

# Marcos Portugal (1762-1830)

## Missa festiva (1818)

coro, orquestra  
(*choir, orchestra*)

### Partes:

Flauta I  
Flauta II  
Oboés I-II  
Clarinetas em sib I-II  
Clarinetas em sib III-IV  
Fagotes I-II  
Trompas em fá I-II  
Trompetes em sib I-II  
Trombone  
Tímpanos  
Coro  
Violino I  
Violino II  
Viola  
Violoncelo  
Contrabaixo

Editoração: Antônio Campos

310 p.



MUSICA BRASILIS

# Missa Festiva

## Kyrie

Flauta I

Marcos Portugal

Andante Sostenuto

9 *p*

13

22 *p*

29

38 *ff*

47

55 *ff* *p*

60

63 *sfz p*

69

## Gloria

Allegro molto brillante

Musical score for Flute I, first section: **Allegro molto brillante**. The score consists of five staves of music, measures 1 through 28. The key signature is one sharp (F#) and the time signature is common time (C). The first staff (measures 1-6) includes dynamic markings *ff*, *sfz*, and *sfz*. The second staff (measures 7-13) continues the melodic line. The third staff (measures 14-21) features a series of eighth notes with slurs. The fourth staff (measures 22-28) continues with eighth notes and rests.

Andante grazioso

Musical score for Flute I, second section: **Andante grazioso**. The score consists of three staves of music, measures 35 through 56. The key signature is one sharp (F#) and the time signature is 6/8. The first staff (measures 35-44) includes a fermata over a whole note and a dynamic marking *ff*. The second staff (measures 45-52) continues with eighth notes. The third staff (measures 53-56) concludes with a fermata over a whole note.

Allegro molto brillante, comme prima

Musical score for Flute I, third section: **Allegro molto brillante, comme prima**. The score consists of two staves of music, measures 60 through 78. The key signature is one sharp (F#) and the time signature is common time (C). The first staff (measures 60-78) includes a fermata over a whole note, a dynamic marking *p*, and a fermata over a whole note. The second staff (measures 79-78) includes a dynamic marking *p* and a fermata over a whole note.

100 *p*

Musical staff 100-102: Treble clef, key signature of two sharps (F# and C#). The music consists of eighth and sixteenth notes with accents. A dynamic marking of *p* is present at the beginning.

103 *ff sfz sfz*

Musical staff 103-107: Treble clef, key signature of two sharps. The music features sixteenth-note patterns with accents. Dynamic markings *ff*, *sfz*, and *sfz* are indicated.

108

Musical staff 108-112: Treble clef, key signature of two sharps. The music continues with sixteenth-note patterns and accents.

113

Musical staff 113-117: Treble clef, key signature of two sharps. The music features sixteenth-note patterns and rests.

118

Musical staff 118-121: Treble clef, key signature of two sharps. The music features sixteenth-note patterns and rests.

122

Musical staff 122-126: Treble clef, key signature of two sharps. The music features sixteenth-note patterns and rests.

**Recitativo con molta pausa**

127 **2 3**

Musical staff 127-137: Treble clef, key signature of two sharps. This section is recitativo, featuring rests and short melodic phrases. Measure numbers 2 and 3 are indicated above the staff.

**Tempo di prima**

138 **3** *p* **3**

Musical staff 138-145: Treble clef, key signature of two sharps. This section is in the first tempo, featuring rests and melodic phrases. Measure numbers 3 and 3 are indicated above the staff. A dynamic marking of *p* is present.

146 *ff sfz sfz*

Musical staff 146-150: Treble clef, key signature of two sharps. The music features sixteenth-note patterns with accents. Dynamic markings *ff*, *sfz*, and *sfz* are indicated.

151

Musical staff 151-155: Treble clef, key signature of two sharps. The music features sixteenth-note patterns and rests.

**Recitativo**

156

Musical staff 156-162: Treble clef, key signature of two sharps. This section is recitativo, featuring rests and short melodic phrases.

**Primo tempo**

163 **3** *p* **10**

Musical staff 163-170: Treble clef, key signature of two sharps. This section is in the first tempo, featuring rests and melodic phrases. Measure numbers 3 and 10 are indicated above the staff. A dynamic marking of *p* is present.

178 *f* *sfz*

187 *sfz* *p*

193

198 *sfz* *sfz*

204 *p*

210 *cresc* *f*

215 *p* *cresc* *f* *p*

221 *cresc*

227 *f* *p*

234 *cresc* *f*

241

248

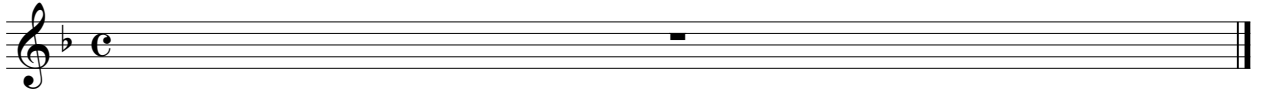
254

Detailed description: This is a musical score for Flute I, spanning measures 178 to 254. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of dynamics and articulations. Measure 178 starts with a forte (*f*) dynamic and a sforzando (*sfz*) accent. Measure 187 includes a sforzando (*sfz*) and a piano (*p*) dynamic. Measure 198 features two sforzando (*sfz*) accents. Measure 204 is marked piano (*p*). Measure 210 includes a crescendo (*cresc*) and a forte (*f*) dynamic. Measure 215 shows piano (*p*), crescendo (*cresc*), forte (*f*), and piano (*p*) dynamics. Measure 221 is marked crescendo (*cresc*). Measure 227 features forte (*f*) and piano (*p*) dynamics. Measure 234 includes a crescendo (*cresc*) and forte (*f*) dynamic. Measure 241 is marked piano (*p*). Measure 248 is marked piano (*p*). Measure 254 is marked piano (*p*). The score includes various musical notations such as slurs, ties, and accents.

# Laudamus te

solo de soprano

**Flauta I não toca.**



# Gratias

Andante maestoso

4

*ff*

*p* soli

9

*ff* *p* *ff*

14

19

3

solo

5

29

*mf* *f*

32

35

*dolce* 5

42

*mf* *f*

47

*ff*

50

# Domine Deus

Solo de baixo

Sostenuto

Allegro brillante

Comme Recitativo

36 34 2

Andante grazioso

Allegro brillante

73 17 78

Andante non tanto mosso, ed quasi comme Larghetto

168 2 *pp*

174 5 *pp*

Allegro spiritoso e mosso

182 2 *ff*

Tempo

188 3

196





112 *ff* **4** *ff*

120 *p*

126 *ff*

130

**Larghetto col canto**  
134 **4**

**Allegro comme prima**  
138 *f* *f* *f* **3**

149

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

soli

2

9

10

pp

27

4

p

9

ff

44

4

f

f

il canto

51

tempo

5

p

5

63

ff

p

ff

5

73

p < f

p < f

79

ff

ff

p

85

f

# Quoniam

Recitativo **14** Allegro maestoso **10** Il canto ad Libitum **3**

*ff*

30 A tempo *f* *f* *f* **3**

39 *ff* *f*

44 *ff* *f* **8** *sfz* **2**

58 *p* *ff* **2** Allegro maestoso

64 *sfz* *f* Recitativo Tempo **3**

70 *sfz* *f* Recitativo **3**

76 Tempo Allegro molto brillante *ff* *sfz* *sfz* *sfz*

82 *sfz* Recitativo **3**

91 **Tempo**  
*ff sfz sfz sfz*

97 *sfz*

103

109 **Recitativo**  
**2**

116 **Allegro non tanto**  
**20**  
*p f*

144

152 *ff f*

166

172

## Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*ff* *sfz* *sfz*

20

*sfz* *sfz*

26

4

37

*p* *f*

45

5 10

*p* *f*

66

2

*f* *p*

73

80

*sfz* *sfz*

87

*p*

95

*p* *f*

103

*p* *cresc*

108

*f* *sfz* *sfz* *cresc*

114

*p* *cresc*

120

*f* *sfz* *sfz* *cresc*

127

*p* *cresc*

134

*p* *cresc*

140

*p* *cresc*

# Missa Festiva

## Kyrie

Flauta II

Marcos Portugal

Andante Sostenuto

9

17

31

38

47

55

61

69

*ff*

*p*

*sfz p*

*ff*

*p*

2

3

4

3

4

3

6

6

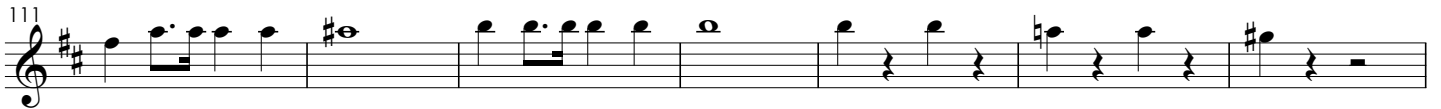
3

6



# Gloria

The musical score is written for Flute II in D major (one sharp) and common time. It consists of ten staves of music. The first staff begins with a *sfz* dynamic. The second staff starts at measure 7. The third staff starts at measure 14 and features a series of slurs. The fourth staff starts at measure 22 and contains a series of eighth notes. The fifth staff starts at measure 29 and features a series of eighth notes. The sixth staff starts at measure 35, changes to 6/8 time, and includes a *ff* dynamic and a 7-measure rest. The seventh staff starts at measure 45 and features a series of eighth notes. The eighth staff starts at measure 48, changes to 6/8 time, and includes a *ff* dynamic and a 7-measure rest. The ninth staff starts at measure 57 and features a series of eighth notes. The tenth staff starts at measure 60, changes to common time, and includes a *p* dynamic, a 3-measure rest, a *sfz* dynamic, and a 10-measure rest. The eleventh staff starts at measure 79 and includes a *p* dynamic, a 3-measure rest, and a 14-measure rest.



178 *f* *sfz* **2**

187 *sfz* *p*

193

198 *sfz* *sfz*

204 *p*

209 *cresc*

214 *f* *p* *cresc* *f*

221 **6** *f*

232 **6** *f*

242

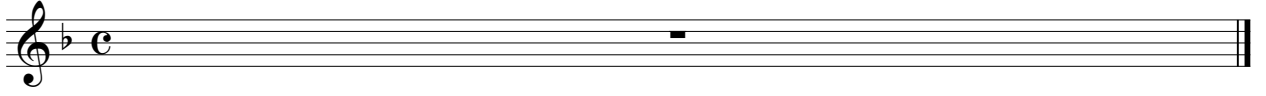
248

254

# Laudamus te

solo de soprano

**Flauta II não toca.**



## Gratias

Andante maestoso

4

*ff*

*p*

soli

9

*ff*

2

*ff*

15

10

29

*mf*

*f*

32

7

42

*mf*

*f*

46

*ff*

50

# Domine Deus

Solo de baixo

Sostenuto

Allegro brillante

Comme Recitativo

Musical notation for the first system, showing three measures with durations 36, 34, and 2. The first measure is in 2/4 time, the second in common time (C), and the third is a whole note.

Andante grazioso

Allegro brillante

Musical notation for the second system, starting at measure 73. It shows two measures with durations 17 and 78. The first measure is in 2/4 time, and the second is in common time (C).

Andante non tanto mosso, ed quasi comme Larghetto

Musical notation for the third system, starting at measure 168. It shows a measure with a duration of 2 and a dynamic marking of *pp*. The notation includes slurs and accents.

Musical notation for the fourth system, starting at measure 174. It shows a measure with a duration of 5 and a dynamic marking of *pp*. The notation includes slurs and accents.

Allegro spiritoso e mosso

Tempo

Musical notation for the fifth system, starting at measure 182. It shows two measures with durations 2 and 3, and a dynamic marking of *ff*. The notation includes slurs and accents.

Musical notation for the sixth system, starting at measure 192. It shows a measure with a duration of 2 and a dynamic marking of *ff*. The notation includes slurs and accents.

Musical notation for the seventh system, starting at measure 198. It shows a measure with a duration of 2 and a dynamic marking of *ff*. The notation includes slurs and accents.

# Qui tollis

Larghetto

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

14 2 3 *pp*

28 5 *p* *f* 2 *p* *f* 7

47 **Allegro maestoso** **Recitativo** **Allegro maestoso**  
3 6 *ff*

62 8

75 **Recitativo** **Tempo**  
3 *ff* *dolce*

84 6

94 *ff* *dolce* 5

103 6

106 6





# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

The musical score for Flute II is written in G major (one sharp) and 6/8 time. The tempo is marked 'Andante sostenuto'. The score consists of nine staves of music, with measure numbers 2, 9, 27, 44, 56, 63, 73, 79, and 85 indicated at the beginning of their respective staves.

- Staff 1 (Measures 2-8):** Starts with a fermata over measure 2. Dynamics include *p* and *soli*. The music features a series of sixteenth-note runs.
- Staff 2 (Measures 9-16):** Starts with a fermata over measure 9. Dynamics include *pp*.
- Staff 3 (Measures 27-34):** Starts with a fermata over measure 27. Dynamics include *p* and *ff*.
- Staff 4 (Measures 44-50):** Starts with a fermata over measure 44. Dynamics include *f*.
- Staff 5 (Measures 56-62):** Starts with a fermata over measure 56. Dynamics include *p*.
- Staff 6 (Measures 63-69):** Starts with a fermata over measure 63. Dynamics include *ff* and *p*.
- Staff 7 (Measures 73-78):** Starts with a fermata over measure 73. Dynamics include *p cresc f*.
- Staff 8 (Measures 79-84):** Starts with a fermata over measure 79. Dynamics include *ff* and *p*.
- Staff 9 (Measures 85-90):** Starts with a fermata over measure 85. Dynamics include *f*.

# Quoniam

Recitativo      Allegro maestoso      Il canto ad Libitum      A tempo

14      10      2      3

*ff*

31      3

*f*      *f*      *f*

39      *ff*      *f*

44      7      2      *sfz*

*ff*      *f*

58      2      *p*      *ff*

62      Allegro maestoso      Recitativo

*sfz*      *f*

67      3      *sfz*      *f*

73      3      Tempo      Allegro molto brillante

*ff*      *sfz*      *sfz*

80      *sfz*      *sfz*

84      Recitativo      3

91 **Tempo**

*ff sfz sfz*

96

*sfz sfz*

101

108 **Recitativo**

114 **Allegro non tanto**

*p f*

142

151

*ff*

161

*f*

170

# Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*ff* *sfz* *sfz*

20

*sfz* *sfz*

26

4

37

*p* *f*

45

5 10

*p* *f*

66

2

*f* *p*

73

80

*sfz* *sfz*

87

*p*

95

*p* *f*

103

*p* *cresc*

108

*f* *sfz* *sfz*

114

*p* *cresc*

120

*f* *sfz* *sfz*

127

*f* *cresc*

134

*f* *cresc*

139

*f* *cresc*

143

*f* *cresc*

# Missa Festiva

## Kyrie

Oboés I-II

Marcos Portugal

Andante Sostenuto

2

*ff*

9

15

*pp*

*p*

22

9

*pp*

*p*

3

38

6

*ff*

47

6

*ff*

57

*p*

4

65

*sfz p*

69

# Gloria

sfz sfz

7

14 5

25

31 7 ff

44 7 ff

57 4 10 p

75 sfz 3

85 14 p

104 *sfz* *sfz*

111

118

124 3 3

134 4 *p*

143 4 *sfz* *sfz*

153 2

160 4 10 *p*

178 *f* *sfz*

185 *sfz* *p*

191

Detailed description: This page contains ten staves of musical notation for oboe I-II. The music is in a key with two sharps (D major or F# minor) and a common time signature. The notation includes various rhythmic values, rests, and dynamic markings such as *sfz* (sforzando), *f* (forte), and *p* (piano). There are also numerical markings (3, 4, 10) indicating specific rhythmic patterns or measures. The score is divided into measures, with measure numbers 104, 111, 118, 124, 134, 143, 153, 160, 178, 185, and 191 clearly marked at the beginning of their respective staves.



197 Musical staff 197-202: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, mostly beamed together. Dynamic markings include *sfz* at measures 199 and 201. *sfz*

203 Musical staff 203-208: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. A dynamic marking of *p* is present at measure 203. *p*

209 Musical staff 209-215: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. Dynamic markings include *cresc* at measure 212 and *f* at measure 214. *cresc* *f*

216 Musical staff 216-222: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. Dynamic markings include *p* at measure 216, *cresc* at measure 218, *f* at measure 220, and *p* at measure 222. A fermata with a '2' above it is present at the end of the staff. *p* *cresc* *f* *p* 2

223 Musical staff 223-229: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. Dynamic markings include *cresc* at measure 223 and *sfz* at measure 227. *cresc* *sfz*

230 Musical staff 230-236: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. A dynamic marking of *cresc* is present at measure 234. A fermata with a '2' above it is present at the end of the staff. *cresc* 2

237 Musical staff 237-242: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. A dynamic marking of *sfz* is present at measure 237. *sfz*

243 Musical staff 243-250: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. A fermata with a '4' above it is present at the end of the staff. 4

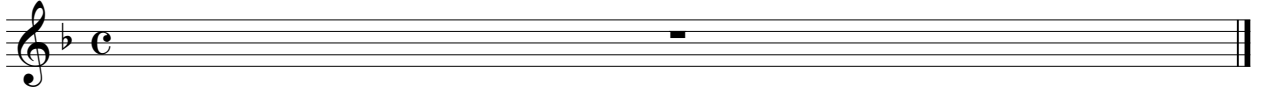
251 Musical staff 251-255: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. *sfz*

256 Musical staff 256-259: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes, mostly beamed together. *sfz*

# Laudamus te

solo de soprano

**Oboés I-II não tocam.**



# Gratias

Andante maestoso

4

*ff*

solo

*p*

8

*ff*

*dolce*

12

*ff*

16

solo

*poc* *poc*

21

3

27

solo

*p* molto stac.

30

*f*

34

solo

*dolce*

3

solo

41

*p* molto stac.

*f*

45

soli

*ff*

49

# Domine Deus

Solo de baixo

**Sostenuto**

**Allegro brillante**

**Comme Recitativo**

**Andante grazioso**

**Allegro brillante**

*poco a poco rinf.cresc*

120 *ff* *p* *poco a poco rinf. cresc*

129 *f* *ff*

135 *ff* *p*

150 *cresc* *rinf.* *f*

156

161

**Andante non tanto mosso, ed quasi comme Larghetto**

168 *pp*

172 *pp*

**Allegro spiritoso e mosso**

180 *ff*

**Tempo**

188

197

# Qui tollis

**Larghetto**

15

35

47 **Allegro maestoso** **Recitativo** **Allegro maestoso**

60

75 **Recitativo**

83 *dolce*

86 *ff*

101 *dolce*

104

112 *ff* *ff* *p*

122

126 *ff*

130

**Larghetto col canto**

134 *4*

**Allegro comme prima**

138 *f* *f* *f* *3*

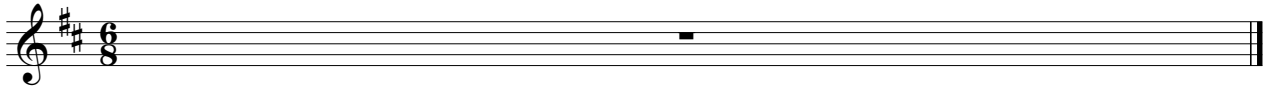
147

151

# Qui sedes

Terzetto assieme con tutto il coro

**Oboés I-II não tocam.**





# Quoniam

Recitativo      Allegro maestoso      Il canto ad Libitum      A tempo

14      10      2      3

*ff*

30      *p*      *f*      *f*      *f*      3

39      *ff*      *f*

44      *ff*      *f*      7      *sfz*      2

58      *p*      *ff*      2

Allegro maestoso      Recitativo

62      mezza voce      *mf*      *sfz*      *f*      2

69      mezza voce      *mf*      *sfz*      *f*      3

Tempo      Allegro molto brillante

76      *ff*      *sfz*      *sfz*      *sfz*

82      *sfz*      Recitativo      3

Tempo

91

*ff* *sfz* *sfz*

Musical staff 91-95: Treble clef, key signature of two flats. Measures 91-95. Dynamics: *ff*, *sfz*, *sfz*.

96

*sfz* *sfz*

Musical staff 96-100: Treble clef, key signature of two flats. Measures 96-100. Dynamics: *sfz*, *sfz*.

101

Musical staff 101-106: Treble clef, key signature of two flats. Measures 101-106.

107

Musical staff 107-113: Treble clef, key signature of two flats. Measures 107-113.

Recitativo **2** Allegro non tanto **20**

114

*p* *f*

Musical staff 114-139: Treble clef, key signature of two flats. Measures 114-139. Includes tempo markings **2** and **20**. Dynamics: *p*, *f*.

140

Musical staff 140-147: Treble clef, key signature of two flats. Measures 140-147.

148

**5**

Musical staff 148-158: Treble clef, key signature of two flats. Measures 148-158. Includes marking **5**.

159

*ff* *f*

Musical staff 159-169: Treble clef, key signature of two flats. Measures 159-169. Dynamics: *ff*, *f*. Includes marking **5**.

170

Musical staff 170-175: Treble clef, key signature of two flats. Measures 170-175.

# Cum sancto spiritu

Andante

Allegro molto brillante e mosso

106

*cresc* *f* *sfz* *sfz*

113

*cresc* *f*

121

*sfz* *sfz*

128

*sfz*

135

*sfz*

143

*sfz*

# Missa Festiva

## Kyrie

Clarinetas em Si $\flat$  I-II

Marcos Portugal

Andante Sostenuto

*ff* *p* *pp* *p* *pp* *dolce*

6 10 14 20 25 29 33

*solo* *solo*

3 3 4

44 *ff*

46 *dolce*

50 *ff*

56 *pp*

59 *p*

62 *pp* *sfz p*

66

70

# Gloria

ff sfz sfz

5

11

17

25

30

35 solo p

41 sfz 3 3 3 ff

44

47





110

117

123

134

140

146

152

159

165

171

176 *f*

183 *sfz* *sfz* *p*

190

197 *sfz* *sfz*

203 *p*

210 *cresc* *f*

216 *p* *cresc* *f* *p*

222 *cresc* *f*

228 *p*

233 *cresc*

Detailed description: This page of a musical score for clarinet I-II contains ten staves of music, numbered 176 to 233. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music features a variety of dynamics and articulations. Measure 176 starts with a forte (*f*) dynamic and a slur over a group of eighth notes. Measures 183-185 show a sequence of dynamics: *sfz*, *sfz*, and *p*. Measures 197-199 feature *sfz* dynamics. Measures 203-205 are marked *p*. Measures 210-212 show a crescendo (*cresc*) leading to a forte (*f*) dynamic. Measures 216-218 show a dynamic shift from *p* to *cresc* to *f*, followed by a *p* dynamic in measure 219. Measures 222-224 are marked *cresc*, leading to a *f* dynamic in measure 225. Measures 228-230 are marked *p*. Measure 233 is marked *cresc*. The score includes various musical notations such as slurs, accents, and dynamic markings.

