

José Maurício Nunes Garcia (1767-1830)

Missa de Santa Cecília
CPM 113

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coro, orquestra
(*choir, orchestra*)

Partes:

Flauta 1 - Flauta 2
Oboé 1 - Oboé 2
Clarineta 1 - Clarineta 2
Fagote 1 - Fagote 2
Trompa 1 - Trompa 2
Trompete 1 - Trompete 2
Trombone 1 - Trombone 2 - Trombone 3
Tímpanos
Coro
Violinos I
Violinos II
Violas
Violoncelos
Contrabaixos

689 p.

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MUSICA BRASILIS

Missa de Santa Cecília

Flauta 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

1 *f* *p* *dolce*

5 *f*

12 *ff* *f* **A**

17 *dolce* *dolce* (*cresc*)

20 *f*

27 *ff*

32 *p* *cresc* *p* **B**

40 *cresc* *p* *dolce* *pp* **C** *solo*

45 *smz* *pp*

II. Gloria

Allegro

ff

7

f

13 (8)

A0

19 (8) 7 **A** [%]

ff

31

38 *(f)*

B

48 3 *(f)*

C

63

71

C1

78 *[orig. //]*

85 **D** [III. Et in terra pax]

dolce

This staff contains measures 85 to 90. It begins with a treble clef and a 3/4 time signature. The music features a melodic line with various intervals, including a tritone (F#-C) and a diminished fifth (C-F#). The dynamics are marked as *dolce*. A large slur covers the entire staff.

90

cresc

This staff contains measures 90 to 95. The melodic line continues with a similar rhythmic pattern. The dynamics are marked as *cresc*. A large slur covers the entire staff.

95

dolce cresc più cresc dolce

This staff contains measures 95 to 102. The dynamics are marked as *dolce*, *cresc*, *più cresc*, and *dolce*. A large slur covers the entire staff.

102

E **E1** *p* 2

This staff contains measures 102 to 111. It features a section marked **E** and **E1**. The dynamics are marked as *p*. There is a fermata over measure 108, followed by a second ending marked with a '2'. A large slur covers the entire staff.

111

< p cresc p

This staff contains measures 111 to 121. The dynamics are marked as *< p*, *cresc*, and *p*. A large slur covers the entire staff.

121

F

This staff contains measures 121 to 131. It features a section marked **F**. The dynamics are marked as *p*. A large slur covers the entire staff.

131

pp cresc

This staff contains measures 131 to 140. The dynamics are marked as *pp* and *cresc*. A large slur covers the entire staff.

140

G *(p) sfz sfz* 3

This staff contains measures 140 to 145. It features a section marked **G**. The dynamics are marked as *(p)*, *sfz*, and *sfz*. There is a fermata over measure 144, followed by a third ending marked with a '3'. A large slur covers the entire staff.

149 **G1** *[orig. dal S to //]*



(p) (p)

155 **H** (Gloria S)

IV. Laudamus - TACET

V. Gratias

Andantino

5 **A** 8 **B** 2

f *p*

24 **C** 2 *cresc* (*p*) (*p*)

36 *cresc* *cresc*

40 **D** 2 (*<*) *f* *più forte* (*ff*)

52 *p* *< cresc* *f* *f*

63 **E** *p* 3 (*f*)

74 **F** *ff* *p* *< cresc* *f* *ff*

85 **F1** *f*

95 **G** *dolce* (*pp*) *cresc*

103 *dolce* *f*

segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

pp *p* *cresc* *f*

10 **A** *f*

18 **B** **B1** *(>)* *f* *(f)* *p*

45 *cresc* *(p)*

50 **C** **D** *3* *solo* *(p)* *cresc* *4* *solo* *dolce*

61

65

70

76 **E** **F** *f* *7* *b \flat* *4* *(f)* *p*

94 **6** **3**
f

108 **F1**
f *dolce*

114 *cresc* *dolce*

120 **G** **H**
f *p*

137 **I** **J**
p *f*

152 *ff*

161 **J1** *solo*
pp

171 **K** *soli*
dolce **3** *dolce* *dolce*

177 *(ff) [orig. f]* *f*

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

f *(f)* *(p)* *cresc*

9 **A** 3 *p* *p*

19 **B** *cresc* *più cresc [orig. sfz]* *dolce*

25 *f* *p*

29 **B1** *dolce*

32

34 **C** [Orig. &] **Allegro brillante e maestoso** *f* 2 *(mf)* *(cresc)*

45 *f* *p* *(decr) cresc* *f*

51 **D** 5 3 2 **E** *(p)*

64 *dolce*

68 (*cresc*)

72 (*cresc*)

75 [orig. //] **F** (*f*) *p* 2 5

86 (*p*) 5 **F1**

96 *dolce* (*cresc*)

100 *ff* **G** 5

111 *p* (*p*) (*p*) **H** 2 2

123 *ff* **I** 10 3

J [Orig.]

143 *f* *(mf)* *(cresc)*

154 *f* *p* *(\leftarrow) cresc* *f* **K** 5

165 *(p)* *dolce* **L**

175

179 *(\leftarrow) cresc* *(\leftarrow) cresc*

183 *(f)* [orig. //] **L1** 4

190 **M** 9 **N** *f* *p* *(p)* 2 12

218 *mf* *f* **O**

227 **O1**

VIII. Qui sedes

Tutti

Andante

4 *dolce*

7 *dolce sfz dolce*

13 **A** *(p)* (*cresc*) 6

23 **B** *(p)* *p* *(p)* **C** 7 3

38 **D** 5 *(p)* *(p)*

48 5 *(cresc)* *(cresc)*

58 **E** 3 *(p)* 3 8

IX. Quoniam

Solo do Sr. João dos Reis

Allegro Maestoso

[Orig. §]

f *[orig. p]*

13

p *cresc*

19

f

23 **A**

dolce

31

cresc

37

(p orig. f) *pp*

43 **B**

cresc *f*

48 *p* **B1**

53 *f*

57 *f* *[orig. //]* **C**

60 *(p)[orig. mf]*

65 *p* *p*

71 *[orig. dolce]* *p* *cresc* *(f)*

75 *ff*

80 **D** *p* *(mf)*

86 **5** *(mf)* *f*

96 **D1** *cresc* *sfz* *(f)*

E [orig. §]

104 *f* [orig. *p*] **7**

116 *p* *cresc* **3**

122 *f* **F** **4**

130 *dolce*

136 *cresc* (*p*) [orig. *f*] *pp*

G

146 *cresc* *f* **2**

G1

151 *p* *f*

160 *f*

[orig. //] **H** [orig. Θ]

162 *p*

169 *pp* *cresc*

175 *pp* *f* *f*

179 **I** *p*

183 **I1** *(mf cresc)* 4 3

194 **J** *pp* *f* *p*

200 **K** *f* *(p)* *f* 2

207 **L** *(f)* *ff*

212

X. Cum Sancto Spiritu

Andante Sostenuto

poco f *dolce*

8 *cresc* *pp*

13 **Ao** *dolce*

19 *smorzando* *cresc* *(p)* **A**

29 *(p)* *f*

37 *(ff)* *p* *p* **B**

46

52 *p* *cresc*

C Allegretto

61 **6** **11** *(p)* *p*

82 **D** *cresc*

86 **5** **11** *(p)* *p* *cresc*

108 **E** **5** *(p)*

118 **11** *p* *cresc* **3** **3** **3** **3** **3** **3**

132 **F** **5** *(p)*

142 **G** **11** *p* *cresc* *f*

161 *f*

169

177 Musical staff starting at measure 177. It features a series of notes with slurs and accents. Dynamics include *p* and *cresc*. A boxed letter **H** is positioned above the staff.

182 **16** Musical staff starting at measure 182. It begins with a measure rest of 16 measures, followed by notes with slurs. Dynamics include *p* and *cresc*.

204 Musical staff starting at measure 204. It features notes with slurs and dynamics *cresc* and *pp*. A boxed letter **I** is positioned above the staff.

215 Musical staff starting at measure 215. It features notes with slurs and dynamics *pp sempre*.

224 Musical staff starting at measure 224. It features notes with slurs and dynamics *f*.

232 Musical staff starting at measure 232. It features notes with slurs and dynamics *(cresc)* and *ff*.

239 Musical staff starting at measure 239. It features notes with slurs, a trill (*tr*), a boxed letter **J**, and a measure rest of 5 measures.

251 Musical staff starting at measure 251. It features notes with slurs and dynamics *f*.

260 **K** *f* *p*

271 *dolce*

280 *dolce* *pp*

289 **L** *f* *(ff)* **2**

301 **2**

315 **M** *ff*

331 **N** *ff* *dolce* **O** *f* *dolce*

341 **P** *f* *ff*

351 *Fine*

XI. Credo

com grande orquestra

Allegretto

f

8

3

(p)[orig. dolce] *sfz*

18

pp **A**

25

p *f*

33

f **B** **16**

52

dolce

58

f **C** **9**

72 **C1** **22** **D** *f*

99 [*dolce*] [*cresc*]

103 *f* *cresc* *p*

109 **E** *f*

115 **3** (*p*) [*orig. dolce*]

123 *sfz*

128 **F** *pp* *p*

135 *f*

Detailed description: This is a musical score for Flute 1, spanning measures 72 to 135. The score is written in a single system with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The music is in 2/2 time. Measure 72 starts with a dynamic of *f* and a tempo marking of **22**. A first ending bracket labeled **C1** covers measures 72-78. A second ending bracket labeled **D** covers measures 79-85. Measure 99 begins with a *[dolce]* marking and a crescendo *[cresc]*. Measure 103 features dynamics of *f*, *cresc*, and *p*. Measure 109 starts with a dynamic of *f* and a first ending bracket labeled **E**. Measure 115 contains a triplet of eighth notes marked with a **3** and a dynamic of (*p*) [*orig. dolce*]. Measure 123 has a dynamic of *sfz*. Measure 128 begins with a dynamic of *pp* and a first ending bracket labeled **F**, with a *p* dynamic marking at the end of the measure. Measure 135 ends with a dynamic of *f*.

141 G

161 H

(sfz) *p* *cresc*

168

f

172

ff

176 I

f

181

dolce (*cresc*)

191

p

Segue subito: Et incarnatus

XII. Et incarnatus

Andantino agitato

3
p sempre ligado e pianissimo

11

21

31 **A**
2 3
pp

43

53
(pp)

63 **B**
(p) *(pp)*

73

84
pp Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto

p *pp*

8

A

(p)

16

p

23

B

28

p *(p)* *pp* **4**

39

dolce *pp* *smz*

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro
4

ff [orig. f]

13 *(f)*

A

21

28 **4** *p* *p* *>*

B **B1** **2**

41 *p*

51 *f*

C

57 *(ff)*

D **E** **14** *p*

67

91 *pp*

100 *cresc* *p*

108 **F** *ff [orig. f]*

120

129 **G**

136 **G1** *f* *p* *f*

148 *f* *ff*

158 **H** *dolce* 18

183 **I**

pp

Musical staff 183-193: Treble clef, 4/4 time. Measures 183-193. Dynamics: *pp*. Features a melodic line with slurs and accents.

194 **J**

2

Musical staff 194-202: Treble clef, 4/4 time. Measures 194-202. Dynamics: *pp*. Features a melodic line with slurs and accents. A fermata is placed over measure 200.

203 **J**

5

(*p*)

Musical staff 203-212: Treble clef, 4/4 time. Measures 203-212. Dynamics: *p*. Features a melodic line with slurs and accents. A fermata is placed over measure 210.

214 **K**

4

ff[orig. f]

Musical staff 214-225: Treble clef, 4/4 time. Measures 214-225. Dynamics: *ff[orig. f]*. Features a melodic line with slurs and accents. A fermata is placed over measure 220.

226

Musical staff 226-234: Treble clef, 4/4 time. Measures 226-234. Dynamics: *ff[orig. f]*. Features a melodic line with slurs and accents.

235 **L**

ff

Musical staff 235-243: Treble clef, 4/4 time. Measures 235-243. Dynamics: *ff*. Features a melodic line with slurs and accents.

244

Musical staff 244-253: Treble clef, 4/4 time. Measures 244-253. Dynamics: *ff*. Features a melodic line with slurs and accents.

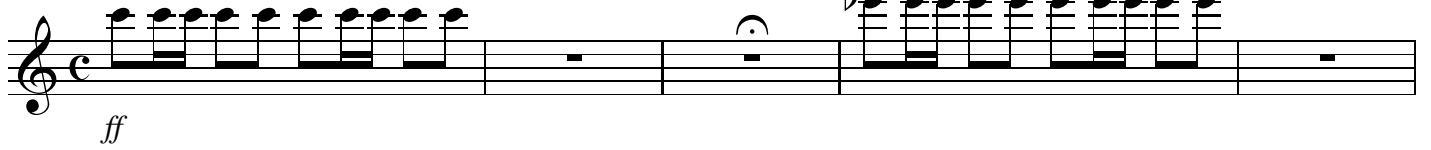
254 **M**

Musical staff 254-262: Treble clef, 4/4 time. Measures 254-262. Dynamics: *ff*. Features a melodic line with slurs and accents.

XV. Sanctus

Andante Maestoso

ff



6

ff

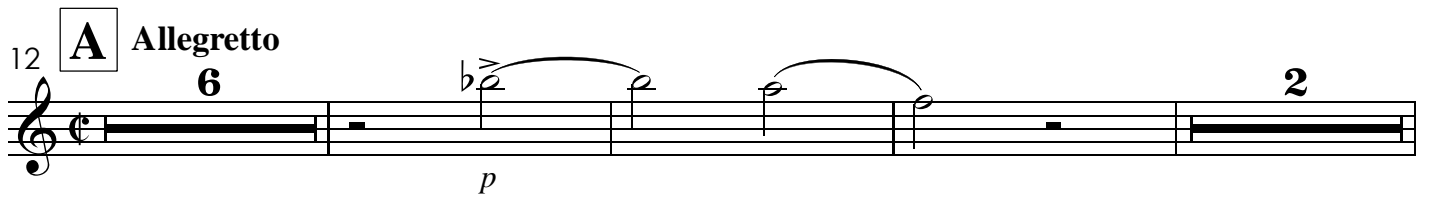


12 **A** Allegretto

6

p

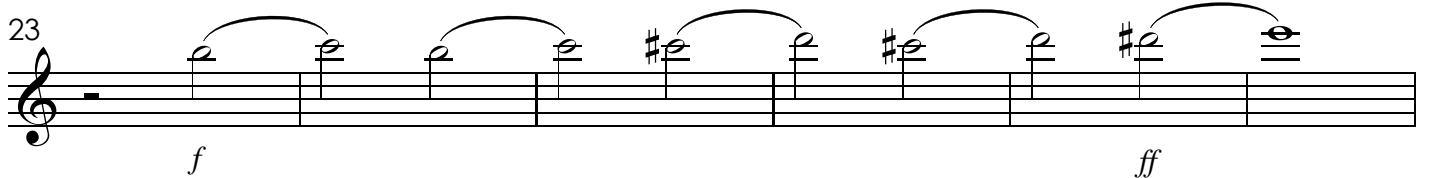
2



23

f

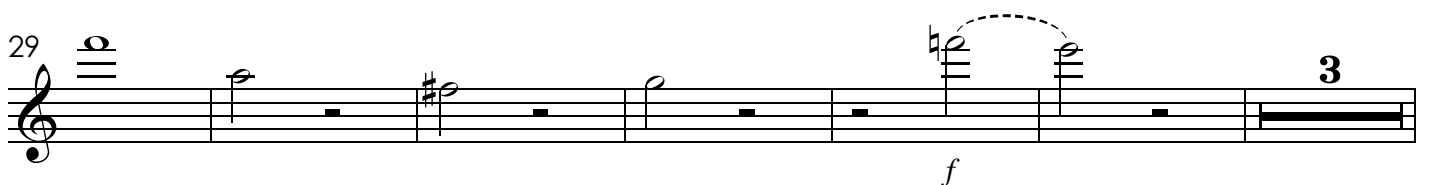
ff



29

f

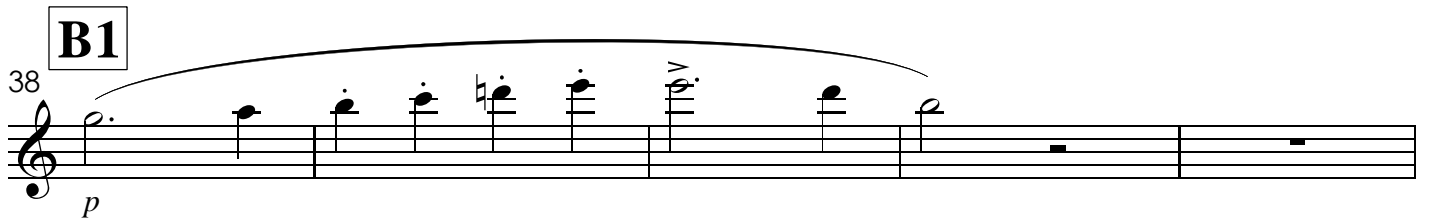
3



B1

38

p

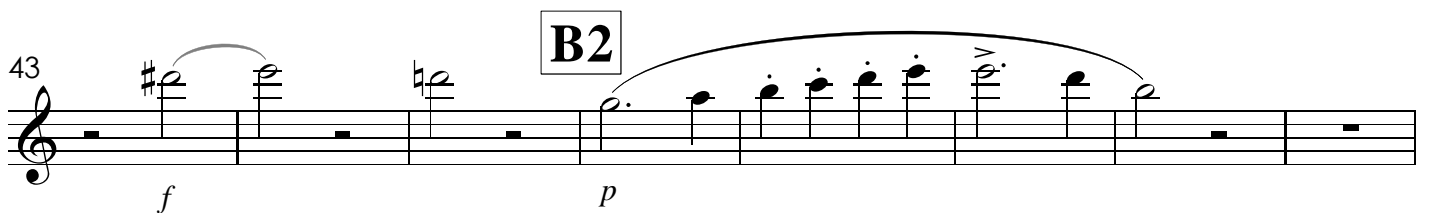


B2

43

f

p



51 **C**

f *ff*

63 **D** [XVI. Benedictus]
Andante Sostenuto

dolce (*p*)

68

pp [al §]

73 **E** [Sanctus - Allegretto]

p *f*

86

ff

94 **F1**

f *p*

104 **G2**

f *p*

112 **H**

f *ff*

XVII. Agnus Dei

Andantino

2 *p* *cresc* 3 (*p*)

13 (*dolce*) *cresc*

20 *dolce* **A**

25 (*p*) *cresc* 2 (*p*)

34 **B** 5 *p* *p* *cresc*

47 3 (*p*) 6 **C** 2

62 (*p*) *p* *cresc* 4

72 2 3

78 *pp*

Missa de Santa Cecília

Flauta 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

1
f *p* *(p)*

6
f *ff*

14
A
f *p* *p*

19
cresc *f*

27
ff

32
B
p *cresc*

37
C
p *cresc p*

43
pp *(smz)* *pp*

II. Gloria

Allegro

7 *ff*

13 (8)

19 (8) **A0** 7 **A** [§] *ff*

31

38 (f)

48 **B** 3 (f)

63 **C**

71

78 **C1** [*orig. //*]

85 **D** [III. Et in terra pax]

9

f *cresc*

99 **E**

(mf/f?) [orig. p] *p*

107 **E1**

> p

115

< cresc *p*

124 **F**

< *(p)* *pp*

133 **G**

< cresc *(p)*

144 **G1** [orig. dal *S* to //]

sfz *sfz* *(p)* *(p)*

155 **H** (Gloria ♩)

ff

160

(f)

167

175 **I**

3

(f)

186 **J**

195

204 **K**

[orig. // 2o Laudamus]

Fine

IV. Laudamus - TACET

V. Gratias

Andantino

5 **A** 8 **B** 2 *f* *p*

24 **C** 2 *cresc* (*p*) (*p*)

36 *cresc* (*<*) *f* *più forte*

44 **D** 2 (*ff*) *p* *< cresc*

58 **E** 3 *f* *f* *p*

70 **F** (*f*) *ff* *p* (*< cresc*)

80 **F1** *f* *ff*

90 **G** *dolce* (*pp*)

101 *cresc* *p* *f*

segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

pp p cresc f

10 A f

18 B B1 9 11 p

45 cresc (p)

50 C D 5 4 p

64

70

74 E 7 f

86 F 4 6 (f) p

102 *f* **F1** *f* **3**

110 *dolce* *cresc*

115 *dolce*

120 **G** **H** *f* *p*

134 **I** *p* **4**

145 **J** *f* **2**

154 *ff*

161 **J1** **3**

172 **K** *p* *ff*

178 *p* *f*

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

Staff 1: Treble clef, C major, 4/4 time. Measures 1-8. Dynamics: *f*, *(f)*, *(p)*, *>*, *>*, *cresc*.

Staff 2: Treble clef, C major, 4/4 time. Measures 9-18. Dynamics: *p*, *p*. Markings: **A**, **3**.

Staff 3: Treble clef, C major, 4/4 time. Measures 19-24. Dynamics: *cresc*, *più cresc [orig. sfz]*, *dolce*. Marking: **B**.

Staff 4: Treble clef, C major, 4/4 time. Measures 25-30. Dynamics: *f*, *p*. Marking: **B1**.

Staff 5: Treble clef, C major, 4/4 time. Measures 31-33. Dynamics: *dolce*, *(pp)*.

Staff 6: Treble clef, C major, 4/4 time. Measures 34-44. Dynamics: *f*, *(mf)*, *(cresc)*. Marking: **C** [Orig. §]. Tempo: **Allegro brillante e maestoso**. Marking: **2**.

Staff 7: Treble clef, C major, 4/4 time. Measures 45-54. Dynamics: *f*, *p*, *(<) cresc*, *f*.

51 **D** 5 3 2 **E**

(p)

64 [orig. //] **F** 11 9 (p)

(p)

88 **F1** 6 p < cresc

p < cresc

100 **G** 5 ff

ff

111 **H** 2 p (p)

p (p)

119 **I** 2 10 ff (p) ff

(p) ff

135 3

3

143 **J** [Orig.] f 2

f

152

(mf) (cresc) f

Musical staff 152-155: Treble clef, 4/4 time. Measures 152-155. Dynamics: (mf), (cresc), f. Includes accents and a slur.

156

p (←) cresc f

Musical staff 156-159: Treble clef, 4/4 time. Measures 156-159. Dynamics: p, (←) cresc, f. Includes a slur.

160

K 5 3 2 **L**

(p)

Musical staff 160-163: Treble clef, 4/4 time. Measures 160-163. Dynamics: (p). Includes fingerings 5, 3, 2 and articulation marks.

173

[orig. //] **L1** **M** **N**

11 5 9

f p

Musical staff 173-176: Treble clef, 4/4 time. Measures 173-176. Dynamics: f, p. Includes articulation marks and fingerings 11, 5, 9.

202

2 12

(p) mf

Musical staff 202-205: Treble clef, 4/4 time. Measures 202-205. Dynamics: (p), mf. Includes articulation marks and fingerings 2, 12.

220

O

f

Musical staff 220-223: Treble clef, 4/4 time. Measures 220-223. Dynamics: f. Includes articulation marks.

224

O1

Musical staff 224-227: Treble clef, 4/4 time. Measures 224-227. Includes articulation marks.

229

Musical staff 229-232: Treble clef, 4/4 time. Measures 229-232. Includes articulation marks.

VIII. Qui sedes

Tutti

Andante

4

(p) sfz

Musical notation for measures 4-8. Measure 4 is a whole rest. Measures 5-8 contain a melodic line with slurs and accents. Dynamics are (p) and sfz.

9

(p)[orig. sfz] (p)

A

Musical notation for measures 9-15. Measure 9 is a whole rest. Measures 10-15 contain a melodic line with slurs and accents. Dynamics are (p)[orig. sfz] and (p). A box labeled 'A' is above measure 14.

16

6

cresc) (p) [orig. sfz]

B

Musical notation for measures 16-25. Measure 16 is a whole rest. Measures 17-25 contain a melodic line with slurs and accents. Dynamics are cresc), (p), and [orig. sfz]. A box labeled 'B' is above measure 20.

26

6 3

(p) cresc)

C

Musical notation for measures 26-37. Measure 26 is a whole rest. Measures 27-37 contain a melodic line with slurs and accents. Dynamics are (p) and cresc). A box labeled 'C' is above measure 30.

38

5

(p) cresc)

D

Musical notation for measures 38-46. Measure 38 is a whole rest. Measures 39-46 contain a melodic line with slurs and accents. Dynamics are (p) and cresc). A box labeled 'D' is above measure 40.

47

(p) cresc)

E

Musical notation for measures 47-54. Measure 47 is a whole rest. Measures 48-54 contain a melodic line with slurs and accents. Dynamics are (p) and cresc). A box labeled 'E' is above measure 50.

55

3 8

(p) cresc)

Musical notation for measures 55-64. Measure 55 is a whole rest. Measures 56-64 contain a melodic line with slurs and accents. Dynamics are (p) and cresc). A box labeled 'E' is above measure 55.

71

(p) f

77

(p) F

83

(p) 2 (p) G

90

94

(pp) (p) F1

101

(pp) [orig. sfz]

109

p G

116

pp (pp)

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. 8] **Allegro Maestoso**

8 *f* **9**

13 *p* *cresc* **3**

19 *f*

23 **A** **4** *dolce*

31 *cresc*

37 *(p) [orig. f]* *pp*

43 **B** *cresc* *f* **2**

48 *p*

53 **B1** *f*

57 *f*

60 [orig. //] **C** *(p)[orig. mf]*

65 *p* *p*

71 [orig. dolce] *p* *cresc* *(f)*

75 *ff*

80 **D** *p* *(mf)*

86 **5** *(mf)* *f*

96 **D1** *(p)* *cresc* *sfz* *(f)*

104 **E** [orig. §] *f* **9**

Musical staff 104-115: Treble clef, key signature of three flats. Measure 104 starts with a forte (*f*) dynamic. The staff contains a melodic line with a slur over measures 104-105, a whole rest in 106, and another slur over measures 107-108. A fermata with the number 9 is placed over the final measure (115).

116 *p* *cresc* **3**

Musical staff 116-121: Treble clef, key signature of three flats. Measure 116 starts with a piano (*p*) dynamic. The staff contains a melodic line with slurs over measures 116-117 and 118-119. A fermata with the number 3 is placed over the final measure (121).

122 *f* **F** **4**

Musical staff 122-129: Treble clef, key signature of three flats. Measure 122 starts with a forte (*f*) dynamic. The staff contains a melodic line with slurs over measures 122-123 and 124-125. A fermata with the number 4 is placed over the final measure (129).

130 *dolce* *cresc*

Musical staff 130-136: Treble clef, key signature of three flats. Measure 130 starts with a *dolce* dynamic. The staff contains a melodic line with slurs over measures 130-131 and 132-133. A *cresc* (crescendo) hairpin is shown at the end of the staff.

137 *(p)[orig. f]* *pp*

Musical staff 137-145: Treble clef, key signature of three flats. Measure 137 starts with a piano (*p*) dynamic. The staff contains a melodic line with slurs over measures 137-138 and 139-140. A *pp* (pianissimo) dynamic marking is present in measure 142.

G *cresc* *f* **2**

Musical staff 146-150: Treble clef, key signature of three flats. Measure 146 starts with a piano (*p*) dynamic. The staff contains a melodic line with slurs over measures 146-147 and 148-149. A *cresc* (crescendo) hairpin leads to a forte (*f*) dynamic. A fermata with the number 2 is placed over the final measure (150).

G1 *p* *f*

Musical staff 151-159: Treble clef, key signature of three flats. Measure 151 starts with a piano (*p*) dynamic. The staff contains a melodic line with slurs over measures 151-152 and 153-154. A forte (*f*) dynamic marking is present in measure 158.

160 *f*

Musical staff 160-162: Treble clef, key signature of three flats. Measure 160 starts with a forte (*f*) dynamic. The staff contains a melodic line with slurs over measures 160-161 and 162.

163 [orig. //] **H** [orig. Θ] *p*

Musical staff 163-168: Treble clef, key signature of three flats. Measure 163 starts with a piano (*p*) dynamic. The staff contains a melodic line with slurs over measures 163-164 and 165-166. A fermata is placed over the final measure (168).

169 *pp* *cresc*

175 *pp* *f* *f*

179 **I** *p*

183 **I1** *(mf cresc)* **4** **3**

194 **J** *pp* *f* *p*

200 **K** *f* *(p)* *f* **2**

207 *(f)* *ff* **L**

212

X. Cum Sancto Spiritu

Andante Sostenuto

poco f *poco f*

9 Ao

(*< cresc >*) *pp*

16 A

p *smorzando* *cresc*

26

(*p*) (*p*) *f*

34 4

(*ff*) *p*

44 B

p

51 3 tr

p *cresc*

61 **C** Allegretto

7 (p) 11 p

84 **D**

cresc (p) 6 11 p

107 **E**

cresc (p) 6 11 p

130 **F**

< cresc (p) 6 11 p

153 **G**

p cresc 6 f

161

f

167

f

174 **H**

p cresc 16 p

198

p *cresc* *p* *cresc*

208

I

pp

219

pp sempre

230

f *(f sempre)*

237

J

ff

246

5

f

260

K

4

(f) *(p)*

269

f

275 *dolce*

281 *dolce* *pp*

289 *f* **L** *(ff)*

298 **2**

309 **2** **M** **7** *ff*

326

332 **N** *ff* *dolce*

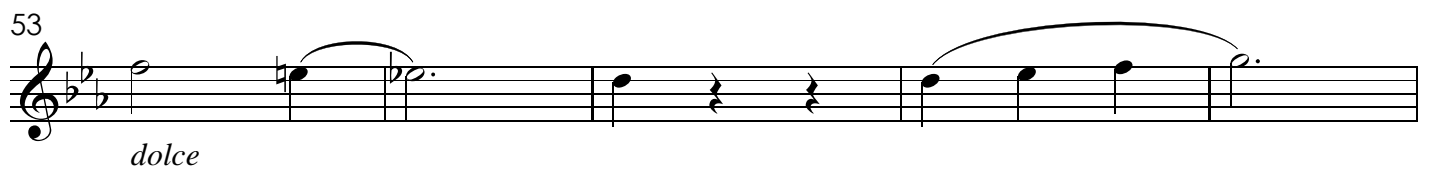
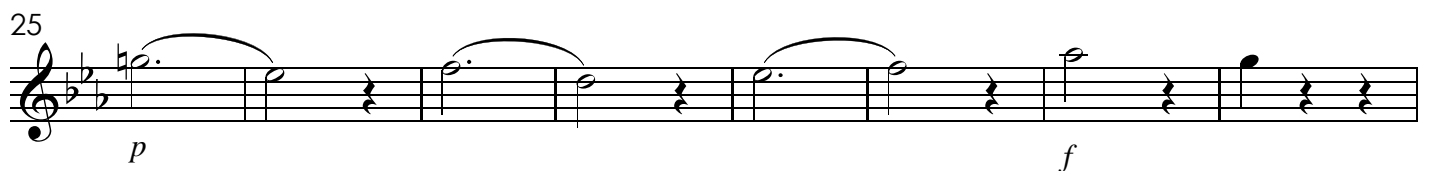
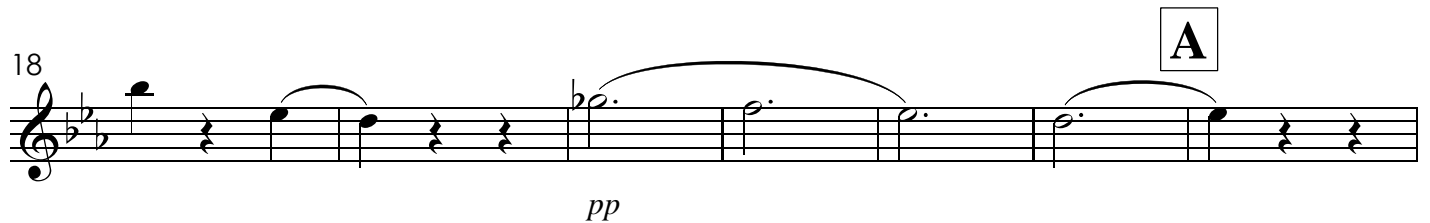
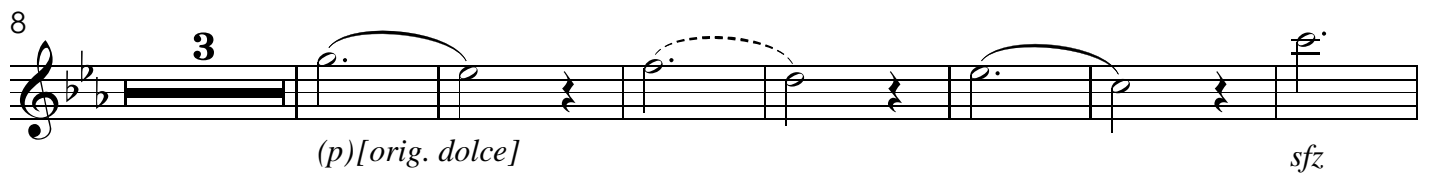
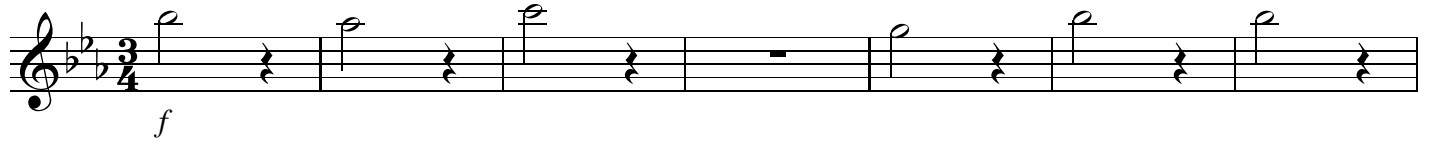
338 **O** *f* *dolce*

345 **P** *f* *ff*

354 *Fine*

XI. Credo

com grande orquestra

Allegretto

72 **C1** **22** **D**

f

Musical staff 72-88. Treble clef, key signature of three flats. Measure 72 contains a whole rest. A box labeled 'C1' is above measure 72, and a box labeled 'D' is above measure 73. A thick horizontal bar labeled '22' spans measures 72-88. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Dynamics include *f* at measure 73.

99

p [*cresc*]

Musical staff 99-102. Treble clef, key signature of three flats. Measure 99 starts with a *p* dynamic. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A long slur covers measures 99-102. Dynamics include *p* at measure 99 and [*cresc*] at measure 102.

103

f *cresc* *p*

Musical staff 103-108. Treble clef, key signature of three flats. Measure 103 starts with a *f* dynamic. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A long slur covers measures 103-108. Dynamics include *f* at measure 103, *cresc* at measure 105, and *p* at measure 107.

109 **E**

f

Musical staff 109-114. Treble clef, key signature of three flats. Measure 109 starts with a *f* dynamic. A box labeled 'E' is above measure 109. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Dynamics include *f* at measure 109.

115 **3**

(*p*) [*orig. dolce*]

Musical staff 115-122. Treble clef, key signature of three flats. Measure 115 starts with a *p* dynamic. A box labeled '3' is above measure 115. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). A triplet of eighth notes is marked with a '3' and a bracket. Dynamics include (*p*) [*orig. dolce*] at measure 115.

123

sfz

Musical staff 123-127. Treble clef, key signature of three flats. Measure 123 starts with a *sfz* dynamic. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Dynamics include *sfz* at measure 123.

128 **F**

pp *p*

Musical staff 128-134. Treble clef, key signature of three flats. Measure 128 starts with a *pp* dynamic. A box labeled 'F' is above measure 128. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Dynamics include *pp* at measure 128 and *p* at measure 132.

135

f

Musical staff 135-141. Treble clef, key signature of three flats. Measure 135 starts with a *f* dynamic. The staff contains a sequence of notes: G4 (quarter), A4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter). Dynamics include *f* at measure 135.

141 G

17

161 H

(sfz) 2 p cresc

168

f

172

ff

176 I

2 f

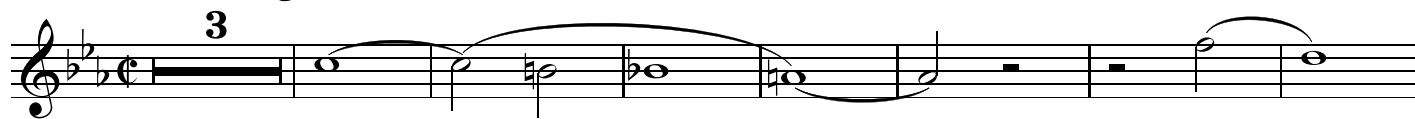
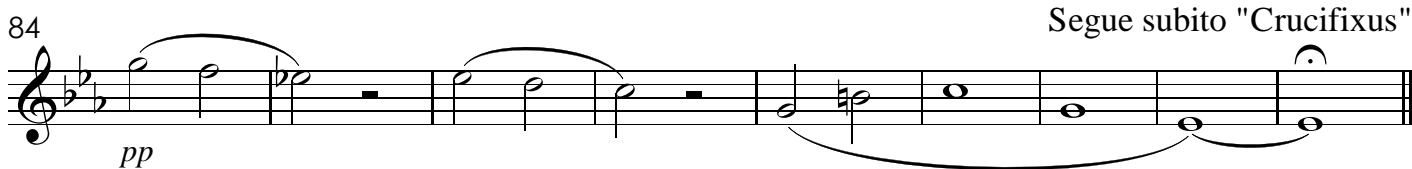
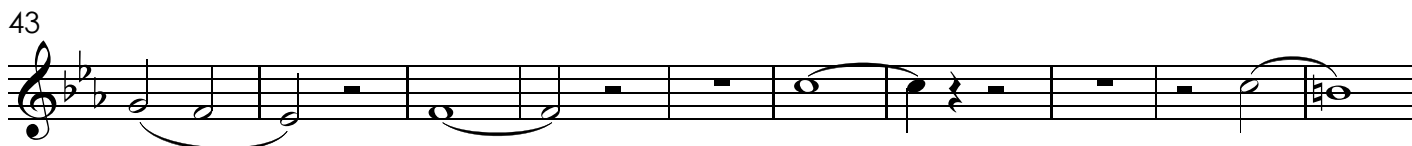
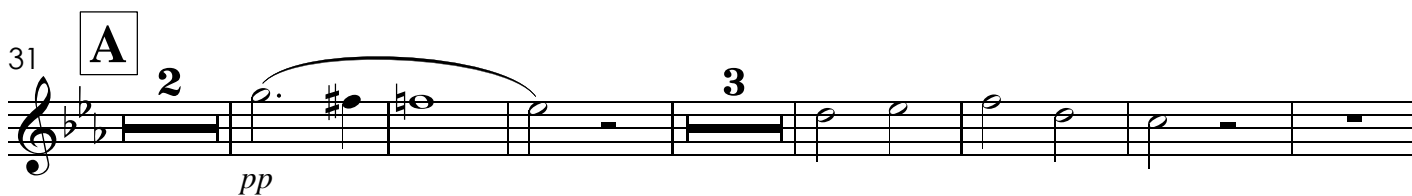
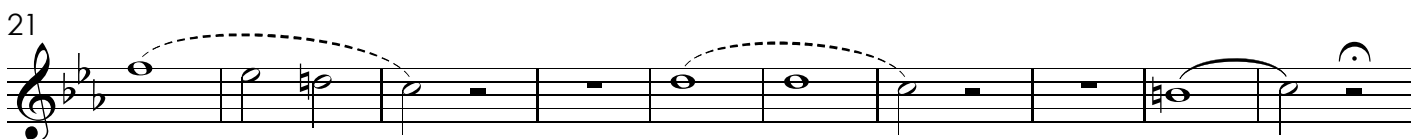
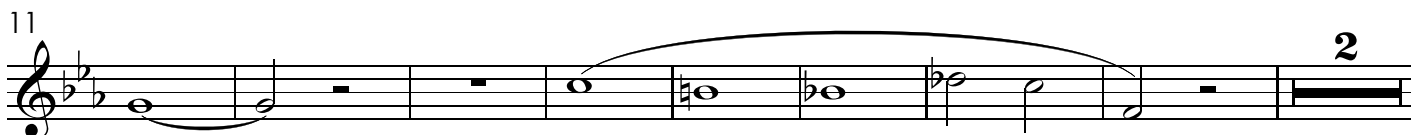
181

6 (dolce)

191

Segue subito: Et incarnatus p

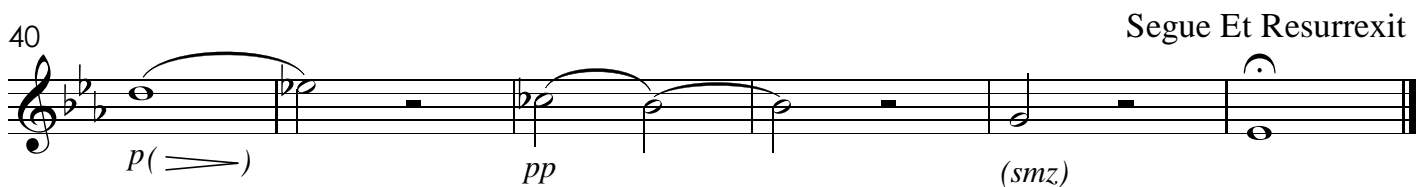
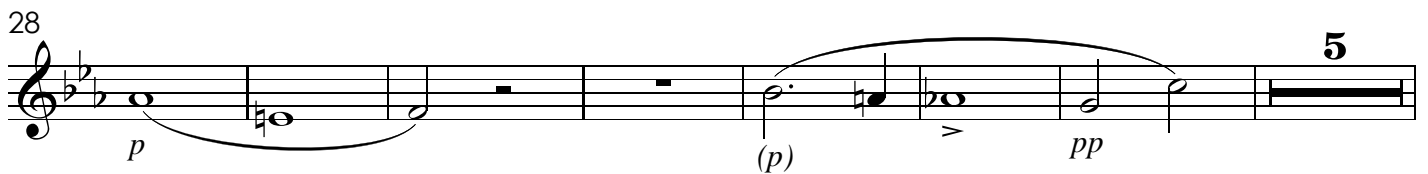
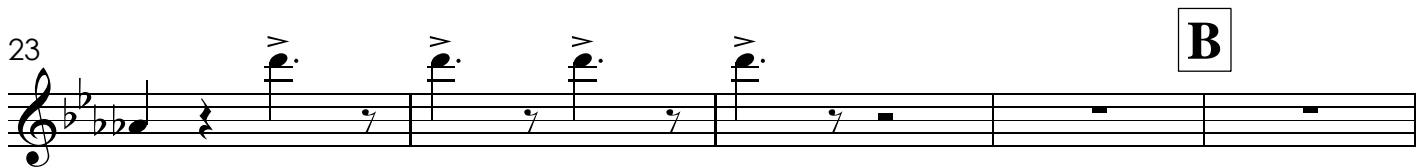
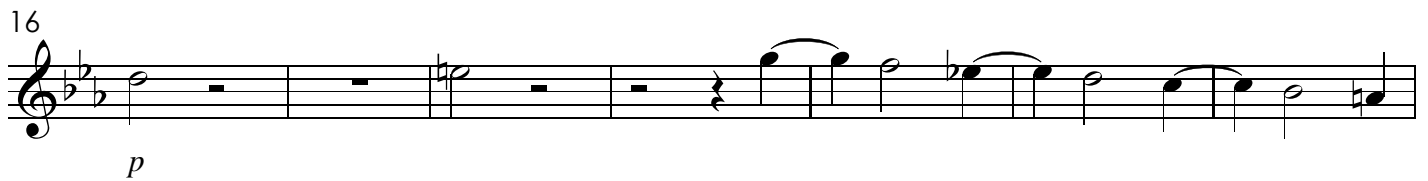
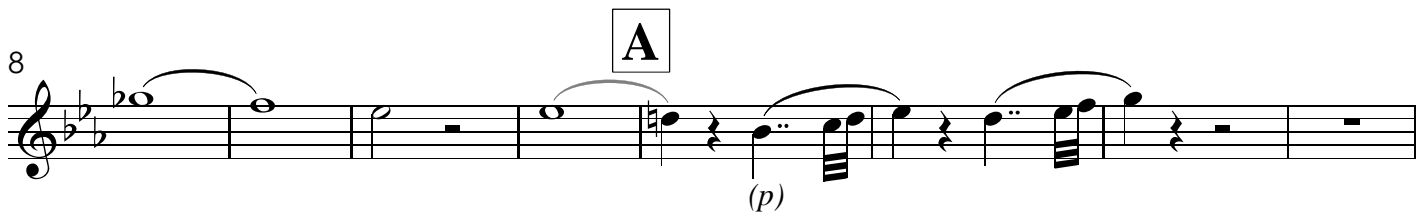
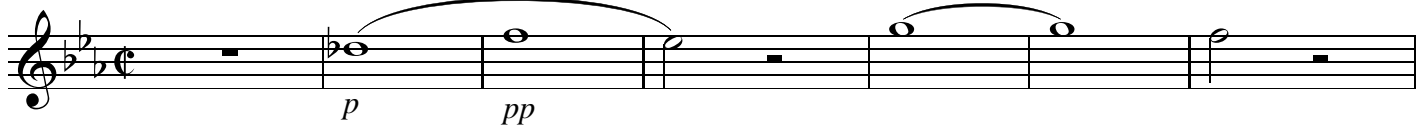
XII. Et incarnatus

Andantino agitato*p sempre ligado e pianissimo*

Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto



XIV. Et Resurrexit

Allegro
4

ff [orig. f]

13

(*f*)

21

A

28

6

p [orig. sfz] *p*

41

B **B1**

p

51

f

57

C

(*ff*)

67

D **E**

14

p

91

pp

100

cresc (*p*)

108 **F**

ff [orig. f]

120

127 **G**

3

136 **G1**

f *p* *f*

148

f *ff*

158 **H**

(dolce) **18**

183 **I**

pp

Detailed description: Musical staff starting at measure 183. It begins with a whole rest, followed by a series of eighth and quarter notes with slurs. A dynamic marking of *pp* is placed below the staff.

194 **J**

2

Detailed description: Musical staff starting at measure 194. It contains eighth and quarter notes with slurs. A fermata is placed over a quarter note in measure 200, with the number '2' written above it.

203 **K**

5

(p)

Detailed description: Musical staff starting at measure 203. It contains eighth and quarter notes with slurs. A fermata is placed over a quarter note in measure 211, with the number '5' written above it. A dynamic marking of *(p)* is placed below the staff.

214 **K**

4

ff [orig. f]

Detailed description: Musical staff starting at measure 214. It contains eighth and quarter notes with slurs. A fermata is placed over a quarter note in measure 218, with the number '4' written above it. A dynamic marking of *ff [orig. f]* is placed below the staff.

226

Detailed description: Musical staff starting at measure 226. It contains eighth and quarter notes with slurs. The key signature changes to one sharp (F#) in measure 230.

235 **L**

ff

Detailed description: Musical staff starting at measure 235. It contains eighth and quarter notes with slurs. A dynamic marking of *ff* is placed below the staff.

244

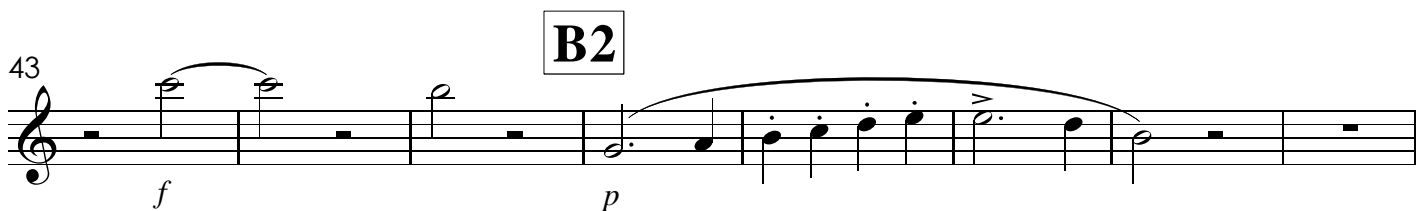
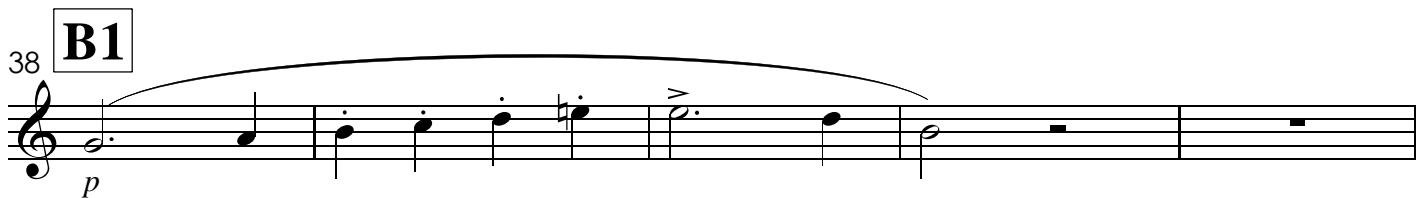
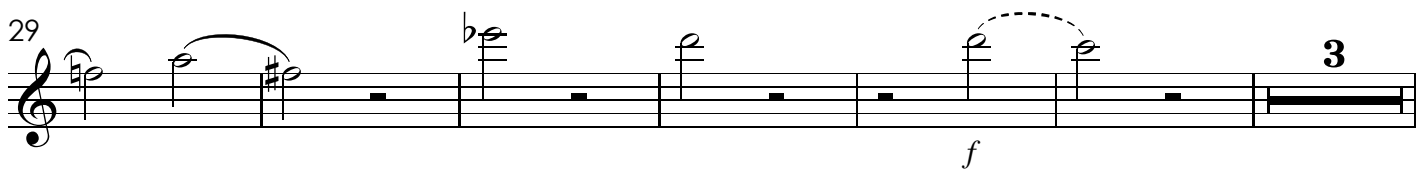
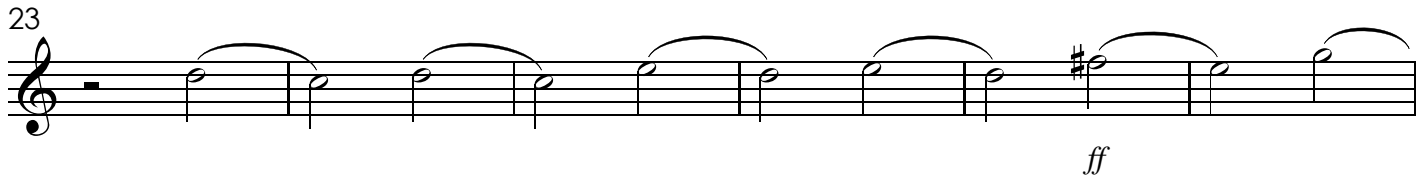
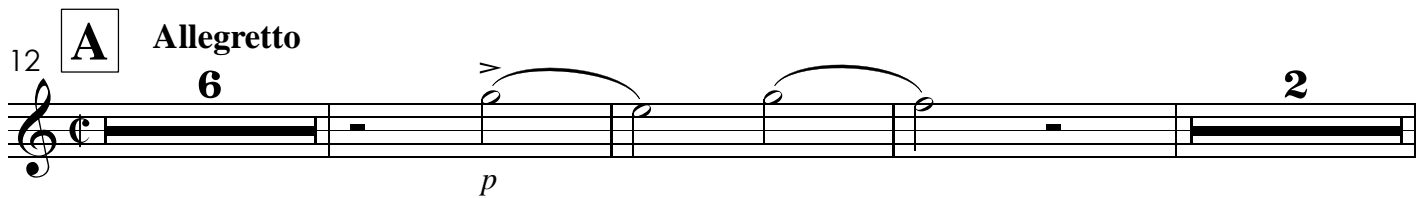
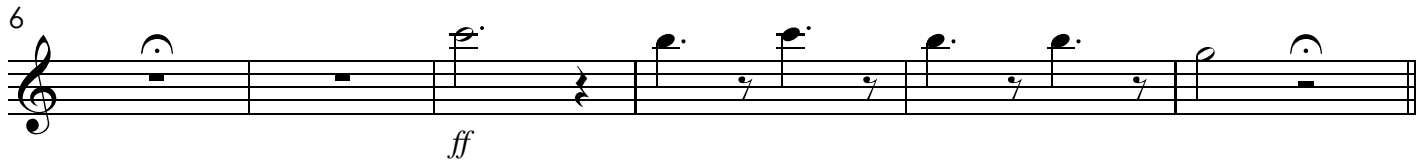
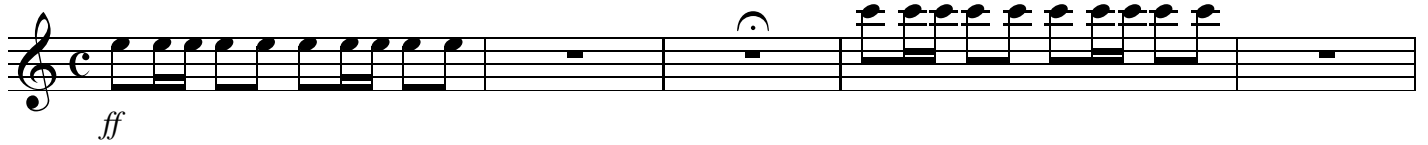
Detailed description: Musical staff starting at measure 244. It contains eighth and quarter notes with slurs. The key signature changes to one flat (Bb) in measure 248.

254 **M**

Detailed description: Musical staff starting at measure 254. It contains eighth and quarter notes with slurs. The key signature changes to two flats (Bb, Eb) in measure 258.

XV. Sanctus

Andante Maestoso



51 **C**

f *ff*

63 **D** [XVI. Benedictus]
Andante Sostenuto

dolce (*p*)

68 *pp* [al $\%$]

pp [*al* $\%$]

73 **E** [Sanctus - Allegretto]

p

86 *ff*

ff

94 **F1**

f *p*

104 **G2**

f *p*

112 **H**

f *ff*

XVII. Agnus Dei

Andantino

2

p *<* (*p*)

13

4

(*dolce*) *cresc*

20

A

(*p*) (*p*)

27

cresc 2 (*p*)

34

B

5 *p*

44

3 (*p*)

54

C

6 2 (*p*) 4

69

p *cresc*

74

5 *pp*

Missa de Santa Cecília

Oboé 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

1
f 9 *(ff)*

14 *f* **A**

18 *p*

21 4 *f*

27 *ff* 2

32 *p* **B**

35 7 7 *pp*

II. Gloria

Allegro

ff

7

f

13

19 **Ao**

(mf) (p)

28 **A** [%]

ff

34

f

41

50 **B**

59 **C**

6

75 C1

(ff) [orig. f]

81 *[orig. //]*

85 D [III. Et in terra pax] E E1 F

143 G G1 *[orig. dal § to //]*

155 H (Gloria §)

ff

161 I

f

170

180

190 J K

(ff) [orig. f]

206 *[orig. // 2o Laudamus]*

Fine

IV. Laudamus

Andante sostenuto

f *p* *f* *p* *(mf)*

(mf) *p*

A *(p)* solo

p

dolce

(cresc \leftarrow f)

B *p* *(f)*

B1 *f* *dolce*

cresc

C Allegro Moderato

46 *f* *sfz* *dolce* *cresc*

51 *f* *sfz p* *p* *cresc*

57 *dolce*

61

65

D

68 *(p)*

73 *f*

E

77 *(ff)* *[orig. ff]*

E1

83 *p*

90 *(cresc)* *f* *pp*

97 **F** *f* *p* *solo*

106

111 *solo* *(mp)* *(mf)* *f*

116 **F1** *ff*

122 *dolce solo*

124 **G** *cresc* *f* *sfz*

128 *dolce* *cresc* *f* *sfz p*

132 *p* *cresc*

138 *dolce*

142

145

148 **H**

(p)

154

f

159 **I**

(p) 3 cresc

163

166

(cresc)

169

f (f)

172 **I1**

[orig. f] f

177 **J**

ff

183

V. Gratias

Andantino

Musical staff with notes and rests. The marking *dolce* is placed below the first measure. A dashed line indicates a slur over the final two measures.

6 **4** **A** **9** **B** **2**

Musical staff with rests. Measure numbers 4, 9, and 2 are placed above the staff. Section markers **A** and **B** are placed above the staff.

21 *(p)dolce* *p* (\leftarrow *cresc*)

Musical staff with notes and rests. Dynamics *(p)dolce* and *p* are placed below the staff. A crescendo hairpin is placed below the staff.

28 **C** *(p)*

Musical staff with notes and rests. Section marker **C** is placed above the staff. Dynamic *(p)* is placed below the staff.

33 *p* *(p)* (\leftarrow *cresc*)

Musical staff with notes and rests. Dynamics *p* and *(p)* are placed below the staff. A crescendo hairpin is placed below the staff.

40 **D** **15** **E** **13** **F** **11**

Musical staff with rests. Measure numbers 9, 15, 13, and 11 are placed above the staff. Section markers **D**, **E**, and **F** are placed above the staff.

88 **F1** **G** **9** **10** **3** segue Domine Deus Quartetto

Musical staff with rests. Measure numbers 9, 10, and 3 are placed above the staff. Section markers **F1** and **G** are placed above the staff. The text "segue Domine Deus Quartetto" is placed to the right of the staff.

VI. Domine Deus - TACET
 VII. Qui Tollis
 Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

1
f *p* *f* *p* 2

7
p *p* *pp* 2 A 4

18
 (*p*) [*orig. f*]

23 B 3 B1
p

30
pp (*pp*)

34 C [Orig. &] Allegro brillante e maestoso
f 2

43
 (*mf*) (*cresc*) 4

D

[orig. soli]

50 *f* *dolce*

53

55

58

60

E

solo

63

66

69 *cresc* *cresc poco a poco*

72 *cresc*

[orig. //]

F

2

75 *f* *p*

84

< cresc p

Musical staff 84: Treble clef, 84 measures. Dynamics: < cresc p. Features a crescendo hairpin and a piano dynamic marking.

92

(*<*) dolce

Musical staff 92: Treble clef, 92 measures. Dynamics: (*<*) dolce. Features a crescendo hairpin and a dolce dynamic marking.

97

(*<*) cresc) f

Musical staff 97: Treble clef, 97 measures. Dynamics: (*<*) cresc) f. Features a crescendo hairpin and a forte dynamic marking.

101

G H dolce (mf) p

Musical staff 101: Treble clef, 101 measures. Dynamics: dolce (mf) p. Includes rehearsal marks G and H, and a first ending bracket with 8 and 2 measures.

122

p (p)

Musical staff 122: Treble clef, 122 measures. Dynamics: p (p). Features a piano dynamic marking and a piano hairpin.

128

cresc f f ff I

Musical staff 128: Treble clef, 128 measures. Dynamics: cresc f f ff. Includes rehearsal mark I.

134

dolce

Musical staff 134: Treble clef, 134 measures. Dynamics: dolce. Features a dolce dynamic marking.

139

cresc

Musical staff 139: Treble clef, 139 measures. Dynamics: cresc. Features a crescendo hairpin.

143

J [Orig.] f

Musical staff 143: Treble clef, 143 measures. Dynamics: f. Includes rehearsal mark J and the text [Orig.] f.

150 **2** *(mf)* *(cresc)* **4** *f*

160 **K** *[orig. soli]*
dolce

163

166

169

172 **L** *solo*

175

178 *cresc* *cresc poco a poco*

181 *cresc*

183 *[orig. //]*
(f)

185 **L1**

Musical staff 185-190: Treble clef, 4/4 time. Measures 185-190. Dynamics: (p), cresc, f.

191 **M**

Musical staff 191-197: Treble clef, 4/4 time. Measures 191-197. Dynamics: p, (p), cresc.

198 **N**

Musical staff 198-204: Treble clef, 4/4 time. Measures 198-204. Dynamics: f, f, p.

205

Musical staff 205-209: Treble clef, 4/4 time. Measures 205-209. Dynamics: (p), p, p.

210

Musical staff 210-214: Treble clef, 4/4 time. Measures 210-214. Dynamics: cresc, f.

215

Musical staff 215-220: Treble clef, 4/4 time. Measures 215-220. Dynamics: f, (mf).

221 **O**

Musical staff 221-226: Treble clef, 4/4 time. Measures 221-226. Dynamics: p.

227 **O1**

Musical staff 227-230: Treble clef, 4/4 time. Measures 227-230. Dynamics: p.

231

Musical staff 231-234: Treble clef, 4/4 time. Measures 231-234. Dynamics: p.

VIII. Qui sedes Tutti

Andante

A

8 4

p

20

B

3 4

dolce

33

C

4

(p) *p*

D

3 4

50

E

4 4 10

p *(p)*

73

F

4 2 4

p *(p)*

88

G

F1

5 13

(p) *(pp)* *dolce*

G

tr

113

2 3

p *pp*

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. §] **Allegro Maestoso**

Musical score for Oboe 1, Solo do Sr. João dos Reis, IX. Quoniam. The score is in G minor, 3/4 time, and consists of nine staves of music. It includes various dynamics (*f*, *dolce*, *p*, *pp*, *cresc*), articulation (accents, slurs), and structural markers (A, B, B1, C).

Staff 1: *f* *dolce* (=>)

Staff 2: 9 *f* [orig. *ff*]

Staff 3: 20 **A** *f*

Staff 4: 26 *p*

Staff 5: 32 *cresc* *f*

Staff 6: 38 *p* *pp*

Staff 7: 43 *cresc* *f* **B** 4

Staff 8: 50 *p* *f* **B1**

Staff 9: 57 *f* [orig. //] **C**

62

p *p*

68

p **3**

75

D
(f) *(mf)*

82

p *pp*

90

(mf)

94

D1
(f)

98

(mf) (<) *(f)*

104

E [orig. 3]
f

110

dolce (>) *(f)* [orig.]

120

f **3**

126 **F**

(f) *p*

131

(f) *p*

137

= cresc) *f* *p*

142

pp

146 **G**

cresc f 4

153 **G1**

p

158

f *f*

162 **H** [orig. ♯] 3

[orig. //] **H** [orig. ♯] 3

167

p

Musical staff 167: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, a half note E4, and a half note D4, all beamed together. The dynamics start at *p* and increase with a hairpin.

172

pp

Musical staff 172: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, a half note E4, and a half note D4, all beamed together. The dynamics end at *pp*.

176

f *f*

Musical staff 176: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *f*.

180

I

(mf) *p*

Musical staff 180: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *(mf)* and *p*.

184

I1

(mf) **4**

Musical staff 184: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *(mf)* and there is a **4** measure rest.

190

J

(p?) **4** **6**

Musical staff 190: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *(p?)* and there are **4** and **6** measure rests.

202

K

f **2** *(f)*

Musical staff 202: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *f* and *(f)*, and there is a **2** measure rest.

210

L

ff *ff*

Musical staff 210: Treble clef, key signature of two flats. The staff contains a melodic line starting with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4, all beamed together. The dynamics are marked *ff*.

