

Paulino Chaves (1883–1948)

Missa em ré maior

A02.3

Dedicatória: Em honra a São Aluísio.

A02.3

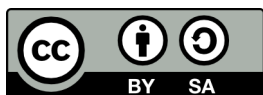
Editoração: Thiago Rocha; Marcos Pantaleoni

coro, orquestra
(*choir, orchestra*)

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Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

The musical score is written for Flute I in D major (one sharp) and 3/4 time. It begins with a 3-measure phrase. Section A (measures 13-14) features a 2-measure rest followed by eighth notes. Section B (measures 37-43) includes a first ending bracket and an 8va marking. Section C (measures 66-74) contains an 8va marking and a 5-measure rest. The score concludes with a 15-measure rest and a final 2-measure phrase. Performance markings include *pp* and *Meno mosso*.

GLORIA

Allegro maestoso

1. 8va

5 (8va)

A

14 2

B

20

26

32

38 I.

43 **Andante**

I.

pp

48

C

pp

52 **con anima**

pp

56

cresc. dim.

60

$\text{♩} = \text{♩.} \text{ rall.}$ **Tempo I**

mf

Allegro maestoso (come prima)

64

non legato

69

75

81

88

pp

C R E D O

Allegro non troppo ma deciso

7

pp *mf* *f*

7

f *ff* *marcato*

12

f *ff* *sec*

16

22

25

27

B Scherzando

29

32 *8va marcato*

35 *(8va)*

39

C ♩. = ♩. (anterior)

43

47 *8va rall. molto*

49 *marcato*
Tempo I

52

55

Andante (quasi Adagio)

58-60

Musical notation for measures 58-60. The key signature is two sharps (F# and C#). Measure 58 contains a triplet of eighth notes. Measure 59 contains a quarter note, a quarter rest, and a half note. Measure 60 contains a triplet of eighth notes, a quarter note, and a quintuplet of eighth notes.

Adagio

71

Musical notation for measure 71, starting with a first ending bracket labeled 'I.'. The key signature is two sharps. The measure contains a series of eighth notes with slurs.

75

Musical notation for measure 75. The key signature is two sharps. The measure contains eighth notes with slurs and triplets. A piano (*pp*) dynamic marking is present.

78

Musical notation for measure 78. The key signature changes to three sharps (F#, C#, G#). The measure contains eighth notes with slurs and triplets.

L'istesso tempo (Adagio)

80

Musical notation for measure 80. The time signature changes to 6/4. The key signature is three sharps. The measure contains dotted half notes.

85

Musical notation for measure 85. The key signature changes to two sharps. The measure contains eighth notes with slurs and a key signature change to one sharp.

91

Musical notation for measure 91. The key signature is one sharp. The measure contains eighth notes with slurs.

95

Musical notation for measure 95. The key signature changes to two sharps. The measure contains eighth notes with slurs and a key signature change to one sharp.

Allegro come prima

100

102 *8va*

104

106

107 *8va*

109 *8va*

111

116

119 *8va*

123

126

130

8^{va}

134

(8^{va})

rall. molto

Tempo I

137

(8^{va})

allargando

140

rall. molto

Molto meno mosso

144

I.

pp

Quasi largo

153

Largo

pp

OFFERTORIUM

Molto lento

sec.
a2

I. 2 7

pp

A 13-15 I. 3

20 2

B 26 sec. mf

32-33 Adagio non troppo 2 4

C 40 8va I. 2

46

D 50 *accel.* *p*

Andantino

53 *8va* I.

56 I.

E

60 *a2* *accell.*

64 *F* I.

Tempo de marcia

67 *8va*

70 (*8va*)

74 (*8va*) *a2* *8va*

76 (*8va*)

79 a2 G

Musical staff 79-81: Treble clef, key signature of two sharps (F# and C#). Measure 79 starts with a dynamic marking 'a2'. The staff contains a melodic line with eighth and sixteenth notes, ending with a whole note G. A horizontal line is drawn below the staff.

82

Musical staff 82: Treble clef, key signature of two sharps. Measure 82 continues the melodic line with eighth notes and rests, ending with a whole note G.

86 *rall.* *rall. molto* *molto meno mosso*

Musical staff 86-88: Treble clef, key signature of two sharps. Measure 86 starts with a dynamic marking 'a2'. The staff contains a melodic line with eighth notes and rests. Performance markings include 'rall.', 'rall. molto', and 'molto meno mosso'. Measure 88 ends with a whole note G.

90

Musical staff 90: Treble clef, key signature of two sharps. Measure 90 contains a melodic line with eighth notes and rests, ending with a whole note G. The staff concludes with a double bar line and a 3/4 time signature.

94-95 **Tempo I** a2 sec. *pp*

Musical staff 94-95: Treble clef, key signature of two sharps, 3/4 time signature. Measure 94 starts with a dynamic marking 'a2 sec.' and a first ending bracket labeled 'I.'. Measure 95 continues with a melodic line and rests, ending with a dynamic marking 'pp'.

H 114 *pp*

Musical staff 114: Treble clef, key signature of two sharps. Measure 114 contains a melodic line with triplets of eighth notes and rests, ending with a dynamic marking 'pp'.

118 **Tempo I** *pp* 8va

Musical staff 118: Treble clef, key signature of two sharps. Measure 118 contains a melodic line with triplets of eighth notes and rests, ending with a dynamic marking 'pp'. A dashed line labeled '8va' indicates an octave shift. The staff concludes with a double bar line and a 3/8 time signature.

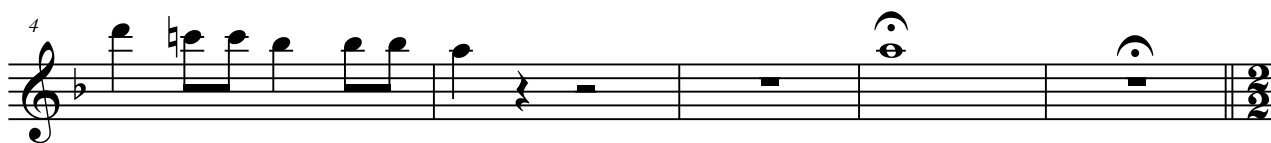
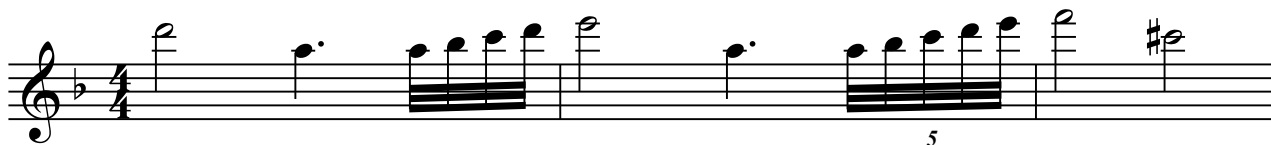
I 127 *pp*

Musical staff 127: Treble clef, key signature of two sharps. Measure 127 contains a melodic line with eighth notes and rests, ending with a dynamic marking 'pp'.