238

*f*

243

248

252

256

## Laudamus te

solo de soprano

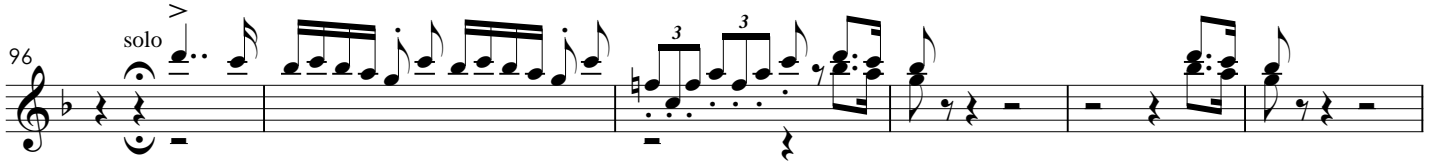
Andante un pò Sost<sup>o</sup> Cantabile

Musical score for the first section of "Laudamus te". The tempo is "Andante un pò Sost<sup>o</sup> Cantabile". The key signature is one flat (B-flat major/D minor). The time signature is common time (C). The score consists of five staves of music. The first staff starts with a 4-measure rest, followed by a "solo" marking and a dynamic of *p*. It features a triplet of eighth notes and another triplet of eighth notes. The second staff continues with more triplet figures. The third staff includes dynamic markings of *sfz sfz* and *f sfz*, along with triplet figures. The fourth staff begins with a 4-measure rest, a key signature change to two flats (B-flat major/D minor), a dynamic of *p*, and a 5-measure rest. The fifth staff starts with a dynamic of *f* and includes a "dolce" marking and a 5-measure rest.

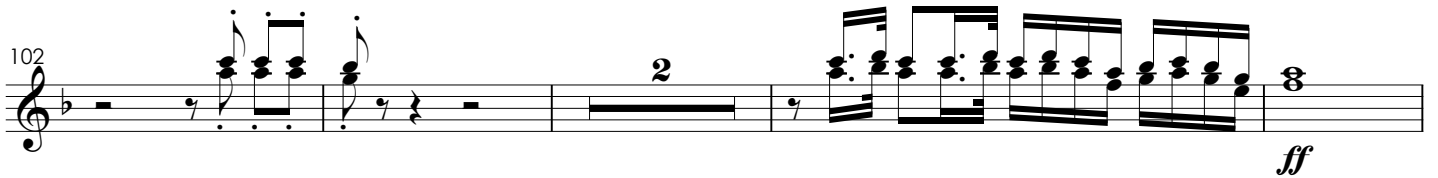
Allegro maestoso ma brillante

Musical score for the second section of "Laudamus te". The tempo is "Allegro maestoso ma brillante". The key signature is two flats (B-flat major/D minor). The time signature is common time (C). The score consists of five staves of music. The first staff starts with a dynamic of *f* and a 9-measure rest. The second staff continues with a dynamic of *f* and a 2-measure rest. The third staff continues with a dynamic of *f*. The fourth staff begins with a 6-measure rest, a "solo" marking, a dynamic of *pp*, and a triplet of eighth notes. The fifth staff continues with a dynamic of *f* and a 3-measure rest. The sixth staff starts with a dynamic of *sfz* and a 3-measure rest. The seventh staff continues with a dynamic of *f* and a 3-measure rest. The eighth staff starts with a dynamic of *ff* and a 3-measure rest.

96 *solo*



102



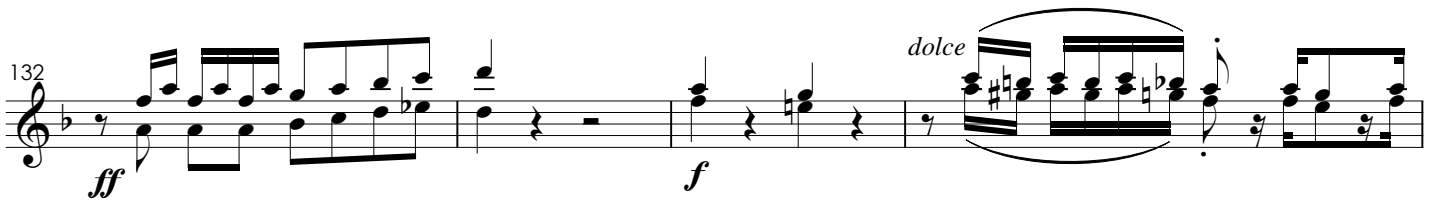
108



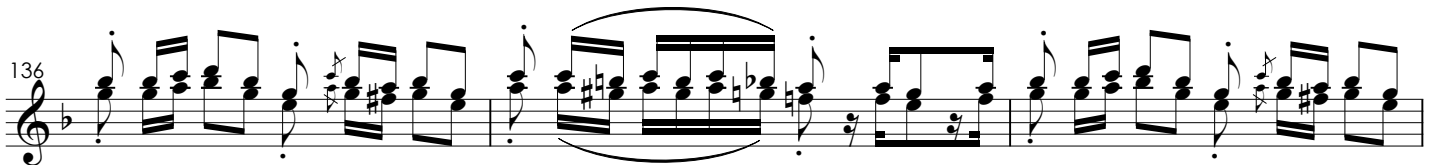
120



132



136



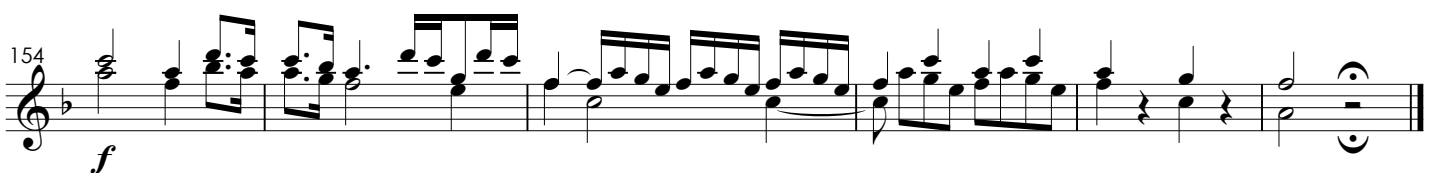
139



146

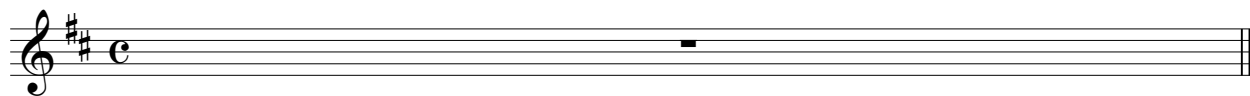


154



# Gratias

**Clainetas I-II não tocam.**



# Domine Deus

Solo de baixo

**Sostenuto**

solo

7

18

26

45

63

73

82

90

96

*p*

*ff*

*f*

*f*

*ff*

*p*

*f*

*f*

*p*

*f*

**Allegro brillante**

**Comme Recitativo**

**Andante grazioso**

**Allegro brillante**

99 *p*

105 *cresc* *rinf.*

112 *f* *ff*

118 *ff* *p*

127 *cresc* *rinf.* *f*

132 *ff* *ff*

141 *p* *soli*

146

151 *cresc* *rinf.* *f*

157

162



Andante non tanto mosso, ed quasi comme Larghetto

169 **2**  
*pp*

173 **5**  
*pp*

181 **2**

Allegro spiritoso e mosso

185 *ff* *sfz*

188 **3** *sfz* **Tempo**

196

## Qui tollis

**Larghetto**

**3** *dolce* **2** *dolce*

12 **f** **p** **2**

23 **3** **5** **2** **p** **f** **p** **f**

40 **Allegro maestoso** **Recitativo** **Allegro maestoso**  
**7** **3** **6** **ff**

60 **8**

75 **Recitativo** **Tempo**  
**3** **ff**

83 *dolce*

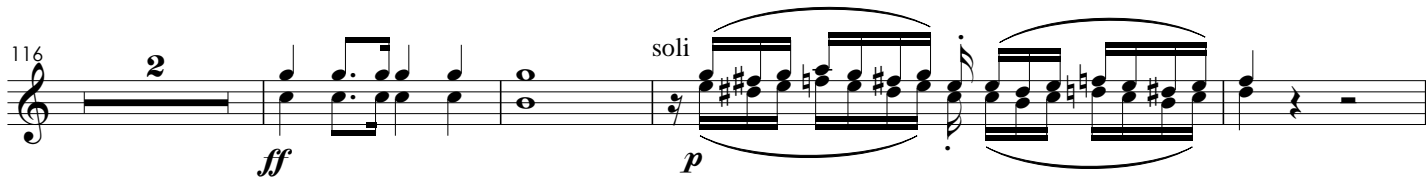
86 **5** *dolce* **ff**

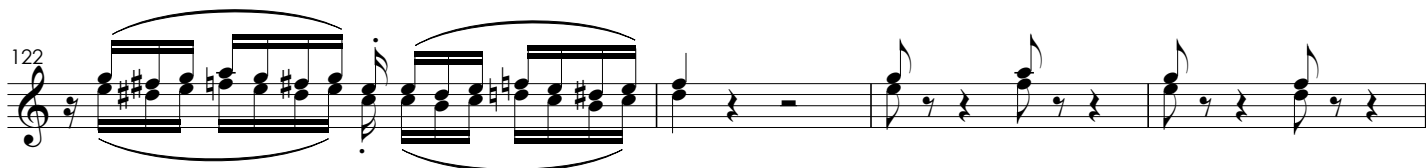
96 **3** *dolce*

103 **5**

*dolce*

111 

116 

122 

126 

130 

**Larghetto col canto** **Allegro comme prima**

134 

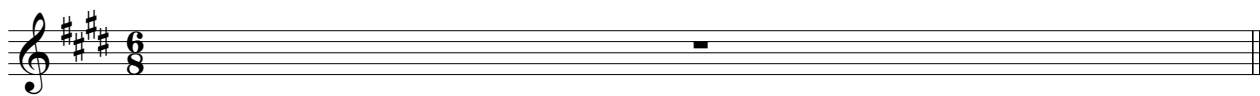
144 

150 

# Qui sedes

Terzetto assieme con tutto il coro

**Clarinetas I-II não tocam.**



# Quoniam

Recitativo      Allegro maestoso      Il canto ad Libitum      A tempo

14      10      2

*ff*

31 *f* *p rinf.* *f* *cresc* *f*

36 *ff* *f*

43 *p rinf.* *ff* *p* *f* *p* *solo*

47 *>*

50 *dolce* *dolce*

53 *sfz* *dolce*

57 *dolce*

58 *p* *ff* *2*

**Allegro maestoso**

**Recitativo**

62 *mf* *sfz* *f*

67 *mf* *sfz* *f*

**Tempo Allegro molto brillante**

76 *ff* *sfz* *sfz* *sfz*

**Recitativo**

82 *sfz* *sfz*

**Tempo**

91 *ff* *sfz* *sfz* *sfz*

97 *sfz*

104

**Recitativo**

109 *2*

116 **Allegro non tanto** *solo*  
4 *p*

127 3

135 **Allegro più mosso, e brillante**  
*p* *f*

142

149 5

159 *ff*

163 *f*

166

172

# Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*ff* *sfz* *sfz*

20

*sfz* *sfz*

26

#8

33

*dolce* *p*

39

1ª 2ª *f*

46

*dolce* *p*

52

*pp* *mf*

58

*f*

64

*f*



71 *p*

79 *sfz* *sfz*

87 *p*

93 *p*

100 *f* *p* *cresc*

107 *f* *sfz* *sfz* *sfz* *sfz*

113 *cresc*

120 *f* *sfz* *sfz* *sfz* *sfz*

127

134

140

# Missa Festiva

## Kyrie

Clarinetas em Si $\flat$  III-IV

Marcos Portugal

Andante Sostenuto

*ff*

6 **6**

*pp*

14

17 **3** **6** *pp*

30

33 **3** **6**

44 *ff*

47 **6**

55

*ff* *pp*

57

**2**

62

*pp*

65

*sfz p* *sfz p*

69

||

# Gloria

6

13

19

27

33

45

55

60

79

*ff*

*sfz*

*ff*

*ff*

*sfz*

*p*

96 *p* *p*

102 *ff* *sfz* *sfz*

108

115

123 3 3

134 4 *p*

143 3 *ff* *sfz* *sfz*

151

156 2

163 4 *p* 10

Detailed description: This is a musical score for clarinet III-IV, measures 96 to 163. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written on a single staff. It begins at measure 96 with a piano (*p*) dynamic. The first system (measures 96-101) features a series of chords and eighth notes. The second system (measures 102-107) includes fortissimo (*ff*) and sforzando (*sfz*) dynamics. The third system (measures 108-114) continues with eighth notes and rests. The fourth system (measures 115-122) features a series of chords and rests. The fifth system (measures 123-133) includes a triplet of eighth notes and a four-measure rest. The sixth system (measures 134-142) features a four-measure rest and a piano (*p*) dynamic. The seventh system (measures 143-150) includes a triplet of eighth notes and fortissimo (*ff*) and sforzando (*sfz*) dynamics. The eighth system (measures 151-155) continues with eighth notes and rests. The ninth system (measures 156-162) features a two-measure rest and eighth notes. The tenth system (measures 163-168) includes a four-measure rest, a piano (*p*) dynamic, and a ten-measure rest.

178 *f* *sfz*

186 *sfz* *p*

192

198 *sfz* *sfz*

204 *p*

211 *cresc* *f* *p* *cresc*

218 *f* *p* *f* 6

230 *f* 6

242

248

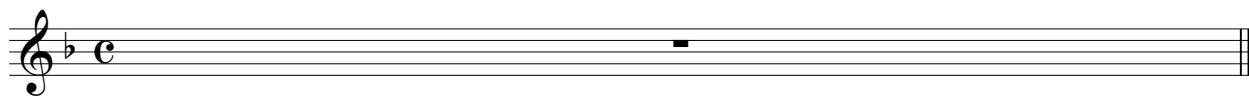
254

Detailed description: This is a musical score for clarinet III-IV, spanning measures 178 to 254. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is written on a single staff. It begins with a dynamic marking of *f* (forte) at measure 178, followed by a *sfz* (sforzando) marking at measure 180. The music features a mix of quarter notes, eighth notes, and sixteenth notes, often in a rhythmic pattern. There are several rests throughout the piece. Dynamic markings include *sfz*, *p* (piano), *cresc* (crescendo), and *f*. A first ending bracket labeled '6' appears at measures 218-220 and 230-232. The score concludes with a double bar line at measure 254.

# Laudamus te

solo de soprano

**Clarinetas III-IV não tocam.**



## Gratias

Andante maestoso

4

*ff*

7

*p* *ff*

11

*p* *ff*

14

19

11

30

*p cresc f*

33

8

*p cresc f*

44

*ff*

49



# Domine Deus

Solo de baixo

Sostenuto

Allegro brillante

Comme Recitativo

Andante grazioso

Allegro brillante

99 *p*

106 *cresc* *f*

112 *ff* 3

120 *ff* *p*

127 *cresc* *f* *ff*

132 3 *ff*

142 *p* soli 3 3 3 3 3 3 3 3

147 3 3 3 3 *cresc* *rinf.*

152 *f*

158

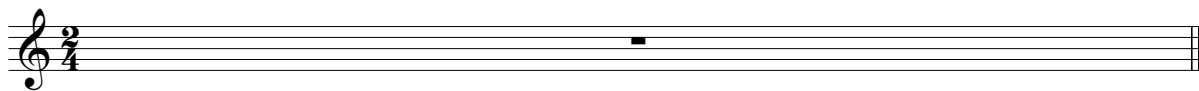
163

Andante non tanto mosso, ed quasi comme Larghetto

168 16 4 4 11

# Qui tollis

**Clarinetas III-IV não tocam.**



# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

21

33

41

56

71

79

85

*p*

*pp*

*p*

*ff*

*f*

*f*

*p*

*ff*

*p*

*ff*

*p < f*

*p*

*p < f*

*p*

*ff*

*ff*

*dolce*

*f*

# Quoniam

Recitativo      Allegro maestoso      Il canto ad Libitum      A tempo

14      10      2

31      *f*      *f*      *cresc*      *f*

36      3      *ff*      *f*

43      *ff*      *p*      *f*      3

50      *dolce*      *dolce*

54      *sfz*      *dolce*

58      *p*      *ff*      2

62      Allegro maestoso      Recitativo      2

69      *mf*      *sfz*      *f*      3

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## Tempo Allegro molto brillante

76 *ff* *sfz* *sfz* *sfz* *sfz*

83 **Recitativo** **3**

## Tempo

91 *ff* *sfz* *sfz* *sfz* *sfz*

98

106

**Recitativo****Allegro non tanto Allegro più mosso, e brillante**

112 **2** **20** *p*

138 *f*

147 **5**

159 *ff* *f* **3**

167

172

# Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*ff* *sfz* *sfz*

20

*sfz* *sfz*

26

#8

4

37

*p* *f*

43

5 10

*p* *f*

64

*f* *p*

72

79

*sfz*

85

*sfz* *p*

92

98

*p* *f*

6

110

*sfz sfz f sfz sfz*

123

130

136

141



# Missa Festiva

## Kyrie

Fagotes I-II

Marcos Portugal

Andante Sostenuto

*sciolte*

*ff*

5

*p* *p*

12

*p*

17

*p*

22

*p* *p*

28

*p*

33

*p*

38

*p*

44

*p* *ff*

Measures 44-45: Bass clef, 4/4 time. Measure 44 contains a continuous eighth-note pattern. Measure 45 begins with a half rest, followed by a half note G2, a quarter note A2, and a quarter note B2. Dynamic markings *p* and *ff* are placed below the notes.

46

*p* *ff*

Measures 46-47: Bass clef, 4/4 time. Measure 46 continues the eighth-note pattern. Measure 47 begins with a half rest, followed by a half note G2, a quarter note A2, and a quarter note B2. Dynamic markings *p* and *ff* are placed below the notes.

49

*ff*

Measures 49-50: Bass clef, 4/4 time. Measure 49 starts with a sixteenth rest, followed by a sixteenth note G2, and then a continuous eighth-note pattern. Measure 50 begins with a half rest, followed by a half note G2, a quarter note A2, and a quarter note B2. Dynamic marking *ff* is placed below the notes.

58

*p*

Measures 58-61: Bass clef, 4/4 time. Measure 58 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 59 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 60 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 61 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Dynamic marking *p* is placed below the first measure.

62

*p* *sfz p*

Measures 62-65: Bass clef, 4/4 time. Measure 62 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 63 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 64 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 65 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Dynamic markings *p* and *sfz p* are placed below the notes.

67

*sfz p*

Measures 67-70: Bass clef, 4/4 time. Measure 67 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 68 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 69 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 70 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Dynamic marking *sfz p* is placed below the notes.

71

Measures 71-74: Bass clef, 4/4 time. Measure 71 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 72 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 73 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. Measure 74 has a quarter note G2, quarter rest, quarter note A2, quarter rest, quarter note B2, quarter rest. The piece ends with a double bar line.

## Gloria

Allegro molto brillante

7

13

19

26

32

44

48

57

*sfz* *sfz*

*sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *sfz*

Andante grazioso

*ff*

*ff*

**Allegro molto brillante, comme prima**

60

60

*p* *p* *p* 8

Detailed description: This system contains measures 60 through 74. It begins with a whole rest in measure 60. Measures 61-62 feature a half note with a dynamic marking of *p* and an accent (>). Measures 63-64 have another half note with *p* and an accent. Measures 65-66 are whole rests. Measures 67-68 have a half note with *p* and an accent. Measures 69-74 are a whole rest, with a fermata (8) above the staff.

75

75

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

Detailed description: This system contains measures 75 through 78. It consists of a continuous eighth-note pattern. Measures 75-76 have a dynamic marking of *f* followed by *p*. Measures 77-78 have a dynamic marking of *f* followed by *p*.

79

79

*f* *p* *p*

Detailed description: This system contains measures 79 through 83. It continues the eighth-note pattern. Measures 79-80 have a dynamic marking of *f* followed by *p*. Measures 81-82 are whole rests. Measure 83 has a half note with a dynamic marking of *p* and an accent (>).

84

84

*p* *p* 8 *p*

Detailed description: This system contains measures 84 through 96. Measures 84-85 have a half note with a dynamic marking of *p*. Measures 86-87 are whole rests. Measures 88-89 have a half note with a dynamic marking of *p* and an accent (>). Measures 90-96 are a whole rest, with a fermata (8) above the staff.

97

97

Detailed description: This system contains measures 97 through 103. It features a melodic line with eighth notes and quarter notes, including slurs and accents.

104

104

*sfz* *sfz*

Detailed description: This system contains measures 104 through 110. It features a rhythmic pattern of eighth notes and quarter notes with a dynamic marking of *sfz* (sforzando) in measures 104 and 105.

111

111

Detailed description: This system contains measures 111 through 116. It features a rhythmic pattern of eighth notes and quarter notes.

117

117

Detailed description: This system contains measures 117 through 122. It features a rhythmic pattern of eighth notes and quarter notes.

**Recitativo con molta pausa**

123

123

3 3

Detailed description: This system contains measures 123 through 126. Measures 123-124 have a melodic line. Measures 125-126 are whole rests, each with a fermata (3) above the staff.

## Tempo di prima

134

2

*p*

142

*p*

*p*

2

*sfz*

*sfz*

150

*sfz*

*sfz*

*sfz*

*sfz*

Recitativo

158

163

2

*p*

*p*

*p*

8

178

*f*

*p*

*f*

*p*

*f*

*p*

183

*sfz*

*sfz*

*p*

189

195

201

*sfz* *sfz* *p*

208

*cresc* *ff*

215

*cresc* *ff*

222

*ff*

226

233

*ff*

238

244

250

255

## Laudamus te

solo de soprano

Andante un pò Sost<sup>o</sup> Cantabile

Musical score for the first section of "Laudamus te". The score is written in bass clef with a common time signature (C). It begins with a 2-measure rest, followed by a series of notes with dynamic markings *f* and *p*. A *stac.* marking appears above the first measure of the second line. The score continues with various dynamics including *pp*, *sfz*, and *f*. The section concludes with a 6-measure rest.

Allegro maestoso ma brillante

Musical score for the second section of "Laudamus te". The score is written in bass clef with a common time signature (C). It begins with a 4-measure rest, followed by notes with dynamic markings *f* and *ff*. The score features several triplet markings (3) and a 4-measure rest. Dynamics range from *p* to *ff*. The section concludes with a 4-measure rest.

85 *f* *p* *f*

92 *sfz* *p* *f* *p*

100 *f*

109 *p* *f* *f*

116 *p* *f*

122 *p*

129 *ff* *ff*

134 *f* *p* *ff*

140

145

150 *6*



## Gratias

Andante maestoso

*sciolte*  
*sfz*

5  
*ff* *p* *ff*

11  
*p* *ff*

15  
*3*

22  
*p*

26  
*3* *molto stac.* *p* *cresc* *f*

32  
*sciolte* *p*

36  
*3*

42  
*molto stac.* *p* *cresc* *f*

45  
*p* *ff*

49

# Domine Deus

Solo de baixo

**Sostenuto**

Musical score for Bass Solo of Domine Deus, featuring various dynamics and articulations. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked **Sostenuto**. The score includes measures 9, 19, 24, 37, 42, 49, 58, 71, and 79. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include accents (>), *dolce*, *rinf.* (rinforzando), and *cresc.* (crescendo). The score includes various rhythmic patterns, including triplets, quintuplets, and sextuplets, and rests.