X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 3 9

39 **B**

45 **2**

52 **4**

61 **C** Allegretto **20** **D**

86 **18** (a2) **E**

110 **19** **F** **19**

153 (a2) **G** **6**
p (*cresc*) (*mf cresc*)

164 **11**
f *p* (*cresc*)

180 **H** **16**
[orig. <] *p* (*cresc*)

203 **7** **I** **35** **J** **20** **K**
(*p*)

267 **6** **18**
(*p*)

294 **L** **21** **M** **9** **ff**

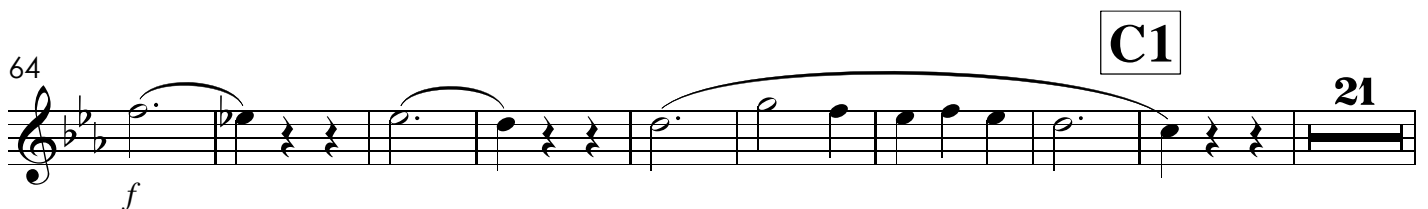
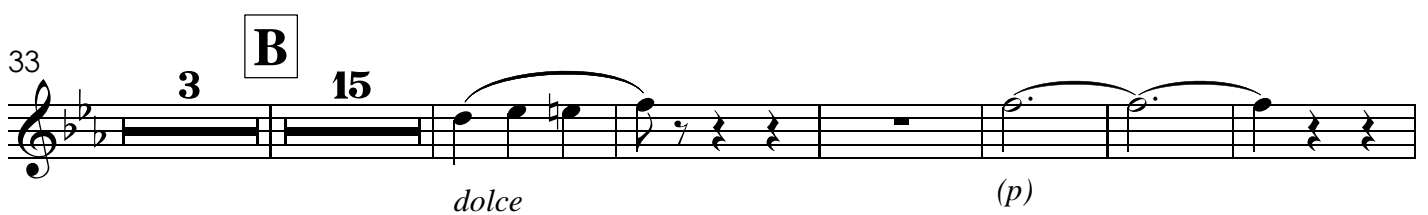
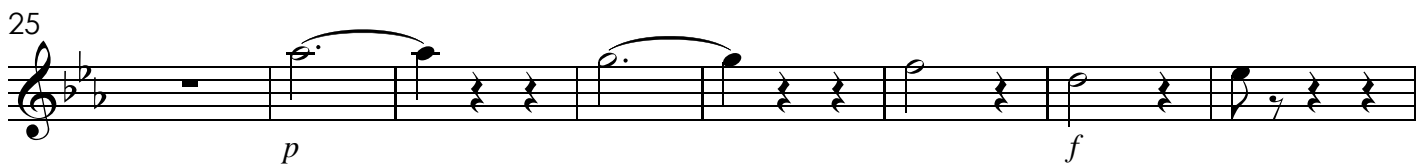
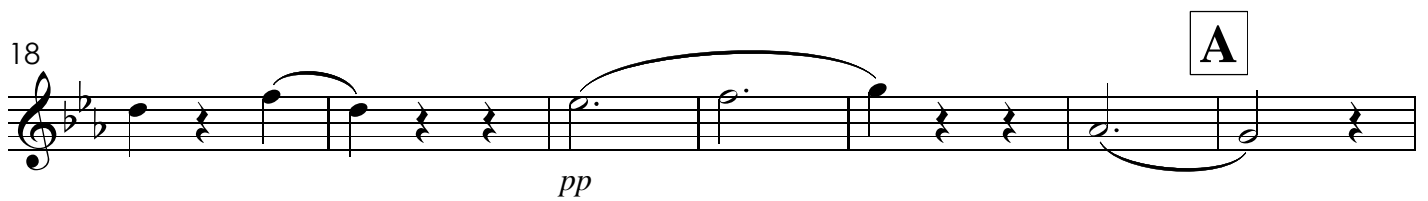
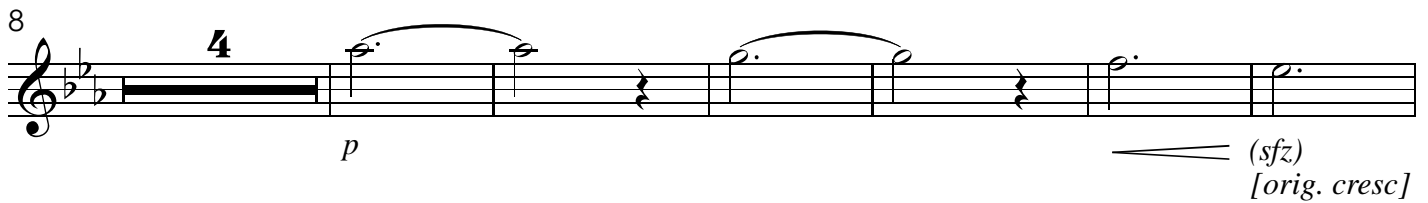
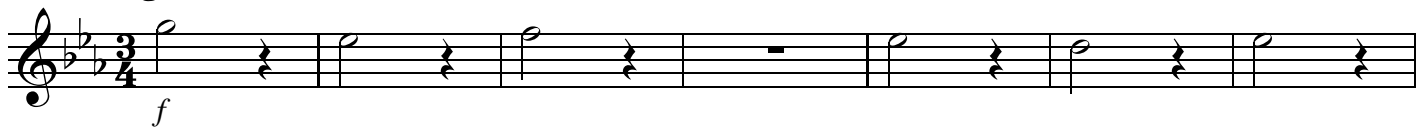
328 **N** *ff*

335 **5** **O** **5** **P** **17** **Fine**

XI. Credo

com grande orquestra

Allegretto



94 **D**

f

109 **E**

f

116

p (sfz) [orig. cresc]

128 **F**

pp *p*

138 **G** **H**

f *sfz*

163

p (*cresc*) *f*

170

f (*ff*)

177 **I**

f Segue subito: Et incarnatus

XII. Et incarnatus

Andantino agitato

4 (a2)
pp sempre ligado e pianissimo

13

22 A 3

34 *pp*

45 (a2)

54 2

63 B 4 (a2) (p) (pp)

73

84 *pp* Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto

dolce

10 **A**

(p)

16 *p* *p* *< cresc*

22

27 **B**

(p) *p*

34 *pp* *p*

40 *[orig. pp]* *(pp)[orig. p]* *(smz)*

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

12 *(f)* *(f)*

21 *(p)* **A** *(p)*

32 *(p)* [*orig. ff*] *(p)* (*>*) *(p)* **B**

43 **B1** *(f)* *(f)*

53 **C**

61 *(ff)* **D** **E** *(ff)* *(ff)*

87 *(p)* *(pp)* (*>*)

100 *(cresc)* (*>*) *(p)*

108 **F** *(f)* *(f)*

128 **G** **G1**
Musical notation for measures 128-135. Includes dynamic marking *f* and fingering 5.

142
Musical notation for measures 142-149. Includes dynamic markings *p*, *f*, and *ff*, and fingering 2.

156 **H**
Musical notation for measures 156-163. Includes dynamic marking *p* and fingering 5.

176 **I**
Musical notation for measures 176-183. Includes dynamic marking *(p)*.

187
Musical notation for measures 187-194. Includes dynamic marking *(p)* and fingering 2.

198 **J**
Musical notation for measures 198-205. Includes dynamic markings *f* and *p*, and fingering 3 and 2.

212 **K**
Musical notation for measures 212-219. Includes dynamic marking *(f)* and fingering 4 and 12.

237 **L**
Musical notation for measures 237-244. Includes dynamic marking *ff* and fingering 2.

248 **M**
Musical notation for measures 248-255. Includes dynamic marking *f* and fingering 3 and 2.

XV. Sanctus

Andante Maestoso

ff

5

A Allegretto

p

23

f ff

29

B1

41

B2

f

49

C

f ff

56

ff

D [XVI. Benedictus]
Andante Sostenuto

63 *soli*
p *(p)*

68 *[al §]*
p *(pp)*

E [Sanctus - Allegretto]

73 **6** **2**
p *f*

86 *ff*

94 **F1** **5** **3** **2**
f

107 **G2** **3** **2**
f

115 **H** **3**
ff

XVII. Agnus Dei

Andantino

The musical score for Oboe 1 in the Agnus Dei movement consists of ten staves of music. The tempo is marked **Andantino**. The score includes various dynamics such as *p* (piano), *cresc* (crescendo), *pp* (pianissimo), and *orig. dolce* (original dolce). Performance markings include slurs, accents, and specific articulations like *pprig. dolce*. There are also numerical markings (2, 3, 4, 5) indicating fingerings or breath marks. The score is divided into sections labeled **A**, **B**, and **C**.

Staff 1: *p*, *cresc*

Staff 8: *p* (*cresc*), (*p* *cresc*), (*cresc*), 5

Staff 19: *cresc*, 2, **A**, *p*

Staff 27: *cresc*, *p*, (*p* *cresc*)

Staff 33: (*p* *cresc*), (*cresc*), 4

Staff 41: **B**, (*orig. dolce*) *p*, *cresc*

Staff 49: *p* *cresc*, (*p* *cresc*), *p*, 2

Staff 57: (*p*), (*cresc*), 4, (*p*)

Staff 66: (*p*) *cresc*, 3, 3

Staff 77: (*pp*)

Missa de Santa Cecília

Oboé 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

9

f *(ff)*

14

A

f

18

p

21

4

f

27

ff

2

31

B

p

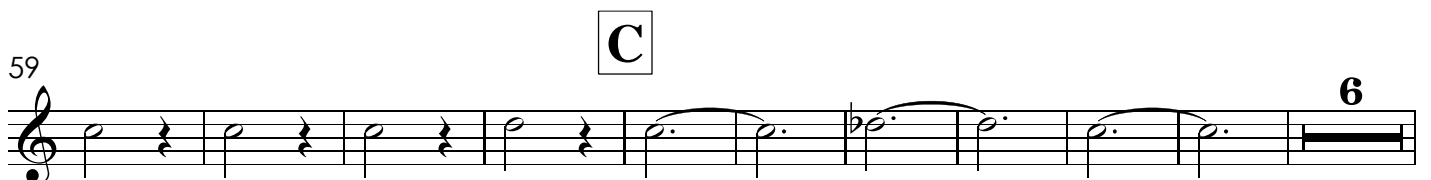
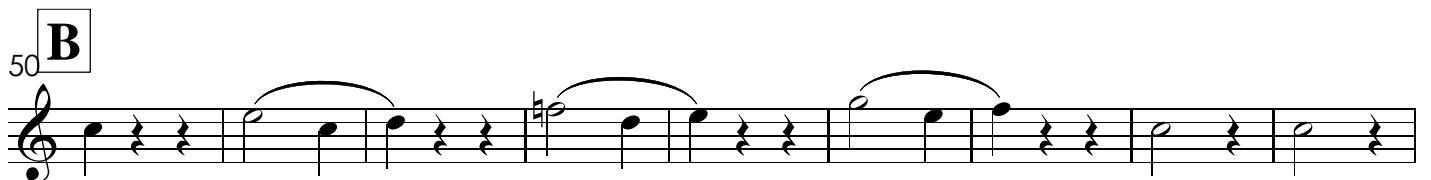
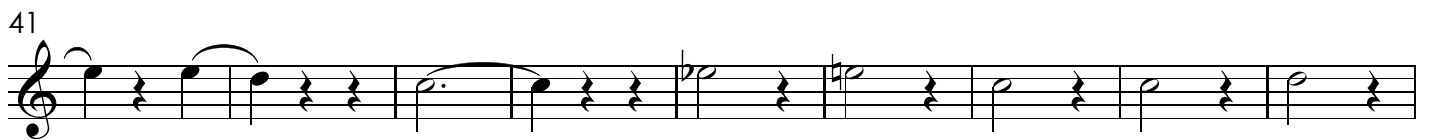
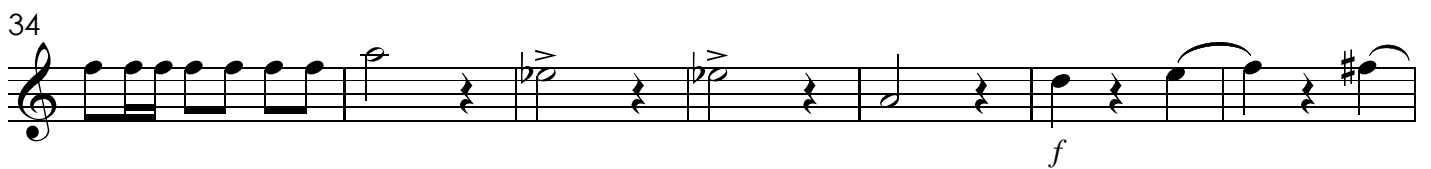
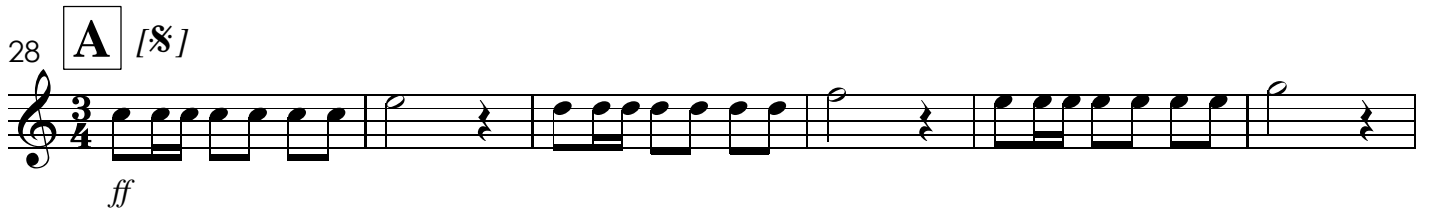
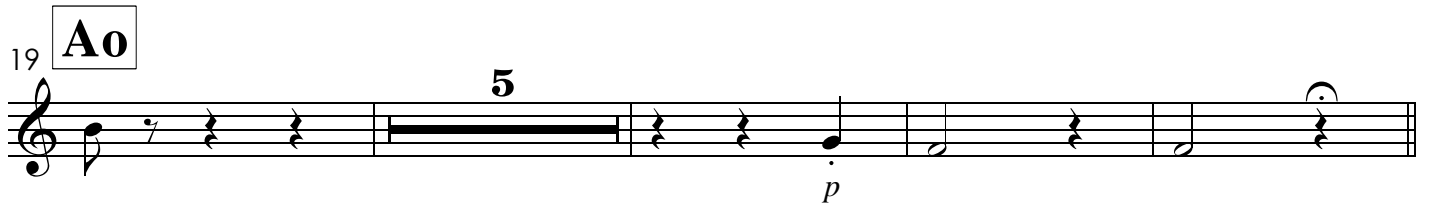
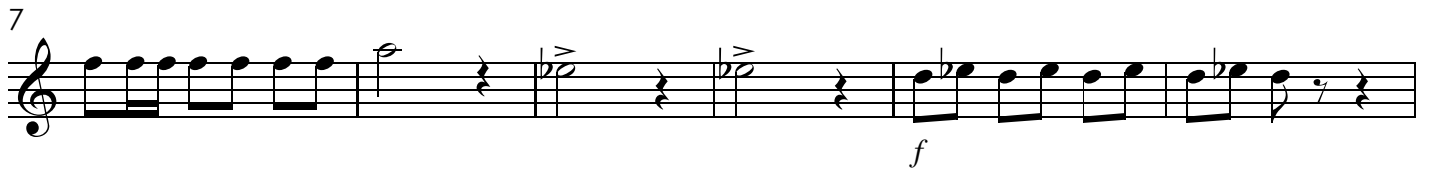
35

7 **7**

pp

II. Gloria

Allegro



75 **C1**

(ff) [orig. f]

81 *[orig. //]*

85 **D** [III. Et in terra pax] **E** **E1** **F**

18 4 18 18

143 **G** **G1** *[orig. dal § to //]*

8 2

155 **H** (Gloria §)

ff

161 *f* **I**

170

180

190 **J** **K**

6 *(ff) [orig. f]*

206 *[orig. // 2o Laudamus]* Fine

IV. Laudamus

Andante sostenuto

Musical notation for measures 1-8. The key signature is three sharps (F#, C#, G#). The tempo is Andante sostenuto. Dynamics include *f*, *p*, and *(mf)*. A triplet of eighth notes is marked with a '3' above it.

Musical notation for measures 9-14. Dynamics include *(mf)* and *p*. A slur with a hairpin is present over measures 12-13.

A

Musical notation for measures 15-21. Dynamics include *(p)*. A slur with a hairpin is present over measures 18-20. A second ending bracket is marked with a '2' above it.

Musical notation for measures 22-25. Dynamics include *p*. A slur with a hairpin is present over measures 23-24.

Musical notation for measures 26-30. Dynamics include *(cresc < f)*. Slurs with hairpins are present over measures 27-28 and 29-30.

B

Musical notation for measures 31-39. Dynamics include *p* and *(f)*. A slur with a hairpin is present over measures 32-33. A triplet of eighth notes is marked with a '3' above it.

B1

Musical notation for measures 40-43. Dynamics include *f*, *(p)*, and *< cresc*. A slur with a hairpin is present over measures 41-42.

C

Allegro Moderato

Musical notation for measures 44-47. The tempo is Allegro Moderato. Dynamics include *f* and *sfz p*. A second ending bracket is marked with a '2' above it.

52

sfz *p* *cresc*

58

dolce

63

p

68

D

(p)

73

f

77

E

(ff) *[orig. ff]*

83

E1

p

90

(< cresc) *f* *pp*

97 **F**

f *p*

106

p (*mf*) *f*

115 **F1**

ff

120

p *cresc*

125 **G**

f *sfz* *sfz*

133

p *cresc*

139

dolce *p*

143

148 **H**

2

(p)

154

f

159 **I**

10

(>)

(f)

172 **I1**

[orig. f]

f

177 **J**

ff

183

V. Gratias

Andantino

(p)

6

4 **A** 9 **B** 2

21

(p) dolce p (< cresc)

28

(p) **C**

33

p (p) (< cresc)

40

9 **D** 15 **E** 13 **F** 11

88

F1 9 **G** 10 3

segue Domine Deus Quartetto

VI. Domine Deus - TACET
 VII. Qui Tollis
 Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

1 *f* *p* *f* *p* 2

7 *p* *p* *pp* A 2 4

18 (*p*) [*orig. f*]

23 B *p* B1 3

30 *pp* (*pp*)

34 C [*Orig. &*] **Allegro brillante e maestoso** *f* 2

43 (*mf*) (*cresc*) 4

50 **D**

f *(p)*

61 **E** **F** [orig. //]

p

84

cresc *p*

90

96 **F1**

p (*cresc*) *f*

101

106 **G** **H**

dolce *(mf)*

118

p

126

p *cresc*

129

f *f* *ff* **I**

134

138 *dolce*

140

cresc

143 **J** *[Orig.]*

f **2**

152

(mf) *(cresc)* *f* **4**

160 **K**

(p) **5** **3** **2**

172 **L** *[orig. //]* **L1**

(p) < cresc f

191 **M**

p (p)

195

cresc f f

200 **N**

p

205

(p) p p < cresc

214

f f (mf)

220 **O**

225 **O1**

230

VIII. Qui sedes

Tutti

Andante

8 **A** 4

20 **B** 4

dolce

33 **C** 4 **D** 4

(p) p

50 **E** 4 4 10

p (p)

73 **F** 4 2 4

p (p)

88 **G** 5 **F1** 13 **G**

(p) (pp)

113 2 3

p pp

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. 8] **Allegro Maestoso**

(a2)

f *dolce*

9 **7**
(f) [orig. ff]

20 **3** **A**
(f)

26 *p*

32 *(cresc)* *f*

38 *p* *pp*

43 **B** **4**
cresc *f*

50 **B1**
p *f*

57 *f* *[orig. //]*

61 **C**

68

75 **D**

82

90

94 **D1**

98

104 **E** [orig. §]

110

120

126 **F**

Musical staff 126: Treble clef, key signature of three flats. Measure 126 starts with a whole rest, followed by eighth notes G4, A4, Bb4, A4, G4. Dynamics: *f* (forte) for the eighth notes, *p* (piano) for the final two whole notes.

131

Musical staff 131: Treble clef, key signature of three flats. Measure 131 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *f* (forte) for the eighth notes, *p* (piano) for the final whole note.

137

Musical staff 137: Treble clef, key signature of three flats. Measure 137 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *cresc* (crescendo) for the eighth notes, *f* (forte) for the final whole note.

142

Musical staff 142: Treble clef, key signature of three flats. Measure 142 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *pp* (pianissimo) for the eighth notes.

146 **G**

Musical staff 146: Treble clef, key signature of three flats. Measure 146 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *cresc* (crescendo) for the eighth notes, *f* (forte) for the final whole note. A 4-measure rest follows.

153 **G1**

Musical staff 153: Treble clef, key signature of three flats. Measure 153 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *p* (piano) for the eighth notes.

158

Musical staff 158: Treble clef, key signature of three flats. Measure 158 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *f* (forte) for the eighth notes.

162 **H**

Musical staff 162: Treble clef, key signature of three flats. Measure 162 starts with a whole note G4, followed by eighth notes A4, Bb4, A4, G4. Dynamics: *f* (forte) for the eighth notes. A 3-measure rest follows. Annotations: *[orig. //]* and *[orig. ♩]*.

167

p

Musical staff 167: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *p* is placed below the first note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff.

172

pp

Musical staff 172: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note D4, followed by a half note C4, and then a half note B3. A dynamic marking of *pp* is placed below the end of the staff. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff.

176

f *f*

Musical staff 176: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *f* is placed below the first note, and another *f* is placed below the second note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff.

180 **I**

(mf) *p*

Musical staff 180: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *(mf)* is placed below the first note, and a *p* is placed below the second note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff.

184 **II**

(mf) **4**

Musical staff 184: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *(mf)* is placed below the first note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff. A **4** is placed below the end of the staff.

190 **J**

(p?) **4** **6**

Musical staff 190: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *(p?)* is placed below the first note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff. A **4** and a **6** are placed below the end of the staff.

202 **K**

f **2** *(f)*

Musical staff 202: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *f* is placed below the first note, and a *(f)* is placed below the second note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff. A **2** is placed below the end of the staff.

210 **L**

ff *ff*

Musical staff 210: Treble clef, key signature of two flats. The staff contains a melodic line starting with a half note G4, followed by a half note F4, and then a half note E4. A dynamic marking of *ff* is placed below the first note, and another *ff* is placed below the second note. A hairpin crescendo symbol is positioned below the staff, starting under the first note and extending to the end of the staff.

X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 3 9

39 **B** 2

45 2

52 (a2) 4 p

61 **C** Allegretto 20 **D** p cresc

86 **E** 19 p cresc [orig.]

110 **F** 19 p cresc [orig.]

153 G

p (*cresc*)

164

f *p* (*cresc*)

180 H

[orig. <] *p* (*cresc*)

203

(p)

267

(p)

294 L

ff

328 N

ff

335

Fine

XI. Credo com grande orquestra

Allegretto

f

p **4** *(sfz)*
[orig. cresc]

pp **A** *p*

f **B** **3** **15** *dolce*

(p)

C **2** *f*

C1 **21**

94 **D**

f

8

109 **E**

f

4

120

p

(*sfz*) [*orig. cresc*]

128 **F**

pp

p

138 **G** **H**

f

3

17

sfz

163

p

(*cresc*)

f

170

f

(*ff*)

177 **I**

f

15

Segue subito: Et incarnatus

XII. Et incarnatus

Andantino agitato

4 (a2) *sempre ligado e pianissimo*

pp (*pp*)

13 **3**

22 **A** **2** **3**

34 *pp*

45

54 **2** (a2)

63 **B** **4** (*p*) (*pp*)

73

84 *pp* Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto

dolce

3

10

A

(p)

16

p

p < *cresc*

22

27

B

(p)

p

34

pp

(a2)

p

40

Segue Et Resurrexit

[orig. pp]

(pp) [orig. p]

(smz)

XIV. Et Resurrexit

Allegro

12

(f) (f)

21

3 A

p

32

3

(p)[orig. ff] p (>) p

43

B1

2

f

53

C

61

2

(ff)

D

14

E

3

87

4

p pp (>)

100

2

cresc (>) p

108 **F** 12 (f) (f)

128 **G** 5 **G1** f

142 p f f ff

156 **H** 5 5 p p

176 2 **I** (p)

187 2 (a2) 2 (p)

198 **J** 3 2 2 f p

212 **K** 4 12 (f) (f)

237 2 **L** ff

248 **M** 3 2

XV. Sanctus

Andante Maestoso

ff

2

5

A Allegretto

p

7 6 2

23

f *ff*

29

f

5 **B1** 3

41

f

2 **B2** 3

49

f *ff*

2 **C**

56

f

3

D [XVI. Benedictus]
Andante Sostenuto

63 *soli*

68 *[al §]*

73 **E** [Sanctus - Allegretto]

86

94 **F1**

107 **G2**

115 **H**

XVII. Agnus Dei

Andantino

Musical score for Oboé 2, XVII. Agnus Dei, Andantino. The score consists of ten staves of music in treble clef with a common time signature. It includes various dynamics (p, pp, cresc), articulations (accents, slurs), and performance markings (A, B, C, 2, 3, 4, 5).

Staff 1: *p* *cresc*

Staff 2: *p* (*p*) (*p*) (*p*) **5**

Staff 3: *cresc* **2** **A** *p*

Staff 4: *cresc* *p* (*p*)

Staff 5: *p* (*p*) (*p*) **4**

Staff 6: **B** (*p*) [*orig.*] *p* *cresc*

Staff 7: *p* (*p*) *p* **2**

Staff 8: **C** *p* (*p*) **4**

Staff 9: (*p*) *cresc* **3** **3**

Staff 10: (*pp*)

Missa de Santa Cecília

Clarineta em Sib 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

f *dolce* < >

5 3 *p* *f*

12 **A** *ff* *f* *p* *dolce*

19 *cresc* 4 *f*

27 *ff*

32 **B** *p* *cresc*

39 **C** *p* [*orig. pp*] *solo* *dolce*

45

47 *pp*

II. Gloria

Allegro

8 *ff*

15 **Ao** *dolce*

20

23

28 **A** [%] *cresc* (*=*) *p*

35 *ff* (*f*)

45 **B**

56 **C**

67

77 **C1** [*orig. //*]

D [III. Et in terra pax]

85 **E** *dolce*

106 **E1** *> p*

112 *< cresc*

120 **F** *p* (*>*) *[orig. pp]*

126 *p* (*<*) *pp*

134 *< cresc* (*>*) *p*

143 **G** *dolce*

147 *dolce*

151 **G1** *[orig. dal 3^o to //]*

dolce *cresc* (\rceil)

155 **H** (Gloria 3^o)

ff

160

166

(*f*)

174 **I**

184 **J**

192

199 **K**

206 *[orig. // 2o Laudamus]* **Fine**

IV. Laudamus - TACET

V. Gratias

Andantino

5 **A** 4 3

f *dolce* *p*

18 **B** *(p)* *cresc*

25 **C** 3 *[orig. sfz]* *cresc* *p*

36 **D** 2 *p(<)* (*<*) *f* *più forte* (*ff*)

50 2 *p* (*< cresc*) *f*

61 **E** 3 *p* (*f*)

73 **F** *ff* *p < cresc* *f* *ff*

86 **F1** **G** *p*

99 *pp* *< cresc* *p* *f*

segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

4

p \leftarrow *cresc* *f*

13

A

f (\triangleright)

29

B

B1

11

f (*f*) *dolce*

45

\leftarrow *cresc* (*p*)

50

C

D

5

4

(*mf*) *p*

65

\triangleright

71

E

2

2

\triangleright *f*

80

(*p*) \triangleright (*f*)

87

F

4

11

3

f *f*

109 **F1**

p. dolce

114

(\longleftarrow cresc) [orig. pp] (\longrightarrow)

120 **G** **H**

f *p*

133 **I**

p

149 **J**

f

157 **J1**

ff

165 **K**

p [orig. p] (>)

174

p [orig. p] *ff*

179

p *f*

VII. Qui Tollis - TACET

VIII. Qui sedes Tutti

Andante

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 1-6. Dynamics: *p*, *sfz*, *p*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 7-12. Dynamics: *p*, *sfz*, *p*, *pp*.

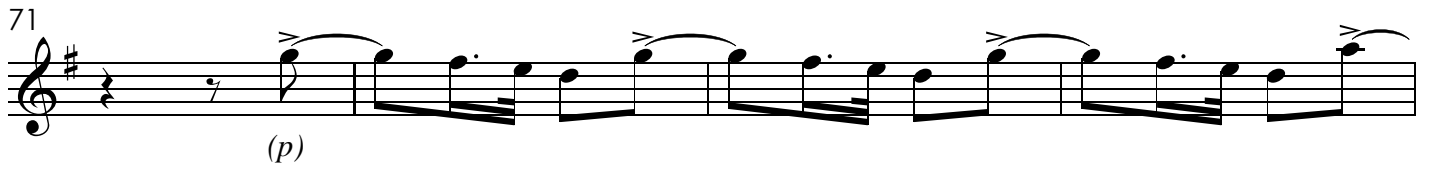
Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 13-18. Includes box **A** and a 6-measure rest. Dynamics: *(p)*, *cresc*.

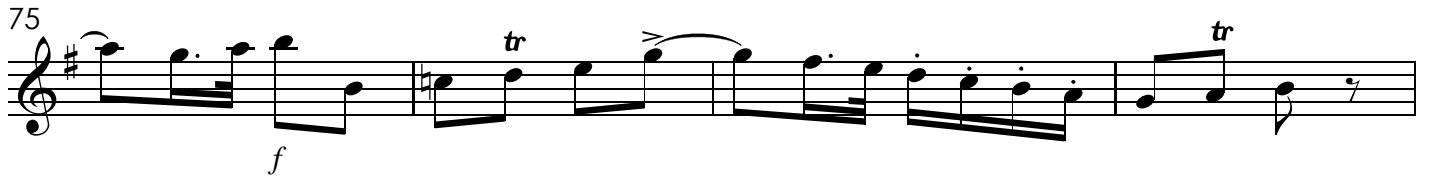
Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 19-25. Includes boxes **B** and **C**, and rests of 7 and 3 measures. Dynamics: *p*, *cresc*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 26-37. Includes box **D** and rests of 5 measures. Dynamics: *(p)*, *(p)*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 38-47. Includes rests of 5 measures. Dynamics: *(cresc)*, *(cresc)*.

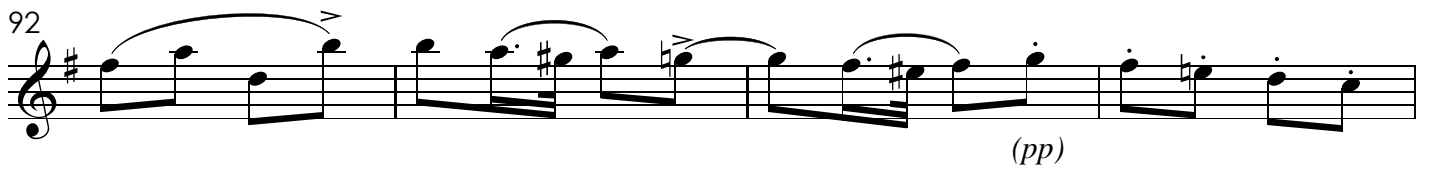
Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 48-57. Includes box **E**, rests of 3 and 8 measures. Dynamics: *(p)*.

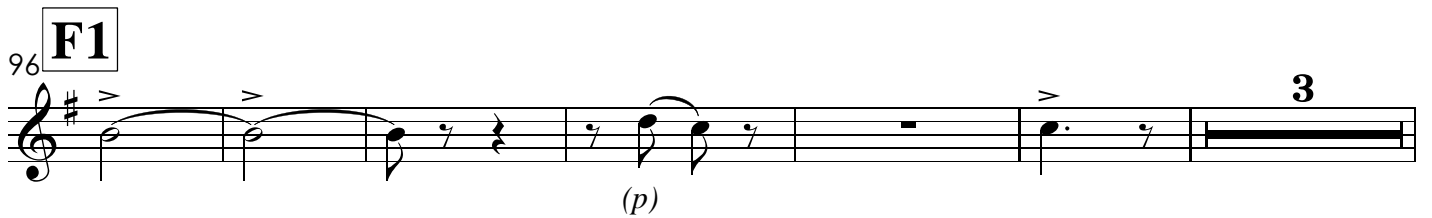
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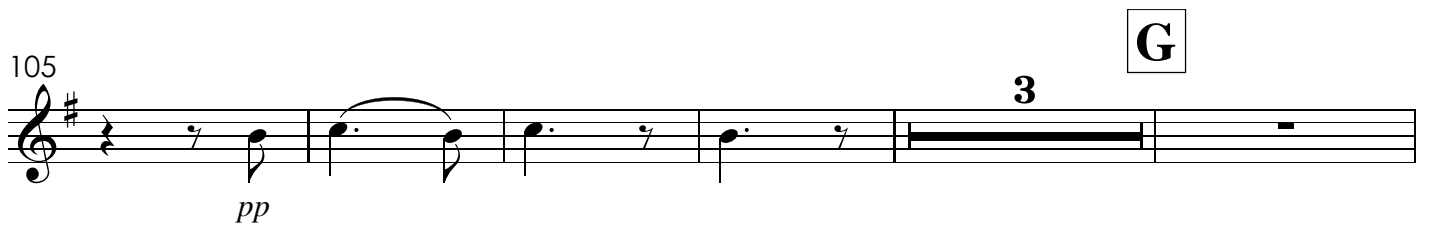
75 

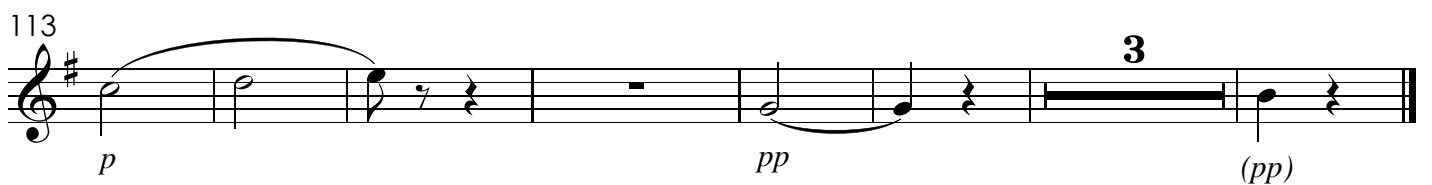
79 **F** 

85 **G** 

92 

96 **F1** 

105 **G** 

113 

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] **Allegro Maestoso**

9

f

13

(p) [orig. pp] *cresc*

19

23

A
(p) [orig. pp]

31

37

43

B
cresc f *p*

51

56

59 [orig. //] **C**

65 *p*

71

75 *ff*

80 **D**

93 *f* **D1** *dolce*

97

100 *[orig. p]* *(cresc)* *(f)*

104 **E** [orig. &] *f*

Musical staff 111-122. It begins with a five-measure rest, followed by a melodic line. A dynamic marking of *(p) [orig. pp]* is present. The staff ends with a three-measure rest. A *cresc* marking is placed below the staff.

Musical staff 122-128. It starts with a dynamic marking of *f*. The staff concludes with a boxed **F** and a two-measure rest.

Musical staff 128-136. It begins with a dynamic marking of *(p) [orig. pp]*. The staff features a melodic line with a slur and a *cresc* marking.

Musical staff 136-141. It continues the melodic line with a slur and a *cresc* marking.

Musical staff 141-144. It begins with a dynamic marking of *dolce*. The staff ends with a slur.

Musical staff 144-149. It starts with a dynamic marking of *pp*. The staff concludes with a boxed **G** and a *cresc f* marking.

Musical staff 149-156. It begins with a three-measure rest, followed by a melodic line starting with a dynamic marking of *p*.

Musical staff 156-159. It starts with a boxed **G1** and a dynamic marking of *f*. The staff features a melodic line with a slur.

Musical staff 159-166. It continues the melodic line with a slur.

161 [orig. //]

164 **H** [orig. Θ]

p *pp*

173

p *pp* *f* *f*

179 **I**

p

185 **I1**

(mf cresc) *pp*

196 **J**

f *p* *f*

202 **K**

f

210 **L**

ff

X. Cum Sancto Spiritu

Andante Sostenuto

dolce espressivo *dolce*

7

poco f (< cresc >) *pp*

15 **Ao**

cresc *p* *smorzando*

22 **A**

cresc (*p*) (*p*)

31

f (*ff*) [orig. *f*]

38 **B**

(*p*) < cresc *p*

46

53

(*pp*)

61 **C** Allegretto **D**

(*p*) *p* *cresc*

86 **6** **11** *(p)* *p*

107 *cresc)* **E** **6** *(p)*

118 **11** **6** *p* *< cresc* *(p)*

142 **11** *p* *cresc*

157 **G** *f* *f*

167

175 **H** **16** *p* *cresc*

198 *p* *cresc*

203 **I** *p* *cresc*

212 *pp*

220

pp sempre

229

dolce (f) *cresc*

236

(ff) [orig. f]

243

J **5** *f*

254

260

K *(f)*

267

pp

275

(p)

284

pp *(f)*

291 **L**

(ff)

299

307 **M** 7

322

ff

327

ff

334 **N**

p f

340 **O** **P**

p f ff

347

355 Fine

XI. Credo com grande orquestra

Allegretto

f

7

dolce

11

p sfz

19

cresc più cresc

23

A
p

30

f

36

B
p
18

61

C
p
C1
8 22

94 **D**

f *p*

Musical staff 94-101: Treble clef, key signature of two flats. Measures 94-101. Dynamics: *f* (measures 94-97), *p* (measures 98-101). A box with the letter 'D' is above measure 94.

102

cresc *f* [*cresc*] (>) *p* >

Musical staff 102-108: Treble clef, key signature of two flats. Measures 102-108. Dynamics: *cresc* (measures 102-103), *f* (measures 104-105), [*cresc*] (measures 106-107), (>) *p* (measures 108-109), > (measures 110-111).

109 **E**

f *dolce*

Musical staff 109-115: Treble clef, key signature of two flats. Measures 109-115. Dynamics: *f* (measures 109-114), *dolce* (measures 115-116). A box with the letter 'E' is above measure 109.

116

p

Musical staff 116-120: Treble clef, key signature of two flats. Measures 116-120. Dynamics: *p* (measures 116-120).

121

sfz

Musical staff 121-127: Treble clef, key signature of two flats. Measures 121-127. Dynamics: *sfz* (measures 121-127).

128

cresc *più cresc*

Musical staff 128-130: Treble clef, key signature of two flats. Measures 128-130. Dynamics: *cresc* (measures 128-129), *più cresc* (measures 130-131).

131 **F**

p

Musical staff 131-136: Treble clef, key signature of two flats. Measures 131-136. Dynamics: *p* (measures 131-136). A box with the letter 'F' is above measure 131.

137

f

Musical staff 137-143: Treble clef, key signature of two flats. Measures 137-143. Dynamics: *f* (measures 137-143).

143

G **17** **H**

p

164

p

168

f

173

ff

178

I **6**

f

187

p

191

Segue subito: Et incarnatus

pp

XII. Et incarnatus

Andantino agitato

8

pp sempre ligado e pianissimo

15

(a2)

25

A

2 5

39

47

2 9

63

B

(p)

(a2)

71

pp

79

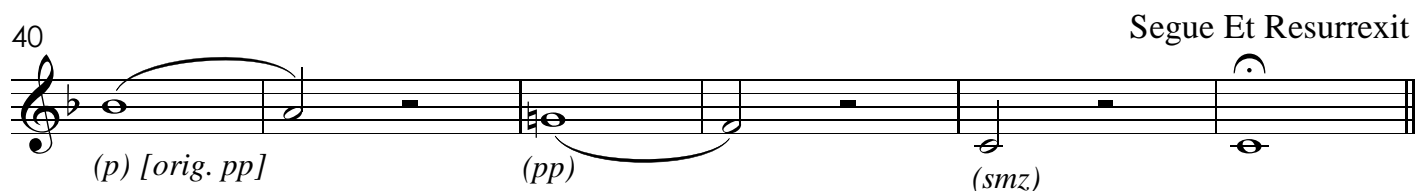
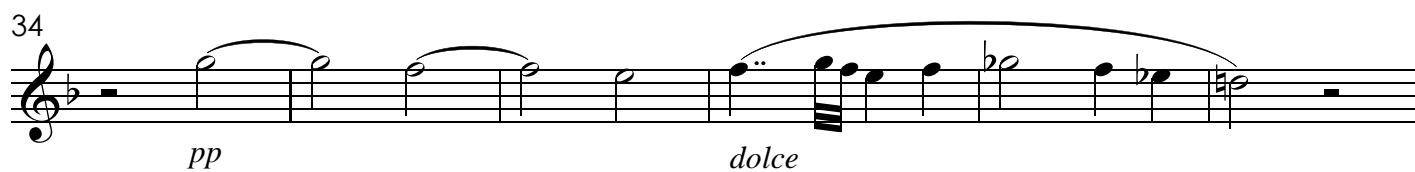
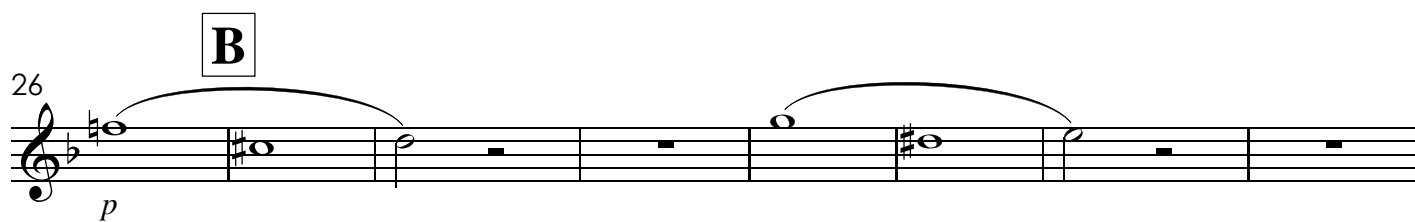
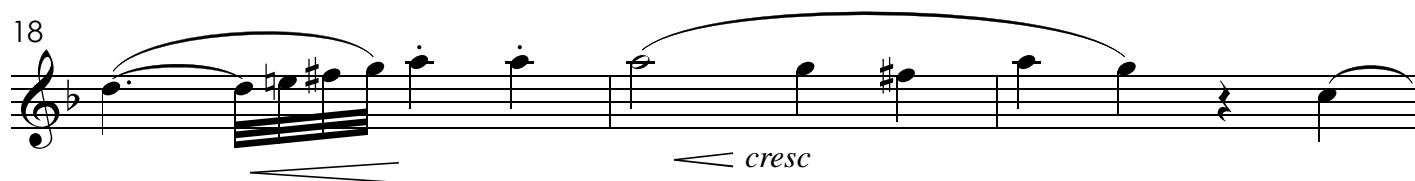
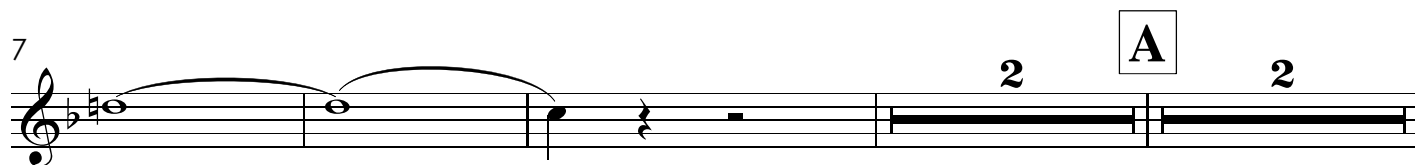
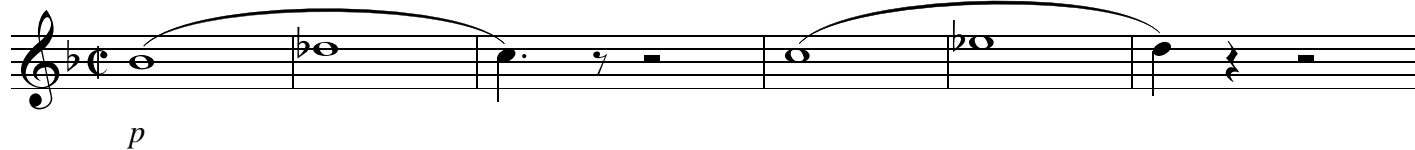
pp

86

Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto



Segue Et Resurrexit

XIV. Et Resurrexit

Allegro
4

ff [orig. f]

13 *(f)*

21 **A**

28 *p* *p*

36 *p [orig. pp]* (\rightrightarrows) *p* **B**

45 **B1** *f*

56 **C**

61 *(ff)* **D**

70 **E**
14
p

Musical staff 70-80: Treble clef, key signature of one flat (B-flat major). Measure 70 has a whole rest. Measure 71 starts with a half note G4, followed by quarter notes A4, B-flat4, and A4. Measure 72 has a half note G4, followed by quarter notes F4 and G4. Measure 73 has a half note G4, followed by quarter notes F4 and G4. Measure 74 has a half note G4, followed by quarter notes F4 and G4. Measure 75 has a half note G4, followed by quarter notes F4 and G4. Measure 76 has a half note G4, followed by quarter notes F4 and G4. Measure 77 has a half note G4, followed by quarter notes F4 and G4. Measure 78 has a half note G4, followed by quarter notes F4 and G4. Measure 79 has a half note G4, followed by quarter notes F4 and G4. Measure 80 has a half note G4, followed by quarter notes F4 and G4.

91
pp (>) (>)

Musical staff 91-100: Treble clef, key signature of one flat. Measure 91 has a half note G4, followed by quarter notes A4, B-flat4, and A4. Measure 92 has a half note G4, followed by quarter notes F4 and G4. Measure 93 has a half note G4, followed by quarter notes F4 and G4. Measure 94 has a half note G4, followed by quarter notes F4 and G4. Measure 95 has a half note G4, followed by quarter notes F4 and G4. Measure 96 has a half note G4, followed by quarter notes F4 and G4. Measure 97 has a half note G4, followed by quarter notes F4 and G4. Measure 98 has a half note G4, followed by quarter notes F4 and G4. Measure 99 has a half note G4, followed by quarter notes F4 and G4. Measure 100 has a half note G4, followed by quarter notes F4 and G4.

100
cresc (>) *p*

Musical staff 100-108: Treble clef, key signature of one flat. Measure 100 has a half note G4, followed by quarter notes A4, B-flat4, and A4. Measure 101 has a half note G4, followed by quarter notes F4 and G4. Measure 102 has a half note G4, followed by quarter notes F4 and G4. Measure 103 has a half note G4, followed by quarter notes F4 and G4. Measure 104 has a half note G4, followed by quarter notes F4 and G4. Measure 105 has a half note G4, followed by quarter notes F4 and G4. Measure 106 has a half note G4, followed by quarter notes F4 and G4. Measure 107 has a half note G4, followed by quarter notes F4 and G4. Measure 108 has a half note G4, followed by quarter notes F4 and G4.

108 **F**
4
ff[orig. f]

Musical staff 108-119: Treble clef, key signature of two sharps (D major). Measure 108 has a half note D5, followed by quarter notes E5 and D5. Measure 109 has a half note D5, followed by quarter notes E5 and D5. Measure 110 has a half note D5, followed by quarter notes E5 and D5. Measure 111 has a half note D5, followed by quarter notes E5 and D5. Measure 112 has a half note D5, followed by quarter notes E5 and D5. Measure 113 has a half note D5, followed by quarter notes E5 and D5. Measure 114 has a half note D5, followed by quarter notes E5 and D5. Measure 115 has a half note D5, followed by quarter notes E5 and D5. Measure 116 has a half note D5, followed by quarter notes E5 and D5. Measure 117 has a half note D5, followed by quarter notes E5 and D5. Measure 118 has a half note D5, followed by quarter notes E5 and D5. Measure 119 has a half note D5, followed by quarter notes E5 and D5.

119

Musical staff 119-127: Treble clef, key signature of two sharps. Measure 119 has a half note D5, followed by quarter notes E5 and D5. Measure 120 has a half note D5, followed by quarter notes E5 and D5. Measure 121 has a half note D5, followed by quarter notes E5 and D5. Measure 122 has a half note D5, followed by quarter notes E5 and D5. Measure 123 has a half note D5, followed by quarter notes E5 and D5. Measure 124 has a half note D5, followed by quarter notes E5 and D5. Measure 125 has a half note D5, followed by quarter notes E5 and D5. Measure 126 has a half note D5, followed by quarter notes E5 and D5. Measure 127 has a half note D5, followed by quarter notes E5 and D5.

127 **G**

Musical staff 127-133: Treble clef, key signature of two sharps. Measure 127 has a half note D5, followed by quarter notes E5 and D5. Measure 128 has a half note D5, followed by quarter notes E5 and D5. Measure 129 has a half note D5, followed by quarter notes E5 and D5. Measure 130 has a half note D5, followed by quarter notes E5 and D5. Measure 131 has a half note D5, followed by quarter notes E5 and D5. Measure 132 has a half note D5, followed by quarter notes E5 and D5. Measure 133 has a half note D5, followed by quarter notes E5 and D5.

133

Musical staff 133-138: Treble clef, key signature of two sharps. Measure 133 has a half note D5, followed by quarter notes E5 and D5. Measure 134 has a half note D5, followed by quarter notes E5 and D5. Measure 135 has a half note D5, followed by quarter notes E5 and D5. Measure 136 has a half note D5, followed by quarter notes E5 and D5. Measure 137 has a half note D5, followed by quarter notes E5 and D5. Measure 138 has a half note D5, followed by quarter notes E5 and D5.

138 **G1**
f *f*

Musical staff 138-149: Treble clef, key signature of two sharps. Measure 138 has a half note D5, followed by quarter notes E5 and D5. Measure 139 has a half note D5, followed by quarter notes E5 and D5. Measure 140 has a half note D5, followed by quarter notes E5 and D5. Measure 141 has a half note D5, followed by quarter notes E5 and D5. Measure 142 has a half note D5, followed by quarter notes E5 and D5. Measure 143 has a half note D5, followed by quarter notes E5 and D5. Measure 144 has a half note D5, followed by quarter notes E5 and D5. Measure 145 has a half note D5, followed by quarter notes E5 and D5. Measure 146 has a half note D5, followed by quarter notes E5 and D5. Measure 147 has a half note D5, followed by quarter notes E5 and D5. Measure 148 has a half note D5, followed by quarter notes E5 and D5. Measure 149 has a half note D5, followed by quarter notes E5 and D5.

149
f **2** *ff*

Musical staff 149-150: Treble clef, key signature of two sharps. Measure 149 has a half note D5, followed by quarter notes E5 and D5. Measure 150 has a half note D5, followed by quarter notes E5 and D5.

158 **H** **18**
(dolce)

183 **I** **15** **J**
(p)

204 **2** **8**
f

217 **K** **4**
ff[orig. f]

226

232

238 **L**
ff

244

248

254 **M**

XV. Sanctus

Andante Maestoso

ff

5 *ff*

12 **A** **Allegretto** *p*

23 *f* *ff*

29 *f*

36 **B1** *p*

43 *f* *p*

51 C

f *ff*

63 D [XVI. Benedictus]
Andante Sostenuto

p (*p*)

68 [al S]

pp

73 E [Sanctus - Allegretto]

p *f*

86

ff

94 F1

f *p*

104 G2

f *p*

112 H

f *ff*

XVII. Agnus Dei

Andantino

3
p

9
(p) *dolce*

19
cresc *(dolce)* *(p)*

29
p *(p)*

36
p

45
p *(p)*

52
pp

65
p

74
(pp)

A

B

C

Missa de Santa Cecília

Clarineta em Sib 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

(f)

p (<)

6

3

p *f* *ff*

13

A

f

17

p (<) [*sfz p*] (< [*orig. >*]) [*orig. f*] [*più forte*] *f*

26

ff

31

B

p < *cresc*

38

C

(*mp* >) [*orig. pp*]

43

pp > *smz* *pp*

II. Gloria

Allegro

ff

7

f

13

18

Ao

p < *cresc* > *p*

28

A [%]

ff

35

(f)

45

B

56

C

66

76 C1 [orig. //]

85 D [III. Et in terra pax] E E1

18

p

108

> p

114

< cresc p

121 F

pp

127

2

p(<>) *pp*

136 G [orig. dolce]

4 3

p *(sfz)* *(sfz)*

149 **G1** [orig. dal S to //]

(p) (mf or mp) (>>>)

155 **H** (Gloria S)

ff

160

166 **I**

(f)

173

180 **J**

187

194

201 **K**

207 [orig. // 2o Laudamus]
Fine

IV. Laudamus - TACET

V. Gratias

Andantino

5 **A** 4 3

18 **B**

25 **C** 3

36 **D**

50 **E**

61 **F**

73 **F1**

97 **G**

segue Domine Deus Quartetto

p *f* *p* *cresc* *p* *p* (*<*) (*<*) *f* *più forte* (*ff*) *p* (*<*) (*<*) *f* *p* (*<*) (*<*) *f* *ff* *p* (*<*) (*<*) *f* *ff* *p* (*pp*) *cresc* *p* *f*

VI. Domine Deus - Quartetto

Allegro Maestoso

4

p < *cresc* *f*

13

A

f

29

B

11

B1

f (*f*) *p*

45

p < *cresc* (*p*)

50

C

5

D

4

(*mf*) *p*

65

p

71

E

2

2

f

80

(*p*) *f*

87

F

4

11

3

f

108 **F1**

f *p*

114 (*cresc*) [*orig. pp*]

120 **G** **H**

f *p*

133 **I**

p

149 **J**

f

157 **J1**

ff

165 **K**

p [*orig. f*] (*>*)

174 *p* *ff*

179 *p* *f*

VII. Qui Tollis - TACET

VIII. Qui sedes Tutti

Andante

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 1-6. Dynamics: *p*, *sfz*, *(p)*.

Musical staff 2: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 7-12. Dynamics: *sfz*, *p*, [*orig. p*], *pp*.

Musical staff 3: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measure 13. Section marker **A**. Dynamics: *(p)*, *cresc*. Bar line with 6-measure rest.

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 23-25. Section marker **B**. Dynamics: *p*, *cresc*. Section marker **C**. Bar lines with 7 and 3-measure rests.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 38-40. Section marker **D**. Dynamics: *(mf)*, *(p)*. Bar line with 6-measure rest.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 48-50. Dynamics: *(cresc)*, *(cresc)*. Bar line with 5-measure rest.

Musical staff 7: Treble clef, key signature of one sharp (F#), 2/4 time signature. Measures 58-60. Section marker **E**. Dynamics: *(p)*. Bar lines with 3 and 8-measure rests.

71

(p)

75

f

79

F

(p)

85

G

2

p

91

F1

3

p

(pp)

97

(p)

102

G

3

pp

113

3

p

(pp)

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] **Allegro Maestoso**

Musical notation for measures 1-12. Measure 1 starts with a dynamic marking *f*. Measure 12 ends with a fermata and the number **9**.

Musical notation for measures 13-18. Measure 13 starts with a dynamic marking *(p) [orig. pp]*. Measure 18 ends with a fermata and the number **3**. A *cresc* marking is present between measures 15 and 18.

Musical notation for measures 19-22. Measure 19 starts with a dynamic marking *f*.

Musical notation for measures 23-30. Measure 23 starts with a boxed label **A** and a dynamic marking *(p) [orig. pp]*. Measure 30 ends with a fermata and the number **2**. A *cresc* marking is present between measures 27 and 30.

Musical notation for measures 31-38. Measure 31 starts with a dynamic marking *p*. Measure 38 ends with a fermata and the number **2**. A *cresc* marking is present between measures 35 and 38.

Musical notation for measures 39-43. Measure 39 starts with a dynamic marking *p*. Measure 43 ends with a fermata and the number **3**. A *cresc* marking is present between measures 41 and 43.

Musical notation for measures 44-51. Measure 44 starts with a boxed label **B** and a dynamic marking *f*. Measure 51 ends with a fermata and the number **3**. A *p* dynamic marking is present at the start of measure 51.

Musical notation for measures 52-56. Measure 52 starts with a boxed label **B1** and a dynamic marking *f*.

Musical notation for measures 57-60. Measure 57 starts with a dynamic marking *f*. Measure 60 ends with a fermata and the text *[orig. //]*.

61 **C**
Musical notation with dynamics *p* and *p*. Includes a first ending bracket with the number 2.

69
Musical notation with dynamics *p* and *f*. Includes a crescendo hairpin and the instruction *cresc*.

75
Musical notation with dynamic *ff*.

80 **D**
Musical notation with dynamic *(p) [orig. pp]*. Includes a first ending bracket with the number 7.

92
Musical notation with dynamics *(mf)* and *f*.

96 **D1**
Musical notation with dynamics *dolce* and *(cresc)*.

99
Musical notation with dynamics *[orig. p]*, *[orig. sfz] (< cresc)*, and *(f)*.

104 **E** *[orig. §]*
Musical notation with dynamics *f* and *(p) [orig. pp]*. Includes a first ending bracket with the number 9.

118
Musical notation with dynamics *cresc* and *f*. Includes a first ending bracket with the number 3.

126 **F**

(p)[orig. pp]

2

Musical staff 126-132: Treble clef, key signature of two flats. Measure 126 starts with a fermata over a whole note. Measure 127 has a half note. Measure 128 has a half note. Measure 129 has a quarter note. Measure 130 has a quarter note. Measure 131 has a quarter note. Measure 132 has a quarter note. A dynamic marking of (p)[orig. pp] is below the staff. A '2' is written above the staff in measure 126. A slur covers measures 127-132.

133

p

Musical staff 133-137: Treble clef, key signature of two flats. Measure 133 has a quarter note. Measure 134 has a quarter note. Measure 135 has a quarter note. Measure 136 has a quarter note. Measure 137 has a quarter note. A dynamic marking of p is below the staff. A slur covers measures 133-137.

138

cresc

2

p

pp

Musical staff 138-144: Treble clef, key signature of two flats. Measure 138 has a quarter note. Measure 139 has a quarter note. Measure 140 has a quarter note. Measure 141 has a quarter note. Measure 142 has a quarter note. Measure 143 has a quarter note. Measure 144 has a quarter note. A dynamic marking of cresc is below the staff. A '2' is written above the staff in measure 141. Dynamic markings of p and pp are below the staff in measures 142 and 144 respectively. A slur covers measures 138-144.

145

cresc f

G

Musical staff 145-148: Treble clef, key signature of two flats. Measure 145 has a quarter note. Measure 146 has a quarter note. Measure 147 has a quarter note. Measure 148 has a quarter note. A dynamic marking of cresc f is below the staff. A box containing 'G' is above the staff in measure 148. A slur covers measures 145-148.

149

3

p

Musical staff 149-155: Treble clef, key signature of two flats. Measure 149 has a quarter note. Measure 150 has a quarter note. Measure 151 has a quarter note. Measure 152 has a quarter note. Measure 153 has a quarter note. Measure 154 has a quarter note. Measure 155 has a quarter note. A dynamic marking of p is below the staff. A '3' is written above the staff in measure 149. A slur covers measures 149-155.

156

G1

f

Musical staff 156-159: Treble clef, key signature of two flats. Measure 156 has a quarter note. Measure 157 has a quarter note. Measure 158 has a quarter note. Measure 159 has a quarter note. A dynamic marking of f is below the staff. A box containing 'G1' is above the staff in measure 156. A slur covers measures 156-159.

160

Musical staff 160-161: Treble clef, key signature of two flats. Measure 160 has a quarter note. Measure 161 has a quarter note. A slur covers measures 160-161.

162

[orig. //] **H** [orig. \emptyset]

p

Musical staff 162-165: Treble clef, key signature of two flats. Measure 162 has a quarter note. Measure 163 has a quarter note. Measure 164 has a quarter note. Measure 165 has a quarter note. A dynamic marking of p is below the staff. A box containing 'H' is above the staff in measure 164. Text [orig. //] and [orig. \emptyset] are above the staff in measures 162 and 164 respectively. A slur covers measures 162-165.

167

2

pp *p*

Musical staff 167-174: Treble clef, key signature of one flat. Measure 167 has a fermata and a '2' above it. Dynamics include *pp* and *p*.

175

pp *f* *f*

Musical staff 175-179: Treble clef, key signature of one flat. Dynamics include *pp* and *f*.

180

I

p

Musical staff 180-184: Treble clef, key signature of one flat. Section marker 'I'. Dynamics include *p*.

185

I1

4 3

(mf cresc) *pp*

Musical staff 185-195: Treble clef, key signature of one flat. Section marker 'I1'. Trills of 4 and 3 notes. Dynamics include *(mf cresc)* and *pp*.

196

J

f *p* *f* *p*

Musical staff 196-201: Treble clef, key signature of one flat. Section marker 'J'. Dynamics include *f* and *p*.

202

K

f

Musical staff 202-207: Treble clef, key signature of one flat. Section marker 'K'. Dynamics include *f*.

208

L

ff

Musical staff 208-212: Treble clef, key signature of one flat. Section marker 'L'. Dynamics include *ff*.

213

Musical staff 213-217: Treble clef, key signature of one flat. Ends with a double bar line.

X. Cum Sancto Spiritu

Andante Sostenuto

1 *poco f*

7 *poco f* (*< cresc >*) *pp*

15 **Ao** *cresc* *p* *smorzando*

22 **A** *cresc* (*p*) (*p*)

31 *f* (*ff*)orig. fl

38 **B** (*p*) *cresc* *p*

46

53 (*pp*) **2**

61 **C** Allegretto **7** **11** **D** (*p*) *cresc*

86 **6** **11** **E**

(p) p *cresc*

110 **6** **11** **F**

(p) p *cresc*

134 **6** **11** **G**

(p) p *cresc*

158 **f**

f

164 **f**

f

169 **5** **H**

p *cresc*

182 **16**

p *cresc*

204 **I**

p *cresc*

212 **pp**

pp

220

pp sempre

229

f *f sempre*

236

(ff)

243

J **5** *f*

254

260

K *(f)*

267

pp

275

(p)

284

pp *f*

291 **L**

(f) (ff)

299

307 **M** 7

322

ff

327

ff

334 **N**

p *f*

340 **O** **P**

p *f* *ff*

347

354 **Fine**

XI. Credo com grande orquestra

Allegretto

f

8

3

17

sfz *p*

23

A

p

29

f

35

B

18

p

60

C

(f)[orig. pp]

7 **C1** **22**

p

94 **D**

f *p*

Musical staff 94-101: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

102

cresc *f* [*cresc*] (\rightrightarrows) *p*

Musical staff 102-108: Treble clef, key signature of two flats. Starts with a crescendo (*cresc*) leading to a forte (*f*) dynamic, followed by another crescendo [*cresc*] and a piano (*p*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

109 **E**

f

Musical staff 109-115: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

116

3 *p*

Musical staff 116-122: Treble clef, key signature of two flats. Starts with a triplet of eighth notes marked with a '3' above the staff, followed by a piano (*p*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

123

sfz

Musical staff 123-127: Treble clef, key signature of two flats. Starts with a sforzando (*sfz*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

128 **F**

p

Musical staff 128-132: Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

133

p

Musical staff 133-138: Treble clef, key signature of two flats. Starts with a piano (*p*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

139

f

Musical staff 139-145: Treble clef, key signature of two flats. Starts with a forte (*f*) dynamic. The staff contains a series of notes with rests, including a triplet of eighth notes and a long melodic line ending with a fermata.

