 108.

D.C. Allegro ao Fim

X. Responsório VII

(Versão 2)

Fonte: MIOP

Responso Adagio

Flautas 1, 2

Trompas em Fá 1, 2

Soprano

Contralto

Tenor

Baixo

Violinos I

Violinos II

Contrabaixos

The musical score is written for a full orchestra. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The Flautas 1, 2 part features a melodic line with some grace notes and a dotted line under a group of notes. The Trompas, Sopranos, Contraltos, Tenors, and Baixos parts are mostly silent, indicated by rests. The Violinos I part has a melodic line with some grace notes and a dotted line under a group of notes. The Violinos II part has a rhythmic accompaniment. The Contrabaixos part has a simple bass line.

Fl. 1, 2

f *p*

Tpa. 1, 2

S.

Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt æ - ter - ni Pa - tris

A.

Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt æ - ter - ni Pa - tris

T.

Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt æ - ter - ni Pa - tris

B.

Be - a - ta vi - sce - ra Ma - ri - æ Vir - gi - nis, quæ por - ta - ve - runt æ - ter - ni Pa - tris

Vln. I

p *f* *p*

Vln. II

p *f* *p*

Cb.

pizz. *arco* *p*

Fl. 1, 2

p

Tpa. 1, 2

S.

p

Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - - runt, quæ la - cta - ve - runt

A.

p

Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - - runt, quæ la - cta - ve - runt

T.

p

Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - - runt, quæ la - cta - ve - runt

B.

p

Fi - li - um: et be - a - ta u - be - ra, quæ la - cta - ve - - - runt, quæ la - cta - ve - runt

Vln. I

p

Vln. II

p

Cb.

p

Solo

**Presa
Allegro**

Fl. 1, 2

13

f

Tpa. 1, 2

f

S.

13

Chri - stum, Chri - stum Do - mi - num:

A.

Chri - stum, Chri - stum Do - mi - num.

T.

Chri - stum, Chri - stum Do - mi - num.

B.

Chri - stum, Chri - stum Do - mi - num.

Vln. I

13

f

Vln. II

f

Cb.

f

Fl. 1, 2

17

Tpa. 1, 2

17

S.

f

Qui ho - di - e pro sa - lu - te, qui ho - di -

A.

f

Qui ho - di - e pro sa - lu - te, qui ho - di -

T.

f

Qui ho - di - e pro sa - lu - te, qui ho - di -

B.

f

Qui ho - di - e pro sa - lu - te, qui ho - di -

Vln. I

17

Vln. II

Cb.

22
Fl. 1, 2

Tpa. 1, 2

22
S.

- e pro sa - lu - - - - te, sa - - - - lu - te

A.

- e pro sa - lu - - - - te, sa - lu-te, sa - lu-te

T.

- e pro sa - lu - - - - te, sa - - - - lu - te

B.

- e pro sa - lu - - - - te, sa - - - - lu - te

22
Vln. I

Vln. II

Cb.

Fl. 1, 2
27
p *cresc.*

Tpa. 1, 2
p *cresc.*

S.
27
mun - di de Vir - gi - ne na - - - - sci, na - - - -
p *cresc.*

A.
mun - di de Vir - gi - ne na - - - - sci, na -
p *cresc.*

T.
8
mun - di de Vir - gi - ne na - - - -
p *cresc.*

B.
mun - di de Vir - gi - ne na - - - - sci, na - - - -
p *cresc.*

Vln. I
27
p *cresc.*

Vln. II
p *cresc.*

Cb.
p *cresc.*

Fl. 1, 2

f *p* *cresc.*

Tpa. 1, 2

f *p* *cresc.*

S.

32

f *p* *cresc.*

-sci, na - - - - sci di - gna - tus est. Qui

A.

f *p* *cresc.*

-sci, na - - - - sci di - gna - tus est. Qui

T.

f *p*

-sci, na - - - - sci di - gna - tus est.