9 *p* **2** *dolce* **3** **2**  
 19 *f* *sfz* **2**  
 24 *dolce* **3** **5** *f*  
 37 **Allegro brillante** *rinf.* *cresc.*  
 42 *f* **2**  
 49 *f* *f* *f* *p* **2**  
 58 *f* *p* **5** *f* *sfz*  
 71 **Comme Recitativo** **Andante grazioso** **4**  
 79 *ff* **6**

## Allegro brillante

88 *arco* *f* **6**

99 *p*

106 *cresc* *f*

112 *ff* *f p* **3**

121 *p*

127 *cresc* *f* *ff*

133 *f p* *p* **3**

143

150 *cresc* *rinf.* *f*

156

161

**Andante non tanto mosso, ed quasi comme Larghetto**

168

*p*

174

*p*

**Allegro spiritoso e mosso****Tempo**

184

*ff*

192

197

## Qui tollis

Larghetto

13 *p* **3** *f* **3** **3**

25 *p* **2** **3** **3**

33 *dolce* *f* *p* *f* *p* **4**

47 *ff* **Allegro maestoso** **Recitativo**

51 **Allegro maestoso** **5** *ff*

61 *p*

70 *rinf. subito* *f* *ff* **Recitativo** **3**

78 **Tempo** *ff* *p* *sfz*

84 *p* *sfz* *p* *sfz* *p* *sfz* **3**

91 *ff* 5

101 *p sfz p sfz p sfz p sfz* 3

109 *ff* 4

118 *ff dolce* 4

124 *ff sfz* 4

129 *sfz sfz* 4

**Larghetto col canto**

**Allegro comme prima**

134 *f p* 4

141 *f p f* 4

150 4

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

The musical score is written for bassoon I/II in G major (one sharp) and 6/8 time. It begins with a dynamic of *ff* and a tempo marking of *Andante sostenuto*. The score consists of ten staves of music, with measure numbers 11, 25, 34, 42, 51, 62, 68, 76, and 83 indicated at the start of their respective lines. The piece features various rhythmic patterns, including triplets, quintuplets, and sixteenth-note runs. Dynamics range from *pp* to *ff*. Performance markings include accents, *poc* (poco), and *cresc* (crescendo). The score concludes with a final double bar line at measure 83.

# Quoniam

7 **Recitativo** **Allegro maestoso**  
*ff sfz sfz p f*

18 *sciolte* **Il canto ad Libitum**  
*f ff*

29 **A tempo**  
*p f*

32 *p cresc f p f*

39 *ff f*

43 *p cresc ff p f p*

47

50 *sfz*



56 *secchi*

*p* *ff* *f p*

60 **Allegro maestoso**

*p* *sfz* *f*

66 **Recitativo**

*p* *sfz* *f*

76 **Tempo Allegro molto brillante**

*ff* *sfz* *sfz*

83 **Recitativo** **Tempo**

*ff*

92

*sfz* *sfz* *sfz*

99

106

113 **Recitativo** **Allegro non tanto**

*p* *f*

## Allegro più mosso, e brillante

131

*f* *f* *p*

138

*f* *p* *f*

144

151

*ff*

164

*f*

170

*f*

## Cum sancto spiritu

Andante

Measures 1-11: *f*, *sfz sfz*, *f*, *sciolte*, *f*

Allegro molto brillante e mosso

Measures 12-48: *sfz*, *sfz*, *sfz*, *sfz*, *p*, *p*, *arco*, *f*, *p*, *p*

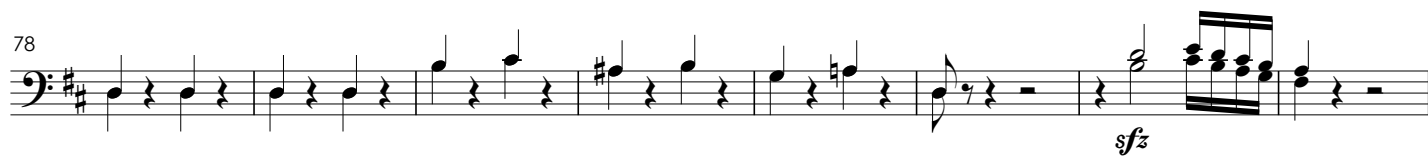
61



68



78



86



95



104



111



119



127



134



141



# Missa Festiva

## Kyrie

Trompas em Fá I-II

Marcos Portugal

**Andante Sostenuto**

ff

2

6

8

pp

18

8

30

pp

34

38

3

p

43

rinf.

cresc

ff

46

3

52 *p* *rinf.* *cresc*

55 *ff*

58 *p* 4

64 *sfz p* *pp* *sfz p* *molto stac. e p°.*

68 *pp*

71 *ten.*

# Gloria

**Allegro molto brillante**

Musical notation for measures 1-6. The staff shows a treble clef and a common time signature. The notes are: 1: whole rest; 2: quarter note G4; 3: quarter note A4; 4: quarter note B4; 5: quarter note C5; 6: quarter note B4; 7: quarter note A4; 8: quarter note G4; 9: quarter note F#4; 10: quarter note E4; 11: quarter note D4; 12: quarter note C4. Dynamics: *sfz* under measures 2, 3, and 11.

Musical notation for measures 7-13. The staff shows a treble clef and a common time signature. The notes are: 7: quarter note G4; 8: quarter note A4; 9: quarter note B4; 10: quarter note C5; 11: quarter note B4; 12: quarter note A4; 13: quarter note G4. Dynamics: *sf* under measure 7.

Musical notation for measures 14-20. The staff shows a treble clef and a common time signature. The notes are: 14: whole rest; 15: quarter note G4; 16: quarter note A4; 17: quarter note B4; 18: quarter note C5; 19: quarter note B4; 20: quarter note A4. Dynamics: *sfz* under measures 18, 19, 20, and 21.

Musical notation for measures 21-27. The staff shows a treble clef and a common time signature. The notes are: 21: quarter note G4; 22: quarter note A4; 23: quarter note B4; 24: quarter note C5; 25: quarter note B4; 26: quarter note A4; 27: quarter note G4. Dynamics: *sfz* under measures 21 and 22.

Musical notation for measures 28-32. The staff shows a treble clef and a common time signature. The notes are: 28: quarter note G4; 29: quarter note A4; 30: quarter note B4; 31: quarter note C5; 32: quarter note B4. Dynamics: *sfz* under measures 28 and 29.

**Andante grazioso**

Musical notation for measures 33-45. The staff shows a treble clef and a common time signature. The notes are: 33: quarter note G4; 34: quarter note A4; 35: quarter note B4; 36: quarter note C5; 37: quarter note B4; 38: quarter note A4; 39: quarter note G4. Dynamics: *ff* under measure 38.

Musical notation for measures 46-55. The staff shows a treble clef and a common time signature. The notes are: 46: quarter note G4; 47: quarter note A4; 48: quarter note B4; 49: quarter note C5; 50: quarter note B4; 51: quarter note A4; 52: quarter note G4. Dynamics: *ff* under measure 46.

Musical notation for measures 56-62. The staff shows a treble clef and a common time signature. The notes are: 56: quarter note G4; 57: quarter note A4; 58: quarter note B4; 59: quarter note C5; 60: quarter note B4; 61: quarter note A4; 62: quarter note G4. Dynamics: *ff* under measure 56.

**Allegro molto brillante, comme prima**

60 **15** **13**

*f*

95

*p*

100

104

*sfz* *sfz* *sf*

111

*sfz*

118

*sfz*

**Recitativo con molta pausa**

125 **3** **3**

*sfz*

**Tempo di prima**

136 **9**

*sfz* *sfz*

151

*sfz* *sf*

**Recitativo**

156 **2**

*sfz*



## Primo tempo

163 **15**

*f* *sfz* *sfz* *sfz* *sfz*

188 *p*

195 *sfz* *sfz*

202 *sfz* *sfz* *p*

209 *cresc* *f*

216 *cresc* *f* **6**

228 **6**

240

246

253

# Laudamus te

solo de soprano

Andante un pò Sost° Cantabile

Musical score for the first section of 'Laudamus te'. It consists of three staves of music in bass clef with a common time signature (C). The first staff starts with a whole rest followed by a 7-measure rest, then a half note G2, a half note F2, and a half note E2, all tied together. The second staff begins at measure 13 with eighth-note triplets, followed by a 3-measure rest and a half note G2. The third staff begins at measure 23 with eighth-note triplets, followed by a 5-measure rest, eighth notes, and a 7-measure rest.

Allegro maestoso ma brillante

Musical score for the second section of 'Laudamus te'. It consists of four staves of music. The first staff (bass clef) starts at measure 39 with a half note G2, followed by a sixteenth-note triplet, and then a series of sixteenth notes. The second staff (treble clef) starts at measure 53 with a half note G2, followed by sixteenth notes. The third staff (bass clef) starts at measure 62 with sixteenth notes. The fourth staff (bass clef) starts at measure 75 with a half note G2, followed by a 4-measure rest, and then eighth notes. The final staff (bass clef) starts at measure 87 with a 3-measure rest, followed by eighth notes and a 4-measure rest.

97 4

*pp*

107

*ff* *f* *f* *p*

116

*f* *f* *ff*

130

*ff* *f*

138

*ff* *ff*

143

*f*

150

*f*

## Gratias

Andante maestoso

4

*ff*

*sciolte*

2

9

*ff*

*sciolte*

2

*ff*

15

11

30

*f*

35

8

*f*

47

*ff*

50

# Domine Deus

Solo de baixo

Sostenuto

12

24

37

47

70

79

89

*p*

*ff*

*f*

*p*

*sfz p*

*ff*

*p*

*f*

*p*

*f*

*f*

*p*

*soli*

*f*

99 *p*

Musical staff for measures 99-105. The staff begins with a bass clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with some rests. A dynamic marking of *p* is placed below the first measure.

106 *poco a poco rinf. cresc rinf. f ff*

Musical staff for measures 106-113. The staff continues with eighth and sixteenth notes. Dynamic markings *poco a poco rinf.*, *cresc*, *rinf.*, *f*, and *ff* are placed below the staff.

114 *f p*

Musical staff for measures 114-124. This staff includes a triplet of eighth notes in measure 114. Dynamic markings *f* and *p* are placed below the staff.

125 *poco a poco rinf. cresc rinf. f ff*

Musical staff for measures 125-131. The staff continues with eighth and sixteenth notes. Dynamic markings *poco a poco rinf.*, *cresc*, *rinf.*, *f*, and *ff* are placed below the staff.

132 *f p*

Musical staff for measures 132-141. This staff includes a triplet of eighth notes in measure 132. Dynamic markings *f* and *p* are placed below the staff.

142 *p cresc rinf. f*

Musical staff for measures 142-155. This staff includes a 7-measure rest in measure 142. Dynamic markings *p*, *cresc*, *rinf.*, and *f* are placed below the staff.

156

Musical staff for measures 156-161. The staff contains a series of eighth and sixteenth notes.

162

Musical staff for measures 162-167. The staff contains a series of eighth and sixteenth notes, ending with a fermata.

Andante non tanto mosso, ed quasi comme Larghetto

Allegro spiritoso e mosso

168 *p ff*

Musical staff for measures 168-185. This staff includes a 4-measure rest in measure 168 and a 10-measure rest in measure 178. Dynamic markings *p* and *ff* are placed below the staff.

Tempo

186 *3*

Musical staff for measures 186-193. This staff includes a triplet of eighth notes in measure 186 and a 3-measure rest in measure 190.

194 *4*

Musical staff for measures 194-201. This staff includes a 4-measure rest in measure 197.

## Qui tollis

Larghetto

Larghetto col Allegro comme prima

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

4

*p*

10

19

*pp*

*p*

33

*p*

*ff*

44 *soli*

*pp*

*f*

*f*

52 *soli*

*pp*

*f*

*p*

*f*

*p*

*f*

*ff*

65

8

*f*

*p*

*f*

*p*

79

*f*

*f*

*dolce*

85

*dolce*

*f*



# Quoniam

**Recitativo** **Allegro maestoso** **Il canto ad Libitum** **A tempo**

14 10 2 2  
*ff* *pp*

30 *f*

36 6 *ff* *sfz* *p*

47 3

54 *sfz* *ff* *ff*

**Allegro maestoso** **Recitativo**

62 *p* *sfz* *f* *p* *sfz*

**Tempo Allegro molto brillante**

71 *f* *sfz* *sfz*

81 *sfz* *sfz* **Recitativo** 3

Tempo

91

*sfz sfz sfz sfz*

98

106

Recitativo Allegro non tanto Allegro più mosso, e brillante

114

*p f*

141

149

*ff*

161

*f*

167

172

## Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*sfz* *sfz* *sfz*

22

*sfz*

30

4

2

*p* *ff*

41

5

10

*p*

61

*f* *sfz* *sfz* *sfz*

70

*sfz* *p*

78

*sfz* *sfz*

85

*sfz* *sfz* *p*

92

*f*

99

*p* 5

109

Musical notation for measure 109, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The notation includes a series of notes and rests, with a fermata over the final note.

115

Musical notation for measure 115, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The notation includes a series of notes and rests, with a fermata over the final note.

125

Musical notation for measure 125, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The notation includes a series of notes and rests, with a fermata over the final note.

130

Musical notation for measure 130, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The notation includes a series of notes and rests, with a fermata over the final note.

142

Musical notation for measure 142, featuring a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The notation includes a series of notes and rests, with a fermata over the final note.

# Missa Festiva

## Kyrie

Trompetes em Si $\flat$  I-II

Marcos Portugal

Andante Sostenuto

Musical notation for measures 1-5. Measure 1 starts with a dynamic marking of *ff*. Measure 2 contains a fermata with the number 2 above it. Measures 3-5 show a melodic line with eighth notes and rests, with a bass line of chords.

Musical notation for measures 6-37, consisting of a single long horizontal line with a fermata and the number 38 above it, indicating a long rest.

Musical notation for measures 44-45. Measure 44 features a dense texture of sixteenth notes. Measure 45 has a dynamic marking of *ff* and ends with a melodic flourish.

Musical notation for measures 46-54. Measures 46-53 contain a complex rhythmic pattern of sixteenth notes. Measure 54 has a dynamic marking of *ff* and ends with a fermata and the number 6 above it.

Musical notation for measures 55-64. Measures 55-63 feature a dense texture of sixteenth notes. Measure 64 has a dynamic marking of *ff* and ends with a fermata and the number 8 above it.

Musical notation for measures 65-71. Measures 65-70 are mostly rests with some notes. Measure 71 has a dynamic marking of *sfz p* and ends with a fermata and the number 7 above it.

# Gloria

**Allegro molto brillante**

sfz sfz sfz

7 sf

13 5 sfz sfz sfz sfz sfz sfz

22

27

31

**Andante grazioso**

35 8 ff

46 8 ff

56 ff

## Allegro molto brillante, comme prima

60 **15** **f** **22**

104 **ff** **sfz** **sf**

114

121

127 **3** **3**

138 **9** **sfz** **sfz** **sfz** **sf**

153 **2**

161 **15** **f**

182 **12** **sfz** **sfz** **sfz** **sfz**

200 **10** **sfz** **sfz** **sfz** **sfz**

Detailed description: This page contains the musical score for Trompetes I-II, measures 60 to 200. The music is in 3/4 time and the key signature has three sharps (F#, C#, G#). The tempo is 'Allegro molto brillante, comme prima'. The score consists of ten staves of music. Measure 60 starts with a 15-measure rest followed by a half note G4. Measure 104 begins with a fortissimo (ff) dynamic. Measures 127 and 138 contain triplet markings. Measure 153 has a 2-measure rest. Measure 161 has a 15-measure rest. Measure 182 has a 12-measure rest. Measure 200 has a 10-measure rest. Dynamics include fortissimo (ff), sforzando (sfz), and forte (f).

214

221

240

244

252

256



# Laudamus te

solo de soprano

**Trompetes I-II não tocam.**



# Gratias

Andante maestoso

*sciolte*

The musical score is written for two trumpets (I and II) in the key of D major (one sharp) and common time (C). It consists of seven staves of music. The first staff begins with a 4-measure rest, followed by a melodic line starting on G4, marked *ff*. The second staff starts at measure 9, marked *ff* and *sciolte*, with a 2-measure rest. The third staff starts at measure 15, marked *f*, and ends with an 11-measure rest. The fourth staff starts at measure 30, marked *f*, with a complex rhythmic pattern. The fifth staff starts at measure 35, marked *f*, with an 8-measure rest. The sixth staff starts at measure 47, marked *ff*, with a complex rhythmic pattern. The seventh staff starts at measure 50, marked *f*, and concludes with a final chord on G4.

# Domine Deus

Solo de baixo

**Sostenuto** **36** **Allegro brillante** **34**

**71** **Comme Recitativo** **2** **Andante grazioso** **17** **Allegro brillante** **78**

**168** **Andante non tanto mosso, ed quasi comme Larghetto** **16**

**184** **Allegro spiritoso e mosso** **Tempo** **3**

*ff*

**192**

**197**

# Qui tollis

Larghetto

47 **Allegro maestoso** **Recitativo** **Allegro maestoso**

73 **Recitativo** **Tempo**

83

101

118

128

134 **Larghetto col canto** **Allegro comme prima**

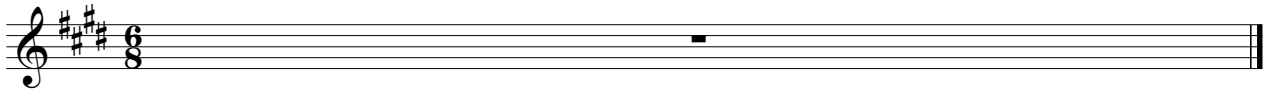
147

151

# Qui sedes

Terzetto assieme con tutto il coro

**Trompetes I-II não tocam.**





**Allegro non tant****Allegro più mosso, e brillante**

116

20 3

*f*

144

152

5 5

*ff*

166

171

## Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

*sfz* *sfz*

21

*sfz* *sfz*

29

7

*ff*

42

16

*f*

65

12

*sfz* *sfz* *sfz* *sfz* *sfz*

84

10

*sfz* *sfz* *sfz* *f*

101

8

*f*

115

8

*f*

128

135

142



# Missa Festiva

## Kyrie

Trombone

Marcos Portugal

**Andante Sostenuto**

*ff*

6 38

44

*ff*

46 6

*ff*

55 8

*ff*

65 7

*f*

# Gloria

**Allegro molto brillante**

Musical score for trombone, measures 8-30, **Allegro molto brillante**. The score is in bass clef with a key signature of two sharps (D major). It features various dynamics including *sfz* and *sf*. Measure numbers 8, 14, 25, and 30 are indicated at the start of their respective staves.

**Andante grazioso**

Musical score for trombone, measures 35-48, **Andante grazioso**. The score is in bass clef with a key signature of two sharps (D major) and a 6/8 time signature. It features a *ff* dynamic. Measure numbers 35, 48, and 60 are indicated at the start of their respective staves.

**Allegro molto brillante, comme prima**

Musical score for trombone, measures 60-117, **Allegro molto brillante, comme prima**. The score is in bass clef with a key signature of two sharps (D major) and a common time signature. It features dynamics *f*, *sfz*, and *sf*. Measure numbers 60, 104, and 111 are indicated at the start of their respective staves.

**Recitativo con molta pausa**

Musical score for trombone, measures 123-126, **Recitativo con molta pausa**. The score is in bass clef with a key signature of two sharps (D major). It features a *3* (triple) dynamic. Measure numbers 123 and 126 are indicated at the start of their respective staves.

## Tempo di prima

9

134

*sfz sfz*

149

*sfz sf sfz sfz sfz*

156

*sfz*

## Primo tempo

15

163

*f*

184

*sfz sfz sfz sfz sfz sfz*

12

202

*sfz sfz f*

10

218

*f ff*

224

230

*ff*

236

242

248

254

# Laudamus te

solo de soprano

**Trombone não toca.**



## Gratias

Andante maestoso

*sciolte*

*sfz* *sfz sfz sfz* *sciolte*

5 *ff* **2** *ff* **2**

13 *ff*

18 **10** *molto stac.* *p* *cresc* *f*

31 **7**

42 *molto stac.* *p* *cresc* *f*

46 *ff*

50

# Domine Deus

Solo de baixo

**Sostenuto**

18 *sciolte*

*f*

2

24

*f*

10

*f*

**Allegro brillante**

37

5

*f*

47

2

*f*

19

*f sfz*

**Comme Recitativo**

**Andante grazioso**

71

5

*f*

**Allegro brillante**

80

8

*f*

93

2

*f*

*pp*

101

107

4

*f*

117

3

*f*

8

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a 'Sostenuto' tempo marking and a 2/4 time signature. It features a 18-measure rest followed by a melodic line starting with a forte (*f*) dynamic and a 'sciolte' (ad libitum) marking. The second staff continues the melodic line with a forte (*f*) dynamic and a 10-measure rest. The third staff is marked 'Allegro brillante' and starts with a 5-measure rest and a forte (*f*) dynamic. The fourth staff continues with a 2-measure rest, a forte (*f*) dynamic, and a 19-measure rest ending with a forte (*f*) and sforzando (*sfz*) dynamic. The fifth staff is marked 'Comme Recitativo' and 'Andante grazioso', starting with a 5-measure rest and a forte (*f*) dynamic. The sixth staff is marked 'Allegro brillante' and starts with an 8-measure rest and a forte (*f*) dynamic. The seventh staff continues with a 2-measure rest, a forte (*f*) dynamic, and a piano-pianissimo (*pp*) dynamic. The eighth staff continues the melodic line. The ninth staff starts with a 4-measure rest and a forte (*f*) dynamic. The tenth staff continues with a 3-measure rest and a forte (*f*) dynamic, followed by an 8-measure rest.



# Qui tollis

Larghetto

11 21 4 7

*f* *sfz* *sfz*

Allegro maestoso      Recitativo      Allegro maestoso

47 3 6 12

*ff*

Recitativo      Tempo

72 3

*sfz* *ff*

82 12 16 4

*f* *f*

118 6

*ff*

Larghetto col canto

128 3 4

*sfz* *sfz* *sfz*

Allegro comme prima

138 3 3

*f* *f*

150



# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

37

*ff* *p* *cresc* *ff* *rinf.*

This system of musical notation is for the trombone part, starting at measure 37. It is written in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is 'Andante sostenuto'. The dynamics are marked as *ff* (fortissimo), *p* (piano), *cresc* (crescendo), and *ff* (fortissimo) again. A 'rinf.' (ritardando) marking is placed above the final measure. The notation includes a fermata over the first measure and various rhythmic values such as quarter notes, eighth notes, and sixteenth notes.

44

4 12 6

*f* *f* *ff*

This system of musical notation starts at measure 44. It features three measures with a '4' above them, followed by a measure with a '12' above it, and finally a measure with a '6' above it. The dynamics are marked as *f* (forte), *f* (forte), and *ff* (fortissimo). The notation includes eighth notes, quarter notes, and rests.