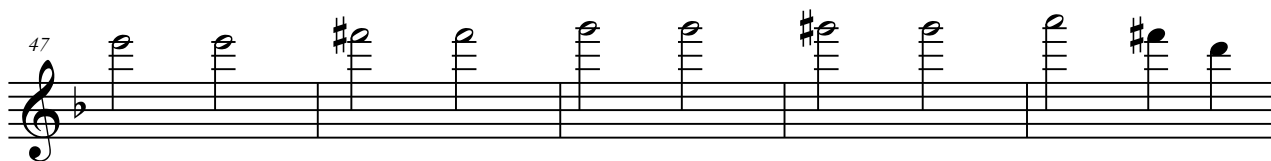
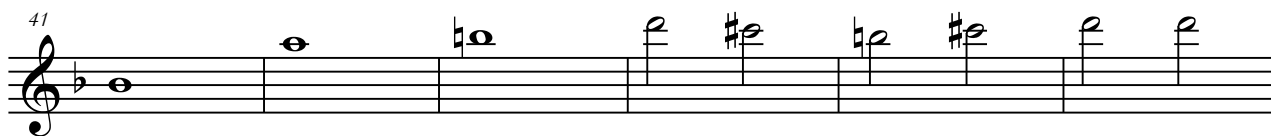
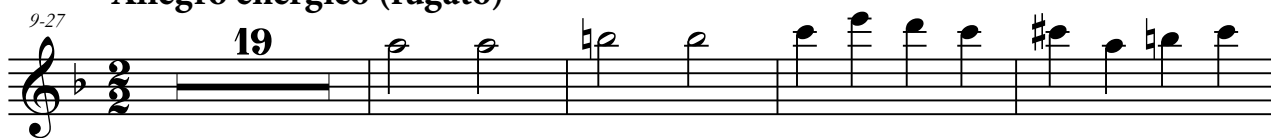
131-134 **K** a2 *rall. saliente* *pp*

Musical staff 131-134: Treble clef, key signature of two sharps. Measure 131 starts with a dynamic marking 'a2'. The staff contains a melodic line with eighth notes and rests, ending with a dynamic marking 'pp'.

SANCTUS



Allegro energico (fugato)



BENEDICTUS

Andante
espressivo

Energico assai ma l'istesso tempo

A

AGNUS DEI

Andante espressivo (con carater de improviso)

espressivo **Tempo I**

3 I. 3 4 *pp* 4

14 I.

20

27

34 *sua-*

41 I. *col canto*

47 a2

53

non legato

59 *pp*

61

63 *ff*

69

75

HYMNUS SANCTI ALUYSII

Allegro energico *va-*

2 *marcato* 8

12 3 3 3 3 3 *sfz*

14 3 3

18 3 3 3

22 *8va* -----
Musical staff with treble clef, key signature of D major, and a repeat sign. The melody starts with a dotted quarter note, followed by eighth notes. A triplet of eighth notes is marked with a '3' below it. The staff ends with another triplet of eighth notes marked with a '3' below it.

26
Musical staff with treble clef, key signature of D major. It begins with a triplet of eighth notes marked with a '3' below it, followed by a series of eighth notes.

30
Musical staff with treble clef, key signature of B minor. It features two triplet markings with '3' below them. A first ending bracket labeled '1.' spans the final two measures.

34-38 **Tempo I**
5
8va -----
Musical staff with treble clef, key signature of D major. It starts with a whole rest for five measures, then continues with a melody. A first ending bracket labeled '1.' is present. A dynamic marking *ff* is placed below the staff.

43
p *ff*
Musical staff with treble clef, key signature of D major. It begins with a dynamic marking *p*, followed by a crescendo leading to a dynamic marking *ff*. A triplet of eighth notes is marked with a '3' below it.

49 *8va* ----- *marcato*
Musical staff with treble clef, key signature of D major. It features three triplet markings with '3' below them. A dynamic marking *marcato* is placed above the staff.

52 (*8va*) -----
Musical staff with treble clef, key signature of D major. It includes a first ending bracket labeled '2'. A triplet of eighth notes is marked with a '3' below it.

58
Musical staff with treble clef, key signature of B minor. It contains five triplet markings, each with a '3' below it.

61 *I. cantando*
Musical staff with treble clef, key signature of B minor. It starts with a triplet marking with a '3' below it, followed by a dynamic marking *ff*. A first ending bracket labeled '7' spans the final two measures.

71

3 3 3

76

3 3 3 3 3

81

3 3 3

85

3 3 3 3 3

88

3 3 sec sec

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

A

B

GLORIA

Allegro maestoso

43 **Andante** **C** *con anima*

53 *pp*

57 *dim.*

61 *rall.* **Tempo I** *mf*

64 **Allegro maestoso (come prima)** *non legato*

69

75

81

88

pp

C R E D O

Allegro non troppo ma deciso

pp *mf* *f*

7

f *marcato* *ff*

12

f *A* *sec*

16

22

24

27

B Scherzando

29

32

34

8va
marcato

37

40

C 45

♩. = ♩. (anterior)

48

8va *rall. molto* **Tempo I** *marcato*

52

55

58-60 **Andante (quasi Adagio)**

66-70 **Adagio**

75 *pp*

78

80 **L'istesso tempo (Adagio)**

85

91

95

Allegro come prima

Musical score for Flauta II, measures 100 to 111. The score is in treble clef, key of D major (two sharps), and 4/4 time. The tempo is marked "Allegro come prima".

Measure 100: Rest for 4 measures, followed by a melodic line starting on G4.

Measure 102: *8va* (octave up) marking above the staff. The melodic line continues with eighth notes.

Measure 104: The melodic line continues with eighth notes, including some accidentals.

Measure 107: *8va* (octave up) marking above the staff. The melodic line continues with eighth notes.

Measure 109: *8va* (octave up) marking above the staff. The melodic line continues with eighth notes.

Measure 111: The melodic line concludes with a quarter note G4, a quarter rest, and a final quarter rest.

116

119

8^{va}-----

121

(8^{va})-----

124

130

8^{va}-----

134

(8^{va})-----

rall. molto **Tempo I**

137

(8^{va})-----

allargando

140

rall. molto **Molto meno mosso**

149-152

Quasi largo **Largo**

4

pp *pp*

OFFERTORIUM

Molto lento

a2 sec.

A

4 7 13
pp

B

26-29

sec.

4 7
mf

32-33

Adagio non troppo

2 4
12/8

C

40-42

3 2

46

2 2

D

accell.

50

2 2
p

Andantino

53

8^{va}

2 2

56

2 2

E

accel.

60 a2

Musical staff 60-63: Treble clef, key signature of two sharps (F# and C#). Measure 60 has a whole rest. Measure 61 starts with a half note G4 (marked 'a2'), followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6. Measure 62 continues with quarter notes D6, E6, F#6, G6, A6, B6, C7. Measure 63 ends with a quarter note G6.

F

64

Musical staff 64-67: Treble clef, key signature of two sharps. Measure 64 has a half note G4 (marked 'a2') with a slur over it. Measure 65 has a whole rest. Measure 66 has a whole rest. Measure 67 has a whole rest with a '2' above it, indicating a second ending.

Tempo de marcia

68 *8va-*

Musical staff 68-71: Treble clef, key signature of two sharps. Measure 68 has a half note G4 (marked '8va-'). Measure 69 has a half note A4. Measure 70 has quarter notes B4, C5, D5, E5. Measure 71 has quarter notes F#5, G5, A5, B5.