143

G **H**

17

p

164

168

f

174

ff *f*

179

I

6

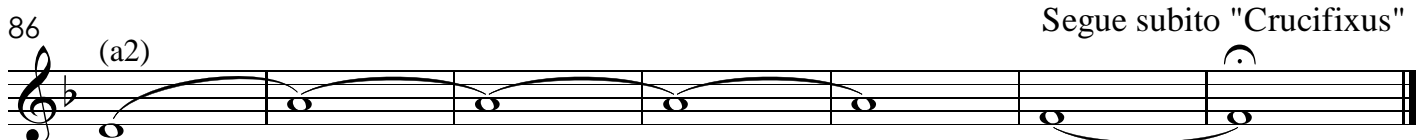
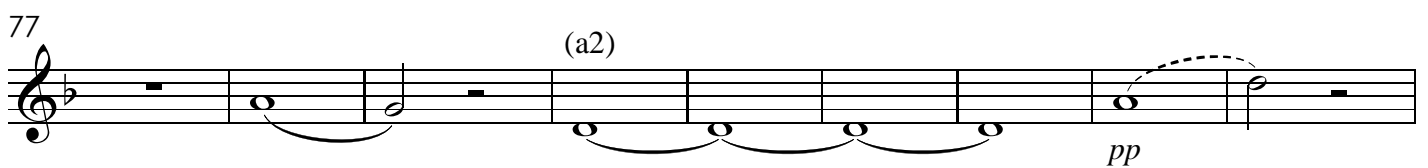
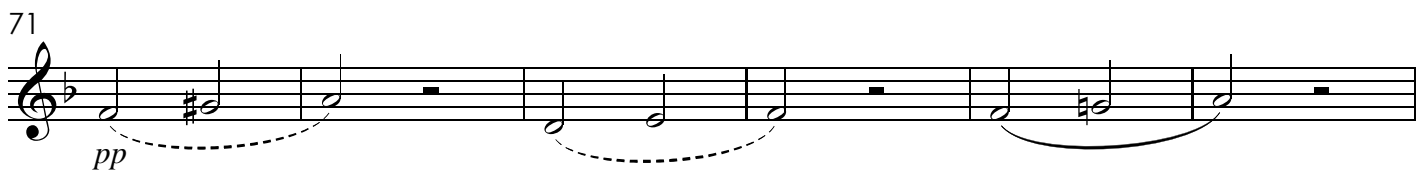
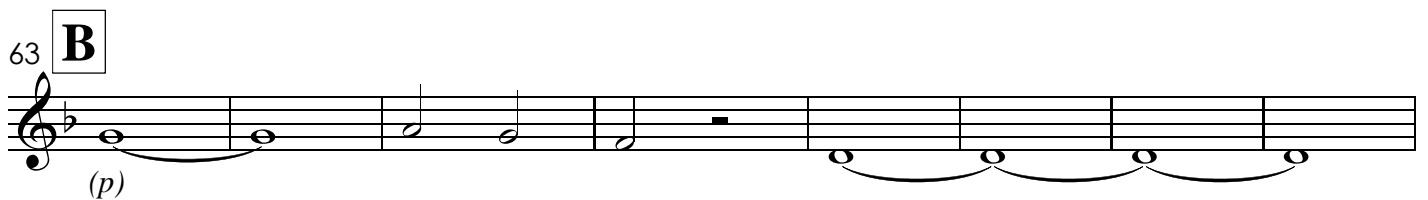
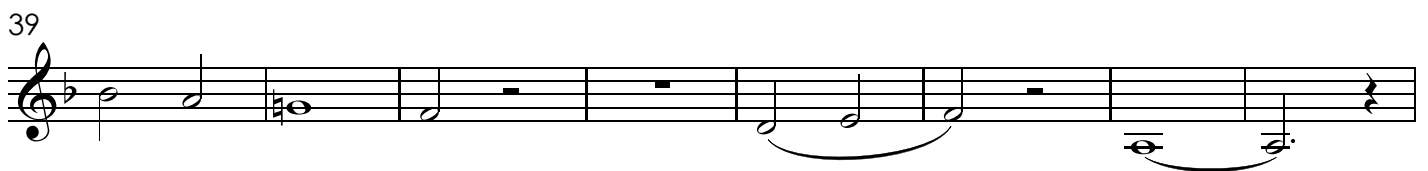
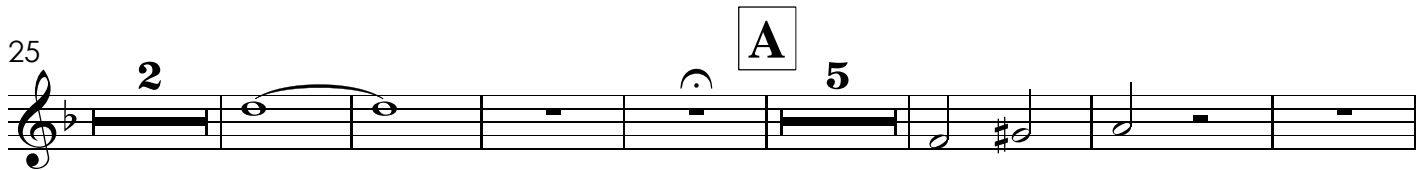
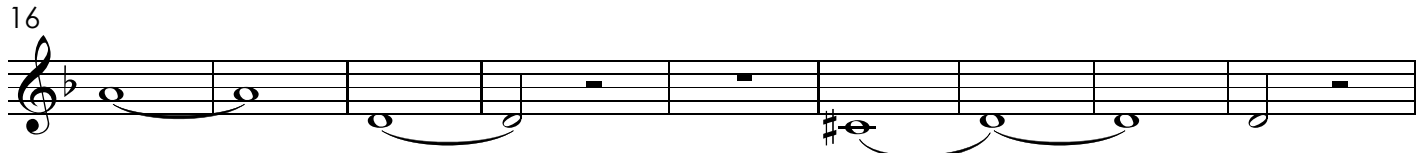
p

191

Segue subito: Et incarnatus

pp

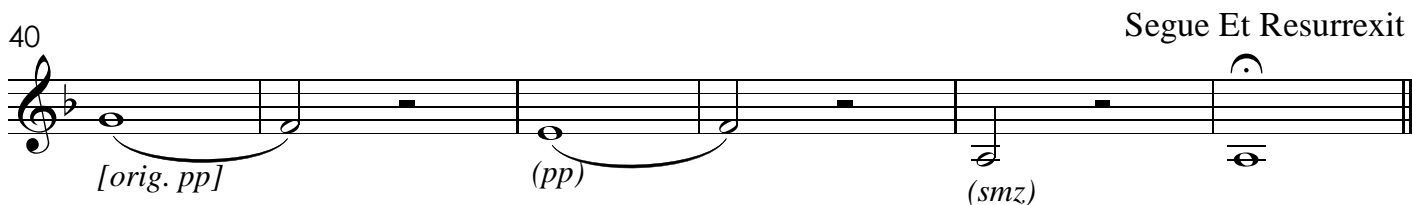
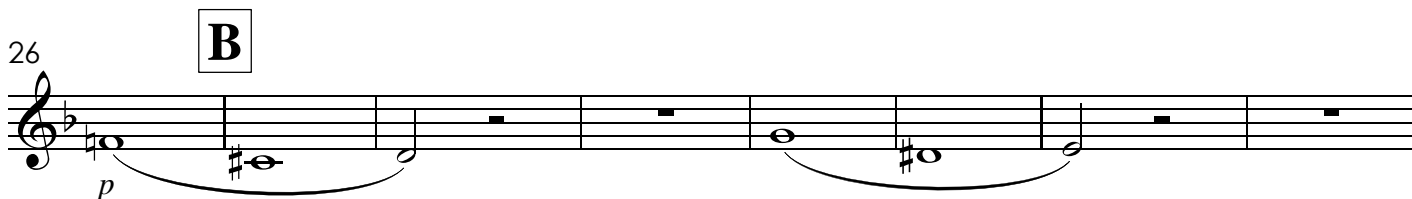
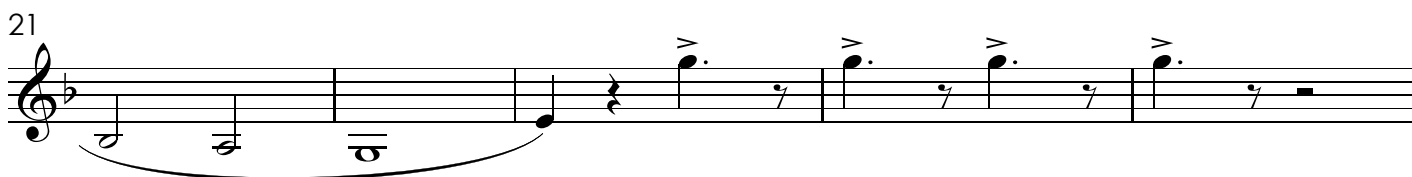
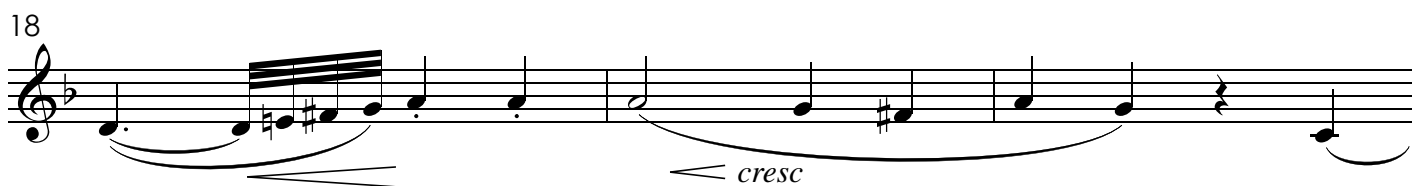
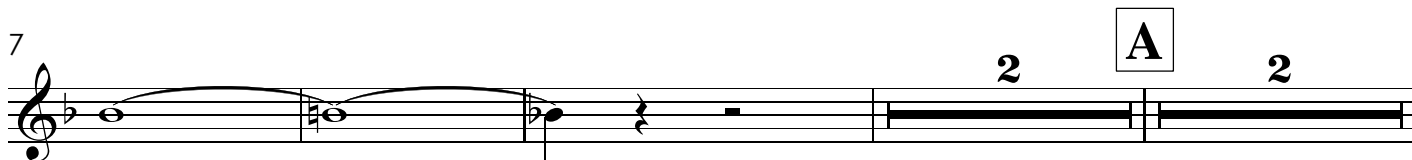
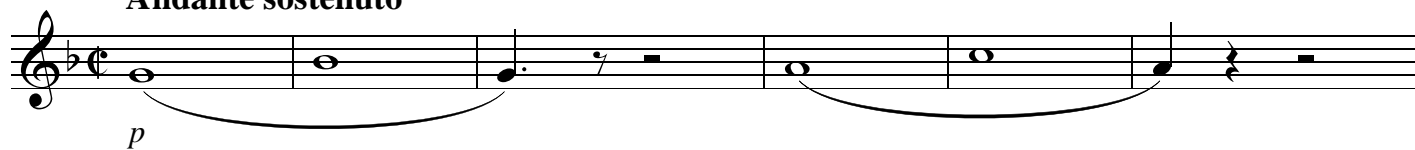
XII. Et incarnatus

Andantino agitato**8***sempre ligado e pianissimo*

Segue subito "Crucifixus"

XIII. Crucifixus

Andante sostenuto



Segue Et Resurrexit

XIV. Et Resurrexit

Allegro $\frac{3}{4}$ **4**

ff[orig. f]

11 *(f)*

18

25 **A** *p*

33 *p* *p[orig. pp]* (\triangleright)

41 **B** *p* **B1**

49 **3** *f*

58 **C** **2** *(ff)*

65 **D** **14** **E**

85

p *pp*

93

(>) (>)

101

cresc (>) *p*

108 **F**

4
ff[orig. f]

119

p

126 **G**

G

133 **G1**

G1
f

141

f *f*

150 **2**

2
ff

158 **H**

H
(*dolce*) **18**

183 **I** **J**

15 (p) 2

Musical staff 183-197. Key signature: one sharp (F#). Measure 183 starts with a 15-measure rest. The first note is a half note G4 with an accent (>) and a dynamic marking of (p). The staff continues with several rests and notes, ending with a 2-measure rest.

206 **K**

8 4 f fff orig. f

Musical staff 206-219. Key signature: one sharp (F#). Measure 206 starts with a half note G4. The staff contains several rests and notes, including a 4-measure rest. Dynamic markings include f and fff orig. f.

224

Musical staff 224-231. Key signature: one sharp (F#). The staff contains several notes with slurs and rests.

232

Musical staff 232-238. Key signature: one sharp (F#). The staff contains several notes with slurs and rests.

239 **L**

ff

Musical staff 239-245. Key signature: one sharp (F#). Measure 239 starts with a 2-measure rest. The staff contains several notes with slurs and rests. Dynamic marking: ff.

246

Musical staff 246-251. Key signature: one sharp (F#). The staff contains several notes with slurs and rests.

252 **M**

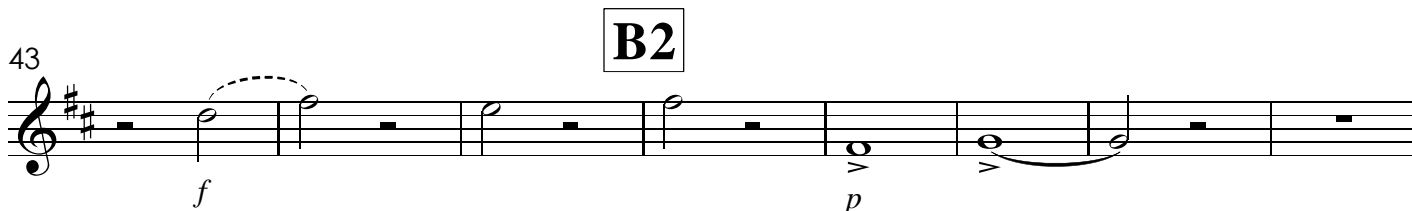
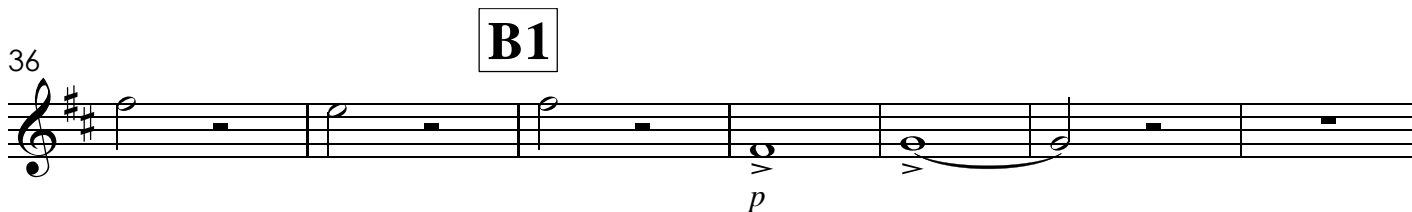
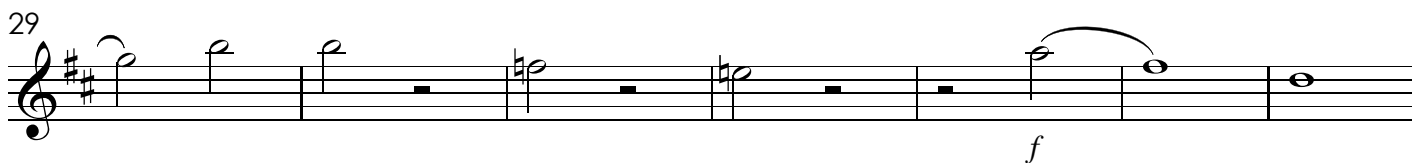
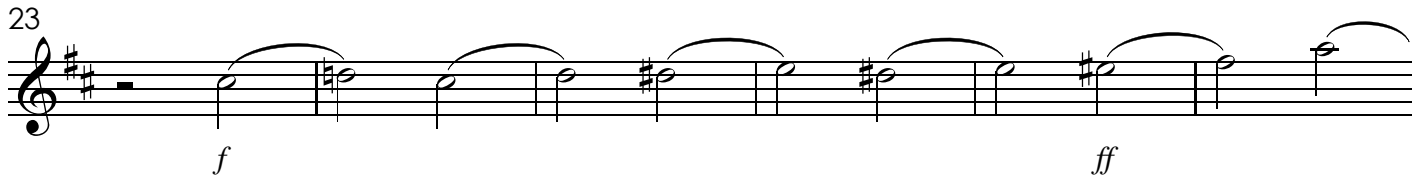
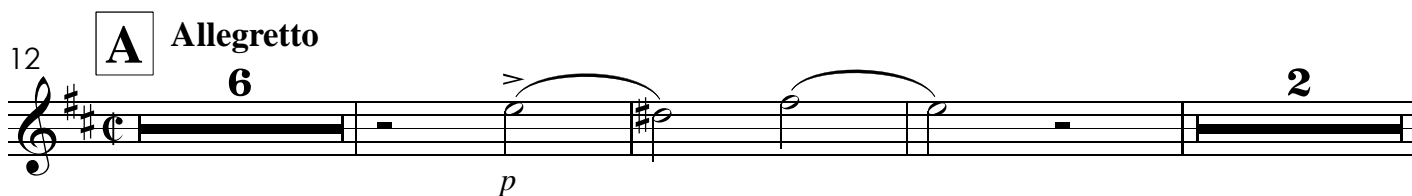
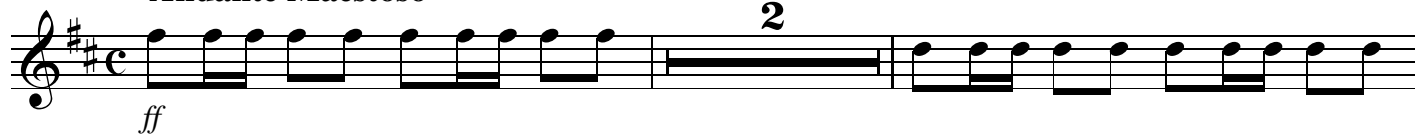
Musical staff 252-257. Key signature: two sharps (F# and C#). The staff contains several notes with slurs and rests.

258

Musical staff 258-264. Key signature: two sharps (F# and C#). The staff contains several notes with slurs and rests.

XV. Sanctus

Andante Maestoso



51 C

f *ff*

63 D [XVI. Benedictus]
Andante Sostenuto

p (*p*)

68 [al §]

pp

73 E [Sanctus - Allegretto]

p *f*

86

ff

94 F1

f *p*

104 G2

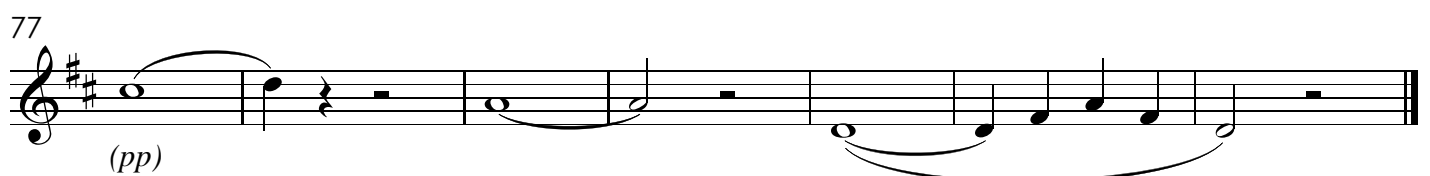
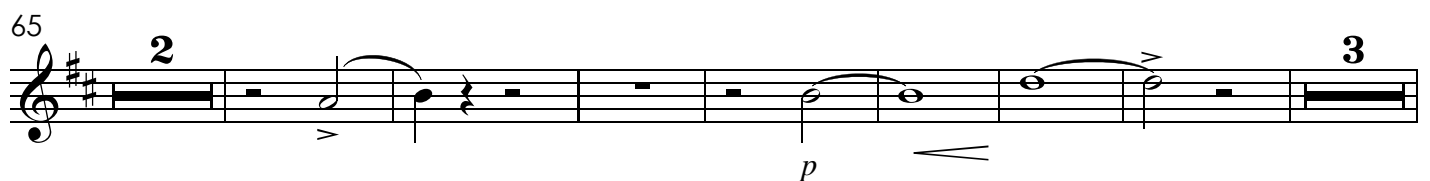
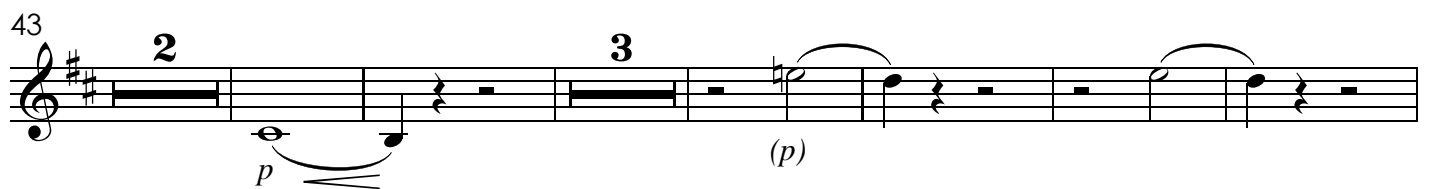
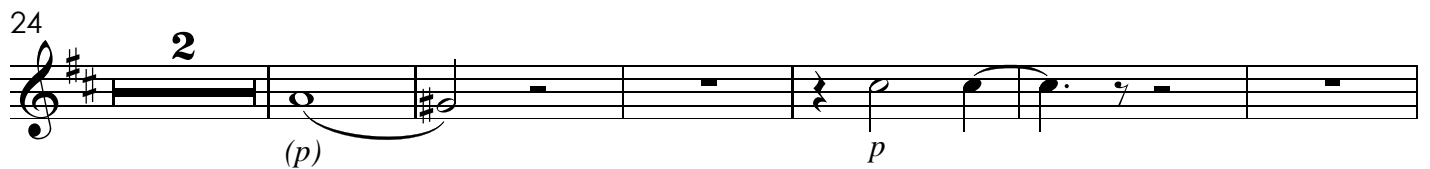
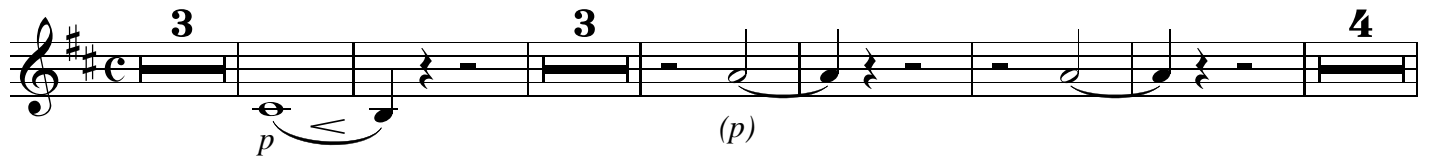
f *p*

112 H

f *ff*

XVII. Agnus Dei

Andantino



Missa de Santa Cecília

Fagote 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

1 *f* *p*

5 3

9 6 (*p*)

16 **A** *f* *sfz p* (<) >

21 10

32 **B** (*p*)

34 8 **C** 7 (*pp*)

II. Gloria

Allegro

ff

7

f

13

19 **A0**

(p) (< *cresc*)

25 **A** [%]

(p) *ff*

31

36

f

45 **B**

5

55

62 **C**

6

IV. Laudamus - TACET V. Gratias

Andantino

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of one flat and a 3/8 time signature. It begins with a fermata over a quarter note, followed by a half note, a quarter note, and a quarter note. A slur covers the last three notes. The dynamic marking is *(dolce)*.

Tacet staff with measures 6, 4, 9, and 2. Above the staff are boxes labeled 'A' and 'B'. The staff is a solid black line.

Musical staff with notes and dynamics. It starts with a fermata over a quarter note, followed by a half note, a quarter note, and a quarter note. A slur covers the last three notes. The dynamic marking is *(p)*. A crescendo hairpin is shown below the staff.

Musical staff with notes and dynamics. It starts with a fermata over a quarter note, followed by a half note, a quarter note, and a quarter note. A slur covers the last three notes. The dynamic marking is *(p)*. A box labeled 'C' is positioned above the staff.

Musical staff with notes and dynamics. It starts with a fermata over a quarter note, followed by a half note, a quarter note, and a quarter note. A slur covers the last three notes. The dynamic marking is *(p)*. A hairpin is shown below the staff.

Tacet staff with measures 9, 15, 13, and 11. Above the staff are boxes labeled 'D', 'E', and 'F'. The staff is a solid black line.

Tacet staff with measures 9, 10, and 3. Above the staff are boxes labeled 'F1' and 'G'. The staff is a solid black line.

segue Domine Deus Quartetto

VI. Domine Deus - TACET

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

1 *f* *p* *f* *p* 2

7 (p) (p) 4 pp

18 (p)

23 **B** 3 **B1** p

30 pp (pp)

34 **C** [Orig. §] **Allegro brillante e maestoso** f 2

43 (mf) (cresc) f 4

51 **D** (pp) (p) 3 (a2)

61 **E**

(p)[orig. f] (dolce)

67

71

(— cresc)

[orig. //] **F**

75

f < cresc

96

(dolce) (— cresc)

F1

99 **G**

(dolce)

110 **H**

p (p)

119 **I**

(p)

143 **J** [Orig.]

f

2

152

(mf) (cresc) *f*

4

160 **K**

(pp) (a2) (p)

3

169 **L**

(p)[orig. f] (dolce)

2

175

(dolce)

178

(dolce)

181

(cresc)

[orig. //] **L1** **M**

f *p*

5 7

200 **N** **O** **O1**

(p) (p)

2 15 7 6

VIII. Qui sedes Tutti

Andante

3 4

dolce

12 **A** 4 3

(pp)

p

24 **B**

(p)

cresc

(dolce)

31 **C** 4

(p)

p

43 **D** 3 4 4

(p)[orig. dolce]

58 **E** 4 10 4 **F** 2

(p)

p

81 **G** 4 4

(p)

92 **F1** 4 13 **G** 2

(pp)

dolce

116

p

(pp)

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. ♩] **Allegro Maestoso**

Musical score for Bassoon 1, Solo for Sr. João dos Reis, IX. Quoniam. The score is in bass clef, 3/4 time, and B-flat major. It consists of nine staves of music with various dynamics and articulations.

Dynamics and markings include: *f*, *dolce* (with accent), *f*, *f*, *(p)[orig. pp][orig. < cresc]*, *cresc*, *f*, *dolce*, *pp*, *cresc f*, *(p)[orig. dolce]*, *cresc*, *f [orig. ff]*, *[orig. ff]*, *[orig. //]*, *C*, *p*, *p*.

Rehearsal marks and repeat signs are present: **A**, **B**, **B1**, **C**, and a final **3** measure repeat sign.

74 **D**

f *ff* (*mf* cresc)

82

p (*p*) *p*

89 **D1**

(*mf*) (*f*)

97

(cresc) [*orig. f then p*] (cresc) (*f*)

104 **E** [*orig. 3/8*]

f *f*

110

dolce (cresc) *f*

126 **F**

(*p*)[*orig. pp*][*orig. < cresc*]

135

f *f*

141 **G**

dolce *pp* (cresc) *f*

149 G1

(p)[orig. dolce] cresc

158 [orig. //]

f [orig. ff] [orig. ff]

164 H [orig. $\text{\textcircled{H}}$]

dolce p

173 I

cresc pp (mf \rightrightarrows)

182 I1

(mf \rightrightarrows)

189

(mf cresc) (p?) pp

196 J K

f p f p

207 L

(f) ff

X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 3

39 **B** 2

45 2

52 5

61 **C** Allegretto 24 **D** 24 **E** 24 **F** 24 **G** 7

164 15 **H** 29 **I** 35 **J** 20

265 **K** 6 **L** 18 21

315 **M** 9

331 **N** 5 **O** 5 **P** 17 Fine

XI. Credo

com grande orquestra

Allegretto

9 *p*

17 *(sfz) [orig. f]* *p*

24 **A** *(p) [orig. mf]*

31 *f* **B** 3 15

51 *[dolce]*

56

63 **C** 9 **C1** 22 **D** *f*

98 *dolce* *[cresc]* 4

109 **E**

9

p

123

(sfz) [orig. f]

p

130 **F**

(p) [orig. mf]

139 **G**

3 17

f

161 **H**

sfp

cresc

(f)

170

ff

176 **I**

4

(f)

184

9

Segue subito: Et incarnatus

XII. Et incarnatus

Andantino agitato

p sempre ligado e pianissimo *p*

12

(pp)

20

sfz (pp)

31 **A**

sfz (pp)

41

52 **B**

(p)

67

(p) *[orig. mf]*

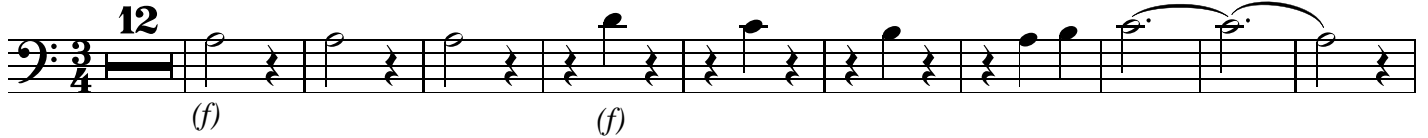
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p Segue subito "Crucifixus"

XIV. Et Resurrexit

Allegro

12



23

A

35

B

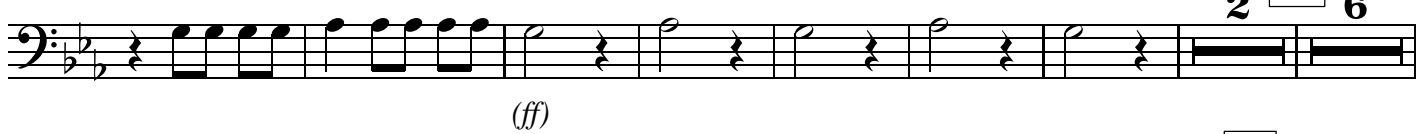
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B1

53

C

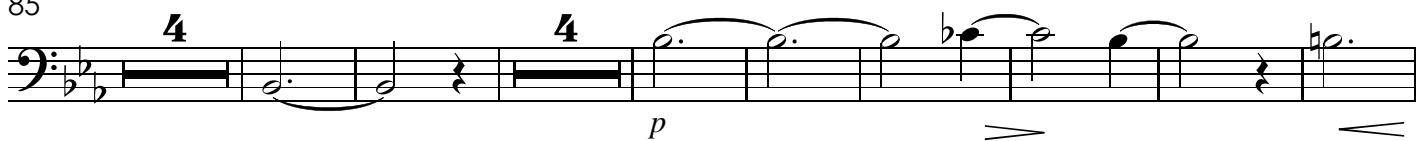
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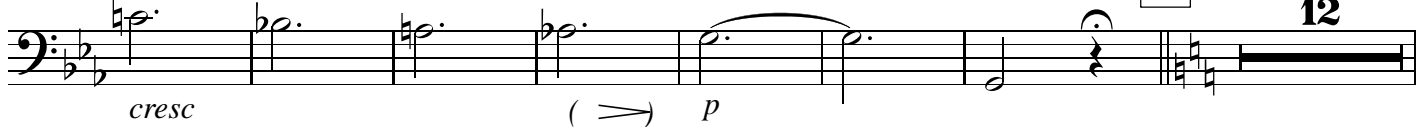
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E

85



101

F

120

(f) (f)

131

G **G1**

f p f

147

H

f ff

165

(p) [orig. f] dolce

175

I

(p)

185

J

(p) f

208

K

p (f)

232

L

(f)

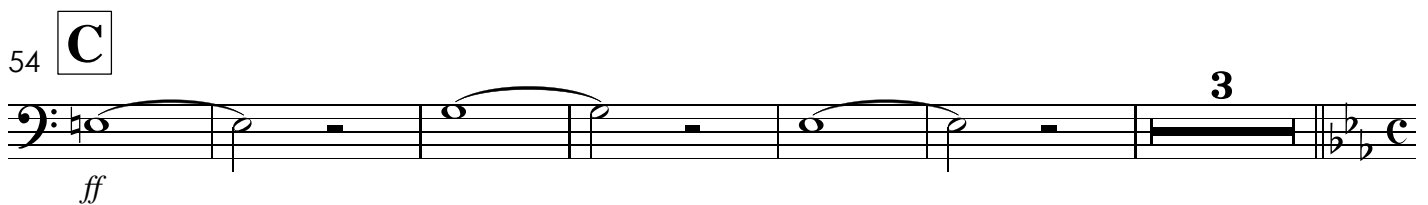
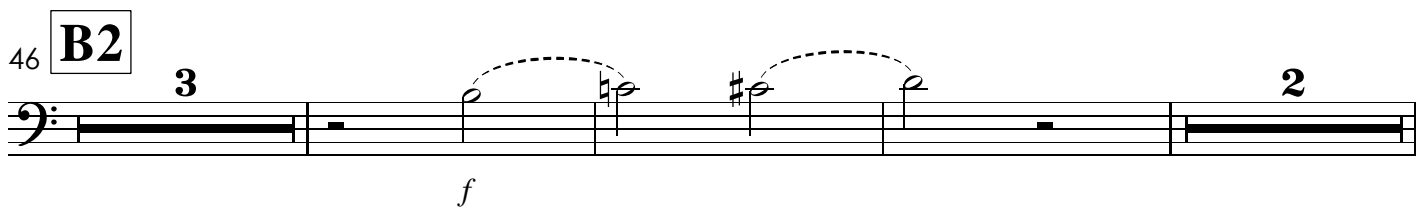
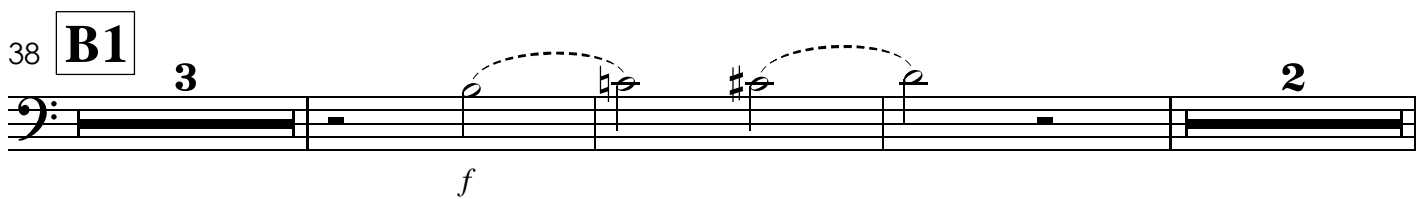
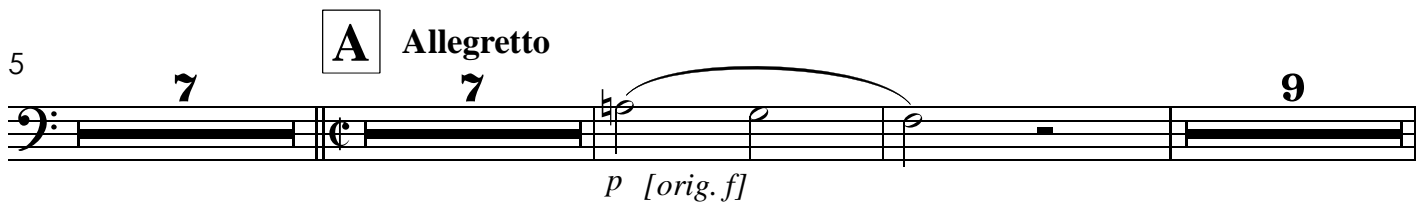
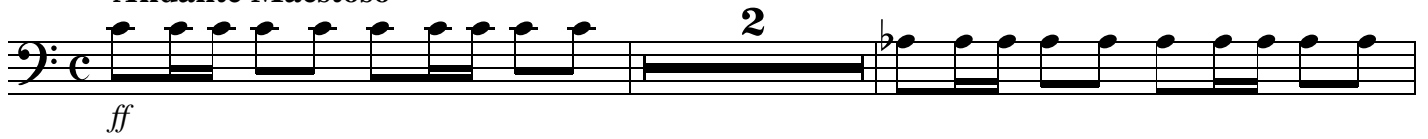
244

M

ff

XV. Sanctus

Andante Maestoso



D [XVI. Benedictus]
Andante Sostenuto

63 *legato*

(p) [orig. a2 in f]

66

(p)

69 *[al]* X

(pp)

73 **E** [Sanctus - Allegretto]

7 9

p [orig. f]

94 **F1**

5 3 2

f

107 **G2**

3 2

f

115 **H**

3

ff

XVII. Agnus Dei

Andantino

dolce *cresc* *p*

10 *p* *cresc*

21 **A** *p* *cresc* *p*

31 *(p <)* *(p <)* *(>)* **4**

41 **B** *(p)* *p* *< cresc* *p <*
[orig. dolce]

51 *p <* *p* *(p)* *(>)*

60 **C** **6** *(p) < cresc* **3** **4**

78 **3** *(pp)*

II. Gloria

Allegro

ff

7

f

13

19 **A0**

(p) (< *cresc*)

25 **A** [%]

(p) *ff*

31

37

f

45 **B**

f

55

62 **C**

(ff)[orig. f]

IV. Laudamus - TACET

V. Gratias

Andantino

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of one flat and a 3/8 time signature. It contains several measures of music, including a phrase starting with a slur and a dynamic marking of *(dolce)*.

Tacet staff with measures 4, 9, and 2. The staff is in bass clef with a key signature of one flat. It contains three measures of rest, each with a measure number (4, 9, 2) and a boxed letter (A, B) above it.

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of one flat. It contains several measures of music, including a phrase starting with a slur and a dynamic marking of *(p)*, followed by a *cresc* marking.

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of one flat. It contains several measures of music, including a phrase starting with a slur and a dynamic marking of *(p)*, followed by a boxed letter C above it.

Musical staff with notes and dynamics. The staff is in bass clef with a key signature of one flat. It contains several measures of music, including a phrase starting with a slur and a dynamic marking of *(p)*, followed by a *cresc* marking.

Tacet staff with measures 9, 15, 13, and 11. The staff is in bass clef with a key signature of one flat. It contains four measures of rest, each with a measure number (9, 15, 13, 11) and a boxed letter (D, E, F) above it.

Tacet staff with measures 9, 10, and 3. The staff is in bass clef with a key signature of one flat. It contains three measures of rest, each with a measure number (9, 10, 3) and a boxed letter (F1, G) above it. The text "segue Domine Deus Quartetto" is written to the right of the staff.

VI. Domine Deus - TACET
 VII. Qui Tollis
 Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

7

18

23 **B**

30

34 **C** [Orig. 8] **Allegro brillante e maestoso**

43 **D**

53

63 **E**

(p) [orig. f]

70

(mp)

75 [orig. //] **F**

f < cresc

86

2 **9**

99 **F1** **G**

7 **3**

(dolce)

111

p **2**

117 **H**

(a2) **2** (p)

123 **I**

10 **9**

143 **J** [Orig.]

143 **J** [Orig.]

f

150

2

(mf) *(cresc)*

155

4 **K** **2**

f

165

(p) **3** **2**

172 **L**

(p) [orig. *f*] **2**

179

(mp)

184 [orig. //] **L1** **M**

f *p*

193 **N**

(p) **7** **2**

204 **O** **O1**

(p) **15** **7** **6**

VIII. Qui sedes Tutti

Andante

5 **A** 4 4

dolce (*pp*) *p*

19 **B** 3 (*a2*) (*p*)

27 *cresc)* (*dolce*) (*p*)

35 **C** 4 **D** 3 4

p

50 **E** 4 4 10

(*p*) [*orig. dolce*] (*p*)

73 **F** 4 3 **G** 4 8

p (*p*)

96 **F1** 13 **G** 2

(*pp*)

115 (*p*) *p* (*pp*)

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. 8] **Allegro Maestoso**

6 *f* *f*

16 *f* **A** 3 2

25 *(p)*[orig. *pp*][orig. < *cresc*] *cresc*

34 *f* *dolce*

41 *(a2)* *pp* *cresc* *f* **B**

46 **2** *(p)* [orig. *dolce*] *cresc* **B1**

55 *f* [orig. *ff*] [orig. *ff*]

59 [orig. *ff*] **C** *p*

65 *p* 3

74 D

f *ff* (*mf* \rhd)

82

p (*p*) *p*

89 D1

(*mf*) (*f*)

97

[orig. *f* then *p*] (\rhd) *cresc* (*f*)

104 E [orig. §]

f *f*

110

dolce (\rhd) *f* *f*

126 F

(*p*) [orig. *pp*] [orig. \rhd] *cresc*

135

\rhd *cresc* *f*

141 G

dolce (*a2*) \rhd *cresc f*

149 **G1**

(p) [orig. dolce] < cresc

158 [orig. //]

f [orig. ff] [orig. ff]

164 **H** [orig. Θ]

dolce p

173 **I**

cresc pp (mf >)

182 **I1**

(mf >)

189 **(a2)**

(mf cresc) (p?) pp

196 **J** **K**

f p f p

207 **L**

(f) ff

[orig. in unis. with Bsn I]

X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 3 9

39 **B** 2

45 **B** 2

52 **B** 5

61 **C** Allegretto **D** **E** **F** **G** 24 24 24 24 7

164 **H** **I** **J** 15 29 35 20

265 **K** **L** 6 18 21

315 **M** 9

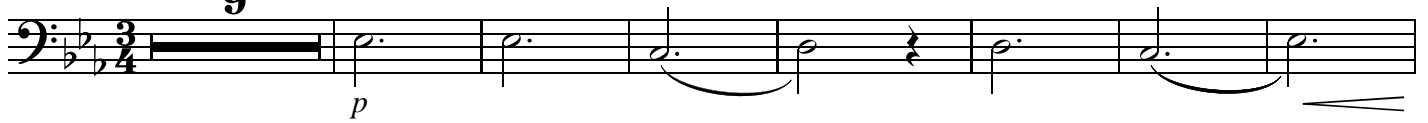
331 **N** **O** **P** 5 5 17 Fine

XI. Credo

com grande orquestra

Allegretto

9



109 **E** **9**

p

123

(sfz) [orig. f] *p*

130 **F**

(p)[orig. mf]

139 **G** **3** **17**

f

161 **H**

sfz *cresc* *(f)*

170

ff

176 **I** **4**

(f)

184 **9** Segue subito: Et incarnatus

f

XII. Et incarnatus

Andantino agitato

(a2) **3** **3**

p sempre ligado e pianissimo *p*

12 (a2)

(pp)

20 **4** (a2)

31 **A** **2** **2**

sfz(pp)

41 **4**

52 **B** **8** (a2)

(p)

67 **8** (a2) **7**

(p) *[orig. mf]*

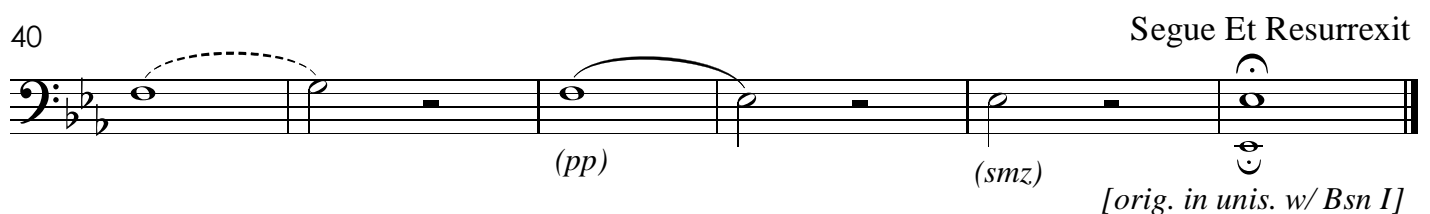
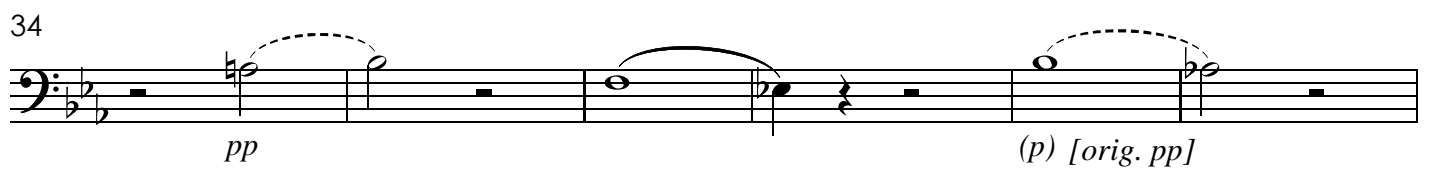
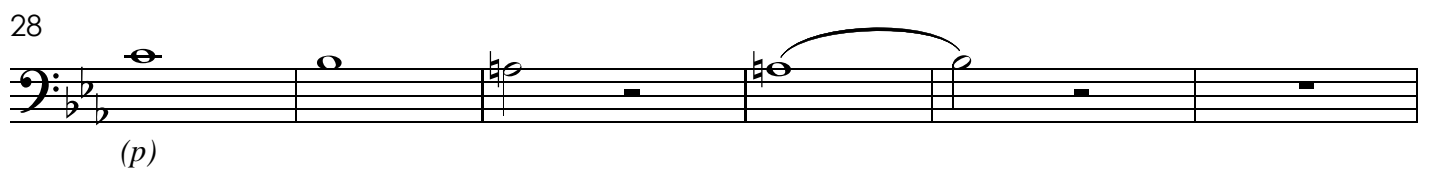
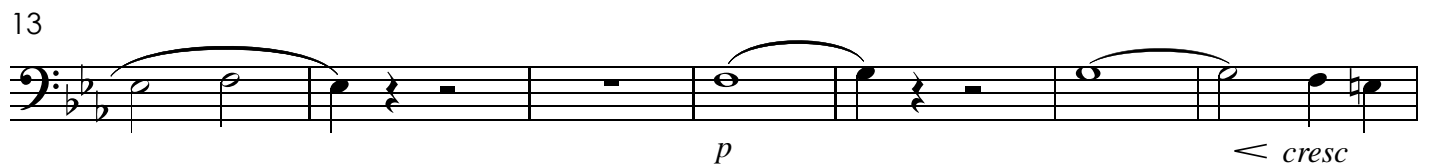
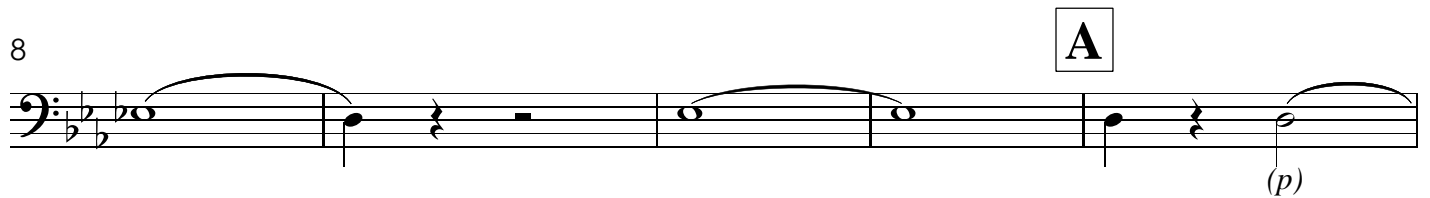
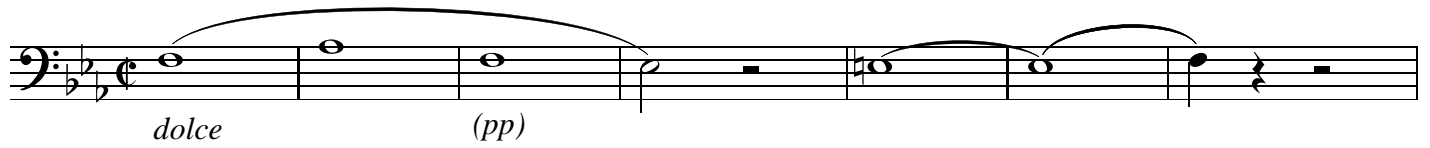
87 (a2) **Segue subito "Crucifixus"**

p

[orig. in unis w/ Bsn I]

XIII. Crucifixus

Andante sostenuto



[orig. in unis. w/ Bsn I]

XIV. Et Resurrexit

Allegro
12

(f) (f)

23 **A** (a2) **2**
(p) [orig. f]

35 **B**
(p) (a2) (p) [orig. f] (>) (p) [orig. f sempre]

44 **B1** **2**
f

53 **C**

60 **D** **2** **6**
(ff)

75 (a2) **E**
p (>) (pp)

85 **3** (a2) **4**
p (>)

101 **F** **12**
cresc (>) p

120

(f) (f)

This staff contains measures 120 to 130. It begins with a dynamic marking of *f*. A fermata is placed over the final note of measure 130.

130

G **G1** 5 *f* *p*

This staff contains measures 130 to 143. It features a dynamic marking of *f* and a *p* marking. A fermata is placed over the final note of measure 143. A box labeled 'G' is positioned above measure 130, and a box labeled 'G1' is above measure 135. A '5' is written above the first measure of the fermata.

143

f 2 *f*

This staff contains measures 143 to 152. It features a dynamic marking of *f* and a *f* marking. A fermata is placed over the final note of measure 152. A '2' is written above the first measure of the fermata.

152

ff 5 **H** 4 (*p*) [*orig. f*]

This staff contains measures 152 to 167. It features a dynamic marking of *ff* and a (*p*) [*orig. f*] marking. A fermata is placed over the final note of measure 167. Boxes labeled 'H' are positioned above measures 155 and 160. '5' and '4' are written above the first and second measures of the fermata, respectively.

167

dolce **I**

This staff contains measures 167 to 175. It features a dynamic marking of *dolce* and a (*p*) marking. A fermata is placed over the final note of measure 175. A box labeled 'I' is positioned above measure 170.

175

(*p*) **J**

This staff contains measures 175 to 185. It features a dynamic marking of (*p*) and a *f* marking. A fermata is placed over the final note of measure 185. A box labeled 'J' is positioned above measure 180.

185

11 (*p*) **J** 2 *f* **K**

This staff contains measures 185 to 208. It features a dynamic marking of (*p*) and a *f* marking. A fermata is placed over the final note of measure 208. Boxes labeled '11', 'J', and 'K' are positioned above measures 185, 190, and 205, respectively. A '2' is written above the first measure of the fermata.

208

p 2 **K** 12 (*f*)

This staff contains measures 208 to 232. It features a dynamic marking of *p* and a (*f*) marking. A fermata is placed over the final note of measure 232. Boxes labeled 'K' and '12' are positioned above measures 215 and 230, respectively. A '2' is written above the first measure of the fermata.

232

(*f*) **L** 4

This staff contains measures 232 to 244. It features a dynamic marking of (*f*) and a *f* marking. A fermata is placed over the final note of measure 244. A box labeled 'L' is positioned above measure 235. A '4' is written above the first measure of the fermata.

244

ff **M** 3 9

This staff contains measures 244 to 252. It features a dynamic marking of *ff* and a *f* marking. A fermata is placed over the final note of measure 252. A box labeled 'M' is positioned above measure 245. '3' and '9' are written above the first and second measures of the fermata, respectively.

XV. Sanctus

Andante Maestoso

ff

2

5

A Allegretto

7 7 9

p [orig. *f*]

30

5

38 **B1**

3

f

2

46 **B2**

3

f

2

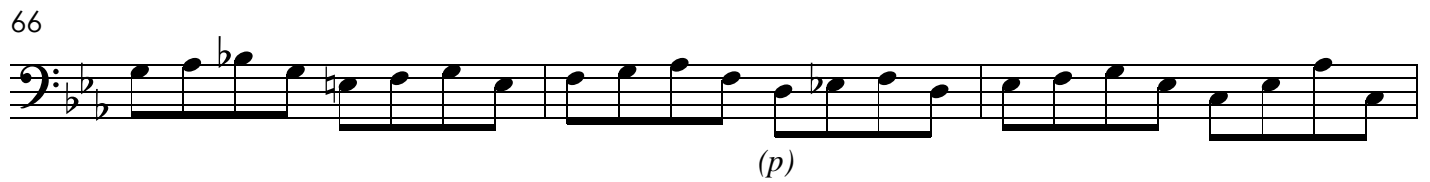
54 **C**

ff

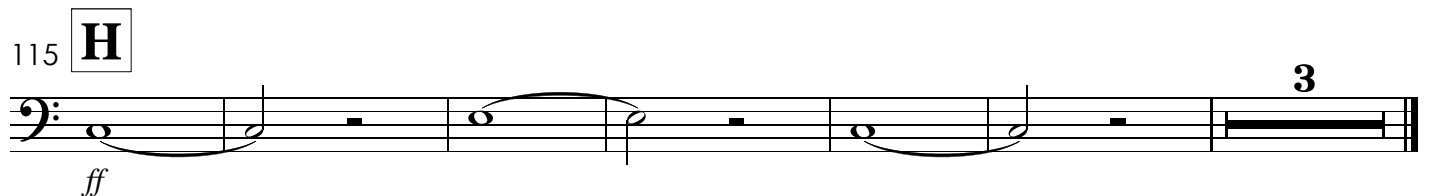
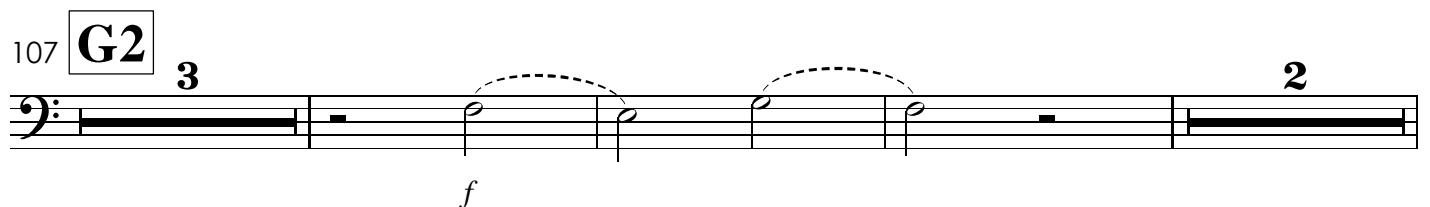
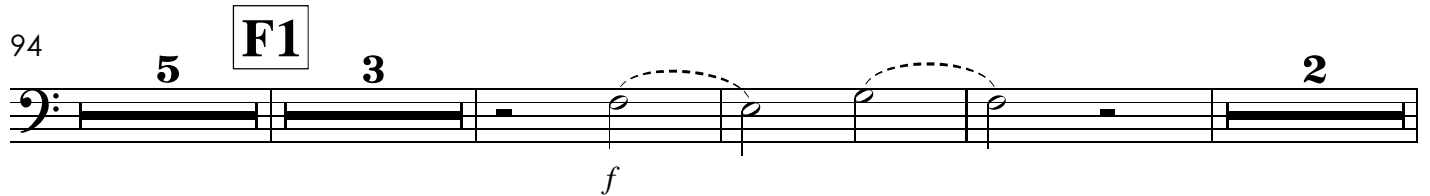
2

legato

63 **D** [XVI. Benedictus]
Andante Sostenuto



73 **E** [Sanctus - Allegretto]



XVII. Agnus Dei

Andantino

1
dolce
cresc
p

10
p
(a2)
cresc

23 **A**
p
cresc
p

31
(p)
(p)
(cresc)

41 **B**
(p)[orig. dolce]
p
cresc

49
p
p
p

57 **C**
(p)
(cresc)
(p)
cresc

69
(pp)

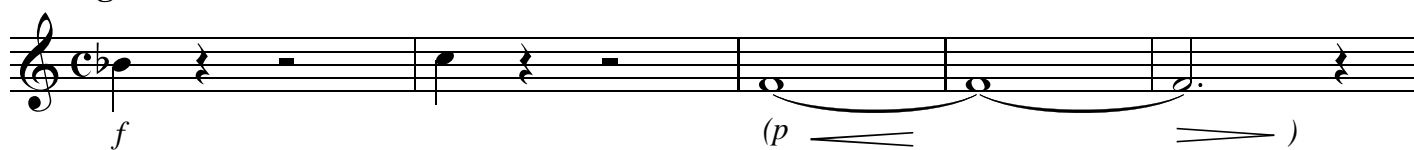
Missa de Santa Cecília

Trompa em Fá 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto



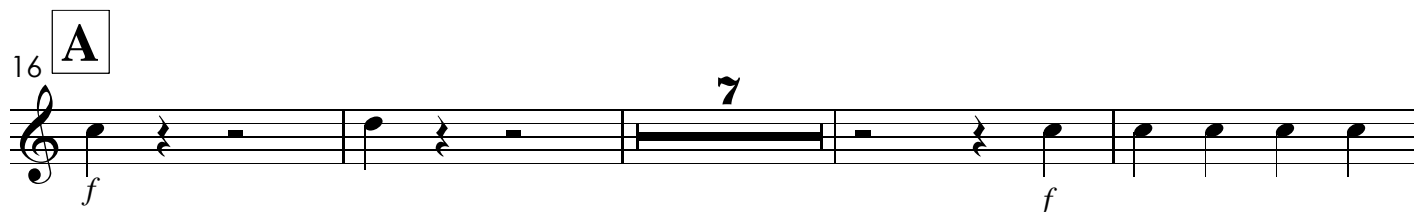
Musical staff 1: Treble clef, C major key signature, 4/4 time. Measures 1-5. Dynamics: *f*, (*p* \leftarrow \rightarrow)



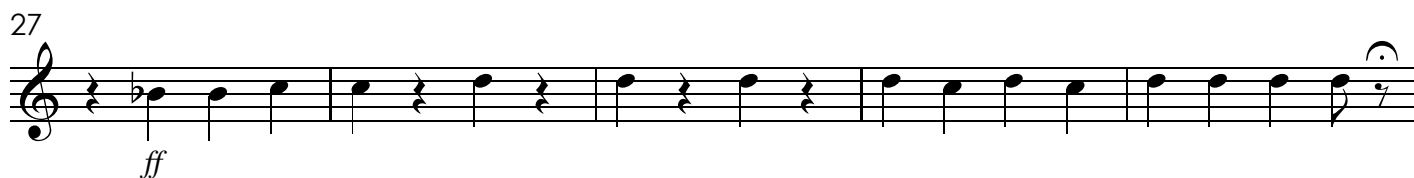
Musical staff 2: Treble clef, C major key signature, 4/4 time. Measures 6-11. Dynamics: *p*, *f*



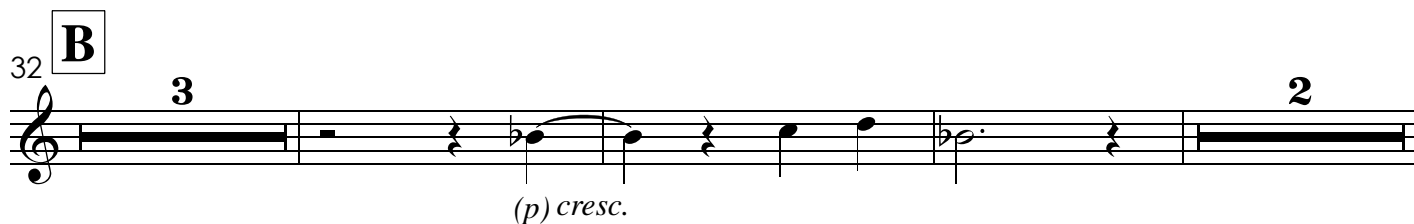
Musical staff 3: Treble clef, C major key signature, 4/4 time. Measures 12-15. Dynamics: *ff*



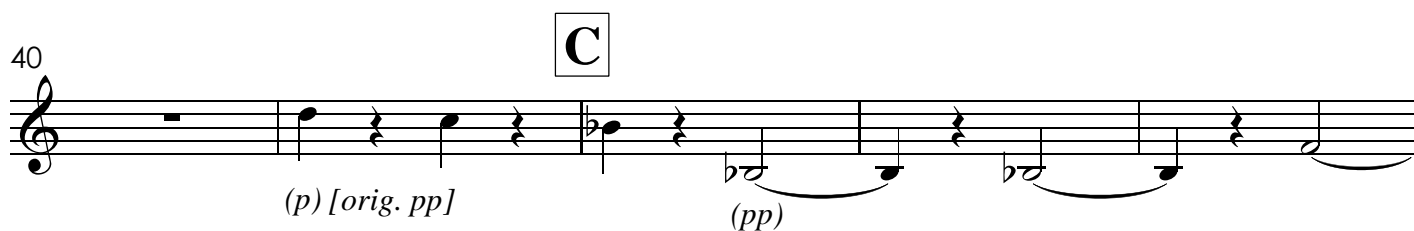
Musical staff 4: Treble clef, C major key signature, 4/4 time. Measures 16-26. Dynamics: *f*, *f*. Section marker **A**



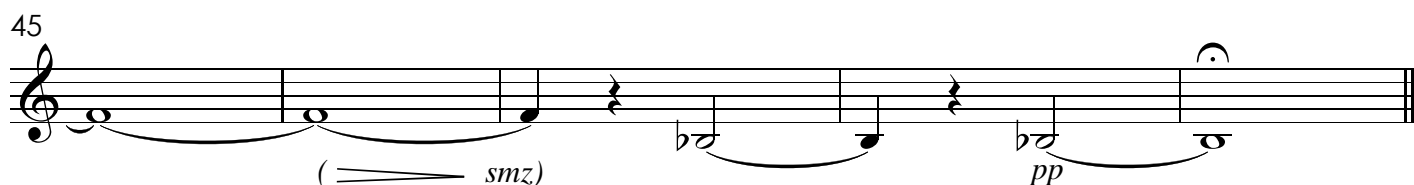
Musical staff 5: Treble clef, C major key signature, 4/4 time. Measures 27-31. Dynamics: *ff*



Musical staff 6: Treble clef, C major key signature, 4/4 time. Measures 32-39. Dynamics: (*p*) *cresc.*. Section marker **B**



Musical staff 7: Treble clef, C major key signature, 4/4 time. Measures 40-44. Dynamics: (*p*) [orig. *pp*], (*pp*). Section marker **C**



Musical staff 8: Treble clef, C major key signature, 4/4 time. Measures 45-49. Dynamics: (*smz*), *pp*

II. Gloria

Allegro

ff

7

2

(f)

14

19 **A0** 7 **A [%]**

ff

31

38 *(f)*

B

45

C

53

64 5 *(f)*

C1 *[orig. //]*

76

D [III. Et in terra pax]

85 18 **E** 4 **E1** 18 **F** 18

143 **G** **G1** [orig. dal ♩ to //]

p

155 **H** (Gloria ♩)

ff

161

f

168

176 **I**

183

190 **J** 5 *f*

200

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus

Andante sostenuto

1 *f* (f) *p* (mf)

9 (mf) *p*

15 (p) (p)

23 *p* (~~cresc~~) *f*

31 (f) *f*

41 *pp* < *cresc*

5 (a2) *f* *p* *pp* (*pp*)

56 (< *cresc*) 10 2

71

(p) f

77 **E**

81

ff [orig. ff]

86 **E1**

(a2) p pp f

94

pp f

102 **F**

pp pp

113

(mf) f

118 **F1**

(ff)

V. Gratias

Andantino

dolce

A

4

(p)[orig. dolce]

13

B

3

2

2

p

26

C

3

10

p < cresc

f

più forte

44

D

6

(ff)

(p)(<)

58

E

5

< cresc

f

(f)

70

F

5

(f)

ff

82

F1

f

(ff)

94

G

3

p

< cresc p

f

segue Domine Deus Quartetto

78 **E**

(p) *cresc*

91 **F**

f *f* *f*

110 **F1**

(a2) *pp*

120 **G** **H**

f (p)

132

p

141 **I**

p

151 **J**

f

157

ff

163 **J1**

p

172 **K**

f

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

1 *f* *f* (*p*)

7 **2** *p* [*orig. sfz*] *p*

12 **A** **3** (*p*) *cresc*

21 **B** *più cresc* *p*

25 **B1** **2** *p* *p*

30 *pp*

34 **C** [*Orig. 8*] **Allegro brillante e maestoso** *f*

40 **4** *f*

47

p (*cresc*) *f*

51 **D** 12 **E** 12 [orig. //] **F** 21

97 **F1** 2

f

102

106 **G** 10 **H**

(*mf*) *p*

120

p **4**

128

(*f*) *f*

133 **I**

ff

137

3

143 **J** [Orig.]

f

150 **4** *f* *p* *cresc* *f*

159 **K** **12** **L** **12** [*orig.*] **L1** *p* **M**

187 *cresc* *f* **N** **7**

198 *f* *f* *p*

203 *(p)* *p*

208 *[orig. pp]* **2** *(mf) cresc* *[orig.]* *f*

216 *(mf)*

221 **O** *f*

226 **O1** *ff*

230

VIII. Qui sedes Tutti

Andante

12 **A** 11 **B** 11 **C**

39 6 **D** 9 **E** 21

79 **F**

86 **G** 2

95 **F1** 6 6

112 **G** 5 3

p *[orig. sfz]* *(p)* *(p)* *p* *pp* *(pp)*

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] **Allegro Maestoso**

12

f *f*

18

23 **A**

(f) *pp*

29 **2**

pp *cresc*

36

f *pp*

41 **B**

2 **7**

cresc f

53 **B1**

p *f*

57 *[orig. //]*

61 **C**

p *p* **I.** **3**

74

f *ff*

80 **D** (a2)

pp

Detailed description: Musical staff for measure 80. It begins with a whole rest. The first note is a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between.

86 **D1**

pp (f)

6

Detailed description: Musical staff for measure 86. It begins with a whole rest. The first note is a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A bracket labeled '6' spans the last six notes.

97

(p) (mf)[orig. p] (f)

2

Detailed description: Musical staff for measure 97. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A bracket labeled '2' spans the last two notes.

104 **E** [orig. %]

f f

12

Detailed description: Musical staff for measure 104. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A bracket labeled '12' spans the last twelve notes.

121

Detailed description: Musical staff for measure 121. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between.

126 **F**

(f) pp

2

Detailed description: Musical staff for measure 126. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A bracket labeled '2' spans the last two notes.

134

pp cresc f

Detailed description: Musical staff for measure 134. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A crescendo hairpin is shown below the staff.

140

pp

2

Detailed description: Musical staff for measure 140. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A bracket labeled '2' spans the last two notes.

146 **G**

cresc f

7

Detailed description: Musical staff for measure 146. It begins with a half note G4, followed by a half note A4. The rest of the staff contains eighth notes: G4, A4, B4, C5, B4, A4, G4, with rests in between. A crescendo hairpin is shown below the staff.