B.

f *p* *cresc.*

-sci di - gna - tus est. Qui ho - di - e pro sa - lu - - - -

Vln. I

32

f *p* *cresc.*

Vln. II

f *p* *cresc.*

Cb.

f *p* *cresc.*

Fl. 1, 2 *ff*

Tpa. 1, 2 *ff*

S. *ff*
ho - - - di - e pro sa - lu - - - te mun - - di de

A. *ff*
ho - - - di - e pro sa - lu - - - te mun - - di de

T. *cresc.* *ff*
Ho - - - di - e pro sa - lu - - - te mun - - di de

B. *ff*
- te mun - di, na - - - - sci - - - di - - -

Vln. I *ff*

Vln. II *ff*

Cb. *ff*

42
Fl. 1, 2 *p*

Tpa. 1, 2 *p*

42 *p*
S.
Vir - gi - - - ne, di - gna - tus est, na - sci di -

p
A.
Vir - gi - - - ne, di - gna - tus est, na - sci di -

p
T.
Vir - gi - - - ne, di - gna - tus est, na - sci di -

p
B.
- gna - - - tus est, di - gna - tus est, na - sci di -

42 *p*
Vln. I

p
Vln. II

p
Cb.

47
Fl. 1, 2 *ff*

Tpa. 1, 2 *ff*

47 *ff*
S.
- gna - - - - - tus est.

ff
A.
- gna - - - - - tus est.

ff
T.
- gna - - - - - tus est.

ff
B.
- gna - - - - - tus est.

47 *ff*
Vln. I

ff
Vln. II

ff
Cb.

Fim

Verso
Andantino

Flauta I
Solo ad libitum faça a gosto

Fl. 1, 2

p

Tpa. 1, 2

p

S.

Il - - - lu - xit

A.

Di - es san - cti - fi - ca - tus il - - - lu - xit

T.

Di - es san - cti - fi - ca - tus il - - - lu - xit

B.

Vln. I

p

Vln. II

p

Cb.

pizz.
p

55
Fl. 1, 2

Tpa. 1, 2

55
S.
no - bis: ve - - - ni - te, Gen - - - tes,

A.
no - bis: ve - - - ni - te, Gen - - - tes,

T.
no - bis: ve - - - ni - te, Gen - - - tes,

B.
p
Ve - - - ni - te, Gen - - - tes,

55
Vln. I

Vln. II

Cb.
arco

58
Fl. 1, 2

Tpa. 1, 2

58
S.
et ad - o - ra - te Do - mi - num, ad - - - - o - - - -

A.
et ad - o - ra - te Do - mi - num, ad - - - - o - - - -

T.
et ad - o - ra - te Do - mi - num, ad - - - - o - - - -

B.
et ad - o - ra - te Do - mi - num, ad - - - - o - - - -

58
Vln. I

Vln. II

Cb.

61
Fl. 1, 2

Tpa. 1, 2

61
S.

- ra - - - te, ad - o - ra - te Do - - mi - num,

A.

- ra - - - te, ad - o - ra - te Do - - mi - num,

T.

- ra - - - te, ad - o - ra - te Do - - mi - num,

B.

- ra - - - te, ad - o - ra - te Do - - mi - num,

61
Vln. I

Vln. II


Cb.

64
Fl. 1, 2



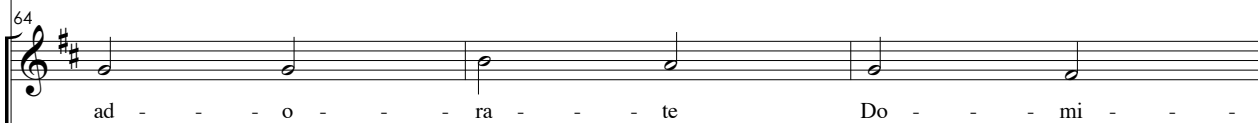
Flute 1 and 2 part, starting at measure 64. The music is in treble clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note melody.