71

*ff* *f* *f* *p*

This system of musical notation starts at measure 71. It consists of eight measures with dynamics marked as *ff* (fortissimo), *f* (forte), *f* (forte), and *p* (piano). The notation includes eighth notes, quarter notes, and rests.

79

4

*ff* *ff* *f*

This system of musical notation starts at measure 79. It includes a measure with a '4' above it. The dynamics are marked as *ff* (fortissimo), *ff* (fortissimo), and *f* (forte). The notation includes eighth notes, quarter notes, and rests, ending with a fermata.

# Quoniam

**Recitativo** **Allegro maestoso** **Il canto ad Libitum** **A tempo**  
**14** **10** **2**

**ff**  
**f** **ff** **f** **ff**  
**f** **ff** **f**  
**sfz** **ff** **sfz**  
**f** **sfz** **sfz**  
**sfz** **sfz** **sfz**  
**sfz** **sfz**  
**sfz** **sfz**  
**sfz** **sfz**  
**sfz** **sfz** **sfz** **sfz**  
**ff** **f**  
**sfz** **sfz** **sfz** **sfz**

**Allegro maestoso**  
**Recitativo** **Allegro molto bril.**  
**Recitativo** **Tempo**  
**Recitativo** **Allegro non tanto**  
**Allegro più mosso, e brillante**

**31** **40** **47** **65** **78** **85** **94** **101** **108** **135** **146** **159** **170**

## Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

22

29

42

65

84

101

108

116

124

131

139

*sfz* *sfz* *sfz*

*sfz*

*f*

*f*

*sfz* *sfz* *sfz* *sfz* *sfz*

*sfz* *sfz* *sfz* *f*

*f*

*f*

# Missa Festiva

## Kyrie

Tímpanos

Marcos Portugal

Andante Sostenuto

2

*f*

6

10

16

*pp*

molto stac.

19

10

32

*pp*

molto stac.

35

38

6

*ff*

47

*ff*

6

55

8

*ff*

*pp*

66

5

# Gloria

**Allegro molto brillante**

Musical notation for measures 1-9. It starts with a double bar line and a '2' above it. The dynamic marking *ff* is placed below the staff.

Musical notation for measures 10-18. It starts with a double bar line and a '9' above it. The dynamic marking *ff* is placed below the staff.

Musical notation for measures 19-28. It starts with a double bar line and a '5' above it.

**Andante grazioso**

Musical notation for measures 29-34. It starts with a double bar line and an '8' above it. The dynamic marking *ff* is placed below the staff.

Musical notation for measures 35-45. It starts with a double bar line and an '8' above it. The dynamic marking *ff* is placed below the staff.

Musical notation for measures 46-57. The dynamic marking *ff* is placed below the staff.

Musical notation for measures 58-59. A fermata is placed over the final note of measure 59.

**Allegro molto brillante, comme prima**

Musical notation for measures 60-59. It starts with a double bar line and a '15' above it. The dynamic marking *f* is placed below the staff. It ends with a double bar line and a '24' above it.

Musical notation for measures 60-105. It starts with a double bar line and a '2' above it. The dynamic marking *ff* is placed below the staff. It ends with a double bar line and a '13' above it. The dynamic marking *ff* is placed below the staff.

**Recitativo con molta pausa**

**Tempo di prima**

Musical notation for measures 106-116. It starts with a double bar line and an '11' above it. It ends with a double bar line and another '11' above it.

149 **ff** **2**

156 **Recitativo** **7** **Primo tempo** **15** **f**

182 **12** **sfz**

200 **10** **sfz**

214 **f**

221 **9** **9**

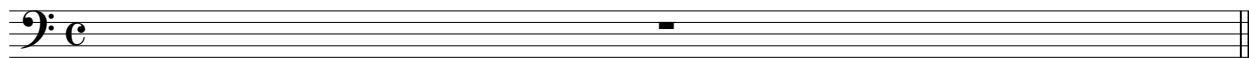
243 **8**

255

# Laudamus te

solo de soprano

**Tímpanos não tocam.**



# Gratias

Andante maestoso

Musical notation for measures 1-10. The staff is in bass clef with a common time signature (C). Measure 1 contains a whole rest with a '4' above it. Measure 2 contains a quarter note followed by two eighth notes, with a '4' above the first eighth note and a 'f' below the first quarter note. Measure 3 contains a quarter rest. Measure 4 contains a whole rest with a '2' above it. Measure 5 contains a quarter note followed by two eighth notes, with a '2' above the first eighth note and a 'f' below the first quarter note. Measure 6 contains a quarter rest. Measure 7 contains a quarter rest. Measure 8 contains a quarter rest. Measure 9 contains a quarter rest. Measure 10 contains a quarter rest.

Musical notation for measures 11-20. The staff is in bass clef. Measure 11 contains a whole rest with a '11' above it. Measure 20 contains a whole rest with a '20' above it.

Musical notation for measures 31-34. The staff is in bass clef. Measure 31 contains a quarter note followed by eighth notes, with a '31' above it and a 'f' below the first quarter note. Measure 32 contains eighth notes. Measure 33 contains eighth notes. Measure 34 contains a quarter rest.

Musical notation for measures 35-47. The staff is in bass clef. Measure 35 contains a whole rest with a '35' above it and a '9' above it. Measure 36 contains a quarter note followed by eighth notes, with a '9' above the first eighth note and a 'f' below the first quarter note. Measure 37 contains eighth notes. Measure 38 contains eighth notes. Measure 39 contains eighth notes. Measure 40 contains eighth notes. Measure 41 contains eighth notes. Measure 42 contains eighth notes. Measure 43 contains eighth notes. Measure 44 contains eighth notes. Measure 45 contains eighth notes. Measure 46 contains eighth notes. Measure 47 contains a quarter rest with a '2' above it.

Musical notation for measures 48-49. The staff is in bass clef. Measure 48 contains a quarter rest with a '48' above it. Measure 49 contains eighth notes, with a '49' above the first eighth note and a 'f' below the first eighth note.

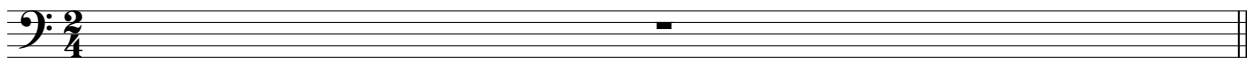
Musical notation for measures 50-51. The staff is in bass clef. Measure 50 contains a whole note with a '50' above it. Measure 51 contains a quarter note followed by eighth notes, with a '51' above the first eighth note.



# Domine Deus

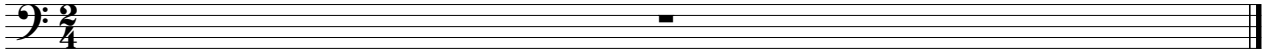
Solo de baixo

**Tímpanos não tocam.**



# Qui tollis

**Tímpanos não tocam.**



# Qui sedes

Terzetto assieme con tutto il coro

**Tímpanos não tocam.**

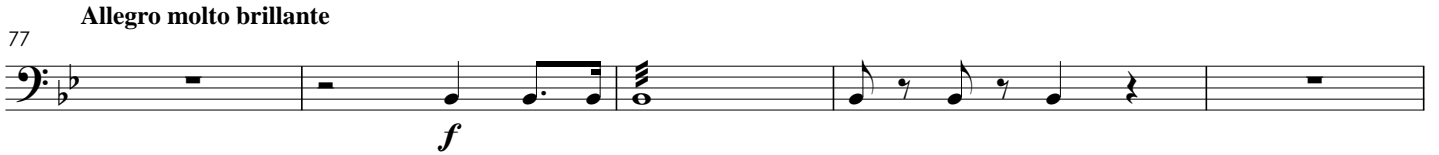


# Quoniam

**Recitativo** **Allegro maestoso**



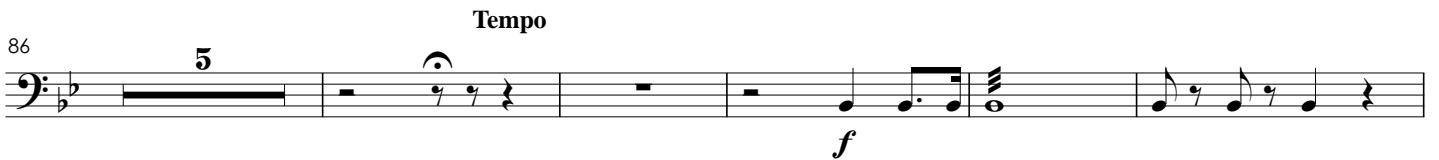
77 **Allegro molto brillante**



82



86 **Tempo**



96



100



## Cum sancto spiritu

Andante

Allegro molto brillante e mosso

15

2

2

*ff*

*ff*

25

7

*f*

7

40

*f*

16

61

*f*

*f*

12

83

10

*sfz*

*sfz*

*sfz*

*sfz*

*f*

101

9

9

126

134

6

# Missa Festiva

## Kyrie

Coro

Marcos Portugal

Andante Sostenuto

Soprano  
Alto  
Tenor  
Baixo

14  
14  
14  
14

16

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

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

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

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

19

S  
son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, 4

A  
son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, 4

T  
son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, 4

B  
son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, 4

26

S *pp* Ky - ri - e e - le - i - son, **3**

A *pp* Ky - ri - e e - le - i - son, **3**

T *pp* Ky - ri - e e - le - i - son, **3**

B *pp* Ky - ri - e e - le - i - son, **3**

32

S *pp* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

A *pp* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

T *pp* Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i -

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

35

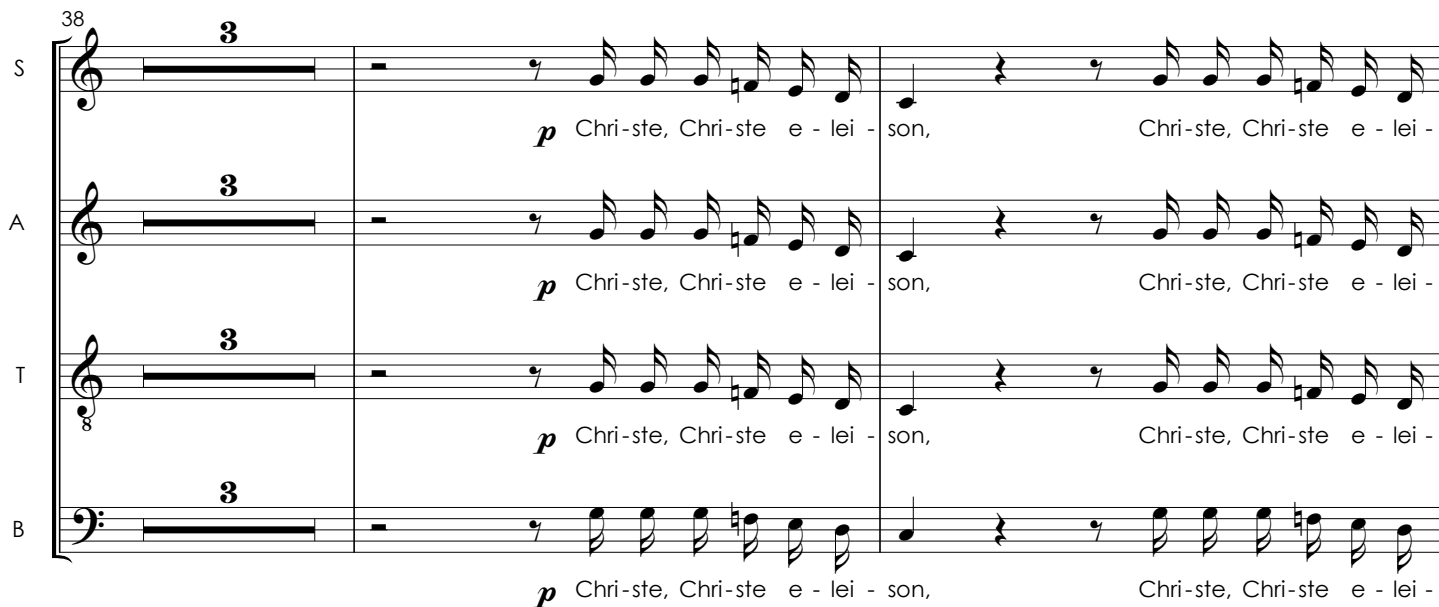
S son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

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

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

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

38



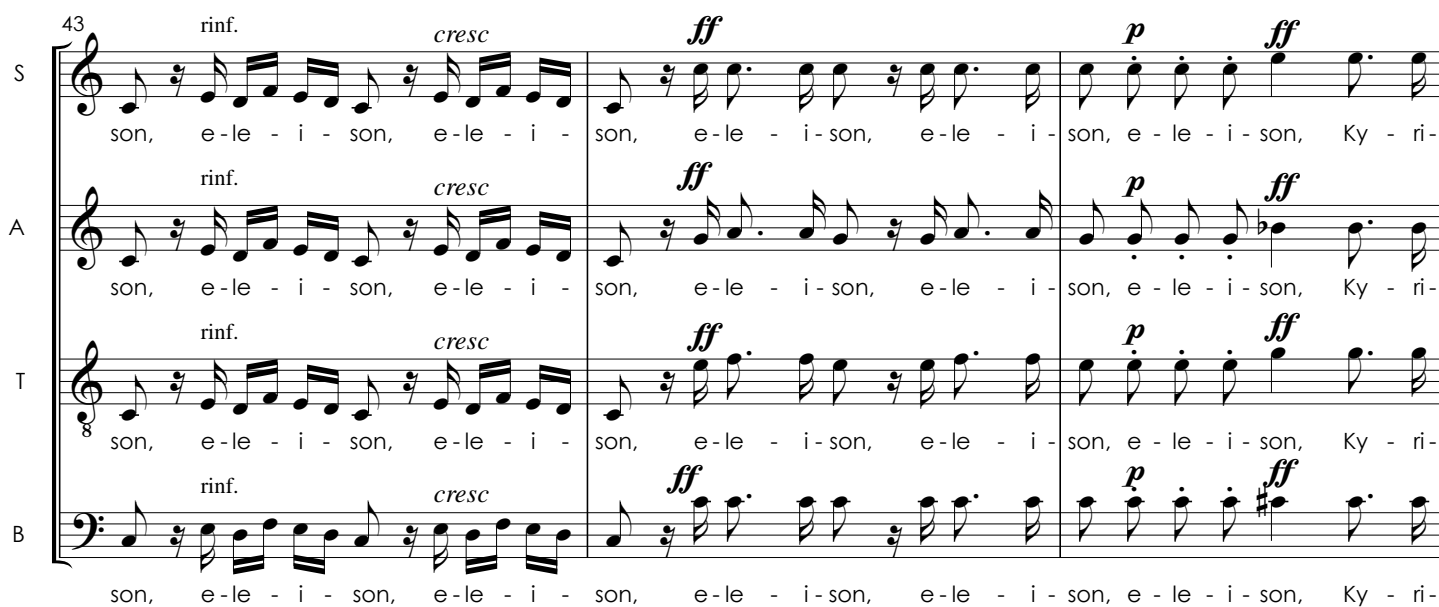
S *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei -

A *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei -

T *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei -

B *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei -

43



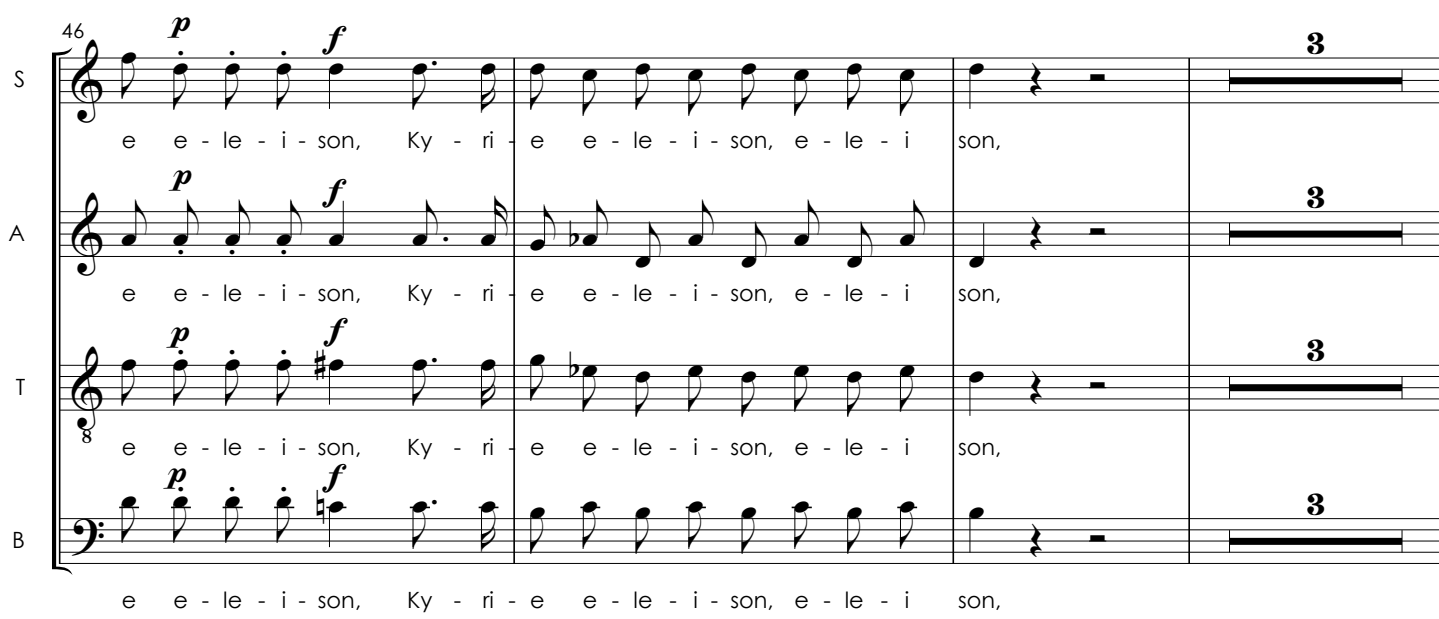
S *rinf.* *cresc.* *ff* *p* *ff*  
son, e-le - i - son, e-le - i - son, e-le - i - son, e-le - i - son, e - le - i - son, Ky - ri-

A *rinf.* *cresc.* *ff* *p* *ff*  
son, e-le - i - son, e-le - i - son, e-le - i - son, e-le - i - son, e - le - i - son, Ky - ri-

T *rinf.* *cresc.* *ff* *p* *ff*  
son, e-le - i - son, e-le - i - son, e-le - i - son, e-le - i - son, e - le - i - son, Ky - ri-

B *rinf.* *cresc.* *ff* *p* *ff*  
son, e-le - i - son, e-le - i - son, e-le - i - son, e-le - i - son, e - le - i - son, Ky - ri-

46



S *p* *f* **3**  
e e - le - i - son, Ky - ri e e - le - i - son, e - le - i son,

A *p* *f* **3**  
e e - le - i - son, Ky - ri e e - le - i - son, e - le - i son,

T *p* *f* **3**  
e e - le - i - son, Ky - ri e e - le - i - son, e - le - i son,

B *p* *f* **3**  
e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i son,



52

S *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei - son, *rinf.* e - le - i - son, e - le - i - *cresc*

A *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei - son, *rinf.* e - le - i - son, e - le - i - *cresc*

T *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei - son, *rinf.* e - le - i - son, e - le - i - *cresc*

B *p* Chri-ste, Chri-ste e - lei - son, Chri-ste, Chri-ste e - lei - son, *rinf.* e - le - i - son, e - le - i - *cresc*

55

S *ff* son, e - le - i - son, e - le - i - son, *p* Ky - ri - e, Ky - ri - e, Ky - ri - e

A *ff* son, e - le - i - son, e - le - i - son, *p* Ky - ri - e, Ky - ri - e, Ky - ri - e

T *ff* son, e - le - i - son, e - le - i - son, *p* Ky - ri - e, Ky - ri - e, Ky - ri - e

B *ff* son, e - le - i - son, e - le - i - son, *p* Ky - ri - e, Ky - ri - e, Ky - ri - e

58

S e - le - i - son, *pp* Ky - ri - e

A e - le - i - son, *pp* Ky - ri - e

T e - le - i - son, *pp* Ky - ri - e

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

62

S *p* Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son,

A *p* Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son,

T *p* Ky - ri - e, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son,

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

66

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

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

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

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

69

S son, e - le - i - son e - le - i - son. **3**

A son, e - le - i - son e - le - i - son. **3**

T son, e - le - i - son e - le - i - son. **3**

B son, e - le - i - son e - le - i - son. **3**

## Gloria

Allegro molto brillante

34

Soprano

Alto

Tenor

Baixo

Andante grazioso

35

S

A

T

B

*ff* Glo - ri-a, glo - ri-a, glo - ri-a

*ff* Glo - ri-a, glo - ri-a, glo - ri-a

*ff* Glo - ri-a, glo - ri-a, glo - ri-a

*ff* Glo - ri-a, glo - ri-a, glo - ri-a

46

S

A

T

B

in ex - cel - sis De - o, *ff* glo - ri-a, glo - ri-a,

in ex - cel - sis De - o, *ff* glo - ri-a, glo - ri-a,

in ex - cel - sis De - o, *ff* glo - ri-a, glo - ri-a,

in ex - cel - sis De - o, *ff* glo - ri-a, glo - ri-a,

57

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

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

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

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

**Allegro molto brillante, comme prima**

60

**36** *tutti p<sup>o</sup>*

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

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

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

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

100

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

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

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

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

106

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

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

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

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

112

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

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

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

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

118

S glo - ri - a, glo - ri - a.

A glo - ri - a, glo - ri - a.

T glo - ri - a, glo - ri - a.

B glo - ri - a, glo - ri - a.

**Recitativo con molta pausa**

127 *solo*

B Et inter - ra, et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis,

131

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

135

B bo - nae, bo nae, bo - nae vo - lun - ta - tis.

**Tempo di prima**

138

S **11** **2**

A **11** **2**

T **11** **2**

B **11** **2**

*ff* Glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a in ex - cel - sis,

**Recitativo**

153

S **7**

A **7**

T **7**

B **7**

in ex - cel - sis De - o.

in ex - cel - sis De - o.

in ex - cel - sis De - o.

in ex - cel - sis De - o.