X. Cum Sancto Spiritu

Andante Sostenuto **A0**

13 *pp* *sempre* 5 *(f)*

25 **A** *p* 2 *(p)* *(mf)* *(f)*

35 *ff* *p*

42 **B** 2 2 *p* [*orig. < cresc*]

52 *pp* 5

61 **C** **Allegretto** 24 **D** 24 **E** 24 **F** 24

157 **G** *f*

164 *f*

173 3 **H** 29 **I** 2

212 **4** **3**
pp *pp sempre*

228 **14** **J**
(pp) *(pp)* *f*

251

261 **K** **3** **2**
(f) *pp* *(p)*

276 **5**
(p) *(pp)* *f* *f*

293 **L**
(ff)

306 **M** **9**
ff

326 **N** **2**
(ff) *f*

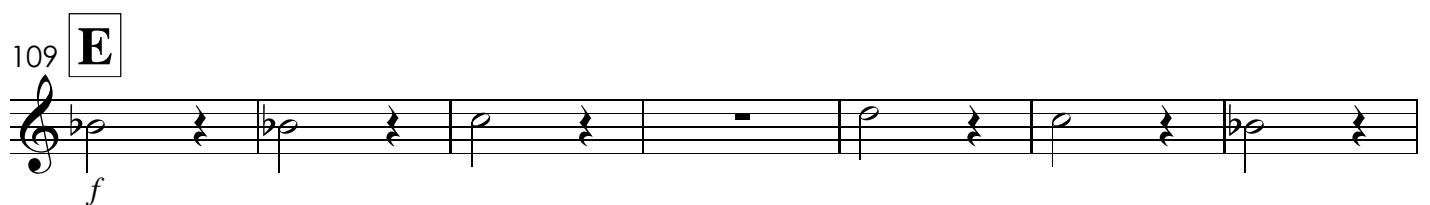
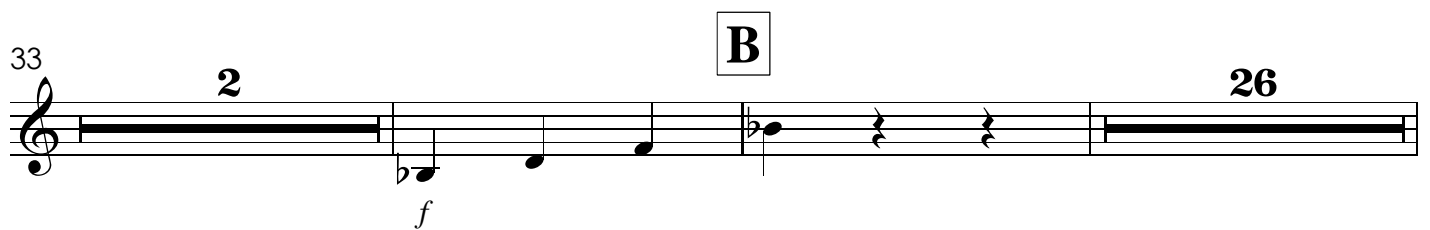
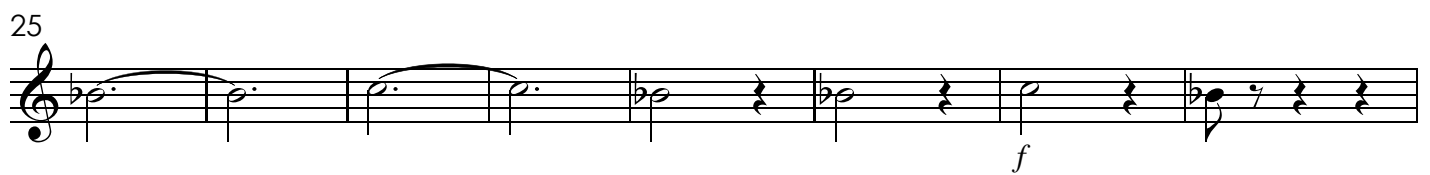
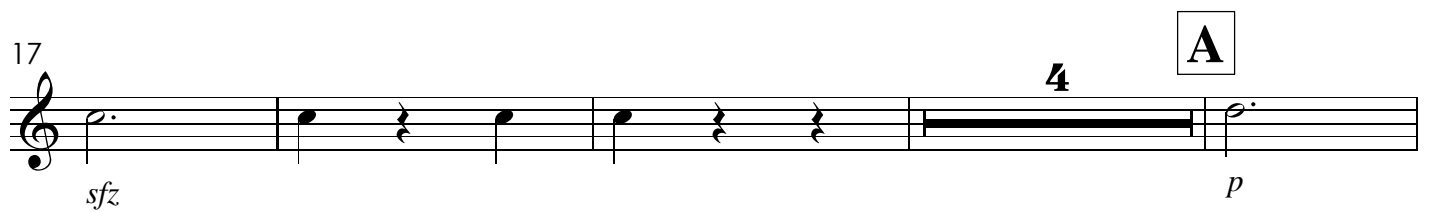
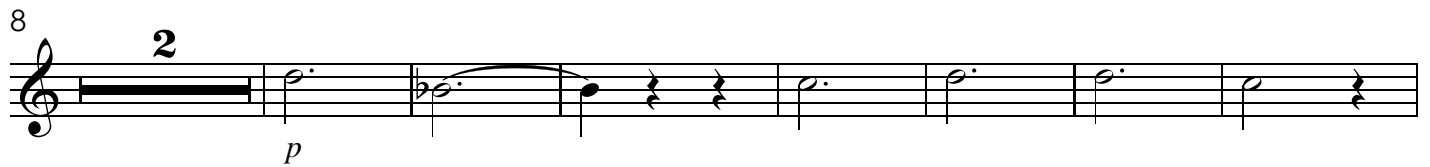
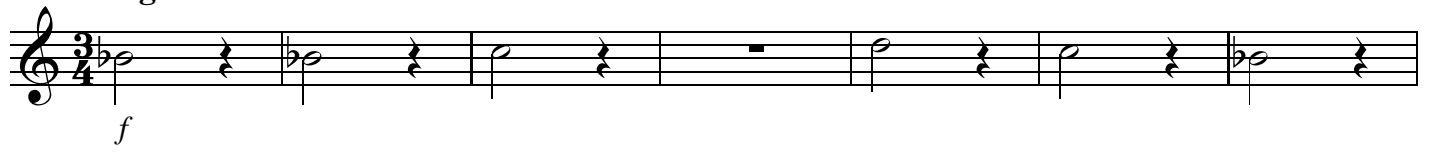
339 **O** **2** **P**
f *ff*

351 **Fine**

XI. Credo

com grande orquestra

Allegretto



116

p

125

sfz *p*

135

f

143

f **G** **H** 16 4

165

p *cresc* (*f*)

172

(*ff*)

177

I (*f*)

184

Segue subito: Et incarnatus

9

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

2

pp

7

12 **A**

(p) *p* *p*

19

26 **B**

pp *pp* *(p)*

34

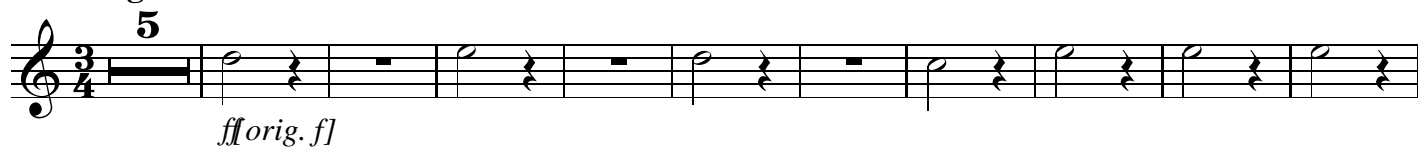
pp

Segue Et Resurrexit

XIV. Et Resurrexit

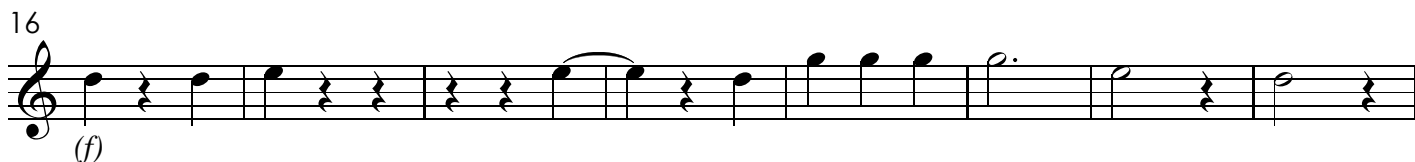
Allegro

5



ff orig. f]

16




(f)

24

A

8

3



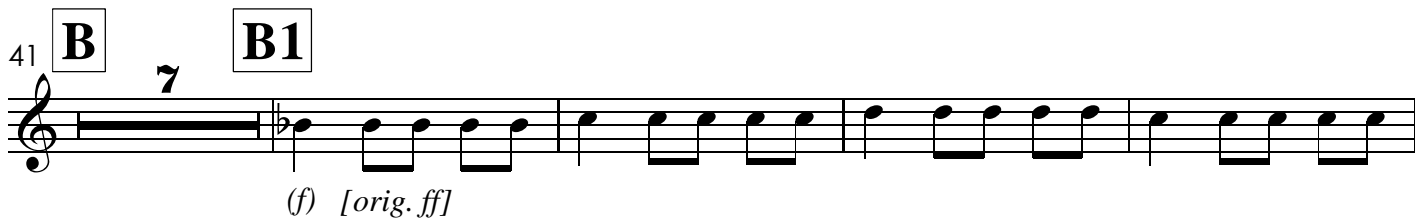
(p)

41

B

7

B1



(f) [orig. ff]

52



58

C



(ff)

65

D



p *pp*

74

E

9

2

18

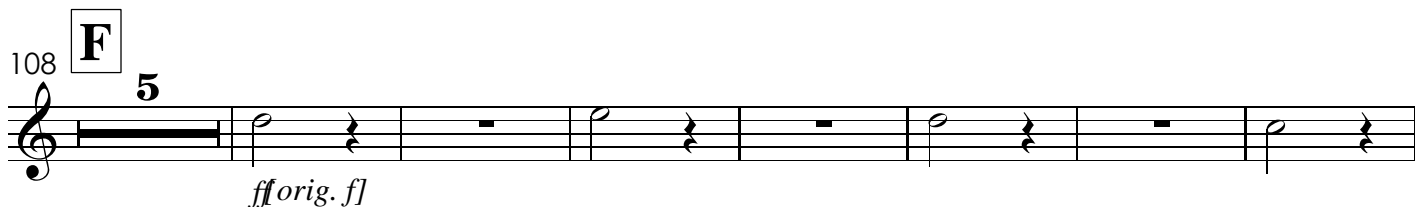


p

108

F

5



ff orig. f]

XV. Sanctus

Andante Maestoso

ff

7

ff

12 **A** Allegretto

p *f*

26

ff

34 **B1**

f *f*

45 **B2** **C**

f *ff*

57

C

D [XVI. Benedictus]
Andante Sostenuto

63 **9** *[al]*

E [Sanctus - Allegretto]

73 **7** **2** *p* *f*

86 *ff*

92 *f*

F1 **G2**

98 **4** *f*

H

108 **4** *f* *ff*

118

XVII. Agnus Dei

Andantino

18

pp

21

A

2 18

B

p

43

11

f

57

C

3 11

p

74

6

pp

Missa de Santa Cecília

Trompa em Fá 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

f [orig. in unis. with Hn I] (*p*)

6 **3** *p* *f*

12 *ff*

16 **A** *f* *f*

27 *ff*

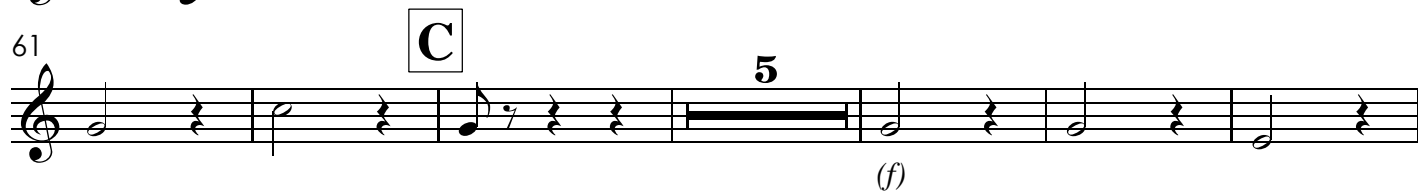
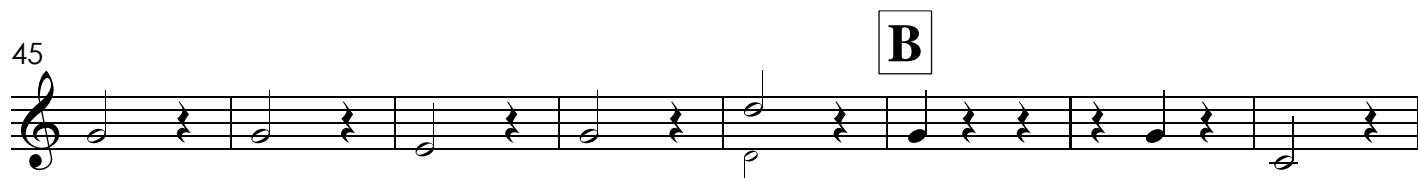
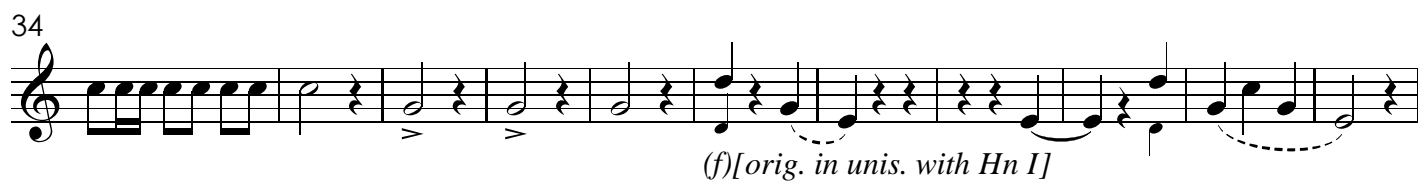
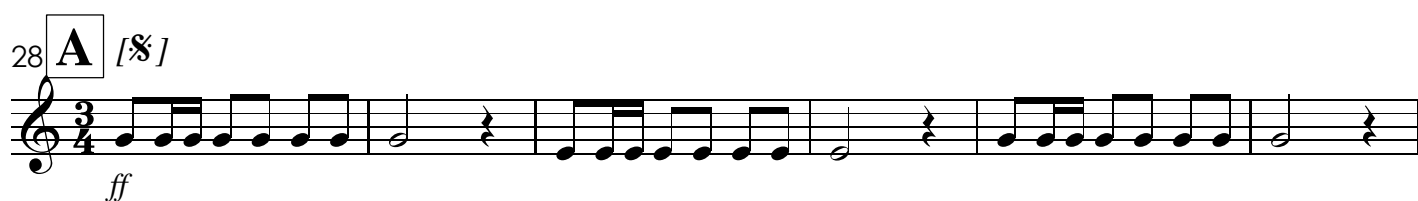
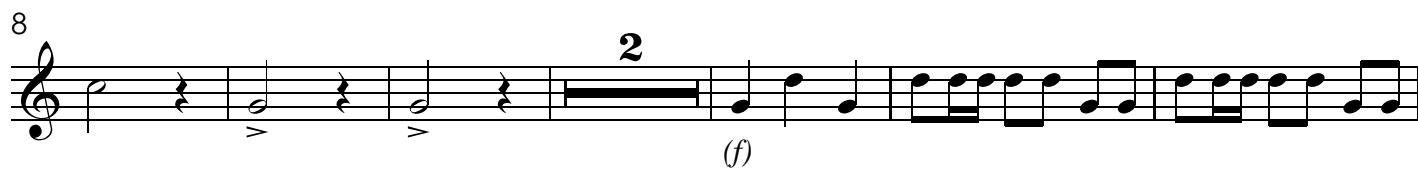
32 **B** **3** (*p*) *cresc.* **3**

41 **C** (*p*) [orig. *pp*] (*pp*) (a2)

45 (a2) (*pp*) (*smz*)

II. Gloria

Allegro



85 **D** [III. Et in terra pax] **E** **E1** **F**

18 4 18 18

143 **G** **G1** [orig. dal ♩ to //]

5 2

p

155 **H** (Gloria ♩)

ff

161

(f)

168

176 **I**

183

190 **J**

5

(f)

200

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus

Andante sostenuto

C Allegro Moderato

71

(a2)
(p) *f*

77 **E**

81

ff [orig. *ff*]

86 **E1**

(a2)
p *pp* *f*
2

94

pp *f*
3

102 **F**

2 *pp* *pp* (a2)
2 3

113

(mf) *f*

118 **F1**

(ff)

123 **G**

f *p* *pp* (*pp*) (*cresc*)

136 **H**

(p)

152

f

158 **I**

(f)

172 **I1**

[*orig. f*] *f*

177 **J**

ff

183

V. Gratias

Andantino

dolce **A** 4 *(p)[orig. dolce]*

13 *(a2)* **B** 3 *p* 2 *p* 2

26 **C** 3 10 *f* *più forte*

44 **D** 6 *(ff)* *(p) (<)* *(a2)*

58 **E** 5 *cresc* *f* *(f)*

70 **F** 5 *(f)* *ff*

82 **F1** *f* *(ff)*

94 **G** 2 *(a2)* *p* *cresc p* *f* segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

(a2)
p **3**

9
(mf \leftarrow) *f*

15 **A** **11**
f

29 **B** **11**
f (f)

43 **B1** (a2) (a2)
p *pp* \leftarrow *cresc*

48 **C** **10**
p

60 **D**
p

65 [orig. rest]
 \gt

70 **3**
 \gt *f*

78 **E**

2 4 4

(p) *cresc*

91 **F**

11 3

f f

110 **F1**

4 (a2)

pp

120 **G** **H**

7 (a2)

f (p)

132

4

p

141 **I**

5 (a2)

p

2

151 **J**

f

157

ff

163 **J1**

4

p

172 **K**

8

f

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-6. Dynamics: *f*, *f*, *(p)*.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 7-11. Dynamics: *p*, [*orig. sfz*], *p*.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 12-20. Dynamics: *(p)*, *(a2)*, *cresc*.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 21-24. Dynamics: *più cresc*, *p*.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 25-29. Dynamics: *p*, **B1**.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 30-33. Dynamics: *pp*.

Musical staff 7: Treble clef, C major, 4/4 time. Measures 34-39. Dynamics: *f*, **C** [*Orig. §*].

Musical staff 8: Treble clef, C major, 4/4 time. Measures 40-43. Dynamics: *f*.

47

p (*cresc*) *f*

51 **D** 12 **E** 12 [orig. //] **F** 21

97 **F1** 2

f

102

106 **G** 10 **H** (*a2*)

(mf) *p*

120

p **4**

128

(f) *f*

133 **I**

ff

137

3

143 **J** [Orig.]

f

150 **4**
f *p* (*<*) *cresc* *f*

159 **K** **L** **L1**
 12 12 [*orig. //*] (*a2*)
p

187 **M** **7**
cresc *f*

198 **N**
f *p*

203
(p) *p*

208 (*a2*) **2**
 [*orig. pp*] (*mf*) [*orig. p*] *cresc* *f*

216
 (*mf*)

221 **O**
f

226 **O1**
ff

230

VIII. Qui sedes

Tutti

Andante

A 12 **B** 11 **C** 11

39 **D** 6 **E** 9 21

79 **F** (a2) (p)

85 **G** 2 (a2) p

95 **F1** 6 (a2) p

106 **G** 6 5 3 pp (pp)

IX. Quoniam Solo do Sr. João dos Reis

[Orig. ♩] **Allegro Maestoso**

12

18

23 **A**

29 **2** (a2) pp cresc

36 f pp

41 **2** **B** 7 cresc f

53 **B1** p f

57 [orig. //]

61 **C** (a2) p (a2) **3**

74 f ff

80 **D**

(a2) *pp* (a2)

86 **D1**

pp 6 (*f*)

97

(a2) (*p*) (*mf*)[orig. *p*] 2 (*f*)

104 **E** [orig. §]

f 12 *f*

121

126 **F**

(*f*) *pp* 2

134 (a2)

pp *cresc* *f*

140

pp 2

146 **G**

cresc *f* 7

156 **G1**

159

162 *[orig. //]* **H** *[orig. Φ]* **2** (a2) *pp*

168 *p*

176 **I** **2** (a2) *f* *p*

184 **I1** **J** **11** **2** (p) *f* *f*

201 **K** **4** *f*

210 **L** *ff*

X. Cum Sancto Spiritu

Andante Sostenuto **A0**

13 (a2) **13** *pp* *sempre* **5** *(f)*

25 **A** **2** (a2) *p* *(p)* *(mf)* *(f)*

35 *ff* *p* (a2)

42 **B** **2** **2** (a2) *p* [*orig* < *cresc*]

52 **5** *pp*

61 **C** **Allegretto** **24** **D** **24** **E** **24** **F** **24**

157 **G** *f*

164 *f*

173 **3** **H** **29** **I** **2**

212 **4** (a2) **3**

pp *pp sempre*

228 (a2) **14** **J** *(pp)* *(pp)* *f*

251

261 **K** **3** (a2) **2** *(f)* *pp* *(p)*

276 (a2) **5** (a2) *(p)* *(p)* *(pp)* *f* *f*

293 **L** *(ff)*

306 **M** **9** *ff*

326 **N** **2** *(ff)* *f*

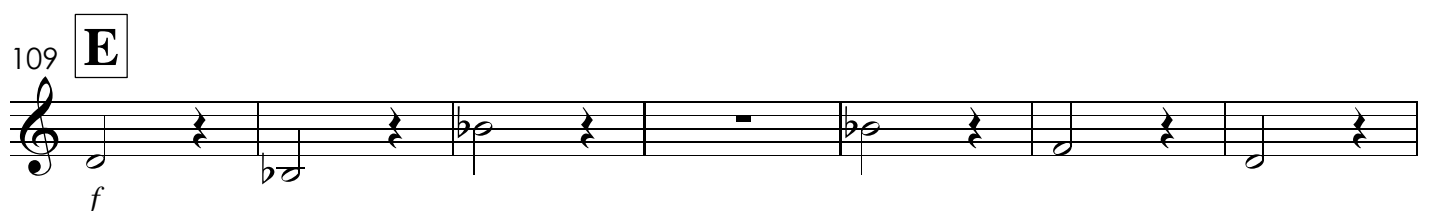
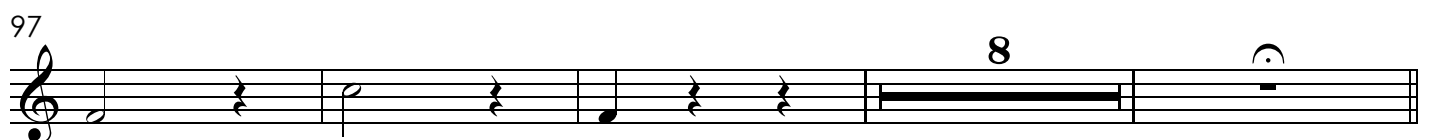
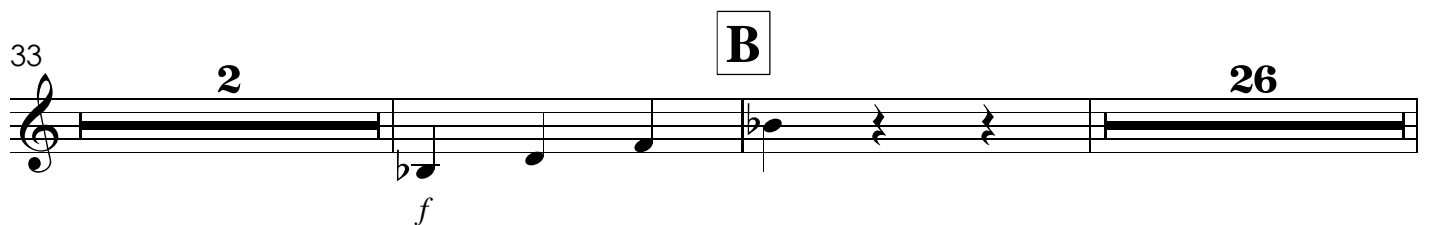
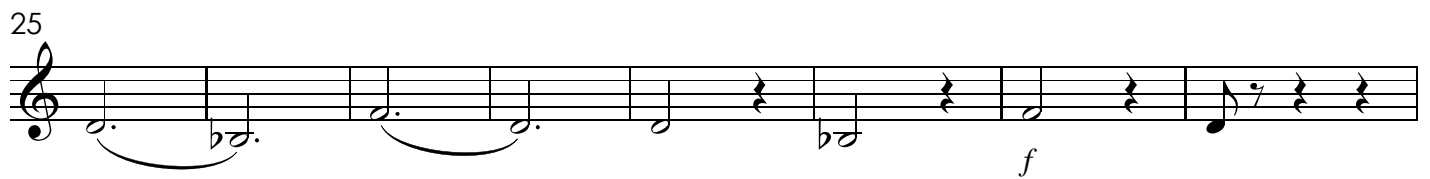
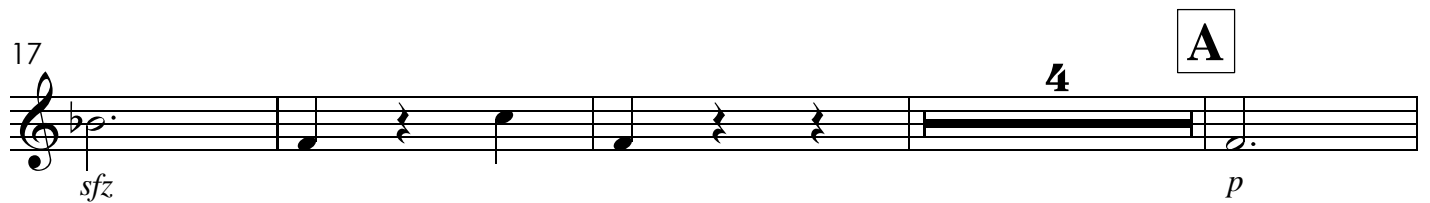
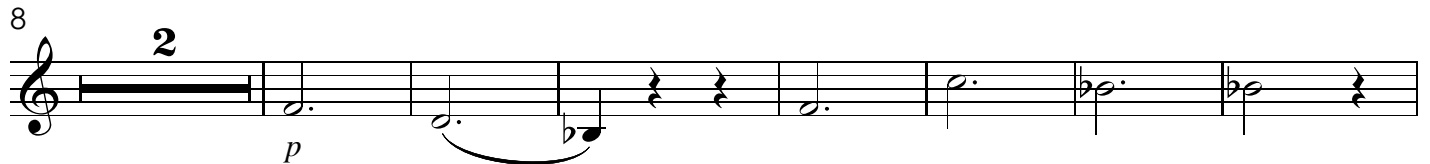
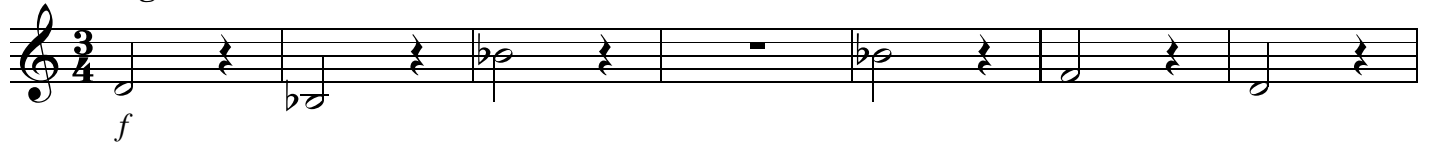
339 **O** **2** **P** *f* *ff*

351 *Fine*

XI. Credo

com grande orquestra

Allegretto



116 **2**
p

125 **F**
sfz **4** *p*

135 **2**
f

143 **G** **H**
f **16** **4**

165 *p* *cresc* (*f*)

172 (*ff*)

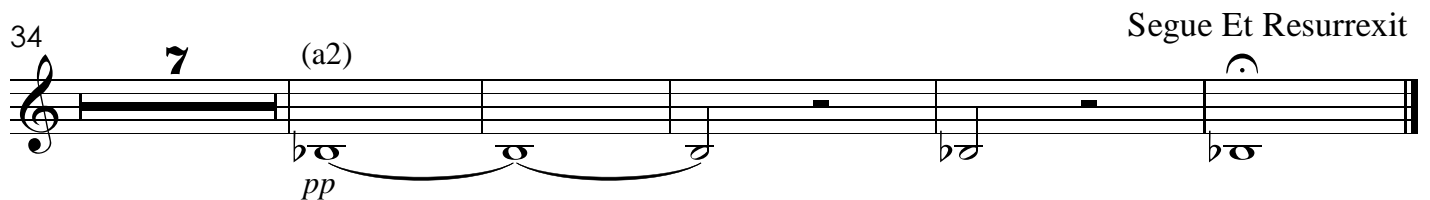
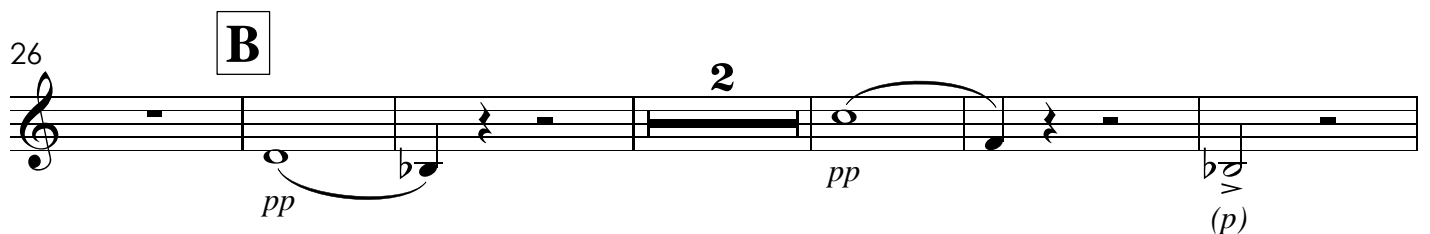
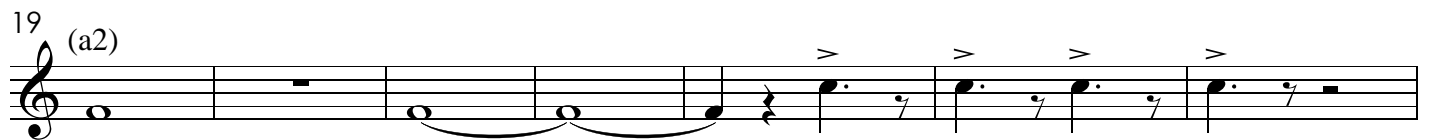
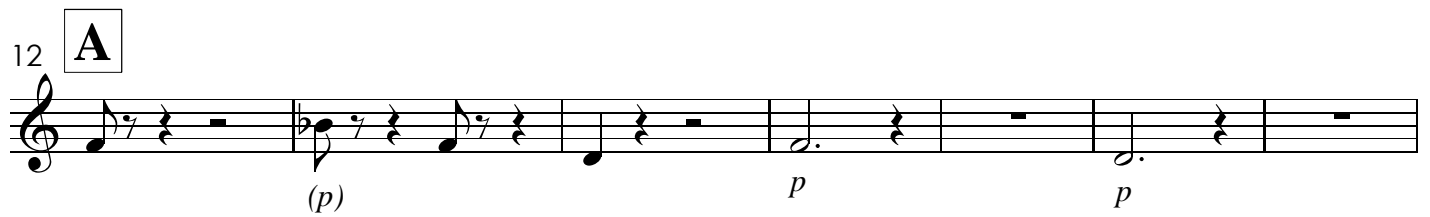
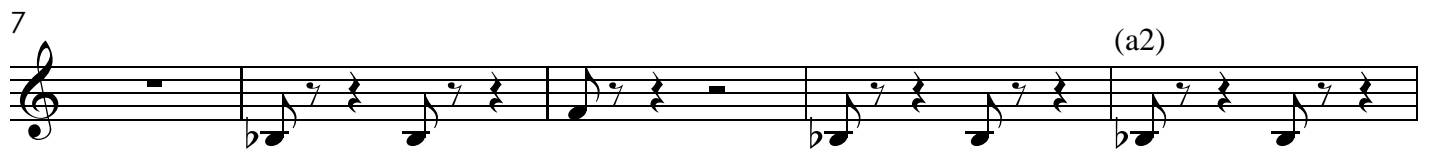
177 **I**
(f)

184 **9** Segue subito: Et incarnatus

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto



XIV. Et Resurrexit

Allegro

5
ff [orig. f]

16
(f) [orig. unis. with Hn I]

24
A
8
(p)
3

41
B
7
B1
(f) [orig. ff]

52

58
C
(ff)

65
D
(a2)
p
pp

74
E
9
2
(a2)
18
p

108
F
5
ff [orig. f]

120

(f)

127

G **G1**
5
f

143

p *f* *(f)*

152

(ff)

161

H **I** **J** **K**
22 18 15 5
ff [orig. *f*]

223

232

(f)

239

L
f *ff*
3

249

M
2

258

XV. Sanctus

Andante Maestoso

ff

7

ff

12 **A** Allegretto

p *f*

26

ff

34 **B1**

f *f*

45 **B2** **C**

f *ff*

56

c

63 **D** [XVI. Benedictus] **Andante Sostenuto** **9** [al: $\frac{3}{8}$]

73 **E** [Sanctus - Allegretto] **7** **2**

86

92

98 **F1** **4** **G2**

108 **H**

118

XVII. Agnus Dei

Andantino

18

pp

Musical staff for measures 18-20. Measure 18 is a whole rest. Measure 19 contains a half note G4, a quarter rest, and a quarter note F4. Measure 20 contains a half note G4, a quarter rest, and a quarter rest.

21

2 **A** 18 **B**

p

Musical staff for measures 21-23. Measure 21 is a whole rest. Measure 22 is a whole rest. Measure 23 contains a half note G4 with an accent (>), a quarter rest, and a quarter note F4. Section A is measures 21-22, and section B is measure 23.

43

11

f

Musical staff for measures 43-53. Measure 43 is a whole rest. Measures 44-53 contain a melodic line: G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter).

57

3 **C** 11

p

Musical staff for measures 57-67. Measure 57 is a whole rest. Measure 58 is a whole rest. Measures 59-67 contain a melodic line: G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F3 (half), E3 (half), D3 (half).

74

6

pp

Musical staff for measures 74-79. Measure 74 is a whole rest. Measures 75-79 contain a melodic line: G4 (half), F4 (half), E4 (half), D4 (half), C4 (half), B3 (half).

Missa de Santa Cecília

Trompete em Sib 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

Musical staff 1: Treble clef, C major key signature, common time. The staff contains five measures. The first measure starts with a dynamic marking of *f*. The second measure has a whole rest. The third and fourth measures contain a melodic line with a slur and a dynamic marking of *(p)* with hairpins. The fifth measure ends with a whole rest.

Musical staff 2: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is a whole rest with a '4' above it. The second measure starts with a dynamic marking of *f*. The third and fourth measures continue the melodic line. The fifth measure ends with a dynamic marking of *ff*.

Musical staff 3: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is marked with a boxed 'A'. The second and third measures continue the melodic line. The fourth measure ends with a dynamic marking of *f*.

Musical staff 4: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is marked with a '7' above it. The second measure has a whole rest. The third and fourth measures continue the melodic line. The fifth measure ends with a dynamic marking of *ff*.

Musical staff 5: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is marked with a '28' above it. The second and third measures continue the melodic line. The fourth measure has a slur and a dynamic marking of *f*. The fifth measure ends with a slur and a dynamic marking of *ff*.

Musical staff 6: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is marked with a boxed 'B' and a '3' above it. The second measure has a whole rest. The third and fourth measures continue the melodic line with a slur and a dynamic marking of *(p) cresc.*. The fifth measure is marked with a '3' above it.

Musical staff 7: Treble clef, C major key signature, common time. The staff contains five measures. The first measure is marked with a boxed 'C' and a '41' above it. The second measure has a whole rest. The third and fourth measures continue the melodic line with a slur and a dynamic marking of *(p) [orig. pp]*. The fifth measure ends with a slur and a dynamic marking of *pp*.

II. Gloria

Allegro

ff

7

(f)

14

19 **Ao**

7 **A** [%]

ff

31

39

(f)

49 **B**

58 **C**

5 (f)

70

77 **C1**

[orig. //]

D [III. Et in terra pax]

85 **E** **E1** 18 17

p

F **G** **G1** 18 5 2 [orig. dal § to //]

p

155 **H** (Gloria §)

ff

161 *(f)*

168

176 **I**

183

190 **J** 5 *(f)*

200

205 **K** [orig. // 2o Laudamus] *Fine*

IV. Laudamus - TACET

V. Gratias

Andantino **A** **B**

9 3 (a2) *sfz* *p* (<) 2

22 **C**

2 3 3 *p* *p < cresc* *pp* 2

38

p < *f* *più forte*

46 **D**

6 *(ff)* (*p <*) *cresc* (*f*)

62 **E**

5 *(f)* (*f*) *ff* 2

77 **F** **F1**

5 2 *f* (*ff*)

91 **G** segue Domine Deus Quartetto

10 *f*

VI. Domine Deus - Quartetto

Allegro Maestoso

The musical score is written for a single trumpet in B-flat (Sib 1) in 4/4 time. The tempo is marked **Allegro Maestoso**. The score consists of nine staves of music, with measure numbers 4, 12, 29, 45, 50, 65, 70, 75, and 85 indicated at the beginning of their respective staves.

- Staff 1 (Measures 4-11):** Starts with a dynamic of *p* and a *cresc* (crescendo) hairpin. The music features a series of half notes with a slur over them, ending with a dynamic of *f*.
- Staff 2 (Measures 12-28):** Features a boxed section marker **A** above the staff. The music consists of quarter notes and rests, ending with a dynamic of *f* and a double bar line.
- Staff 3 (Measures 29-44):** Features boxed section markers **B** and **B1** above the staff. The music starts with a dynamic of *f*, includes a *(f)* dynamic, and ends with a dynamic of *p*.
- Staff 4 (Measures 45-49):** Starts with a dynamic of *pp* and a *cresc* hairpin. The music features eighth notes and quarter notes, ending with a dynamic of *p*.
- Staff 5 (Measures 50-64):** Features boxed section markers **C** and **D** above the staff. The music starts with a dynamic of *p* and includes a *10* measure rest. It features quarter notes and rests, ending with an accent (>).
- Staff 6 (Measures 65-69):** Features quarter notes and rests, ending with an accent (>).
- Staff 7 (Measures 70-74):** Features quarter notes and rests, ending with a dynamic of *f*.
- Staff 8 (Measures 75-84):** Features a boxed section marker **E** above the staff. The music starts with a dynamic of *p* and a *3* measure rest. It features a series of half notes with a slur over them, ending with an accent (>).
- Staff 9 (Measures 85-94):** Features a boxed section marker **F** above the staff. The music starts with a *cresc* hairpin and a *4* measure rest. It features quarter notes and rests, ending with a dynamic of *f*.

105 **3**
f

111 **F1** **8** **G** **7**
f

128 **H**
(p) *p* **2**

136 **I** **4** **5** **2**
p

151 **J**
f

157 *ff*

163 **J1**

169 **K** **2** **8**
p *f*

181

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

Musical staff 1: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*, *f*, *p*. A fermata of 7 measures is placed over the final note.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *pp*, *pp*. Rehearsal marks: **A** (11 measures), **B** (6 measures), **B1** (1 measure).

Musical staff 3: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*. Rehearsal mark: **C** [Orig. &] **Allegro brillante e maestoso** (4 measures).

Musical staff 4: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*, *f*. Rehearsal marks: **D** (3 measures), **E** (12 measures), **E** (4 measures).

Musical staff 5: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *p*. Performance instruction: *cresc poco a poco* with a hairpin symbol.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*. Rehearsal marks: **F** [orig. //] (23 measures), **F1** (1 measure).

Musical staff 7: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*.

Musical staff 8: Treble clef, key signature of one sharp (F#), common time (C). Dynamics: *f*. Rehearsal mark: **G** (11 measures).

117 **H**

123 **I**

137 **J** [Orig.]

143 **K** **L**

156 **L1** **5**

179 **M** **N**

204 **O**

222 **O1**

p *ff* *p* *f* *f* *p* *cresc* *poco a poco* *f* *p* *(p)* *(mf)* *f* *(ff)* *[orig. ff]*

VIII. Qui sedes Tutti

Andante

A **B** **C**

12 11 11

p

39

D

6 2 6

(p) *p* [*orig. sfz*]

58

E **F**

21

(p) *(p)*

85

G

2

p *(p)*

92

F1

8

p

106

G

6 10

pp

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. ♩] **Allegro Maestoso**

12

f *f*

19

A 4 *pp*

29

pp < *cresc*

41

B 2 4 *pp* *p* **B1**

55

f [orig. //]

61

C 2 *pp* *pp*

74

f *ff*

80

D 2 9 *pp*

95

D1 2 *(f)* *(p) < cresc* *(f)*

104 **E** [orig. §]

121

126 **F** 4

140 2 2 **G** 4

153 **G1**

160 [orig. //]

164 **H** [orig. Θ] 5

178 2 **I** **I1** 11

196 **J** 2 **K** 4

210 **L**

f *f* *pp* *cresc* *pp* *sfz* *f* *pp* *p* *f* *(p)* *f* *p* *(f)* *(f)* *f* *ff*

X. Cum Sancto Spiritu

Andante Sostenuto **A0**

13 **5**

pp *sempre* (*pp*) (*f*)

25 **A** **2**

p (*p*) (*mf*) (*f*)

33 **2**

ff

41 **B** **2**

(*p* < *cresc*) *p*

49 **5**

p [*orig.* < *cresc*]

61 **C** **Allegretto** **D** **E** **F**

24 **24** **24** **24**

157 **G**

f

164 **f**

173 **H** **I**

3 **29** **2**

212 **3**
pp (p) *pp sempre*

222 **2** **14**
(pp)

245 **J**
f

256 **K**
(f)

266 **2** **7**
pp sempre (p) *pp sempre*

284 **L** **3**
f *f*

296 **(ff)**

306 **M** **7**
ff

324 **N** **2** **2** **2**
(ff) *f*

339 **O** **2** **P**
f *ff*

351 **Fine**

XI. Credo com grande orquestra

Allegretto

Musical staff 1: Treble clef, 3/4 time signature, starting with a forte (*f*) dynamic. The staff contains a sequence of quarter notes with stems pointing up, followed by a whole rest.

Musical staff 2: Treble clef, starting with a piano (*p*) dynamic. It features a triplet of eighth notes followed by a half note, and another triplet of eighth notes followed by a half note.

Musical staff 3: Treble clef, starting with *sfz* dynamic. It includes a triplet of eighth notes followed by a half note, and a quarter rest followed by a quarter note.

Musical staff 4: Treble clef, starting with piano (*p*) dynamic. It features a sequence of quarter notes with stems pointing up, ending with a quarter note with a fermata.

Musical staff 5: Treble clef, containing four measures of rests. Above the staff are labels: "3" above the first measure, "B" in a box above the second, "27" above the third, "9" above the fourth, and "C1" in a box above the fifth. The number "22" is at the end of the staff.

Musical staff 6: Treble clef, starting with a forte (*f*) dynamic. It contains a sequence of quarter notes with stems pointing up.

Musical staff 7: Treble clef, starting with a forte (*f*) dynamic. It features an 8-measure rest followed by a quarter note with a fermata, and then a sequence of quarter notes with stems pointing up.

Musical staff 8: Treble clef, starting with a piano (*p*) dynamic. It features a sequence of quarter notes with stems pointing up, followed by a triplet of eighth notes followed by a half note.

122

sfz

2

Detailed description: Musical staff starting at measure 122. It contains a melodic line with a slur over measures 122-123. Measure 124 has a dynamic marking 'sfz'. Measure 129 ends with a double bar line and a '2' above it, indicating a second ending.

130

F

2

p

Detailed description: Musical staff starting at measure 130. Measure 130 has a '2' above it. Measure 131 has a boxed letter 'F' above it. Measure 136 has a dynamic marking 'p'.

137

f

3

Detailed description: Musical staff starting at measure 137. Measure 143 has a dynamic marking 'f'. Measure 144 ends with a double bar line and a '3' above it, indicating a third ending.

144

G

17

H

9

f

Detailed description: Musical staff starting at measure 144. Measure 144 has a boxed letter 'G' above it. Measure 145 has a '17' above it. Measure 146 has a boxed letter 'H' above it. Measure 147 has a '9' above it. Measure 150 has a dynamic marking 'f'.

172

Detailed description: Musical staff starting at measure 172. It contains a melodic line with rests in measures 172-174.

175

(f)

Detailed description: Musical staff starting at measure 175. Measure 179 has a dynamic marking '(f)'.

180

I

3

Detailed description: Musical staff starting at measure 180. Measure 180 has a boxed letter 'I' above it. Measure 181 has a '3' above it. Measure 185 ends with a double bar line.

186

9

Segue subito: Et incarnatus

Detailed description: Musical staff starting at measure 186. Measure 187 has a '9' above it. The staff ends with a double bar line and a fermata over the final note. The text 'Segue subito: Et incarnatus' is written above the staff.

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

2
pp

6

10

A

3
p

18

24

B

17 2

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

5

ff [orig. *f*]

16

(*f*)

24

A

8

(*p*)

41

B

7

B1

(*f*) [orig. *ff*]

52

58

C

(*ff*)

65

D

4

9

p

84

E

16

p

108 **F** 5 *ff [orig. f]*

120 (*f*)

128 **G** 5 **G1** *f p*

143 *f* (*f*)

152 *ff*

161 **H** 22 **I** 18 **J** 15 **K** 5 *ff [orig. f]*

223

232 (*f*)

239 **L** *f ff* 2

249 **M**

258

XV. Sanctus

Andante Maestoso

ff

7

ff

12

A

Allegretto

(p)

23

f

28

ff

34

B1

f

39

B2

f

51 **C**

f *ff*

57

63 **D** [XVI. Benedictus]
Andante Sostenuto

9 [al§]

73 **E** [Sanctus - Allegretto]

(*p*) *f*

87

94 **F1**

f

100 **G2**

f

112 **H**

f *ff*

118

XVII. Agnus Dei

Andantino

18

pp

21

2 **A** 19 **B** 3

21

45

9

f

57

3 **C** 20

57

80

pp

Missa de Santa Cecília

Trompete em Si \flat 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

f [orig. in unis. with Tpt I] (*p* *cresc.*)

f *ff*

A *f*

f *ff*

B *(p) cresc.* *(cresc.)* *(a2)*

C *(p) [orig. pp]* *pp* *(a2)*

II. Gloria

Allegro

ff

7 **2** *(f)*

14

19 **A0** **7** **A [%]** *ff*

31

38 *(f)*

48 **B**

58 **C** **5** *(f)*

70

77 **C1** *[orig. //]*

D [III. Et in terra pax]

85 **E** **E1** 18 17

125 **F** **G** *p* **G1** 2 *[orig. dal § to //]*

155 **H** (Gloria §) *ff*

161 *(f)*

168 **I**

176

183

J 190 **5** *(f)*

200

K 205 *[orig. // 2o Laudamus]*
Fine

IV. Laudamus - TACET

V. Gratias

Andantino **A** **B**

9 3 *sfz* *p* (<)

22 **C**

2 3 3 (a2) *p* *p < cresc* *pp*

38 (a2) *p* < *f* *p* *[orig. in unis. with Tpt I]* *p* *più forte*

46 **D**

6 (a2) *(ff)* *(p <)* *cresc* *(f)*

62 **E**

5 *(f)* *(f)* *ff*

77 **F** **F1**

5 2 *f* *(ff)*

91 **G** *segue Domine Deus Quartetto*

10 *f*

VI. Domine Deus - Quartetto

Allegro Maestoso

4

p *cresc* *f*

12 **A** **11** *f*

29 **B** **11** **B1** *f* *(f)* *(a2)* *p*

45 *(a2)* *pp* *cresc* *p*

50 **C** **10** **D** *(a2)* *p*

65

70 *[orig. in unis with Tpt I]* *f*

75 **E** **3** *(a2)* *p*

85 **F** **4** **11** *cresc* *f*

105 **3** *f*

111 **F1** **8** **G** **7** *f*

128 **H** *(p)* *(a2)* **2** *p*

136 **I** **4** **5** *(a2)* *p* **2**

151 **J** *f*

157 *ff*

163 **J1**

169 **K** **2** **8** *p* *f*

181

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

7 (a2)

f *f* *p*

12 **A** 11 **B** 6 **B1**

pp *pp*

34 **C** [Orig. &] **Allegro brillante e maestoso**

f

45 **D** 3 **E** 12 4

f *f*

67 (a2)

p *cresc poco a poco*

74 [orig. //] **F** 23 **F1**

f

101

104 **G** 11

117 **H** (a2) **2** *p* (*p*)

123 **I** **10** *ff*

137 **3**

143 **J** [Orig.] **4** *f* *f*

156 **K** **12** **L** **4** (a2) *f* *p* *cresc*

179 [orig. //] **L1** **5** *poco a poco*

190 **M** **9** **N** **2** *f* *p*

204 **O** **12** (*p*) (*mf*)

222 *f*

228 **O1** (*ff*) [orig. *ff*]

VIII. Qui sedes Tutti

Andante

A **B** **C**

12 11 11

39

D

6 2 6

58

E **F**

21

85

G

2

(a2)

(p)

92

F1

8

(a2)

(p)

106

G

6 10

(a2)

pp

IX. Quoniam Solo do Sr. João dos Reis

[Orig. &] Allegro Maestoso

12

f *f*

19

A 4 (a2)

pp

29

2

pp < *cresc*

41

B 2 4 (a2) **B1**

sfz *f* *pp* *p*

55

[orig. //]

f

61

C 2 (a2) (a2)

pp *pp*

74

f *ff*

80

D 2 (a2) (a2) 9

pp

95

D1 (a2) 2

(f) *(p) < cresc* *(f)*

104 **E** [orig. ♩]

121 *f* **12** *f*

126 **F** **4** (a2) *pp* *< cresc*

140 **G** **2** *pp* **2** *sfz* *f* **4**

153 (a2) **G1** *pp* *p* *f*

160 [orig. //]

164 **H** [orig. ♩] **5** (a2) (p) *<* *f*

178 **I** **2** (a2) *p* **I1** **11**

196 **J** **2** **K** *f* *f* *f* **4**

210 **L** *ff*

X. Cum Sancto Spiritu

Andante Sostenuto **A0**

13 (a2) **A0** 5 (f)

25 **A** (a2) 2 (a2) (p) (mf) (f)

33 ff 2

41 **B** 2 (p < cresc) p

49 5 [orig. < cresc]

61 **C** Allegretto **D** 24 **E** 24 **F** 24

157 **G** f

164 f

173 3 **H** 29 **I** 2

212 (a2) 3 (a2) *pp* (p) *pp sempre*

222 2 (a2) (a2) 14 (pp) (pp)

245 **J** *f*

256 **K** (*f*)

266 2 7 *pp sempre* (p) *pp sempre*

284 **L** 3 *f* *f*

296 (*ff*)

306 **M** 7 *ff*

324 **N** 2 2 2 (*ff*) *f*

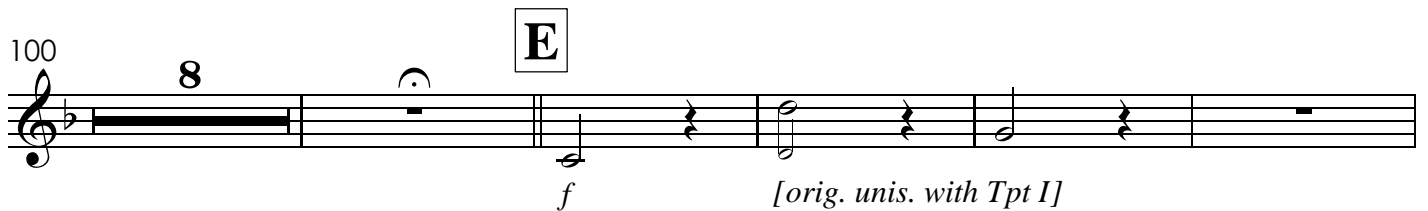
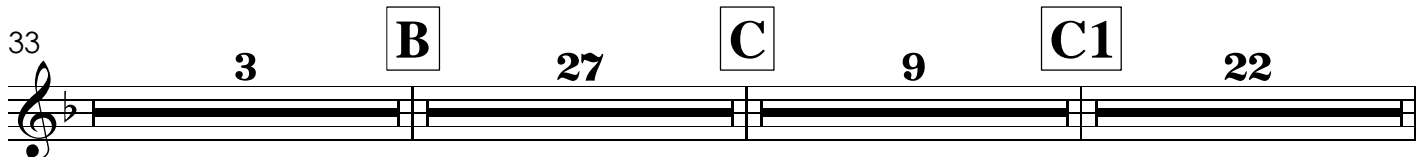
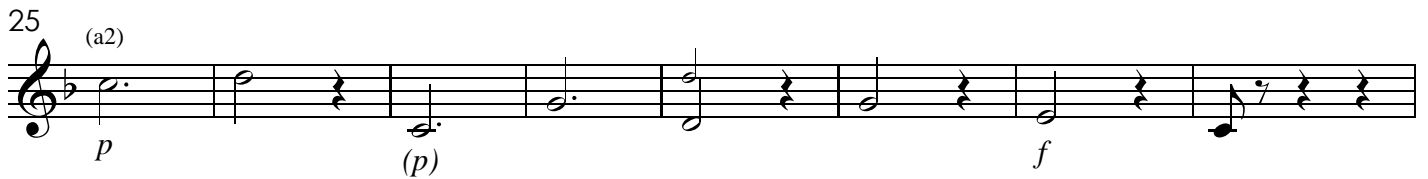
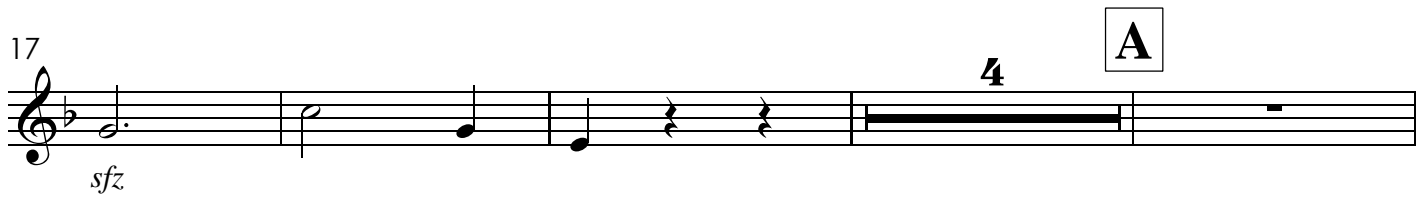
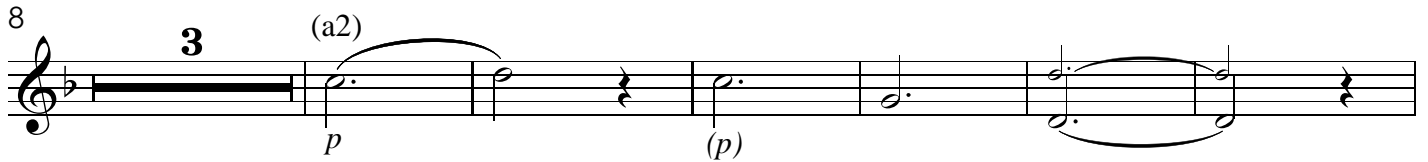
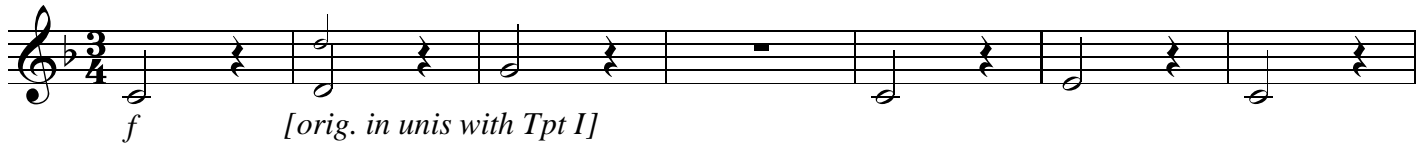
339 **O** 2 **P** *f* *ff*

351 *Fine*

XI. Credo

com grande orquestra

Allegretto



122 **2**

sfz

130 **F** **2** (a2) *p* (*p*)

137 **3** *f*

144 **G** **H** **17** **9** *f*

172

175 (*f*)

180 **I** **3** *f*

186 **9** *f* **Segue subito: Et incarnatus**

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

2 (a2)

pp

6

10

A

3

p

18

(a2)

p

24

B

17

2

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

5



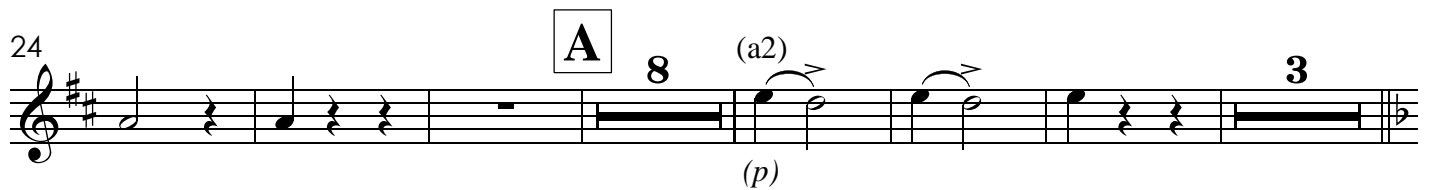
ff [*orig. f*]

16



(f)

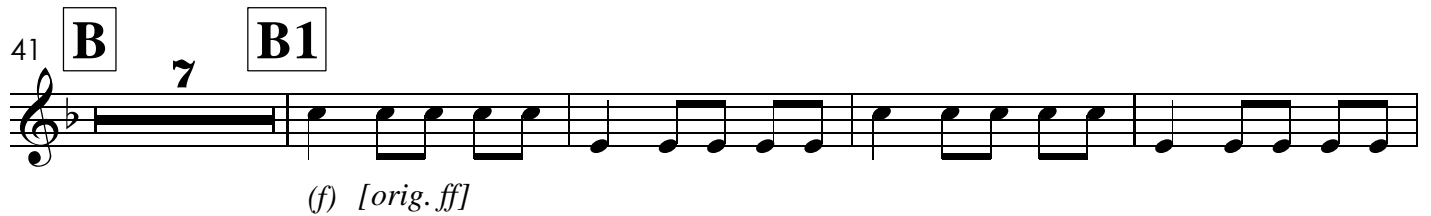
24



A 8 (a2) 3

(p)

41



B 7 **B1**

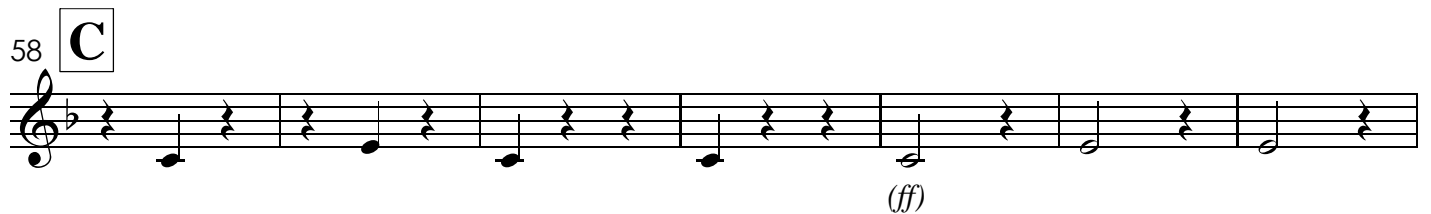
(f) [*orig. ff*]

52



(ff)

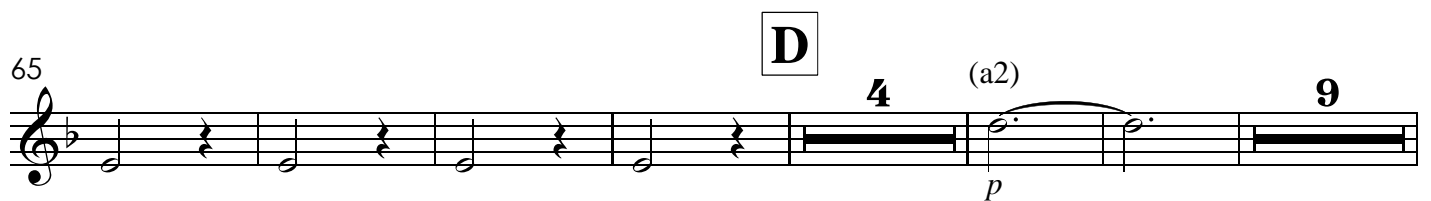
58



C

(ff)

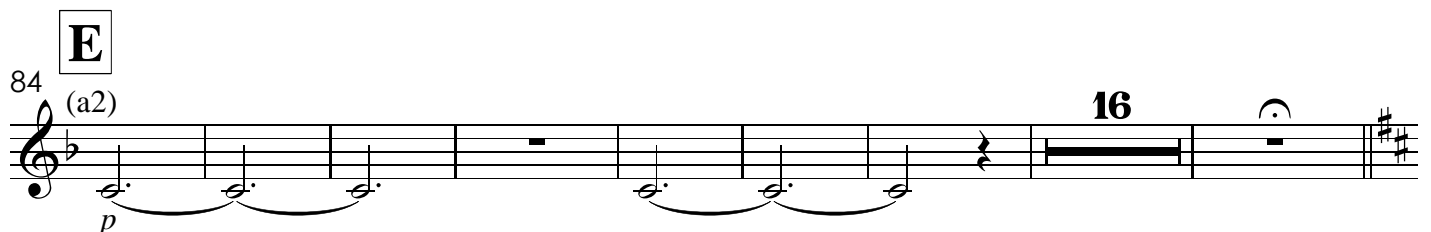
65



D 4 (a2) 9

p

84



E (a2) 16

p

108 **F** 5
ff [orig. f]

120
(f)

128 **G** 5 **G1**
f *p*

143
f *(f)*

152
ff

161 **H** 22 **I** 18 **J** 15 **K** 5
ff [orig. f]

223

232
(f)

239 **L** 2
f *ff*

249 **M**

258

XV. Sanctus

Andante Maestoso

ff

7

ff

12 **A** **Allegretto**

(p)

23

f

28

ff

34 **B1**

f

39 **B2**

f

51 **C**

f *ff*

57

63 **D** [XVI. Benedictus]
Andante Sostenuto *[al $\%$*

73 **E** [Sanctus - Allegretto]

(p) *f*

87

94 **F1**

f

100 **G2**

f

112 **H**

f *ff*

118

XVII. Agnus Dei

Andantino

18

pp

21

2 **A** 19 **B** 3

45

9

f

57

3 **C** 20

80

pp

Missa de Santa Cecília

Trombone 1

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

6

f *f*

11

ff

16

A

6

f *f*

26

29

32

B

2

p (*p*)

37

C

4 6

p *pp*

II. Gloria

Allegro

ff

8

f

15

A0

28

A [%]

ff

36

f

45

B

54

54

63

C

70

70

77

C1

[orig. //]

85 **D** [III. Et in terra pax] **E** **E1** **F**

18 4 18 18

143 **G** **G1** [orig. dal § to //]

8 2

155 **H** (Gloria §)

ff

161

f

168

176 **I**

183

190 **J**

197

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus - TACET

V. Gratias

Andantino

A 9 **B** 12 **C** 9

40 *f* (*più forte*)

D 6 *ff*

56 (*p*) [*orig. fl* ← *cresc*] (*f*)

E 9 *f*

F 7 *ff*

F1 3 *ff*

G 2 10 [*orig. fl*] *f* segue Domine Deus Quartetto

Detailed description of the musical score: The score is for Trombone 1, starting at measure 40. It is in 3/8 time and features a key signature of one flat. The piece is marked 'Andantino'. The score is divided into sections A through G, with measure counts for each section. Dynamics include *f*, *ff*, *p*, and *più forte*. A crescendo is indicated from measure 56. The score concludes with the instruction 'segue Domine Deus Quartetto'.

VI. Domine Deus - TACET
 VII. Qui Tollis - TACET
 VIII. Qui sedes - TACET
 IX. Quoniam - TACET
 X. Cum Sancto Spiritu

Andante Sostenuto

14 **A** 10 **A** 3 **B** 6 **B** 16

36 **B** 6 **B** 16

61 **C** Allegretto **D** 24 **E** 24 **F** 24 **G** 7

164 **H** 15 **I** 29 **J** 35 **K** 20 **L** 29 **L** 21

315 **M**

323 **N** 3

338 **O** 3 **P** 7

356 Fine

XI. Credo

com grande orquestra

Allegretto

Measures 1-7. *f*

Measures 8-14. *f*

Measures 15-21. *f*

Measures 22-26.

Measures 27-37. *f*

Measures 38-46. *f*

Measures 47-54.

84

Musical staff 84-90 in 3/4 time, key of B-flat major. It features a melodic line with a slur over measures 84-85, a fermata over measure 86, and a dynamic marking of *f* at the end of the staff.

91

D

13

Musical staff 91-98. Measure 91 has a dynamic marking of *[orig. ff]*. Measures 92-98 contain rests, with a fermata over measure 98. A rehearsal mark **13** is placed above measure 96.

109

E

f

Musical staff 109-115. Measure 109 has a dynamic marking of *f*. The staff contains a series of quarter notes with rests, and a full bar rest in measure 112.

116

F

16 7 3

Musical staff 116-122. Measures 116-117 are full bar rests. Measure 118 has a dynamic marking of *f*. Measures 119-122 contain quarter notes with rests. Rehearsal marks **16**, **7**, and **3** are placed above measures 116, 117, and 122 respectively.

144

G

f

Musical staff 144-149. Measure 144 has a dynamic marking of *f*. The staff features a melodic line with slurs over measures 144-145 and 146-147.

150

Musical staff 150-155. The staff features a melodic line with slurs over measures 150-151 and 152-153.

156

H

Musical staff 156-161. The staff contains a series of quarter notes with rests.

162

I

Segue subito: Et incarnatus

16 15

Musical staff 162-168. Measures 162-163 are full bar rests. Measure 164 has a dynamic marking of *f*. Measures 165-168 contain quarter notes with rests. Rehearsal marks **16** and **15** are placed above measures 162 and 165 respectively.

XII. Et incarnatus - TACET XIII. Crucifixus - TACET XIV. Et Resurrexit

Allegro

ff [orig. f] fff [orig. ff]

10

(f) [orig. ff]

17

24

A **B**

14 7

48

B1

f

56

C

(f) [orig. ff] (ff)

63

D

70

E **F**

14 23

ff [orig. f] ff [orig. f]

111

ff [orig. f]

119

Musical staff for measures 119-125. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff* is placed below the staff.

126

Musical staff for measures 126-132. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff* is placed below the staff. A box containing the letter **G** is positioned above the staff.

133

Musical staff for measures 133-145. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *(f)* is placed below the staff. A box containing the letter **G1** is positioned above the staff. A number **5** is placed above the first measure.