Tpa. 1, 2



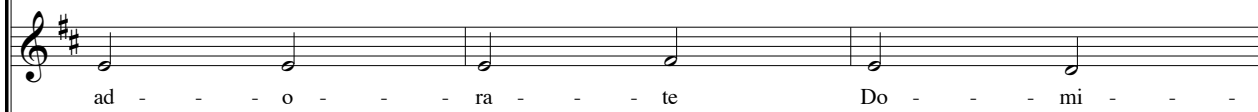
Trumpet 1 and 2 part, starting at measure 64. The music is in treble clef with a key signature of two sharps. It consists of whole rests throughout the section.

64
S.



Soprano vocal part, starting at measure 64. The music is in treble clef with a key signature of two sharps. The lyrics are: ad - - - o - - - ra - - - te Do - - - mi - - -

A.




Alto vocal part, starting at measure 64. The music is in treble clef with a key signature of two sharps. The lyrics are: ad - - - o - - - ra - - - te Do - - - mi - - -

T.



Tenor vocal part, starting at measure 64. The music is in treble clef with a key signature of two sharps. The lyrics are: ad - - - o - - - ra - - - te Do - - - mi - - -

B.



Bass vocal part, starting at measure 64. The music is in bass clef with a key signature of two sharps. The lyrics are: ad - - - o - - - ra - - - te Do - - - mi - - -

64
Vln. I



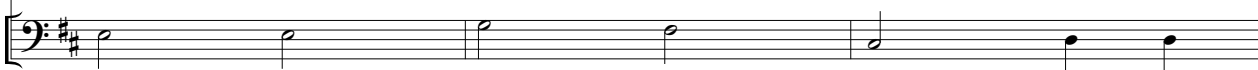
Violin I part, starting at measure 64. The music is in treble clef with a key signature of two sharps. It features a rhythmic pattern of eighth notes.

Vln. II



Violin II part, starting at measure 64. The music is in treble clef with a key signature of two sharps. It features a rhythmic pattern of eighth notes.

Cb.



Cello part, starting at measure 64. The music is in bass clef with a key signature of two sharps. It consists of whole notes.

67
Fl. 1, 2
p

Tpa. 1, 2

67
S.
-num.

A.
-num. *p*
Di - - es san - cti - fi - ca - tus

T.
-num. *p*
Di - - es san - cti - fi - ca - tus

B.
-num.

67
Vln. I
p

Vln. II
p

Cb.
pizz.
p

70
Fl. 1, 2

Tpa. 1, 2

70 *p*
S.
Il - - - lu - xit no - bis: ve - - - ni - te,

A.
il - - - lu - xit no - bis: ve - - - ni - te,

T.
il - - - lu - xit no - bis: ve - - - ni - te,

B. *p*
Ve - - - ni - te,

70
Vln. I

Vln. II

Cb. *arco*
p

73
Fl. 1, 2

Tpa. 1, 2

73
S.
Gen - - - tes, et ad - o - ra - te Do - mi - num.

A.
Gen - - - tes, et ad - o - ra - te Do - mi - num.

T.
Gen - - - tes, et ad - o - ra - te Do - mi - num.

B.
Gen - - - tes, et ad - o - ra - te Do - mi - num.

73
Vln. I

Vln. II

Cb.

D.C. Allegro, depois Gloria Patri

Gloria Patri

Largo

Fl. 1, 2



Tpa. 1, 2



S.

p



Glo-ri-a Pa - tri, et Fi - li-o, et Spi-ri - tu-i San-cto, San - - - cto.

A.

p



Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto, San - - - cto.

T.

p



Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto, San - - - cto.

B.

p



Glo-ri-a Pa - tri, et Fi - li - o, et Spi-ri - tu-i San-cto, San - - - cto.