**Primo tempo**

163

Soprano (S): **4** *pp* Pax, **2** pax,

Alto (A): **4** *pp* Pax, **2** pax,

Tenor (T): **4** *pp* Pax, **2** pax,

Bass (B): **4** *pp* Pax, **2** pax,

172

S: in ter - - - - - ra,

A: in ter - - - - - ra,

T: in ter - - - - - ra,

B: in ter - - - - - ra,

178

S: **7** *ff* Glo - ri - a in ex - cel - sis

A: **7** *ff* Glo - ri - a in ex - cel - sis

T: **7** *ff* Glo - ri - a in ex - cel - sis

B: **7** *ff* Glo - ri - a in ex - cel - sis

187 sotto voce

S De - o, *pp* in ter - ra, in ter - ra

A De - o, *pp* in ter - ra, in ter - ra

T De - o, *pp* in ter - ra, in ter - ra

B De - o, *pp* in ter - ra, in ter - ra

193

S pax, pax, **4**

A pax, pax, **4**

T pax, pax, **4**

B pax, pax, **4**

201

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

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

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

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



205

S *pp* in ter - ra, in ter - ra pax,

A *pp* in ter - ra, in ter - ra pax,

T *pp* in ter - ra, in ter - ra pax,

B *pp* in ter - ra, in ter - ra pax,

211

S pax, *f* glo - ri - a in ex - cel - sis,

A pax, *f* glo - ri - a in ex - cel - sis,

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

B pax, *f* glo - ri - a in ex - cel - sis,

217

S *f* in ex - cel - sis De - o, **2**

A *f* in ex - cel - sis De - o, **2**

T *f* in ex - cel - sis De - o, **2**

B *f* in ex - cel - sis De - o, **2**

223

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

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

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

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

227

S  
cel - sis De - o glo - ri - a,

A  
cel - sis De - o glo - ri - a,

T  
cel - sis De - o glo - ri - a,

B  
cel - sis De - o glo - ri - a,

234

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

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

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

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

238

S  
cel - sis De - o glo - ri - a,

A  
cel - sis De - o glo - ri - a,

T  
cel - sis De - o glo - ri - a,

B  
cel - sis De - o glo - ri - a,

243

S  
glo - ri - a, glo - ri - a. **13**

A  
glo - ri - a, glo - ri - a. **13**

T  
glo - ri - a, glo - ri - a. **13**

B  
glo - ri - a, glo - ri - a. **13**

## Laudamus te

solo de soprano

## Andante un pò Sostº Cantabile

Soprano solo **15**

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

**18**

lau - da - mus te, lau da - mus, lau - da - mus, lau - da³ - mus, lau -

**22** *expressivo*

da³ - mus, lau - da-mus te, be - ne - di - ci - mus, be - ne-

**26**

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

**30**

ra - mus, a - do-ra - mus, a - do - ra - mus, a - do-

**34** *f*

- ra - mus te, a - do-ra - mus, a - do-ra-mus, a - do-ra - mus te.

## Allegro maestoso ma brillante

**39** **16**

Glo - ri - fi - ca - mus te,

**58**

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

**63**

glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus,

**67**

lau - da - mus, lau - da - mus, a-do - ra - mus,

75  

 lau - da - mus te, \_\_\_ lau - da - mus, lau - da - mus, a - do-

80  

 ra - mus, lau - da - mus te, lau - da - mus, lau - da - mus te,

85  

*f* be - ne - di - ci - mus, a - do - ra - mus,

89  

 do - ra - mus, a - do - ra - mus te, lau - da - mus, be - ne -

94  


 di - ci - mus, a - do - ra - mus, a - do - ra - mus, lau -

99  

 da - mus te, \_\_\_ lau da - mus, da - mus, a - do - ra - mus, lau -

103  

 da - mus te, \_\_\_ lau - da - mus, lau - da - mus \_\_\_ te,

107  

*f* be - ne - di - ci - mus, a - do - ra - mus,

111  

 do - ra - mus, lau - da - mus te,

116  

 be - ne - di - ci - mus, a - do - ra - mus, lau - da - mus, lau - da - mus,

122  

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

126

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

130

glo - ri - fi - ca - mus te, glo -

134

ri - fi - ca - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus

139

te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus

143

te, glo - ri - fi - ca - mus te. **14**

## Gratias

Andante maestoso

Soprano

Alto

Tenor

Baixo

**ff** Gra - ti - as, gra - ti - as a - gi - mus,

**ff** Gra - ti - as, gra - ti - as a - gi - mus,

**ff** Gra - ti - as, gra - ti - as a - gi - mus,

**ff** Gra - ti - as, gra - ti - as a - gi - mus,

7

S

A

T

B

**ff** gra - ti - as a - gi - mus ti - bi,

**ff** gra - ti - as a - gi - mus ti - bi,

**ff** gra - ti - as a - gi - mus ti - bi,

**ff** gra - ti - as a - gi - mus ti - bi,

11

S

A

T

B

**ff** gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus

**ff** gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus

**ff** gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus

**ff** gra - ti - as, gra - ti - as, gra - ti - as a - gi - mus

15

S ti - bi, a - gi - mus ti - bi, ti - bi, ti - bi.

A ti - bi, a - gi - mus ti - bi, ti - bi, ti - bi.

T ti - bi, a - gi - mus ti - bi, ti - bi, ti - bi.

B ti - bi, a - gi - mus ti - bi, ti - bi, ti - bi.

19

S **10** *p* pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

A **10** *p* pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

T **10** *stalsanti* *p* pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

B **10** *p* pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

31

S glo - ri - am, glo - ri - am tu - am, gra - ti - as, gra - ti - as,

A glo - ri - am, glo - ri - am tu - am, gra - ti - as, gra - ti - as,

T glo - ri - am, glo - ri - am tu - am, gra - ti - as, gra - ti - as,

B glo - ri - am, glo - ri - am tu - am, gra - ti - as, gra - ti - as,



35

**6** *p*

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

A *stalsanti* **6** *p*  
pro - pter - pro - pter - pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

T **6** *p*  
pro - pter - pro - pter - pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

B **6** *p*  
pro - pter - pro - pter - pro - pter ma - gnam pro - pter ma - gnam glo - ri - am,

44

*pp* *ff*

S glo - ri - am, glo - ri - am tu - am, ti - bi, a - gi - mus, a - gi - mus,

A *pp* *ff*  
glo - ri - am, glo - ri - am tu - am, ti - bi, a - gi - mus, a - gi - mus,

T *pp* *ff*  
glo - ri - am, glo - ri - am tu - am, ti - bi, a - gi - mus, a - gi - mus,

B *pp* *ff*  
glo - ri - am, glo - ri - am tu - am, ti - bi, a - gi - mus, a - gi - mus,

48

**2**

S gra - ti - as a - gi - mus, gra - ti - as ti - bi, ti - bi, ti - bi.

A **2**  
gra - ti - as a - gi - mus, gra - ti - as ti - bi, ti - bi, ti - bi.

T **2**  
gra - ti - as a - gi - mus, gra - ti - as ti - bi, ti - bi, ti - bi.

B **2**  
gra - ti - as a - gi - mus, gra - ti - as ti - bi, ti - bi, ti - bi.

# Gracias

Andante maestoso

22

Soprano solo

Alto solo

Tenor solo

solo

Pro - pter pro - pter, pro - pter ma - gnam,

solo

Pro - pter

solo

Pro - pter

26

S s

A s

T s

ma - gnam glo - riam tu - am,

ma - gnam glo - riam tu - am,

stalsanti

pro - pter, pro - pter,

stalsanti

pro - pter, pro - pter,

7

7

7

36

S s

A s

T s

solo

Pro - pter\_ pro - pter, pro - pter\_ ma - gnam,

solo

Pro - pter

solo

Pro - pter

39

S s

A s

T s

ma - gnam glo - riam tu - am,

ma - gnam glo - riam tu - am,

12

12

12

# Domine Deus

## Solo de baixo

### Sostenuto

Baixo solo

10

Do - mi - ne, Do - mi - ne De - us,

15

Do - mi - ne, Do - mi - ne, Do - mi - ne De - us Rex coe -

20

les - tis De - us Pa - ter, Pa - ter o - mni - po -

23

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

28

Do - mi - ne De - us, Rex coe - les - tis De - us

32

Pa - ter, o - mni - po - tens, De - us Pa - ter, Pa - ter o

37

**Allegro brillante**

6

mni - po - tens. Do - mi - ne, Do - mi - ne,

47

Do - mi - ne, Do - mi - ne Fi - li, Fi - li, Fi - li

52

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

57

Je - - - - - su, Je - - - - - su

60

Chri - ste, Do - mi - ne, Do - mi - ne De - us,

67 *poc*

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

71 **Comme Recitativo**

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

73 **Andante grazioso**

Gra - tias, gra - ti - as a - gi - mus ti - bi pro - pter

78

ma - gnam, ma - gnam glo - ri - - - - am

79

tu am Do - mi - ne Rex coe - les - tis, Do - mi - ne, Do - mi - ne,

82

Gra - tias, gra - ti - as a - gi - mus ti - bi pro - pter,

86

pro - pter, pro - pter ma - gnam, ma - gnam

88

glo - ri - am tu - am, glo - riam tu -

**Allegro brillante**

90

am. Do - mi - ne, Do - mi - ne De - - - us,

96

De - - - us, De - us Pa - - - ter,

100

Do - mi-ne, Do - mi-ne Rex coe - les - tis. Do - mi - ne Fi - li

106

u - ni - ge - ni-te Je-su, Je-su, Je - su, Je - su, Je-su, Je-su Chri - ste,

113

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

118

su, Chri - ste,

123

Do-mi - ne Fi - li u - ni - ge - ni-te Je-su, Je-su, Je - su, Je - su, Je-su,

130

Je - su Chri - ste, u - ni - ge - ni-te Je - su, Je - su,

136

su, Chri - ste,

142

Do - mi-ne De - us, A - gnus De - i Fi - li - us, Fi - li - us

148

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

152

Pa - tris, Pa - tris, Pa - tris.

158

**Andante non tanto mosso, ed quasi comme Larghetto**

**10** **16**

184

**Allegro spiritoso e mosso** **Tempo**

**4** **4**

192

**11**

# Domine Deus

Solo de baixo

Soprano solo

**Sostenuto** **36** **Allegro brillante** **34** **Comme Recitativo** **2**

**Andante grazioso** **17** **Allegro brillante** **78** **Andante non tanto mosso, ed quasi comme Larghetto** **5**

73

*p* Do - mi - ne, Do - mi - ne De - us Rex coe - les - tis De - us Pa - ter,

176

- De - us Pa - ter, o - mni - po - tens,

**Allegro spiritoso e mosso** **Tempo**

184 **4**

Do - mi - ne, Do - mi - ne De - us,

192 **5** **2**

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

## Qui tollis

## Larghetto

Soprano I

12

Qui tol - lis pec - ca - ta, pec - ca - ta\_\_ mun - di,

18

*tr*

mi - se - re - re, mi - se - re - re\_\_ no<sup>3</sup> -<sup>3</sup> bis, mi - se - re - - - - re

24

*tr*

no - - - bis, qui\_\_ tol - lis, qui\_\_ tol - lis, qui tol - lis pec - ca<sup>3</sup> - ta\_\_

29

mun - di, qui tol - lis pec - ca - ta\_\_ mun - di, mi - se - re - re, mi - se - re - re,

34

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

39

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

44

*a piacere* **Allegro maestoso** **Recitativo**

re, mi - se<sup>3</sup> - re - re no - bis.

51

Qui tol - lis pec - ca - ta mun - di sus - ci - pe, sus - ci - pe

56

**Allegro maestoso**

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram,



63

qui tol - lis, qui tol - lis, qui tol - lis pec - ca - ta,

68

mi - se - re - re, mi - se - re - - - - re

73

**Recitativo**

no - bis, mi - se - re - re, qui tol - lis pec - ca - ta, sus - ci - pe

**Tempo**

78

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram,

84

sus - ci - pe, sus - ci - pe, qui tol - lis pec - ca - ta, qui

90

tol - lis, qui tol - lis, mi - se - re - re, mi - se - re - - - -

95

- - - re no - - - -

100

- - bis. sus - ci - pe, sus - ci - pe, qui tol - lis pec -

107

ca - ta, qui tol - lis, qui tol - lis, mi - se - re - re, mi - se -

111

re - - - - re no - - - -

116

- - - - -

120

bis, qui tol - lis pec - ca - ta, mi - se -

125

re - re, mi - se - re - re no - bis, de - pre -

### Larghetto col canto

134

ca - ti - o - nem no - stram, pec - ca - ta, qui tol - lis,

### Allegro comme prima

138

sus - ci - pe, sus - ci - pe, sus - ci - pe, \_\_\_\_\_

142

sus - ci - pe, \_\_\_\_\_ sus - ci - pe,

146

sus - ci - pe. **6**

# Qui tollis

## Larghetto

Soprano II

Qui tol - lis pec - ca - ta, pec - ca - ta — mun - di,

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

re - - - re — no <sup>3</sup> - - - bis,

qui — tol - lis, qui — tol - lis, qui tol - lis pec - ca - ta —

mun - di, qui tol - lis pec - ca - ta — mun - di, mi - se - re - re, mi - se -

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

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

re, mi <sup>3</sup> - se - re - re no - bis.

**Allegro maestoso**

## Recitativo

Qui tol - lis pec - ca - ta, sus - ci - pe, sus - ci - pe, sus - ci - pe

## Allegro maestoso

de - pre - ca - ti - o - nem, de - pre - ca - ti - o - nem no - stram,

63



qui tol - lis, qui tol - lis, qui tol - lis pec - ca - ta, mi - se - re - re,

70



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

**Recitativo****Tempo**

75



sus - ci - pe, sus - ci - pe, sus - ci - pe de - pre - ca - ti - o - nem,

81



de - pre - ca - ti - o - nem\_ no - stram, sus - ci - pe,

86




sus - ci - pe, qui tol - lis, qui tol - lis pec - ca - ta\_ mun - di\_ mi - se -

90



re - re, \_ mi - se - re - re, mi - se - re - re, mi - se - re - - -

94



- - - re no - - - - - bis.

102



sus - ci - pe, sus - ci - pe, qui tol - lis, qui tol - lis pec - ca - ta\_

107



mun - di\_ mi - se - re - re, \_ mi - se - re - re, mi - se - re - re, mi - se - re -

112



- - - re no - - - - -

119 *tr* *tr* *tr*

- bis, qui tol - lis pec - ca - ta, mi - se - re -

126

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

133 **Larghetto col canto** *tr*

de - pre ca - ti - o - nem no - stram, pec -

136 **Allegro come prima**

ca - ta, \_\_\_ qui tol - lis, *f* sus - ci - pe, sus - ci - pe, sus - ci -

141

pe, \_\_\_ sus - ci - pe, \_\_\_ sus - ci -

145

pe, \_\_\_ sus - ci - pe.

# Qui sedes

Terzetto assieme con tutto il coro

**Andante sostenuto**

tutti

16

Soprano *pp* Qui se - des,

Alto *pp* Qui se - des,

Tenor *pp* Qui se - des,

Baixo *pp* Qui se - des,

21

S qui se - des ad dex - te - ram,

A qui se - des ad dex - te - ram,

T qui se - des ad dex - te - ram,

B qui se - des ad dex - te - ram

25

S ad dex - te - ram Pa - tris,

A ad dex - te - ram Pa - tris,

T ad dex - te - ram Pa - tris,

B ad dex - te - ram Pa - tris,

32

S *pp* mi - se - re - re, mi - se - re - re, no - bis

A *pp* mi - se - re - re, mi - se - re - re, no - bis

T *pp* mi - se - re - re, mi - se - re - re, no - bis

B *pp* mi - se - re - re, mi - se - re - re, no - bis

37

S **3** *p* mi - se - re - re, mi - se - re - re, *ff*

A **3** *p* mi - se - re - re, mi - se - re - re, *ff*

T **3** *p* mi - se - re - re, mi - se - re - re, *ff*

B **3** *p* mi - se - re - re, mi - se - re - re, *ff*

44

S **16** *pp* mi - se - re - re, mi - se - re - re,

A **16** *pp* mi - se - re - re, mi - se - re - re,

T **16** *pp* mi - se - re - re, mi - se - re - re,

B **16** *pp* mi - se - re - re, mi - se - re - re,

63

S *ff* qui se - des,

A *ff* qui se - des,

T *ff* qui se - des,

B *ff* qui se - des,

68

S *pp* mi - se - re - re, mi - se - re - re,

A *pp* mi - se - re - re, mi - se - re - re,

T *pp* mi - se - re - re, mi - se - re - re,

B *pp* mi - se - re - re, mi - se - re - re,

71

S *ff* Pa - tris ad dex - te - ram, *p* mi - se - re - re *f* no - bis, *p*

A *ff* Pa - tris ad dex - te - ram, *p* mi - se - re - re *f* ho - bis, *p*

T *ff* Pa - tris ad dex - te - ram, *p* mi - se - re - re *f* no - bis, *p*

B *ff* Pa - tris ad dex - te - ram, *p* mi - se - re - re *f* no - bis, *p*



76

S *p* mi - se - re - *f* re no - *p* bis,

A *p* mi - se - re - *f* re ho - *p* bis,

T *p* mi - se - re - *f* re no - *p* bis,

B *p* mi - se - re - *f* re no - *p* bis,

79

S *ff* mi - se - re - re, *ff* mi - se - re - re.

A *ff* mi - se - re - re, *ff* mi - se - re - re.

T *ff* mi - se - re - re, *ff* mi - se - re - re.

B *ff* mi - se - re - re, *ff* mi - se - re - re.

83

S 7

A 7

T 7

B 7

# Qui sedes

Terzetto assieme con tutto il coro

**Andante sostenuto**

Soprano solo

**16** *solo*

Qui se - des, qui se - des

22 ad - dex - te - ram, ad - dex - te - ram Pa - tris mi - se - re - re,

29 *tr* *tr* mi - se - re - - - - -

34 *ff* **4** re no - bis, mi - se - re - re,

44 **5** *p* **3** **3** mi - se - re - - - - - re,

52 **6** *tr* *tr* mi - se - re - - - - - re

63 *tr* *tr* *tr* no - bis, mi - se - re - - - - - re

71 *tr* *f* *f* no - bis, qui se - des ad dex - te - ram

79 **7** Pa - tris, Pa - tris.

# Qui sedes

Terzetto assieme con tutto il coro

**Andante sostenuto**

soli

Alto solo



Qui se - des, qui se - des



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



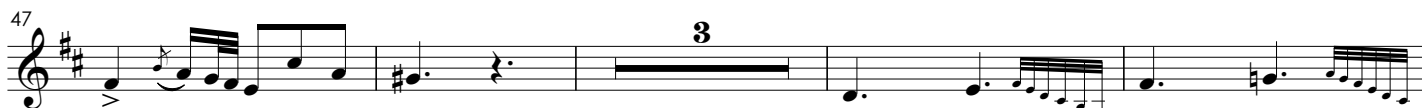
mi - se - re - re no - bis, mi - se - re - re,



ad dex - te - ram Pa - tris, qui se - des, qui se - des,



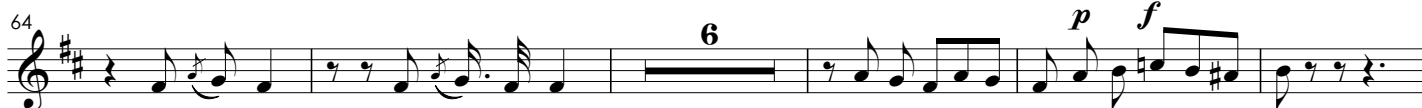
mi - se - re - re, mi - se - re - re



no - bis, mi - se - re -



re no - bis, qui se - des ad dex - te - ram,



qui se - des ad dex - te - ram, mi - se - re - re, mi - se - re - re,



mi - se - re - re, mi - se - re - re mi - se - re -



re, mi - se - re - re.

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

Tenor solo

Qui se - des, qui se - des ad dex - te - ram, ad

dex - te - ram Pa - tris, mi - se - re - re no - bis, mi - se - re - re,

ad dex - te - ram Pa - tris, qui se - des, qui se - des,

mi - se - re - re, mi - se - re - re

no - bis, qui se - des, mi - se - re - re

no - bis, qui se - des ad dex - te - ram,

qui se - des ad dex - te - ram, mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re,

mi - se - re - re, mi - se - re - re.

# Quoniam

**Recitativo** **Allegro maestoso**

Tenor I

12  
Mi-se-re - re, qui se - des, qui se - des ad dex - te - ram,

16 **3** **4** *come recitativo* **f** *Il canto ad Libitum*  
mi - se - re - re, Quo - ni - am tu So - lus, tu

28 **A tempo**  
so - lus, tu so - lus, so - lus san - ctus, quo - ni - am tu

30 / sbalzanti /  
so - lus, quo - ni - am tu so - lus san - ctus, tu so - lus, so -

32  
lus, tu so - lus, tu so - lus Do - mi - nus, tu so - lus, tu so - lus

34 **11**  
san - ctus, tu so - lus, tu so - lus Do - mi - nus,

47  
quo - ni - am tu so - lus tu so - lus, tu so - lus, so - lus

50  
san - ctus, tu Je - su, Je - su san - ctus, tu Je - su, Je - su

52 **sfz**  
Do - mi - nus, tu so - lus, so - lus al - tis - si - mus, tu so - lus, Je - su, Je - su Chri -

55 **sfz** *tr*  
ste, tu Je - su, Je - su Chri - ste, so - lus, so - lus, so - lus

57  

 8 san-ctus, so - lus, so - lus, tu so - lus, Je - su Chri - ste, Je - su Chri - ste.

