

# Marcos Portugal (1762-1830)

Missa a 4

Arranjo: Luiz Alves da Silva

4 vozes, 2 violas, violoncelo  
(4 voices, 2 violas, cello)

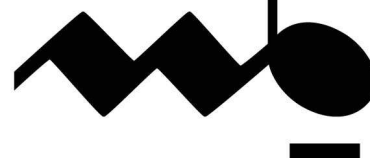
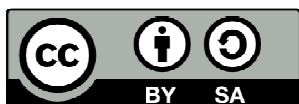
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## Partes:

Viola I  
Viola II  
Violoncelo

128 p.



MUSICA BRASILIS

# Missa a 4

Marcos Portugal

## I. Kyrie

Andante sostenuto

*dolce*  
Ky - ri - e e -

*dolce*  
Ky - ri - e e -

*dolce*  
Ky - ri - e e -

*dolce*  
Ky - ri - e e -

*dolce*

*dolce*

*dolce*

6  
T 1  
le - i - son Ky - ri - e e - le - i -

8  
T 2  
le - i - son Ky - ri - e e - le - i -

B 1  
le - i - son Ky - ri - e e - le - i -

B 2  
le - i - son Ky - ri - e e - le - i -

6  
Vla. I

Vla. II

Vc.

12 *f*

T 1  
son e-le-i-son e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son

T 2  
son e-le-i-son e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son

B 1  
son e-le-i-son e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son

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

Vla. I  
*f*

Vla. II  
*f*

Vc.  
*f*

17 *p*

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

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

B 1  
*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

B 2  
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

Vla. I  
*p* *mp* *mf*

Vla. II  
*p* *mp* *mf*

Vc.  
*p* *mp*

22 *pp* *f*

T 1 Ky - ri - e Ky-ri - e e - le - i - son.

T 2 Ky - ri - e Ky-ri - e e - le - i - son Ky-ri - e e - le - i -

B 1 Ky - ri - e Ky-ri - e e - le - i - son Ky-ri - e e - le - i -

B 2 Ky - ri - e Ky-ri - e e - le - i - son

Vla. I *f* *p*

Vla. II *f* *p*

Vc. *f* *p*

29

T 1 Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son

T 2 son Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son

B 1 son Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son

B 2 Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son

Vla. I

Vla. II

Vc.

**Allegro**  
*p*

35

T 1  
Chris - te\_ e - le - i - son Chris - te\_ e - le - i - son, e - le - i - son

T 2  
Chris - te\_ e - le - i - son Chris - te\_ e - le - i - son, e - le - i - son

B 1  
*p*  
Chris - te Chris - te Chris - te\_ e -

B 2

Vla. I  
*p*

Vla. II  
*p*

Vc.  
*p*

46

T 1  
Chris - te Chris - te Chris - te *f*

T 2  
Chris - te Chris - te

B 1  
le - i - son Chris - te\_ e - le - i - son, e - le - i - son Chris - te *f*

B 2  
Chris - te\_ e - le - i - son

Vla. I  
*f*

Vla. II  
*f*

Vc.  
*f*

57

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

T 2  
e - le - i - son e - le - i - son, e - le - i -

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

B 2  
Chris - te e - le - i - son e - le - i - son, e - le - i - son, e - le - i -

Vla. I

Vla. II

Vc.

68

T 1  
son, e - le - i - son

T 2  
son, e - le - i - son

B 1  
son, e - le - i - son Chris -

B 2  
son, e - le - i - son Chris -

Vla. I  
*p* *f*

Vla. II  
*p* *f*

Vc.  
*p* *f*

79

T 1 *p*  
Chris - te Chris - te e - le - i - son, e -

T 2 *p*  
e -

B 1 *p*  
te\_\_ e - le - i - son Chris - te\_\_ e - le - i - son, e - le - i - son e - le - i - son

B 2 *p*  
te\_\_ e - le - i - son Chris - te\_\_ e - le - i - son

Vla. I *p*

Vla. II *p*

Vc. *p*

90

T 1 *mf* *f* *ff* *rit.*  
le - i - son Chris - te Chris - te Chris - te e - le - i -

T 2  
le - i - son, e - le - i - son Chris - te Chris - te e - le - i -

B 1 *p*  
e - le - i - son Chris - te Chris - te e - le - i -

B 2 *p*  
Chris - te, Chris - te Chris - te Chris - te Chris - tee - le - i -

Vla. I *cresc.* *f*

Vla. II *cresc.* *f*

Vc. *cresc.* *f*

101

T 1  
son e - le - *f*

T 2  
son e - le - *f*

B 1  
son e - le - *f*

B 2  
son e - le - *f*

Vla. I  
*p* *f*

Vla. II  
*p* *f*

Vc.  
*p* *f*

112

T 1  
i - son e - *p cresc.*

T 2  
i - son e -

B 1  
i - son e -

B 2  
i - son e -

Vla. I  
*p* *cresc.*

Vla. II  
*p* *cresc.*

Vc.  
*p* *cresc.*



123 *f*

T 1  
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

T 2  
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

B 1  
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

B 2  
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son

Vla. I  
*f* *ff* *tr*

Vla. II  
*f* *ff* *tr*

Vc.  
*f* *ff* *tr*

135

T 1  
Ky - ri - e, Ky - ri - e

T 2  
Ky - ri - e, Ky - ri - e

B 1  
Ky - ri - e, Ky - ri - e

B 2  
Ky - ri - e, Ky - ri - e

Vla. I  
*tr*

Vla. II  
*tr*

Vc.  
*tr*

**Tempo primo**

147 *pp* *f*

T 1 Ky - ri - e Ky-ri-e, Ky-ri-e e-le-i-

T 2 Ky - ri - e Ky-ri-e, Ky-ri-e e-le-i-

B 1 Ky - ri - e Ky-ri-e, Ky-ri-e e-le-i-

B 2 Ky - ri - e Ky-ri-e, Ky-ri-e e-le-i-

Vla. I *dolce* *f*

Vla. II *dolce* *f*

Vc. *dolce* *f*

153 *p*

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

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

B 1 *p*  
son 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 -

B 2 *p*  
son 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 -

Vla. I *p*

Vla. II *p*

Vc. *p*

158 *f* *p*

T 1  
son Ky - ri - e e - le - i - son. Ky - ri -

T 2  
son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

B 1  
son Ky - ri - e e - le - i - son Ky - ri - e e - le - i - son Ky - ri -

B 2  
son Ky - ri - e e - le - i - son Ky - ri -

Vla. I  
*f* *p*

Vla. II  
*f* *p*

Vc.  
*f* *p*

163

T 1  
e Ky - ri - e e - le - i - son e - le - i - son

T 2  
e Ky - ri - e e - le - i - son e - le - i - son

B 1  
e Ky - ri - e e - le - i - son e - le - i - son

B 2  
e Ky - ri - e e - le - i - son e - le - i - son

Vla. I

Vla. II

Vc.

## II. Gloria

Allegro comodo

Tenor 1 *f*  
 Glo-ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis in ex - cel - sis De - o, De - o \_\_\_\_

Tenor 2 *f*  
 Glo-ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis in ex - cel - sis De - o, De - o \_\_\_\_

Bass 1 *f*  
 Glo-ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis in ex - cel - sis De - o, De - o \_\_\_\_

Bass 2 *f*  
 Glo-ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis in ex - cel - sis De - o, De - o \_\_\_\_

Viola I *f*  
*f*

Viola II *f*  
*f*

Cello *f*  
*f*

T 1 *f*  
 glo - ri - a glo - ri - a glo - ri - a

T 2 *f*  
 glo - ri - a glo - ri - a glo - ri - a

B 1 *f*  
 glo - ri - a glo - ri - a glo - ri - a

B 2 *f*  
 glo - ri - a glo - ri - a glo - ri - a

Vla. I *f*  
*f*

Vla. II *f*  
*f*

Vc. *f*  
*f*

15

T 1  
8  
glo - ri - a glo - ri - a

T 2  
8  
glo - ri - a glo - ri - a

B 1  
glo - ri - a glo - ri - a

B 2  
glo - ri - a glo - ri - a

Vla. I  
15

Vla. II

Vc.

22

T 1  
8  
Glo - ri - a in ex - cel - sis De - o glo - ri - a, De - o glo - ri - a

T 2  
8  
Glo - ri - a in ex - cel - sis De - o glo - ri - a, De - o glo - ri - a

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

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

Vla. I  
22

Vla. II

Vc.

29 *p*

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

*p*

et in ter - - - ra pax

pax et in ter - - -

37

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

pax

pax

pax, pax ho - mi - ni - bus

ra pax

bo - ne, bo - ne

bo - ne, bo - ne

bo - ne, bo - ne

bo - ne, bo - ne

45

T 1  
vo - lun - ta - tis pax

T 2  
Solo  
bo - ne, bo - ne vo - lun - ta - tis

B 1  
vo - lun - ta - tis pax

B 2  
Solo  
bo - ne, bo - ne vo - lun - ta - tis

Vla. I

Vla. II

Vc.

53

T 1  
pax pax **f** Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

T 2  
pax pax Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

B 1  
pax pax Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

B 2  
pax pax Glo - ri - a in ex - cel - sis, glo - ri - a in ex -

Vla. I  
**f**

Vla. II  
**f**

Vc.  
*p cresc.* **f**

61

T 1  
 - cel - sis in ex - cel - sis De - o, De - o glo - ri - a glo - ria

T 2  
 - cel - sis in ex - cel - sis De - o, De - o glo - ri - a glo - ri - a

B 1  
 - cel - sis in ex - cel - sis De - o, De - o glo - ri - a glo - ri - a

B 2  
 cel - sis in ex - cel - sis De - o, De - o glo - ri - a glo - ri - a

Vla. I

Vla. II

Vc.