Vln. I

p



p

6

Vln. II

p



p

Cb.

p



p

D.C. Allegro ao Fim

XI. Responsório VIII

Fonte: OLS

Responso
Largo

Flautas 1, 2

Trompas em Fá 1, 2

Soprano

Contralto

Tenor

Baixo

Violinos I

Violinos II

Violoncelos I

Violoncelos II/
Contrabaixos

p

ppp

p

p

p

p

p

p

Ver - bum

Ver - bum

Detailed description: This is a musical score for a choir and orchestra. The title is 'XI. Responsório VIII'. The source is 'Fonte: OLS'. The piece is marked 'Responso' and 'Largo'. The score is in 2/4 time and D major. It features eight staves: Flautas 1, 2; Trompas em Fá 1, 2; Soprano; Contralto; Tenor; Baixo; Violinos I; Violinos II; Violoncelos I; and Violoncelos II/Contrabaixos. The woodwinds play a melodic line with slurs and accents. The strings provide harmonic support with sustained notes and rhythmic patterns. The vocal parts enter in the fifth measure with the words 'Ver - bum'. Dynamics include piano (p) and pianissimo (ppp).

6
Fl. 1, 2

Tpa. 1, 2

6
S.

A.
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro fa - ctum est,

T.
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro fa - ctum est,

B.

6
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

11

Fl. 1, 2

Tpa. 1, 2

p

S.

A.

T.

B.

et ha - bi -

et ha - bi -

et ha - bi -

et ha - bi -

11

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Detailed description: This is a page of a musical score, likely for a symphony or opera. It features five systems of staves. The first system includes Flute 1 & 2, Trumpet 1 & 2, and four vocal parts (Soprano, Alto, Tenor, Bass). The vocal parts have the lyrics 'et ha - bi -' written below them. The second system includes Violin I, Violin II, Violoncello I, and Violoncello/Double Bass. The score is in a key with two sharps (F# and C#) and a common time signature. The first measure of each system is marked with a rehearsal mark '11'. The flute part has a complex rhythmic pattern with many beamed notes. The trumpet part is mostly rests with some notes in the later measures. The vocal parts have simple, sustained notes. The violin and cello parts have more active lines, with the violins playing a rhythmic pattern of eighth notes and the cellos playing a more melodic line.

26
Fl. 1, 2

Tpa. 1, 2

26
S.

A.
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro__ fa - ctum est, __

T.
ca - ro, ver - bum ca - ro fa - ctum est, ver - bum ca - ro__ fa - ctum est, __

B.

26
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Presa
Fuga

Fl. 1, 2

f *p*

Tpa. 1, 2

f

S.

p
Et vi - di - mus glo - - - ri - am e - jus,

A.

p
Et vi - di - mus glo - - - ri - am e - jus,

T.

p
Et vi - di - mus glo - - - ri - am e - jus,

B.

Vln. I

f *p*

Vln. II

f *p*

Vc. I

f *p*

Vc. II/Cb.

f *p*

44

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
et vi - di - mus glo - ri - am e - jus, glo - - -

A. *f*
et vi - di - mus glo - ri - am e - jus, glo - - -

T. *f*
et vi - di - mus glo - ri - am e - jus, glo - - -

B. *f*
et vi - di - mus glo - ri - am e - jus, glo - - -

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

50
Fl. 1, 2

Tpa. 1, 2

50
S.

- ri - am qua - si U - ni - ge - ni - ti a Pa - - -

A.

- ri - am qua - si U - ni - ge - ni - ti a Pa - - -

T.

- ri - am qua - si U - ni - ge - ni - ti a Pa - - -

B.

- ri - am qua - si U - ni - ge - ni - ti a Pa - - -

50
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

56
Fl. 1, 2

Tpa. 1, 2

56
S.

-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

A.

-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

T.

-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

B.

-tre, ple - - - num gra - ti - æ et ve - ri - ta - tis,

56
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

62
Fl. 1, 2

Tpa. 1, 2

62
S.

a Pa - - - tre, a

A.

a Pa - - - tre, a

T.

a Pa - - - tre, a

B.

a Pa - - - tre, a

62
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

74
Fl. 1, 2

Tpa. 1, 2

74
S.

glo - - - ri - am e - jus, et

A.

glo - - - ri - am e - jus, et

T.

glo - - - ri - am e - jus, et

B.

glo - - - ri - am e - jus, et

74
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

80

Fl. 1, 2

80

Tpa. 1, 2

S.