72 (*8va-*)

Musical staff 72-74: Treble clef, key signature of two sharps. Measure 72 has quarter notes G4, A4, B4, C5. Measure 73 has quarter notes D5, E5, F#5, G5. Measure 74 has quarter notes A5, B5, C6, D6.

75 a2 *8va-*

Musical staff 75-76: Treble clef, key signature of two sharps. Measure 75 has quarter notes G4 (marked 'a2'), A4, B4, C5. Measure 76 has quarter notes D5, E5, F#5, G5.

77 (*8va-*) a2

Musical staff 77-79: Treble clef, key signature of two sharps. Measure 77 has quarter notes G4 (marked '8va-'), A4, B4, C5. Measure 78 has quarter notes D5, E5, F#5, G5. Measure 79 has quarter notes A5, B5, C6, D6.

G

80

Musical staff 80-82: Treble clef, key signature of two sharps. Measure 80 has a half note G4. Measure 81 has a half note A4. Measure 82 has quarter notes B4, C5, D5, E5.

rall.

83

Musical staff 83-86: Treble clef, key signature of two sharps. Measure 83 has quarter notes G4, A4, B4, C5. Measure 84 has quarter notes D5, E5, F#5, G5. Measure 85 has a half note A5. Measure 86 has a half note B5.

rall. molto *molto meno mosso*

87

Musical staff 87-90: Treble clef, key signature of two sharps. Measure 87 has quarter notes G4, A4, B4, C5. Measure 88 has quarter notes D5, E5, F#5, G5. Measure 89 has a half note A5 with an accent (>). Measure 90 has a half note B5 with a fermata.

91 **Tempo I** a2 sec. **6**

101-113 **H** **13**

117 **8va** **12**

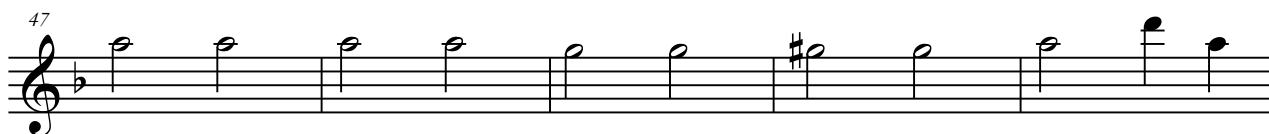
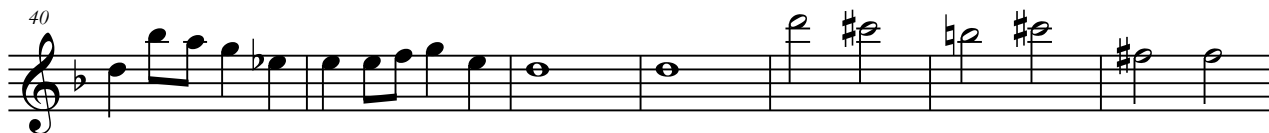
Tempo I (8va) **3** **I**

129 **4** **K a2** **rall.** **saliente**

SANCTUS

5 **2**

Allegro energico (fugato) 9-27 **19**



BENEDICTUS

Andante

espressivo

A **Energico assai ma l'istesso tempo**

8^{va}-----

(8^{va})-----

(8^{va})-----

AGNUS DEI

Andante espressivo (con carater de improviso)

27

Musical staff for measures 27-33. The key signature is one sharp (F#). The staff contains various rhythmic patterns, including eighth and sixteenth notes, and rests. A slur covers measures 28 and 29.

34

Musical staff for measures 34-38. A slur covers measures 34-37. A dashed line above the staff indicates an octave shift, labeled "8va". A fermata is placed over the final note of measure 38. The number "8" is written at the end of the staff.

49

Musical staff for measures 49-52. The key signature changes to two sharps (F# and C#). A dynamic marking "a2" is present above the first measure. The staff contains a series of quarter notes.

53

Musical staff for measures 53-58. The staff contains a series of quarter notes, with a final measure containing a half note and a whole rest.

59

Musical staff for measures 59-60. The instruction "non legato" is written above the staff. The dynamic marking "pp" (pianissimo) is written below the staff. The staff contains a series of eighth notes.

61

Musical staff for measures 61-62. The staff contains a series of eighth notes.

63

Musical staff for measures 63-68. The staff contains quarter notes and rests. A dynamic marking "ff" (fortissimo) is written below the staff. A slur covers measures 67 and 68.

69

Musical staff for measures 69-74. The staff contains quarter notes and rests. A slur covers measures 69 and 70.

75

Musical staff for measures 75-79. The staff contains quarter notes and rests. A slur covers measures 75 and 76. The piece ends with a fermata over the final note in measure 79.

HYMNUS SANCTI ALUYSII

Allegro energico

8va-----
marcato

2 8

3 3 3 3 3 sfz

14 3 3

18 3 3 3

22 8va----- 8va-----
3 3

26 3

30 3 3 1.

34-38 Tempo I
5 8va-----

43 3

p ff

49 *8^{va}-----*
marcato

52 *(8^{va})-----*

58 2.

62 *ff* 7

71

76

81

85

88 *sec sec*

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato A

B

GLORIA

Allegro maestoso

A

B

Andante

C

61 $\text{♩} = \text{♩}$. *rall.* **Tempo I**

mf
Allegro maestoso (come prima)

64

71

78

85 **6**

C R E D O

Allegro non troppo ma deciso

3

mf *pp* *f*

f *ff* *ff* *marcato*

sec

7

11

16

Musical staff 16-20: Treble clef, key signature of two sharps (F# and C#). Measures 16-20 contain a melodic line with eighth and quarter notes.

21

Musical staff 21-24: Treble clef, key signature of two sharps. Measures 21-24 continue the melodic line with eighth and quarter notes.

25

Musical staff 25-28: Treble clef, key signature of two sharps. Measures 25-28 continue the melodic line with eighth and quarter notes.

B Scherzando

29

Musical staff 29-32: Treble clef, key signature of two sharps. Measures 29-32 contain a melodic line with eighth notes and rests. A dynamic marking *p* is placed below the staff.

33

Musical staff 33-37: Treble clef, key signature of two sharps. Measures 33-37 contain a melodic line with eighth notes and rests.

38

Musical staff 38-41: Treble clef, key signature of two sharps. Measures 38-41 contain a melodic line with eighth notes and rests.

C ♩ = ♩ (anterior)

42

Musical staff 42-45: Treble clef, key signature of two sharps. Measures 42-45 contain a melodic line with eighth notes and rests. A time signature change to 12/8 is indicated at the end of the staff.

46

Musical staff 46-47: Treble clef, key signature of two sharps. Measures 46-47 contain a melodic line with eighth notes and rests.

rall. molto

Tempo I
marcato

48

Musical staff 48-51: Treble clef, key signature of two sharps. Measures 48-51 contain a melodic line with eighth notes and rests. A time signature change to 4/4 is indicated at the beginning of the staff.

52

Musical staff 52-54: Treble clef, key signature of two sharps. Measures 52-54 contain a melodic line with eighth notes and rests.

55

Musical staff 55-58: Treble clef, key signature of two sharps. Measures 55-58 contain a melodic line with eighth notes and rests, including a triplet of eighth notes in measure 57.

58-60 **Andante (quasi Adagio)**

Musical notation for measures 58-60, featuring a 3/4 time signature and a 5-measure rest.