69

T 1  
 glo - ri - a glo - ri - a

T 2  
 glo - ri - a glo - ri - a

B 1  
 glo - ri - a glo - ri - a

B 2  
 glo - ri - a glo - ri - a

Vla. I

Vla. II

Vc.



77

T 1  
8  
glo - ri - a. Glo - ri - a in ex - cel - sis De - o glo - ri - a

T 2  
8  
glo - ri - a. Glo - ri - a in ex - cel - sis De - o glo - ri - a

B 1  
glo - ri - a. Glo - ri - a in ex - cel - sis De - o glo - ri - a

B 2  
glo - ri - a. Glo - ri - a in ex - cel - sis De - o glo - ri - a

Vla. I  
77

Vla. II

Vc.

85

T 1  
8  
glo - ri - a Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis, in ex - cel - sis De - o

T 2  
8  
glo - ri - a Glo - ri - a in ex - cel - sis De - o glo - ri - a in ex - cel - sis, in ex - cel - sis De - o

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

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

Vla. I  
85

Vla. II

Vc.

93

T 1  
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o glo - ri - a De - o glo - ri - a.

T 2  
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o glo - ri - a De - o glo - ri - a.

B 1  
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o glo - ri - a De - o glo - ri - a.

B 2  
glo - ri - a in ex - cel - sis, in ex - cel - sis De - o glo - ri - a De - o glo - ri - a.

Vla. I

Vla. II

Vc.

101

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

## III. Laudamus te

Andantino quasi allegretto

Bass

Viola I  
*dolce*

Viola II  
*dolce*

Cello  
*dolce*

6

B

Vla. I  
3

Vla. II

Vc.

11

B

Lau - da - mus te, — lau - da - mus, lau - da - mus te, — lau -

Vla. I  
3

Vla. II

Vc.

16

B

da - mus, lau - da - mus, lau - da - mus te, be - ne -

Vla. I

Vla. II

Vc.

21

B

di - ci - mus te, be - ne - di - ci - mus te, a - do -

Vla. I

Vla. II

Vc.

26

B

ra - mus, a - do - ra - mus te glo - ri - fi - ca - - - mus

Vla. I

Vla. II

Vc.

31

B  
te, glo-ri-fi-ca - - - mus te. Lau-da - mus lau-da - mus. —

Vla. I

Vla. II

Vc.

36

B  
Lau-da-mus te, — lau - da - mus, lau-da-mus te, — lau - da - mus, lau - da - mus, be - ne -

Vla. I

Vla. II

Vc.

41

B  
di - ci-mus, lau - da - mus, glo-ri - fi - ca - mus. Lau - da-mus, lau-da-mus te, — lau -

Vla. I  
*cresc.* *p* *dolce*

Vla. II  
*cresc.* *p* *dolce*

Vc.  
*cresc.* *p* *dolce*

46

B  
da - mus, lau - da - mus te, lau - da - mus, lau - da - mus, lau -

Vla. I

Vla. II

Vc.

51

B  
da - mus te be - ne - di - ci - mus te, be - ne - di - ci - mus

Vla. I

Vla. II

Vc.

56

B  
te. A - do - ra - mus be - ne - di - ci - mus

Vla. I  
*p* *f* *p* *f*

Vla. II  
*p* *f* *p* *f*

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

61

B  
glo-ri-fi-ca - - - mus te be - ne - di-ci - mus

Vla. I  
*p* *f* *p*

Vla. II  
*p* *f* *p*

Vc.  
*p* *f* *p*

66

B  
a - do - ra - mus glo-ri-fi-ca - - - mus te, glo-ri-fi-

Vla. I  
*f*

Vla. II  
*f*

Vc.  
*f*

71

B  
ca - mus, glo-ri - fi - ca - mus, glo-ri - fi - ca - mus. Lau - da - mus te, lau - da - mus,

Vla. I

Vla. II

Vc.

76

B

lau - da - mus te — lau - da - mus glo - ri - fi - ca - mus te glo - ri - fi - ca - mus

Vla. I

Vla. II

Vc.

81

B

te.

81

Vla. I

Vla. II

Vc.



# IV. Gratias

**Maestoso**

8 *f*

Tenor 1: Gra - ti - as gra - ti - as gra - ti - as a - gi - mus

Tenor 2: Gra - ti - as gra - ti - as gra - ti - as a - gi - mus

Bass 1: Gra - ti - as gra - ti - as gra - ti - as a - gi - mus

Bass 2: Gra - ti - as gra - ti - as gra - ti - as a - gi - mus

Viola I: *f p f p f*

Viola II: *f p f p f*

Cello: *f p f*

**Più mosso**

7 *pp*

T 1: ti - bi pro - pter ma - gnam glo - ri - am

T 2: ti - bi pro - pter ma - gnam glo - ri - am

B 1: ti - bi pro - pter ma - gnam glo - ri - am

B 2: ti - bi pro - pter ma - gnam glo - ri - am

Vla. I: *p*

Vla. II: *p*

Vc.: *p*

13 *f*

T 1  
tu - am pro - pter ma - gnam glo - ri - am

T 2  
tu - am pro - pter ma - gnam glo - ri - am

B 1  
tu - am pro - pter ma - gnam glo - ri - am

B 2  
tu - am pro - pter ma - gnam glo - ri - am

Vla. I  
*cresc.* *f*

Vla. II  
*cresc.* *f*

Vc.  
*cresc.* *f*

19 *pp*

T 1  
tu - am. Gra - ti - as, gra - ti - as, pro - pter

T 2  
tu - am. Gra - ti - as, gra - ti - as, pro - pter

B 1  
tu - am. Gra - ti - as, gra - ti - as, pro - pter

B 2  
tu - am. Gra - ti - as, pro - pter

Vla. I  
*tr* *dolce*

Vla. II  
*tr* *dolce*

Vc.  
*dolce*

25

T 1  
8  
ma - gnam glo - ri - am tu - am pro - pter

T 2  
8  
ma - gnam glo - ri - am tu - am pro - pter

B 1  
ma - gnam glo - ri - am tu - am pro - pter

B 2  
ma - gnam glo - ri - am tu - am pro - pter

Vla. I  
25  
*cresc.*

Vla. II  
25  
*cresc.*

Vc.  
25  
*cresc.*

31 *f*

T 1  
8  
ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am

T 2  
8  
ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am

B 1  
8  
ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am

B 2  
8  
ma - gnam glo - ri - am tu - am, pro - pter ma - gnam glo - ri - am

Vla. I  
31  
*f* *tr*

Vla. II  
31  
*f* *tr*

Vc.  
31  
*f*

37

T 1  
tu - - - am, pro - pter ma - gnam glo - ri - am tu - - - am, glo - ri - am

T 2  
tu - - - am, pro - pter ma - gnam glo - ri - am tu - - - am, glo - ri - am

B 1  
tu - - - am, pro - pter ma - gnam glo - ri - am tu - - - am, glo - ri - am

B 2  
tu - - - am, pro - pter ma - gnam glo - ri - am tu - - - am, glo - ri - am

Vla. I  
37 *tr*

Vla. II  
37 *tr*

Vc.  
37

43

T 1  
tu - am.

T 2  
tu - am.

B 1  
tu - am.

B 2  
tu - am.

Vla. I  
43 *p* *f*

Vla. II  
43 *p* *f*

Vc.  
43 *p* *f*

# V. Domine Deus

Allegro comodo

Musical score for Viola I, Viola II, and Cello. The score is in G minor (three flats) and common time (C). The tempo is marked 'Allegro comodo'. The Viola I and II parts are marked *mf dolce*. The Cello part is marked *mf dolce*. The score consists of three staves with musical notation including notes, rests, and dynamic markings.

Musical score for Tenors (T 1, T 2), Basses (B 1, B 2), Viola I (Vla. I), Viola II (Vla. II), and Cello (Vc.). The score is in G minor and common time. The Tenor 1 part has a 'Solo' marking and includes the lyrics: 'Do - mi-ne De - us Do - mi-ne De - us Rex coe - les - tis De - us'. The Viola I and II parts are marked *p*. The Cello part is marked *p*. The score consists of six staves with musical notation and lyrics.

15

T 1  
8  
Pa - ter De - us Pa - ter om - ni-po-tens

T 2  
8

B 1

B 2

Vla. I  
15  
*mf dolce*

Vla. II  
15  
*mf dolce*

Vc.  
15  
*mf dolce*

22

T 1  
8

T 2  
8  
*Solo*  
Do - mi-ne Fi - li Do - mi-ne Fi - li u - ni -

B 1

B 2

22

Vla. I  
22  
*p*

Vla. II  
22  
*p*

Vc.  
22  
*p*

29

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

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

*Solo*

Do - mi - ne De - us A - gnus De - i

*f*

*f*

*f*

36

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

*Tutti f*

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

*Solo*

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

Do - mi - ne De - us A - gnus De - i Fi - li - us Pa - tris Fi - li - us Pa - tris

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

*f*

*f*

*f*

43

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

*Solo*

Do - mi-ne De - us A - gnus De - i

*Solo*

Do - mi-ne De - us A - gnus De - i

*p*

*p*

*p*  
*Kb. pizz.*

50

T 1

T 2

B 1

B 2

Vla. I

Vla. II

Vc.

*Solo*

Do - mi - ne Do - mi - ne

*Solo*

Do - mi - ne Do - mi - ne

*f*

Do - mi - ne, Do - mi - ne

Do - mi - ne

*f*

*f*

*f*  
*Kb. arco*



57 *p* *f*

T 1  
De - us Pa - ter om - ni - po - tens

T 2  
u - ni - ge - ni - te Je - su Chris - te

B 1  
Fi - li - us Pa - tris Do - mi - ne De - us

B 2  
Fi - li - us Pa - tris Do - mi - ne De - us

Vla. I  
*p* *f* *p*

Vla. II  
*p* *f* *p*

Vc.  
*p* *f* *p*  
*Kb. pizz.*

64

T 1  
Do - mi - ne Do - mi - ne

T 2  
Do - mi - ne Do - mi - ne

B 1  
A - gnus De - i

B 2  
A - gnus De - i

Vla. I  
64

Vla. II

Vc.