vi - di - mus glo - ri - am e - jus,

A.

vi - di - mus glo - ri - am e - jus,

T.

vi - di - mus glo - ri - am e - jus,

B.

vi - di - mus glo - ri - am e - jus,

80

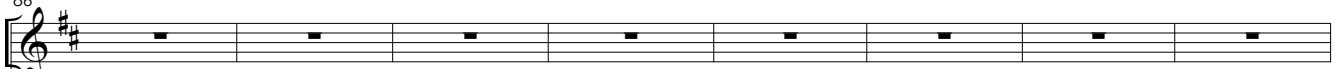
Vln. I

Vln. II

Vc. I

Vc. II/Cb.


86
Fl. 1, 2




Tpa. 1, 2



86
S. *p*
Et vi - di -



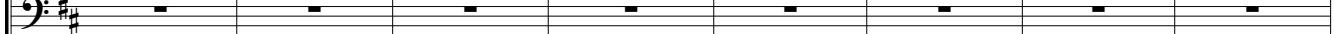
A. *p*
Et vi - di -



T.



B.



86
Vln. I *p*



Vln. II *p*



Vc. I *p*



Vc. II/Cb. *p*



100
Fl. 1, 2

Tpa. 1, 2

100
S.

et vi - di - mus, et vi - di - mus glo - - - ri - - -

A.

et vi - di - mus, et vi - di - mus glo - - - ri - - -

T.

et vi - di - mus glo - - - ri - - -

B.

et vi - - - - di -

100
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

107

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

- am, glo - ri - am qua - si U - - - - ni -

- am, glo - ri - am qua - si U - - - - ni -

- am, glo - ri - am qua - si U - - - - ni -

- mus, glo - ri - am e - jus, qua - si U - ni -

113
Fl. 1, 2



Tpa. 1, 2



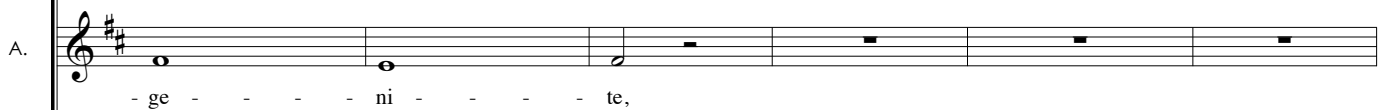
113
S.

- ge - - - - ni - - - - te,



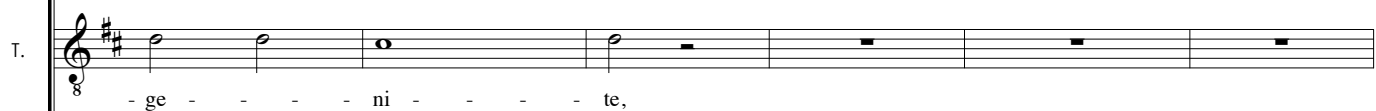
A.

- ge - - - - ni - - - - te,



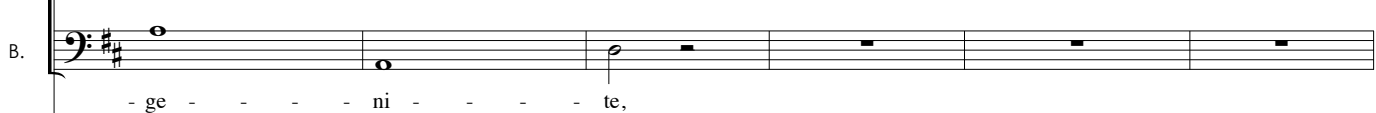
T.

- ge - - - - ni - - - - te,



B.