71-78 **Adagio** **L'istesso tempo (Adagio)**

Musical notation for measures 71-78, featuring a 6/4 time signature and various note values.

83

Musical notation for measure 83, featuring a 6/4 time signature and various note values.

89

Musical notation for measure 89, featuring a 6/4 time signature and various note values.

95

Musical notation for measure 95, featuring a 6/4 time signature and various note values.

Allegro come prima

100

Musical notation for measure 100, featuring a 4/4 time signature and various note values.

103

Musical notation for measure 103, featuring a 4/4 time signature and various note values.

107

Musical notation for measure 107, featuring a 4/4 time signature and various note values.

111

Musical notation for measure 111, featuring a 4/4 time signature and various note values.

116

pp

120

126

132

molto cresc. *rall. molto* **Tempo I**

134

allargando *rall. molto* **Molto meno mosso**

138

145

Quasi largo **Largo**
pp *pp*

OFFERTORIUM

Molto lento

I. **A**

pp

B

sec.

Adagio non troppo

mf

C

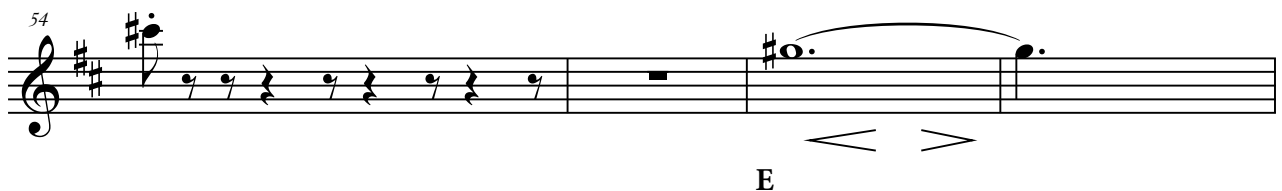
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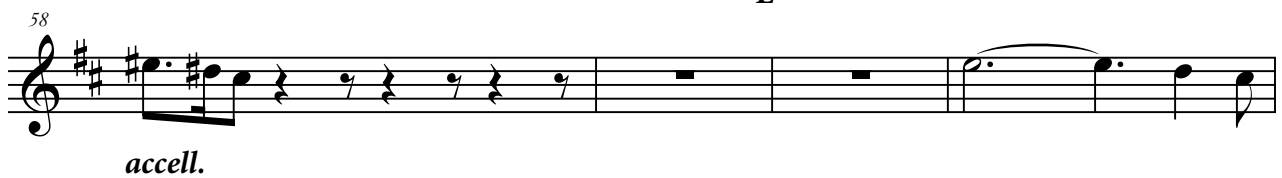


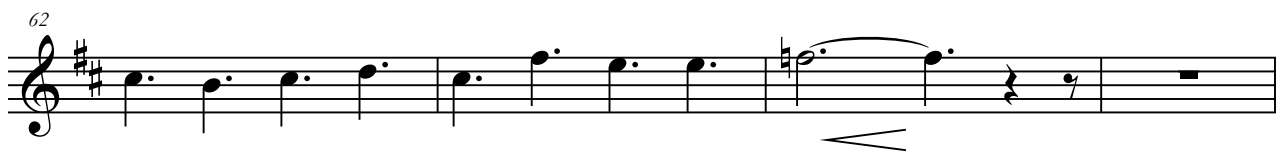
41 I. 

46 

51 

54 

58 

62 

F 66 I. 

69 

74 

76 

79 a2

82

86 *rall.* *rall. molto* *molto meno mosso*

90 a2

94-97 **Tempo I** **4** **I.** **13** **H**

115

123 **Tempo I** **3** **I**

129

133 **I.** **K** **I.** *rall. saliente*

SANCTUS

9-31 **Allegro energico (fugato)**

BENEDICTUS

Andante

A **Energico assai ma l'istesso tempo**

AGNUS DEI

Andante espressivo (con carater de improviso)

rall. molto

Tempo I

4 I. *pp*

10-20 11 I. 2

27

32

36

41-48 8 I. *ff*

54

59 I. *col canto*

67

74

HYMNUS SANCTI ALUYSII

Allegro energico *marcato*

2 3 3 *sfz* 7

13 3 6

23

28

Tempo I

33 1. 5

42 *p* 3 *ff*

49 *marcato*

54 3

58 2 3 2 3 3

62 3 3 *ff* 6 3

72-74

3

3

78

3

3

83

3

88

3

3

3

sec

sec

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato A

12 2 2

23

29

B

37 4

46 2

55

64

C

73 5 Fine 15

pp < >

GLORIA

Allegro maestoso

A

B

Andante

C

Tempo I

Allegro maestoso (come prima)

64

71

78

85

6

CREDO

Allegro non troppo ma deciso

3

mf *pp* *f*

7

ff

10 *marcato* *f*

ff

A 14 *sec*

20

24

B Scherzando

29 
p

33 

38 

C $\text{♩} = \text{♩}$ (anterior)

42 

46 

rall. molto

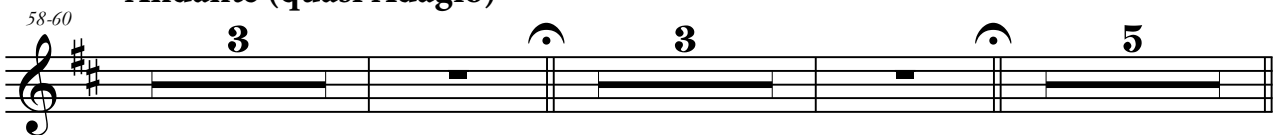
Tempo I
marcato

48 

52 

55 

Andante (quasi Adagio)

58-60 

Adagio
8

L'istesso tempo (Adagio)

71-78

83

89

95

Allegro come prima

100

104

108

113

pp

119

124

130 *molto cresc.* *rall. molto*

133 **Tempo I**

135

139 *allargando* *rall. molto* **Molto meno mosso**

145 **Quasi largo** **Largo** *pp* *pp*

OFFERTORIUM

Molto lento

A

2 3 7 13

B

26-29 *mf* *sec.* 4 2 12/8

Adagio non troppo **C** 4 3

44-45 2

D

50 *accel.*

p

54 **Andantino**

E *accel.*

58

F

63 **3**

Tempo de marcia

69-77 **9** a2

G

80

rall. *rall. molto*

84

molto meno mosso

88-89 **2** a2 *f*

Tempo I H

94-97 **4** **3** **13**

Tempo I

116 *pp* *pp*

I

124-126

pp

131

K

135-136

pp

SANCTUS

Allegro energico (fugato)

7

35

41

48

54

BENEDICTUS

Andante

A Energico assai ma l'istesso tempo

AGNUS DEI

Andante espressivo (con carater de improviso)

41-48

54

59-63

67

74

HYMNUS SANCTI ALUYSII

Allegro energico

2

marcato

6-12

7

3

6

22

27

31 1.

Tempo I

34-38 **5** *p*

45 **3** *marcato*

53 **3**

58 2. **3** **2**

62 **3** **6** **3** *ff*

72-74 **3** **3**

78 **3**

83 **3**

88 *sec sec* **3**

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato A

Musical notation for measures 1-12. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. Measure 1 is a whole rest with a '12' above it. Measure 2 is a repeat sign with a '2' above it. Measures 3-4 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 5 is a whole rest with a '2' above it. Measures 6-7 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 8 is a whole rest. Measures 9-10 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 11 is a whole rest. Measure 12 is a whole rest.