59  

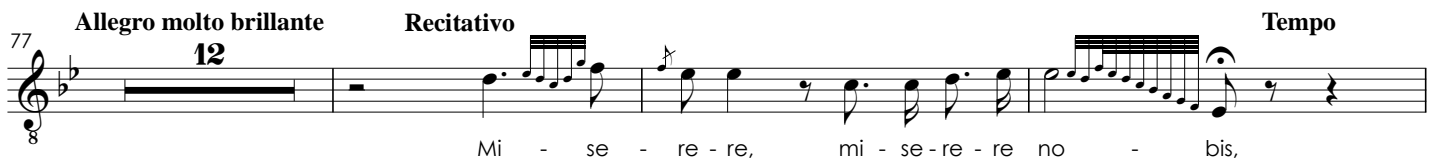
 8 Je - su \_\_\_\_\_ Chris - te. Qui tol - lis

**Recitativo**

67  

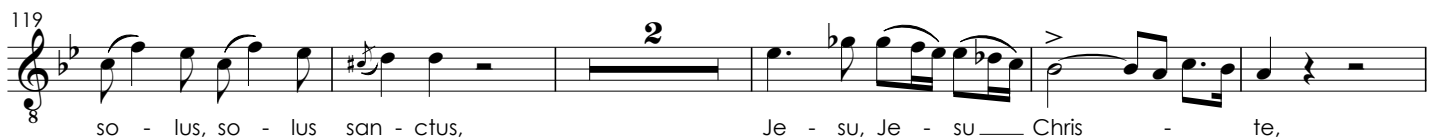
 8 pec - ca - ta mun-di mi - se - re-re no - bis,

**Tempo**

77  

 8 **Allegro molto brillante** **Recitativo** **Tempo**  
 12 Mi - se - re - re, mi - se - re - re no - bis,

92  

 8 **Recitativo** **Allegro non tanto**  
 23 quo - ni - am, quo - ni - am tu so - lus, tu

119  

 8 so - lus, so - lus san - ctus, Je - su, Je - su \_\_\_\_\_ Chris - te,

126  

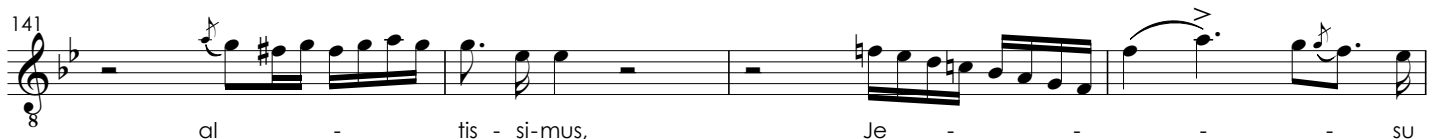
 8 quoni - am tu so - lus, tu so - lus, so - lus Do - mi-nus,

133  

 8 **Allegro più mosso, e brillante**  
 so - lus \_\_\_\_\_ al - tis - si-mus, Je - su, \_\_\_\_\_ Je - su Chris -

137  

 8 te, Je - su, \_\_\_\_\_ Je - su Chris - te, tu \_\_\_\_\_ san - ctus,

141  

 8 al - tis - si-mus, Je - - - - - su

145  

 8 Chris - te, tu \_\_\_\_\_ Do - mi-num, al - tis - si-mus,

150

Je - - - - - su, Je - su,

154

Je - - - - -

157

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

161

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

165

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

169

8

# Quoniam

## Recitativo

Tenor II

8 3

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

15

mi - se - re - re, qui se - des ad dex - te - ram Pa - tris,

19

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

25

5 6

Tu \_\_\_ so - lus, so - lus san - ctus,

38

tu \_\_\_ so - lus, so - lus san - ctus, tu so - lus Do - mi - nus,

40

*dolce*

quo - ni - am, quo - ni - am tu so - lus, tu so - lus al - tis - si - mus Je - su \_\_\_

42

/ sbalzanti /

Chri - ste, tu so - lus, so - lus, tu so - lus, \_\_\_ tu - so - lus al -

44

tis - si - mus, al - tis - si - mus, Je - su \_\_\_

45

3 3

Chri - ste, al - tis - si - mus Je - su Chri - ste,



47  

 Musical notation for measures 47-49, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and quarter notes with some rests.

quo - ni - am tu so - lus, tu so - lus, tu so - lus, so - lus

50  

 Musical notation for measures 50-52, continuing the melody with eighth and quarter notes.

san - ctus, tu Je - su, Je - su san - ctus, tu Je - su, Je - su Do - mi - nus, tu so - lus, so -

53  

 Musical notation for measures 53-55, including dynamic markings *sfz* and *tr*.

lus al - tis - si - mus, tu so - lus, Je - su, Je - su Chri - ste, tu Je - su, Je - su Chri -

56  

 Musical notation for measures 56-58, continuing the melodic line.

ste, so - lus, so - lus, so - lus san - ctus, so - lus, so - lus, tu so - lus,

58  

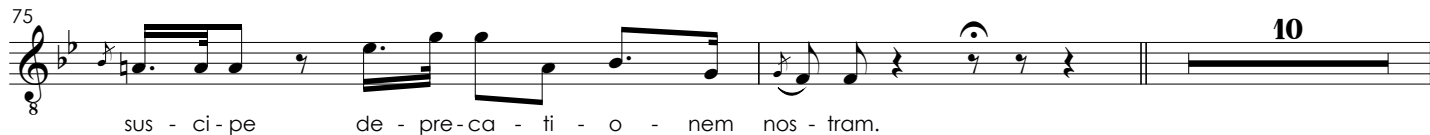
 Musical notation for measures 58-60, including a trill-like passage.

Je - su Chri - ste, Je - su Chri - ste. Je - su Je - su Chris - te.

61  

 Musical notation for measures 61-63, starting with a fermata of 11 measures.

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe,


75  

 Musical notation for measures 75-77, ending with a fermata of 10 measures.

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

87  

 Musical notation for measures 87-89, including a fermata.

Qui se - des ad dex - te - ram, ad dex - te - ram Pa - tris,

90  

 Musical notation for measures 90-92, starting with a fermata of 22 measures.

quo - ni - am,

116  

 Musical notation for measures 116-118, including a fermata.

quo - ni - am tu so - lus, tu so - lus, so - lus san - ctus, Je - su, Je - su Chri - ste,

123  

 Musical notation for measures 123-125, starting with a fermata of 4 measures.

quo - ni - am tu so - lus, tu so - lus, so - lus

130  

 Musical notation for measures 130-132, ending with a fermata of 2 measures.

Do - mi - nus, so - lus, so - lus san - ctus,

135

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

140

tu Do - mi-nus, al - tis - si - mus,

144

Je - su Chris - te, tu san - ctus,

149

al - tis - si - mus, Je - su, Je - su,

158

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

162

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

166

te, Je - su Chris - te.

# Quoniam

14 10

Soprano

Alto

Tenor

Baixo

Detailed description: This block shows the first system of the musical score for the 'Quoniam' section. It consists of four staves, one for each voice part: Soprano, Alto, Tenor, and Baixo. Each staff begins with a treble clef (except for Baixo which has a bass clef) and a common time signature 'c'. The first measure of each staff is marked with the number '14' and the second measure with '10'. The staves are connected by a brace on the left and a vertical bar line in the middle, indicating two measures of music.

25 5 47

S

A

T

B

Detailed description: This block shows the second system of the musical score. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Baixo (B). The Soprano staff starts with a measure number '25'. The first measure of each staff is marked with the number '5' and the second measure with '47'. The staves are connected by a brace on the left and a vertical bar line in the middle, indicating two measures of music.

77

S

A

T

B

*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

Detailed description: This block shows the third system of the musical score, starting at measure 77. It consists of four staves for Soprano (S), Alto (A), Tenor (T), and Baixo (B). The lyrics are written below the staves: "Glo - ri - a, glo - ri - a in ex - cel - sis,". The lyrics are repeated for each voice part. The first measure of each staff is marked with a dynamic marking of *ff* (fortissimo). The staves are connected by a brace on the left and a vertical bar line in the middle, indicating two measures of music.

82

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

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

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

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

92

S  
*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

A  
*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

T  
*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

B  
*ff* Glo - ri - a, glo - ri - a in ex - cel - sis,

96

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

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

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

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

100

S  
in ex - cel - sis, in ex - cel - sis De - o

A  
in ex - cel - sis, in ex - cel - sis De - o

T  
in ex - cel - sis, in ex - cel - sis De - o

B  
in ex - cel - sis, in ex - cel - sis De - o

105

S  
glo - ri - a, glo - ri - a, glo - ri - a.

A  
glo - ri - a, glo - ri - a, glo - ri - a.

T  
glo - ri - a, glo - ri - a, glo - ri - a.

B  
glo - ri - a, glo - ri - a, glo - ri - a.

110

S  
**6** **20** **41**

A  
**6** **20** **41**

T  
**6** **20** **41**

B  
**6** **20** **41**

# Cum sancto spiritu

Andante

Baixo solo *solo*

Cum San - cto, cum San - cto Spi - ri - tu

B

cum San - cto, cum San - cto spi - ri - tu, cum San - cto, cum San - cto, cum

B

San - cto cum San - cto Spi - ri - tu, cum San - cto, San - cto, cum San - cto Spi - ri - tu.

Allegro molto brillante e mosso

S

A

T

B

*ff* In glo - ri - a, in glo - ri - a, in glo - ri - a De - i

*ff* In glo - ri - a, in glo - ri - a, in glo - ri - a De - i

*ff* In glo - ri - a, in glo - ri - a, in glo - ri - a De - i

*ff* In glo - ri - a, in glo - ri - a, in glo - ri - a De - i

S

A

T

B

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

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

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

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

33

**7**

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

**7**

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

**7**

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

**7**

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

*sotto voce*

43

**12** **pp** Cum San - cto Spi - ri - tu,

**12** **pp** Cum San - cto Spi - ri - tu,

**12** **pp** Cum San - cto Spi - ri - tu,

**12** **pp** Cum San - cto Spi - ri - tu,

**pp** Cum San - cto Spi - ri - tu,

61

**6** **f** in glo - ri - a, in glo - ri - a De - i Pa - tris,

**6** **f** in glo - ri - a, in glo - ri - a De - i Pa - tris,

**6** **f** in glo - ri - a, in glo - ri - a De - i Pa - tris,

**6** **f** in glo - ri - a, in glo - ri - a De - i Pa - tris,

72

S *pp* A - men, A - men, A - men, A - men,

A *pp* A - men, A - men, A - men, A - men,

T *pp* A - men, A - men, A - men, A - men,

B *pp* A - men, A - men, A - men, A - men,

82

S A - men, *f* in glo - ri - a De - i Pa - tris, in glo - ri - a,

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

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

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

sotto voce

88

S *pp* A - men, A - men, A - men, A - men,

A *pp* A - men, A - men, A - men, A - men,

T *pp* A - men, A - men, A - men, A - men,

B *pp* A - men, A - men, A - men, A - men,



97

S *f* A - men, A - men, A - men, A - men, A - men, A - men,

A *f* A - men, A - men, A - men, A - men, A - men, A - men,

T *f* A - men, A - men, A - men, A - men, A - men, A - men,

B *f* A - men, A - men, A - men, A - men, A - men, A - men,

104

S *2* in glo - ri - a De - i Pa - tris, De - i Pa - tris, De - i

A *2* in glo - ri - a De - i Pa - tris, De - i Pa - tris, De - i

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

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

110

S Pa - tris A - men, A - men, A - men, A - men, *2*

A Pa - tris A - men, A - men, A - men, A - men, *2*

T Pa - tris A - men, A - men, A - men, A - men, *2*

B Pa - tris A - men, A - men, A - men, A - men, *2*

117

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

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

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

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

122

S A - men, A - men, A - men, A - men, A - men, A - men, A -

A A - men, A - men, A - men, A - men, A - men, A - men, A -

T A - men, A - men, A - men, A - men, A - men, A - men, A -

B A - men, A - men, A - men, A - men, A - men, A - men, A -

130

S men, A - men, A - men, A - men, A - men. **12**

A men, A - men, A - men, A - men, A - men. **12**

T men, A - men, A - men, A - men, A - men. **12**

B men, A - men, A - men, A - men, A - men. **12**

# Missa Festiva

## Kyrie

Violino I

Marcos Portugal

Andante Sostenuto

*sciolte*



41 *rinf.* *cresc* *ff*

45 *p* *ff* *p* *ff*

48 *expressivo* *dolce legato* *ten. e dol*

53 *rinf.* *cresc* *ff* *p*

58

61

65 *sfz* *molto stac.* *sfz* *molto stac.*

69

## Gloria

Allegro molto brillante

ff sfz sfz

6 sfz sfz

13

20 sfz sfz sfz sfz

28

Andante grazioso

35 poc p

42 ff

46 poc p

52 ff

57

**Allegro molto brillante, comme prima**

60 *dolce ed espressivo* *p*

67 *pp* *p* mezzo voce

73

79 *dolce*

84 *p* *pp*

90 mezzo voce *p*

96 *ff* *sfz* *sfz*

108 *sfz* *sfz*

115

**Recitativo con molta pausa**

123

131 *sfz*

Tempo di prima

138 *dolce*

Musical staff 138-142: Treble clef, key signature of two sharps (F# and C#). The staff contains a melodic line starting with a whole rest, followed by eighth and quarter notes. The tempo is marked 'Tempo di prima' and the dynamics include 'dolce'.

143

Musical staff 143-148: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *p*, *pp*, *ff*, *sfz*, and *sfz*.

149

Musical staff 149-155: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *sfz*, *sfz*, *sfz*, *sfz*, and *sfz*.

Recitativo

156 *sfz*

Musical staff 156-162: Treble clef, key signature of two sharps. The staff contains a recitativo section with chords and rests. Dynamics include *sfz*.

Primo tempo

163 *dolce*

Musical staff 163-167: Treble clef, key signature of two sharps. The staff contains a melodic line starting with a whole rest, followed by eighth and quarter notes. The tempo is marked 'Primo tempo' and the dynamics include 'dolce'.

168 *p* *pp* *mp* mezzo voce espressivo

Musical staff 168-173: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *p*, *pp*, and *mp*. The phrase 'mezzo voce espressivo' is written above the staff.

174

Musical staff 174-179: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents, including triplets. Dynamics include *mp*.

180 *sfz* *sfz*

Musical staff 180-185: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents, including triplets. Dynamics include *sfz* and *sfz*.

186 *sfz* *sfz* *p* p ma sensibile

Musical staff 186-190: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents, including triplets. Dynamics include *sfz*, *sfz*, and *p*. The phrase 'p ma sensibile' is written above the staff.

191

Musical staff 191-194: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents, including triplets.

195

Musical staff 195-199: Treble clef, key signature of two sharps. The staff contains a melodic line with slurs and accents, including triplets.

199 *sensibile*  
*sfz sfz sfz sfz p*

205

209

213 *cresc ff*

217 *cresc ff*

222 *ff sfz*

228 *sfz ff*

234 *ff sfz sfz*

240

246

252



## Laudamus te

solo de soprano

Andante un pò Sost<sup>o</sup> Cantabile

*sciolte*

*f*

4

*p*

9

*f* *p* *f*

14

20

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

27

*f p f p f p f p cresc*

32

*p* *p*

35

*f* *p*

*sciolte*

*f* *p*

**Allegro maestoso ma brillante**

39 *ff* *mezza voce* *mp*

43

47 *ff*

53 *p* *f*

59 *p* *f* *p* *ff* *p*

64 *f* *dolce* *poc*

69

75 *pp*

81 *pizz* *arco* *p*

88 *f p f p ff sfz* *dolce*

94 *f* *p*

100 *pizz*

107 *arco*

113

118

122

129

134 *stac.*

139

144 *dolce*

150

155

# Gratias

Andante maestoso

*sciolte*  
*sfz*

5 *ff* *2* *ff*

11 *ff* *2*

17 *dolce* *poc* *poc*

22 *poc* *poc*

27 *sciolte* *mf*

30 *cresc* *f*

32 *p*

36

41 *sciolte* *mf* *cresc* *f*

44 *p* *ff*

49

# Domine Deus

Solo de baixo

**Sostenuto**

*p*

7

*poc <*

15

*ff* *sfz*

22

*p* *f p* *f*

29

*3* *3* *dolce* *3* *3* *sfz* *f*

**Allegro brillante**

37 *a mezza voce* *mf* *rinf.* *cresc*

42 *f* *sfz* *p*

48 *f* *p* *f* *p*

54 *f* *p* *f*

60

**Comme Recitativo**

67 *ff*

**Andante grazioso** a punta d'arco

73 *pizz*

78 *arco* *ff* *simile*

81 *a punta d'arco* *p* *pizz*

85 *arco*

**Allegro brillante**

90 *f* *p*

95 *f* *pp*

102 *sciolte*

105

108 *poco a poco rinf.* *cresc* *rinf.*

111 *f* *ff* *f p* *f p*

114 *f p* *f p* *ff* *p*

120 *ff* *p*

Musical staff 120-123: Treble clef, key signature of two flats (B-flat, E-flat). Measure 120 starts with a fortissimo (ff) dynamic and a half note chord. Measure 121 has a piano (p) dynamic and a half note chord. Measures 122 and 123 feature sixteenth-note runs with accents.

124

Musical staff 124-126: Continuation of sixteenth-note runs with accents.

127 *poco a poco rinf.* *cresc* *rinf.* *f*

Musical staff 127-130: Continuation of sixteenth-note runs with accents. Dynamics include poco a poco rinf., cresc., rinf., and f.

131 *ff* *f p* *f p* *f p* *f p* *ff* *p*

Musical staff 131-136: Continuation of sixteenth-note runs with accents. Dynamics include ff, f p, f p, f p, f p, ff, and p.

137 *ff* *p*

Musical staff 137-145: Continuation of sixteenth-note runs with accents. Dynamics include ff and p.

146 *cresc* *rinf.*

Musical staff 146-151: Continuation of sixteenth-note runs with accents. Dynamics include cresc. and rinf.

152 *f*

Musical staff 152-157: Continuation of sixteenth-note runs with accents. Dynamic includes f.

158

Musical staff 158-161: Continuation of sixteenth-note runs with accents.

162

Musical staff 162-165: Continuation of sixteenth-note runs with accents.

**Andante non tanto mosso, ed quasi come Larghetto**

168 *dolce*  
*f*

171 *f*

177 *dolce*  
*f*

180 *sfz*

**Allegro spiritoso e mosso**

184 *ff* *sfz* *sfz*

**Tempo**

188

193

199



## Qui tollis

## Larghetto

*p*

9 *secche* *poc* *poc* *poc* *sfz*

16

22 *secchi* *poc*

28 *sfz p* *sfz p* *f*

35 *p* *f* *p*

41

47 **Allegro maestoso** *ff* *f*

50 **Recitativo** *f*

The musical score is written for violin I in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Larghetto'. The score consists of nine staves of music. The first staff starts with a piano (*p*) dynamic. The second staff begins at measure 9, marked 'secche', and features three 'poc' (poco) markings above the notes, with a sforzando (*sfz*) dynamic below. The third staff starts at measure 16. The fourth staff begins at measure 22, marked 'secchi', and includes a 'poc' marking above. The fifth staff starts at measure 28, with dynamics *sfz p*, *sfz p*, and *f* indicated below. The sixth staff begins at measure 35, with dynamics *p*, *f*, and *p* indicated below. The seventh staff starts at measure 41 and contains three triplet markings (indicated by a '3' below the notes). The eighth staff begins at measure 47, marked 'Allegro maestoso', with dynamics *ff* and *f* indicated below. The ninth staff starts at measure 50, marked 'Recitativo', with a dynamic of *f* indicated below.

## Allegro maestoso

56 *ff*

61 *ff* *p*

68 *cresc* *rinf.* *f* *ff*

75 *Recitativo* *Tempo* *p* *ff*

81 *p* *secche* *p* *sfz* *p*

88 *sfz* *sfz*

95 *p*

101 *secche* *p* *sfz* *p*

108 *sfz* *sfz*

114

*p* *ff* *p*

121

*fp* *fp* *fp* *fp*

126

*ff*

130

**Larghetto col canto**

134

*p* *poc* >

**Allegro comme prima**

138

*ff* *p* *f* *p*

143

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

147

*f*

151

*f*

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

*ff* *p e leggermente*

6

12

17

23 *dolce*  
*fp* *f*

30

36 *poc*

39 *poc* *rinf.*  
*cresc*

42 *dolce*  
*ff*

47 *f* *p* *f* *p* *ff* *p* *f*

51 *dolce*

*f p f p f p*

57

63

*ff p*

69

*ff sfz p sfz p*

73

*cresc ff cresc*

76

*cresc ff p f p*

81 *dolce*

*f*

86

*f*

# Quoniam

Musical score for Violino I of "Quoniam" by Marcos Portugal. The score is in G major and 4/4 time. It features various dynamics and articulations such as *sfz*, *dolce*, *ff*, *p*, and *cresc*. It includes tempo markings like "Allegro maestoso" and "A tempo", and performance instructions like "Recitativo" and "Il canto ad Libitum col canto". The score is divided into measures with measure numbers 5, 11, 18, 25, 30, 32, 36, 39, 42, 45, 50, 54, and 58.

75 **Tempo** **Allegro molto brillante**

*p* *ff* *sfz* *sfz* *sfz*

82 **Recitativo**

*sfz*

89 **Tempo**

*p* *f* *ff* *sfz* *sfz*

96 *sfz* *sfz*

104 *Parte dei primi*

*Altria parte*

112 **Tutti** **Recitativo** **Allegro non tanto**

*p* *pizz*

120 *arco* *poc* *f* *pizz*

128 *arco* *poc* *f*

135 **Allegro più mosso, e brillante**

*f* *p* *f* *p* *sfz* *f* *p* *f* *p* *f*

141

150 *f* *p* *f* *p* *f* *p*

157 *cresc* *ff* *p* *ff*

165

171

# Cum sancto spiritu

**Andante**

*f* *sfz sfz sfz*

5 *f*

10 *p* *f* *p* *sciolte*

**Allegro molto brillante e mosso**

16 *ff* *sfz* *sfz* *sfz*

22 *sfz*

28 *dolce*

35 *ten.*

41 *dolce* *ten.*

48 *pp*


54 *a mezza voce* *mf*

60 *sciolte* *f*

66 *sfz* *sfz* *sfz* *sfz*



71   
*mf*

75 

79 

83   
*sfz sfz sfz sfz p ma sensibile*

89 

93 

97   
*ff p*

100   
*f*

105   
*ff*

110   
*ff sfz sfz*

116

*ff*

121

*ff sfz sfz*

127

134

139

143

# Missa Festiva

## Kyrie

Violino II

Marcos Portugal

Andante Sostenuto

*sciolte*

*ff*

*p*

*p*

*p*

*p*

*p*

*p*

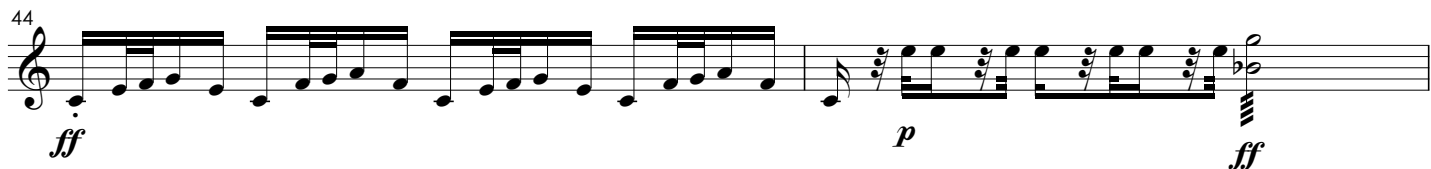
*p*

41 *sciolte* rinf.



*cresc*

44



*ff* *p* *ff*

46



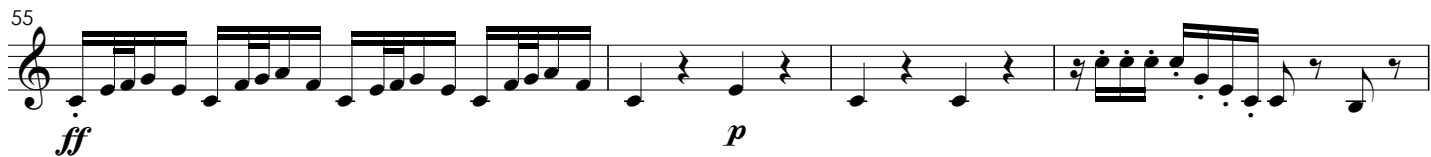
*p* *ff* **3**

52 *sciolte* rinf.