- ge - - - - ni - - - - te,



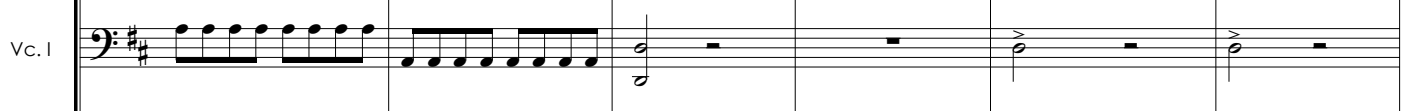
113
Vln. I



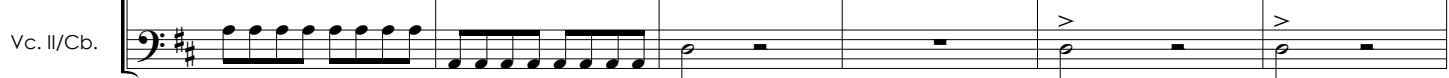
Vln. II



Vc. I



Vc. II/Cb.



125

Fl. 1, 2 *f*

Tpa. 1, 2 *f*

S. *f*
ple - - - num gra - - - ti - - -

A. *f*
ple - - - num gra - - - ti - - -

T. *f*
ple - - - num gra - - - ti - - -

B. *f*
ple - - - num gra - - - ti - - -

Vln. I *f*

Vln. II *f*

Vc. I *f*

Vc. II/Cb. *f*

131
Fl. 1, 2

Tpa. 1, 2

131
S.

- æ et ve - ri - ta - tis.

A.

- æ et ve - ri - ta - tis.

T.

- æ et ve - ri - ta - tis.

B.

- æ et ve - ri - ta - tis.

131
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

138

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

p

ff

p

ff

ff

ff

144

Fl. 1, 2

Tpa. 1, 2

S.

A.

T.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

Fim

Verso
Andante

Fl. 1, 2

152

p

Tpa. 1, 2

S.

A.

Duo
p

O - mni - a per _____ i - psum fa - - - - cta

T.

Duo
p

O - mni - a per _____ i - psum fa - - - - cta_ sunt_____

B.

Vln. I

152

p

Vln. II

p

Vc. I

p

Vc. II/Cb.

p

156

Fl. 1, 2

Tpa. 1, 2

S.

A.
sunt. O - mni - a per i - psum fa - cta___ sunt,

T.
O - mni - a per i - psum fa - cta___ sunt, et si - - ne___

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

162
Fl. 1, 2

Tpa. 1, 2

162
S.

A.
et si - ne i - pso fa - - ctum est ni - hil,

T.
i - pso fa - ctum est ni - hil,

B.

162
Vln. I

Vln. II

Vc. I

Vc. II/Cb.

166

Fl. 1, 2

Tpa. 1, 2

S.

A.
et si - ne i - - pso fa - ctum est ni - - - - - hil.

T.
8 et si - ne i - - pso fa - ctum est ni - - - - - hil.

B.

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

The musical score is for a section starting at measure 166. It features ten staves: Flute 1 & 2, Trumpet 1 & 2, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Violoncello I, and Violoncello/Double Bass. The key signature is two sharps (F# and C#). The Alto and Tenor parts include the Latin lyrics: "et si - ne i - - pso fa - ctum est ni - - - - - hil." The Alto part has a trill (tr) above the final note. The Violin I part also has a trill (tr) above the final note. The Violoncello I and Violoncello/Double Bass parts play a steady eighth-note accompaniment.

D.C. Allegro, depois Gloria Patri

Gloria Patri
Largo

Fl. 1, 2

172

Tpa. 1, 2

S.

172

Glo - ri - a Pa - tri et Fi - li - o, et Spi -

A.

Glo - ri - a Pa - tri et Fi - li - o, et Spi -

T.

Glo - ri - a Pa - tri et Fi - li - o, et Spi -

B.

Glo - ri - a Pa - tri et Fi - li - o, et Spi -

Vln. I

172

Vln. II

Vc. I

Vc. II/Cb.

175

Fl. 1, 2

Tpa. 1, 2

S.
-ri - tu - i San - - - cto.

A.
-ri - tu - i San - - - cto.

T.
-ri - tu - i San - - - cto.

B.
-ri - tu - i San - - - cto.

175

Vln. I

Vln. II

Vc. I

Vc. II/Cb.

D.C. Allegro ao Fim