Musical notation for measures 13-22. Measure 13 is a whole rest. Measures 14-15 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 16 is a whole rest. Measures 17-18 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 19 is a whole rest. Measures 20-21 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 22 is a whole rest.

Musical notation for measures 23-36. Measure 23 is a whole rest. Measures 24-25 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 26 is a whole rest. Measures 27-28 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 29 is a whole rest. Measures 30-31 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 32 is a whole rest. Measures 33-34 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 35 is a whole rest. Measure 36 is a whole rest.

B

Musical notation for measures 37-45. Measure 37 is a whole rest. Measures 38-39 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 40 is a whole rest. Measures 41-42 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 43 is a whole rest. Measures 44-45 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 46 is a whole rest.

Musical notation for measures 46-54. Measure 46 is a whole rest. Measures 47-48 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 49 is a whole rest. Measures 50-51 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 52 is a whole rest. Measures 53-54 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 55 is a whole rest.

Musical notation for measures 55-63. Measure 55 is a whole rest. Measures 56-57 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 58 is a whole rest. Measures 59-60 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 61 is a whole rest. Measures 62-63 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 64 is a whole rest.

Musical notation for measures 64-72. Measure 64 is a whole rest. Measures 65-66 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 67 is a whole rest. Measures 68-69 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 70 is a whole rest. Measures 71-72 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 73 is a whole rest.

C

Musical notation for measures 73-81. Measure 73 is a whole rest. Measures 74-75 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 76 is a whole rest. Measures 77-78 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 79 is a whole rest. Measures 80-81 contain a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). Measure 82 is a whole rest. The piece ends with a double bar line and the word 'Fine' above it.

D

Meno mosso

Musical notation for measures 81-88. Measure 81 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. A slur covers measures 81 through 87. Measure 88 ends with a double bar line and a repeat sign, with a fermata over the final note and a '2' indicating a second ending.

GLORIA

Allegro maestoso

Musical notation for the Gloria section, measures 1-36. Measure 1 is in 4/4 time. Measure 3 contains a triplet. Measure 7 is marked with 'A'. Measure 12 is marked with 'B'. Measure 18 is marked with 'B'. Measure 24 is marked with 'A'. Measure 30 is marked with 'A'. Measure 36 is marked with 'A'. The notation includes various rhythmic values, slurs, and dynamic markings.

43 **Andante** *espressivo*

48

52 *con anima*

57

61 *rall.* **Tempo I**

64 **Allegro maestoso (come prima)** *non legato*

72

80

87

C R E D O

Allegro non troppo ma deciso

2
pp *mf* *f* *f*

9 *marcato*
ff

A

14 *sec*

19

22 *non legato*

24

26

B **Scherzando**
marcato

28

32 *marcato*

Musical staff 32-34: Treble clef, key signature of D major (three sharps). Measure 32 starts with a quarter note D4, followed by quarter notes E4, F#4, G4, A4, B4, C5. Measure 33 contains a triplet of eighth notes: G4, F#4, E4. Measure 34 contains a triplet of eighth notes: D4, C4, B3.

35

Musical staff 35-37: Treble clef, key signature of D major. Measure 35: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 36: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 37: quarter notes D4, C4, B3, A3, G3, F#3, E3.

38

Musical staff 38-41: Treble clef, key signature of D major. Measure 38: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 39: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 40: quarter notes D4, C4, B3, A3, G3, F#3, E3. Measure 41: quarter notes D4, C4, B3, A3, G3, F#3, E3.

42

Musical staff 42-44: Treble clef, key signature of D major. Measure 42: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 43: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 44: quarter notes D4, C4, B3, A3, G3, F#3, E3.

C $\bullet = \bullet$ (anterior) I.

Musical staff 45-46: Treble clef, key signature of D major. Measure 45: 12/8 time signature, quarter rest. Measure 46: quarter notes D4, E4, F#4, G4, A4, B4, C5.

47 *rall. molto*

Musical staff 47-48: Treble clef, key signature of D major. Measure 47: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 48: quarter notes D4, C4, B3, A3, G3, F#3, E3.

49 **Tempo I**
marcato

Musical staff 49-52: Treble clef, key signature of D major, 4/4 time signature. Measure 49: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 50: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 51: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 52: quarter notes D4, C4, B3, A3, G3, F#3, E3.

53

Musical staff 53-57: Treble clef, key signature of D major. Measure 53: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 54: quarter notes D4, E4, F#4, G4, A4, B4, C5. Measure 55: quarter notes D4, C4, B3, A3, G3, F#3, E3. Measure 56: quarter notes D4, C4, B3, A3, G3, F#3, E3. Measure 57: quarter notes D4, C4, B3, A3, G3, F#3, E3.

58-60 **Andante (quasi Adagio)**

Musical staff 58-60: Treble clef, key signature of D major. Measure 58: triplet of quarter notes D4, E4, F#4. Measure 59: quarter note G4, quarter note F#4, quarter note E4. Measure 60: quarter note D4, quarter note C4, quarter note B3.

espressivo (quasi recitativo ma in tempo)

rall.

66

Adagio
col canto

71

pp

76

L'istesso tempo (Adagio)

80

83

86

89

92

95

Allegro come prima

100

103

105

107

109

111

113

115

ff

119

3 3 3

122

125

129

cresc.

132

molto cresc.

134

rall. molto **Tempo I**

137

allargando *rall. molto*

141

Molto meno mosso *allargando sempre*

145

149-152

Quasi largo **Largo** I.
pp *pp* *pp*

OFFERTORIUM

Molto lento

I. 
A ¹³⁻¹⁶ 
B 


Adagio non troppo

C ³⁴ 


D ⁵⁰ 

54 **Andantino** I. 4 4

< >

accell.

59 **E**

63 **F**

<

Tempo de marcia

68

72

75

78 **G**

82

rall. *rall. molto*

85

molto meno mosso

88

Tempo I

94-96

101-113

117

Tempo I

123

I

127

132

rall.

136

SANCTUS

5

Allegro energico (fugato)

9-23

32

38

45

52

BENEDICTUS

Andante 8 I.

A **Energico assai ma l'istesso tempo**

AGNUS DEI

Andante espressivo (con carater de improviso)

27 I.

33

41 I. *espressivo*

45

49 a2

53

57 I.

64 *ff*

73

HYMNUS SANCTI ALUYSII

Allegro energico *marcato*

2

3 3 3 3 3

6

3 3 3

12

3 3

17

3 3

22

3 3 3

26

3

30

3 3 3 1.

Tempo I

34

3 3

38

3 3 3 3 3

41 *p* *ff*

46 *pp* *marcato* *cresc. poco a poco*

50

55

60 I. *cantando*

64 *ff* *pp*

69

74

79

83

87

Missa em ré maior

A02.3

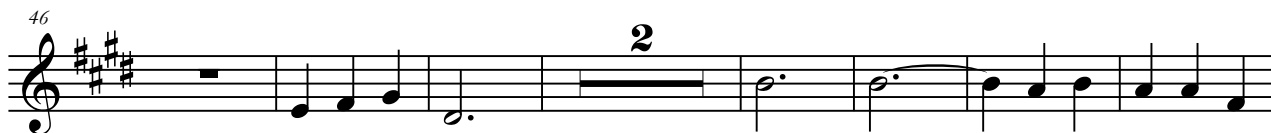
Paulino Chaves

KYRIE

Moderato A



B



C



D **Meno mosso**

Musical notation for the 'D' section, measures 81-88. The key signature is D major (two sharps). Measure 81 starts with a treble clef and a 7-measure rest. The melody begins in measure 82. Measure 88 ends with a double bar line and a repeat sign, with a '2' indicating a second ending.