146

Musical staff for measures 146-155. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *(f)* is placed below the staff. A number **4** is placed above the last measure.

156

Musical staff for measures 156-175. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *(ff)* is placed below the staff. Boxes containing the letters **H**, **I**, and **J** are positioned above the staff. Numbers **22**, **18**, and **15** are placed below the staff.

217

Musical staff for measures 217-227. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff[orig. f]* is placed below the staff. A box containing the letter **K** is positioned above the staff.

228

Musical staff for measures 228-236. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff* is placed below the staff.

237

Musical staff for measures 237-247. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff* is placed below the staff. A box containing the letter **L** is positioned above the staff. A number **2** is placed above the last measure.

248

Musical staff for measures 248-257. The staff is in bass clef with a 3/4 time signature. It contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *ff* is placed below the staff. A box containing the letter **M** is positioned above the staff. A number **5** is placed above the first measure.

XV. Sanctus

Andante Maestoso

ff

6

ff

12 **A** Allegretto **B1**

18 3

f f

39 **B2** **C**

5 5

f f

55

ff

63 **D** [XVI. Benedictus] **9** *[al %]*

Andante Sostenuto

73 **E** [Sanctus - Allegretto] **F1**

18 3

f f

100 **G2** **H**

5 5

f f

116 XVII. Agnus Dei - TACET

ff

Missa de Santa Cecília

Trombone 2

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

6

f *f*

Measures 6-10: Bass clef, 3/4 time signature. Measure 6: quarter rest, quarter note G2. Measure 7: quarter rest, quarter note G2. Measure 8: sixteenth rest, sixteenth note G2, sixteenth note A2, sixteenth note B2. Measure 9: quarter note G2. Measure 10: quarter note G2.

11

ff

Measures 11-15: Bass clef, 3/4 time signature. Measure 11: quarter note G2. Measure 12: quarter note G2. Measure 13: quarter note G2. Measure 14: quarter note G2. Measure 15: quarter note G2.

16 **A**

6

f *f* *f*

Measures 16-20: Bass clef, 3/4 time signature. Measure 16: quarter rest, quarter note G2. Measure 17: quarter rest, quarter note G2. Measure 18: sixteenth rest, sixteenth note G2, sixteenth note A2, sixteenth note B2. Measure 19: quarter note G2. Measure 20: quarter note G2.

26

ff

Measures 26-28: Bass clef, 3/4 time signature. Measure 26: half note G2. Measure 27: quarter note G2, quarter note A2. Measure 28: quarter note G2, quarter note A2.

29

Measures 29-31: Bass clef, 3/4 time signature. Measure 29: quarter note G2, quarter note A2. Measure 30: quarter note G2, quarter note A2. Measure 31: quarter note G2, quarter note A2.

32 **B**

2

p (*p*)

Measures 32-36: Bass clef, 3/4 time signature. Measure 32: half note G2. Measure 33: sixteenth rest, sixteenth note G2, sixteenth note A2, sixteenth note B2. Measure 34: quarter note G2. Measure 35: quarter note G2. Measure 36: quarter note G2.

37 **C**

4 6

p *pp*

Measures 37-41: Bass clef, 3/4 time signature. Measure 37: quarter rest, quarter note G2. Measure 38: quarter note G2. Measure 39: quarter note G2. Measure 40: quarter note G2. Measure 41: quarter note G2.

II. Gloria

Allegro

ff

f

A0

A [%]
ff

f

B

C

C1 [orig. //]

85 **D** [III. Et in terra pax] **E** **E1** **F**

18 4 18 18

143 **G** **G1** [orig. dal § to //]

8 2

155 **H** (Gloria §)

ff

161

f

168

I

176

183 **J**

191

198

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus - TACET

V. Gratias

Andantino **9** **A** **9** **B** **12** **C** **9**

40 *f* *(più forte)*

46 **D** **6** *ff*

56 *(p cresc)* *(f)*

62 **E** **9** *f*

74 **F** **7** *ff*

84 **F1** **3** *ff*

92 **G** **2** **10** *[orig. f]* *f* segue Domine Deus Quartetto

VI. Domine Deus - TACET
 VII. Qui Tollis - TACET
 VIII. Qui sedes - TACET
 IX. Quoniam - TACET
 X. Cum Sancto Spiritu

Andante Sostenuto

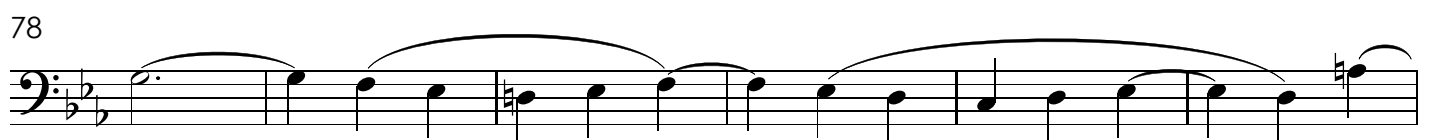
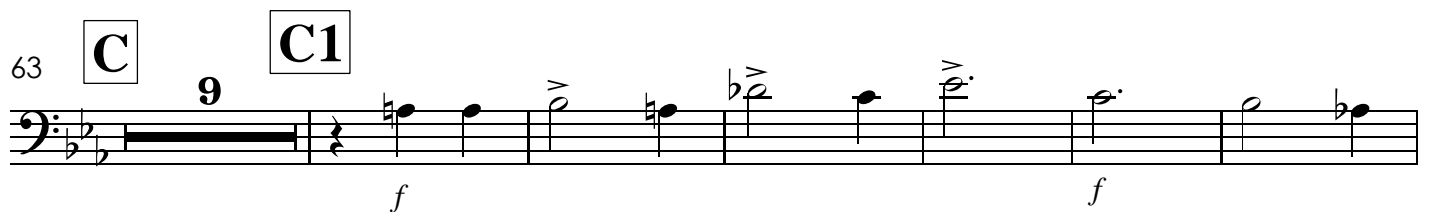
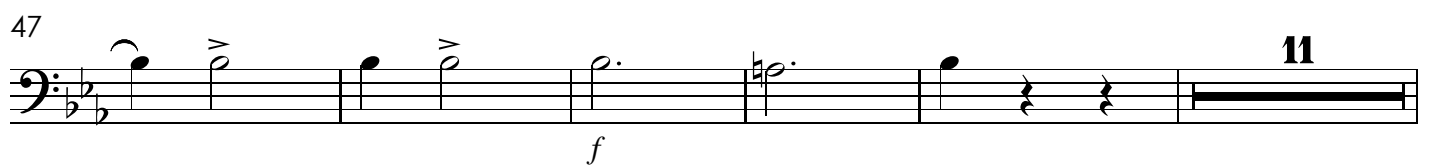
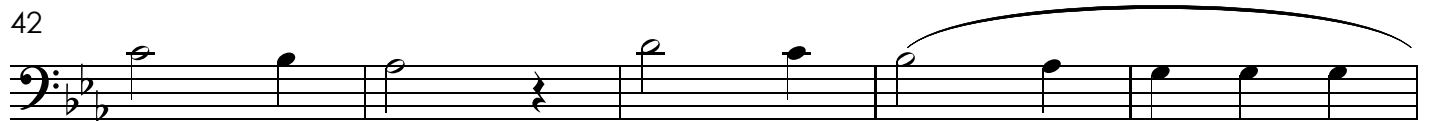
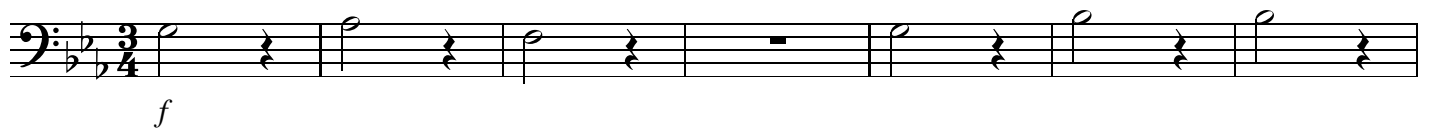
14 **A** 10 **A** 3 **B** 6 **B** 16 **C** Allegretto 24 **D** 24 **E** 24 **F** 24 **G** 7 **H** 15 **I** 29 **J** 35 **K** 20 **L** 29 **M** 315 **N** 323 **O** 338 **P** 356 **Q** Fine

(p)
f
f
ff
f
f
ff

XI. Credo

com grande orquestra

Allegretto



84

Musical staff 84-89 in bass clef with a key signature of two flats. It features a melodic line with several slurs and a fermata at the end.

90

Musical staff 90-95 in bass clef with a key signature of two flats. It contains rests, a dynamic marking *(f)*, a boxed letter **D**, and a measure with a fermata and the number **13**. A dynamic marking *[orig. ff]* is also present.

109

Musical staff 109-115 in bass clef with a key signature of two flats. It starts with a boxed letter **E** and a dynamic marking *f*. The staff contains a series of notes and rests.

116

Musical staff 116-122 in bass clef with a key signature of two flats. It features rests, a boxed letter **F**, and measures with fermatas and the numbers **16**, **7**, and **3**. A dynamic marking *f* is present.

144

Musical staff 144-149 in bass clef with a key signature of two flats. It starts with a boxed letter **G** and a dynamic marking *f*. The staff contains a series of notes and rests.

150

Musical staff 150-155 in bass clef with a key signature of two flats. It contains a series of notes and rests.

156

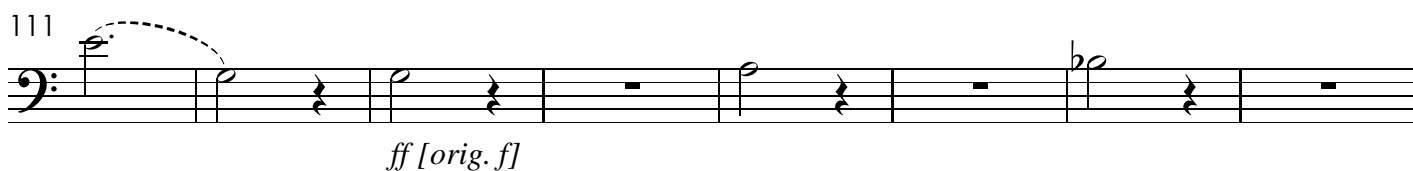
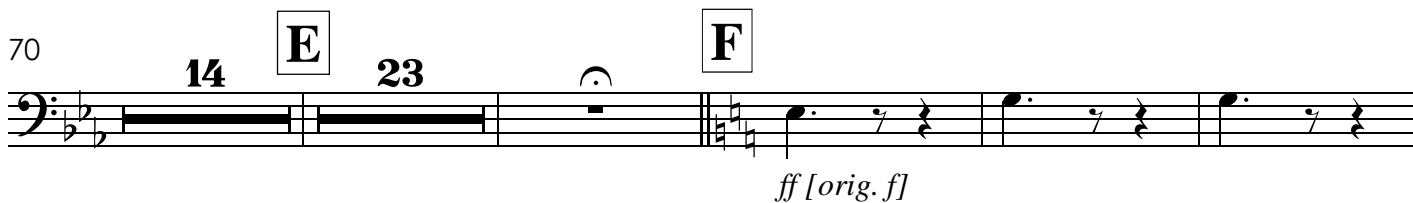
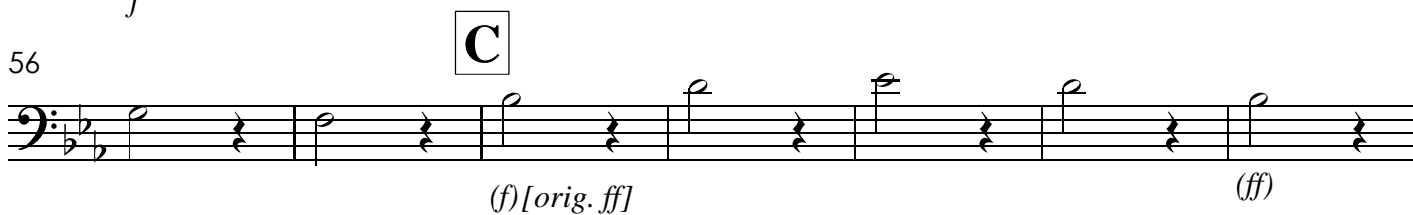
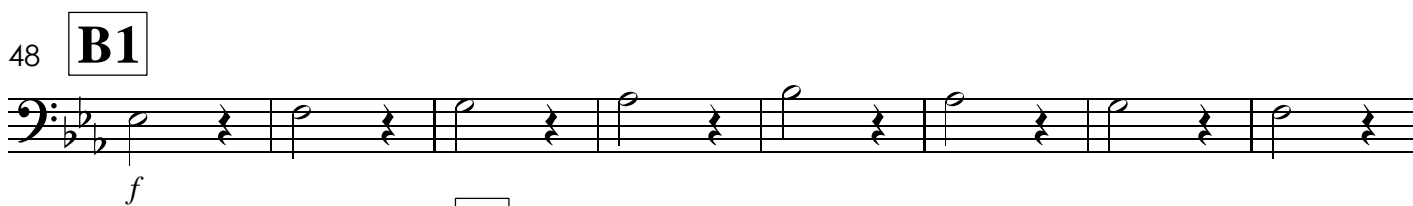
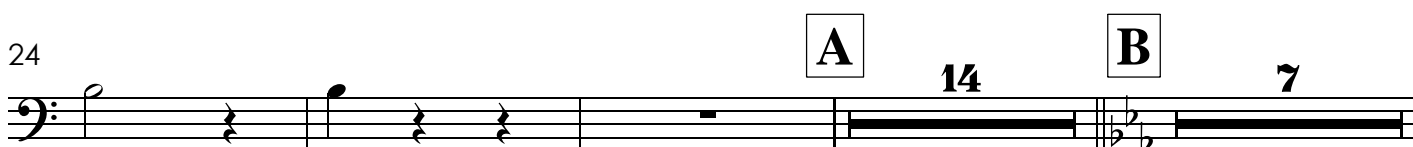
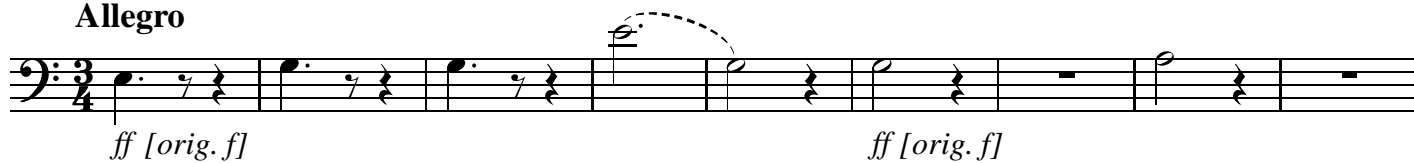
Musical staff 156-161 in bass clef with a key signature of two flats. It starts with a boxed letter **H** and contains a series of notes and rests.

162

Musical staff 162-167 in bass clef with a key signature of two flats. It features rests, a boxed letter **I**, and measures with fermatas and the numbers **16** and **15**. A dynamic marking *f* is present. The text "Segue subito: Et incarnatus" is written above the staff.

XII. Et incarnatus - TACET
XIII. Crucifixus - TACET
XIV. Et Resurrexit

Allegro



119

(f) [orig. ff]

126

G

133

G1

5

(f) (p) (f)

146

4

(f)

156

H 22 **I** 18 **J** 15

(ff)

217

K

ff [orig. f] ff [orig. f]

228

(f) [orig. ff]

237

L

ff

248

M

5

XV. Sanctus

Andante Maestoso

Musical staff with bass clef and common time signature. It begins with a series of eighth notes followed by a half note with a fermata. Dynamics include *ff*.

Musical staff starting at measure 6. It features a double bar line with a '2' above it, indicating a two-measure rest. Dynamics include *ff*.

Musical staff starting at measure 12. It includes a section marker **A Allegretto** with an 18-measure rest, followed by a section marker **B1**. Dynamics include *f*.

Musical staff starting at measure 39. It includes section markers **B2** and **C**, with 5-measure rests. Dynamics include *f*.

Musical staff starting at measure 55. It features a series of quarter notes. Dynamics include *ff*.

Musical staff starting at measure 63. It includes a section marker **D [XVI. Benedictus] Andante Sostenuto** with a 9-measure rest, followed by a section marker **[al §]**. Dynamics include *ff*.

Musical staff starting at measure 73. It includes a section marker **E [Sanctus - Allegretto]** with an 18-measure rest, followed by a section marker **F1**. Dynamics include *f*.

Musical staff starting at measure 100. It includes section markers **G2** and **H**, with 5-measure rests. Dynamics include *f*.

Musical staff starting at measure 116. It features a series of quarter notes. Dynamics include *ff*. The text **XVII. Agnus Dei - TACET** is written to the right of the staff.

Missa de Santa Cecília

Trombone 3

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

6

f *f*

10

ff

13

16 **A**

6

f *f*

25

28

31 **B**

p

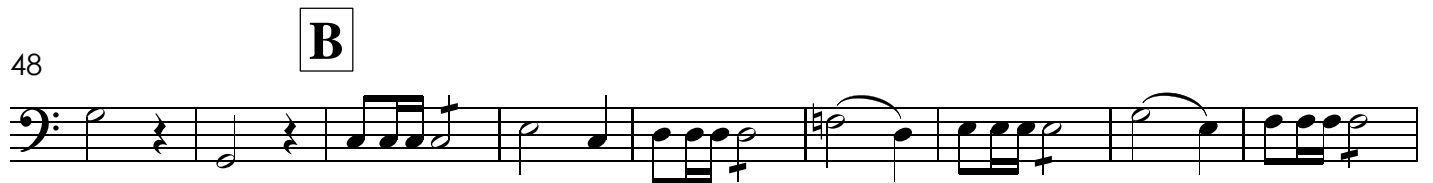
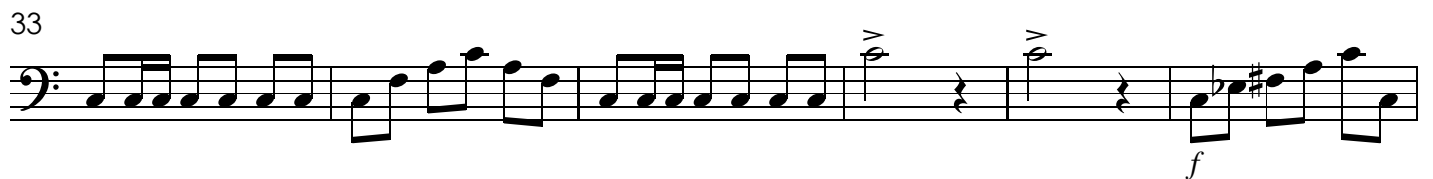
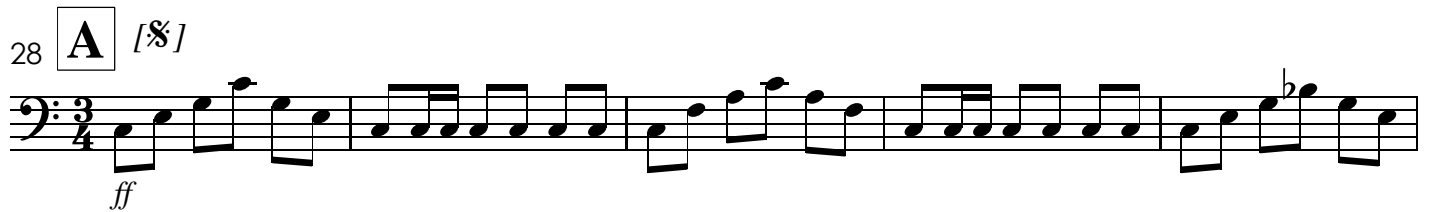
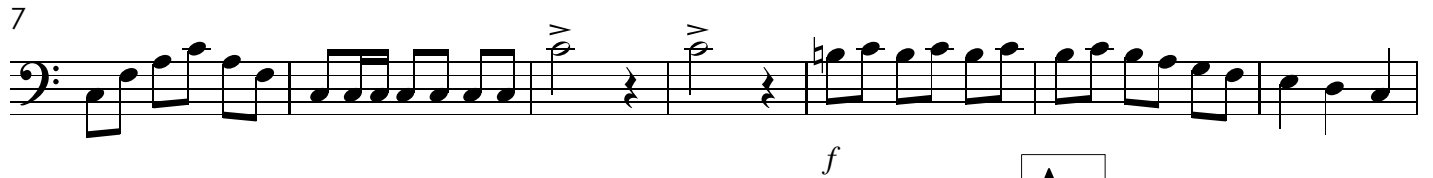
35 **C**

4 6

(p) *p* *pp*

II. Gloria

Allegro



85 **D** [III. Et in terra pax] **E** 18 **E1** 4 **F** 18 18

143 **G** 8 **G1** 2 [orig. dal S to //]

155 **H** (Gloria S)

160

166

175 **I**

184 **J**

191

198

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus - TACET

V. Gratias

Andantino 9 **A** 9 **B** 12 **C** 9

40

f (*più forte*)

46 **D** 6

ff

56

(p *cresc*) *(f)*

62 **E** 9

f

74 **F** 7

ff

84 **F1** 3

ff

92 **G** 10 *[orig. ff]* *f* segue Domine Deus Quartetto

VI. Domine Deus - TACET

VII. Qui Tollis - TACET

VIII. Qui sedes - TACET

IX. Quoniam - TACET

X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 3 **(p)** 6

36 **B** 6 16 **f**

61 **C** Allegretto **D** **E** **F** **G** 24 24 24 24 7

164 **H** 15 **I** 29 **J** 35 **K** 20 **L** 29 21 **f**

315 **M** **f**

323 **N** 3 **ff**

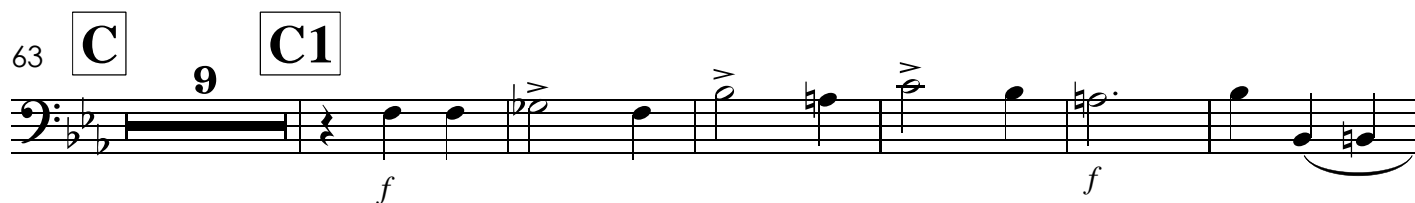
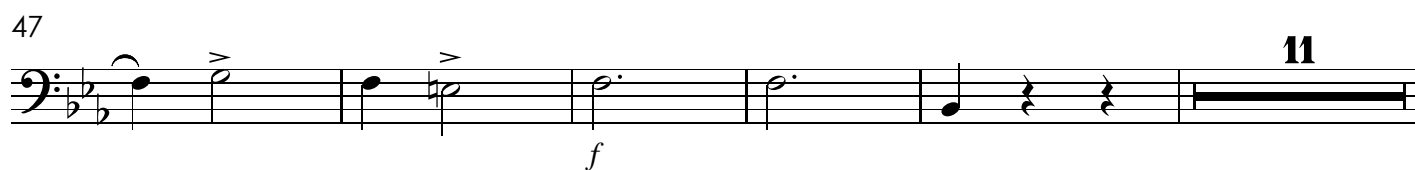
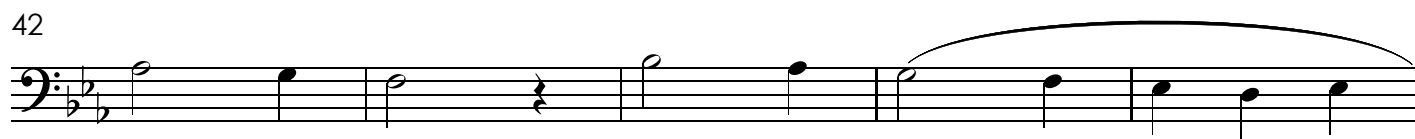
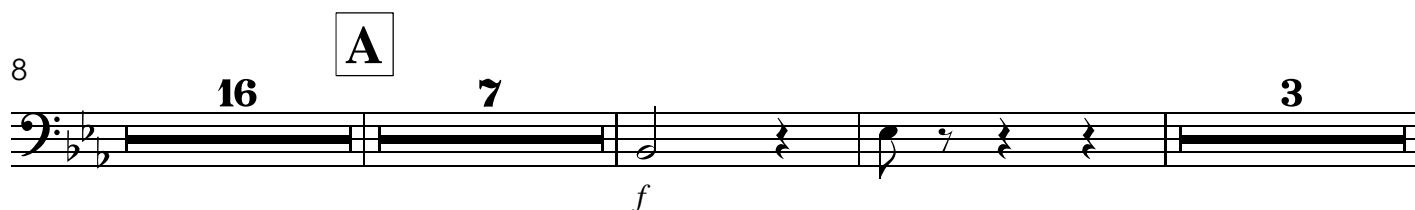
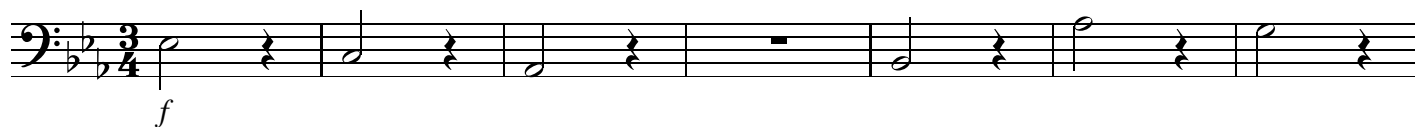
338 **O** 3 **P** 7 **f** **ff**

356 **f** **ff** **Fine**

XI. Credo

com grande orquestra

Allegretto



84

90

D

13

f *[orig. ff]*

109 **E**

f

116

F

16 7 3

f

144 **G**

f

150

156 **H**

162 **I**

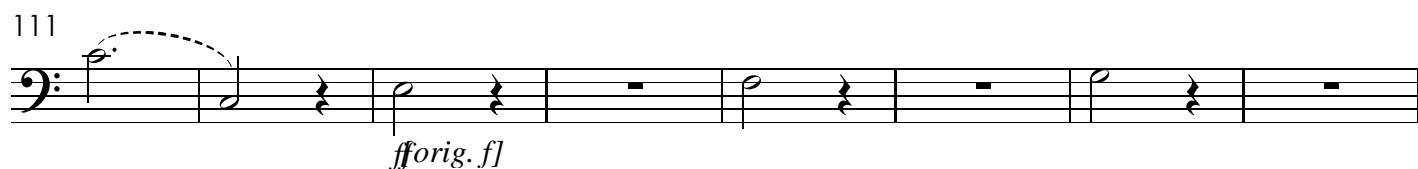
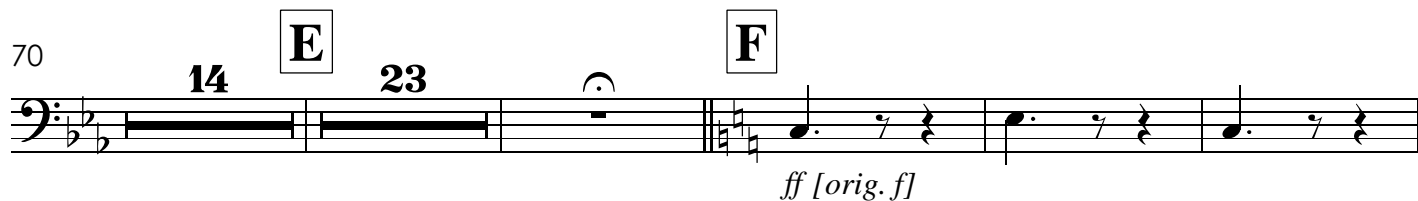
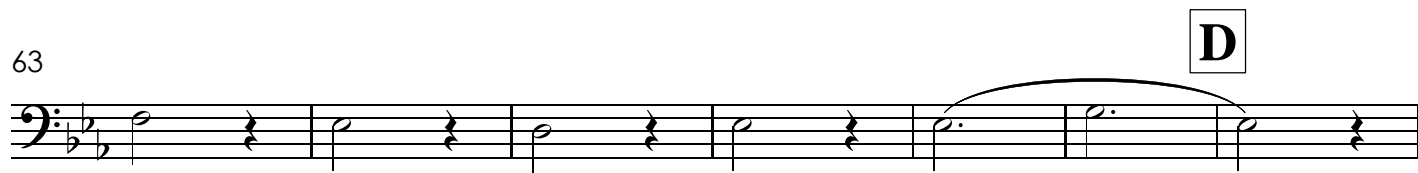
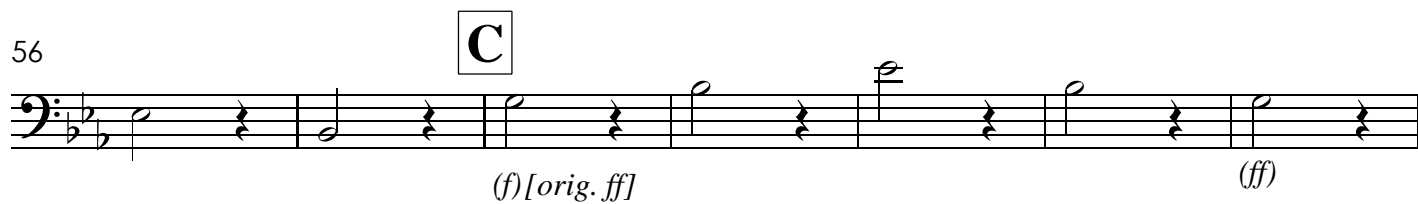
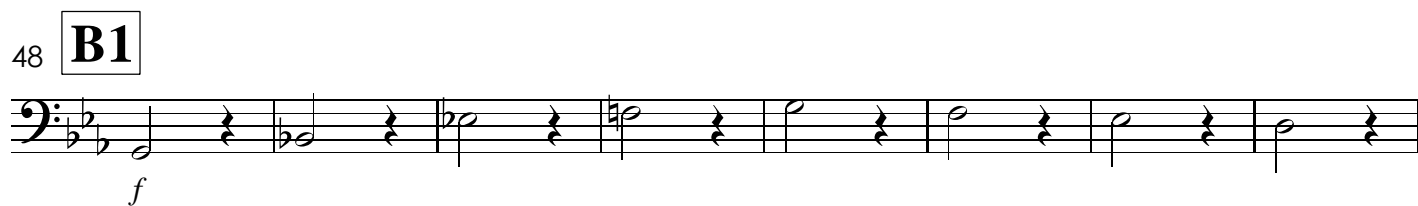
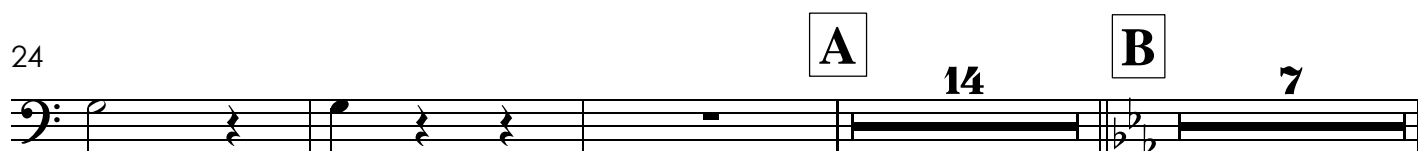
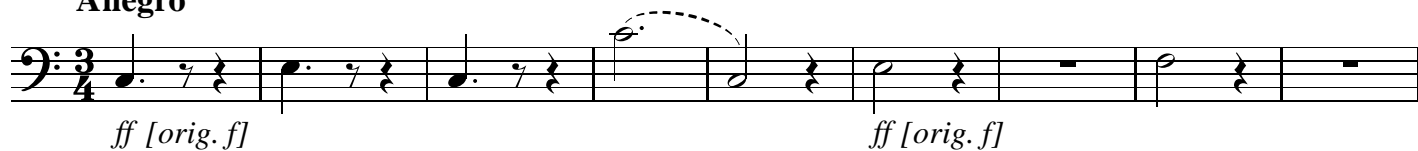
16 15

f Segue subito: Et incarnatus

XII. Et incarnatus - TACET

XIII. Crucifixus - TACET

XIV. Et Resurrexit

Allegro

119

(f) [orig. ff]

126

G

133

G1
5

(f) (p) (f)

146

4

(f)

156

H 22 **I** 18 **J** 15

(ff)

217

K

ff [orig. f] f [orig. f]

228

(f) [orig. ff]

237

L

ff

248

M
5

XV. Sanctus

Andante Maestoso

6

12 **A** Allegretto **B1**

18

39 **B2** **C**

5

55

63 **D** [XVI. Benedictus] Andante Sostenuto **[al §]**

9

73 **E** [Sanctus - Allegretto] **F1**

18

100 **G2** **H**

5

116 XVII. Agnus Dei - TACET

Missa de Santa Cecília

Tímpanos

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

9

f

Measures 9-11: A bass clef staff in common time. Measure 9 is a whole rest. Measure 10 contains a quarter note G2, a quarter rest, and a quarter note F2. Measure 11 contains a quarter note G2, a quarter rest, and a quarter note F2. The dynamic *f* is placed below measure 10.

12

4

A

10

f

Measures 12-13: A bass clef staff. Measure 12 is a whole rest. Measure 13 is a whole rest. Measure 14 contains a quarter note G2, a quarter rest, and a quarter note F2. Measure 15 contains a quarter note G2, a quarter rest, and a quarter note F2. The dynamic *f* is placed below measure 14. A box labeled 'A' is positioned above measure 13.

27

3

Measures 27-29: A bass clef staff. Measure 27 contains a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, and a quarter note C2. Measure 28 is a whole rest. Measure 29 is a whole rest. A box labeled '3' is positioned above measure 28.

32

B

9

C

(p[orig. pp])

Measures 32-34: A bass clef staff. Measure 32 is a whole rest. Measure 33 contains a whole note chord consisting of G2, F2, and E2. Measure 34 contains a quarter note G2, a quarter rest, and a quarter note F2. A box labeled 'B' is positioned above measure 32, and a box labeled 'C' is positioned above measure 34. The dynamic *(p[orig. pp])* is placed below measure 33.

43

6

pp

Measures 43-44: A bass clef staff. Measure 43 is a whole rest. Measure 44 contains a whole note chord consisting of G2, F2, and E2. The dynamic *pp* is placed below measure 44.

II. Gloria

Allegro

ff rufando

Musical notation for measures 1-10 in bass clef, 3/4 time, featuring a series of dotted quarter notes with a sharp sign, followed by quarter notes with rests.

11

(f)

Musical notation for measures 11-18 in bass clef, 3/4 time, featuring a half note with a '2' above it, followed by quarter notes and eighth notes.

19

Ao A [%]

ff

Musical notation for measures 19-34 in bass clef, 3/4 time, featuring a half note with a '7' above it, a fermata, and a key signature change to 3/4 with a sharp sign.

35

f

Musical notation for measures 35-44 in bass clef, 3/4 time, featuring quarter notes, eighth notes, and a triplet of eighth notes.

45

B

Musical notation for measures 45-53 in bass clef, 3/4 time, featuring a triplet of eighth notes, quarter notes, and eighth notes.

54

Musical notation for measures 54-61 in bass clef, 3/4 time, featuring quarter notes and eighth notes.

62

C

8

(f)

Musical notation for measures 62-75 in bass clef, 3/4 time, featuring eighth notes, quarter notes, and a half note with an '8' above it.

76

C1

[orig. //]

Musical notation for measures 76-83 in bass clef, 3/4 time, featuring quarter notes and eighth notes, ending with a fermata.

85 **D** [III. Et in terra pax] **E** **E1**

18 4 18

125 **F** **G** **G1** [orig. dal S^{to} //]

18 8 2

155 **H** (Gloria S^{to})

ff

163

f

3

170

3

177 **I**

182

188 **J**

8

(f)

200

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus - TACET

V. Gratias

Andantino **9** **A** **9** **B** **12** **C** **10**

41 **2**

f *f*

46 **D** **7** **5**

rufando *ff* (*p*)

62 **E** **10**

f

74 **F** **7**

(ff)

84 **F1** **8**

ruf. *ff*

97 **G** **10**

segue Domine Deus Quartetto *f*

VI. Domine Deus - TACET
 VII. Qui Tollis - TACET
 VIII. Qui sedes - TACET
 IX. Quoniam - TACET
 X. Cum Sancto Spiritu

Andante Sostenuto

14 **Ao** 10 **A** 18 **B** tremolo

p *pp*

48 2 5

(p >) *pp*

61 **C** Allegretto **D** **E** **F** **G** **H** 24 24 24 24 29

210 **I** 35 **J** 20 **K** tremolo **L** 26 **M** 21 **N** 2

pp

317 2 10 **N**

ff *ff* *ff*

335 4 **O** 4 **P** 7

f *f*

354 **Q** Fine

ff

XI. Credo

com grande orquestra

Allegretto

f

8 **A** 16 7 3

f

36 **B** 4 2

f

45 6 11 **C** 9

72 **C1** 22 **D** 14 **E**

f

112 16 **F** 7

139 3 **G** 4

f *f*

149 2 6

159 **H** 17

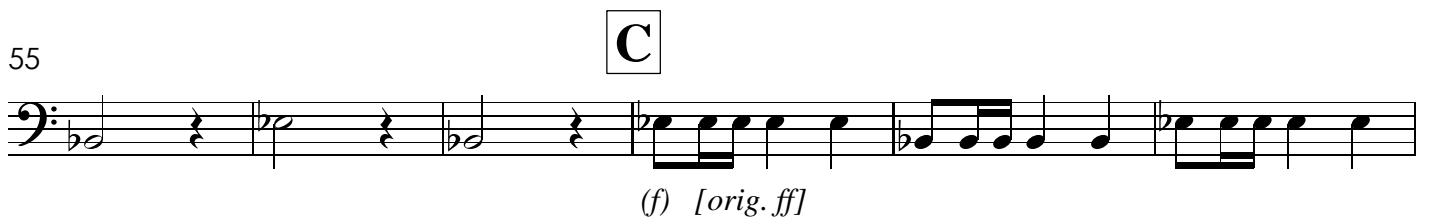
f *f*

179 **I** 15

f Segue subito: Et incarnatus

XII. Et incarnatus - TACET
 XIII. Crucifixus - TACET
 XIV. Et Resurrexit

Allegro



108 **F**

ff [orig. f]

116

4

127 **G**

5

138 **G1**

(f) *(p)* *(f)*

149 **7**

(ff)

161 **H** 22 **I** 18 **J** 15 **K**

ff [orig. f]

220

226

232 **4** **3** **L** 12 **M**

(f)

256

(ff)

XV. Sanctus

Andante Maestoso

(f) [orig. ff] ff

10

A Allegretto **B1**

24 5

f ff

44

B2 **C**

5

f ff

56

ff

63 **D** [XVI. Benedictus]

Andante Sostenuto [al ♩]

9

f ff

73 **E** [Sanctus - Allegretto] **F1**

24 5

f ff

105 **G2** **H**

5

f ff

118 XVII. Agnus Dei - TACET

f ff

Missa de Santa Cecília

Coro

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

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

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

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

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

9 *f* le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son, Ky-ri-e e-le-i-son,

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

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

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

A

12 *ff*

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

ff

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

ff

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

ff

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

17 **3** *p*

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

3 *p*

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

3 *p*

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

3 *p* (—) [*orig. cresc.*] *p*

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

24

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

27

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

31 **B**

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

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

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

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

35 *cresc* *p*

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

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

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

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

40

C

cresc p *pp*

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

cresc p *pp*

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

cresc p *pp*

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

cresc p *pp*

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

44

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

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

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

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

II. Gloria

Allegro **18** **8** **Ao** **A** [%] *ff*

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

30

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

35

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

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

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

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

42

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

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

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

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

50 **B**

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

[orig. octave lower]

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

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

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

58

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

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

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

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

63 **C**

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

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

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

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

68

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

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

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

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

C1

[orig. //]

75

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a.

glo - ri - a, glo - ri - a.

D [III. Et in terra pax]

85

solo *p*

Et in ter - ra pax ho - mi - ni - bus bo -

solo *p*

Et in ter - ra pax ho - mi - ni - bus bo -

solo *p*

Et in ter - ra pax ho - mi - ni - bus bo -

solo *p*

Et in ter - ra pax ho - mi - ni - bus bo -

94 *cresc* *p* *cresc*

- nae vo - lun - ta - tis, bo - nae

cresc *p* (*cresc*) *cresc*

- nae vo - lun - ta - tis, bo - nae

cresc *p* *cresc*

8 nae vo - lun - ta - tis, bo - nae

cresc *p* *cresc*

nae vo - lun - ta - tis, bo - nae

100 **E** *p* **2**

vo - lun - ta - - - tis,

p **2**

vo - lun - ta - - - tis,

p **2**

8 vo - lun - ta - - - tis,

p **2** **tutti**

vo - lun - ta - - - tis,

E1

107

tutti [*orig. pp*]

et in ter - ra, et in

tutti (*p*) [*orig. pp*]

et in ter - ra pax,

tutti (*p*) [*orig. pp*]

et in ter - ra pax,

(*p*) [*orig. pp*]

et in ter - ra, et in ter -

113

cresc *p*

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

cresc *p*

et in ter - - ra pax, pax, pax,

cresc *p*

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

cresc *p*

ra pax, et in ter - ra pax,

F

121

in ter - - ra pax, et in ter - -
 in ter - - ra pax, et in ter - ra
 bus, in ter - ra pax, in ter - ra
 in ter - - ra pax, et in ter - -

129

ra pax, et in ter - ra pax, in ter - ra pax,
 pax, pax, et in ter - ra pax, in ter - ra pax,
 pax, pax, in ter - ra pax, in ter - ra pax,
 ra pax, et in ter - ra pax, in ter - ra pax, V.S.

140 G G1 *[orig. dal ♩ to //]*

in ter - ra pax.

in ter - ra pax.

in ter - ra pax.

in ter - ra pax.

155 H (Gloria ♩) *ff*

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

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

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

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

160

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

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

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

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

167

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

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

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

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

I

174

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

[orig. octave lower]

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

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

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

J

184

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

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

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

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

191

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

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

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

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

198

K [*orig. // 2o Laudamus*]

ff **4** Fine

De - o glo - ri - a, glo - ri - a, glo - ri - a.

De - o glo - ri - a, glo - ri - a, glo - ri - a.

De - o glo - ri - a, glo - ri - a, glo - ri - a.

De - o glo - ri - a, glo - ri - a, glo - ri - a.

IV. Laudamus

Soprano solo

Andante sostenuto
14 *(p)* **A**

Lau - da - mus te, lau - da - mus, lau -

18 da - mus te, lau - da - (*mus__te.*) Be - ne - di - ci - mus,

22 *dolce*
be - ne - di - ci - mus te, be - ne di - ci - mus, be - ne

27 *cresc* *f*
di - ci - mus te, be - ne - di - ci - mus

31 **B** *dolce* *cresc* *5*
te. A - do - ra - mus, a - do - ra - mus,

35 *dolce*
te, a - do ra - mus, a - do - ra - mus, a - do -

38 *cresc* *tr*
ra - - - - -

40 **B1** *f* *tr* *3*
mus__ te, **C**

C *f* **Allegro Moderato**

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te,

50

glo - ri - fi - ca - mus te, glo - ri - fi -

54

ca - mus, glo - ri - fi ca - mus, glo - ri - fi - ca - - -

57

mus te. Lau -

61

da - mus, be - ne - di - ci - mus, a - do - ra - mus, a - do -

D

67

ra - mus te, glo - ri - fi - ca - - - - -

71

- mus te, glo - ri - fi - ca - - -

73

- - - - - mus te, glo -

76 **E**

-ri - fi - ca - mus te, glo - ri - fi - ca - mus te, glo -

80 **E1**

-ri - fi - ca - mus te, Lau - da - mus_ te,

89 *cresc* *f*

be - ne - di - ci - mus a - do - ra - mus,

93

glo - ri - fi - ca - mus_ te, glo - ri - fi -

97

ca - - - - - mus_

99 *(p)*

te, glo - ri - fi - ca - mus te, glo - ri - fi -

102 **F**

ca - - - - - mus, glo - ri - fi - ca - - - - - mus, glo - ri - fi -

104


ca - - - - - mus_ te.

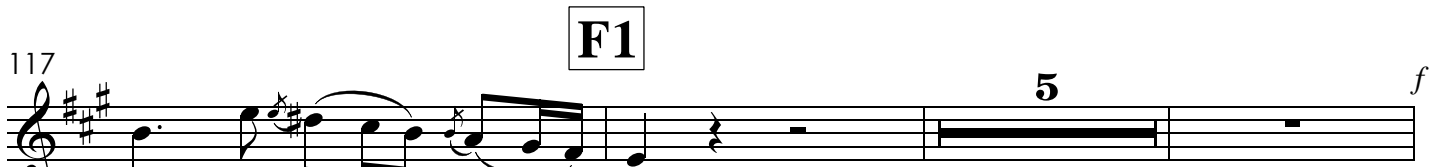
107


 Glo-ri - fi - ca - - - - - mus - - - - - te, glo-

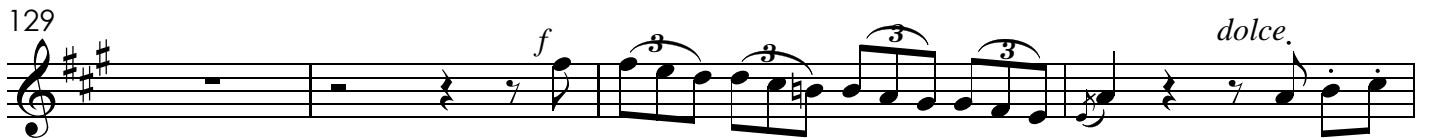
110

 ri - fi - ca - - - - -

113

 - mus - te, glo - ri - fi - ca - mus te, glo -

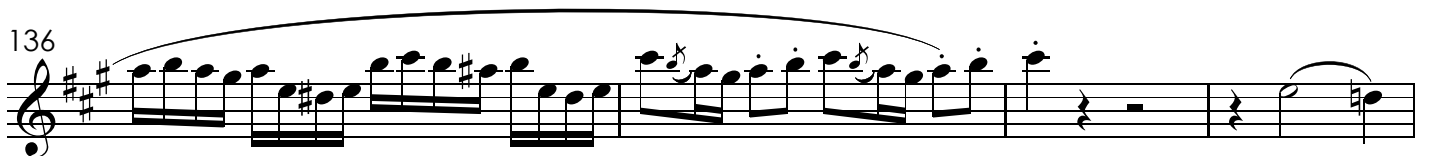
117

 -ri - fi - ca - mus - te. 5 f

125 **G**

 Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus - te, -

129

 glo - ri - fi - ca - mus - te, glo - ri - fi -

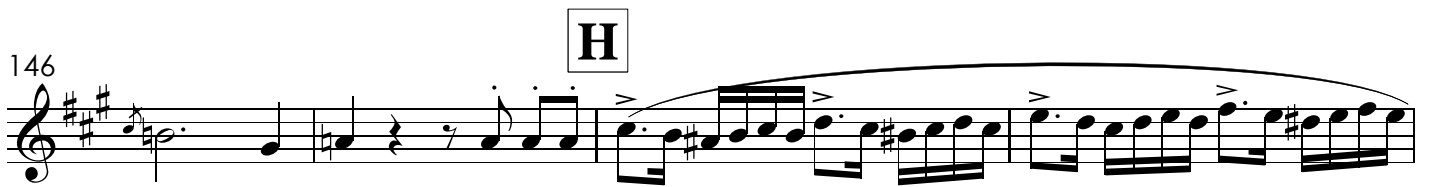
133

 ca - mus, glo - ri - fi - ca - mus, glo - ri - fi - ca - - - - -

136

 mus te. Lau -

140

 da - mus, be - ne - di - ci - mus, a - do - ra - mus, a - do -

146 **H**

 ra - mus te, glo - ri - fi - ca - - - - -

150

- mus te, glo - ri - fi - ca - - - -

153

- - - mus te, glo - ri - fi - ca - mus

156

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

160 **I**

te. Lau - da - mus, be - ne - di - ci - mus,

165

a - do - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca -

169

mus, glo - ri - fi - ca - - - - - mus

172 **II**

te, glo - ri - fi - ca - mus

174

te, glo - ri - fi - ca - mus te, glo -

177 **J**

- ri - fi - ca - mus te.

V. Gratias

A

Andantino
8

p *cresc* *p*

Gra - ti - as a - gi - mus ti - bi,

p *cresc* *p*

Gra - ti - as a - gi - mus ti - bi,

p *cresc*

Gra - ti - as a - gi - mus ti - bi,

p *cresc* *p*

Gra - ti - as a - gi - mus ti - bi,

15

B

cresc **2**

gra - ti - as a - gi - mus ti - bi

cresc **2**

gra - ti - as a - gi - mus ti - bi

p *cresc* **2**

gra - ti - as a - gi - mus ti - bi

cresc **2**

gra - ti - as a - gi - mus ti - bi

22 C

p *cresc* **3** **3**

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

p *cresc* **3** **3**

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

p *cresc* **3** **3**

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

p *cresc* **3** **3**

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

34

p **2** *cresc*

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

p **2** *cresc*

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

p **2** *cresc*

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

p **2** *cresc*

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

41

f pro - pter ma - gnam glo - ri - am, *ff* pro - pter ma - gnam

f pro - pter ma - gnam glo - ri - am, *ff* pro - pter ma - gnam

f pro - pter ma - gnam glo - ri - am, *ff* pro - pter ma - gnam

f pro - pter ma - gnam glo - ri - am, *ff* pro - pter ma - gnam

D

46

glo - ri - am tu - am, *p* pro -

glo - ri - am tu - am, *p* pro - pter, *p*

glo - ri - am tu - am,

glo - ri - am tu - am,

55

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

62

E

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

69

cresc *f* *ff*

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

cresc *f* *ff*

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

cresc *f* *ff*

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

cresc *f* *ff*

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

74

F

p (*cresc*) *f*

tu - am, pro - - pter ma -

p *cresc* *f*

tu - am, pro - pter, pro - pter ma -

p *cresc* *f*

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

p *cresc* *f*

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

F1

83

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

G

segue Domine Deus Quartetto

93

glo - ri - am tu - - am. **10** **3**
 glo - ri - am tu - - am. **10** **3**
 glo - ri - am tu - - am. **10** **3**
 glo - ri - am tu - - am. **10** **3**

VI. Domine Deus - Quartetto

Soprano Solo
 Alto Solo
 Tenor Solo
 Baixo Solo

Allegro Maestoso

A

13 *f*

Do - mi - ne, Do - mi - ne, Do - mi - ne De - us, Do - mi - ne

22

De - us_ Rex coe - les - tis De - us Pa - ter om - ni - po - tens, om -

B

28

-ni-po - tens,

(f) *(>)*

Do - mi-ne, Do-mi-ne, Do-mi-ne De-us, Do-mi-ne De - us Rex coe

B1

37

les - tis De - us Pa - ter om - ni-po - tens, om - ni - po - tens,

C

44

Do-mi-ne Fi - li u-ni - ge - ni - te, Do-mi-ne Fi - li u-ni - ge - ni - te,

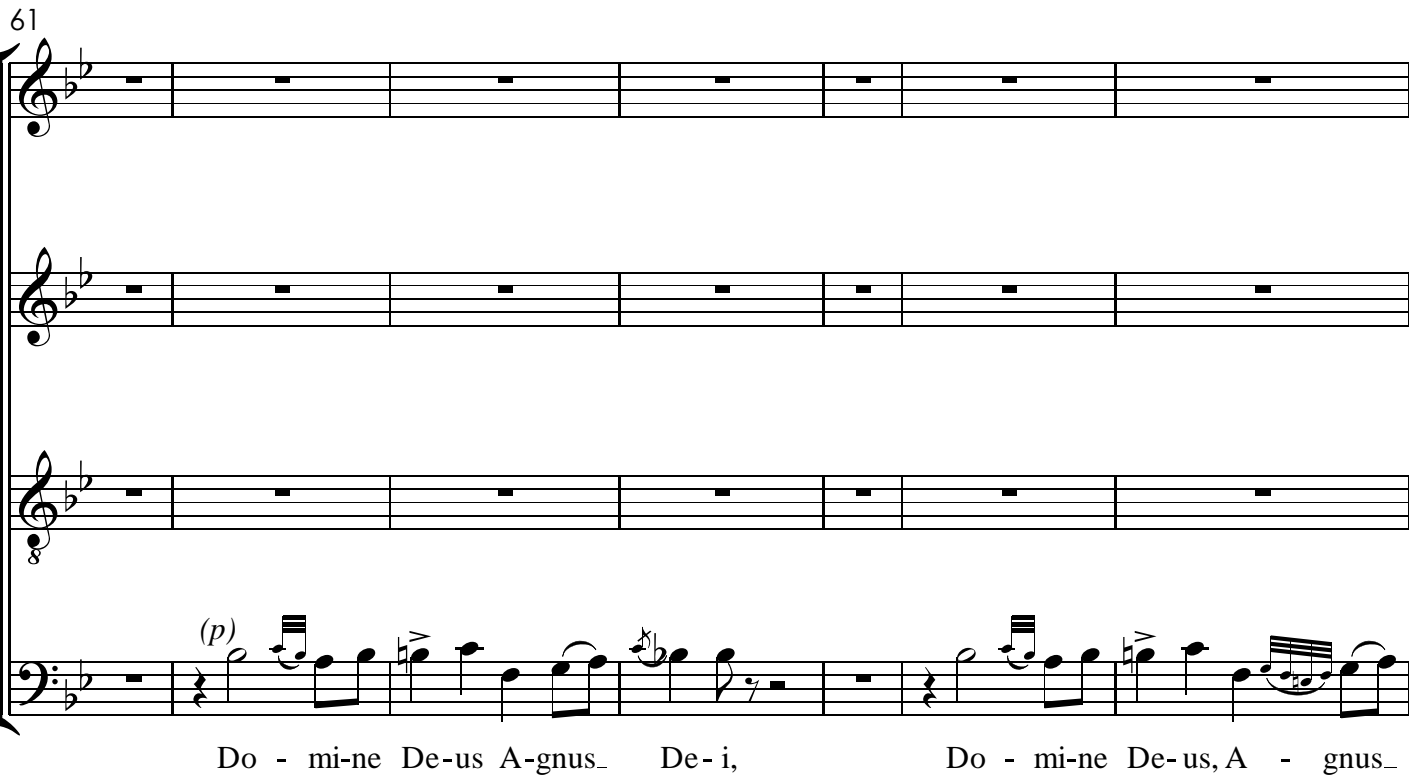
D

54

Je - su, Je - su Cri - ste, Je - su, Je - su Chri - ste,

V.S.

61



Do - mi-ne De-us A-gnus_ De-i, Do - mi-ne De-us, A - gnus_

68



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

E

74

Pa - tris, Fi - li - us, Fi - li - us Pa - tris, Do - mi - ne

79

Do - mi - ne De - us, Do - mi - ne De - us
De - us, Do - mi - ne De - us A - gnus.
Do - mi - ne De - -
A - gnus De - i, A - gnus De - i,

83

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

87

De - - i, A - gnus De - -
 - - - - -
 - - - - -
 - - - - -

91 **F**

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

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

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

94

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

Pa - - tris, Fi - li-us

De - - i, A - gnus_____ V.S.

96

Pa - - - - - tris,
 Pa - - - - -
 De - i, A - gnus De - i,

98

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

102

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

109

Do-mi-ne De- us Rex - coe - les - tis De- us

122

Pa- ter om - ni - po- tens,

Do-mi-ne Fi- li u - ni - ge - ni - te

H

126

Do - mi - ne

Do - mi - ne, Do - mi - ne

Je - su, Je - su Chri - ste, A - gnus

Do - mi - ne

130

De - us, Do - mi - ne De - us,
 De - us A - gnus De - i
 De - - - i, A - gnus
 De - us, Do - mi - ne De - us,

133

A - gnus_ De - i Fi - li - us Pa - - -
 Fi - li - us Pa - tris, Fi - li - us Pa - - -
 De - i, Fi - li - us_ Pa - tris, Fi - li -
 Fi - li - us Pa - tris, Fi - li - us Pa - tris,

137

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

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

141 **I**

us, Do - mi - ne

Pa - tris, A - gnus

A - gnus De - i

143

De - us Fi - - li - us

De - i Fi - li - us

Fi - - li - us Pa - - tris,

145

tris, A - - - gnus

Pa - - tris, Fi - - li - us

Pa - - tris, A - - gnus

A - - gnus De - - - i

V.S.

147

De - i Fi - li - us, Fi - li - us *(f)*

Pa - - - - tris, *(f)*

De - i Fi - li - us Fi - li - us *(f)*

Fi - li - us Pa - tris, Fi - li - us *(f)*

150

J

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

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

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

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

155

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

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

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

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

161

J1

K

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

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

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

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

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Tenor Solo
Coro

Andante Sostenuto A

dolce

10

Qui tol - lis, qui tol - lis, qui

14

tol - lis pec - ca - ta mun - di mi - se - re - re,

18

mi - se - re - re, mi - se - re - re,

cresc

22

B

mi - se - re - re no - bis, mi - se - re - re no - bis,

f *p* *f*

V.S.

B1

26

Musical score for measures 26-29. The first staff (soprano) contains the lyrics: "mi - se - re - re no - - - - bis,". The other staves (alto, tenor, bass) are empty.

30

Musical score for measures 30-33. The lyrics are: "mi - se - re - re, mi - se - re - re no - bis." The lyrics are repeated in four parts (soprano, alto, tenor, bass), each starting with a *pp* dynamic marking. The first staff is empty.

C [Orig. 8]

Allegro brillante e maestoso

D

34

16

Qui tol - lis, qui tol - lis, qui

16

16

16

16

53

tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec

V.S.

57

ca - ta mun-di, pec - ca - - ta__ mun - di, qui tol - lis pec

61

ca - ta, pec - ca - - ta__ mun-di,

E

65 *dolce* *crese*

sus - ci-pe, sus - ci-pe, sus - ci-pe,

71 *cresc* *f* [orig. //]

sus - ci-pe, de - pre - ca - ti - o - nem_

V.S.

76 **F** *dolce*

no-stram, qui tol-lis, qui tol-lis pec-ca-ta mun-di,

81 *dolce* *cresc*

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

85

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

90

tol - lis pec - ca - ta, qui___ tol - lis pec - ca - ta mun - di

dolce *cresc*

V.S.

96

F1

sus - ci-pe, sus - ci-pe, sus - ci-pe, de-pre-ca-ti - o - nem nos-tram, *f*

f sus - ci-

f sus - ci-

f sus - ci-

f sus - ci-

sus - ci-

101

G

sus - ci-pe, sus - ci-pe, sus - ci - pe de - pre -

pe, sus - ci - pe, sus - ci - pe, sus - ci - pe,

pe, sus - ci - pe, sus - ci - pe, sus - ci - pe,

pe, sus - ci - pe, sus - ci - pe, sus - ci - pe,

pe, sus - ci - pe, sus - ci - pe, sus - ci - pe,

107

ca - - - - -

110

- - - - -

113

ti - o - nem nos - -

117 **H**

tram, sus - ci - pe de - pre - ca - ti - o - nem

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

131

I

o - nem nos - - - - tram. *ff [orig. f]*

ff [orig. f] de - pre-

ff [orig. f] de - pre-

ff [orig. f] de - pre-

de - pre-

134

ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram, sus - ci - pe.

ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram, sus - ci - pe.

ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram, sus - ci - pe.

ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem nos - tram, sus - ci - pe.

139

J *f* *Orig.* **16** **K**

Qui tol - lis, qui

161

tol - lis, qui tol - lis pec - ca - ta, qui tol - lis pec -

V.S.

165

ca - ta, pec - ca - ta mun - di, pec - ca - ta mun - di,

169

qui tol - lis pec - ca - ta, pec - ca - ta

172 **L**

dolce *crese*

mun-di, sus - ci-pe, sus - ci-pe, sus - ci-pe,

180 *cresc* *f* [orig. //]

sus - ci-pe, de - pre - ca - ti - o - nem_

V.S.

185 **L1**

nos-tram, *p* sus-ci-pe, *cresc* sus-ci-pe, *f* sus-ci-pe, *ff*

sus-ci-pe, *p* sus-ci-pe, *cresc* sus-ci-pe, *f* *ff*

sus-ci-pe, *p* sus-ci-pe, *cresc* sus-ci-pe, *f* *ff*

sus-ci-pe, *p* sus-ci-pe, *cresc* sus-ci-pe, *f* *ff*

sus-ci-pe, sus-ci-pe, sus-ci-pe,

189 **M**

de - pre - ca - - - -

sus - ci - pe,

sus - ci - pe,

sus - ci - pe,

sus - ci - pe,

193

ti -

196 *p* cresc

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

V.S.

200 **N**

tram, *p* sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

204

sus - ci - pe, *p* de - pre - ca - ti - o - nem_

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

p sus - ci - pe, sus - ci - pe,

208

dolce *cresc* *f*

nos - tram, sus - ci - pe, sus - ci - pe, sus - ci - pe,

212

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

V.S.

215

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

218

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

221 **O**

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

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

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

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

226 **01**

pe, sus - ci - pe, sus - ci - pe.

pe, sus - ci - pe, sus - ci - pe.

pe, sus - ci - pe, sus - ci - pe.

pe, sus - ci - pe, sus - ci - pe.

VIII. Qui sedes Tutti

Andante **11** **A** *tutti dolce*

Qui se - des, qui se - des ad

15 *cresc* *p*

dex - te - ram Pa - tris, mi - se - re - re,

19

mi - se re - re, mi - se - re - re, mi - se -

23

B

re - re no - bis. Qui se - des, qui

dolce

Qui se - des, qui se - des ad dex - te - ram

V.S.

27 *cresc* *(p)*

se - des, mi - se - re - re,

cresc *p*

Pa - tris mi - se - re - re,___

30

mi - se - re - re, mi - se - re - re - -

mi - se - re - re,___ mi - se - re - re, mi - se - re - re no -

dolce

Qui

35 **C**

-re, qui se - - des, qui
 bis, qui se - - des, qui
 se - des, qui se - des ad dex - te - ram

38

se - des, *(p)* mi - se - re - re, mi - se -
 se - des, *(p)* mi - se - re - re, mi - se -
cresc Pa - tris, *p* mi - se - re - re, mi - se -

V.S.

42

re - re, mi - se - re - -

re - re, mi - se - re - -

(dolce)

Qui

re - re, mi - se - re - re, mi - se - re - re no -

D

46

re. Qui se - des, qui se - des,

re. Qui se - des, qui se - des,

(cresc)

se - des, qui se - des ad dex - te - ram Pa - tris,

p

bis. Qui se - des, qui se - des,

50

(p) mi - se - re - re, mi - se - re - re,

(p) mi - se - re - re, mi - se - re - re,

8 mi - se - re - re, mi - se - re - re,

(p) mi - se - re - re, mi - se - re - re,

54

cresc *pp* mi - se - re - re. Qui

cresc *pp* mi - se - re - re. Qui

8 *cresc* *pp* mi - se - re - re, mi - se - re - re no - bis. Qui

cresc *pp* mi - se - re - re. Qui

V.S.

58 **E**

se - des, qui se - des ad dex - te - ram Pa - tris,

se - des, qui se - des ad dex - te - ram Pa - tris,

se - des, qui se - des ad dex - te - ram Pa - tris,

se - des, qui se - des ad dex - te - ram Pa - tris,

62

qui se - des, qui se - des ad dex - te - ram

qui se - des, qui se - des ad dex - te - ram

qui se - des, qui se - des ad dex - te - ram

qui se - des, qui se - des ad dex - te - ram

66

Pa-tris, mi - se - re - re, mi - se - re - re no -

Pa-tris, mi - se - re - re, mi - se - re - re no -

Pa-tris, mi - se - re - re, mi - se - re - re no -

Pa-tris, mi - se - re - re, mi - se - re - re no -

71

solo *p* **3**

bis, mi - se - re - re,

solo *p* **3**

bis, mi - se - re - re,

solo *p* **3**

bis, mi - se - re - re,

solo *p* **3**

bis, mi - se - re - re,

79 **F**

tutti p

mi - se - re - re, mi - se - re - re. Qui

tutti p

mi - se - re - re, mi - se - re - re. Qui

tutti p

mi - se - re - re, mi - se - re - re. Qui

tutti p

Qui se-des, qui se-des, qui se-des, qui

85 **G**

se-des ad dex-te-ram Pa - tris, mi-se - re - re, mi - se -

se-des ad dex-te - ram Pa - tris, mi-se - re-re, mi - se -

se-des ad dex - te-ram Pa - tris, mi-se - re - re, mi-se -

se-des ad dex - te-ram Pa - tris, mi - se - re -

F1

92

re - re, mi - se - re - re,

re - re, mi - se - re - re,

re - re, mi - se - re - re,

re, mi - se - re - re,

97

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

mi - se - re - re no -

101

bis, mi - se - re - re no - bis,

bis, mi - se - re - re no - bis,

bis, mi - se - re - re no - bis,

bis, mi - se - re - re no - bis,

108

G

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

pp mi - se - re - re no - bis.