71

T 1 *p* *Tutti f*  
De - us Pa - ter, Pa - ter om - ni - po - tens Pa - ter om -

T 2 *f*  
u - ni - ge - ni - te Je - su, Je - su Chris - te Pa - ter om -

B 1 *Tutti*  
Do - mi - ne, Do - mi - ne Fi - li - us Pa - tris Pa - ter om -

B 2 *Tutti*  
Do - mi - ne Fi - li - us Pa - tris Pa - ter om -

Vla. I *f* *p* *f*

Vla. II *f* *p* *f*

Vc. *f* *p* *f*  
*Kb. arco*

78

T 1  
ni - po - tens Pa - ter om - ni - po - tens

T 2  
ni - po - tens Pa - ter om - ni - po - tens

B 1  
ni - po - tens Pa - ter om - ni - po - tens

B 2  
ni - po - tens Pa - ter om - ni - po - tens

Vla. I

Vla. II

Vc. *Cello solo*

85 *Solo*

T 1  
8  
Do - mi - ne De - us

T 2  
8

B 1

B 2

Vla. I  
85  
*p*

Vla. II  
85  
*p*

Vc.  
85  
*p*  
*Tutti*

92

T 1  
8  
Rex coe - les - tis De - us Pa - ter De - us Pa - ter Om -

T 2  
8  
*Solo*  
Do - mi - ne Fi - li

B 1

B 2

Vla. I  
92  
*p*

Vla. II  
92  
*p*

Vc.  
92  
*p*

99

T 1  
8  
- ni-po-tens

T 2  
8  
u - ni - ge - ni - te Je - su Chris - te u - ni - ge - ni - te Je - su Chris - te

B 1  
Solo  
Do - mi - ne De - us A - gnus

B 2

Vla. I  
99  
*f*

Vla. II  
*f*

Vc.  
*f*

106 *Tutti f*

T 1  
8  
Fi - li - us Pa - tris Fi - li - us

T 2  
8  
Fi - li - us Pa - tris Fr - li - us

B 1  
De - i Fi - li - us Pa - tris Fi - li - us

B 2  
Solo  
Do - mi - ne De - us A - gnus De - i Fi - li - us Pa - tris Fi - li - us

Vla. I  
106  
*f*

Vla. II  
*f*

Vc.  
*f*

113 *Solo*

T 1 Pa - tris Do - mi - ne De - us

T 2 Pa - tris Do - mi - ne Fi - li

B 1 Pa - tris

B 2 Pa - tris

Vla. I *p*

Vla. II *p*

Vc. *p*  
*Kb. pizz.*

119

T 1 Rex coe - les - tis Do - mi - ne Do - mi -

T 2 u - ni - ge - ni - te Do - mi - ne Do - mi -

B 1

B 2

Vla. I

Vla. II

Vc.

125 *Tutti f*

T 1  
ne Do - mi - ne Pa - ter om - ni - po -

T 2  
ne Do - mi - ne Je - su - Chris -

B 1  
*Solo f*  
Do - mi - ne, Do - mi - ne Fi - li - us Pa -

B 2  
Do - mi - ne Fi - li - us Pa -

Vla. I  
125 *f*

Vla. II  
*f*

Vc.  
*f*  
*Kb. arco*

131 *Solo*

T 1  
tens Rex coe - les - tis

T 2  
te u - ni - ge - ni - te

B 1  
tris *Solo* A - gnus De - i

B 2  
tris Do - mi - ne De - us

Vla. I  
131 *p*

Vla. II  
*p*

Vc.  
*p*

137 *Tutti f*

T 1 Pa - ter om - ni - po - tens

T 2 Pa - ter om - ni - po - tens

B 1 *Solo* Fi - li-us Pa - tris Do-mi-ne

B 2 Fi - li-us Pa - tris

Vla. I *f p*

Vla. II *f p*

Vc. *f p*

143 *Solo*

T 1 Rex coe - les - tis

T 2 *Solo* u - ni - ge - ni - te

B 1 De - us

B 2 *Solo* A-gnus De - i

143

Vla. I

Vla. II

Vc.

149 *Tutti f*

T 1  
8 Pa - ter om - ni - po - tens Pa - ter om - ni - po -

T 2  
8 Je - su Chris - te Je - su Chris - - -

B 1  
Fi - li - us Pa - tris Fi - li - us Pa - - -

B 2  
Fi - li - us Pa - tris Fi - li - us Pa - - -

Vla. I  
149 *f*

Vla. II  
*f*

Vc.  
*f*

155

T 1  
8 tens Pa - ter om - ni - po - tens

T 2  
8 te Je - su Chris - - - te

B 1  
tris Fi - li - us Pa - - - tris

B 2  
tris Fi - li - us Pa - - - tris

Vla. I  
155

Vla. II

Vc.



## VI. Qui Tollis

Maestoso

Andante sostenuto

Tenor 1  
 Tenor 2  
 Bass 1  
 Bass 2  
 Viola I  
 Viola II  
 Cello  
 T 1  
 T 2  
 B 1  
 B 2  
 Vla. I  
 Vla. II  
 Vc.

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

8 *p*  
 Qui tol - lis pec - ca - ta mun - di qui  
*p*  
 Qui

15

T 1  
tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di

T 2  
pec - ca - ta mun - di

B 1  
tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di

B 2  
qui tol - lis pec - ca - ta mun - di

Vla. I

Vla. II

Vc.

23

T 1  
mi - se - re - re no - bis qui tol - lis

T 2  
mi - se - re - re no - bis qui tol - lis

B 1  
mi - se - re - re mi - se - re - re no - bis qui tol - lis

B 2  
mi - se - re - re mi - se - re - re no - bis qui tol - lis

Vla. I

Vla. II

Vc.

31 *p*

T 1  
8 pec - ca - ta qui tol - lis pec - ca - ta mun - di qui

T 2  
8 pec - ca - ta qui *p*

B 1  
pec - ca - ta qui

B 2  
pec - ca - ta qui

Vla. I  
*f* *p*

Vla. II  
*f* *p*

Vc.  
*p* *f* *p*

39

T 1  
8 tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di.

T 2  
8 tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di.

B 1  
tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di.

B 2  
tol - lis pec - ca - ta mun - di qui tol - lis pec - ca - ta mun - di.

Vla. I  
39

Vla. II

Vc.

**Allegro comodo**

47 *f*

T 1  
8  
Sus - ci-pe, sus - ci-pe

T 2  
8  
Sus - ci-pe, sus - ci-pe

B 1  
Sus - ci-pe, sus - ci-pe

B 2  
Sus - ci-pe, sus - ci-pe

Vla. I  
47 *f*

Vla. II  
*f*

Vc.  
*f*

53

T 1  
8  
sus - ci-pe, sus - ci-pe

T 2  
8  
sus - ci-pe, sus - ci-pe

B 1  
sus - ci-pe, sus - ci-pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem  
*p*

B 2  
sus - ci-pe, sus - ci-pe de - pre - ca - ti - o - nem  
*p*

Vla. I  
53 *p* *tr*

Vla. II  
*p* *tr*

Vc.  
*p* *tr*

60 *p* *f*

T 1  
de - pre - ca - ti - o - nem nos - tram sus - ci-pe

T 2  
de - pre - ca - ti - o - nem nos - tram sus - ci-pe

B 1  
sus - ci-pe

B 2  
sus - ci-pe

Vla. I

Vla. II

Vc.  
*f* *p*

67 *p*

T 1  
sus - ci-pe de - pre - ca - ti -

T 2  
sus - ci-pe de - pre - ca - ti -

B 1  
*p*  
sus - ci-pe de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem

B 2  
*p*  
sus - ci-pe de - pre - ca - ti - o - nem

Vla. I  
*f* *p* *tr*

Vla. II  
*f* *p* *tr*

Vc.  
*f* *p* *tr*

74 *p* *cresc.*

T 1  
o - nem nos - tram de - pre - ca - ti - o - nem

T 2  
o - nem nos - tram de - pre - ca - ti - o - nem

B 1  
de - pre - ca - ti - o - nem

B 2  
de - pre - ca - ti - o - nem

Vla. I  
*p* *cresc.*

Vla. II  
*p* *cresc.*

Vc.  
*p* *cresc.*

80 *f* *p* *cresc.* *f*

T 1  
no - tram de - pre - ca - ti - o - nem nos -

T 2  
nos - tram de - pre - ca - ti - o - nem nos -

B 1  
nos - tram de - pre - ca - ti - o - nem nos -

B 2  
nos - tram de - pre - ca - ti - o - nem nos -

Vla. I  
*f* *p* *cresc.* *f*

Vla. II  
*f* *p* *cresc.* *f*

Vc.  
*f* *p* *cresc.* *f*

86 *p*

T 1  
- - tram sus - ci - pe sus - ci - pe

T 2  
- - tram sus - ci - pe sus - ci - pe

B 1  
- - tram sus - ci - pe sus - ci - pe

B 2  
- - tram sus - ci - pe sus - ci - pe

Vla. I  
86 *tr* *Sempre diminuendo*

Vla. II  
86 *tr* *Sempre diminuendo*

Vc.  
*Sempre diminuendo*

92 *pp* *rit.*

T 1  
sus - ci - pe sus - si - pe.

T 2  
sus - ci - pe sus - ci - pe.