GLORIA
Allegro maestoso

Musical notation for the 'GLORIA' section, measures 7-36. The key signature is D major (two sharps) and the time signature is 4/4. Measure 7 starts with a treble clef and a 7-measure rest. Measure 12 has a '12' above it. Measure 18 has a '18' above it and a 'B' below it. Measure 24 has a '24' above it. Measure 30 has a '30' above it. Measure 36 has a '36' above it. Measure 24 contains a triplet of eighth notes. Measure 36 ends with a double bar line and a fermata over the final note.

43 **Andante**

pp

48

C

52 *con anima*

pp *cresc.*

57

dim.

61 *rall.* **Tempo I**

mf

64 **Allegro maestoso (come prima)** *non legato*

70

79

86

pp

C R E D O

Allegro non troppo ma deciso

2

pp

mf

f

7

f

ff

marcato

A

12

f

sec

16

19

22

25

28

B Scherzando
marcato

31 *marcato*

Musical staff 31-34: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Measures 31-34 contain eighth and sixteenth notes, including a triplet of eighth notes in measure 32.

35

Musical staff 35-37: Treble clef, key signature of three sharps, 4/4 time. Measures 35-37 contain eighth and sixteenth notes.

38

Musical staff 38-41: Treble clef, key signature of three sharps, 4/4 time. Measures 38-41 contain eighth and sixteenth notes, ending with a fermata in measure 41.

42 *C* ♩. = ♩. (anterior)
II.
molto cresc.

Musical staff 42-45: Treble clef, key signature of three sharps, 4/4 time. Measure 42 starts with a common time signature 'C'. Measure 44 has a 12/8 time signature. Measures 42-45 contain eighth and sixteenth notes.

46 *rall. molto*

Musical staff 46-48: Treble clef, key signature of three sharps, 4/4 time. Measures 46-48 contain eighth and sixteenth notes, ending with a 4/4 time signature change.

Tempo I
marcato

49

Musical staff 49-52: Treble clef, key signature of three sharps, 4/4 time. Measures 49-52 contain eighth and sixteenth notes.

53

Musical staff 53-57: Treble clef, key signature of three sharps, 4/4 time. Measures 53-57 contain eighth and sixteenth notes, ending with a fermata in measure 57.

Andante (quasi Adagio)

58-60

Musical staff 58-60: Treble clef, key signature of three sharps, 4/4 time. Measures 58-60 contain a triplet of eighth notes in measure 58 and a fermata in measure 60.

66-70

Musical staff 66-70: Treble clef, key signature of three sharps, 4/4 time. Measures 66-70 contain a long horizontal line representing a sustained note or rest.

Adagio

71-78



L'istesso tempo (Adagio)

80



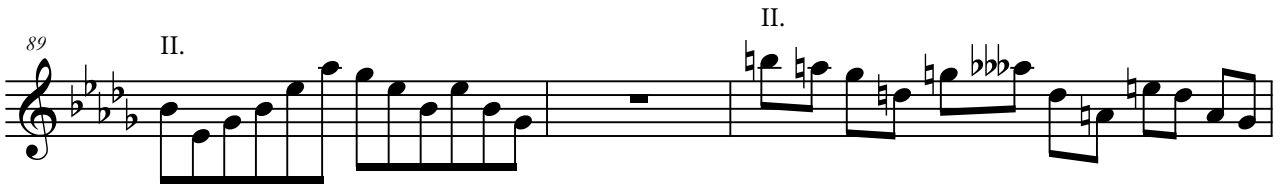
83



86



89



92



95



Allegro come prima

125

129

cresc.

132

molto cresc.

134

rall. molto **Tempo I**

136

allargando *rall. molto*

141

Molto meno mosso *allargando sempre*

145

149-152

Quasi largo **Largo**

4 2

pp *pp*

OFFERTORIUM

Molto lento

2 7
pp

A

13-16
4 3

21-22

2 3 3 B

29

sec.
mf 2

34-36

3 Adagio non troppo

C

40-42
3 4

D

50
accell.
p

53

53 Andantino

E

60
accell.
p

F

66

69 **Tempo de marcia**

73

76 II.

80 G

84 *rall.* *rall. molto*

88 **molto meno mosso**

94-96 **Tempo I**

101-113 H

117

pp ³ ₃ *pp*

Tempo I

123

I 127

pp
K

132

pp 2

SANCTUS

Allegro energico (fugato)