*cresc*

55



*ff* *p*

59



> > > >

61



> > > >

65



*sfz* > *sfz* >

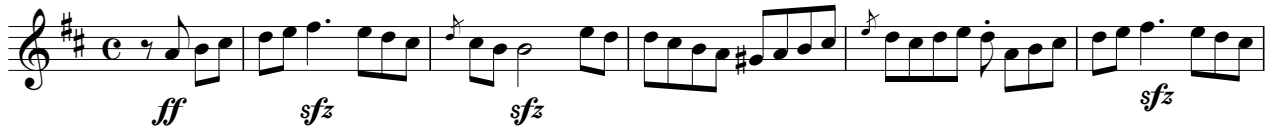
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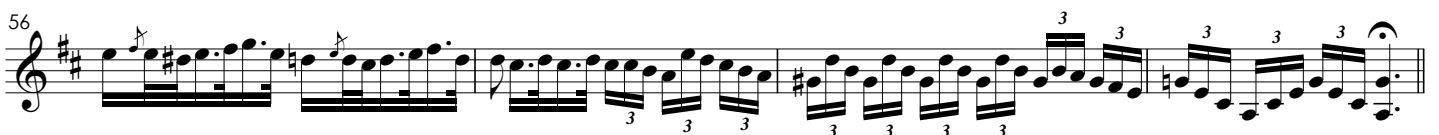
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## Gloria

Allegro molto brillante



Andante grazioso



**Allegro molto brillante, comme prima**

60 *dolce ed espressivo*

66 *p pp p*

71

76

81 *dolce*

87 *p pp p*

93 *ff sfz*

105 *sfz sfz sfz*

111

119

**Recitativo con molta pausa**

127

**Tempo di prima**

134 *dolce*  
*sfz*

140 *p* *pp*

146 *ff* *sfz* *sfz* *sfz*

**Recitativo**

152 *sfz* *sfz* *sfz* *sfz*

**Primo tempo**

159 *dolce*

165 *p* *pp*

171 *mp*

177 *sfz* *sfz* *sfz* *sfz*

182 *sfz* *sfz* *sfz* *sfz*

188 *p*

193

198

*sfz sfz sfz sfz*

204

*p*

209

*cresc*

214

*ff cresc*

218

*ff*

224

*ff sfz sfz*

230

*ff*

237

*ff sfz sfz*

242

248

255



## Laudamus te

solo de soprano

Andante un pò Sost<sup>o</sup> Cantabile

The musical score is written for Violin II in G minor (three flats) and 3/4 time. The tempo and mood are 'Andante un pò Sost<sup>o</sup> Cantabile'. The score consists of seven staves of music, with measure numbers 4, 10, 16, 22, 28, 32, and 35 indicated at the beginning of their respective staves.

- Staff 1 (Measures 1-3):** Starts with a forte (*f*) dynamic and 'sciolte' articulation. It features a series of triplet eighth notes.
- Staff 2 (Measures 4-9):** Begins with a piano (*p*) dynamic and continues with triplet eighth notes.
- Staff 3 (Measures 10-15):** Features a 'sciolte' articulation and alternating dynamics of forte (*f*) and piano (*p*) over triplet eighth notes.
- Staff 4 (Measures 16-21):** Continues with alternating dynamics of forte (*f*) and piano (*p*) over triplet eighth notes.
- Staff 5 (Measures 22-27):** Features alternating dynamics of forte (*f*) and piano (*p*) over triplet eighth notes.
- Staff 6 (Measures 28-31):** Features alternating dynamics of forte (*f*) and piano (*p*) over triplet eighth notes, ending with a crescendo (*cresc*) and a fermata.
- Staff 7 (Measures 32-34):** Features alternating dynamics of piano (*p*) and forte (*f*) over triplet eighth notes.
- Staff 8 (Measures 35-38):** Features a 'sciolte' articulation and alternating dynamics of forte (*f*) and piano (*p*) over triplet eighth notes, ending with a fermata.

## Allegro maestoso ma brillante

39 *ff* *p*

47 *ff*

53 *p* *f*

59 *p* *f* *p* *ff* *p*

64 *f* *dolce* *poc*

70 *z*

75 *pp*

80 *pizz* *arco*

87 *p* *f p* *f p* *ff* *sfz* *dolce*

94 *f* *p*

100 pizz

105 arco

*ff* *p*

112

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

117

*p* *f*

122

*p*

127

*ff* *p* *ff*

134

*f* *p*

139

*ff* *fp* *fp* *f* *fp* *fp* *f*

144

149 dolce

*3*

154

*ff*

# Gratias

Andante maestoso

sciolte  
*sfz*

5  
*ff* 2 *ff* 2

13  
*ff*

19 *dolce* poc poc

25 poc poc

29 *sciolte*  
*mf* *cresc* *f*

31

35  
*p*

40 *sciolte*  
*mf*

43 *cresc* *f* *p*

47  
*ff*

# Domine Deus

Solo de baixo

**Sostenuto**

*p*

7

*poc* <

15

*ff* *sfz*

22

*p* *f p* *f*

30

*sfz* *dolce* *f*

37 **Allegro brillante** *rinf.* *cresc*

42

*f* *p*

49

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

55

*f* *p* *f*

62

**Comme Recitativo**

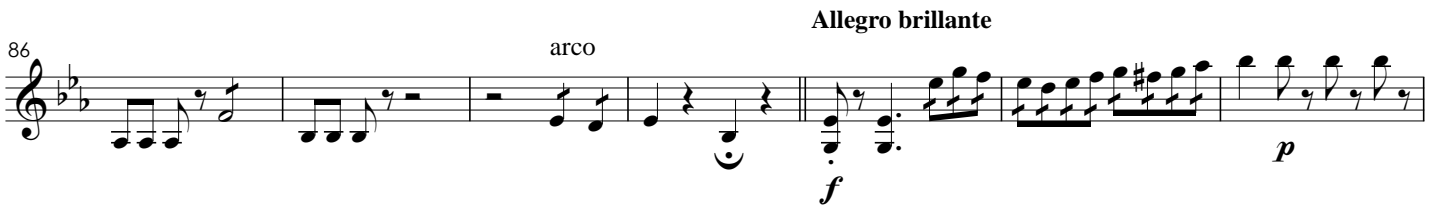
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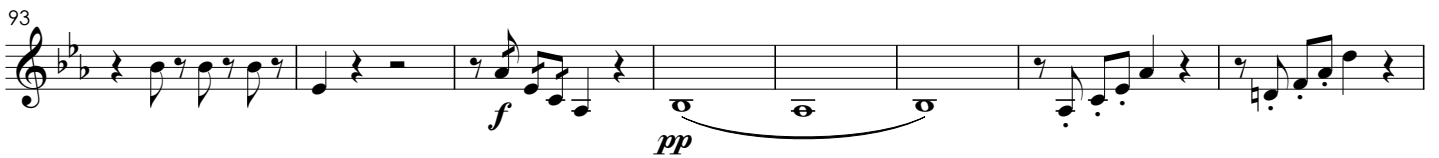
*ff*

## Andante grazioso

73  *ff*

80  *p* pizz

86  arco *f* **Allegro brillante** *p*

93  *f* *pp*

101  *sciolte*

105 

109  *cresc* *f* *ff*

113  *fp* *fp* *fp* *fp* *ff* *p*

120

*ff* *p*

125

*cresc*

129

*f* *ff* *fp* *fp*

133

*fp* *fp* *ff* *p* *ff*

141

*p*

148

*cresc* *rinf.*

153

*f*

159

163

**Andante non tanto mosso, ed quasi comme Larghetto**

168 *dolce*  
*f* *f*

171 *f*

177 *dolce*  
*f* *f*

180 *sfz*

**Allegro spiritoso e mosso**

184 *ff*

**Tempo**

186

192

194

197



# Qui tollis

## Larghetto

*p*

9 *secche* *poc* *poc* *poc* *sfz*

16

22

28 *sfz p* *sfz p* *f*

35 *p* *f* *p*

41

## Allegro maestoso

47 *ff* *f*

## Recitativo

50 *f*

**Allegro maestoso**

56 *ff*

61 *ff* *p*

68 *cresc* *f* *ff*

**Recitativo**

75 *p* *ff*

**Tempo**

80 *p* *sfz* *p* *sfz* *p* *sfz*

86 *p* *sfz* *p* *sfz* *p* *poc*

*secche*

94 *p*

99 *sfz* *p* *sfz*

103 *p* *sfz* *p* *sfz* *p* *sfz* *p* *poc*

*secche*

110 *p*

114

*p* *ff*

119

*p* *fp* *fp*

125

*fp* *fp* *ff*

129

*ff*

**Larghetto col canto**

134

*p*

**Allegro comme prima**

138

*ff* *p* *f* *p*

143

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

147

*f*

151

*f*

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

*ff* *p e molto stac.*

9

15

23 *f p f p*

31

36

40 *cresc ff p*

45 *f p f p ff p f*

52

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

59

*ff* *p*

66

*ff*

72

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

76

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

82

*p*

86

*f*

# Quoniam

*sfz* *sfz* *dolce* *poc >* *poc >*  
 5 **Recitativo** *dolce* *poc >*  
 12 *poc* **Allegro maestoso** *f sciolte* *p* *f* *sciolte*  
 19 *p* *f* *ff* **Il canto ad Libitum**  
 28 **A tempo** *p*  
 31 *f p* *rinf.* *cresc* *ff* *p*  
 34 *f* *p*  
 39 *rinf* *ff* *p*  
 42 *sfz* *f* *p* *rinf.* *cresc* *ff* *p*  
 45 *f* *p*  
 50  
 54 *sfz* *p* *sfz* *p* *secchi*  
 58 **Allegro maestoso** **Recitativo**  
 4 8  
*ff* *f p*

75 **Tempo Allegro molto brillante**

*p* *ff* *sfz* *sfz* *sfz*

82 **Recitativo**

*sfz* *p*

90 **Tempo**

*f* *ff* *sfz* *sfz* *sfz* *sfz*

98

106

114 **Recitativo** **Allegro non tanto**

*p*

121 *poc* *f*

129 *poc* **Allegro più mosso, e brillante**

*f* *p*

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

143

152 *f p* *f p* *f* *p* *cresc*

159 *ff* *p* *ff*

167

171

# Cum sancto spiritu

**Andante**

Measures 1-15: *f*, *sfz sfz sfz*, *f*, *p*, *f*, *p*, *sciolte*

**Allegro molto brillante e mosso**

Measures 16-65: *ff*, *sfz*, *sfz*, *sfz*, *sfz*, *dolce*, *dolce*, *pp*, *mf*, *f*, *sfz*, *sfz*, *sfz*, *sfz*



71 *mf*

75

79

83 *sfz sfz sfz sfz p*

89

93

97 *ff p*

100 *f*

105

*ff*

110

*ff sfz sfz*

116

*ff*

120

*ff sfz sfz*

126

*ff*

133

*ff*

140

*ff*

# Missa Festiva

## Kyrie

Viola

Marcos Portugal

Andante Sostenuto

*sciolte*

*ff*

6

*p*

*pizz*

11

*arco*

15

19

*p*

25

*pizz*

28

*arco*

33

**3**

41 *sciolte* *rinf.* *cresc*

44 *ff* *p* *ff*

46 *p* *ff* *sfz*

49 *sciolte*

54 *rinf.* *cresc* *ff* *p*

58 *pizz*

61 *arco*

65 *sfz p* *sfz p*

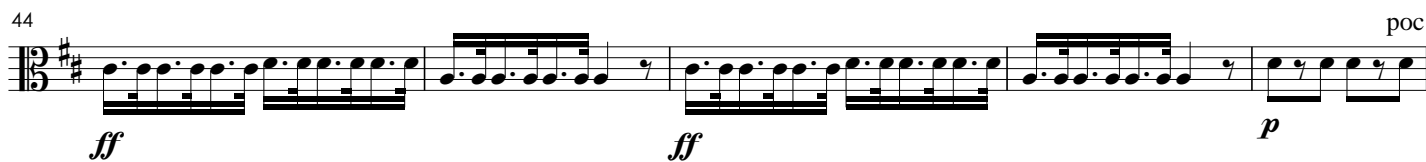
69

## Gloria

Allegro molto brillante



Andante grazioso



**Allegro molto brillante, comme prima**

60

pizz



67



74

arco



80

pizz



87



94



107



114



121

**Recitativo con molta pausa**

127



## Tempo di prima

134

*sfz* *pizz*

142

*ff* *arco* *sfz* *sfz*

149

*sfz* *sfz* *sfz* *sfz* *sfz*

156 **Recitativo**

*sfz*

163 **Primo tempo**

*pizz*

172

178 *arco*

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

184

*sfz* *sfz* *sfz* *sfz* *p*

192

199

*sfz* *sfz* *sfz* *sfz* *p*

207

*cresc*

214



222



227



233



238



245



252





# Laudamus te

solo de soprano

Andante un pò Sost<sup>o</sup> Cantabile

*sciolte*

4

9

*sciolte*

14

19

24

29

34

*sciolte*

## Allegro maestoso ma brillante

39  *f* *p*

45 

52  *ff* *p*

57  *f* *p* *f* *p*

62  *f* *p* *f* *p*

71  *pp*

78  pizz

83  arco *p*

89  *f p f p ff sfz p*

95  *f p*

101 pizz



Musical notation for measure 101, starting with a pizzicato (pizz) instruction. The staff shows a sequence of eighth notes and quarter notes in a descending pattern.

107 arco



Musical notation for measure 107, starting with an arco instruction. The staff shows a sequence of eighth notes and quarter notes, with dynamic markings *ff*, *p*, and *f*.

113



Musical notation for measure 113, showing a sequence of eighth notes and quarter notes with dynamic markings *p*, *f*, *p*, and *p*.

119



Musical notation for measure 119, showing a sequence of eighth notes and quarter notes with dynamic markings *f* and *p*.

126



Musical notation for measure 126, showing a sequence of eighth notes and quarter notes with dynamic markings *ff* and *p*.

132



Musical notation for measure 132, showing a sequence of eighth notes and quarter notes with dynamic markings *ff*, *f*, and *p*.

138



Musical notation for measure 138, showing a sequence of eighth notes and quarter notes with dynamic markings *ff*, *fp*, *fp*, *f*, *fp*, *fp*, and *f*.

144



Musical notation for measure 144, showing a sequence of eighth notes and quarter notes with a dynamic marking *p*.

150



Musical notation for measure 150, showing a sequence of eighth notes and quarter notes with a dynamic marking *ff*.

156



Musical notation for measure 156, showing a sequence of eighth notes and quarter notes with a dynamic marking *p*.

# Gratias

Andante maestoso

*sciolte*  
*sfz*

5  
*ff* *ff*

13  
*ff*

18  
*dolce* *poc* *poc*

23  
*molto stac*

29 *molto stac.*  
*p* *f*

32

35  
*p* *molto stac*

42 *molto stac.*  
*p* *cresc.* *f* *p*

46  
*ff*

50

# Domine Deus

Solo de baixo

Sostenuto

Musical score for Viola Solo in Domine Deus, featuring various dynamics and tempo markings. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature.

Dynamics include *p* (piano), *f* (forte), *sfz* (sforzando), *cresc* (crescendo), and *ff* (fortissimo).

Tempo markings include **Allegro brillante** and **Comme Recitativo**.

The score is divided into measures, with measure numbers 6, 15, 22, 29, 37, 45, 51, 58, and 66 indicated.

The piece concludes with a *ff* dynamic marking.

Andante grazioso

73 *pizz* *arco* *ff*

80 *p* *pizz*

86 *arco* **Allegro brillante** *f* *p*

95 *f* *pp*

104 *cresc*

110 *f* *ff* *f p* *f p* *f p* *f p* *ff*

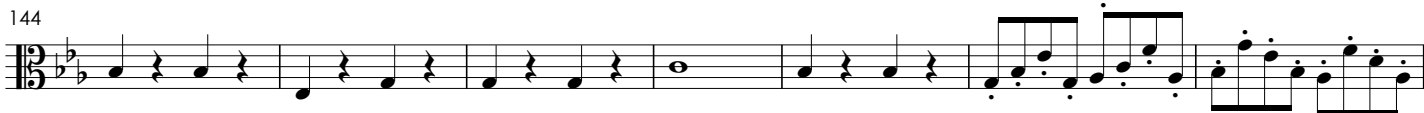
116 *p* *ff* *p*

124 *cresc*

130 *f* *ff* *f p* *f p* *f p* *f p* *ff* *p*

136 *ff* *p*

144



Musical notation for measures 144-150. The key signature has two flats (B-flat and E-flat). The music consists of quarter notes and eighth notes, with a fermata over the final measure.

151



Musical notation for measures 151-156. The music features eighth notes and quarter notes. A dynamic marking of *f* (forte) is present below the staff.

157



Musical notation for measures 157-160. The music consists of sixteenth-note runs.

161



Musical notation for measures 161-167. The music features eighth notes and quarter notes, ending with a fermata.

**Andante non tanto mosso, ed quasi comme Larghetto**

168



Musical notation for measures 168-171. The music features quarter notes and eighth notes. A dynamic marking of *f* (forte) is present below the staff.

172



Musical notation for measures 172-178. The music features quarter notes and eighth notes. Dynamic markings of *f* (forte) are present below the staff.

179



Musical notation for measures 179-183. The music consists of sixteenth-note runs. A dynamic marking of *sfz* (sforzando) is present below the staff.

**Allegro spiritoso e mosso**

184



Musical notation for measures 184-187. The music consists of sixteenth-note runs. A dynamic marking of *ff* (fortissimo) is present below the staff.

**Tempo**

188



Musical notation for measures 188-193. The music features quarter notes and eighth notes.

194



Musical notation for measures 194-196. The music features quarter notes and eighth notes.

197



Musical notation for measures 197-200. The music features quarter notes and eighth notes, ending with a fermata.

# Qui tollis

## Larghetto

*p* *secche*

11 *poc poc poc*

*sfz*

21 *secchi*

*sfz p* *sfz p*

31

*f p* *f p*

## Allegro maestoso

42

*ff* *f*

## Recitativo

49

*f*

## Allegro maestoso

56

*ff* *p*

61

*ff* *p*

## Recitativo

68

*cresc* *f* *ff* *p*

## Tempo

78

*ff* *p*



83 *secche*

*sfz p sfz p sfz p sfz p p*

89

95

*p sfz*

102 *secche*

*p sfz p sfz p sfz p p*

109

*p*

116

*ff p*

123

*fp fp fp fp ff*

129 *Larghetto col canto*

*p*

138 *Allegro comme prima*

*ff p f p f p*

145

*f f*

151

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

Musical score for Viola part of "Qui sedes" by Marcos Portugal. The score is in G major, 6/8 time, and consists of 83 measures. It features various dynamics (ff, p, f, pf, ff) and articulations (poc, cresc).

Measures 1-8: *ff* *p*  
 Measure 9: *p*  
 Measure 17: *p*  
 Measure 26: *f* *p* *f* *p*  
 Measure 34: *poc* *poc* *cresc*  
 Measure 42: *p* *f* *pf* *p* *ff* *p* *f*  
 Measure 51: *p* *f* *pf* *p* *f* *p*  
 Measure 61: *ff* *p*  
 Measure 69: *p* *cresc* *f* *p* *p*  
 Measure 76: *cresc* *f* *p* *f* *p* *f* *p*  
 Measure 83: *f*

# Quoniam

*p*

7 **Recitativo**

*ff* *sfz* *p*

15 **Allegro maestoso**

*f* *sciolte* *p* *f* *p*

21 **Il canto ad Libitum**

*f* *ff*

29 **A tempo**

*p*

31

*f* *p* *cresc* *ff* *p* *f* *p*

36

*p* *rinf* *ff*

42

*sfz* *f* *p* *cresc* *ff* *p* *f*

46

*p*

49

54 **secchi**

*sfz* *p* *sfz* *p*

58 **Allegro maestoso**

*ff* *f* *p*

**4**

**Recitativo** **Tempo Allegro molto brillante**

66 **8**  


81 **Recitativo**  


89 **Tempo**  


96  


103  


110 **Recitativo**  


**Allegro non tanto**  
 116 arco  


122 poc  


128  


**Allegro più mosso, e brillante**

132 *poc*

138

146

154

161

168

171

## Cum sancto spiritu

Andante

Measures 1-4: Bass clef, 3/4 time signature. Measure 1 starts with a forte (*f*) dynamic. Measure 3 contains a triplet of eighth notes. Measure 4 features sforzando (*sfz*) accents on the first and second notes.

Measures 5-10: Bass clef, 3/4 time signature. Measure 5 starts with a forte (*f*) dynamic. Measure 7 contains a triplet of eighth notes. Measure 10 ends with a piano (*p*) dynamic.

Measures 11-15: Bass clef, 3/4 time signature. Measure 11 is marked *sciolte* and starts with a forte (*f*) dynamic. Measure 15 ends with a piano (*p*) dynamic.

Allegro molto brillante e mosso

Measures 16-23: Bass clef, 2/4 time signature. Measure 16 starts with fortissimo (*ff*) dynamic. Measures 17, 19, 21, and 23 feature sforzando (*sfz*) accents.

Measures 24-30: Bass clef, 2/4 time signature. Measure 24 starts with a forte (*f*) dynamic. Measure 30 ends with a piano (*p*) dynamic.

Measures 31-38: Bass clef, 2/4 time signature. Measure 31 starts with a piano (*p*) dynamic. Measure 32 is marked *pizz* (pizzicato). Measure 38 ends with a piano (*p*) dynamic.

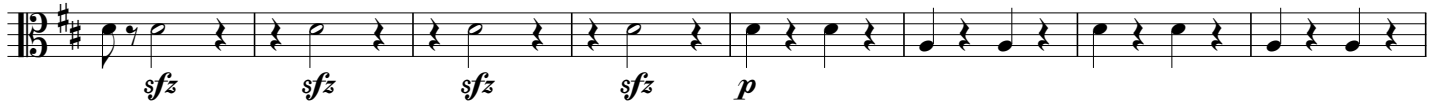
Measures 39-46: Bass clef, 2/4 time signature. Measure 39 is marked *arco* (arco). Measure 46 ends with a piano (*p*) dynamic.

Measures 47-54: Bass clef, 2/4 time signature. Measure 47 starts with a forte (*f*) dynamic. Measure 54 ends with a piano (*p*) dynamic.

Measures 55-60: Bass clef, 2/4 time signature. Measure 55 starts with a forte (*f*) dynamic. Measure 60 ends with a piano (*p*) dynamic.

Measures 61-65: Bass clef, 2/4 time signature. Measure 61 is marked *arco* and starts with sforzando piano (*sfz p*) dynamic. Measures 63 and 65 feature forte (*f*) dynamics.