B 1  
sus - ci - pe sus - ci - pe.

B 2  
sus - ci - pe sus - ci - pe.

Vla. I  
92

Vla. II  
92

Vc.  
92

## VII. Qui Sedes

Andante

Bass 1

Qui se - des ad dex - te - ram ad

Bass 2

Qui se - des ad dex - te - ram ad

Viola I

*mp*

Viola II

*mp*

Cello

*mp*

B 1

dex - te - ram Pa - tris ad dex - te - ram Pa - tris

B 2

dex - te - ram Pa - tris ad dex - te - ram Pa - tris

Vla. I

Vla. II

Vc.

B 1

mi - se - re - re mi - se - re - re no - bis

B 2

mi - se - re - re mi - se - re - re no - bis

Vla. I

Vla. II

Vc.



19

B 1

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis

B 2

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis

Vla. I

Vla. II

Vc.

*Cello solo* *Tutti*

26

B 1

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis

B 2

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis

Vla. I

Vla. II

Vc.

*Cello solo* *Tutti*

33

B 1

qui

B 2

qui se - des

Vla. I

Vla. II

Vc.

38

B 1  
se - des Qui se - des ad dex - te - ram ad dex - te - ram Pa - tris ad

B 2  
Qui se - des ad dex - te - ram ad dex - te - ram Pa - tris ad

Vla. I

Vla. II

Vc.

45

B 1  
dex - te - ram Pa - tris mi - se - re - re

B 2  
dex - te - ram Pa - tris mi - se - re - re

Vla. I

Vla. II

Vc.

51

B 1  
mi - se - re - re no - bis mi - se - re - re, mi - se -

B 2  
mi - se - re - re no - bis mi - se - re - re, mi - se -

Vla. I

Vla. II

Vc.

*Cello solo* *Tutti*

58

B 1  
re - re\_\_ no - bis mi - se - re - re, \_\_ mi - se -

B 2  
re - re no - bis mi - se - re - re, \_\_ mi - se -

Vla. I

Vla. II

Vc.  
*Cello solo* *Tutti*

65

B 1  
re-re\_\_ no - bis mi - se - re - re mi - se - re - re, mi-se - re - re\_\_ no -

B 2  
re-re no - bis mi - se - re - re mi - se - re - re, mi-se - re - re\_\_ no -

Vla. I  
*f* *p* *f*

Vla. II  
*f* *p* *f*

Vc.  
*f* *p* *f*

72

B 1  
bis.

B 2  
bis.

Vla. I  
*mf*

Vla. II  
*mf*

Vc.  
*mf*

# VIII. Quoniam

*Allegro comodo*

The musical score is arranged in two systems. The first system includes vocal parts (Tenor 1, Tenor 2, Bass 1, Bass 2), Viola, and Cello. The vocal parts are mostly rests. The Viola and Cello parts feature a melodic line with a dynamic marking of *mf*. The second system includes strings (T1, T2, B1, B2, Vla., Vc.). The string parts are mostly rests, with the Viola and Cello parts continuing the melodic line. The Cello part has a *Cello solo* instruction followed by *Tutti*.

13

T 1

T 2

B 1

B 2

Vla.

Vc.

Solo

Quo - ni -

*f*

*p*

*p*

19

T 1

T 2

B 1

B 2

Vla.

Vc.

Solo

quo - ni - am tu so - lus San - ctus

am tu so - lus San - ctus

25

T 1

8

tu so - lus —

T 2

8

Solo

B 1

tu so - lus, so - lus San - ctus

B 2

Vla.

25

Vc.

25

Cello solo Tutti

31

Tutti *f*

T 1

8

Do - mi - nus tu so - lus tu so - lus

T 2

8

tu so - lus tu so - lus

B 1

tu so - lus tu so - lus

B 2

tu so - lus tu so - lus

Vla.

31

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

Vc.

31

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

37

Solo

T 1

8

Je - su Chris - te

T 2

8

Solo

B 1

tu - so - lus al - tis - simus

Solo

B 2

Tu so-lus Do - mi-nus

Vla.

37

Vc.

*p*

43

T 1

8

tu so - lus

Solo

T 2

8

Je - su Chris - te

B 1

B 2

Vla.

43

Vc.

49

T 1  
San - ctus Je - su,

T 2  
so - lus al - tis - si - mus

B 1

B 2

Vla.

Vc.

55

T 1  
Je - su Chris - te al - tis - si - mus

T 2  
tu so - lus

B 1

B 2

Vla.

Vc.



61

T 1  
tu so-lus San - ctus tu so-lus Do-mi-nus so-lus al - tis - si-mus Je - su, Je - su,

Tutti

T 2  
tu tu tu

Tutti

B 1  
tu tu tu

Tutti

B 2  
tu tu tu

Vla.  
61

Vc.  
61

67

T 1  
Je - su - Chris - te tu so-lus San - ctus tu so-lus

Tutti

T 2  
tu

Tutti

B 1  
tu

Tutti

B 2  
tu

Vla.  
67

Vc.  
67

*p* *f* *p*

*p* *f* *p*

73

T 1  
8 Do-mi-nus so-lus al-tis-si-mus Je - su, Je - su, Je - su, —

T 2  
8 tu tu

B 1  
tu tu

B 2  
tu tu

Vla.  
73 *f p f p cresc.*

Vc.  
73 *f p f p cresc.*  
*p cresc.*

78

T 1  
8 Je - su Chris - te Je - su Chris - - - te, Je - su

T 2  
8

B 1

B 2

Vla.  
78 *p*

Vc.  
78 *p*

83 *Tutti f*

T 1  
Chris - te Je - su Chris - te, Je - su Chris -

T 2  
Je - su Chris - te, Je - su Chris -

B 1  
Je - su Chris - te, Je - su Chris -

B 2  
Je - su Chris - te, Je - su Chris -

Vla.  
83

Vc.  
83 *f*

88 *f*

T 1  
te tu so - lus

T 2  
te tu so - lus

B 1  
te tu so - lus Quo - ni -

B 2  
te Solo Quo - ni - am tu so - lus Sanc - tus *Tutti* tu so - lus

Vla.  
88 *p* *f* *p*

Vc.  
88 *p* *f* *p*

94 *Tutti*

T 1  
tu so - lus tu so - lus

T 2  
tu so - lus tu so - lus

B 1  
am tu so - lus Do-mi-nus tu so - lus tu so - lus tu

B 2  
tu so - lus tu so - lus

Vla.  
*f* *mf* *p*

Vc.  
*f* *mf*

100 *Solo*

T 1  
tu so - lus —

T 2

B 1  
so - lus, so - lus Sanc - tus

B 2

Vla.  
*mf* *p*

Vc.  
*p* *mf* *p*

105  
T 1 Do - mi - nus tu

T 2

B 1 tu so - lus Do - mi - nus

B 2 Solo  
tu so - lus Sanc - tus

Vla. *f* *p*

Vc. *f* *p*

111  
T 1 Sanc - tus tu so - lus Sanc - tus tu so - lus

T 2 Solo  
tu Do - mi - nus *Tutti f*  
tu

B 1 *Tutti f*  
tu

B 2 *Tutti f*  
al - tis - si - mus tu

Vla. *p* *f* *p*

Vc. *p* *f* *p*

117

T 1  
Do-mi-nus so-lus al-tis-si-mus Je - su, Je - su Chris - te

T 2  
tu tu

B 1  
tu tu

B 2  
tu tu

Vla.  
*f p f*

Vc.  
*f p f*

123

T 1  
*p*  
tu so-lus Sanc-tus tu so-lus Do-mi-nus so-lus al-tis-si-mus Je - su,

T 2  
*f*  
tu tu tu

B 1  
*f*  
tu tu tu

B 2  
*f*  
tu tu tu

Vla.  
*p f p f p f*

Vc.  
*p f p f p f*

129

T 1  
Je - su, Je - su Chris - - - te, tu so - lus Do - mi - nus tu - so - lus -

T 2  
*p*  
tu so - lus Sanc - tus

B 1  
*p*  
tu so - lus Sanc - tus

B 2  
*p*  
tu so - lus Sanc - tus

Vla.  
129

Vc.  
129

135

T 1  
Sanc - tus so - lus al - tis - si - mus Je - su - Chris - te, tu so - lus

T 2  
tu so - lus Do - mi - nus tu so - lus Je - su Chris - te

B 1  
tu so - lus Do - mi - nus tu so - lus Je - su Chris - te

B 2  
tu so - lus Do - mi - nus tu so - lus Je - su Chris - te

Vla.  
135

Vc.  
135

141

T 1  
Sanc - tus tu so - lus Do - mi - nus so - lus al - tis - si - mus Je - su

T 2  
tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus Je - su

B 1  
tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus Je - su

B 2  
tu so - lus Sanc - tus tu so - lus Do - mi - nus tu so - lus Je - su

Vla.  
141

Vc.  
141

147

T 1  
Chris - te Je - su Je - su - Chris - te

T 2  
Chris - te Je - su Chris - te

B 1  
Chris - te Je - su Chris - te

B 2  
Chris - te Je - su Chris - te

Vla.  
147

Vc.  
147



153

T 1  
8 Je - su Je - su Chris - te Je - su Chris - - -

T 2  
8 Je - su Chris - te

B 1  
Je - su Chris - te

B 2  
Je - su Chris - te

Vla.  
153 *p*

Vc.  
153 *p*

*Tutti*  
*f*

158

T 1  
8 te Je - su Chris - - - te Je - su Chris - te Je - su

T 2  
8 Je - su Chris - te Je - su

B 1  
Je - su Chris - te Je - su

B 2  
Je - su Chris - te Je - su

Vla.  
158 *f*

Vc.  
158 *f*

163

T 1  
Chris - te

T 2  
Chris - te

B 1  
Chris - te

B 2  
Chris - te

Vla.  
163

Vc.  
163

169

T 1

T 2

B 1

B 2

Vla.  
169

Vc.  
169

## IX. Cum Sancto Spiritu

**Larghetto non tanto**

*pp*

Tenor 1  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

Tenor 2  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

Bass 1  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

Bass 2  
Cum Sanc - to Spi - ri - tu, cum Sanc - to Spi - ri - tu,

Viola I  
*pp*

Viola II  
*pp*

Cello  
*pp*

**Allegro**

*mf*

T 1  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a -

T 2  
cum Sanc - to Spi - ri - tu in glo - ri - a De - i Pa - tris, a -

B 1  
cum Sanc - to Spi - ri - tu

B 2  
cum Sanc - to Spi - ri - tu

Vla. I  
*mf*

Vla. II  
*mf*

Vc.  
*mf*

16

T 1  
8 men, a - - - men, De - i Pa-tris a - men, a - men, a - - - men, De-i Pa-tris, *f*