9-23 II. marcato

15

28

33

40

47

52

BENEDICTUS

Andante

8 3

A Energico assai ma l'istesso tempo

14

18

22

26

HYMNUS SANCTI ALUYSII

Allegro energico

2 *marcato* 3 3 3 3

6 3 3 3

12 3

17 3 3

22 3 3 3

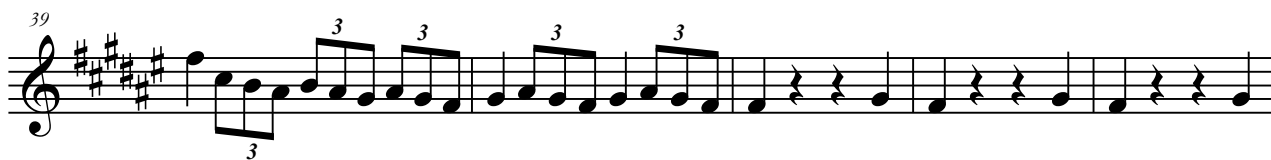
26 3

30 1. 3

Tempo I

34 3 3

39

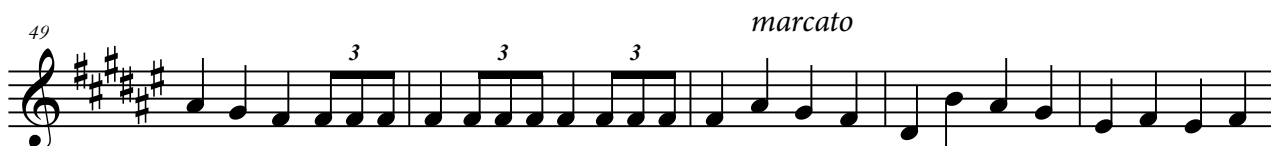


44



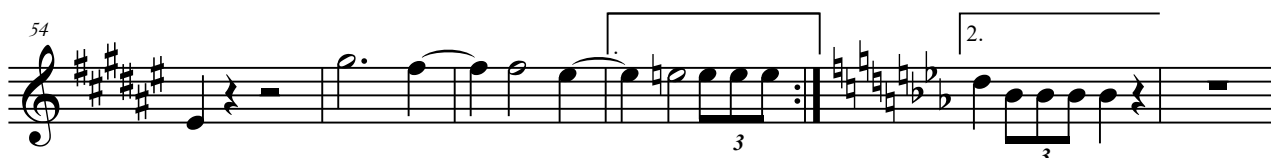
p *ff* *pp* *cresc. poco a poco*

49




marcato

54



60-61

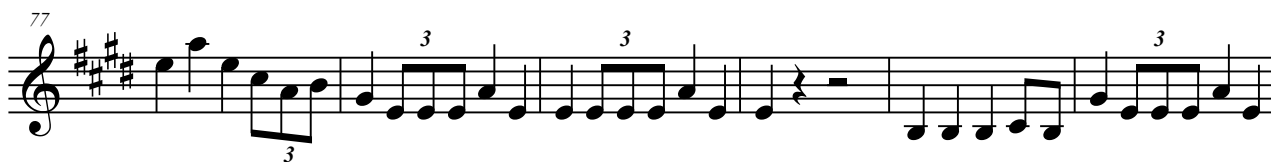


2 7

72



77



83



87



Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

12 ^A

23

33

^B

42-45

4

54

61

68

^C

74-75

2

Fine

Meno mosso

81 I.

87

92

GLORIA

Allegro maestoso

8 A

13

18 B

23

29



33



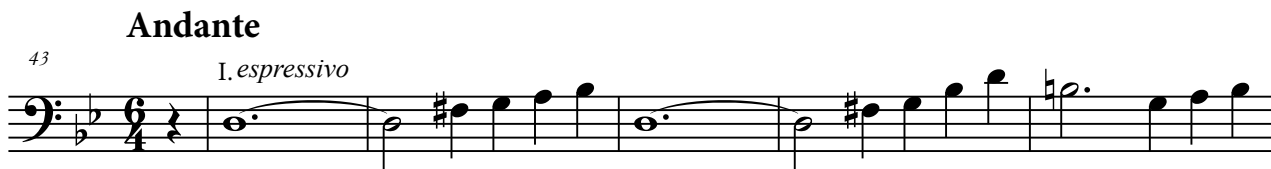
39

non legato



43

Andante
I. espressivo



49

C



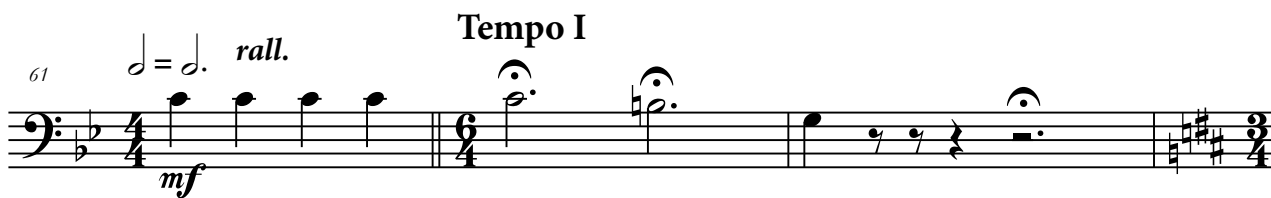
56

cresc. *dim.*



61

d = d. rall. **Tempo I**
mf



64 **Allegro maestoso (come prima)**

Musical staff for measures 64-71. The key signature is two sharps (F# and C#). The time signature is 3/4. The music begins with a double bar line and repeat sign. It features a series of eighth and quarter notes, with a slur over measures 65-67.

72

Musical staff for measures 72-79. The music continues with eighth and quarter notes. A triplet of eighth notes is marked with a '3' at the end of the staff.

80

Musical staff for measures 80-86. The music continues with eighth and quarter notes, ending with a double bar line.

87

Musical staff for measures 87-93. The music features a series of quarter notes with a slur over measures 88-90, ending with a fermata over a half note.

pp

C R E D O

Allegro non troppo ma deciso

4

Musical staff for measures 1-7. The key signature is two sharps. The time signature is 4/4. The music starts with a double bar line and a 4-measure rest, followed by a change to 3/4 time. Dynamics include *pp* and *f*.

8

Musical staff for measures 8-13. The music continues with eighth and quarter notes. Dynamics include *f* and *ff*.

A

14

sec

Musical staff for measures 14-17. The music features a series of quarter notes with a slur over measures 15-17. A hairpin dynamic marking is at the end.

18

Musical staff for measures 18-20. The music features a series of eighth notes with a slur over measures 18-20.

21

Musical staff for measures 21-27. The music continues with eighth and quarter notes.

26



B Scherzando
I. marcato

30



35



38



42



C ♩. = ♩. (anterior)

45



molto cresc.

Tempo I

48

rall. molto



51

non legato



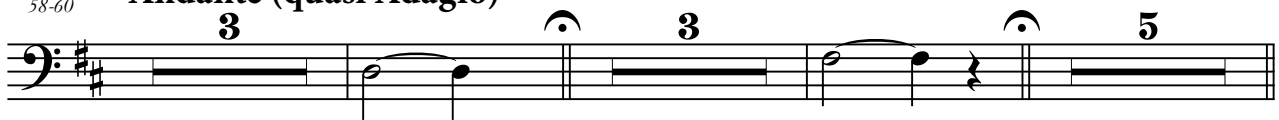
55

dim.



pp

58-60 Andante (quasi Adagio)



71-74 Adagio



80 L'istesso tempo (Adagio)



86



94



100 Allegro come prima



105



109



115

I. marcato

120



123



126



130



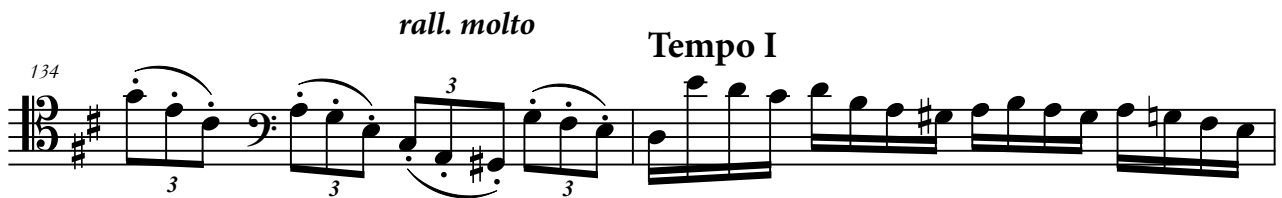
cresc.

132



molto cresc.

134



rall. molto **Tempo I**

136



allargando

140



rall. molto **Molto meno mosso** *allargando sempre*

145



149-150 **Quasi largo** **2** *non legato* **Largo** *pp*

OFFERTORIUM

Molto lento **4** I. *cantando coll. violoncello*

11 **A**

18 I. **3** **3**

B 26-30 **5** I. **12/8**

34 **Adagio non troppo** **12/8** a2

C 40-41 **2**

45 I.

D *accell.*

50

Andantino

First musical staff for measures 50-55. It begins with a bass clef and a key signature of two sharps (D major). The music consists of a series of eighth notes with stems pointing up, followed by a quarter rest. A dynamic marking of *p* is placed below the staff.

55

Second musical staff for measures 55-58. It continues with eighth notes and quarter notes. A dynamic marking of *p* is present. There are hairpins (< and >) under the staff.

accell.

59

E

Third musical staff for measures 59-65. It features a sequence of eighth notes with stems pointing up. A dynamic marking of *p* is present. A hairpin (<) is located at the end of the staff.

F

66

Fourth musical staff for measures 66-68. It contains eighth notes with stems pointing up.