IX. Quoniam

Solo do Sr. João dos Reis

Allegro Maestoso**A**

[Orig. 8]

22*f*

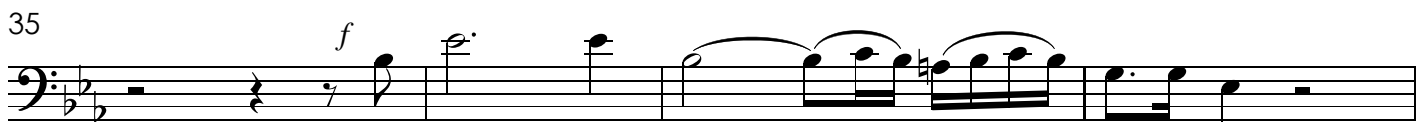
Quo - ni - am Tu so - lus,



Quo - ni - am Tu so - lus San - ctus,



quo - ni - am Tu so - lus San - ctus,



Tu so - lus, so - lus Do - mi - nus,



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




Je - su Chri - ste, Je - su, Je -




- - su, Je - su Chri - ste.

61 **C**



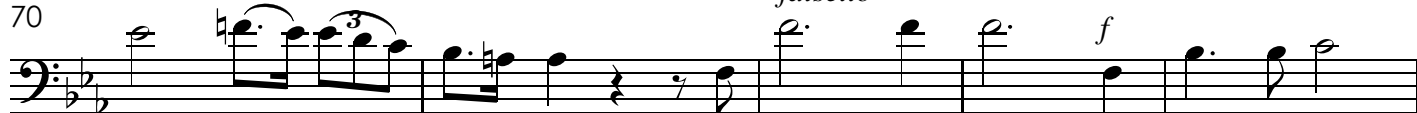
Quo - ni - am Tu _____ so - lus, Tu _____

65



so - lus, so - lus San-ctus, Tu - so - lus Do-mi-nus, Tu

70 *falsetto*




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

75 **D**




Je - su, Je - su Chri - ste, Je - su,

81



Je - - - - -

83




- - - - - (su,

85



Je) - - - - -

87



- - - - -

89



- - - - -

91

su, Je - - su Chri - ste, Je - - su,

94

D1

Je - su Chri - - ste.

104

E [orig. &] **F**

22 *f*

Quo - ni - am Tu so - lus,

130 *dolce*

Quo - ni - am Tu so-lus San - ctus, quo - ni - am Tu so-lus

137

f

San - ctus, Tu so - lus, so - lus Do-mi-nus,

142 *falsetto*

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

148 **G**

2 *dolce*

Je - su Chri-ste, Je - su, Je -

155

G1

5 [orig. //]

- - su, Je - su Chri-ste.

164 **H** [orig. $\text{\textcircled{H}}$]

Quo - ni - am Tu so - lus, Tu

168

so - lus San - ctus, Tu so - lus, so - lus

173 *falsetto*

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

178 **I**

Je - su, Je - - - -

182

- - - - -

184 **I1**

su, Je - - - -

186

- - - - -

188

190

(sū Je) - su Chri - ste, Je - su, Je -

194

su, Je - su - - - - Je - su Chri - ste, Je - su,

197

Je - - - su, Je - - - - - su - - - Chri -

200

ste, Je - - - - - - - - - - su Chri-ste,

203

Je - su, Je - su Chri - ste.

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A0** 9 **A** *p* *cresc*

Cum San-cto Spi-ri-tu, Cum San-cto

14 9 *p* *cresc*

Cum San-cto Spi-ri-tu, Cum San-cto

14 9 *p* *cresc*

Cum San-cto Spi-ri-tu, Cum San-cto

14 9 *p* *cresc*

Cum San-cto Spi-ri-tu, Cum San-cto

30 *f*

Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men,

f

Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men,

f

Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men,

(f)

Spi-ri-tu in glo-ri-a De-i Pa-tris, a-men,

37

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

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

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

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

44 **B**

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

in glo - ri - a De - i

in glo - ri - a, in glo - ri - a De - i

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

V.S.

51

men, a - men, a - men.

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

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

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

59

C **Allegretto**
(tutti) *p*

Cum San - cto Spi - ri - tu in glo - ri - a

66

De - i Pa - tris, cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

77

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

D

85 *p*

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

p

Cum San - cto Spi - ri - tu in glo - ri - a Dei - i Pa - tris,

92

cum San - cto Spi - ri - tu in glo - ri - a De - i

cum San - cto Spi - ri - tu in glo - ri - a De - i

100

Pa - tris, a - men, a - - - - - men. **3**

Pa - tris, a - men, a - - - - - men. **3**

3

3

109 **E**

p Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, **3**

p Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, **3**

p Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, **3**

116

cum Sancto Spiritu in gloria

cum Sancto Spiritu in gloria

cum Sancto Spiritu in gloria

The musical score for measures 116-122 features three vocal parts: Soprano, Alto, and Tenor. The Soprano part begins with a rest, followed by a melodic line with accents and a long note on 'a'. The Alto part follows a similar pattern. The Tenor part starts with a rest, then has a melodic line with a sharp sign and accents. The Bass part consists of a series of rests. The lyrics are 'cum Sancto Spiritu in gloria'.

123

Dei Patris, amen, amen

Dei Patris, amen, amen

Dei Patris, amen, amen

The musical score for measures 123-129 features three vocal parts: Soprano, Alto, and Tenor. The Soprano part begins with a melodic line that includes a sharp sign and a long note. The Alto part follows with a similar melodic line. The Tenor part starts with a rest, then has a melodic line with a sharp sign and a long note. The Bass part consists of a series of rests. The lyrics are 'Dei Patris, amen, amen'.

129

F
p

men. Cum Sancto Spi - ri -

men. Cum Sancto Spi - ri -

men. Cum Sancto Spi - ri -

Cum Sancto Spi - ri -

136

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

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

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

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

141

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

148

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

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

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

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

154

G

ff

2

Cum _____ San - cto _____ Spi - ri -

ff

2

Cum _____ San - cto _____ Spi - ri -

ff

2

Cum _____ San - cto _____ Spi - ri -

ff

2

Cum _____ San - cto _____ Spi - ri -

160

tu _____ in _____ glo - ri - a De - i Pa - tris,

tu _____ in _____ glo - ri - a De - i Pa - tris,

tu _____ in _____ glo - ri - a De - i Pa - tris,

tu _____ in _____ glo - ri - a De - i Pa - tris,

165

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

cum Sancto Spiritu in gloria Dei

172

Pa - tris, a - men, a - - - - - men. 3

Pa - tris, a - men, a - - - - - men. 3

Pa - tris, a - men, a - - - - - men. 3

Pa - tris, a - men, a - - - - - men. 3

18 **H** (f)

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

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

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

191 **11**

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

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

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

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

210 **I**

pp

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

pp

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

pp

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

pp

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

217

pp

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

pp

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

pp

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

pp

cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris,

J

226

a - men, a - - - - men. **14**

a - men, a - - - - men. **14** *f* A - - men, a -

a - men, a - - - - men. **14** *f* A - - men,

a - men, a - - - - men. **14** *f* A - - men, a -

248

A - men, a - - men, a -

men, a - - men, a - - men, a - - men, a - men, a -

a - - men, a - - men, a - - men, a - - - men, a -

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

K

258

men, a - men, a - - - men,
 men, a - men, a - - - men,
 men, a - men, a - - - men,
 a - men, a - men, a - - - men, (p)

267

p a - - - men, *p* a -
p a - - - men, *p* a -
p a - - - men, *p* a -
 a - men, a - - - men, (p) a - men, a -

279

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, a - - - - - men, a - - - - -

288

L

men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men, a - men,

324 *ff*

a - men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a - men, a -

a - men, a - men, a - men, a - men, a - men, a -

334 **N** **O**

men, a - men, a - men, a - men,

men, a - men, a - men, a - men,

men, a - men, a - men, a - men,

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

345 **P** *ff*

a - men, a - men, a - men, a - men, a -

ff

a - men, a - men, a - men, a - men, a -

ff

a - men, a - men, a - men, a - men, a -

ff

a - men, a - men, a - men, a - men, a -

354 Fine

men, a - - - - men.

men, a - - - - men.

men, a - - - - men.

men, a - - - - men.

XI. Credo

com grande orquestra

Allegretto **9** *p*

Pa - trem om - ni - po - ten - tem fa - cto - rem coe -

Pa - trem om - ni - po - ten - tem fa - cto - rem coe -

Pa - trem om - ni - po - ten - tem fa - cto - rem coe -

Pa - trem om - ni - po - ten - tem fa - cto - rem coe -

17 **A** **4** *p*

li et ter - rae, Pa - trem om - ni - po -

li et ter - rae, Pa - trem om - ni - po -

li et ter - rae, Pa - trem om - ni - po -

li et ter - rae, Pa - trem om - ni - po -

27

ten - tem fa - cto - rem coe - li et ter - - rae

ten - tem fa - cto - rem coe - li et ter - - rae

ten - tem fa - cto - rem coe - li et ter - - rae

ten - tem fa - cto - rem coe - li et ter - - rae

B

36

f vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

f vi - si - bi - li - um, et in - vi - si -

f vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

f vi - si - bi - li - um om - ni - um et in - vi - si - bi - li -

44

um, o - mni - um et in - vi - si - bi - li - um,
 bi - li - um, o - mni - um et in - vi - si - bi - li - um,
 um, o - mni - um et in - vi - si - bi - li - um,
 um, o - mni - um, et in - vi - si - bi - li - um,

52

C

et in u - num Do - mi-num Je - sum Chris - tum Fi - li-um De - i
 et in u - num Do - mi-num Je - sum Chris - tum Fi - li-um De - i

70 **C1** *f tutti*

u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a

u - ni - ge - ni - tum, et ex Pa - tre na - tum an - te o - mni - a

et ex Pa - tre na - tum an - te o - mni - a

et ex Pa - tre na - tum an - te o - mni - a

78

sae - cu - la et ex Pa - tre na - tum an - te om - ni -

sae - cu - la et ex Pa - tre na - tum an - te om - ni -

sae - cu - la et ex Pa - tre na - tum an - te om - ni -

sae - cu - la et ex Pa - tre na - tum an - te om - ni -

86

a, an - te om - ni - a, an - te om - ni - a sae - cu -

a, an - te om - ni - a, an - te om - ni - a sae - cu -

a, an - te om - ni - a, an - te om - ni - a sae - cu -

a, an - te om - ni - a, an - te om - ni - a sae - cu -

93

D

la, an - te om - ni - a sae - cu - la,

la, an - te om - ni - a sae - cu - la,

la, an - te om - ni - a sae - cu - la,

la, an - te om - ni - a sae - cu - la,

109 **E**

De - um de De - o lu - men, lu - men de

De - um de De - o lu - men, lu - men de

De - um de De - o lu - men, lu - men de

De - um de De - o lu - men, lu - men de

126 **F**

lu - mi- ne, De - um ve - rum de De - o, de

lu - mi- ne, De - um ve - rum de De - o, de

lu - mi- ne, De - um ve - rum de De - o, de

lu - mi- ne, De - um ve - rum de De - o, de

138

De - o ve - ro, ge - ni - tum non

De - o ve - ro, ge - ni -

De - o ve - ro, ge - ni - tum non

De - o ve - ro, ge - ni - tum non

146

fa - ctum con - subs - tan - ti - a - lem Pa - tri, con subs -

tum non fa - ctum con - subs - tan - ti - a - lem Pa - tri, con - subs

fa - ctum con - subs - tan - ti a - lem Pa - tri, con subs

fa - ctum con - subs - tan - ti a - lem Pa - tri, con subs

153

tan - ti - a - lem Pa - tri per quem om - ni - a fa - cta

tan - ti - a - lem Pa - tri per quem om - ni - a fa - cta

tan - ti - a - lem Pa - tri per quem om - ni - a fa - cta

tan - ti - a - lem Pa - tri per quem om - ni - a fa - cta

161 **H**

sunt, qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa -

sunt, qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa -

sunt, qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa -

sunt, qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa -

168

lu - tem des - cen - dit, des - cen - dit, des - cen - dit, des -

lu - tem des - cen - dit, des - cen - dit, des - cen - dit, des -

lu - tem des - cen - dit, des - cen - dit, des - cen -

lu - tem des - cen - dit, des - cen - dit, des - cen - dit, des -

176

I

Segue subito: Et incarnatus

dit de coe - lis.

cen - dit de coe - lis.

dit de coe - lis.

coe - lis.

XII. Et incarnatus

Soprano solo

Alto solo

Tenor solo

Baixo solo

Andantino agitato*sempre ligado e pianissimo**pp*

Et in - car - na - -

pp
Et in - car - na - tus est de

pp
Et in - car na - tus

pp
Et in -

9

tus est, et in - car - na - tus, in -

Spi - ri - tu San - cto, in - car - na -

est, et in - car - na - tus est de

car - na - tus, in - car - na - tus est

17

car - na - tus est de Spi -

- - - tus est de Spi - ri - tu,

Spi - ri - tu San - cto,

de Spi - ri - tu San - cto,

24

ri - tu San - cto

de Spi - ri - tu San - cto

de Spi - ri - tu San - cto

de Spi - ri - tu San - cto V.S.

31 **A** *pp*

ex Ma - ri - a, ex Ma - ri - a vir -

pp

ex Ma - ri - a, ex Ma -

pp

ex Ma - ri - a, ex Ma - ri - a

pp

ex Ma - ri - a, ex Ma -

41

gi - ne, ex Ma - ri -

ri - a, ex Ma - ri - a

Vir - gi - ne, ex Ma - ri

ri - a Vir - gi - ne, ex Ma - ri -

49

pp
a Vir - gi - ne, et ho - mo

pp
Vir - - - gi - ne, et ho - mo

pp
a Vir - - - gi - ne, et ho - mo

pp
a Vir - gi - ne, et ho - mo

Segue subito "Crucifixus"

57

B 27 3
fa - ctus est.

27 3
fa - ctus est.

27 3
fa - ctus est.

27 3
fa - ctus est.

XIII. Crucifixus

Andante sostenuto

2 *pp*
Cru - ci - fi - xus, cru - ci - fi - xus,

2 *pp*
Cru - ci - fi - xus, cru - ci - fi - xus,

2 *pp*
Cru - ci - fi - xus, cru - ci - fi - xus,

2 *pp*
Cru - ci - fi - xus, cru - ci - fi - xus,

8 **A**

e - ti - am pro no - bis,

e - ti - am pro no - bis,

e - ti - am pro no - bis,

e - ti - am pro no - bis,

15 (p) < cresc

cru - ci - fi - xus, cru - ci - fi - xus, e - ti - am pro

(p) < cresc

cru - ci - fi - xus, cru - ci - fi - xus, e - ti - am pro

(p) < cresc

cru - ci - fi - xus, cru - ci - fi - xus, e - ti - am pro

(p) < cresc

cru - ci - fi - xus, cru - ci - fi - xus, e - ti - am pro

21

no - - bis sub Pon - ti - o Pi - la - to,

no - - bis sub Pon - ti - o Pi - la - to,

no - - bis sub Pon - ti - o Pi - la - to,

no - - bis sub Pon - ti - o Pi - la - to,

V.S.

B

27

pp *(p)*

pas - sus et se - pul - tus, se -

pp *(pp)* *(p)*

pas - sus, pas - sus et se -

pp *(pp)* *(p)*

pas - sus, pas - sus et se -

pp *(pp)* *(p)*

pas - sus, pas - sus et se -

35

pp

pul - tus est, et se - pul - tus est.

pp

pul - tus est, et se - pul - tus est.

pp

pul - tus est, et se - pul - tus est.

pp

pul - tus est, et se - pul - tus est.

Segue Et Resurrexit

2 2

XIV. Et Resurrexit

Allegro **3** *ff [orig. f]*

Et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur -

Et re - sur - re - xit, et re - sur - re - xit, et re - sur -

10

re - xit, et re - sur - re - xit ter - ti - a di - e, ter - ti - a di - e se -

re - xit, et re - sur - re - xit, ter - ti - a di - e, ter - ti - a di - e se -

re - xit, et re - sur - re - xit, ter - ti - a di - e, ter - ti - a di - e se -

re - xit, et re - sur - re - xit, ter - ti - a di - e, ter - ti - a di - e se - V.S.

17

cun-dum scri - ptu-ras, se - cun-dum scri - ptu-ras, se - cun-dum scri - ptu - ras,

cun-dum scri - ptu-ras, se - cun-dum scri - ptu-ras, se cun-dum scri - ptu - ras,

cun-dum scri - ptu-ras, se - cun-dum scri - ptu-ras, se cun-dum scri - ptu - ras,

cun-dum scri - ptu-ras, se - cun-dum scri - ptu-ras, se cun-dum scri - ptu - ras,

24

A

et as - cen - dit in coe - lum se-det ad

et as - cen-dit, et as - cen-dit in___ coe-lum se - det ad

et as - cen-dit, et as - cen-dit in___ coe-lum se - det ad

et as - cen-dit, et as - cen-dit in___ coe-lum

34 B B1

dex - te - ram Pa - - tris,

dex te-ram Pa - - tris,

dex - te-ram Pa - - tris,

p Pa - - tris,

57 C

et i - te-rum ven - tu - rus est cum glo - ri -

et i - te-rum ven - tu - rus est cum glo - ri

et i - te-rum ven - tu - rus est cum glo - ri

et i - te-rum ven - tu - rus est cum glo - ri V.S.

63

a, cum glo - - ri-a ju - di - ca - re vi-vos

a, cum glo - - ri-a ju - di - ca - re vi-vos

8 a, cum glo - - ri-a ju - di - ca - re vi-vos

a, cum glo - - ri-a ju - di - ca - re vi-vos

69 **D**

5 *p* *pp*
et mor - tu - os, et - mor - tu -

5 *p* *pp*
et mor - tu - os, et - mor - tu -

5 *p* *pp*
et mor - tu - os, et - mor - tu -

5 *p* *pp*
et mor tu - os, et - mor - tu -

84 **E** **F**

ff [orig. f]

22 3

os, cu - jus re - gni

os, cu - jus re - gni

os, cu - jus re - gni

os, cu - jus re - gni

114

non e - rit fi - nis et in Spi - ri-tum San - ctum Do - mi-num et vi -

non e - rit fi - nis et in Spi - ri-tum San - ctum Do - mi-num et vi -

non e - rit fi - nis et in Spi - ri-tum San - ctum Do - mi-num et vi -

non e - rit fi - nis et in Spi - ri-tum San - ctum Do - mi-num et vi - V.S.

121

vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit,

vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit,

vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit,

vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce - dit,

G

128

Fi - li - o - que pro - ce - dit,

Fi - li - o - que pro - ce - dit,

Fi - li - o - que pro - ce - dit,

Fi - li - o - que pro - ce - dit,

G1
138

qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-

qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-

qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-

qui cum Pa-tre et Fi-li-o si-mul a-do-ra-tur et con-glo-ri-fi-

145

ca - tur qui lo - cu - tus est per Pro - phae - tas, qui lo -

ca - tur qui lo - cu - tus est per Pro - phae - tas, qui lo -

ca - tur qui lo - cu - tus est per Pro - phae - tas, qui lo -

ca - tur qui lo - cu - tus est per Pro - phae - tas, qui lo - V.S.

152

ff

cu - tus est per Pro - phae - tas,

ff

cu - tus est per Pro - phae - tas,

ff

8 cu - tus est per Pro - phae - tas,

ff

cu - tus est per Pro - phae - tas,

2

2

2

2

16 **H**

3 solo

et u - nam, et u - nam san - ctam Ca tho - li - cam

3

3

3

3

173

et A - pos - to - li - cam, et A - pos - to - li - cam Ec

181

I

cle si - am,

2

2 solo

con - fi - te - or, con - fi - te -

V.S.

192

or, u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

201

J

rum, et ex - spe - cto res - sur - re - cti - o - nem mor - tu -

211

K **3** *tutti* *ff[orig. f]*

o - - - - - rum.

tutti *ff[orig. f]* et

tutti *ff[orig. f]* et

tutti *ff[orig. f]* et

tutti *ff[orig. f]* et

221

vi - tam ven tu - ri, ven - tu - ri sae - cu - li A - men, A - men, vi - tam ven -

vi - tam ven tu - ri, ven - tu - ri sae - cu - li A - men, A - men, vi - tam ven -

vi - tam ven tu - ri, ven - tu - ri sae - cu - li A - men, A - men, vi - tam ven -

vi - tam ven tu - ri, ven - tu - ri sae - cu - li A - men, A - men, vi - tam ven -

V.S.

228

tu - ri sae - cu - li A - men, A - men, A - - -

tu - ri sae - cu - li A - men, A - men, A - - -

tu - ri sae - cu - li A - men, A - men, A - - -

tu - ri sae - cu - li A - men, A - men, A - - -

236

L

men, A - - men, A - men, et

men, A - - men, A - men, et

men, A - - men, A - men, et

men, A - - men, A - men, et

245

vi - tam ven - tu - ri - sae - cu - li, ven - tu - ri sae - cu -

vi - tam ven - tu - ri - sae - cu - li, ven - tu - ri sae - cu -

vi - tam ven - tu - ri - sae - cu - li, ven - tu - ri sae - cu -

vi - tam ven - tu - ri - sae - cu - li, ven - tu - ri sae - cu -

M

251

li A - men, A - men, A - men, A - men.

li A - men, A - men, A - men, A - men.

li A - men, A - men, A - men, A - men.

li A - men, A - men, A - men, A - men.

XV. Sanctus

Andante Maestoso

San - ctus, San - ctus, San - ctus Do-mi-nus

San - ctus, San - ctus, San - ctus Do-mi-nus

San - ctus, San - ctus, San - ctus Do-mi-nus

San - ctus, San - ctus, San - ctus Do-mi-nus

A Allegretto

De - us Sa - ba - oth. Ple - ni sunt coe - li et

De - us Sa - ba - oth. Ple - ni sunt coe - li et

De - us Sa - ba - oth. Ple - ni sunt coe - li et

De - us Sa - ba - oth.

16

ter - - ra glo - ri - a tu - a, ho - san -

ter - - ra glo - ri - a tu - a, ho - san -

ter - - ra glo - ri - a tu - a, ho - san -

Ho - san -

25

na, ho - san - na, ho - san - na in ex - cel - -

na, ho - san - na, ho - san - na in ex - cel - -

na, ho - san - na, ho - san - na in ex - cel - -

na, ho - san - na, ho - san - na in ex - cel - -

B1

32 *f*

sis, ho - san - na in ex - cel - - sis,

sis, ho - san - na in ex - cel - - sis,

sis, ho - san - na in ex - cel - - sis,

sis, ho - san - na in ex - cel - - sis,

B2

41 *(f)*

ho - san - na in ex - cel - - sis,

ho - san - na in ex - cel - - sis,

ho - san - na in ex - cel - - sis,

ho - san - na in ex - cel - - sis,

C

49

(f) ho - san - na in ex - cel - - - sis,

(f) ho - san - na in ex - cel - - - sis,

(f) ho - san - na in ex - cel - - - sis,

(f) ho - san - na in ex - cel - - - sis,

55

ff ho - san - na in ex - cel - - - sis. **2**

ff ho - san - na in ex - cel - - - sis. **2**

ff ho - san - na in ex - cel - - - sis. **2**

ff ho - san - na in ex - cel - - - sis. **2**

D [XVI. Benedictus]
Andante Sostenuto

63

Solo *p*

Be - ne - di - ctus qui ve - nit, qui ve - nit in

Solo *p*

Be - ne - di - ctus qui ve - nit, qui ve - nit in

Solo *p*

Be - ne - di - ctus, be - ne - di - ctus qui ve - nit in

Solo *p*

Be - - ne - - di - ctus, qui ve - nit in no - mi

68

pp [al §]

no - mi - ne Do - - mi - ni.

pp

no - mi - ne Do - - mi - ni.

pp

no - mi - ne Do - - mi - ni.

pp

ne Do - mi - ni.

E [Sanctus - Allegretto]

73 *p*

Ho - san- na, ho - san - na in__ ex - cel - - - sis,

p

Ho - san- na, ho - san - na in__ ex - cel - - - sis,

p

8 Ho - san- na, ho - san - na in__ ex - cel - - - sis,

80

ho - san-na in ex - cel - sis, ho - san - na, ho - san - na, ho -

ho - san-na in ex - cel - sis, ho - san - na, ho - san - na, ho -

ho - san-na in ex - cel - sis, ho - san - na, ho - san - na, ho -

f *ff* *f* *ff* *f* *ff* *f* *ff*

Ho - san - na, ho - san - na, ho - V.S.

F1

89

san - na in ex - cel - sis, ho - san - na in ex - cel - sis,

san - na in ex - cel - sis, ho - san - na in ex - cel - sis,

san - na in ex cel - sis, ho - san - na in ex - cel - sis,

san - na in ex cel - sis, ho - san - na in ex - cel - sis,

100

ho - san - na in ex - cel - sis,

ho - san - na in ex - cel - sis,

ho - san - na in ex - cel - sis,

ho - san - na in ex - cel - sis,

107 **G2**

sis, ho - san - na in ex - cel - - -

sis, ho - san - na in ex - cel - - -

sis, ho - san - na in ex - cel - - -

sis, ho - san - na in ex - cel - - -

115 **H**

sis, ho - san - na in ex - cel - - sis.

sis, ho - san - na in ex - cel - - sis.

sis, ho - san - na in ex - cel - - sis.

sis, ho - san - na in ex - cel - - sis.

XVII. Agnus Dei

Andantino

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

8

p *p* *solo*

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,

p *p* *solo*

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,

p *p* *solo*

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis,

p *p*

mi - se - re - re, mi - se - re - re,

15

p tutti *cresc* **2**

mi - se - re - re no - bis, mi - se - re - re ³ no - bis,

p tutti *cresc* **2**

mi - se - re - re no - bis, mi - se - re - re no - bis,

p tutti *cresc* **2**

8 mi - se - re - re no - bis, mi - se - re - re no - bis,

solo *p* tutti *cresc* **2**

mi - se - re - re no - bis, mi - se - re - re no - bis,

23 **A**

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

8 A - gnus De - i qui tol - lis pec - ca - ta mun - di

p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

30

p mi - se - re - re, mi - se - re - re,

p mi - se - re - re, *p* mi - se - re - re,

p mi - se - re - re, *p* mi - se - re - re,

p mi - se - re - re, *p* mi - se - re - re,

36 solo

p solo mi - se - re - re, mi - se - re - re no - bis,

p solo mi - se - re - re, mi - se - re - re no - bis,

p solo mi - se - re - re, mi - se - re - re no - bis,

p solo mi - se - re - re, mi - se - re - re no - bis,

B

42 *tutti p* *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

tutti p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

tutti p *cresc*

A - gnus De - i qui tol - lis pec - ca - ta mun - di

tutti p *cresc*

A - gnus De - i qui tol - lis, qui tol - lis pec - ca - ta mun - di

49 *p* *p*

do - na no - bis, do - na no - bis,

p *p*

do - na no - bis, do - na no - bis,

p *p*

do - na no - bis, do - na no - bis,

p *p*

do - na no - bis, do - na no - bis,

54 *f* *p*

do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem,

do - na no - bis pa - cem, do - na no - bis pa - cem,

60 **C** *p* *cresc*

do - na no - bis pa - - - - cem,

do - na no - bis pa - - - - cem,

do - na no - bis pa - - - - cem,

do - na no - bis pa - - - - cem,

69

3 (*mp*) *p*

do - na no - bis pa - cem,

3 (*mp*) *p*

do - na no - bis pa - cem,

3 (*mp*) *p*

do - na no - bis pa - cem,

3 (*mp*) *p*

do - na no - bis pa - cem,

77

pp **3**

pa - cem, pa - - cem.

pp **3**

pa - cem, pa - - cem.

pp **3**

pa - cem, pa - - cem.

pp **3**

pa - cem, pa - - cem.

Missa de Santa Cecília

Violinos I

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

Musical notation for measures 1-9. Measure 1 starts with a forte (*f*) dynamic. Measure 2 has a piano (*p*) dynamic with a hairpin. Measure 3 contains a six-measure rest. Measure 4 is marked "sciolte". Measure 9 ends with a forte (*f*) dynamic.

Musical notation for measures 10-11, consisting of eighth-note patterns.

Musical notation for measures 12-13, consisting of eighth-note patterns. Measure 12 starts with a fortissimo (*ff*) dynamic.

Musical notation for measures 14-15, consisting of eighth-note patterns.

Musical notation for measures 16-24. Measure 16 is marked with a boxed "A". Measure 17 starts with a forte (*f*) dynamic. Measure 20 contains a six-measure rest. Measure 21 is marked "sciolte". Measure 24 ends with a forte (*f*) dynamic.

Musical notation for measures 25-26, consisting of eighth-note patterns.

Musical notation for measures 27-28, consisting of eighth-note patterns. Measure 27 starts with a fortissimo (*ff*) dynamic.

Musical notation for measures 29-30, consisting of eighth-note patterns.

Musical notation for measures 31-32. Measure 31 starts with a forte (*f*) dynamic. Measure 32 is marked with a boxed "B".

33

p 3 3

35

cresc. *tr*

37

tr

39

3 3 3 3 *cresc*

41

tr *p* **C** *p*

43

p *pp*

47

(p) *p* *p*

II. Gloria

Allegro **A0** 18 8 **A** [%]

30 *ff*

33

37 *f*

43 **B**

52

55

59 **C**

66

70

78 **C1** *[orig. //]*

D [III. Et in terra pax]

85 **18** **E** **4** **E1**

p

111

p

116

cresc *p*

120

p

124 **F**

cresc

129

p *pp*

134

cresc

139

p

143 **G** **G1** *[orig. dal \$ to //]*

p

H

(Gloria §)

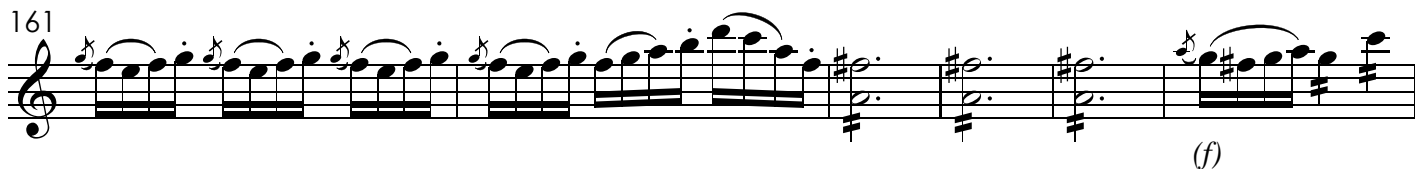
155 *ff*



158



161 *(f)*



167



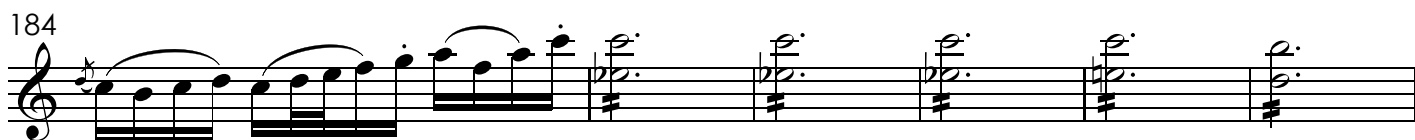
176 **I**



181



184



190 **J**



194



199



205 **K** *[orig. // 2o Laudamus]* **Fine**



IV. Laudamus

Andante sostenuto

f *p* *f* *p*

dolce 3 3

cresc *dolce* *cresc*

tr *tr* *p*

(*p*) **A**

[*orig. ff*] (*cresc*)

f *dolce* **B**

(*p*) *p* *p*

40 **B1**

f *pp*

C **Allegro Moderato**

f *sfz* *sfz* **2**

53

(p) *cresc*

57

p

62

p

D

68

(p) *p*

73

f

E

77

ff

82

ff

86 **E1**

92

97

102 **F**

107

112

118 **F1**

121 **G**

129

135

p *f* *sfz* *cresc* *f* *sfz* *ff* *sfz* *(p)* *cresc* *p*

140

148 **H**

153

159 **I**

165

170 **I1**

174

178 **J**

181

183

p

(p)

f

pp

(cresc >)

(cresc)

(f)

[orig. f]

f

ff

The musical score is written for Violins I in G major (one sharp). It consists of ten staves of music. Measure 140 begins with a treble clef and a key signature of one sharp. The first staff (measures 140-147) features a melodic line with a dynamic marking of *p*. Measure 148 is marked with a box containing the letter 'H'. The second staff (measures 148-152) continues the melodic line with a dynamic marking of *(p)*. Measure 153 is marked with a box containing the letter 'I'. The third staff (measures 153-158) features a melodic line with a dynamic marking of *f*. Measure 159 is marked with a box containing the letter 'I'. The fourth staff (measures 159-164) features a melodic line with a dynamic marking of *pp* and a crescendo marking *(cresc >)*. Measure 165 is marked with a box containing the letter 'I1'. The fifth staff (measures 165-169) features a melodic line with a dynamic marking of *(cresc)*. Measure 170 is marked with a box containing the letter 'I1'. The sixth staff (measures 170-173) features a melodic line with a dynamic marking of *(f)* and a dynamic marking of *[orig. f]*. Measure 174 is marked with a box containing the letter 'J'. The seventh staff (measures 174-177) features a melodic line with a dynamic marking of *f*. Measure 178 is marked with a box containing the letter 'J'. The eighth staff (measures 178-180) features a melodic line with a dynamic marking of *ff*. Measure 181 is marked with a box containing the letter 'J'. The ninth staff (measures 181-182) features a melodic line with a dynamic marking of *ff*. Measure 183 is marked with a box containing the letter 'J'. The tenth staff (measures 183-186) features a melodic line with a dynamic marking of *ff*.

V. Gratias

Andantino
9

A

(p) *cresc*

15 *dolce* *cresc*

19 **B**

p

25 *cresc* *sfz* *p*

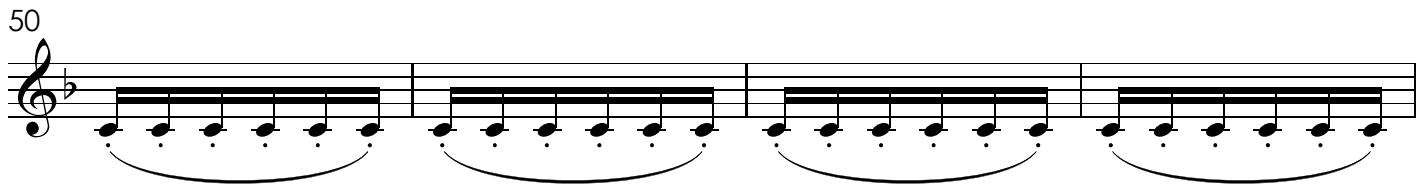
31 **C** (*simile*)

36 (*cresc*)

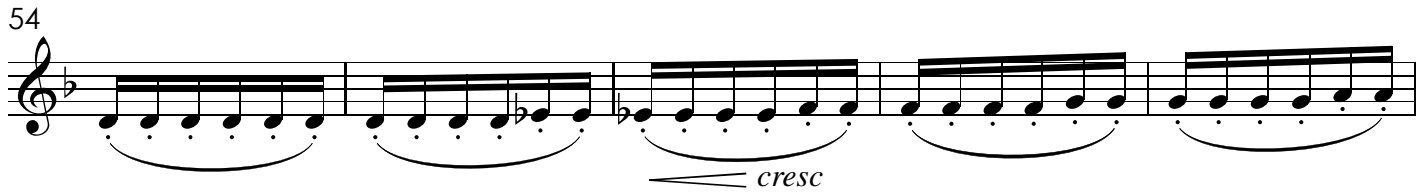
41 *f* *più forte*

45 *tr* (*ff*) **D** *p*


50



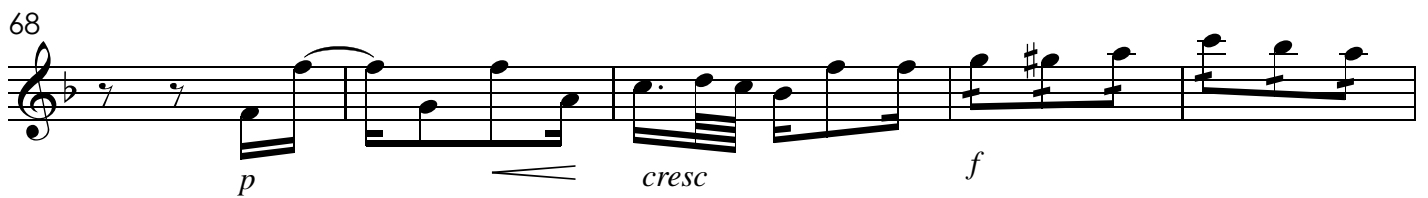
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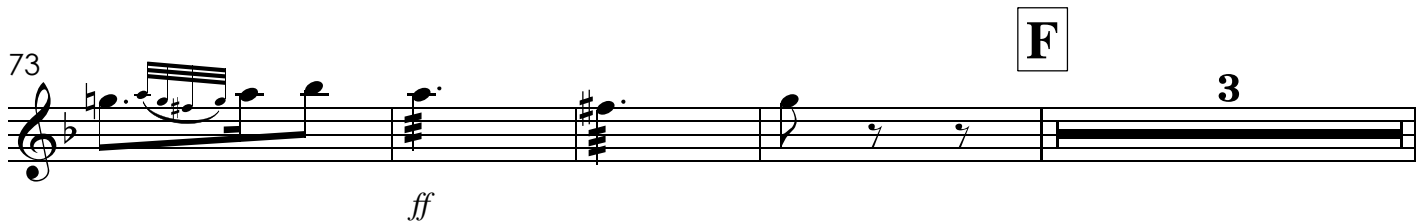
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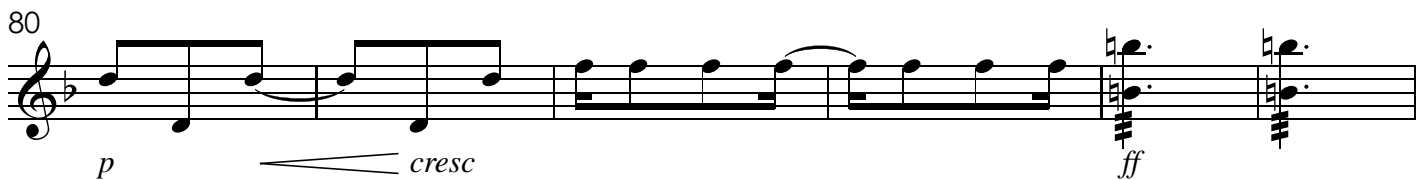
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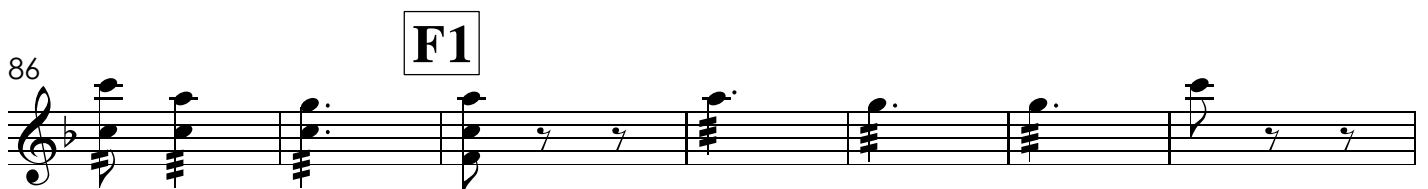
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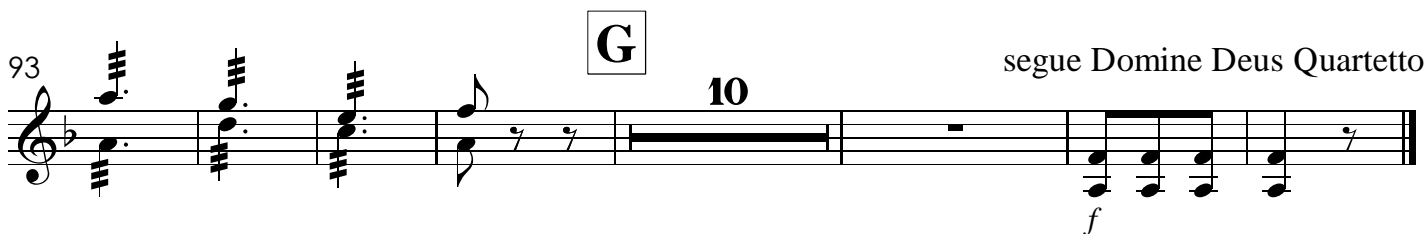
80



86



93



VI. Domine Deus - Quartetto

Allegro Maestoso

p *cresc*

6

f

12

A

p *f* *p*

18

p *f*

23

f

29

B

p *f* *p* *p*

34

dolce *f*

39 **B1** 6

f

50 **C** (*p*) (< *cresc*)

p (< *cresc*)

56 **D** 13

p

74 **E** (*f*) (*p*)

f (*p*)

81 (< *cresc*)

(< *cresc*)

86 **F** 4 (*pizz*) (*p*)

pizz (*p*)

95 *arco* (< *cresc*) 2 (*f*)

arco (< *cresc*) (*f*)

105 **F1** 8 (*f*) (*f*)

f (*f*)

120 **G**

p *f*

Musical staff 120-126. Measure 120 starts with a boxed letter 'G'. The staff contains a melodic line with various dynamics including *p* and *f*.

127 **H**

p

Musical staff 127-131. Measure 127 starts with a boxed letter 'H'. The staff contains a melodic line with a dynamic marking of *p*.

132

Musical staff 132-136. This staff continues the melodic line from the previous staff.

137 **I** pizz

p

Musical staff 137-145. Measure 137 starts with a boxed letter 'I' and the instruction 'pizz'. A '4' is written above the staff. The staff contains a melodic line with a dynamic marking of *p*.

146 **J**

f *2 arco*

Musical staff 146-152. Measure 146 starts with a boxed letter 'J'. The staff contains a melodic line with dynamics *f* and *2 arco*.

153

Musical staff 153-156. This staff continues the melodic line from the previous staff.

157 **J1**

ff

Musical staff 157-165. Measure 157 starts with a boxed letter 'J1'. The staff contains a melodic line with a dynamic marking of *ff*.

166 **K** 7

dolce

Musical staff 166-178. Measure 166 starts with a boxed letter 'K' and the number '7'. The staff contains a melodic line with a dynamic marking of *dolce*.

179

(p) *f*

Musical staff 179-186. Measure 179 starts with a dynamic marking of *(p)*. The staff contains a melodic line with a dynamic marking of *f*.

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

Musical notation for measures 1-4. The staff shows a sequence of notes with dynamic markings *f* and *p*.

Musical notation for measures 5-8. The staff features triplet patterns with dynamic markings *f* and *p*, and a *cresc* marking.

Musical notation for measures 9-13. The staff includes a boxed letter **A** above measure 10. Dynamic markings include *dolce* and *p*.

Musical notation for measures 14-16. The staff features a *dolce* marking and a *v* marking above measure 14.

Musical notation for measures 17-18. The staff includes a *dolce* marking.

Musical notation for measures 19-20. The staff includes a *cresc* marking.

Musical notation for measures 21-24. The staff includes a boxed letter **B** above measure 23. Dynamic markings include *p* and *f*.

24 *p* **B1** *f* *p*

Musical staff 24-27: Treble clef, 2/4 time. Measures 24-27. Dynamics: *p*, *f*, *p*. A box labeled 'B1' is placed below measure 25.

28 *pp*

Musical staff 28-33: Treble clef, 2/4 time. Measures 28-33. Dynamics: *pp*. A box labeled 'C' is placed below measure 34.

34 **C** [Orig. §] **Allegro brillante e maestoso** *f*

Musical staff 34-36: Treble clef, 2/4 time. Measures 34-36. Dynamics: *f*.

37

Musical staff 37-39: Treble clef, 2/4 time. Measures 37-39.

40 *dolce*

Musical staff 40-42: Treble clef, 2/4 time. Measures 40-42. Dynamics: *dolce*.

43 *cresc*

Musical staff 43-44: Treble clef, 2/4 time. Measures 43-44. Dynamics: *cresc*.

45 *f* 3 3

Musical staff 45-46: Treble clef, 2/4 time. Measures 45-46. Dynamics: *f*. Triplet markings '3' are present.

47 *p* **D** *cresc* *f*

Musical staff 47-49: Treble clef, 2/4 time. Measures 47-49. Dynamics: *p*, *cresc*, *f*. A box labeled 'D' is placed below measure 48.

50 *pp* *(p)* **E**

Musical staff 50-58: Treble clef, 2/4 time. Measures 50-58. Dynamics: *pp*, *(p)*. A box labeled 'E' is placed below measure 54.

59 *f* *pp*

Musical staff 59-60: Treble clef, 2/4 time. Measures 59-60. Dynamics: *f*, *pp*.

66 [orig. //]

← *cresc* [orig. *cresc*] ← *crescf*

76 **F**

dolce

79

dolce

83

cresc *p*

87

p

91

cresc

95 **F1**

p (*cresc*) *f*

100

cresc

106 **G** pizz
p

111 arco

116 **H**
[orig. sfz] (p)

120 (p)

124 *p* cresc

129 **I**
[orig. p] f ff

137 *p* cresc

143 **J** Orig.
f

147 *dolce*

151

cresc

154

f 3 3 *p*

157

cresc *f* *pp* **K**

164

(p)

170

f *pp* **L**

177

(cresc) *[orig. cresc]* *cresc(f)* *[orig. //]*

185

p *cresc* **L1**

188

f

191 **M** pizz *p*

196 arco *cresc* *f* *p* *f* **N** (*p*)

201 (*p*)

205 *p*

210 *cresc* *f*

215 *p* *f*

221 **O**

228 **O1** *ff*

230

VIII. Qui sedes

Tutti

Andante **12** **A** *dolce*

18

24 **B**

32 **C**

39 *p* (*cresc*)

45 **D**

52 **E** **13**

(*p*) (*cresc*) (*p*) (*cresc*) (*p*) (*cresc*) (*p*) (*cresc*)

71 **F**
5
(p) *(p)*

80

83

88 **G**
3
p *pp*

95 **F1**
2
p *dolce*

102
cresc
3

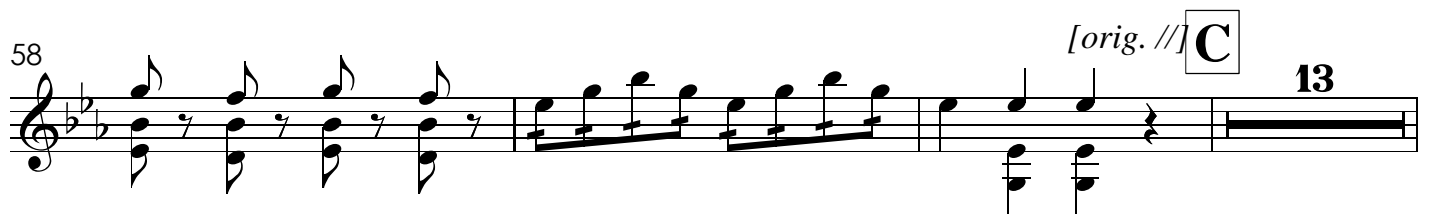
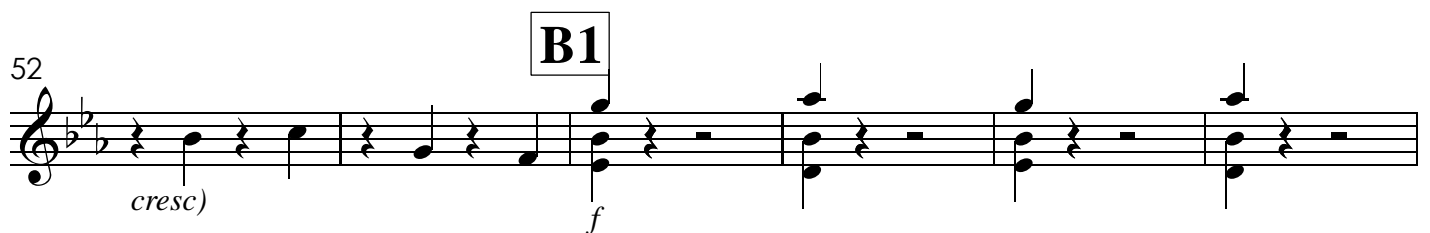
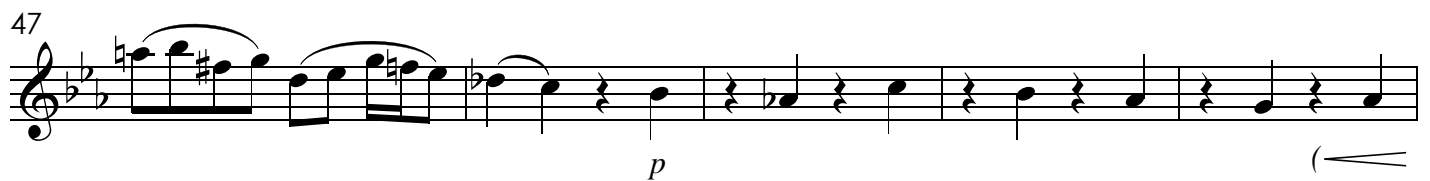
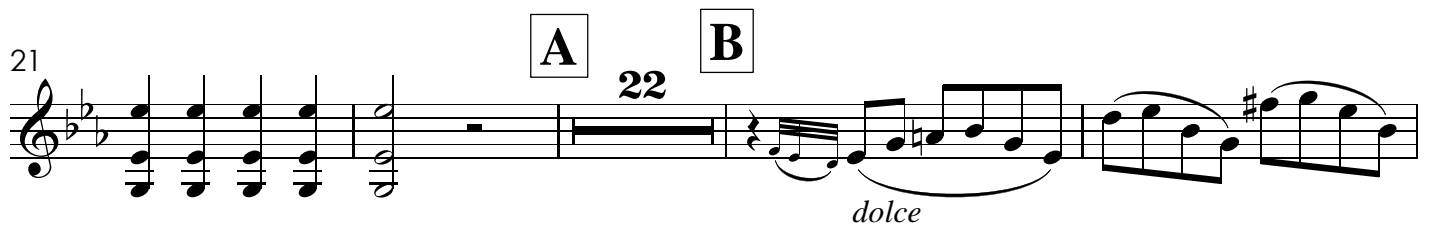
109 **G**
3
(p)

116
p

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] Allegro Maestoso



74 *f* *ff*

77 **D** 5

85 *pizz* *p*

90 *arco* *(mf)* *(<)* *f*

95 **D1** 2 *(mf)* *cresc*

104 **E** [orig. §] *f*

108 *f*

111 *p* *(<) cresc*

118 *più cresc* *f*

120

123 **F** 22

148 **G** *dolce* *p*

152 **G1** (*cresc*) *f*

158

163 [*orig. //*] **H** [*orig. ⊕*] 10 *sfz* *f*

177 **I**

181 **I1**
4 pizz
p *cresc*

Musical staff 181-188: Treble clef, key signature of three flats, 4/4 time. Starts with a 4-measure rest, then a series of quarter notes on the lower staff (C4, G3, C4, G3, C4, G3, C4, G3). The upper staff has a melodic line starting at measure 185: G4, A4, B4, A4, G4, F4, E4, D4. Dynamics: *p* at the start, *cresc* (crescendo) indicated by a wedge shape.

189
arco
p

Musical staff 189-195: Treble clef, key signature of three flats, 4/4 time. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Upper staff has a melodic line: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3. Dynamics: *arco* and *p* are indicated.

196 **J**
p *f* *p* *f* *p*

Musical staff 196-201: Treble clef, key signature of three flats, 4/4 time. Melodic line in upper staff: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *p*, *f*, *p*, *f*, *p* are indicated.

202 **K**
f

Musical staff 202-205: Treble clef, key signature of three flats, 4/4 time. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Upper staff has a melodic line: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Dynamics: *f* is indicated.

206

Musical staff 206-209: Treble clef, key signature of three flats, 4/4 time. Melodic line in upper staff: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Dynamics: *f* is indicated.

210 **L**
ff

Musical staff 210-211: Treble clef, key signature of three flats, 4/4 time. Melodic line in upper staff: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Dynamics: *ff* is indicated.

212

Musical staff 212-213: Treble clef, key signature of three flats, 4/4 time. Melodic line in upper staff: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Dynamics: *ff* is indicated.

214

Musical staff 214-215: Treble clef, key signature of three flats, 4/4 time. Melodic line in upper staff: G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. Lower staff has a series of quarter notes: G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4, G3, C4. Dynamics: *ff* is indicated.

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A0** 9 **A**

(f cresc) (p) tr

28

cresc f

33

ff

38

dolce cresc

44 **B** 10 pizz p

pp pizz p

61 **C** Allegretto arco p (p)

p (p)

73

p

82 **D** 3 p

p

93 *p*

102 **E** 3 *p*

113 (*p*)

123 3

133 **F** *p*

143 *f*

154 **G** 3 *f*

164 (*ff*)

174 **H** 3 **I** 29 *pp*

213 *pp sempre*

315 **M**

7

ff

326

331 **N**

2

ff

337 **O**

(f)

2

343 **P**

ff

348

353

358 **Fine**

Fine

XI. Credo com grande orquestra

Allegretto

116 **2** *p* *cresc*

126 **F** **4** *p*

136 **3** *f*

144 **G** **17** **H** *sfz p* *cresc* (*f*)

168 [*orig. f*] *ff*

174

180 **I** (*f*)

185 **9** *Segue subito: Et incarnatus*

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

1 (sfz) *p*

3 (*pp*)

5

7

9

11 **A**

13 *pp* (*p*)

16

18 *cresc*

21

25

B

29

31

33

pp

35

37

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

ff [orig. f] ff

(f)

A
pizz
p

B **B1**
3 7 8
: cresc)
f

C
tr
(ff)

D **E**
14 23

108 **F**
ff [orig. f] *ff*

113

116

119 *(f)*

126 **G** 5

138 **G1**
f *p*

144 *f* *f*

150 *tr* 3 3 *ff*

157 **H** 5 *p*

171

183 **I**

pizz
(*p*)

193 **J**

arco
cresc

204

pizz
p *f* *p*

217 **K**

arco
ff [orig. ff] *ff*

222

225

228

(*f*)

236 **L**

ff

248 **M**

257

XV. Sanctus

Andante Maestoso

2 *f*

7 *ff*

12 **A** Allegretto

12 *p* *f*

20 *f*

26 *ff*

32 *f* **B1** 2

41 *f* **B2** 2

49 *f*

54 *ff* **C**

D [XVI. Benedictus]
Andante Sostenuto **9** [al §]

63

E [Sanctus - Allegretto]

73 *p*

81 *f*

87 *ff*

F1

93 *f* **2**

G2

102 *f* **2**

110 *f*

H

115 *ff*

XVII. Agnus Dei

Andantino

p

4 *cresc*

6

8 *pizz*
p 5

18 *arco*
cresc 2

23 **A**
p *cresc*

27

30 *pizz*
p 6

42 **B** arco
p

45 *cresc*

47 3 3 3

49 pizz
p 2

56 arco
p

58 **C** 2

62 5
p *cresc*

72 pizz
p

77 arco
pp

Detailed description: This page of a musical score for Violin I contains nine staves of music, numbered 42 to 77. The score is written in treble clef with a key signature of one sharp (F#). Measure 42 begins with a boxed section marker 'B' and the instruction 'arco'. The music features a long, sweeping melodic line with a dynamic marking of 'p'. Measure 45 includes a 'cresc' (crescendo) marking. Measure 47 contains three triplet markings. Measure 49 starts with 'pizz' (pizzicato) and a dynamic of 'p', ending with a fermata and a '2' marking. Measure 56 returns to 'arco' with a dynamic of 'p'. Measure 58 has a boxed section marker 'C' and a '2' marking. Measure 62 features a '5' marking and a 'cresc' marking. Measure 72 is marked 'pizz' and 'p'. Measure 77 is marked 'arco' and 'pp'.

Missa de Santa Cecília

Violinos II

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

sciolte

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-6. Dynamics: *f*, *p*, *f*. A six-measure rest is marked with a '6' above it.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 7-11. Dynamics: *ff*.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 12-15. Dynamics: *ff*.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 16-19. Dynamics: *ff*.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 20-24. Dynamics: *f*. A six-measure rest is marked with a '6' above it. A boxed 'A' is at the start. 'sciolte' is written above the staff.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 25-28. Dynamics: *ff*.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 29-32. Dynamics: *ff*.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 33-36. Dynamics: *ff*.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 37-40. Dynamics: *ff*. A boxed 'B' is above the staff.

33

p

35

cresc.

37

39

(p) *cresc*

42

C

p

45

pp *(p)*

48

II. Gloria

Allegro **A0** 18 8 **A** [%]

30 *ff*

33

37 *(f)*

43 **B**

52

55

59 **C**

66

70

78 **C1** [*orig. //*]

D [III. Et in terra pax]

85 **E** 4 **E1**

111

116 *cresc* *p*

120

125 **F** *cresc* *p*

130 *pp*

135 *cresc*

139 *p*

143 **G** **G1** *[orig. dal S to //]*

5

155 **H** (Gloria ♩)

158 *ff*

161

167

175 **I**

180

183

189 **J**

193

197

205 **K** [orig. // 2o Laudamus] Fine

IV. Laudamus

Andante sostenuto

f *p* *f* *p*

6

cresc

10

(\rceil) *p*

16

A

(*p*)

20

(*p*)

24

28

[orig. *ff*]

(*cresc*) *f*

31

B

p

35

p *f*

B1 **C** Allegro Moderato

41 **3** *f* *sfzp*

49 **2** *sfp* (*p*)

55 *cresc* *p*

59

63 *p*

69 **D** (*p*) *p*

73 *f*

77 **E** *ff*

82

86 **E1**
2
p (*cresc*)

92
f *p*

97 **F**
p *sfz* *f* *p*

103

108
sfz (*mf*)

114 **F1**
f *ff*

119

123 **G**
2
f *sfzp* 2

131
sfp (*p*)

135
cresc *p*

139

145

H

151

155

160

I

166

172

I1

177

J

180

183

V. Gratias

Andantino
9

A

(p) *tr* *cresc*

15 *dolce* *cresc*

19 **B**
p

25 *cresc* *sfz* *p*

31 **C** *(simile)*

36 *(cresc)*

41 *f* *più forte*

45 **D**
(ff) *p*

50

54

59

68

73

80

86

93

10

segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

Musical staff 1: Treble clef, 2/4 time signature. Starts with a piano (*p*) dynamic and a crescendo (*cresc*) hairpin.

6

Musical staff 2: Treble clef, 2/4 time signature. Ends with a forte (*f*) dynamic.

12

A

Musical staff 3: Treble clef, 2/4 time signature. Contains a boxed **A** above the staff. Dynamics include *p*, *f*, and *p*.

18

Musical staff 4: Treble clef, 2/4 time signature. Dynamics include *p* and *f*.

23

Musical staff 5: Treble clef, 2/4 time signature. Ends with a forte (*f*) dynamic.

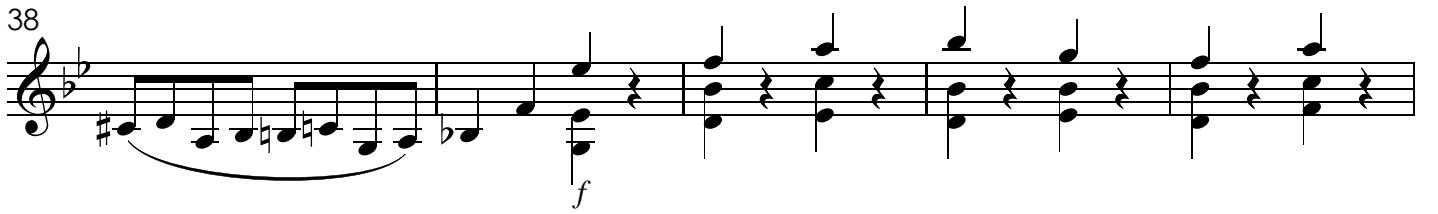
28

B

Musical staff 6: Treble clef, 2/4 time signature. Contains a boxed **B** above the staff. Dynamics include *p*, *f*, *p*, and *p*.

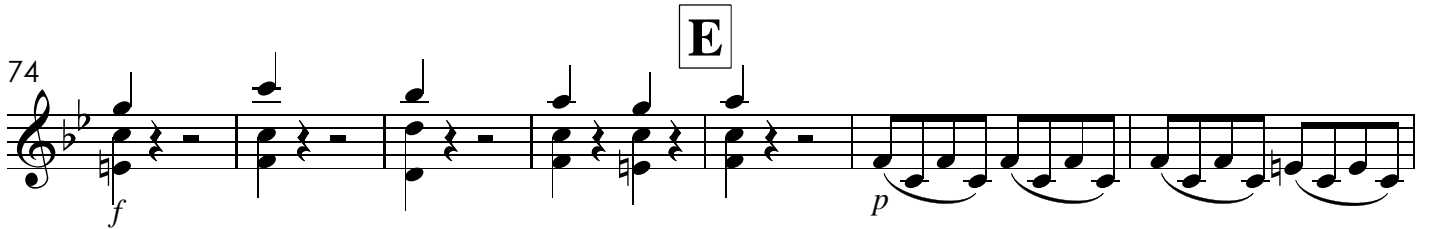
34

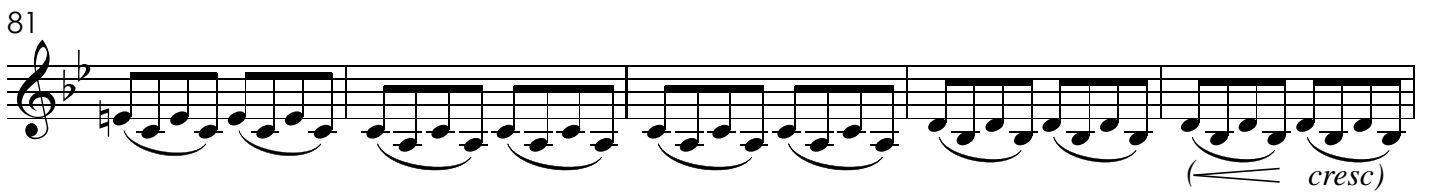
Musical staff 7: Treble clef, 2/4 time signature. Ends with a forte (*f*) dynamic.

38 

43 **B1** 

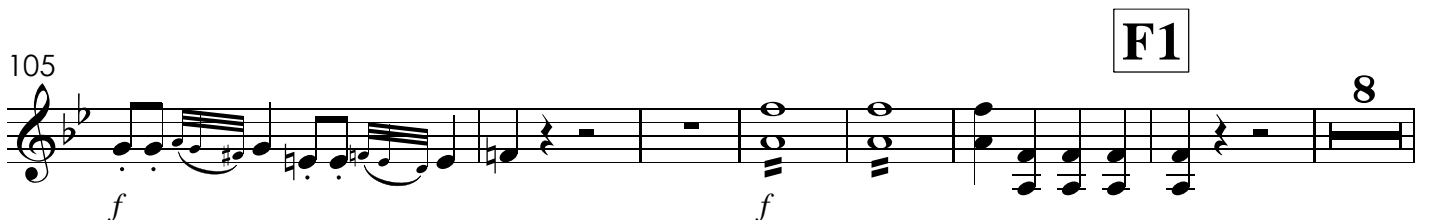
55 **D** 

74 **E** 

81 

86 **F** 

95 *arco* 

105 **F1** 

120 **G**

p *f*

Musical staff 120-126. Measure 120 starts with a box labeled 'G'. The staff contains a melodic line with dynamics *p* and *f*.

127 **H**

p

Musical staff 127-131. Measure 127 starts with a box labeled 'H'. The staff contains a melodic line with dynamic *p*.

132

Musical staff 132-136. The staff contains a melodic line.

137 **I** *pizz*

4 *p*

Musical staff 137-145. Measure 137 starts with a box labeled 'I'. The staff contains a melodic line with dynamics *pizz* and *p*, and a measure rest of 4.

146 **J** *arco*

2 *f*

Musical staff 146-152. Measure 146 starts with a box labeled 'J'. The staff contains a melodic line with dynamics *arco* and *f*, and a measure rest of 2.

153

Musical staff 153-156. The staff contains a melodic line.

157 **J1**

ff

Musical staff 157-165. Measure 157 starts with a box labeled 'J1'. The staff contains a melodic line with dynamic *ff*.

166 **K**

p 7

Musical staff 166-178. Measure 166 starts with a box labeled 'K'. The staff contains a melodic line with dynamic *p* and a measure rest of 7.

179

(p) *f*

Musical staff 179-188. Measure 179 starts with a box labeled 'K'. The staff contains a melodic line with dynamics *(p)* and *f*.

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-4. Dynamics: *f*, *p*, *f*, *p*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 5-7. Dynamics: *f*, *p*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes triplets and slurs.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 8-11. Dynamics: *cresc*, *dolce*, *p*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes triplets and slurs.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 12-15. Dynamics: *p*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a box labeled 'A' at measure 12 and a slur over measures 14-15.