T 2  
8 men, a - - - men, De - i Pa-tris a - men, a - men, a - - - men, De-i Pa-tris, *f*

B 1  
*mf* in glo - ri - a De - i Pa - tris, a - men, a - - - men, De-i Pa-tris, *f*

B 2  
*f* in glo - ri - a De - i

Vla. I  
16 *f*

Vla. II  
*f*

Vc.  
*f*

24

T 1  
8 a - men, a - men a-men, a - men *p* in glo-ri-a De-i Pa - tris, De - i Pa-tris, *p*

T 2  
8 a - men, a - men, a-men, a - men *p* in glo-ri-a De-i Pa - tris, De - i Pa-tris, *p*

B 1  
a - men, a - men, a-men, a - men, in glo-ri-a de-i Pa - tris, in glo-ri-a De-i Pa - tris, De - i Pa-tris, *p*

B 2  
Pa - tris, a - men, a-men, a - men *p* in glo - ri - a De - i

Vla. I  
24 *p*

Vla. II  
*p*

Vc.  
*p*

32

T 1  
a - men, a - men in glo-ri-a De-i Pa - tris, De-i Pa-tris, a - men, *f*

T 2  
a - men, a - men in glo-ri-a De-i Pa - tris, De-i Pa-tris, a - men, *f*

B 1  
a - men, a - men, in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris, De-i Pa-tris, a - men, *f*

B 2  
Pa - tris, a - men in glo-ri-a De-i Pa - tris, *f*

Vla. I  
*p* *f*

Vla. II  
*p* *f*

Vc.  
*p* *f*

40

T 1  
a - men in glo-ri-a De-i Pa - tris a - men a - men a -

T 2  
a - men in glo-ri-a De-i Pa - tris a - men a - men a -

B 1  
a - men, in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris a - men a - men a -

B 2  
a - men, in glo-ri-a De-i Pa - tris, in glo-ri-a De-i Pa - tris a - men a - men a -

Vla. I  
*p* *cresc.*

Vla. II  
*p* *cresc.*

Vc.  
*p* *cresc.*

48

T 1  
8 men, a - men *p* a - men a - men a -

T 2  
8 men, a - men a - men a - men a -

B 1  
men, a - men a - men a - men a -

B 2  
men, a - men a - men a - men a -

Vla. I  
*f* *p* *cresc.*

Vla. II  
*f* *p* *cresc.*

Vc.  
*f* *p* *cresc.*

56

T 1  
8 men a - men, a - men

T 2  
8 men a - men, a - men

B 1  
men a - men, a - men *p* in glo - ri - a

B 2  
men a - men, a - men in glo - ri - a

Vla. I  
*f* *p*

Vla. II  
*f* *p*

Vc.  
*f*

64 *p* *f*

T 1 in glo - ri - a De - i Pa - tris a - men, a - men

T 2 in glo - ri - a De - i Pa - tris a - men, a - men

B 1 De - i Pa - tris, in glo - ri - a De - i Pa - tris a - men, a - men

B 2 De - i Pa - tris, in glo - ri - a De - i Pa - tris a - men, a - men

Vla. I *f*

Vla. II *f*

Vc. *p* *cresc.* *f*

71 *p*

T 1 in glo - ri - a De - i Pa -

T 2 in glo - ri - a De - i Pa -

B 1 *p* in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

B 2 in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa -

Vla. I *p*

Vla. II *p*

Vc. *p*

78

T 1  
8 tris a - men, a - men, a -

T 2  
8 tris a - men, a - men, a -

B 1  
tris a - men a - men a -

B 2  
tris a - men a - men a -

Vla. I  
78 *p* *pp*

Vla. II  
*p*

Vc.  
*p* *pp*

85

T 1  
8 *f* - men, a - men, a - men, a - men

T 2  
8 - men, a - men, a - men, a - men

B 1  
men a - men a - men, a - men

B 2  
men a - men a - men, a - men

Vla. I  
85 *f*

Vla. II  
*pp* *f*

Vc.  
*f*



92

*p* *pp* *f*

T 1  
a - men, a - men, a - men, a - men, a - men, a - men

T 2  
a - men, a - men, a - men, a - men, a - men, a - men

B 1  
a - men a - men a - men a - men a - men, a - men

B 2  
a - men a - men a - men a - men a - men, a - men

Vla. I  
*p* *pp* *f* *p*

Vla. II  
*p* *pp* *f* *p*

Vc.  
*p* *pp* *f* *p*

99 *p* *f*

T 1  
a - men a - men a - men a - men a - men a - men a - men

T 2  
a - men a - men a - men a - men a - men a - men a - men

B 1  
a - men a - men a - men a - men a - men a - men a - men

B 2  
a - men a - men a - men a - men a - men a - men a - men

Vla. I  
*cresc.* *f* *p* *cresc.*

Vla. II  
*cresc.* *f* *p* *cresc.*

Vc.  
*cresc.* *f* *p* *cresc.*

106

*f* *p* *cresc.* *f* *p* *cresc.*

T 1  
a - men a - men a - men, a - men, a - men, a - men, a - men, a - men, a -

T 2  
a - men a - men a - men, a - men, a - men, a - men, a - men, a - men, a -

B 1  
a - men a - men a - men, a - men, a - men, a - men, a - men, a - men, a -

B 2  
a - men a - men a - men, a - men, a - men, a - men, a - men, a - men, a -

Vla. I  
*f* *p* *cresc.* *f* *p* *cresc.*

Vla. II  
*f* *p* *cresc.* *f* *p* *cresc.*

Vc.  
*f* *p* *cresc.* *f* *p* *cresc.*

113

T 1  
men, a - men, a - men a - men, a - men.

T 2  
men, a - men, a - men, a - men, a - men.

B 1  
men, a - men, a - men, a - men, a - men.

B 2  
men, a - men, a - men a - men, a - men.

Vla. I  
*f*

Vla. II  
*f*

Vc.  
*f*

# Missa a 4

Viola I

Marcos Portugal

## I. Kyrie

**Andante sostenuto**



*dolce*



*f*



*p*



*f*

*p*



**Allegro**



*p*



*f*



65

*p*

Musical staff 65-74: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *p*.

75

*f*

Musical staff 75-84: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *f*.

85

*p* *cresc.*

Musical staff 85-94: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *p* and *cresc.*

95

*f* *p* *rit.*

Musical staff 95-104: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *f*, *p*, and *rit.*

105

*f* *p*

Musical staff 105-114: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *f* and *p*.

115

*cresc.*

Musical staff 115-124: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *cresc.*

125

*f* *tr*

Musical staff 125-134: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *f* and *tr*.

135

*tr*

Musical staff 135-144: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *tr*.

Tempo primo

147

*dolce* *f*

Musical staff 147-156: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *dolce* and *f*.

152

*p*

Musical staff 152-161: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *p*.

157

*f* *p*

Musical staff 157-166: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4. Dynamics include *f* and *p*.

162

Musical staff 162-171: Bass clef, B-flat major key signature, 4/4 time signature. The staff contains a series of eighth notes with slurs, starting on G4 and moving up to B4.

## II. Gloria

Allegro comodo

*f*

7

12

18

24

31

*p*

39

46

53

*f*

60

66



Musical staff for measures 66-71. The staff is in bass clef with a 5/4 time signature. It contains a sequence of eighth and quarter notes, some with slurs and accents. Measure 71 ends with a fermata over a whole note.

72



Musical staff for measures 72-77. The staff continues with eighth and quarter notes, featuring several slurs and accents. Measure 77 ends with a fermata over a whole note.

78



Musical staff for measures 78-84. The staff continues with eighth and quarter notes, including slurs and accents. Measure 84 ends with a fermata over a whole note.

85



Musical staff for measures 85-90. The staff continues with eighth and quarter notes, featuring slurs and accents. Measure 90 ends with a fermata over a whole note.

91



Musical staff for measures 91-96. The staff continues with eighth and quarter notes, including slurs and accents. Measure 96 ends with a fermata over a whole note.

97



Musical staff for measures 97-102. The staff continues with eighth and quarter notes, featuring slurs and accents. Measure 102 ends with a fermata over a whole note.

103



Musical staff for measures 103-108. The staff continues with eighth and quarter notes, including slurs and accents. Measure 108 ends with a fermata over a whole note.

## III. Laudamus te

Andantino quasi allegretto

*dolce*

6

11

16

21

26

32

37

41

45

50

3 3 3 3 3 3

55

3 3 3 3 3 3

59

3 3 3 3 3 3

64

3 3 3 3 3 3

68

3 3 3 3 3 3

72

3 3 3 3 3 3

77

3 3 3 3 3 3

82

3 3 3 3 3 3



## IV. Gratias

Maestoso

Measures 1-8 of the 'Maestoso' section. The music is in 2/4 time with a key signature of two sharps (F# and C#). It features a series of eighth-note patterns with dynamic markings *f*, *p*, *f*, *p*, and *f*.