67



75



82



90



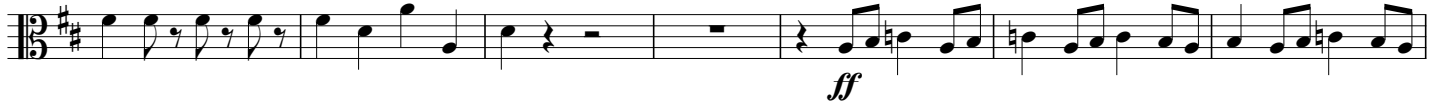
97



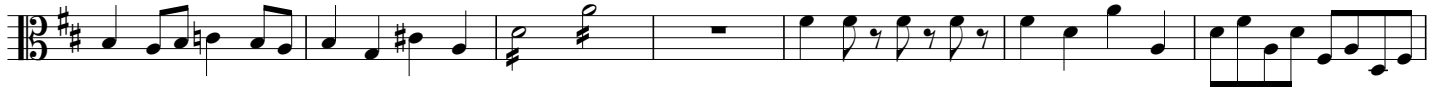
105



112



119



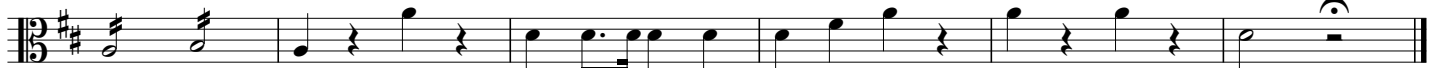
126



134



141



# Missa Festiva

## Kyrie

Violoncelos I-II

Marcos Portugal

Andante Sostenuto

*ff* *sciolte*

6 *p* pizz

11 arco

15

19 *p*

25 pizz

28 arco

33 **3**



41 *sciolte*

43 *rinf.*

*cresc* *ff*

45

*p* *ff* *p* *ff* *sfz*

48 *sciolte*

*p* *ff*

54 *rinf.*

*cresc* *ff* *p*

57 *pizz*

61 *arco*

65

*sfz p* *sfz p*

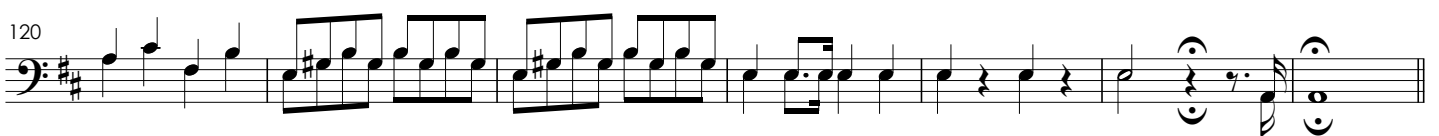
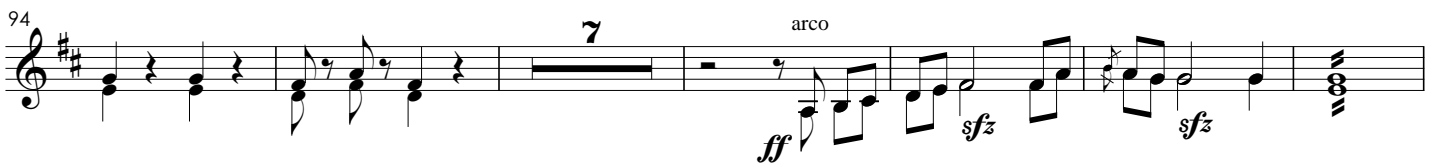
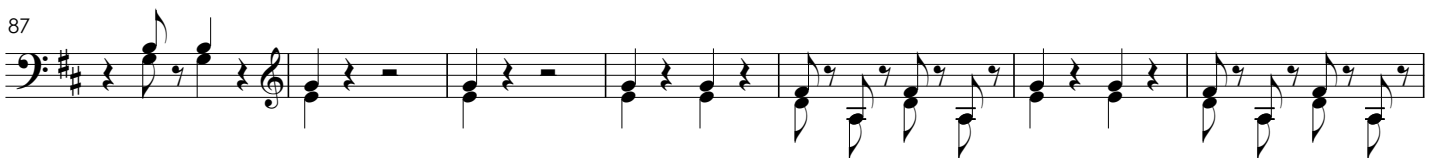
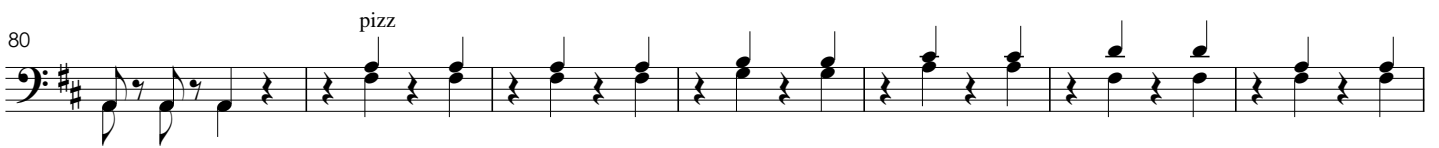
69

## Gloria

Allegro molto brillante

Musical score for Violoncellos I-II, Gloria, Allegro molto brillante. The score consists of two staves. The first staff (treble clef) begins with a dynamic marking of *ff* and contains measures 1 through 6. The second staff (bass clef) begins with a dynamic marking of *sfz* and contains measures 7 through 28. The tempo is marked *Allegro molto brillante*. The key signature is one sharp (F#).

Musical score for Violoncellos I-II, Gloria, Andante grazioso. The score consists of two staves. The first staff (bass clef) begins with a dynamic marking of *p* and contains measures 35 through 43. The second staff (bass clef) begins with a dynamic marking of *ff* and contains measures 44 through 55. The tempo is marked *Andante grazioso*. The key signature is one sharp (F#).

**Allegro molto brillante, comme prima****Recitativo con molta pausa**

## Tempo di prima

134

pizz  
sfz

142

arco  
ff sfz sfz

149

sfz sfz sfz sfz

## Recitativo

156

sfz

## Primo tempo

163

pizz

170

177

arco  
f p f p f p

183

sfz sfz sfz sfz p

190

197

sfz sfz sfz sfz p

205

Staff 1: Musical notation for measure 205. It begins with a bass clef and a key signature of two sharps (F# and C#). The measure contains a sequence of eighth notes: F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, 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F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361,



## Allegro maestoso ma brillante

39 *f* 4

47 *p*

52 *ff* *p*

57 *f* *p* *f* *p* *f* *p*

64 *f* *p*

73 *pp*

79 *pizz*

84 *arco* *p*

90 *f* *p* *f* *p* *ff* *sfz* *p* *f*

97 *p*

102 pizz

Musical notation for measures 102-106, marked *pizz*. The bass clef is in B-flat major. The melody consists of eighth notes with a quarter rest, followed by a quarter note, and then eighth notes with a quarter rest. The piece ends with a quarter note and a whole rest.

107 arco

Musical notation for measures 107-113, marked *arco*. The bass clef is in B-flat major. The piece starts with a *ff* dynamic, followed by a *p* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *f* dynamic followed by a *p* dynamic.

114

Musical notation for measures 114-121. The bass clef is in B-flat major. The piece starts with a *f* dynamic, followed by a *p* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *ff* dynamic followed by a whole rest.

122

Musical notation for measures 122-127. The bass clef is in B-flat major. The piece starts with a *p* dynamic. It features quarter notes and eighth notes with a quarter rest. The piece ends with a whole rest.

128

Musical notation for measures 128-133. The bass clef is in B-flat major. The piece starts with a *ff* dynamic, followed by a *p* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *ff* dynamic.

134

Musical notation for measures 134-139. The bass clef is in B-flat major. The piece starts with a *f* dynamic, followed by a *p* dynamic. It features quarter notes and eighth notes with a quarter rest. The piece ends with a *ff* dynamic.

140

Musical notation for measures 140-145. The bass clef is in B-flat major. The piece starts with a *f p* dynamic, followed by a *f* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *f p* dynamic.

146

Musical notation for measures 146-151. The bass clef is in B-flat major. The piece starts with a *p* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *p* dynamic.

152

Musical notation for measures 152-155. The bass clef is in B-flat major. The piece starts with a *ff* dynamic. It features sixteenth-note runs and quarter notes. The piece ends with a *ff* dynamic.

156

Musical notation for measures 156-161. The bass clef is in B-flat major. The piece starts with a *f* dynamic, followed by a *p* dynamic. It features quarter notes and eighth notes with a quarter rest. The piece ends with a whole rest.



## Gratias

*Andante maestoso*

*sciolte* *sciolte*

*sfz* *ff*

6 *ff* *ff*

14

17 *dolce*

24 *poc* *poc* *poc* *poc*

29 *p* *cresc* *f*

33 *poc* *poc*

40 *p* *cresc* *f*

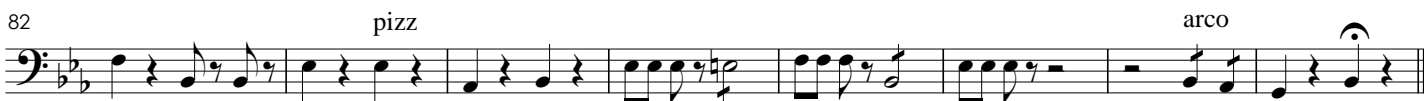
45 *p* *ff*

49

# Domine Deus

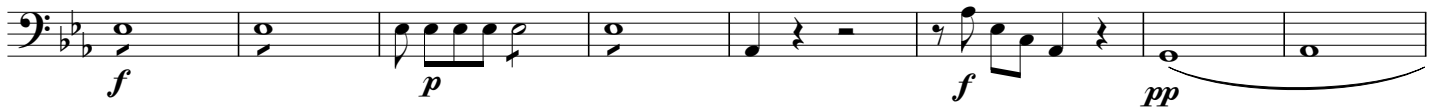
Solo de baixo

Sostenuto



**Allegro brillante**

90



98



104



111



118



126



133



141



148



155



161

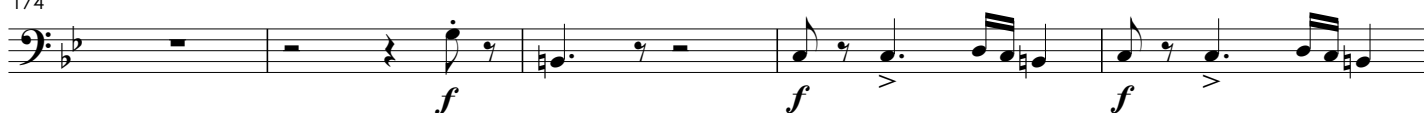


**Andante non tanto mosso, ed quasi come Larghetto**

168



174



179

**Allegro spiritoso e mosso****Tempo**

184



192



198



# Qui tollis

## Larghetto

Musical score for the first section, **Larghetto**, measures 1 through 40. The piece is in 2/4 time and B-flat major. It begins with a *p* dynamic. Measure 10 features a *poc >* marking. Measure 21 includes a *sfz* marking. Measure 31 includes *f* and *p* markings.

## Allegro maestoso

Musical score for the second section, **Allegro maestoso**, measures 41 through 48. The tempo changes to common time (C). It begins with a *f* dynamic.

## Recitativo

Musical score for the third section, **Recitativo**, measures 49 through 55. It begins with a *f* dynamic.

## Allegro maestoso

Musical score for the fourth section, **Allegro maestoso**, measures 56 through 62. It features dynamics of *ff* and *p*.

Musical score for the fifth section, **Allegro maestoso**, measures 63 through 70. It begins with a *p* dynamic and ends with a *cresc* marking.

## Recitativo

Musical score for the sixth section, **Recitativo**, measures 71 through 78. It begins with *f* and *ff* dynamics and ends with a *p* dynamic.

**Tempo**

78 *sciolte*

84 *secche*

89 *ff*

96 *sciolte*

102 *secche*

107 *ff*

114 *ff*

121 *f p f p f p f p ff*

127

**Larghetto col canto**

**Allegro comme prima**

134 *p ff p f*

142 *p f p f*

149

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

ff p

9

17

26 f p f p

34 poc poc cresc

42 ff p f p f p ff

49 p f p f p f p

59 ff p

66 ff p

73 f p p f p f

81 p f p f

# Quoniam

7 **Recitativo**

15 **Allegro maestoso**

23 **A tempo** **Il canto ad Libitum**

30

33

39

43

49

55 **secchi**

59 **Allegro maestoso** **Recitativo**



75 **Tempo Allegro molto brillante**

86 **Recitativo** **Tempo**

99

106

114 **Recitativo** **Allegro non tanto**

121 **arco** **pizz**

130 **arco** **Allegro più mosso, e brillante**

138

146

154

161

168

## Cum sancto spiritu

Andante

5

11

16

25

33

39

*f* *sfz* *sfz* *sfz* *sfz*

*f* *p*

*ff* *sfz* *sfz* *sfz* *sfz*

*pizz*

*f* *arco*

46 pizz

53

60 arco  
*sfz p* *f p* *f p*

66  
*sfz sfz sfz sfz p*

73

80  
*sfz sfz sfz sfz p*

88

95  
*f p f*

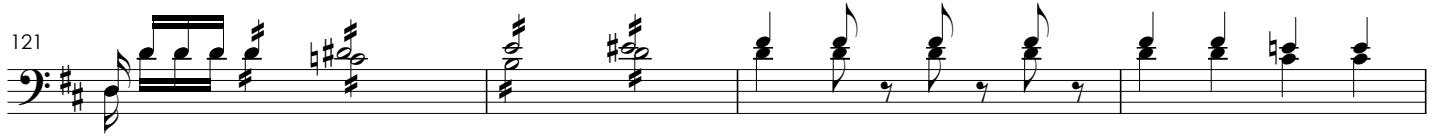
102  
*f*

109

116



121



125



130



134



139



143



# Missa Festiva

## Kyrie

Contrabaixo

Marcos Portugal

Andante Sostenuto

*sciolte*

*ff*

6

**3**

*pizz*

*p*

12

*arco*

17

22

**3**

*pizz*

*p*

28

*arco*

33

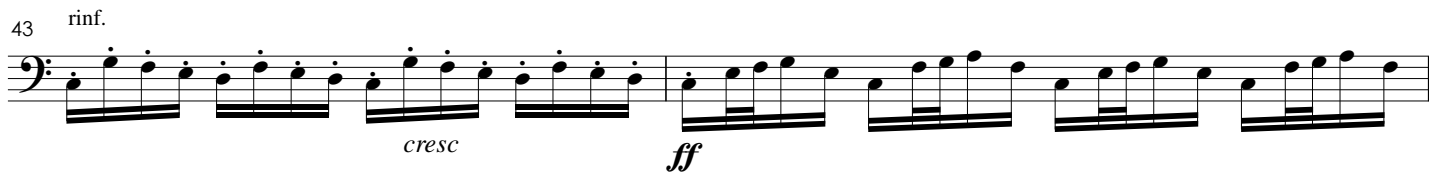
38

**3**

41 *sciolte*



43 *rinf.*



45



47



52 *sciolte*



54 *rinf.*



56



61



65

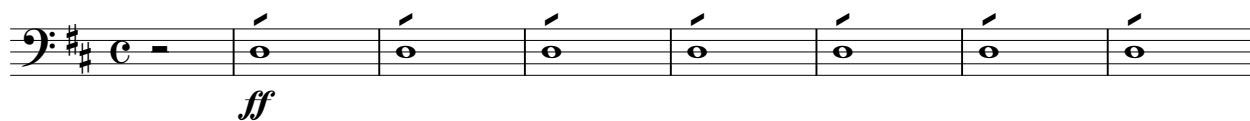


69

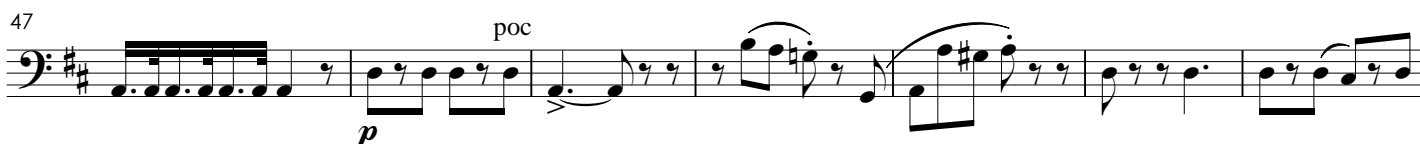


## Gloria

Allegro molto brillante



Andante grazioso

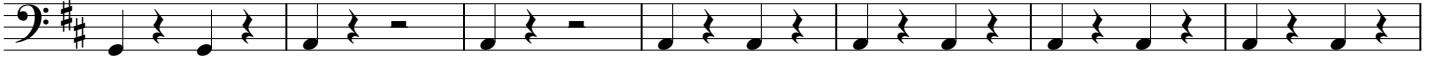


**Allegro molto brillante, comme prima**

60 pizz



66



73

arco



78

pizz



84




91

arco



105



114



121



**Recitativo con molta pausa**

127





134

*sfz*

**Tempo di prima**

138 *pizz*

146 *arco*

*ff sfz sfz sfz*

**Recitativo**

156

*sfz*

**Primo tempo**

163 *pizz*

169

176 *arco*

*f p f p*

182

*f p sfz sfz sfz sfz p*

189

196

*sfz sfz sfz*

203



210



217



224



230



236



242



247



254



# Laudamus te

solo de soprano

Andante un pò Sost<sup>o</sup> Cantabile

1 *sciolte*

*f* 3 3 3 3

5 *stac.*

*p*

12 *sciolte*

*sfz sfz p* *f* 3 3 3 3 3 3 3

18

20

*sfz sfz p* *f* *p*

27

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

32 *sciolte*

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

39 **Allegro maestoso ma brillante**

*f* 4 *p*

49

*ff*

55

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

63

*p* *f* *p*

72

3

75

pp

80

pizz arco

86

p f p f p ff sfz

93

3 f p

101

pizz

107

arco ff p f p

114

f 3 ff p

124

ff

131

p ff f p f

138

ff f p f p f f p f p f

145

p

152

ff

# Gratias

Andante maestoso

*sciolte*

*sfz*

*sciolte*

5

*ff*

*ff*

13

*ff*

16

19

*pizz* *arco*

28

*molto stac.*

*p* *cresc* *f*

32

*pizz* *arco*

*p*

36

42

*molto stac.*

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

46

*ff*

49

# Domine Deus

Solo de baixo

Sostenuto



**Allegro brillante**

90

*f* *p* *f* *pp*

98

*p*

104

*p* *poco a poco rinf.* *cresc* *rinf.*

111

*f* *ff* *fp* *fp* *fp* *fp* *ff* *p*

118

*ff* *p*

126

*poco a poco rinf.* *cresc* *rinf.* *f* *ff* *fp* *fp*

133

*fp* *fp* *ff* *p* *ff*

141

*p*

148

*cresc* *rinf.* *f*

155

*p*

161

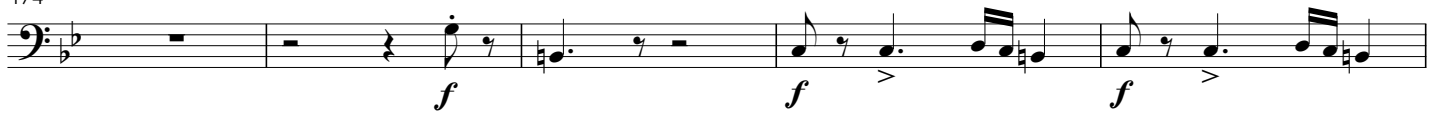
*p*

**Andante non tanto mosso, ed quasi comme Larghetto**

168



174



179

**Allegro spiritoso e mosso****Tempo**

184



192



198





# Qui tollis

## Larghetto

11 *p* *secche*

11 *poc* *sfz* *p* *secchi*

23 *sfz* *p* *sfz* *p*

33 *f* *p* *f* *p*

## Allegro maestoso

44 *f*

## Recitativo

50 *f*

## Allegro maestoso

56 *ff* *p* *ff*

63 *p* *cresc*

## Recitativo

70 *f* *ff* *p*

## Tempo

78 *sciolte*

*ff* *p* *sfz* *p* *sfz*

85 *secche*

*p* *sfz* *p* *sfz* *p*

91

*ff* *p*

98 *sciolte*

*sfz* *p* *sfz*

104 *secche*

*p* *sfz* *p* *sfz* *p*

110

*ff* *p*

117

*ff* *p*

124

*fp* *fp* *fp* *fp* *ff*

## Larghetto col canto

132

*p*

## Allegro comme prima

139

*ff* *p* *f* *p* *f* *p* *f*

148

*f*

# Qui sedes

Terzetto assieme con tutto il coro

Andante sostenuto

Musical score for 'Qui sedes' by Marcos Portugal, bass clef, 6/8 time signature. The score consists of ten staves of music with various dynamics and articulations.

Dynamics: *ff*, *p*, *f*, *p*, *f*, *p*, *ff*, *p*, *f*, *p*, *f*, *p*, *ff*, *p*, *f*, *p*, *f*, *p*, *ff*, *ff*, *p*, *f*, *p*, *f*.

Articulations: *poc*, *poc*, *rinf.*, *cresc*, *2*, *3*.

Measure numbers: 9, 17, 26, 34, 42, 49, 59, 66, 73, 81.

# Quoniam

8 **Recitativo** **Allegro maestoso**

18 *sciolte*

25 **Il canto ad Libitum**

29 **A tempo**

32 *p cresc f p f p*

38 *rinf ff p sfz f*

43 *p cresc ff p f p*

48

53 *secchi sfz p sfz p*

58 **Allegro maestoso** **Recitativo**

*ff f p*

Tempo **Allegro molto brillante**

75

*p* *ff*

85

Recitativo Tempo

*p* *f* *ff*

94

103

110

Recitativo Allegro non tanto

*p*

118

arco *f*

126

pizz arco

*f*

**Allegro più mosso, e brillante**

135

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

142

151

*f* *p* *f* *p* *sfz* *sfz* *sfz* *sfz* *p*

158

*cresc* *ff* *p* *ff*

166

# Cum sancto spiritu

Andante

5

11

*sciolte*

*f* *sfz* *sfz* *p*

Allegro molto brillante e mosso

16

*ff*

26

33 *pizz*

40 *arco* *f* *pizz*

47

55 *arco* *sfz p*

62 *f p* *f p* *sfz*

68

Musical notation for measures 68-75. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 68-70 feature a half note followed by a quarter rest, with dynamics *sfz*. Measure 71 features a half note followed by a quarter rest, with dynamic *p*. Measures 72-75 feature a half note followed by a quarter rest.

76

Musical notation for measures 76-83. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 76-82 feature a half note followed by a quarter rest. Measure 83 features a half note followed by a quarter rest, with dynamic *sfz*.

84

Musical notation for measures 84-91. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 84-86 feature a half note followed by a quarter rest, with dynamics *sfz*. Measure 87 features a half note followed by a quarter rest, with dynamic *p*. Measures 88-91 feature a half note followed by a quarter rest.

92

Musical notation for measures 92-98. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 92-97 feature a half note followed by a quarter rest. Measure 98 features a half note followed by a quarter rest, with dynamic *f*.

99

Musical notation for measures 99-105. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 99-101 feature a half note followed by a quarter rest, with dynamic *p*. Measures 102-104 feature a half note followed by a quarter rest, with dynamic *f*. Measure 105 features a half note followed by a quarter rest, with dynamic *f*.

106

Musical notation for measures 106-112. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 106-112 feature a half note followed by a quarter rest.

113

Musical notation for measures 113-119. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 113-114 feature a half note followed by a quarter rest. Measures 115-119 feature a half note followed by a quarter rest, with dynamic *f*.

120

Musical notation for measures 120-126. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 120-126 feature a half note followed by a quarter rest.

127

Musical notation for measures 127-133. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 127-133 feature a half note followed by a quarter rest.

134

Musical notation for measures 134-141. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 134-141 feature a half note followed by a quarter rest.

142

Musical notation for measures 142-148. The key signature is one sharp (F#). The notation consists of a single staff with a bass clef. Measures 142-148 feature a half note followed by a quarter rest.