Musical staff 5: Treble clef, C major, 4/4 time. Measures 16-20. Dynamics: *p*, *cresc*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a slur over measures 16-20 and a crescendo hairpin.

Musical staff 6: Treble clef, C major, 4/4 time. Measures 21-24. Dynamics: *f*. Notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Includes a box labeled 'B' at measure 22 and a slur over measures 23-24.

24

Musical staff 24-28. Measures 24-28. Dynamics: *p*, *f*, *p*.

29 **B1**

Musical staff 29-33. Measure 29. Dynamics: *pp*.

34 **C** [Orig. §] **Allegro brillante e maestoso**

Musical staff 34-36. Measure 34. Dynamics: *f*.

37

Musical staff 37-40.

41

Musical staff 41-44. Dynamics: *p*, *cresc*.

45

Musical staff 45-46. Dynamics: *f*. Includes triplets.

47

Musical staff 47-50. Dynamics: *p*, *cresc*, *f*.

51 **D**

Musical staff 51-56. Dynamics: *pp*, *(p)*.

57

Musical staff 57-61.

62 **E**

Musical staff 62-65. Dynamics: *f*, *pp*.

66 [orig. //]

(\leftarrow *cresc*) [orig. *cresc*] \leftarrow *cresc*

76 **F**

p

79

82

\leftarrow *cresc*

85

p

91

(\leftarrow) \leftarrow *cresc*

97 **F1**

\leftarrow *cresc*) *f*

101

106 **G** *pizz*
p



111 *arco*



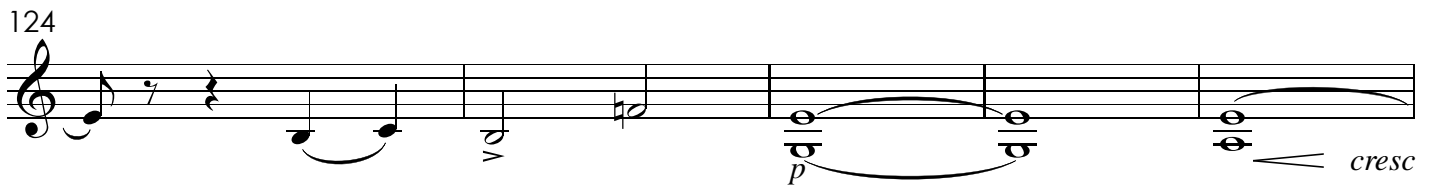
116 **H**
(p)



120
(p)



124
p *cresc*



129 **I**
f *ff*



137
p *cresc*



143 **J** *[Orig.]*
f



147
p



151

cresc *f*

155

p *cresc*

158

K

f *pp*

165

(p)

170

L

f *pp*

177

[orig. //]

cresc [orig. cresc] *cresc*

185

L1

p *cresc*

188

f

191 **M** pizz *p*

196 arco *cresc* **N** *f p f (p)*

201 *(p)*

205 *p*

210 *cresc* *f*

215 *p f*

221 **O**

228 **O1** *ff*

230

VIII. Qui sedes Tutti

Andante **11**

A *dolce*

(*p*) (*cresc*) *p*

18

24 **B**

(*p*) (*cresc*) (*p*)

32 **C**

(*p*) *cresc*

39

p

45 **D**

cresc) (*p*) (*cresc*) *p*

52 **E** **13**

(*cresc*)

71 F

(p) 5 (p)

80

83

88 G

p *pp*

95 F1

p *dolce*

102

cresc

106 G

p

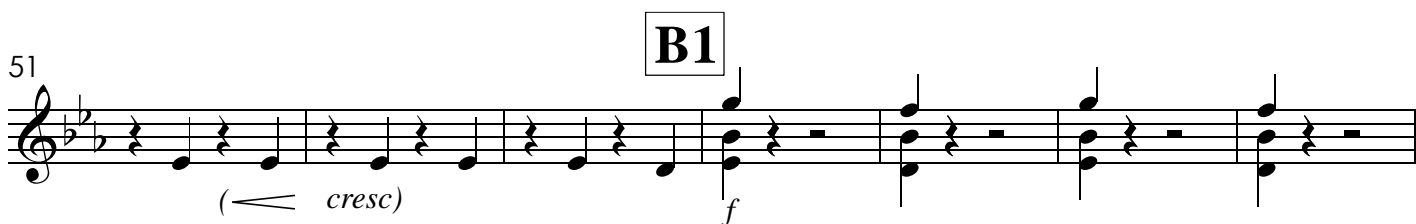
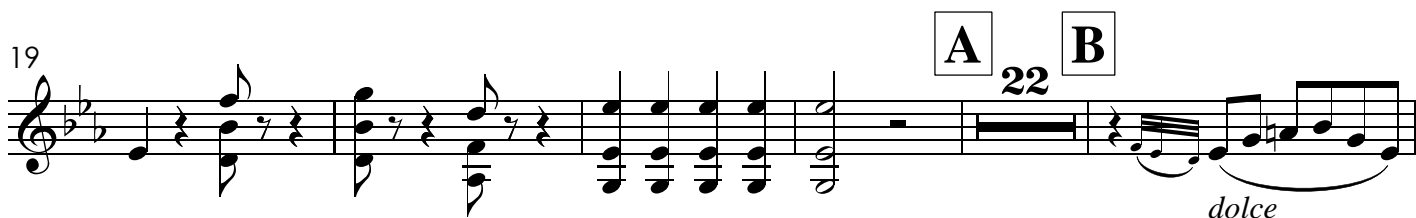
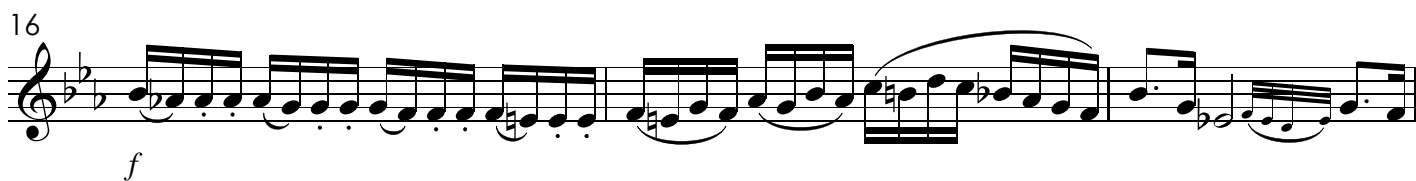
116

pp *pizz* (pp)

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] Allegro Maestoso



74 *f* *ff*

77 **D** 5

85 *pizz* *p*

90 *arco* *(mf)* *(\lessdot)* *f*

95 **D1** 2 *(mf)* *(\lessdot cresc)*

104 **E** [*orig. §*] *f*

108 [*orig. rest*] *f* [*orig. f*] *(\lessdot)* *p*

112 *(\lessdot)* *cresc*

118

(più cresc) *f*

120

123

F 22

148

G dolce *p*

152

G1 (*cresc*) *f*

158

163

[orig. //] **H** [orig. Θ] 10 *sfz* *f*

177

I

181 **I1** 4 pizz *p* *cresc*

189 arco *p*

196 **J** *p* *f* *p* *f* *p*

202 **K** *f*

206

210 **L** *ff*

212

214

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A** 9 **A** *tr*

f *(p)*

28 *cresc* *f*

33

38 *dolce* *cresc*

44 **B** 10 *pizz* *pp* *p* *pizz*

61 **C** Allegretto *arco* *p* *(p)*

73

82 **D** 3 *p*

93

102

113

123

133

143

154

164

174

212

p

p

(p)

p

p

f

f

(ff)

pp

pp sempre

E

F

G

H

I

3

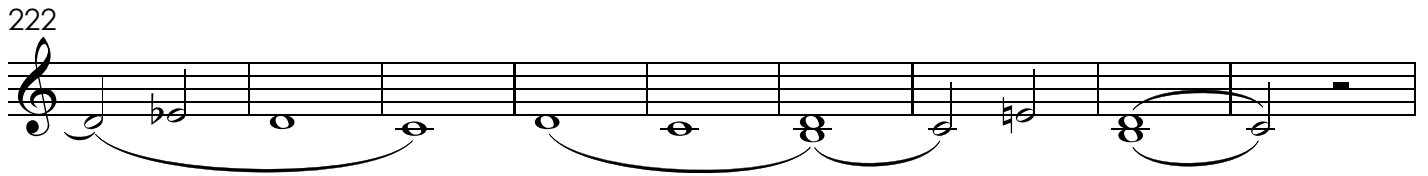
3

3

3

29

222

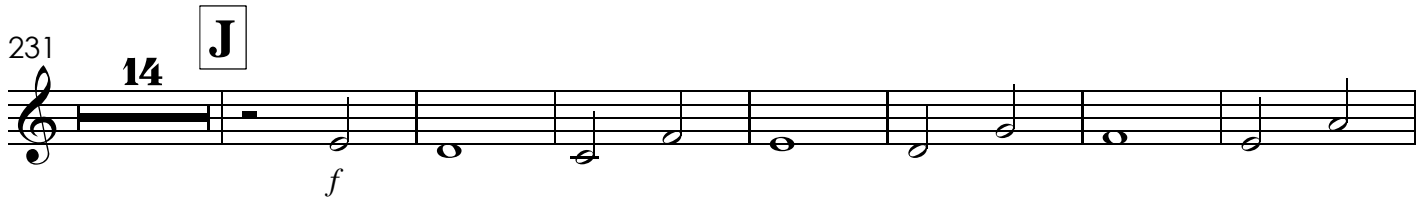


231


J

14

f



252

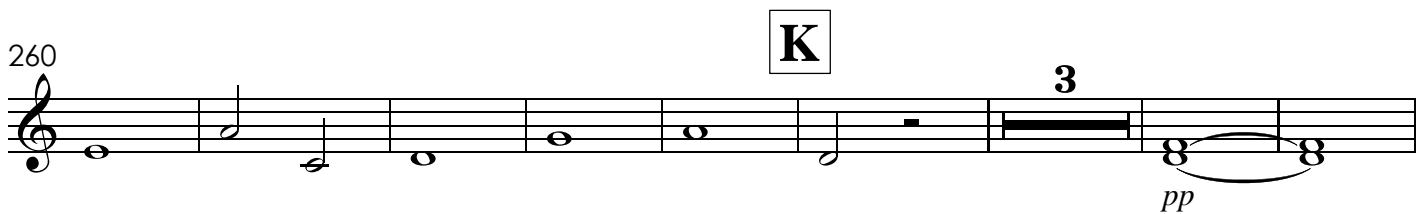


260

K

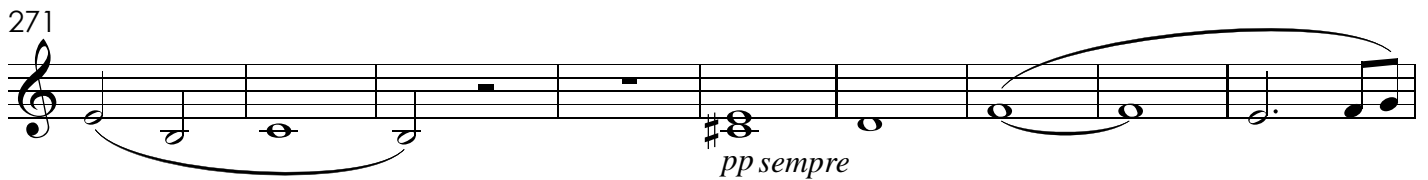
3

pp



271

pp sempre



280

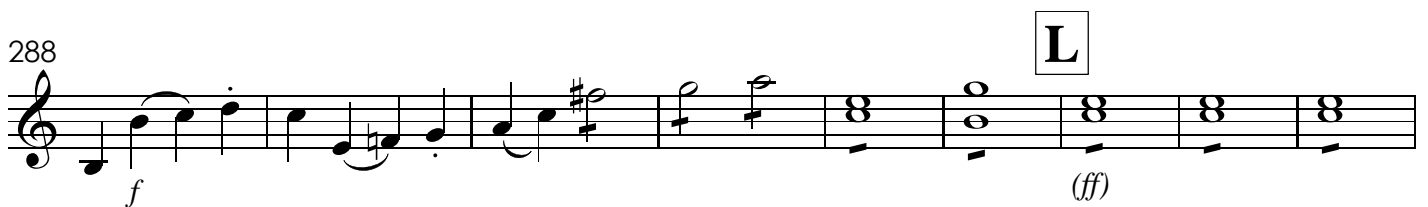


288

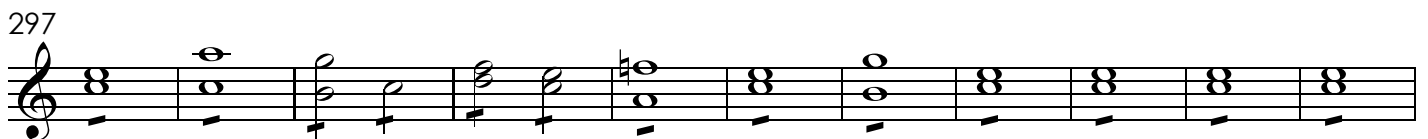
L

f

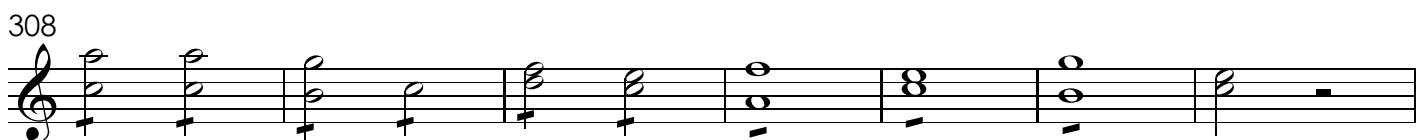
(ff)



297



308



315 **M**

ff

326

331 **N**

2

337 **O**

(f)

2

343 **P**

ff

348

353

358 **Fine**

XI. Credo com grande orquestra

Allegretto

8

18

28

33

94

98

109

116 **2**
p *cresc*

126 **4** **F**
p

136 **3**
f

144 **G** **H** **17**
sfzp *cresc* (*f*)

168
[orig. f] *ff*

174

180 **I**
(f)

185 **9** *Segue subito: Et incarnatus*

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

(sfz) *p*

3

(pp)

5

7

9

11

A

13

pp (*p*)

16

18

cresc

21 **2**

25 **B** pizz p

28

31 arco

34 pizz pp

37 **6** **2** Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

ff [orig. f] *ff*

6

9

12

(f)

20

27 **A** *pizz* *p* *arco* 2

36 **B** **B1** 3 7 8 *cresc* *f*

58 **C** *tr* *tr* *tr* *(ff)*

64 **D** **E** 14 23

108 **F**
ff [orig. f] *ff*

Musical staff 108-112: Treble clef, 4/4 time. Starts with a forte dynamic (ff) and a first ending bracket labeled 'F'. The music features a melodic line with eighth and sixteenth notes, and a bass line with chords and eighth notes.

113

Musical staff 113-115: Continuation of the melodic and bass lines from the previous staff, maintaining the forte dynamic.

116

Musical staff 116-118: Continuation of the melodic and bass lines, with some chromatic movement in the bass line.

119 *(f)*

Musical staff 119-126: Continuation of the melodic and bass lines, ending with a first ending bracket labeled 'G'.

127 **G** **5**

Musical staff 127-137: Continuation of the melodic and bass lines, ending with a first ending bracket labeled 'G' and a fermata labeled '5'.

138 **G1**
f *p*

Musical staff 138-143: Treble clef, 4/4 time. Features a series of chords with a first ending bracket labeled 'G1'. Dynamics range from forte (f) to piano (p).

144 *f* *f*

Musical staff 144-149: Continuation of the chordal texture, with accents and a final forte (f) dynamic.

150 *tr* *3* *3* *(ff)*

Musical staff 150-157: Continuation of the chordal texture, featuring a trill (tr) and triplets (3) in the melodic line, and a first ending bracket labeled 'H'.

158 **H** **5**
p

Musical staff 158-170: Continuation of the chordal texture, ending with a first ending bracket labeled 'H' and a fermata labeled '5'. Dynamics range from piano (p) to forte (ff).

171

Musical staff 171-176: Continuation of the chordal texture, ending with a first ending bracket labeled 'H' and a fermata labeled '5'.

183 **I** *pizz*

193 *arco* **J**

204 *pizz*

p *f* *p*

217 **K** *arco*

ff [orig. f] *ff*

222

225

228 *(f)*

236 **L**

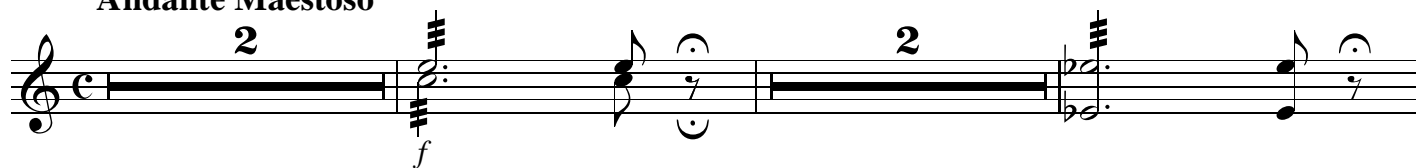
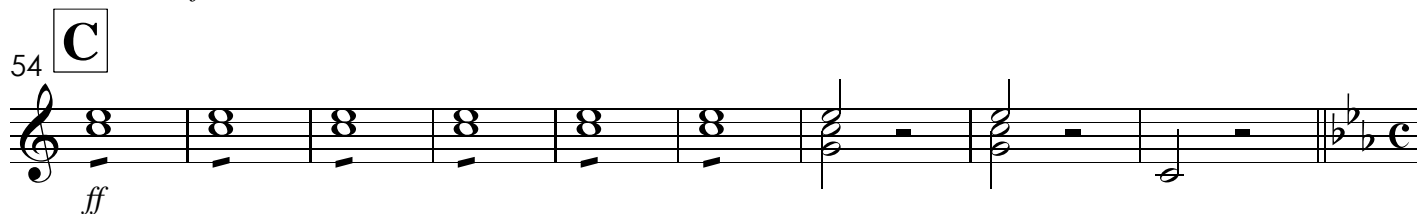
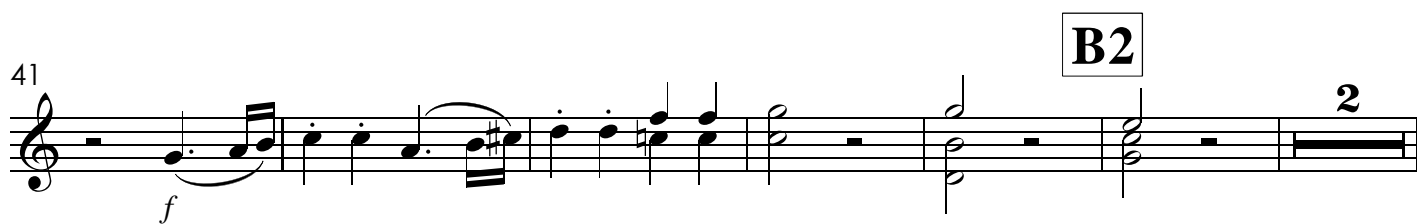
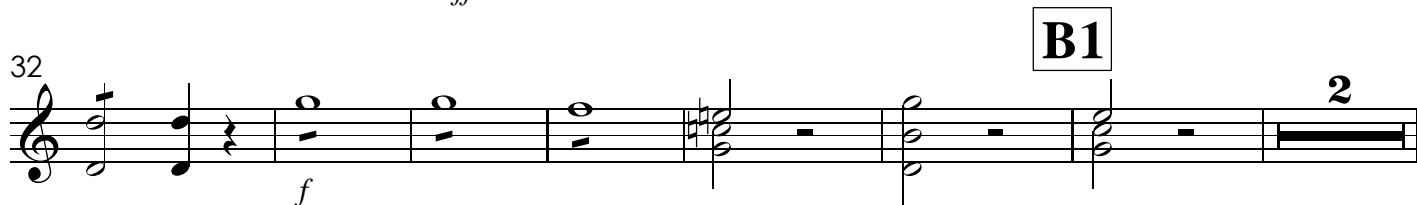
ff

245 **M**

256

XV. Sanctus

Andante Maestoso

12 **A** Allegretto

63 **D** [XVI. Benedictus]
Andante Sostenuto

9

[al ♩]

73 **E** [Sanctus - Allegretto]

p

81

f

87

ff

93 **F1**

f

2

102 **G2**

f

2

110

f

115 **H**

ff

XVII. Agnus Dei

Andantino

1

4

6

8 pizz p 5

18 arco cresc 2

23 **A** p cresc

27

30 pizz p 6

42 **B** arco
p

45 *cresc*

47 3 3 3

49 pizz
p 2

56 arco
p

58 **C** 2

62 5
p *cresc*

72 pizz
p

77 arco
pp

Detailed description: This is a musical score for Violins II, spanning measures 42 to 77. The score is written in treble clef with a key signature of one sharp (F#). It begins at measure 42 with a section marker 'B' and the instruction 'arco'. The first measure has a dynamic marking of 'p'. The music features a series of eighth and sixteenth notes, some with slurs and ties. At measure 45, a 'cresc' (crescendo) marking is present. Measure 47 contains three triplet markings over eighth notes. At measure 49, the instruction 'pizz' (pizzicato) is used, and the dynamic remains 'p'. A fermata is placed over the final note of measure 49, with a '2' above it. Measure 56 returns to 'arco' with a dynamic of 'p'. Measure 58 has a section marker 'C' and a fermata with a '2' above it. Measure 62 features a quintuplet (marked '5') and a dynamic of 'p', with a 'cresc' marking at the end of the measure. Measure 72 is marked 'pizz' and 'p'. Measure 77 is marked 'arco' and 'pp'.

Missa de Santa Cecília

Violas

José Maurício Nunes Garcia
(1826)

Larghetto Sostenuto

I. Kyrie

8 *f* *p* **6** *f* sciolte

10

12 *ff*

14

16 **A** *f* **6** *f* sciolte

25

27 *ff*

29

31 **B**

33

p *cresc.*

37

unis.
(p)

40

cresc **C** *p*

43

45

pp *(p)*

48

II. Gloria

Allegro

A0

A [%]

18 8

ff

32

39

44

B
50

57

C
63

70

C1
78 [orig. //]

D [III. Et in terra pax]

85 **18** **E** **4** **E1**

p

111

116

cresc *p*

120

p

125 **F**

cresc *p*

130

pp

135

cresc *p*

139

p

143 **G** **5** *unis.* **G1** *[orig. dal § to //]*

p

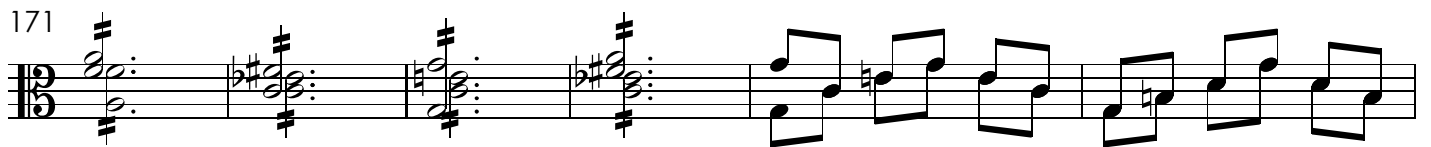
155 **H** (Gloria ♩)



165



171



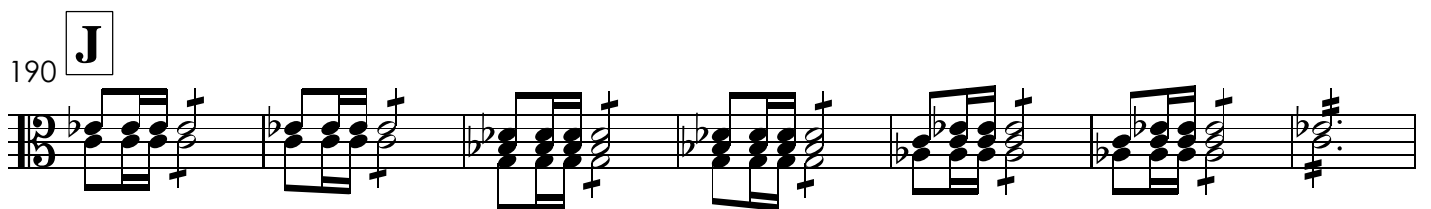
177 **I**



183



190 **J**



197



205 **K** [orig. // 2o Laudamus]



Fine

IV. Laudamus

Andante sostenuto

Musical staff 1-6: Bass clef, key signature of two sharps (F# and C#), 3/4 time signature. Measures 1-6. Dynamics: *f*, *p*, *f*, *p*. Includes slurs and accents.

Musical staff 7-12: Bass clef, key signature of two sharps, 3/4 time signature. Measures 7-12. Dynamics: *cresc*. Includes slurs and accents.

Musical staff 13-18: Bass clef, key signature of two sharps, 3/4 time signature. Measures 13-18. Dynamics: *p*, *(p)*. Includes a boxed section marker **A** above measure 15. Includes slurs and accents.

Musical staff 19-24: Bass clef, key signature of two sharps, 3/4 time signature. Measures 19-24. Dynamics: *(p)*. Includes slurs and accents.

Musical staff 25-30: Bass clef, key signature of two sharps, 3/4 time signature. Measures 25-30. Dynamics: *(cresc)*, *f*. Includes slurs and accents.

Musical staff 31-34: Bass clef, key signature of two sharps, 3/4 time signature. Measures 31-34. Dynamics: *p*. Includes a boxed section marker **B** above measure 31. Includes slurs and accents.

Musical staff 35-40: Bass clef, key signature of two sharps, 3/4 time signature. Measures 35-40. Dynamics: *p*, *p*, *f*. Includes slurs and accents.

Musical staff 41-46: Bass clef, key signature of two sharps, 3/4 time signature. Measures 41-46. Dynamics: *p*, *cresc*. Includes a boxed section marker **B1** above measure 41 and a final section marker **C** above measure 46. Includes slurs and accents.

C Allegro Moderato

Staff 1: Bass clef, key signature of two sharps (F# and C#), common time signature. The staff contains a series of chords and eighth notes. Dynamics include *f* (forte) and *sfzp* (sforzando piano).

51

Staff 2: Continuation of the previous staff. Dynamics include *sfzp* and *(p)* (piano).

55

Staff 3: Continuation of the previous staff. Dynamics include *cresc* (crescendo) and *p* (piano).

59

Staff 4: Continuation of the previous staff. Dynamics include *p* (piano).

64

Staff 5: Continuation of the previous staff. Dynamics include *p* (piano).

69

Staff 6: Continuation of the previous staff. Dynamics include *(p)* (piano) and *p* (piano).

73

Staff 7: Continuation of the previous staff. Dynamics include *f* (forte).

77

Staff 8: Continuation of the previous staff. Dynamics include *ff* (fortissimo).

82

Staff 9: Continuation of the previous staff. Dynamics include *ff* (fortissimo).

86 **E1**
 2
p (*cresc*) *f*

94
p *p* *sfz*

100 **F**
f *p*

107
sfz

113
(mf) *f*

118 **F1**
ff *p* *cresc*

125 **G**
f *sfzp*

130
sfzp (*p*)

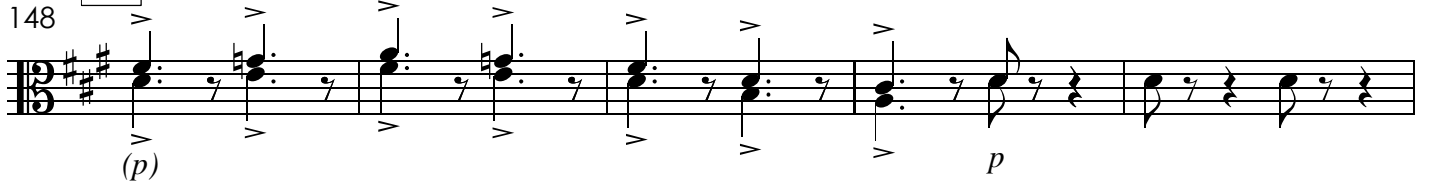
134
cresc *p*

138
p

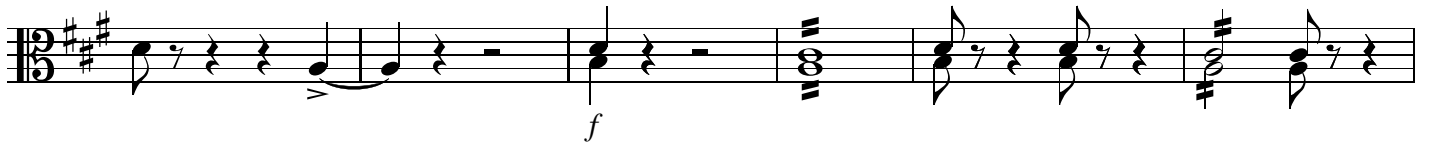
143

**H**

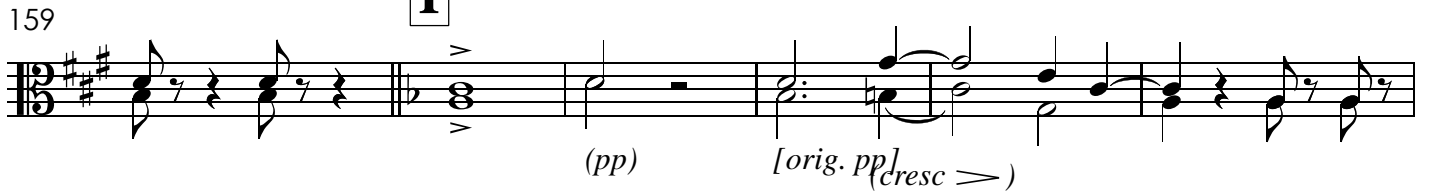
148



153

**I**

159



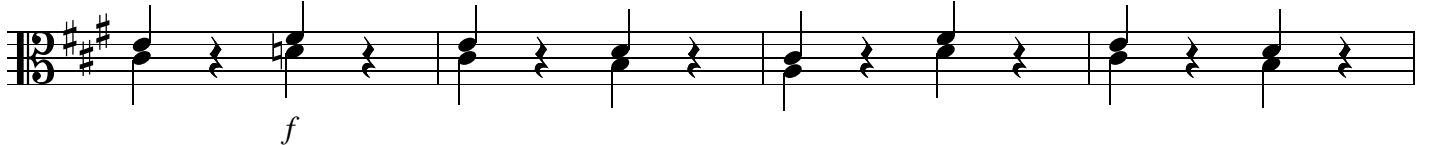
165

**I1**

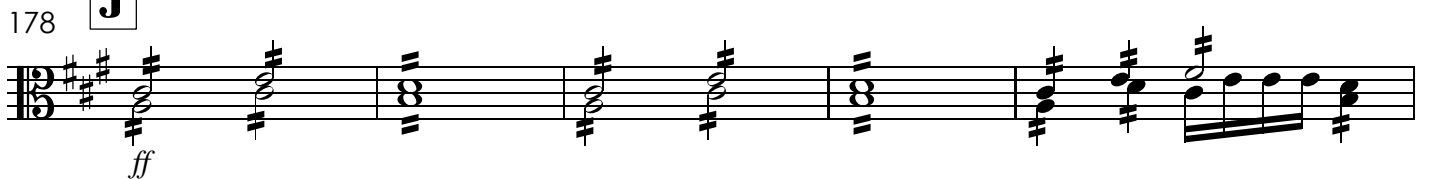
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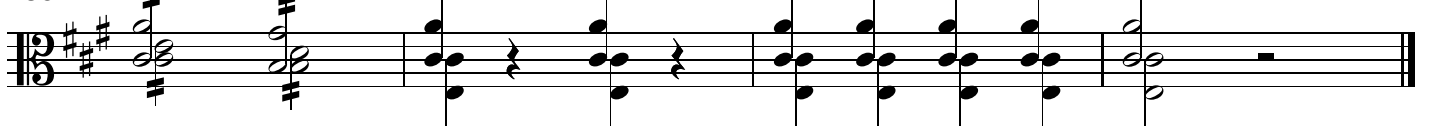
174

**J**

178



183



V. Gratias

Andantino
9

A

(p) [orig. dolce]

15

(p) [orig. dolce] < cresc

B

20 unis. p

25 < cresc sfz (p)

C

31 (simile)

36 (< cresc)

41 f *più forte*

D

45 (ff) p

The musical score is written for Viola in 3/8 time, marked Andantino. It consists of eight staves of music. The first staff (measures 9-14) is marked with a box 'A', dynamics (p) and [orig. dolce], and features a series of chords with a slight upward slant. The second staff (measures 15-19) is marked with a box 'B', dynamics (p) and [orig. dolce], and includes a crescendo hairpin and a sfz dynamic. The third staff (measures 20-24) is marked 'unis.' and 'p'. The fourth staff (measures 25-30) includes a crescendo hairpin, sfz, and (p) dynamics. The fifth staff (measures 31-35) is marked with a box 'C' and '(simile)', with a dashed oval under the first measure. The sixth staff (measures 36-40) includes a crescendo hairpin. The seventh staff (measures 41-44) is marked 'f' and 'più forte'. The eighth staff (measures 45-48) is marked with a box 'D', dynamics (ff) and p, and features a final chord with a downward slant.

50

54

59

68

73

80

86

93

segue Domine Deus Quartetto

VI. Domine Deus - Quartetto

Allegro Maestoso

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with a crescendo hairpin. Dynamics: *p*, *cresc*.

9

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with a forte dynamic. Dynamics: *f*.

15 **A**

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with dynamics *p*, *f*, *p*, and *p*.

20

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with a forte dynamic. Dynamics: *f*.

25 **B**

Musical staff 5: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with dynamics *f* and *p*.

30

Musical staff 6: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with dynamics *f*, *p*, and *p*.

35

Musical staff 7: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with a forte dynamic. Dynamics: *f*.

39 **B1**

Musical staff 8: Bass clef, 3/4 time signature, key signature of one flat. The staff contains a series of chords with a forte dynamic. Dynamics: *f*. A repeat sign with the number 6 is at the end.

50 **C**

p (*cresc*)

55

p

60 **D** **E**

f

79

p

83

(*cresc*)

91 **F**

p *cresc*

100

f *f*

107 **F1**

f 8

120 **G**

125 **H**

130

134 **I**

143 **J**

151 **J1**

157

164 **K**

179

p

f

p

dolce

pizz

arco

f

ff

p

f

(p)

4

8

2

7

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto

1 *f* *p* *f* *p*

5 *cresc*

8 *f* *p*

12 **A** *p*

16 *p* *cresc*

21 **B** *p*

26 **B1** *f* *p* *pp*

C [Orig. §]
Allegro brillante e maestoso

32

Musical staff 32-35: Bass clef, 3/8 time signature. Measure 32 starts with a whole note chord. Measure 33 has a half note chord. Measure 34 has a quarter note chord. Measure 35 has a quarter note chord. Dynamics: *f*.

36

Musical staff 36-39: Bass clef, 3/8 time signature. Measures 36-39 contain eighth and sixteenth note patterns. Dynamics: *f*.

40

Musical staff 40-44: Bass clef, 3/8 time signature. Measure 40 has a whole note chord. Measure 41 has a whole note chord. Measure 42 has a whole note chord. Measure 43 has a whole note chord. Measure 44 has a whole note chord. Dynamics: *p*, *cresc*.

45

Musical staff 45-48: Bass clef, 3/8 time signature. Measures 45-48 contain eighth and sixteenth note patterns. Dynamics: *f*, *p*, *cresc*.

D

49

Musical staff 49-54: Bass clef, 3/8 time signature. Measures 49-54 contain quarter and half note patterns. Dynamics: *f*, *pp*.

55

Musical staff 55-59: Bass clef, 3/8 time signature. Measures 55-59 contain eighth and sixteenth note patterns. Dynamics: *(p)*.

60

Musical staff 60-62: Bass clef, 3/8 time signature. Measures 60-62 contain eighth and sixteenth note patterns. Dynamics: *(p)*.

E

63

Musical staff 63-71: Bass clef, 3/8 time signature. Measures 63-71 contain quarter and half note patterns. Dynamics: *pp*, *cresc*.

72

Musical staff 72-75: Bass clef, 3/8 time signature. Measures 72-75 contain quarter and half note patterns. Dynamics: *[orig. cresc]*, *cresc*, *(f)*, *[orig. cresc]*.

[orig. //]

76 **F**

p

79

82

cresc *p*

86

p

92

cresc *p*

97 **F1**

(*cresc*) [*orig cresc*] *f*

101

106 **G** *pizz*

p

110

arco

115 **H** *sciolte*

p

119

p

123

cresc

129 **I**

f *ff*

134

p

140

cresc

143 **J** *f* *Orig.*

f

146

150

p *cresc* *f*

Musical staff for measure 150, starting with a piano (*p*) dynamic and a crescendo (*cresc*) leading to a forte (*f*) dynamic. The staff contains a series of chords and melodic lines.

155

p (*cresc*) *f*

Musical staff for measure 155, starting with a piano (*p*) dynamic and a crescendo (*cresc*) leading to a forte (*f*) dynamic. The staff contains a series of chords and melodic lines.

159

K

pp

Musical staff for measure 159, starting with a pianissimo (*pp*) dynamic. The staff contains a series of chords and melodic lines.

164

(*p*)

Musical staff for measure 164, starting with a piano (*p*) dynamic. The staff contains a series of chords and melodic lines.

168

(*f*)

Musical staff for measure 168, starting with a forte (*f*) dynamic. The staff contains a series of chords and melodic lines.

172

L

pp

Musical staff for measure 172, starting with a pianissimo (*pp*) dynamic. The staff contains a series of chords and melodic lines.

177

(*cresc*) [*orig. cresc*] *cresc* (*f*)

Musical staff for measure 177, starting with a crescendo (*cresc*) leading to a forte (*f*) dynamic. The staff contains a series of chords and melodic lines.

184

[*orig. //*] **L1**

[*orig. cresc*] *p*

Musical staff for measure 184, starting with a piano (*p*) dynamic. The staff contains a series of chords and melodic lines.

187

cresc *f*

Musical staff for measure 187, starting with a crescendo (*cresc*) leading to a forte (*f*) dynamic. The staff contains a series of chords and melodic lines.

191 **M**

pizz

195

arco

200 **N**

203

208

213

218 **O**

223 **O1**

230

VIII. Qui sedes Tutti

Andante **11** **A** *dolce*

(p) (*cresc*) p

18

24 **B**

(p) (*cresc*) (p)

32 **C**

(p) (*cresc*)

39

p (*cresc*)

45 **D**

(p) (*cresc*) p

52 **E** **13**

(p) (*cresc*)

71 F

5

(p) (p)

Detailed description: This musical staff shows measures 71 and 72. Measure 71 begins with a rest, followed by a half note G4 with an accent (>) and a dynamic marking of *(p)*. Measure 72 contains a whole note chord of G4 and B4, with a dynamic marking of *(p)*. A box containing the letter 'F' is positioned above the staff, and the number '5' is placed above the first measure of the staff.

80

Detailed description: This musical staff shows measure 80, which consists of a continuous eighth-note melody starting on G4 and moving stepwise up to B4.

83

Detailed description: This musical staff shows measure 83, featuring a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes and a half note.

88 G

p *pp*

Detailed description: This musical staff shows measures 88 and 89. Measure 88 starts with a half note G4, followed by a half note chord of G4 and B4. Measure 89 continues with a half note chord of G4 and B4, then a half note G4, and ends with a half note chord of G4 and B4. Dynamic markings *p* and *pp* are present.

95 F1

2

p

Detailed description: This musical staff shows measures 95 and 96. Measure 95 is a whole rest. Measure 96 begins with a half note G4, followed by a half note chord of G4 and B4. A box containing 'F1' and the number '2' are above the staff. A dynamic marking of *p* is below the first note.

102

(cresc)

3

Detailed description: This musical staff shows measures 102 and 103. Measure 102 contains a half note chord of G4 and B4, followed by a half note chord of G4 and B4, and a half note G4. Measure 103 is a whole rest. A crescendo hairpin is below the staff, and the number '3' is above the second measure.

109 G

3

p

Detailed description: This musical staff shows measures 109 and 110. Measure 109 is a whole rest. Measure 110 begins with a half note G4, followed by a half note chord of G4 and B4, and a half note G4. A box containing 'G' and the number '3' are above the staff. A dynamic marking of *p* is below the first note.

116

pp *pizz* (*pp*)

Detailed description: This musical staff shows measures 116 and 117. Measure 116 starts with a half note chord of G4 and B4, followed by a half note G4. Measure 117 is a whole rest. Dynamic markings *pp*, *pizz*, and (*pp*) are present.

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. &] Allegro Maestoso

Musical notation for measures 1-5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is in bass clef. Measure 1 starts with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 5 ends with a forte (*f*) dynamic.

Musical notation for measures 6-10. Measure 6 starts with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 10 ends with a piano (*p*) dynamic.

Musical notation for measures 11-15. Measure 11 starts with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 15 ends with a piano (*p*) dynamic. A crescendo hairpin is shown below the staff, starting at measure 14 and ending at measure 15, with the label *cresc* and *(più cresc)*.

Musical notation for measures 16-19. Measure 16 starts with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 19 ends with a forte (*f*) dynamic.

Musical notation for measures 20-22. Measure 20 starts with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 22 ends with a forte (*f*) dynamic.

Musical notation for measures 23-31. Measure 23 starts with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 31 ends with a piano (*p*) dynamic. A box labeled **A** is placed above measure 23, and a box labeled **B** is placed above measure 24. The number 22 is written below measure 22, and the number 3 is written below measure 23. A crescendo hairpin is shown below the staff, starting at measure 30 and ending at measure 31.

Musical notation for measures 52-57. Measure 52 starts with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 57 ends with a forte (*f*) dynamic. A box labeled **B1** is placed above measure 52. A crescendo hairpin is shown below the staff, starting at measure 52 and ending at measure 57, with the label *cresc*.

Musical notation for measures 58-61. Measure 58 starts with a piano (*p*) dynamic. The notation includes eighth and sixteenth notes, some beamed together, and rests. Measure 61 ends with a piano (*p*) dynamic. A box labeled **C** is placed above measure 58. The number 13 is written below measure 61. A crescendo hairpin is shown below the staff, starting at measure 58 and ending at measure 61, with the label *[orig. //]*.

74

f *ff*

78

D 5 *pizz* *p*

86

91

arco *(mf)* (<) *f*

96

D1 2 *(mf)* (< cresc)

104

E [*orig. &*] *f*

108

f (>)

112

p (< cresc)

118

(più cresc) f

121

124

F **G**
22 3

151

p (cresc)

157

G1
f

161

[orig. //]

164

H [orig. Θ]
10
sfz f

178

I
4

185 **I1**

pizz

p *cresc*

189

arco

p

195 **J**

p *f*

199 **K**

p *f* *p* *f*

204

207

210 **L**

ff

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A0** 9 **A**

29

37

44 **B** 10 legato pizz

61 **C** Allegretto arco

69

76

85 **D**

93

p

100

p

109 **E**

p

117

(p)

124

p

133 **F**

p

141

p *f*

148

p

157 **G**

f

163

(ff)

169

Musical staff 169: Treble and bass clefs, 3/4 time signature. The staff contains a series of chords and single notes, including a half note G#4 and a quarter note G#4.

176

Musical staff 176: Treble and bass clefs, 3/4 time signature. It features a triplet of eighth notes marked with a box 'H' and a 29-measure rest marked with a box 'I'. The staff ends with a half note G#4 and a quarter note G#4, both marked with a box 'I'. Dynamics include *pp*.

214

Musical staff 214: Treble and bass clefs, 3/4 time signature. The staff contains a series of chords and single notes, including a half note G#4 and a quarter note G#4. Dynamics include *pp sempre*.

222

Musical staff 222: Treble and bass clefs, 3/4 time signature. The staff contains a series of chords and single notes, including a half note G#4 and a quarter note G#4.

231

Musical staff 231: Treble and bass clefs, 3/4 time signature. It features a 14-measure rest marked with a box 'J'. The staff begins with a half note G#4 and a quarter note G#4, both marked with a box 'J'. Dynamics include *f*.

251

Musical staff 251: Treble and bass clefs, 3/4 time signature. The staff contains a series of chords and single notes, including a half note G#4 and a quarter note G#4.

259

Musical staff 259: Treble and bass clefs, 3/4 time signature. The staff contains a series of chords and single notes, including a half note G#4 and a quarter note G#4. Dynamics include *pp*. A box 'K' is placed above the staff.

266

Musical staff 266: Treble and bass clefs, 3/4 time signature. It features a triplet of eighth notes marked with a box 'K'. The staff ends with a half note G#4 and a quarter note G#4, both marked with a box 'K'. Dynamics include *pp*.

275

pp sempre

283

f

290

L
(ff)

298

306

315

M
ff

328

N

335

O **P**
(f)

346

ff

355

Fine

XI. Credo com grande orquestra

Allegretto

8

18

27

33

94

98

109

116 **2** *p* *cresc*

126 **F** **4** *p*

136 **3** *f*

144 **G** **17** **H** *sfzp* *cresc* (*f*)

168 *[orig. f]* *ff*

174

180 **I** (*f*)

185 **9** *Segue subito: Et incarnatus*

XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

(sfz) *p*

3

(pp)

5

7

9

11

13

pp

(p)

16

18

cresc

21

2

25

B
pizz
p

28

31

arco

34

pizz
pp
(*unis.*)

37

6 2

Segue Et Resurrexit

XIV. Et Resurrexit

Allegro

ff [orig. f] *ff*

9

(f)

18

22

26

A
unis. pizz
p

33

arco *cresc.*

2 **3** **B** **7** **B1** **8**

56

C *tr* *f*

63

D **E** **14** **23** *(ff)*

108 **F**

ff [orig. f] *ff*

116

(f)

125 **G**

f

133 **G1**

f *p* *f*

146

f

152

ff

161 **H**

p

173

p

181 **I**

pizz *p*

188

arco

194

201 **J**

209

217 **K**

arco

225

234

242 **L**

251 **M**

258

XV. Sanctus

Andante Maestoso

Measures 1-6. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a fermata and a bass line with a forte (*f*) dynamic.

12 **A** Allegretto

Measures 12-18. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a piano (*p*) dynamic and a bass line with a forte (*f*) dynamic.

Measures 19-25. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic.

Measures 26-31. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a fortissimo (*ff*) dynamic and a bass line with a forte (*f*) dynamic.

Measures 32-40. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic. A box labeled **B1** is placed above the staff.

Measures 41-48. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic. A box labeled **B2** is placed above the staff.

Measures 49-53. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a forte (*f*) dynamic and a bass line with a forte (*f*) dynamic.

Measures 54-60. The music is in 3/4 time with a key signature of one sharp (F#). It features a melodic line with a fortissimo (*ff*) dynamic and a bass line with a piano (*p*) dynamic. A box labeled **C** is placed above the staff.

63 **D** [XVI. Benedictus]
Andante Sostenuto **9** [al %]

Musical notation for measure 63, starting with a 9-measure rest. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The rest is followed by a fermata over a whole note chord.

73 **E** [Sanctus - Allegretto]

Musical notation for measures 73-79. Measure 73 starts with a piano (*p*) dynamic. The music consists of chords and moving lines with accents.

80

Musical notation for measures 80-86. Measure 80 starts with a forte (*f*) dynamic. The music features chords and moving lines with accents.

87

Musical notation for measures 87-92. Measure 87 starts with a fortissimo (*ff*) dynamic. The music features chords and moving lines with accents.

93 **F1** **2**

Musical notation for measures 93-101. Measure 93 starts with a forte (*f*) dynamic. The music features chords and moving lines with accents. A first ending bracket labeled **F1** and a double bar line with a '2' are at the end of the section.

102 **G2** **2**

Musical notation for measures 102-109. Measure 102 starts with a forte (*f*) dynamic. The music features chords and moving lines with accents. A second ending bracket labeled **G2** and a double bar line with a '2' are at the end of the section.

110

Musical notation for measures 110-114. Measure 110 starts with a forte (*f*) dynamic. The music features chords and moving lines with accents.

115 **H**

Musical notation for measures 115-119. Measure 115 starts with a fortissimo (*ff*) dynamic. The music features chords and moving lines with accents. The section ends with a piano (*p*) dynamic.

XVII. Agnus Dei

Andantino

p

cresc

8 *pizz*

p

18 *arco*

A

p

cresc

30 *pizz*

p

B

42 *arco*

p

cresc

49 *pizz unis.*

p

arco

p

C

58 *p* [orig. *pp*, and then *p*]

68 *pizz*

p

77 *arco*

pp

5, 2, 6, 2, 3

Missa de Santa Cecília

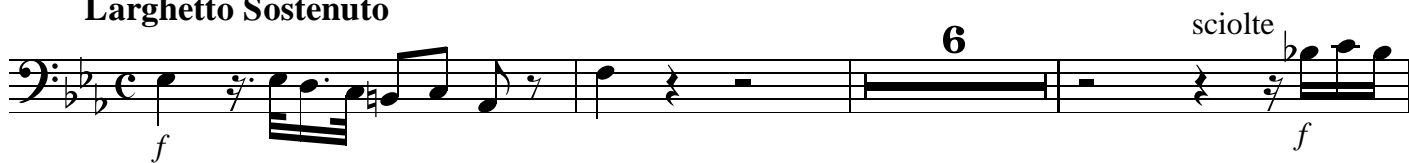
Violoncelos

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

6 *sciolte*



10



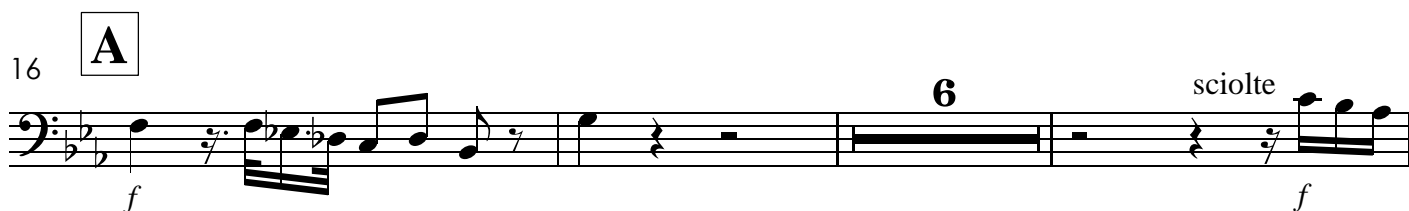
12 *ff*



14



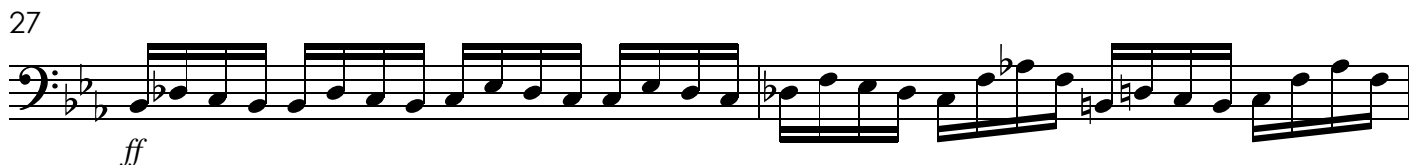
16 **A** 6 *sciolte*



25



27 *ff*



29



31 **B**



33

p

35

cresc.

37

39

p *cresc*

C

41

p

43

45

pizz.
pp (*>*) *p*

48

II. Gloria

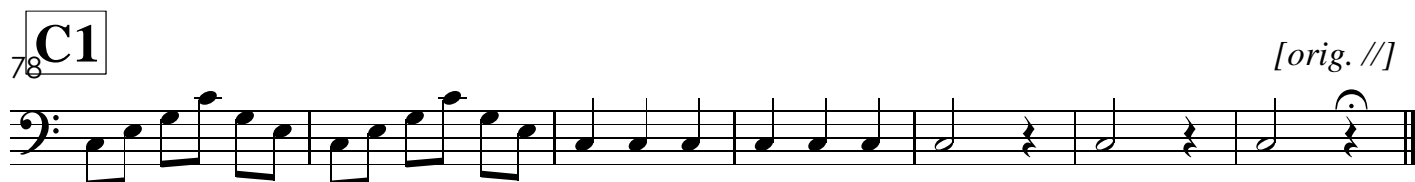
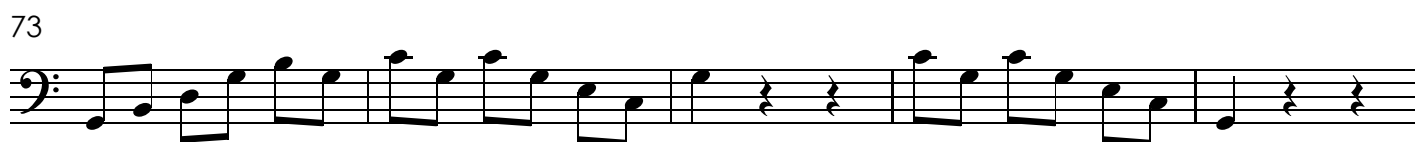
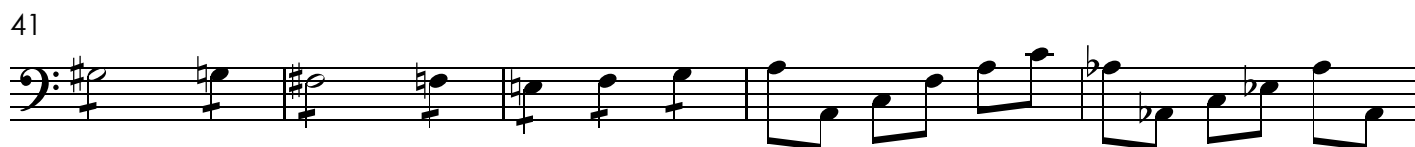
Allegro

A0

A [%]

18

8

*ff**(f)**[orig. //]*

D [III. Et in terra pax]

85 **E** 4 **E1**

111

116 *cresc* *p*

120

125 **F** *cresc* (*p*)

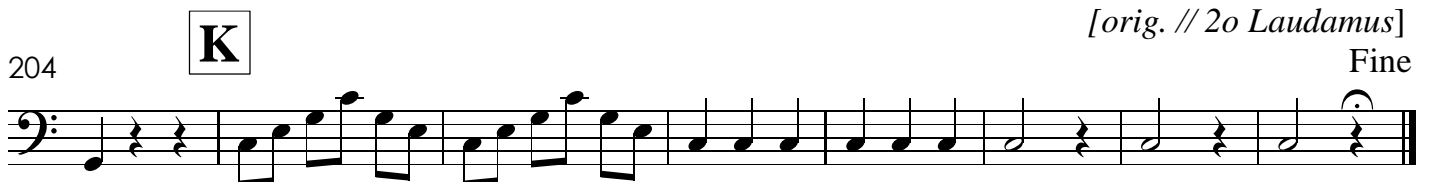
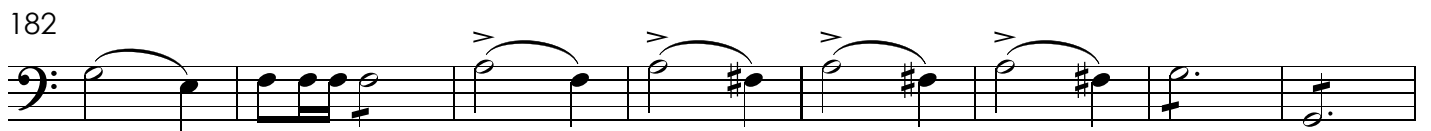
130 *pp*

135 *cresc*

139 (*p*)

143 **G** **G1** [orig. dal *S* to //]

5 (*p*)

155 **H** (Gloria §)

[orig. // 2o Laudamus]

Fine

IV. Laudamus

Andante sostenuto

1
f p f p

8
(\rceil) p

16 **A**
(p) (p)

25
(cresc \rceil) f

31 **B**
p (\lceil) p

39 **B1** **C** Allegro Moderato
f f

48 **C**
sfz sfzp (p)

55
 \lceil cresc p

59 p

64 **D**

71

77 **E**

83 **E1**

88

94

99 **F**

104

110

116 **F1**

(p)

p

f

ff

pizz

p

(< cresc)

arco

sfz

pizz

p

arco

p

sfz

f

p

arco

sfz

(mf)

f

ff

123 **G**

f *sfzp* *sfzp*

133

(p) *< cresc*

137

p *p*

143 **H**

(p)

150

p *f*

156 **I**

pp

162

(cresc >)

167

(cresc) *(f)*

172 **II**

[orig. f] *f*

177 **J**

ff

183

V. Gratias

Andantino
8

A pizz *p* arco *< cresc* pizz *(p)*

B arco *< cresc* pizz *p*

28 **C** arco *sfz p* pizz *p* arco *(< cresc) sfz p*

41 *f* *più forte* *(ff)*

47 **D** *p >* *>*

55 **E** *(f)* *[orig >)*

65 **3** *p < cresc f ff p*

77 **F** *< cresc f ff* **F1**

89 **G** **10** segue Domine Deus Quartetto *f*

VI. Domine Deus - Quartetto

Allegro Maestoso



p

cresc

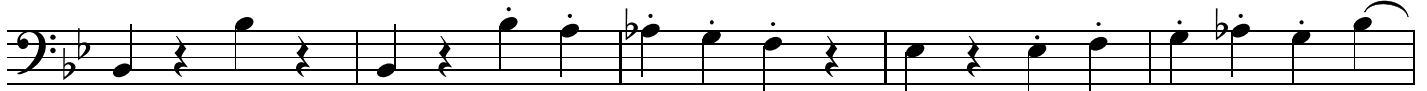
7



f

A

14



p

f

p

19



p

f

B

29



p

f

p

B1

39



f

C

50



p

(< cresc)

D

56



p

13

74 E

f *p*

81

cresc

87 F *pizz*

p *p*

94 *arco* *cresc* *f*

102

107

111 F1 G *p*

123

f

128 H *p*

133 *p* *p* *cresc* *f* **2**

I

139

p *pizz.* *p*

144

J

149

2 *arco* *f*

156

ff

J1

163

167

p

K

172

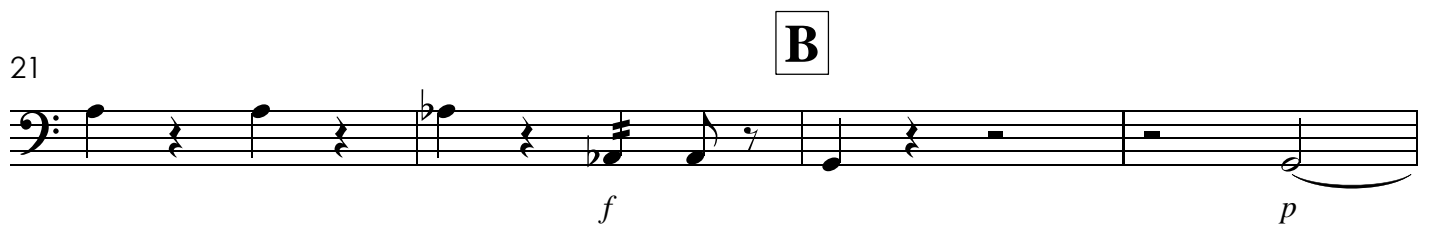
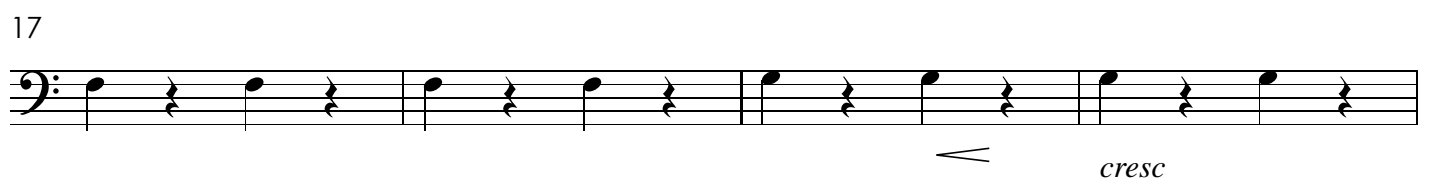
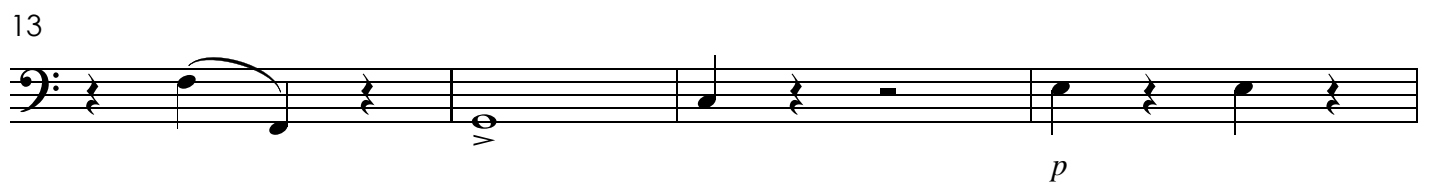
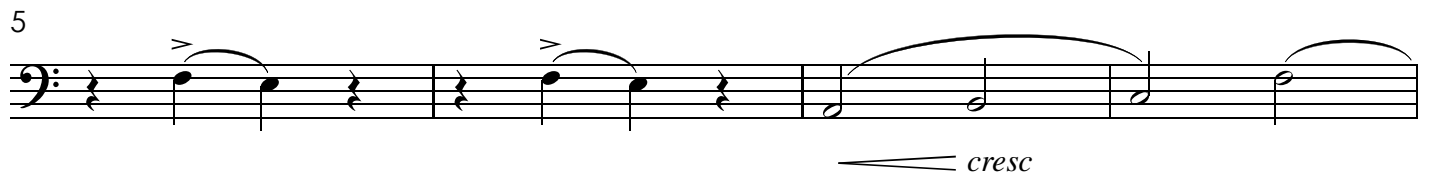
7 *p* *f*

182

VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto



30 *pizz* *arco*

(pp) (pp)

34 **C** [Orig. §] **Allegro brillante e maestoso**

f

37

40

sfz p < cresc

45

f p (< cresc)

49 **D** *pizz*

f (pp)

52

55

(arco) > (p)

60 **E** *pizz*

f p

64



68



(*cresc*)

72

arco

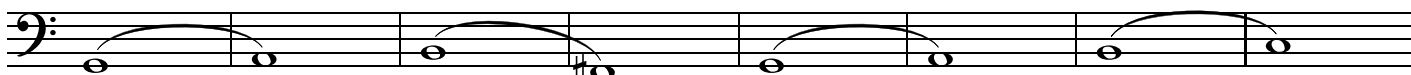
[orig. //]



[orig. cresc]

cresc (f) [orig. poco a poco]

76 **F**



p

84



cresc

p

p

89



(*cresc*)

94

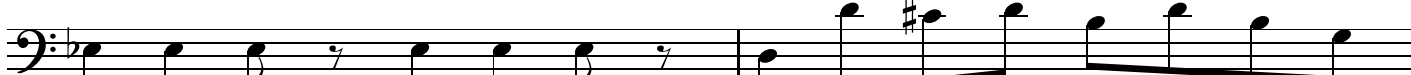


cresc

p

(*cresc*)

99 **F1**



f

101



103



106 **G** *pizz*
p

112 *arco*

117 **H** *sciolte*
p

120 *p*

123 *p* **I** *cresc*

130 *f* *ff*

135 **3**

143 **J** *Orig.*
f

147 *sfz* *p* *cresc*

153 *f* *p*

K

157

(*cresc*) *f* *pizz* (*pp*)

161

165

(*arco*) (*p*)

L

170

f *pizz* *p*

173

176

(*cresc*)

179

[*orig. cresc*]

L1

182 *arco* [*orig. //*] (*f*) [*orig. poco a poco*] *p*

cresc (*f*) [*orig. poco a poco*] *p*

187

cresc *f*

191 **M**

pizz

p

Detailed description: This block contains the first musical staff, starting at measure 191. It features a boxed letter 'M' above the staff. The notation begins with a rest, followed by a series of eighth notes with stems pointing up. The dynamic marking 'pizz' (pizzicato) is written above the first note, and 'p' (piano) is written below the first note.

195

arco

cresc

Detailed description: This block contains the second musical staff, starting at measure 195. It begins with a series of eighth notes with stems pointing up. A slur covers the next two measures, which contain a half note and a quarter note. The dynamic marking 'arco' (arco) is written above the staff, and 'cresc' (crescendo) is written below the staff with a wedge-shaped symbol.

198 **N**

f *p* *f* *p*

Detailed description: This block contains the third musical staff, starting at measure 198. It features a boxed letter 'N' above the staff. The notation includes a series of eighth notes with stems pointing up, followed by a series of sixteenth notes with stems pointing up. The dynamic markings 'f' (forte), 'p' (piano), 'f', and 'p' are placed below the staff at various points.

202

p

Detailed description: This block contains the fourth musical staff, starting at measure 202. It features a series of sixteenth notes with stems pointing up, followed by a series of eighth notes with stems pointing up. The dynamic marking 'p' (piano) is written below the staff.