Più mosso

Measures 9-14 of the 'Più mosso' section. The music continues with eighth-note patterns, starting with a *p* dynamic marking.

Measures 15-19 of the 'Più mosso' section. The music features a crescendo leading to a *f* dynamic marking, ending with a trill (*tr*).

Measures 20-26 of the 'Più mosso' section. The music includes a *dolce* marking and continues with eighth-note patterns.

Measures 27-31 of the 'Più mosso' section. The music features a crescendo leading to a *f* dynamic marking.

Measures 32-37 of the 'Più mosso' section. The music includes trills (*tr*) and continues with eighth-note patterns.

Measures 38-43 of the 'Più mosso' section. The music includes trills (*tr*) and continues with eighth-note patterns.

Measures 44-45 of the 'Più mosso' section. The music concludes with a final chord and a fermata.

# V. Domine Deus

Allegro comodo

First musical staff, measures 1-6. The music is in 2/4 time with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, often beamed together, and rests.

Second musical staff, measures 7-12. Continues the melodic line with similar rhythmic patterns and phrasing.

Third musical staff, measures 13-18. Includes a section of sixteenth-note patterns.

Fourth musical staff, measures 19-24. Continues the melodic development.

Fifth musical staff, measures 25-30. Features a section of sixteenth-note patterns.

Sixth musical staff, measures 31-36. Includes a section of sixteenth-note patterns.

Seventh musical staff, measures 37-40. Includes a section of sixteenth-note patterns and a dynamic marking of *f* (forte).

Eighth musical staff, measures 41-45. Includes a section of sixteenth-note patterns and a dynamic marking of *p* (piano).

Ninth musical staff, measures 46-51. Continues the melodic line.

Tenth musical staff, measures 52-56. Includes a section of sixteenth-note patterns and dynamic markings of *f* and *p*.

58

*f* *p*

Musical notation for measures 58-63, starting with a forte (*f*) dynamic and transitioning to piano (*p*).

64

Musical notation for measures 64-69.

70

*f* *p* *f*

Musical notation for measures 70-75, featuring dynamic markings *f*, *p*, and *f*.

76

Musical notation for measures 76-81.

82

*p*

Musical notation for measures 82-87, starting with a piano (*p*) dynamic.

88

Musical notation for measures 88-93.

94

Musical notation for measures 94-99.

100

Musical notation for measures 100-105.

106

*f*

Musical notation for measures 106-110, starting with a forte (*f*) dynamic.

111

*p*

Musical notation for measures 111-115, ending with a piano (*p*) dynamic.

116

Musical notation for measures 116-121.

121

Musical notation for measures 121-125. The staff is in bass clef with a key signature of one flat. The music consists of a single melodic line with various intervals and rests.

126

126

Musical notation for measures 126-130. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords. A dynamic marking *f* is present at the beginning.

131

131

Musical notation for measures 131-135. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords. A dynamic marking *p* is present at the beginning.

136

136

Musical notation for measures 136-140. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords. A dynamic marking *f* is present at the end.

141

141

Musical notation for measures 141-145. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords. A dynamic marking *p* is present at the beginning.

146

146

Musical notation for measures 146-150. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords.

151

151

Musical notation for measures 151-155. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords. A dynamic marking *f* is present at the beginning.

157

157

Musical notation for measures 157-161. The staff is in bass clef with a key signature of one flat. The music features a melodic line with some chords.

## VI. Qui Tollis

Maestoso

Andante sostenuto



Allegro comodo



67 *f* *p* *tr*

73

77 *cresc.* *f*

81 *p* *cresc.*

85 *f* *tr*

90

95

Detailed description: This page of a musical score for Viola I contains measures 67 through 95. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into six systems. The first system (measures 67-72) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and includes trills (*tr*). The second system (measures 73-76) continues with a piano (*p*) dynamic. The third system (measures 77-80) features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth system (measures 81-84) starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*). The fifth system (measures 85-89) begins with a forte (*f*) dynamic and includes trills (*tr*). The sixth system (measures 90-95) continues with a forte (*f*) dynamic and concludes with a double bar line.

# VII. Qui Sedes

Andante

8

15

21

27

34

38

46

52

59

66

70

75

# VIII. Quoniam

Allegro comodo

The musical score for Viola I, titled "VIII. Quoniam", is written in a single system with ten staves. The tempo is marked "Allegro comodo". The music is in a key signature of one flat (B-flat) and a common time signature (C). The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from piano (*p*) to forte (*f*), with some passages marked with trills (*tr*). The piece concludes with a final cadence on the tenth staff.



54

59

64

68

72

76

80

84

88

*p* *f* *p*

94

*f* *p*

100

105

*f* *p*

110

116



Musical notation for measures 116-121. The staff is in bass clef with a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a chromatic passage in measure 118.

122



Musical notation for measures 122-127. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 125.

128



Musical notation for measures 128-133. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 130.

134



Musical notation for measures 134-139. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 136.

140



Musical notation for measures 140-145. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 142.

146



Musical notation for measures 146-151. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 148.

152



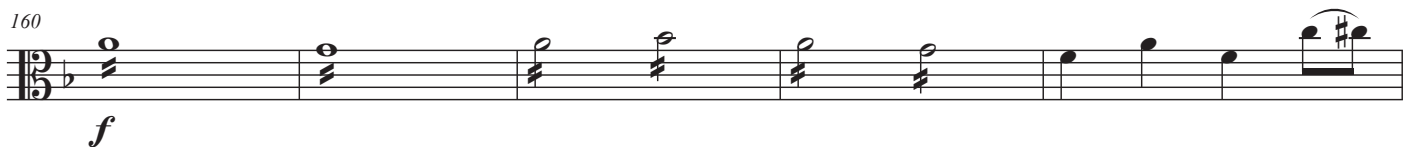
Musical notation for measures 152-157. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 154.

156



Musical notation for measures 156-159. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 158.

160



Musical notation for measures 160-164. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 162. A dynamic marking *f* is present below the staff.

165



Musical notation for measures 165-169. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 167.

170



Musical notation for measures 170-174. The staff continues the melodic line with eighth and sixteenth notes, including a chromatic passage in measure 172.

## IX. Cum Sancto Spiritu

Larghetto non tanto



Allegro



80

*p* *f*

Musical notation for measures 80-86. The staff shows a sequence of notes with dynamic markings *p* (piano) and *f* (forte).

87

*p*

Musical notation for measures 87-93. The staff shows a sequence of notes with a dynamic marking *p* (piano).

94

*f*

Musical notation for measures 94-100. The staff shows a sequence of notes with a dynamic marking *f* (forte).

101

Musical notation for measures 101-107. The staff shows a sequence of notes.

108

Musical notation for measures 108-113. The staff shows a sequence of notes.

114

Musical notation for measures 114-119. The staff shows a sequence of notes.

# Missa a 4

Viola II

Marcos Portugal

## I. Kyrie

Andante sostenuto

*dolce*

5

10

*f*

15

*p*

20

25

*f* *p*

30

Allegro

35

*p*

45

*f*

55

65

*p*

Musical staff 65-74: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, starting with a half rest. The dynamic marking *p* is centered below the staff.

75

*f*

Musical staff 75-84: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note rest and then a whole note. The dynamic marking *f* is centered below the staff.

85

*p* *cresc.*

Musical staff 85-94: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note. The dynamic marking *p* is at the beginning and *cresc.* is at the end.

95

*f* *rit.* *p*

Musical staff 95-104: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note with a fermata, and then a series of eighth notes. The dynamic markings *f*, *rit.*, and *p* are placed below the staff.

105

*f* *p*

Musical staff 105-114: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note. The dynamic markings *f* and *p* are placed below the staff.

115

*cresc.*

Musical staff 115-124: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note. The dynamic marking *cresc.* is at the end.

125

*f* *tr*

Musical staff 125-134: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note with a trill. The dynamic marking *f* is at the beginning and *tr* is above the trill.

135

*tr*

Musical staff 135-146: Bass clef, key signature of two flats. The staff contains a series of eighth notes with slurs, followed by a whole note with a trill. The dynamic marking *tr* is above the trill.

**Tempo primo**

147

*dolce* *f*

Musical staff 147-151: Bass clef, key signature of two flats, common time. The staff contains a series of eighth notes with slurs. The dynamic markings *dolce* and *f* are placed below the staff.

152

*p*

Musical staff 152-156: Bass clef, key signature of two flats, common time. The staff contains a series of eighth notes with slurs, followed by a whole note. The dynamic marking *p* is centered below the staff.

157

*f* *p*

Musical staff 157-161: Bass clef, key signature of two flats, common time. The staff contains a series of eighth notes with slurs, followed by a whole note. The dynamic markings *f* and *p* are placed below the staff.

162

Musical staff 162-166: Bass clef, key signature of two flats, common time. The staff contains a series of eighth notes with slurs, followed by a whole note.

## II. Gloria

Allegro comodo

*f*

7

12

19

25

*p*

32

39

46

53

*f*

60





## III. Laudamus te

Andantino quasi allegretto

*dolce*

5

10

15

20

26

31

36

40

43



## IV. Gratias

Maestoso

Measures 1-8 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The dynamics are marked *f*, *p*, *f*, *p*, and *f* in sequence.

Più mosso

Measures 9-14 of the piece. The tempo is marked *Più mosso*. The dynamic is marked *p*.

Measures 15-20 of the piece. The dynamic is marked *cresc.* and *f*. A trill (*tr*) is indicated in measure 20.

Measures 21-27 of the piece. The dynamic is marked *dolce*.

Measures 28-32 of the piece. The dynamic is marked *cresc.* and *f*.

Measures 33-40 of the piece. Trills (*tr*) are indicated in measures 33 and 37.

Measures 41-48 of the piece. A trill (*tr*) is indicated in measure 41.

# V. Domine Deus

Allegro comodo

First line of musical notation for Viola II, measures 1-5. The staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a melodic line with eighth and sixteenth notes, some beamed together, and rests.

Second line of musical notation for Viola II, measures 6-10. The notation continues with similar melodic patterns and rests.

Third line of musical notation for Viola II, measures 11-15. This section includes a prominent sixteenth-note rhythmic pattern.

Fourth line of musical notation for Viola II, measures 16-20. The melodic line continues with eighth and sixteenth notes.

Fifth line of musical notation for Viola II, measures 21-25. Similar to the previous lines, it features a mix of note values and rests.

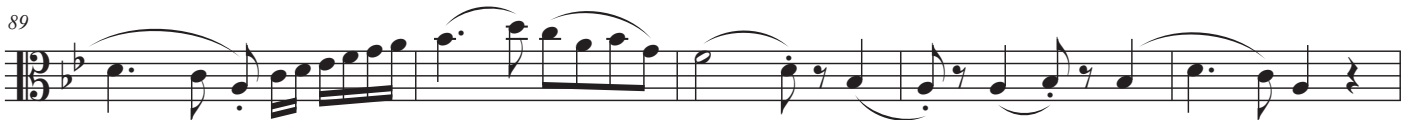
Sixth line of musical notation for Viola II, measures 26-30. The sixteenth-note rhythmic pattern continues.

Seventh line of musical notation for Viola II, measures 31-35. The notation includes various note values and rests.

Eighth line of musical notation for Viola II, measures 36-39. This section begins with a dynamic marking of *f* (forte).

Ninth line of musical notation for Viola II, measures 40-43. This section ends with a dynamic marking of *p* (piano).

Tenth line of musical notation for Viola II, measures 44-47. The final line of notation on this page.



104

Musical notation for measures 104-108. The staff is in bass clef with a key signature of two flats. The music consists of eighth and quarter notes with some rests.

109

109 *f*

Musical notation for measures 109-113. The music features a dense texture of sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the system.

114

114 *p*

Musical notation for measures 114-119. The music features a dense texture of sixteenth notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

120

Musical notation for measures 120-125. The music consists of eighth and quarter notes with some rests.

126

126 *f* *p*

Musical notation for measures 126-131. The music features a dense texture of sixteenth notes. Dynamic markings of *f* (forte) and *p* (piano) are present.

132

Musical notation for measures 132-136. The music features a dense texture of sixteenth notes.

137

137 *f*

Musical notation for measures 137-141. The music features a dense texture of sixteenth notes. A dynamic marking of *f* (forte) is present at the end of the system.

142

142 *p*

Musical notation for measures 142-146. The music features a dense texture of sixteenth notes. A dynamic marking of *p* (piano) is present at the beginning of the system.

147

147 *f*

Musical notation for measures 147-151. The music features a dense texture of sixteenth notes. A dynamic marking of *f* (forte) is present at the end of the system.

152

Musical notation for measures 152-156. The music features a dense texture of sixteenth notes.

157

Musical notation for measures 157-161. The music features a dense texture of sixteenth notes.

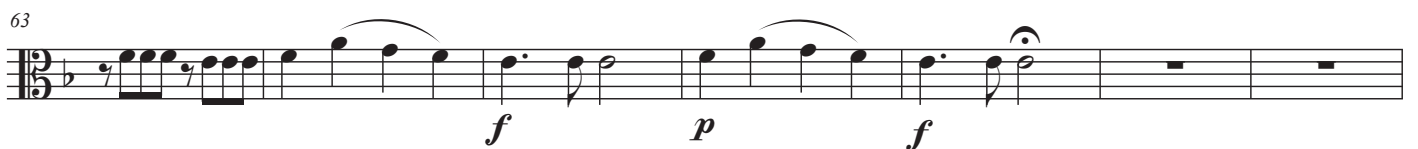
## VI. Qui Tollis

Maestoso

Andante sostenuto



Allegro comodo



70

*p*

75

*cresc.*

79

*f* *p* *cresc.*

83

*f*

87

*f*

92

*f*



## VII. Qui Sedes

Andante

9

16

22

29

34

43

50

56

63

68

72

## VIII. Quoniam

Allegro comodo

6

11

16

21

26

31

36

41

45

50

55

60

65

70

75

80

84

88

94

100

105

110

116

122

*p* *f* *p*

*f* *p*

The image shows a musical score for Viola II, measures 60 to 122. The score is written in bass clef with a key signature of one flat (B-flat). The time signature is 4/4. The music consists of several staves of notation. Measures 60-87 feature a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Measures 88-93 are marked with dynamics *p* and *f*. Measures 94-103 are marked with *f* and *p*. Measures 104-109 are marked with *f* and *p*. Measures 110-115 are marked with *f* and *p*. Measures 116-121 are marked with *f* and *p*. The score ends with a double bar line at measure 122.



## IX. Cum Sancto Spiritu

Larghetto non tanto



63

*p* *f*

Musical notation for measures 63-69. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the beginning and *f* later in the measure.

70

*p*

Musical notation for measures 70-76. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the measure.

77

*p*

Musical notation for measures 77-83. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the measure.

84

*f*

Musical notation for measures 84-90. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *f* at the beginning of the measure.

91

*p* *f*

Musical notation for measures 91-97. The staff shows a sequence of eighth and sixteenth notes, with dynamic markings of *p* and *f* at different points in the measure.

98

Musical notation for measures 98-104. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the measure.

105

Musical notation for measures 105-111. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the measure.

112

Musical notation for measures 112-118. The staff shows a sequence of eighth and sixteenth notes, with a dynamic marking of *p* at the end of the measure.

# Missa a 4

Violoncelo

Marcos Portugal

## I. Kyrie

Andante sostenuto

*dolce*

4

8

12

*f*

16

*p*

20

24

*f* *p*

28

32

The musical score is written for Cello in a single system with ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Andante sostenuto'. The first staff starts with the dynamic marking 'dolce'. The second staff is marked with a measure rest '4'. The third staff is marked with a measure rest '8'. The fourth staff is marked with a measure rest '12' and the dynamic marking 'f'. The fifth staff is marked with a measure rest '16' and the dynamic marking 'p'. The sixth staff is marked with a measure rest '20'. The seventh staff is marked with a measure rest '24' and contains dynamic markings 'f' and 'p'. The eighth staff is marked with a measure rest '28' and features a complex rhythmic pattern with sixteenth notes. The ninth staff is marked with a measure rest '32' and continues the complex rhythmic pattern. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

35 **Allegro**



123



131



139

**Tempo primo**

147



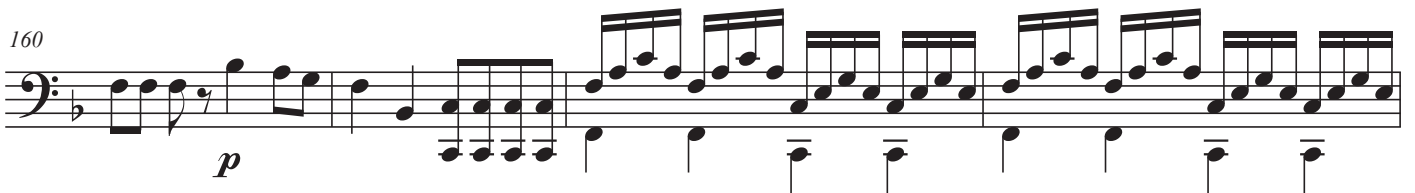
151



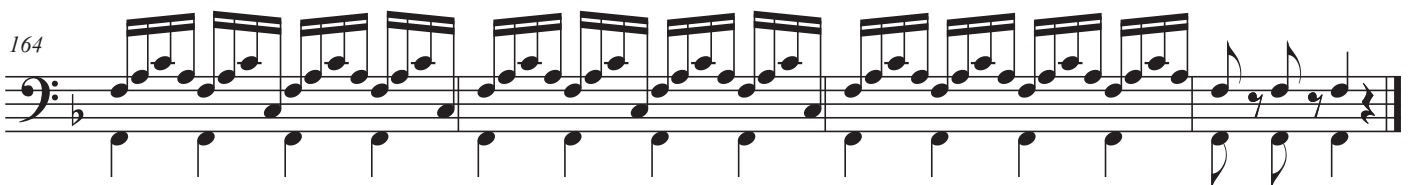
155



160



164



## II. Gloria

Allegro comodo

*f*

7

14

21

28

*p*

36

43

50

*cresc.*

58

*f*



## III. Laudamus te

Andantino quasi allegretto





# IV. Gratias

**Maestoso**

First system of musical notation for the cello part, measures 1-8. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music begins with a dynamic marking of *f* and *p*. The notation includes quarter notes, eighth notes, and a half note with a fermata.

**Più mosso**

9

Second system of musical notation, measures 9-16. The music starts with a dynamic marking of *p* and ends with a *cresc.* marking. The notation features eighth notes and quarter notes.

17

Third system of musical notation, measures 17-24. The music begins with a dynamic marking of *f* and ends with a *dolce* marking. The notation includes quarter notes and eighth notes.

25

Fourth system of musical notation, measures 25-32. The music starts with a *cresc.* marking and ends with a dynamic marking of *f*. The notation consists of eighth notes and quarter notes.