207

p *cresc*

Detailed description: This block contains the fifth musical staff, starting at measure 207. It features a series of half notes with stems pointing up. The dynamic marking 'p' (piano) is written below the staff, and 'cresc' (crescendo) is written below the staff with a wedge-shaped symbol.

213

f *f*

Detailed description: This block contains the sixth musical staff, starting at measure 213. It features a series of quarter notes with stems pointing up, followed by a series of eighth notes with stems pointing up. The dynamic marking 'f' (forte) is written below the staff at two points.

219 **O**

ff

Detailed description: This block contains the seventh musical staff, starting at measure 219. It features a boxed letter 'O' above the staff. The notation includes a series of quarter notes with stems pointing up, followed by a series of eighth notes with stems pointing up. The dynamic marking 'ff' (fortissimo) is written below the staff.

226 **01**

ff

Detailed description: This block contains the eighth musical staff, starting at measure 226. It features a boxed number '01' above the staff. The notation includes a series of eighth notes with stems pointing up, followed by a series of quarter notes with stems pointing up. The dynamic marking 'ff' (fortissimo) is written below the staff.

230

Detailed description: This block contains the ninth musical staff, starting at measure 230. It features a series of eighth notes with stems pointing up, followed by a series of quarter notes with stems pointing up. The staff ends with a double bar line.

VIII. Qui sedes
Tutti

Andante

A

12 4

p

21

B

(p) (*cresc*)

28

(p)

35

C

p (*cresc*) *p*

41

cresc

46

D

p (*cresc*) *p*

53

(cresc)

58 **E** **20** **F**

(p)

81

85 **G**

p

91 **F1** **2**

(pp)

98

103 **6**

cresc

112 **G**

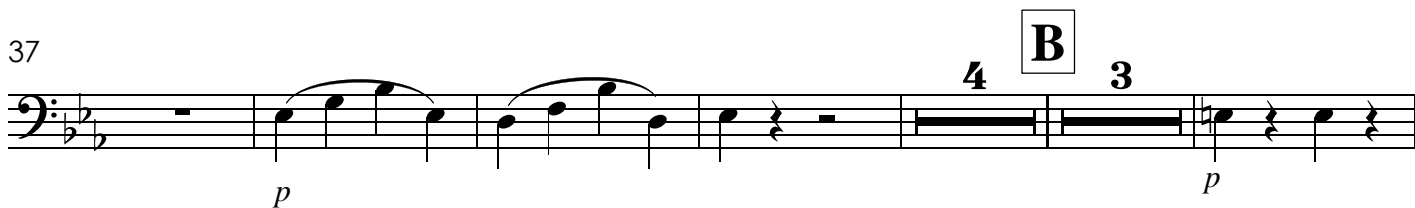
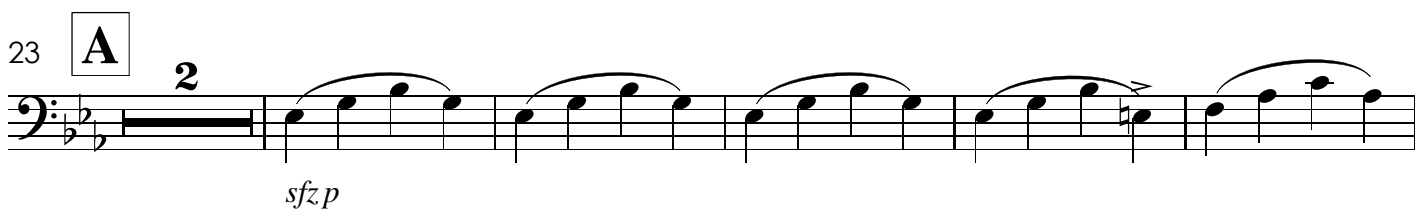
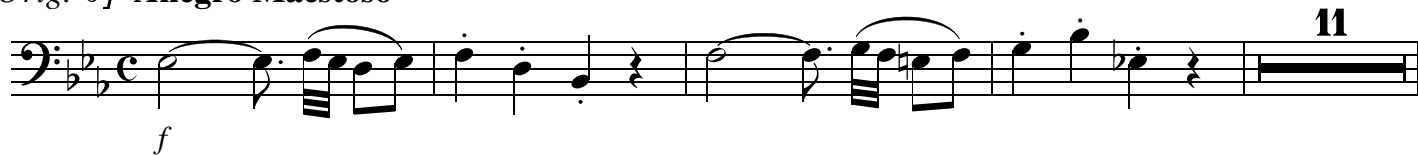
pp

116 *pizz* **(pp)**

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. ♩] Allegro Maestoso



73

f **D** *ff*

79 *pizz* *p*

88 *arco* *(mf)* (\leftarrow)

93 **D1** *f* **6**

104 **E** [*orig. §*] *f* **11**

119 *f*

126 **F** *sfzp* **2**

134 \leftarrow *cresc*

140 *p* **G** **4** **3** *p*

152 **G1** (\leftarrow *cresc*) *f*

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A0** 9 **A**

29

37

44 **B**

54

61 **C** Allegretto **D** 24 **E** 24 **E** Celli only arco

113

121

128 **F**
3 tutti
p

138
p

146
f

153 **G**
3
ff

162
ff

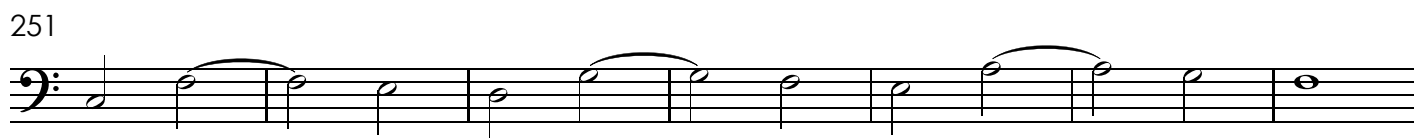
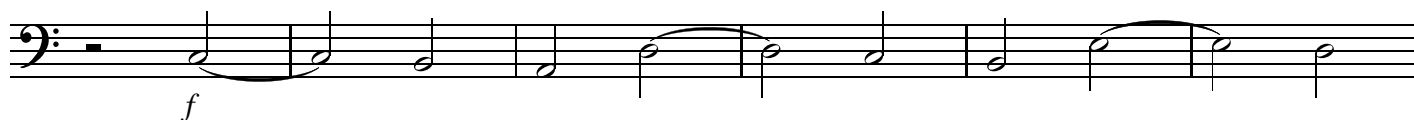
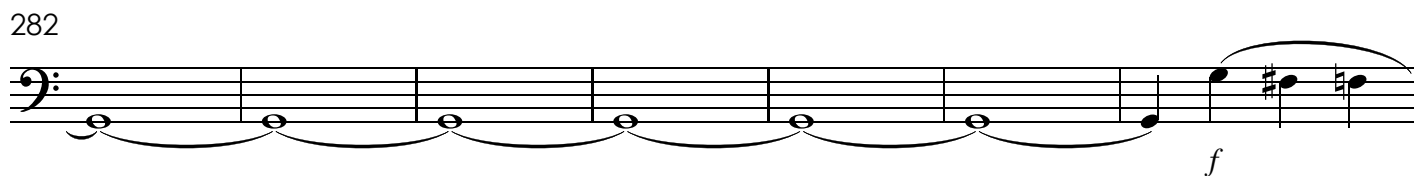
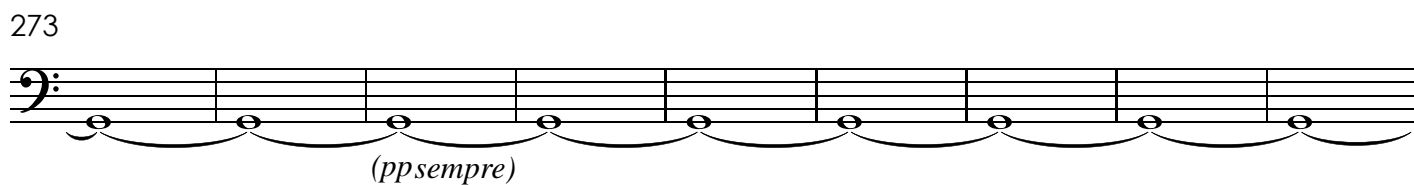
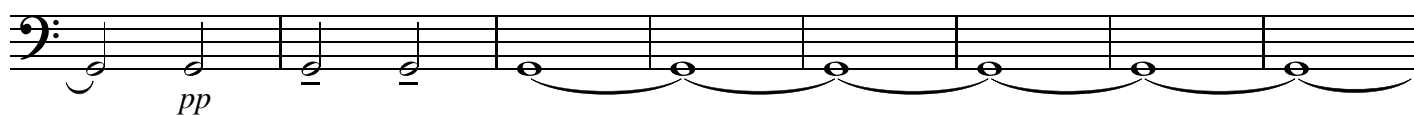
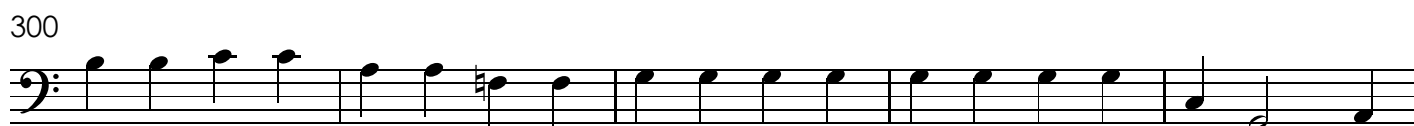
169

174 **H**
3 29

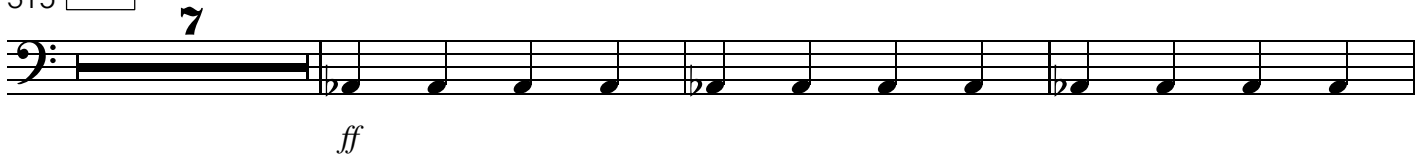
210 **I**
pp

218
pp sempre

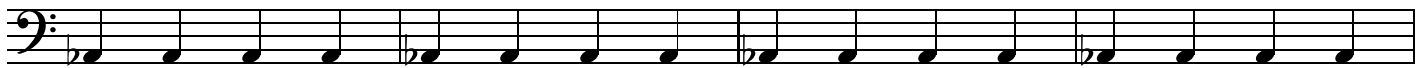
225 **14**

245 **J**265 **K**294 **L**

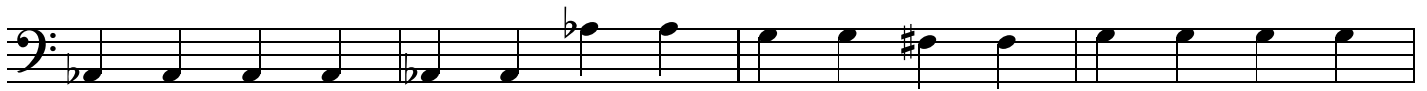
310

315 **M**

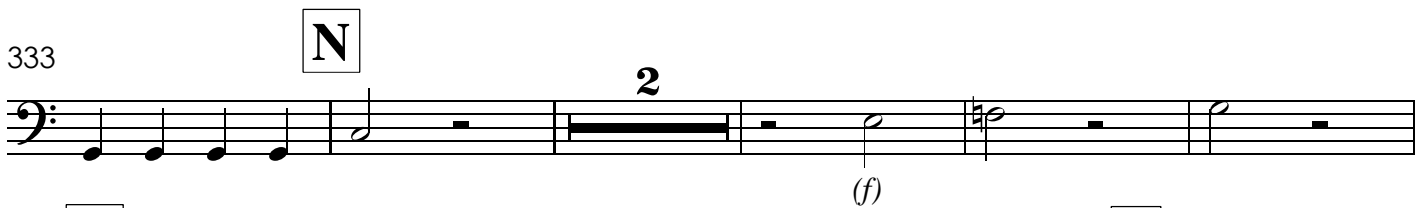
325



329



333

340 **O**

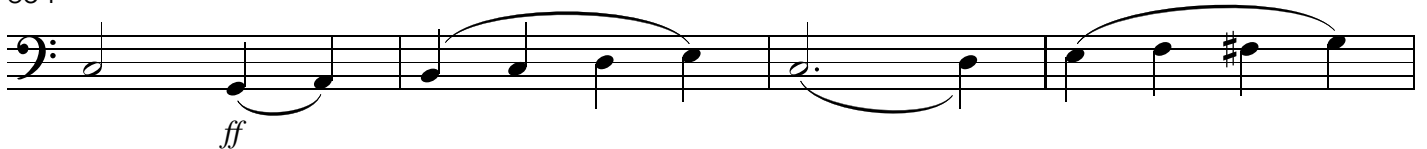
346



350



354



358



XI. Credo com grande orquestra

Allegretto

1

8

14

20

28

33

94

98

109

118

p

123

cresc

4

132 **F**

p

138

f

3 17

161 **H**

sfzp

(f)

169

(ff)

176 **I**

(f)

182

Segue subito: Et incarnatus

9

XII. Et incarnatus - TACET

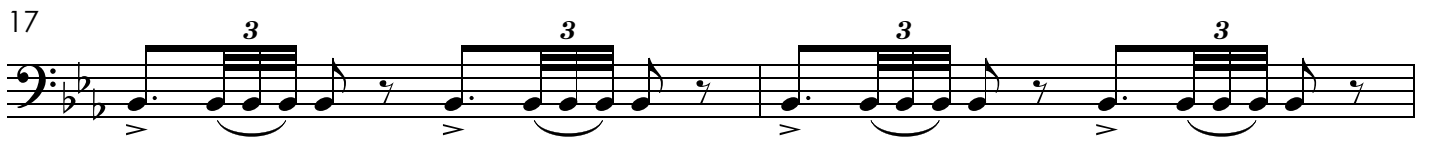
XIII. Crucifixus

Andante sostenuto

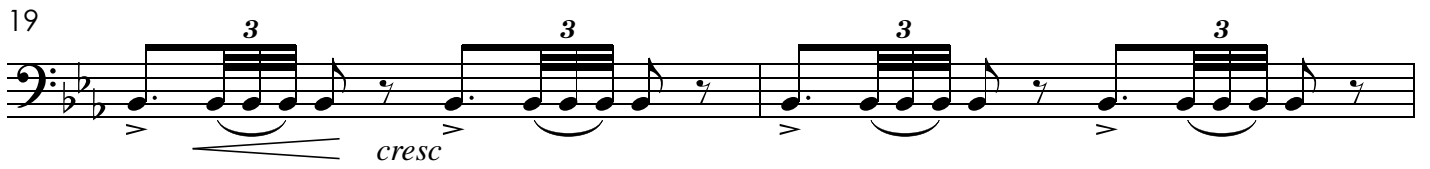
The musical score consists of eight staves of music in bass clef, 3/4 time, with a key signature of one flat (B-flat). The tempo is marked "Andante sostenuto".

- Staff 1: Measures 1-4. Dynamics: *sfz*, *p*. Articulation: accents (>). Triplet markings (3).
- Staff 2: Measures 5-8. Dynamics: *(pp)*. Articulation: accents (>). Triplet markings (3).
- Staff 3: Measures 9-12. Articulation: accents (>). Triplet markings (3).
- Staff 4: Measures 13-16. Articulation: accents (>). Triplet markings (3).
- Staff 5: Measures 17-20. Articulation: accents (>). Triplet markings (3).
- Staff 6: Measures 21-24. Dynamics: *(pp)*. Articulation: accents (>). Triplet markings (3). A boxed letter "A" is placed above the second measure of this staff.
- Staff 7: Measures 25-28. Dynamics: *(p)*. Articulation: accents (>). Triplet markings (3).
- Staff 8: Measures 29-32. Dynamics: *(p)*. Articulation: accents (>). Triplet markings (3).

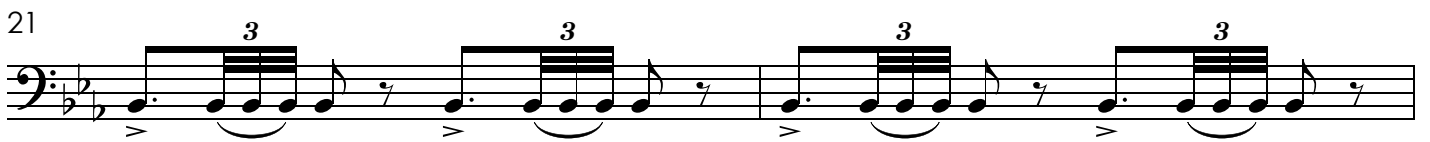
17



19



21

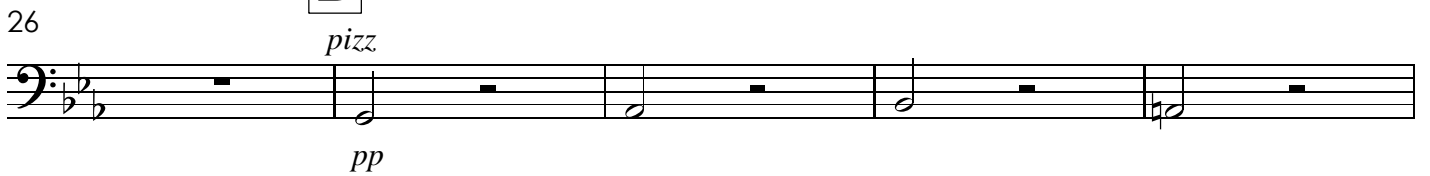


23

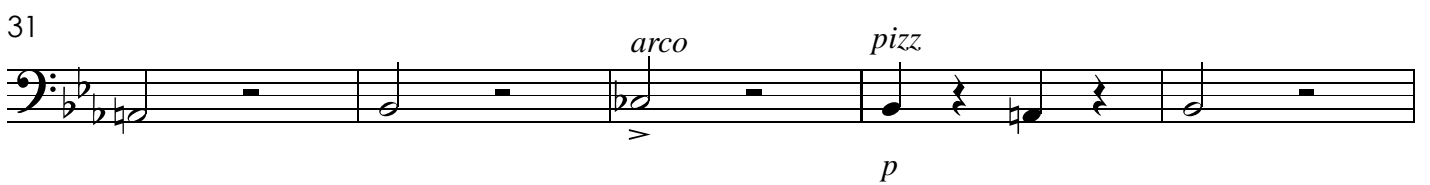


B


26



31



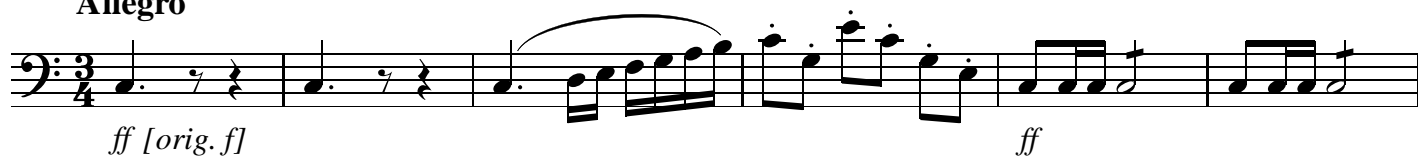
36



Segue Et Resurrexit

XIV. Et Resurrexit

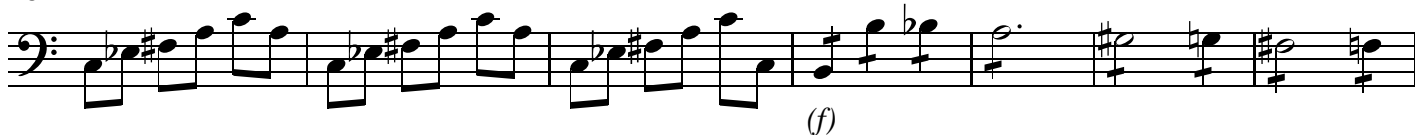
Allegro



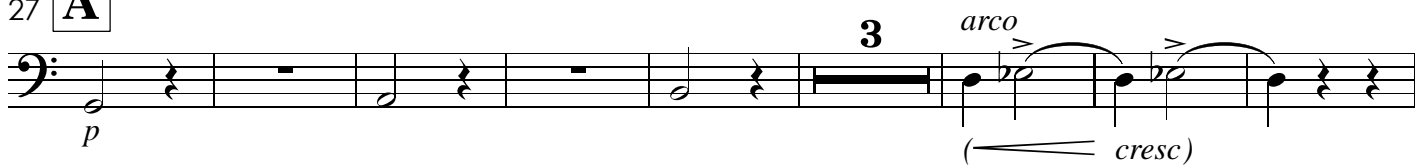
7



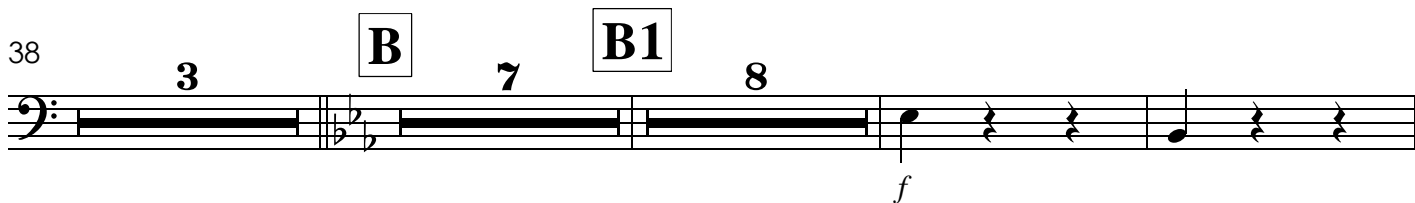
13



20

27 **A**

38

58 **C**

63



67 **D** 14 **E** 23

108 **F**

ff [orig. f] *ff*

114

120

125

132 **G** 5 **G1**

f *p*

144

f *f*

152 **H** 4

ff

165 *pizz*

165 *p*

Musical staff 165-176: Bass clef, starting with a piano (*p*) dynamic. The music consists of a series of quarter notes with stems pointing up, alternating between G2 and F2.

177 *arco* **I** *pizz* (*p*)

Musical staff 177-185: Bass clef. Starts with an *arco* marking and a first ending bracket labeled **I**. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a *pizz* marking and a piano (*p*) dynamic.

186 *arco*

Musical staff 186-194: Bass clef. Starts with an *arco* marking. The music consists of quarter notes with stems pointing up, alternating between G2 and F2.

195 **J** *cresc* *p*

Musical staff 195-205: Bass clef. Starts with a second ending bracket labeled **J**. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a piano (*p*) dynamic.

206 *pizz* *f* *p*

Musical staff 206-216: Bass clef. Starts with a *pizz* marking. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a piano (*p*) dynamic.

217 **K** *arco* *ff [orig. ff]* *ff*

Musical staff 217-223: Bass clef. Starts with a **K** bracket and an *arco* marking. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a fortissimo (*ff*) dynamic.

224

Musical staff 224-230: Bass clef. The music consists of quarter notes with stems pointing up, alternating between G2 and F2.

231 *f*

Musical staff 231-239: Bass clef. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a forte (*f*) dynamic.

240 **L** *ff*

Musical staff 240-249: Bass clef. Starts with a **L** bracket. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1. It ends with a fortissimo (*ff*) dynamic.

250 **M**

Musical staff 250-257: Bass clef. Starts with a **M** bracket. The music features a half note G2, followed by quarter notes G2, F2, E2, D2, C2, B1, A1, G1.

258

Musical staff 258-264: Bass clef. The music consists of quarter notes with stems pointing up, alternating between G2 and F2.

XV. Sanctus

Andante Maestoso

2 *sciolte*
f

4 2

7 *ff*

9

12 **A** Allegretto
p

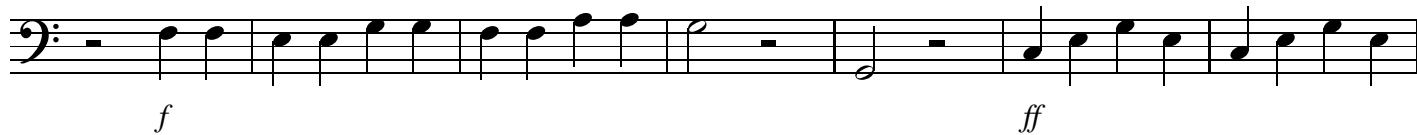
20 *f*

27 *ff* *f*

34 **B1** 2

41 **B2** 2
f

49 C



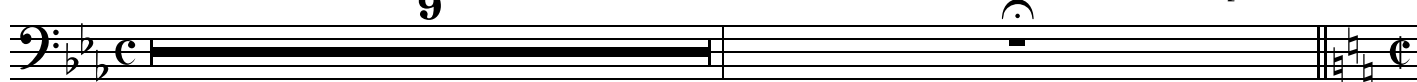
f *ff*

56



63 D [XVI. Benedictus]
Andante Sostenuto

9 [al %]



73 E [Sanctus - Allegretto]




p

83




f *ff*

91 F1



f

100 G2



f

110 H



f *ff*

116



XVII. Agnus Dei

Andantino

1 *p* *cresc*

6 *pizz* *p* 5

18 *arco* *cresc* 2 **A** *p*

25 *cresc*

31 *pizz* *p* 6 *arco* **B** *p*

44 *cresc*

49 *pizz* *p* 3 *arco* **C** *p*

59 *p* 3

68 *pizz* *p* *cresc*

77 *arco* *pp* *smz*

Missa de Santa Cecília

Contrabaixos

José Maurício Nunes Garcia
(1826)

I. Kyrie

Larghetto Sostenuto

6 *sciolte*

f *f*

10

12 *ff*

14

16 **A** 6 *sciolte*

f *f*

25

27 *ff*

29

31 **B**

II. Gloria

Allegro

A0

A [%]

18 8

ff

34

(f)

41

46

50 **B**

56

63 **C**

71

77 **C1** *[orig. //]*

85 **D** [III. Et in terra pax] **E** **E1** pizz *p*

112

118 *p* (>)

125 **F** < cresc (>) *p* *pp*

133 < cresc (>)

140 **G** **5** arco *p* (*p*)

151 **G1** [orig. dal *S* to //]

155 **H** (Gloria §)

Musical staff 155: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and A3. The final measure contains a quarter note G3, a quarter note F3 with a flat, and a quarter note E3 with a flat. The dynamic marking *ff* is placed below the staff.

Musical staff 164: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat. The dynamic marking *(f)* is placed below the staff.

Musical staff 171: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat.

Musical staff 176: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat. A box containing the letter **I** is placed above the staff.

Musical staff 183: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat. A box containing the letter **J** is placed above the staff.

Musical staff 193: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat.

Musical staff 199: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat.

Musical staff 205: Bass clef, 3/4 time signature. The staff contains a series of quarter notes, starting with a quarter note G3, followed by quarter notes A3, B3, C4, D4, E4, F4, G4, and A4. The final measure contains a quarter note G4, a quarter note F4 with a flat, and a quarter note E4 with a flat. A box containing the letter **K** is placed above the staff. The dynamic marking *[orig. // 2o Laudamus]* is placed above the staff, and *Fine* is placed below the staff.

IV. Laudamus

Andante sostenuto

f *p* *f* *p*

8

(*cresc*) *p*

16 **A**

(*p*) (*p*)

25

(*cresc*) *f*

31 **B**

p (*cresc*) *p*

39 **B1** **C** Allegro Moderato

f *f*

48

sfzp *sfzp* (*p*)

55

< *cresc* *p*

59

p

D

64

(p)

Musical staff 64-70: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth and sixteenth notes with accents. A dynamic marking of (p) is placed below the staff.

71

p f

Musical staff 71-76: Continuation of the previous staff. Dynamic markings p and f are placed below the staff.

E

77

ff

Musical staff 77-82: Continuation of the previous staff. A dynamic marking of ff is placed below the staff.

E1

83

pizz p

Musical staff 83-87: Continuation of the previous staff. Dynamic markings pizz and p are placed below the staff.

88

(< cresc) arco sfz

Musical staff 88-93: Continuation of the previous staff. Dynamic markings (< cresc), arco, and sfz are placed below the staff.

94

pizz p arco p

Musical staff 94-98: Continuation of the previous staff. Dynamic markings pizz, p, arco, and p are placed below the staff.

F

99

sfz f pizz p

Musical staff 99-103: Continuation of the previous staff. Dynamic markings sfz, f, pizz, and p are placed below the staff.

104

Musical staff 104-109: Continuation of the previous staff.

110

arco sfz (mf) f

Musical staff 110-115: Continuation of the previous staff. Dynamic markings arco, sfz, (mf), and f are placed below the staff.

F1

116

ff

Musical staff 116-121: Continuation of the previous staff. A dynamic marking of ff is placed below the staff.

123 **G**

f *sfzp* *sfzp*

133

(p) *cresc*

137

p *p*

143 **H**

(p)

150

p *f*

156 **I**

f *pp*

162

(cresc >)

167 **I1**

(cresc) *(f)*

172 **J**

[orig. f] *f*

177

ff

183

V. Gratias

Andantino
8

A pizz *p* arco *< cresc* pizz (*p*)

B arco *< cresc* pizz *p* *<*

28 **C** arco *sfz* *p* pizz *p* arco (*< cresc*) *sfzp*

41 *f* *più forte* (*ff*)

47 **D** *p* *>* *>*

55 **E** (*f*) [*orig>*]

65 **F** *p* *< cresc* *f* *ff* *p*

77 **F1** *< cresc* *f* *ff*

89 **G** 10 segue Domine Deus Quartetto *f*

VI. Domine Deus - Quartetto

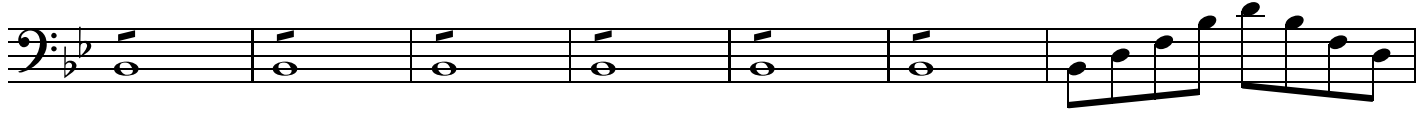
Allegro Maestoso



p

cresc

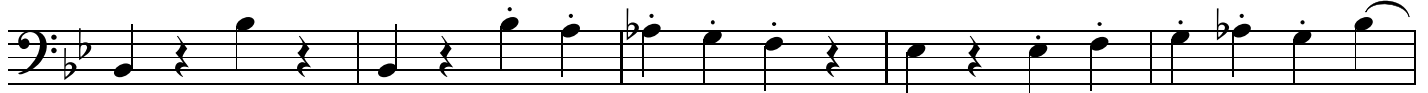
7



f

A

14



p

f

p

19



>

p

f

29

B



p

f

p

>
(*>*)

5

39

B1



f

6

50

C



p

(*<* *cresc*)

56

D



p

13

74 **E**

81

87 **F**

96

104

109 **F1**

120 **G**

124

128 **H**

133

2

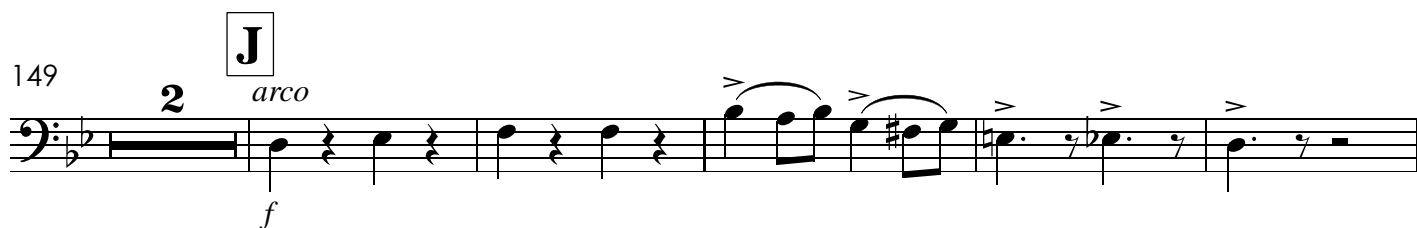
139 **I**
2 pizz *p*



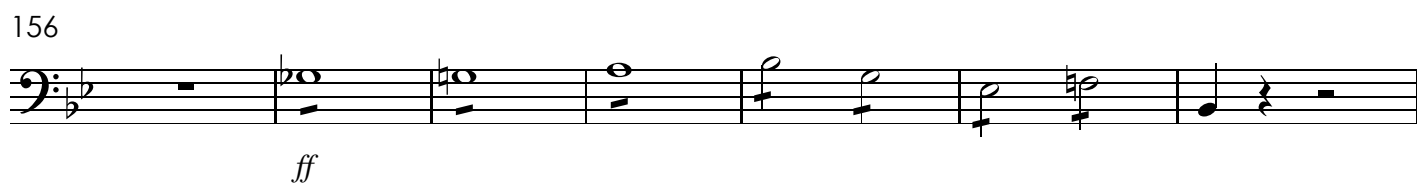
145



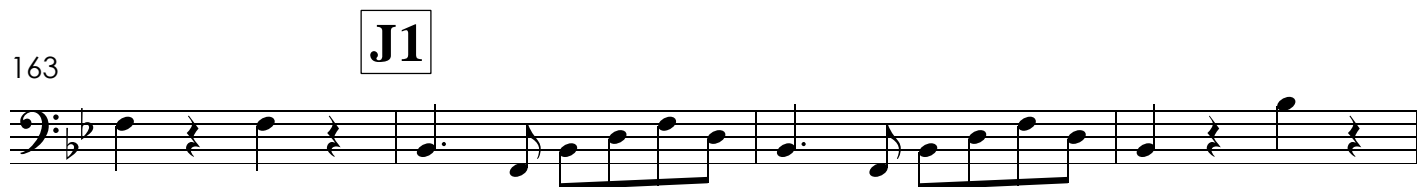
149 **J**
2 arco *f*



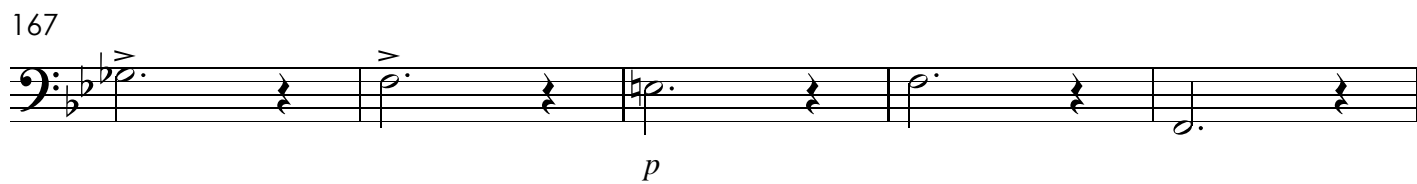
156 *ff*



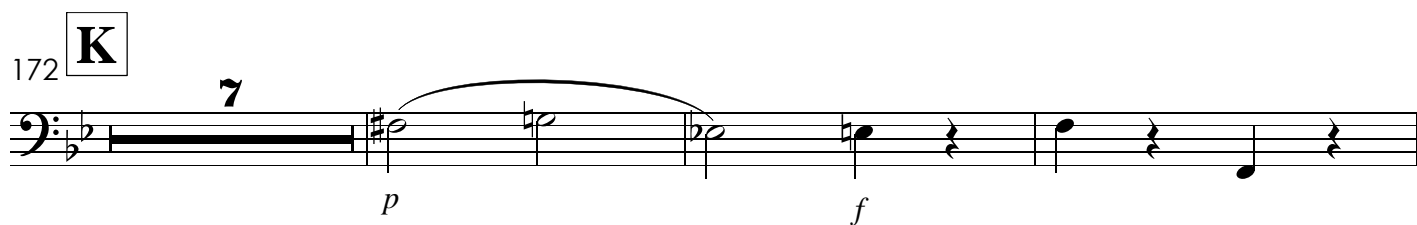
163 **J1**



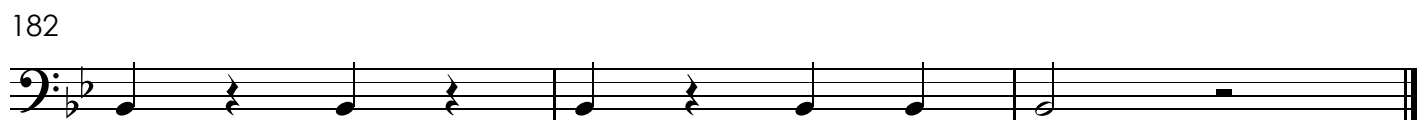
167 *p*



172 **K**
7 *p* *f*



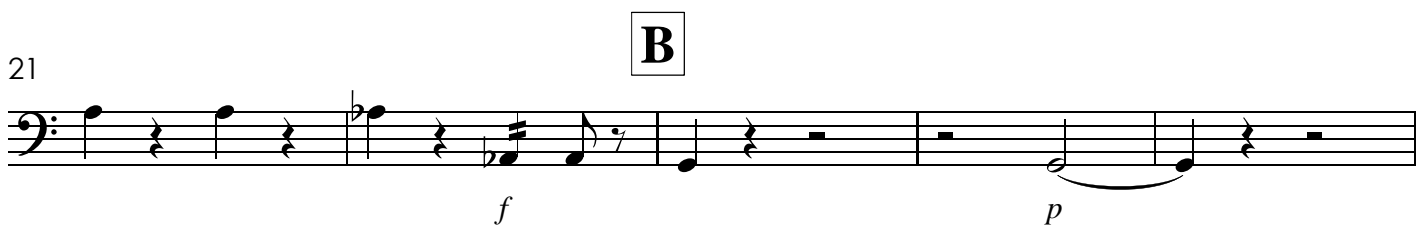
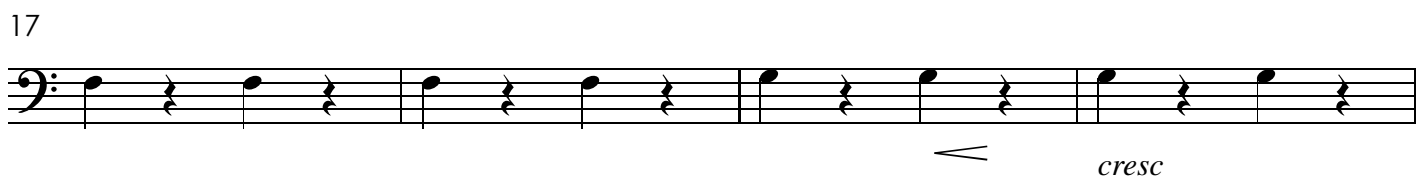
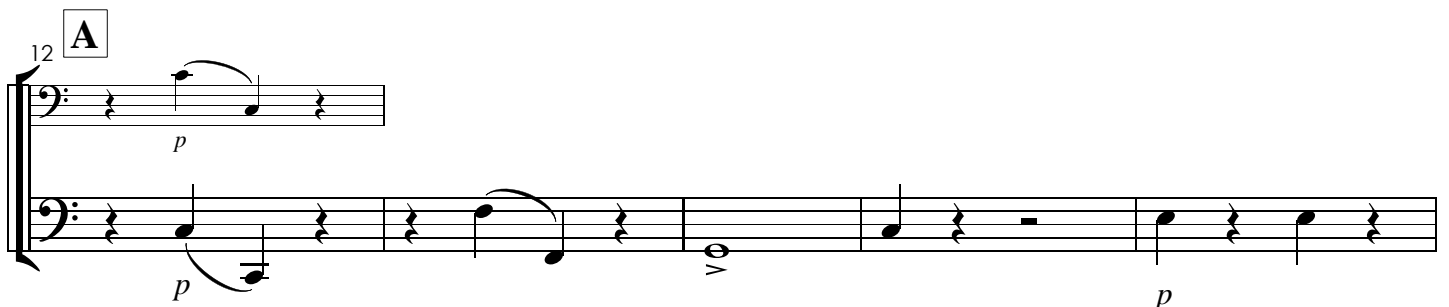
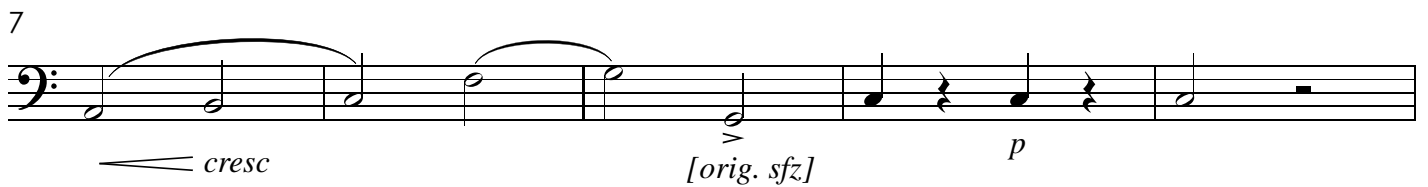
182



VII. Qui Tollis

Solo de Tenor - o Sr. Gabriel Fernandes

Andante Sostenuto



30 *pizz* *arco*

(pp) (pp)

34 **C** [Orig. §] **Allegro brillante e maestoso**

f

37

40

sfz p *cresc*

45

f p (*cresc*)

49 **D**

f (pp) *pizz*

52

55

(*arco*) (p)

60 **E**

f *pizz* p

64

68

(*cresc*)

72

arco [orig. //]

[orig. *cresc*] *cresc* (f) [orig. *poco a poco*]

76

F *pizz*

p

82

arco

cresc *p* *p*

88

pizz

(*cresc*)

94

arco *pizz*

cresc *p* (*cresc*)

99

F1 *arco*

f

103

106 **G** pizz *p*

112 *arco*

117 **H** sciolte *p*

121 *p*

124 *pizz* *p* *cresc* **I**

129 *arco* *f* *ff*

134 **3**

143 **J** | Orig. *f*

147 *sfz p*

151 *cresc* *f*

156 **K**

p (*cresc*) *f* *pizz* (*pp*)

161

165

(*p*) (*arco*)

170 **L**

f *pizz* *p*

174

178

(*cresc*) [*orig. cresc*]

182 *arco* [*orig. //*] **L1**

cresc (*f*) [*orig. poco a poco*] *pizz* *p*

187

cresc *f*

191 **M**

pizz

p

196 *arco*

cresc *f* *p* *f*

200 **N**

p

203

p

208

pizz

p *cresc*

213 *arco*

f *f*

219 **O**

ff

225 **O1**

ff

230

VIII. Qui sedes Tutti

Andante

A **B** **C**

12 11 11

p

37

cresc *p*

42

cresc

46 **D**

p (*cresc*) *p*

51

55 **E**

20

78 **F**

(p)

Detailed description: This musical staff is in bass clef with a key signature of one flat (B-flat). It begins with a quarter rest, followed by a quarter note G2 with an accent (>). The next two measures contain eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The final measure contains a quarter note G1 with an accent (>).

82 **G**

p

Detailed description: This musical staff is in bass clef with a key signature of one flat. It starts with a quarter note G2 with an accent (>), followed by a quarter note F2 with an accent (>), and a quarter note E2 with an accent (>). The next two measures contain eighth notes: D2, C2, B1, A1. The final measure contains a quarter note G1 with an accent (>).

89 pizz

(pp)

Detailed description: This musical staff is in bass clef with a key signature of one flat. It consists of a continuous eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1.

94 **F1**

2 (arco) p

Detailed description: This musical staff is in bass clef with a key signature of one flat. It begins with a quarter note G2 with an accent (>), followed by a quarter note F2 with an accent (>). The next two measures are whole rests. The final measure contains a quarter note G2 with an accent (>), followed by eighth notes F2, E2, D2, C2.

100

() cresc 3

Detailed description: This musical staff is in bass clef with a key signature of one flat. It starts with a quarter note G2 with an accent (>), followed by a quarter note F2 with an accent (>). The next two measures contain eighth notes: E2, D2, C2, B1, A1, G1. The final measure contains a quarter note G1 with an accent (>).

109 **G**

3 pp

Detailed description: This musical staff is in bass clef with a key signature of one flat. It begins with a quarter rest, followed by a quarter note G2 with an accent (>). The next two measures contain eighth notes: F2, E2, D2, C2, B1, A1. The final measure contains a quarter note G1 with an accent (>).

116 pizz

(pp)

Detailed description: This musical staff is in bass clef with a key signature of one flat. It consists of a continuous eighth-note pattern: G2, F2, E2, D2, C2, B1, A1, G1.

IX. Quoniam

Solo do Sr. João dos Reis

[Orig. ♯] Allegro Maestoso

11

16 *f*

23 **A** *2 pizz*

29 *sfz p*

34 *cresc*

39 **B** *4 3 (arco)* *p*

50 **B1**

56 *(cresc)* *f* *[orig. //]*

61 **C** *pizz*

65 *p*

69

73 *arco*

f **D** *ff*

79 **4** *pizz*

p

88 *arco*

(mf) (*<*)

D1 **6**

93

104 **E** [*orig. &*]

f **11**

119 *f*

126 **F** **2** *pizz*

sfz p

133 *cresc*

138 **4**

p

148 **G** **3** (*arco*)

p (*< cresc*)

157 **G1** [orig. //]

f

164 **H** [orig. Θ]

pizz

p

169

174 *arco* **I**

sfz *f*

181 **I1**

4 pizz

p *cresc*

190 *arco* **J**

p *p*

197

f *p* *f* *p*

202 **K**

f

206

210 **L**

ff

X. Cum Sancto Spiritu

Andante Sostenuto

14 **A0** 9 **A**

29

37

44 **B**

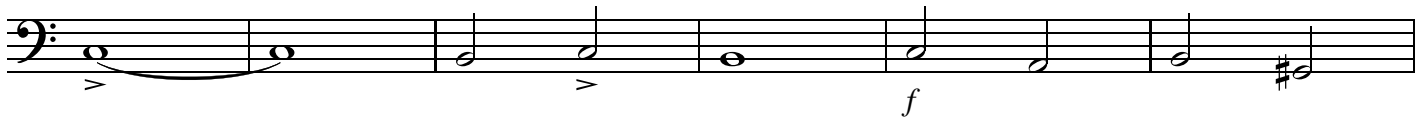
54 pizz

61 **C** Allegretto **D** **E** **F**

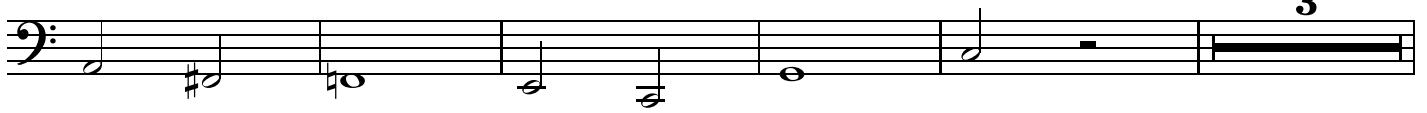
24 24 24

137

143



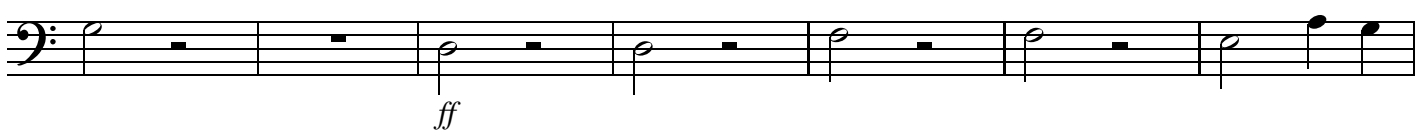
149



157 **G**



163



170



175



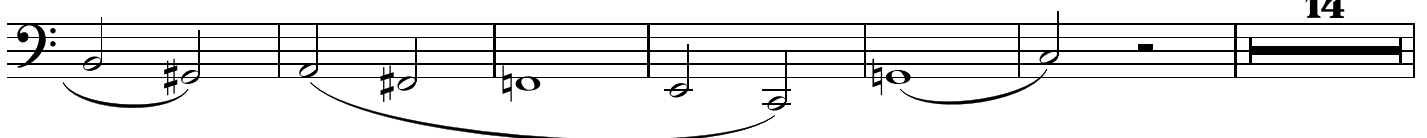
210 **I**



218



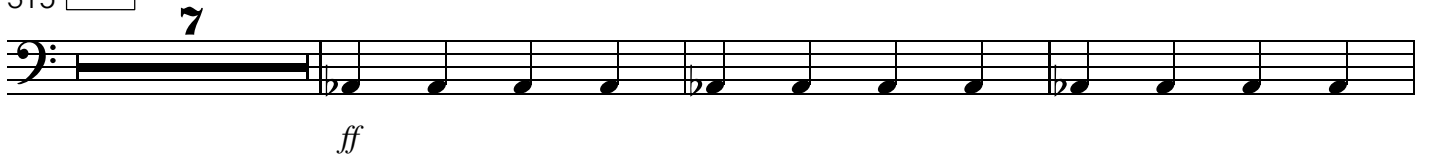
225



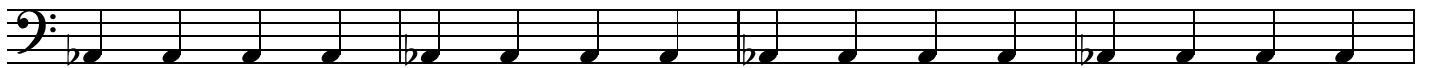
310



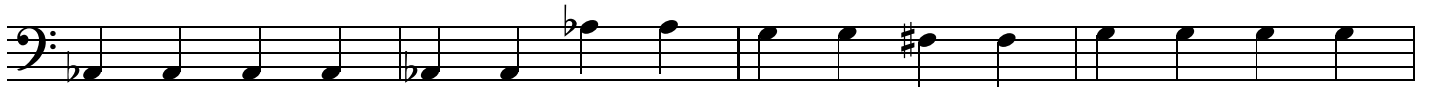
315 **M**



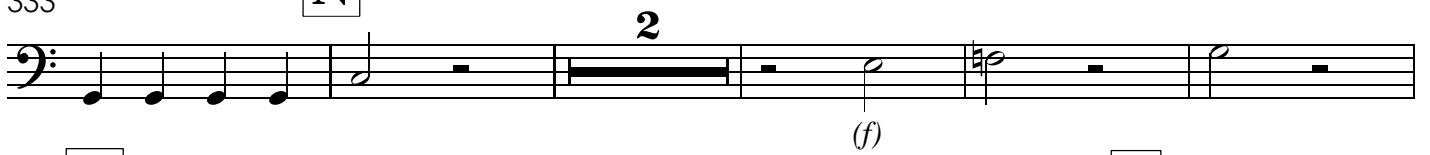
325



329



333 **N**



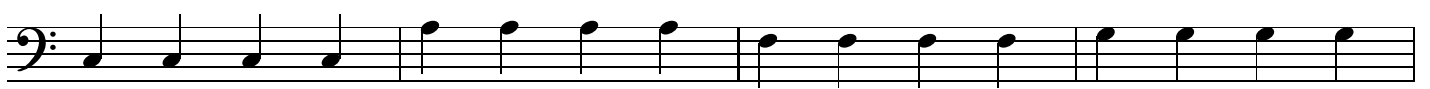
340 **O**



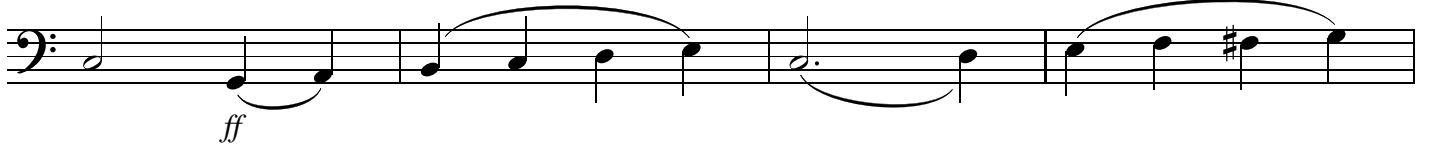
346



350



354



358



XI. Credo com grande orquestra

Allegretto

8

14

20

28

33

94

98

109

115

118

p

123

cresc

4

132 **F**

p

138

f

3

G

17

161 **H**

sfzp

(f)

169

(ff)

176 **I**

(f)

182

Segue subito: Et incarnatus

9

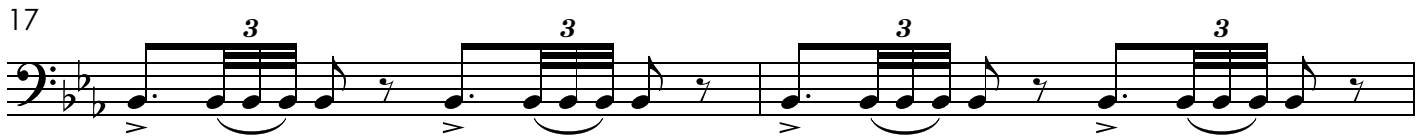
XII. Et incarnatus - TACET

XIII. Crucifixus

Andante sostenuto

The musical score is written for Contrabass in bass clef, featuring a series of triplet patterns. The tempo is marked "Andante sostenuto". The score is divided into measures, with measure numbers 3, 5, 7, 9, 11, 13, and 15 indicated at the beginning of their respective lines. The first line (measures 1-4) starts with a dynamic marking of *sfz* followed by *p*. The second line (measures 5-8) starts with *(pp)*. The third line (measures 9-12) starts with *(pp)*. The fourth line (measures 13-16) starts with *(p)*. A section marked with a box containing the letter "A" begins at measure 11. The score consists of 16 measures in total, with the final measure (16) ending with a fermata.

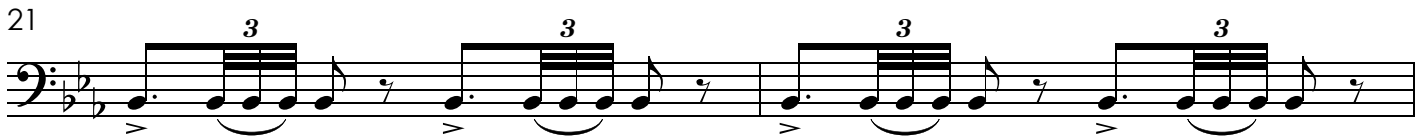
17



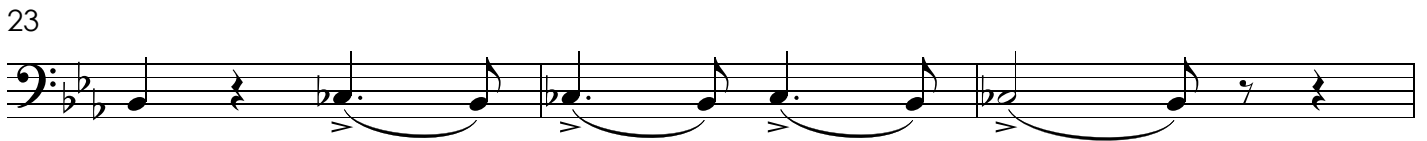
19



21

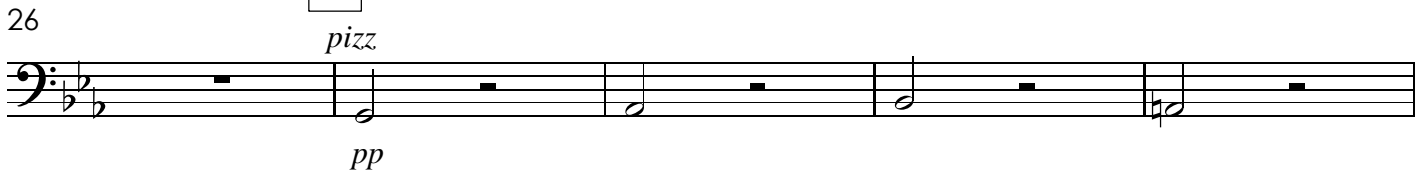


23

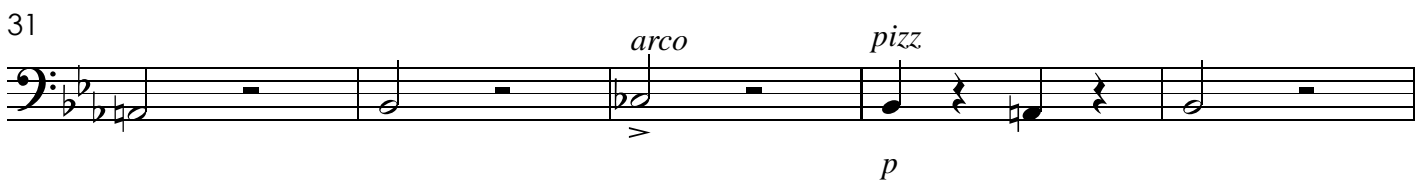


B

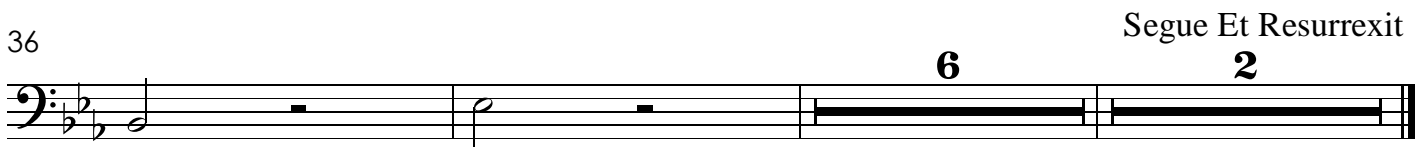
26



31



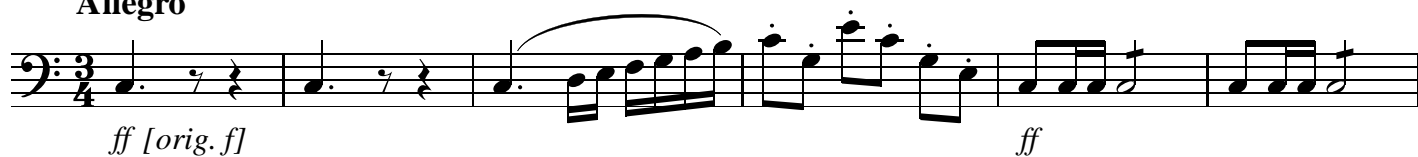
36



Segue Et Resurrexit

XIV. Et Resurrexit

Allegro



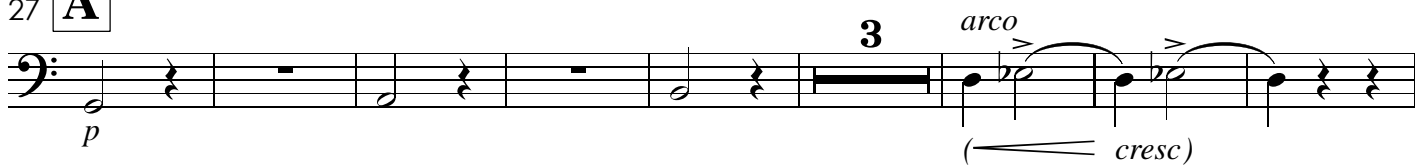
7



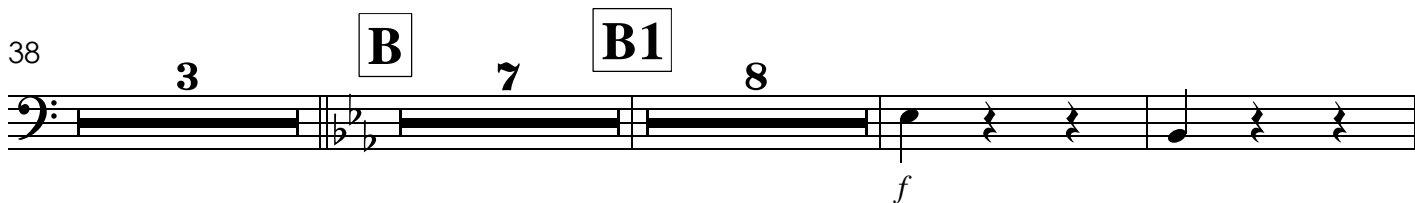
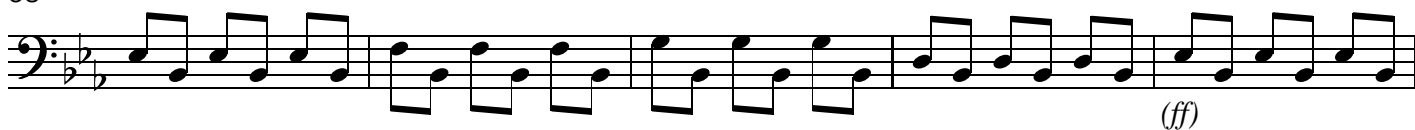
13



20

27 **A**

38

58 **C**

63



67 D 14 E 23

108 F

ff [orig. f] *ff*

114

120

(f)

125

132 G 5 G1

f *p*

144

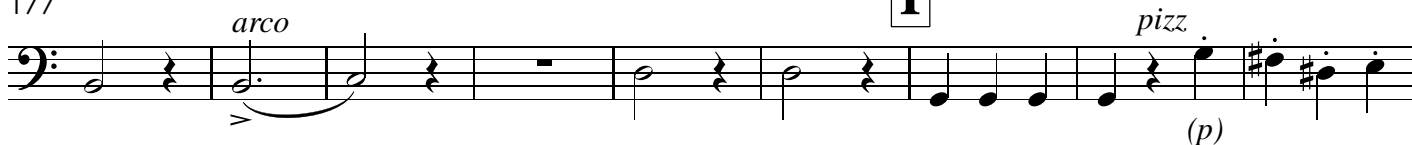
f *f*

152 H 4

ff *4*

165 *pizz*

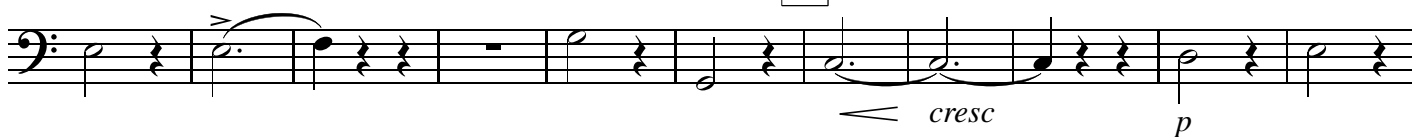
177



186



195



206

217 **K**
arco

224



231



240



250



258



XV. Sanctus

Andante Maestoso

2 *sciolte*
f

4 2

7 *ff*

9

12 **A** Allegretto
p

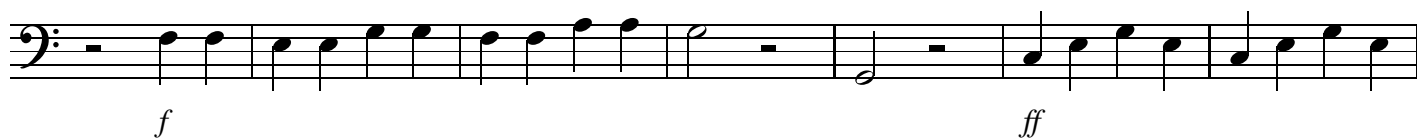
20 *f*

27 *ff* *f*

34 **B1** 2

41 **B2** 2
f

49

C

56



63

D [XVI. Benedictus]
Andante Sostenuto

9

[al %]



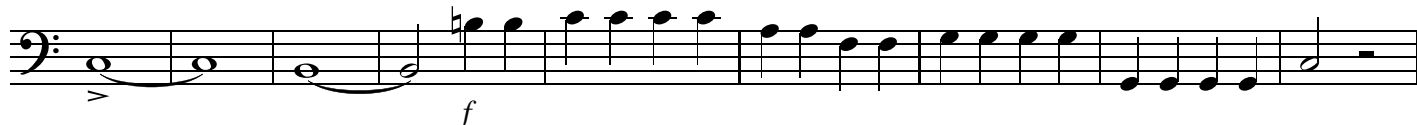
73

E [Sanctus - Allegretto]

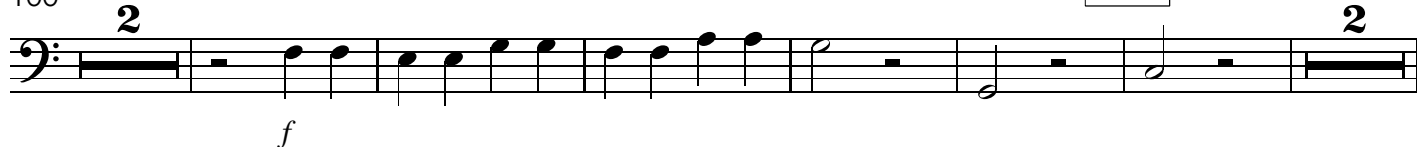
83



91

F1

100

G2

110

H

116



XVII. Agnus Dei

Andantino

p *cresc*

6 *pizz* *p* 5

18 *arco* *cresc* 2 **A** *p*

25 *cresc*

31 *pizz* *p* 6 *arco* *p* **B**

44 *cresc*

49 *pizz* *p* 3 *arco* *p* **C**

59 *p* 3

68 *p* *cresc* *pizz* *p*

77 *arco* *pp* *smz*