33

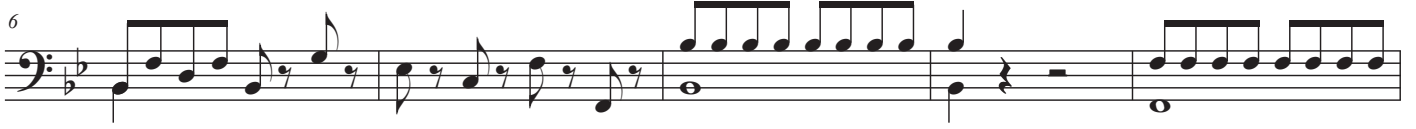
Fifth system of musical notation, measures 33-40. The notation features eighth notes and quarter notes.

41

Sixth system of musical notation, measures 41-48. The notation includes eighth notes and quarter notes, ending with a double bar line.

## V. Domine Deus

Allegro comodo







107

*f*

Musical notation for measures 107-111. The piece is in a minor key (one flat). Measure 107 starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 108 has a half note D3, quarter notes E3, and F3. Measure 109 has a half note G3, quarter notes A3, and B3. Measure 110 has a half note C4, quarter notes D4, and E4. Measure 111 has a half note F4, quarter notes G4, and A4. The dynamic *f* is indicated at the end of the line.

112

*p*

Musical notation for measures 112-116. Measure 112 has a half note G2, quarter notes A2, and B2. Measure 113 has a half note C3, quarter notes D3, and E3. Measure 114 has a half note F3, quarter notes G3, and A3. Measure 115 has a half note B3, quarter notes C4, and D4. Measure 116 has a half note E4, quarter notes F4, and G4. The dynamic *p* is indicated at the end of the line.

117

Musical notation for measures 117-121. Measure 117 has a half note G3, quarter notes A3, and B3. Measure 118 has a half note C4, quarter notes D4, and E4. Measure 119 has a half note F4, quarter notes G4, and A4. Measure 120 has a half note B4, quarter notes C5, and D5. Measure 121 has a half note E5, quarter notes F5, and G5. The dynamic *f* is indicated at the end of the line.

122

*f*

Musical notation for measures 122-126. Measure 122 has a half note G3, quarter notes A3, and B3. Measure 123 has a half note C4, quarter notes D4, and E4. Measure 124 has a half note F4, quarter notes G4, and A4. Measure 125 has a half note B4, quarter notes C5, and D5. Measure 126 has a half note E5, quarter notes F5, and G5. The dynamic *f* is indicated at the end of the line.

127

*p*

Musical notation for measures 127-131. Measure 127 has a half note G2, quarter notes A2, and B2. Measure 128 has a half note C3, quarter notes D3, and E3. Measure 129 has a half note F3, quarter notes G3, and A3. Measure 130 has a half note B3, quarter notes C4, and D4. Measure 131 has a half note E4, quarter notes F4, and G4. The dynamic *p* is indicated at the end of the line.

132

Musical notation for measures 132-136. Measure 132 has a half note G2, quarter notes A2, and B2. Measure 133 has a half note C3, quarter notes D3, and E3. Measure 134 has a half note F3, quarter notes G3, and A3. Measure 135 has a half note B3, quarter notes C4, and D4. Measure 136 has a half note E4, quarter notes F4, and G4. The dynamic *f* is indicated at the end of the line.

137

*f*

Musical notation for measures 137-141. Measure 137 has a half note G2, quarter notes A2, and B2. Measure 138 has a half note C3, quarter notes D3, and E3. Measure 139 has a half note F3, quarter notes G3, and A3. Measure 140 has a half note B3, quarter notes C4, and D4. Measure 141 has a half note E4, quarter notes F4, and G4. The dynamic *f* is indicated at the end of the line.

142

*p*

Musical notation for measures 142-146. Measure 142 has a half note G2, quarter notes A2, and B2. Measure 143 has a half note C3, quarter notes D3, and E3. Measure 144 has a half note F3, quarter notes G3, and A3. Measure 145 has a half note B3, quarter notes C4, and D4. Measure 146 has a half note E4, quarter notes F4, and G4. The dynamic *p* is indicated at the end of the line.

147

*f*

Musical notation for measures 147-151. Measure 147 has a half note G2, quarter notes A2, and B2. Measure 148 has a half note C3, quarter notes D3, and E3. Measure 149 has a half note F3, quarter notes G3, and A3. Measure 150 has a half note B3, quarter notes C4, and D4. Measure 151 has a half note E4, quarter notes F4, and G4. The dynamic *f* is indicated at the end of the line.

152

Musical notation for measures 152-156. Measure 152 has a half note G2, quarter notes A2, and B2. Measure 153 has a half note C3, quarter notes D3, and E3. Measure 154 has a half note F3, quarter notes G3, and A3. Measure 155 has a half note B3, quarter notes C4, and D4. Measure 156 has a half note E4, quarter notes F4, and G4. The dynamic *f* is indicated at the end of the line.

157

Musical notation for measures 157-161. Measure 157 has a half note G2, quarter notes A2, and B2. Measure 158 has a half note C3, quarter notes D3, and E3. Measure 159 has a half note F3, quarter notes G3, and A3. Measure 160 has a half note B3, quarter notes C4, and D4. Measure 161 has a half note E4, quarter notes F4, and G4. The dynamic *f* is indicated at the end of the line.

## VI. Qui Tollis

**Maestoso****Andante sostenuto**

7



13



19



25



31



37



43



49

*f*

Measures 49-54: Bass clef, B-flat major key signature. Measure 49 starts with a forte (*f*) dynamic and a sixteenth-note triplet. The melody continues with eighth and sixteenth notes, ending with a quarter rest in measure 54.

55

*tr*  
*p*

Measures 55-60: Bass clef, B-flat major key signature. Measure 55 has a forte (*f*) dynamic. Measure 56 has a fermata. Measures 57-60 feature a piano (*p*) dynamic with trills (*tr*) on the notes G2 and F2.

61

*f* *p*

Measures 61-66: Bass clef, B-flat major key signature. Measures 61-63 have quarter notes. Measures 64-66 feature a forte (*f*) dynamic with a fermata over a chord, followed by a piano (*p*) dynamic.

67

*f* *tr*  
*p*

Measures 67-72: Bass clef, B-flat major key signature. Measure 67 has a forte (*f*) dynamic. Measure 68 has a fermata. Measures 69-72 feature a piano (*p*) dynamic with trills (*tr*) on the notes G2 and F2.

73

*cresc.*

Measures 73-78: Bass clef, B-flat major key signature. Measures 73-75 have quarter notes. Measures 76-78 feature a crescendo (*cresc.*) with eighth-note patterns.

79

*f* *p* *cresc.*

Measures 79-84: Bass clef, B-flat major key signature. Measure 79 has a forte (*f*) dynamic. Measure 80 has a piano (*p*) dynamic. Measures 81-84 feature a crescendo (*cresc.*) with eighth-note patterns.

85

*f*

Measures 85-90: Bass clef, B-flat major key signature. Measures 85-90 feature a forte (*f*) dynamic with eighth-note patterns.

91

Measures 91-96: Bass clef, B-flat major key signature. Measures 91-96 feature eighth-note patterns, ending with a double bar line.

## VII. Qui Sedes

Andante



## VIII. Quoniam

Allegro comodo



61

Measures 61-66: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note.

67

Measures 67-72: A melodic line in the bass clef, starting with a quarter note, followed by eighth-note patterns, and ending with a half note and a quarter note.

73

Measures 73-78: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note.

79

Measures 79-84: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note.

85

Measures 85-90: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note. Dynamics: *p*.

91

Measures 91-96: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note. Dynamics: *f*, *p*, *f*.

97

Measures 97-102: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note. Dynamics: *p*.

103

Measures 103-108: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note. Dynamics: *f*, *p*.

109

Measures 109-114: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note.

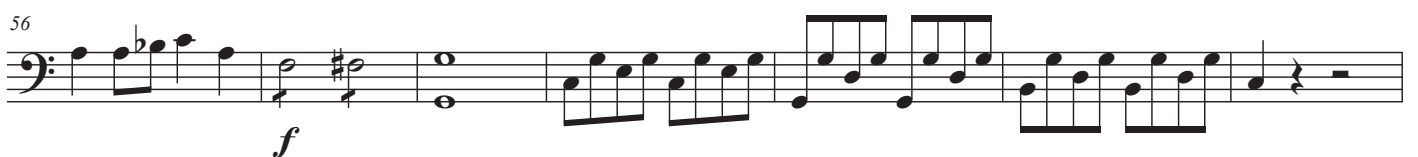
115

Measures 115-120: A series of eighth-note patterns in the bass clef, starting with a whole note in the first measure, followed by eighth-note runs, and ending with a half note and a quarter note.



## IX. Cum Sancto Spiritu

Larghetto non tanto





63

*p* *cresc.* *f*

Musical notation for measures 63-69. The piece begins with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The notation includes quarter notes, eighth notes, and a half note.

70

*p*

Musical notation for measures 70-76. The piece continues with a piano (*p*) dynamic. The notation includes eighth notes and quarter notes.

77

*p*

Musical notation for measures 77-83. The piece continues with a piano (*p*) dynamic. The notation includes eighth notes and quarter notes.

84

*f*

Musical notation for measures 84-90. The piece continues with a forte (*f*) dynamic. The notation includes quarter notes and eighth notes.

91

*p* *f*

Musical notation for measures 91-97. The piece continues with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The notation includes eighth notes and quarter notes.

98

Musical notation for measures 98-104. The piece continues with a complex rhythmic pattern of eighth notes and quarter notes.

105

Musical notation for measures 105-111. The piece continues with a complex rhythmic pattern of eighth notes and quarter notes.

112

Musical notation for measures 112-118. The piece concludes with a complex rhythmic pattern of eighth notes and quarter notes, ending with a double bar line and a common time signature.