Tempo de marcia

69

Fifth musical staff for measures 69-71. It features eighth notes with stems pointing up.

72

Sixth musical staff for measures 72-74. It contains eighth notes with stems pointing up.

75

a2

Seventh musical staff for measures 75-77. It features eighth notes with stems pointing up.

78

Eighth musical staff for measures 78-80. It contains eighth notes with stems pointing up.

G

81

Ninth musical staff for measures 81-83. It features eighth notes with stems pointing up.

84 *rall.* *rall. molto*

88 *molto meno mosso*

94-99 **Tempo I** *I. cantando coll. violoncello*

104

110 **H**

117 *pp*

123 **Tempo I**

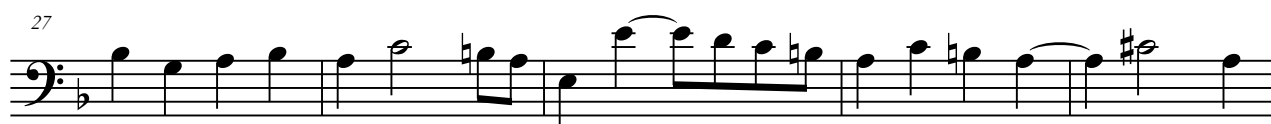
I 127

133 **K** *rall.* *pp*

SANCTUS

**Allegro energico (fugato)**

9-12

ben marcato

BENEDICTUS

Andante

A Energico assai ma l'istesso tempo

AGNUS DEI

Andante espressivo (con carater de improviso)

31

41

49

59

63

ff

72

HYMNUS SANCTI ALUYSII

Allegro energico *marcato*

6

3

11 *non legato*

3

17

3

22

3

26

3

29

3

33 **Tempo I**

3

36

3

40

3

44

p *ff* *pp* *cresc. poco a poco*

49

marcato

54

I. marcato
f

58

2.

62

ff *pp*

66

70

75

81

86

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

12 A

21

B

32

42-45

4

54

61

C

68

74-75

2 D Fine Meno mosso 9 8

GLORIA

Allegro maestoso

3

7

A

13

B

18

3 3 3 3

23

29

33

39 *non legato*

Andante

43

4

49

C

56

cresc. *dim.*

61

mf **Tempo I**

64

Allegro maestoso (come prima)

72

3

80

3

87

pp

C R E D O

Allegro non troppo ma deciso

4

pp *f*

Musical notation for measures 4-7 in bass clef, 4/4 time. Measure 4 has a whole rest. Measure 5 has a quarter rest. Measure 6 starts with a dynamic of *pp* and contains a sixteenth-note triplet. Measure 7 has a dynamic of *f* and contains a quarter note.

8

f *ff*

Musical notation for measures 8-13 in bass clef, 4/4 time. Measure 8 has a dynamic of *f*. Measure 9 has a quarter rest. Measure 10 has a dynamic of *ff*. Measures 11-13 show a change in meter to 3/4 and then back to 4/4.

A

14 *sec*

Musical notation for measures 14-17 in bass clef, 4/4 time. Measure 14 has a dynamic of *sec*. Measures 15-17 show a crescendo.

18

Musical notation for measures 18-21 in bass clef, 4/4 time. Measures 18-21 consist of a steady eighth-note pattern.

22

Musical notation for measures 22-25 in bass clef, 4/4 time. Measures 22-25 consist of a steady eighth-note pattern.

26

Musical notation for measures 26-29 in bass clef, 4/4 time. Measures 26-29 consist of a steady eighth-note pattern.

B

Scherzando

30-31 **2**

Musical notation for measures 30-31 in bass clef, 2/2 time. Measure 30 has a whole rest. Measure 31 has a dynamic of **2**.

35

Musical notation for measures 35-38 in bass clef, 4/4 time. Measures 35-38 consist of a steady eighth-note pattern.

38



42



C 45 $\text{♩} = \text{♩}$ (anterior)



molto cresc.

48

rall. molto

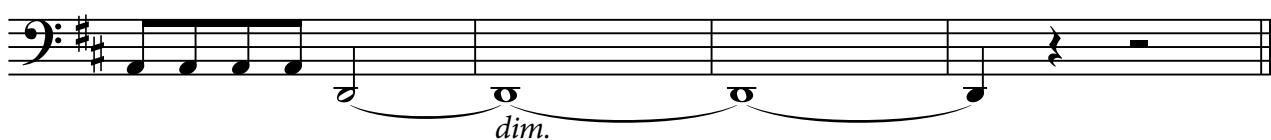
Tempo I



50

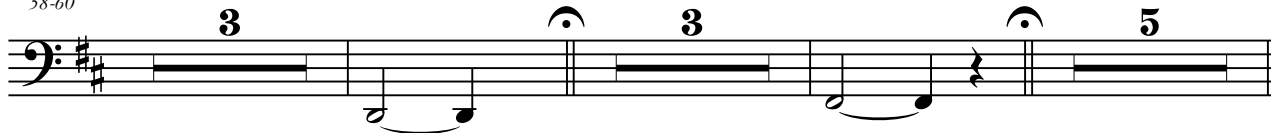


54



Andante (quasi Adagio)

58-60



Adagio

71-74

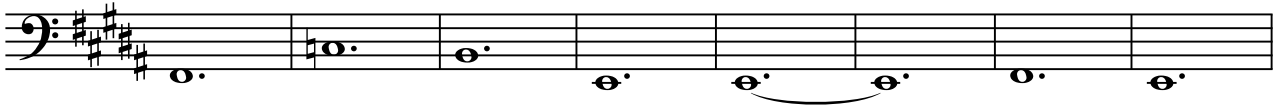


80

L'istesso tempo (Adagio)



86



94



100

Allegro come prima



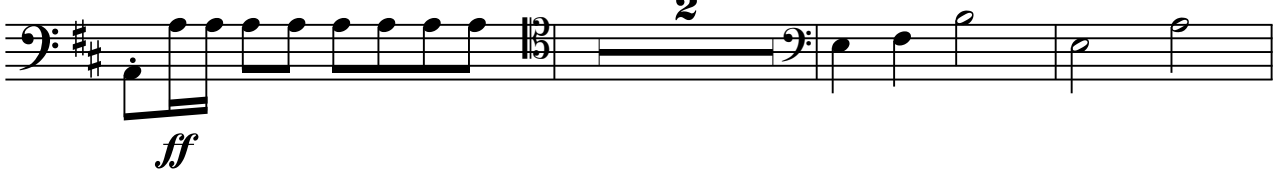
105



109



115



120



123



126



130

molto cresc.

134

rall. molto **Tempo I**

136

allargando

140

rall. molto **Molto meno mosso** *allargando sempre*

145

149-150

Quasi largo
2 *non legato* **Largo**
pp

OFFERTORIUM

Molto lento

A

17

2 II. **2**

23

B

Musical staff B, measures 23-30. Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with a long slur over measures 23-30. There are dynamic markings of hairpins (crescendo and decrescendo) under measures 24-25.

31

Adagio non troppo

Musical staff, measures 31-35. Bass clef, key signature of two sharps. Measure 31 has a fermata over a whole note. Measure 32 has a '2' above a whole note. Measure 33 has a '12/8' time signature change. Measures 34-35 contain a rhythmic pattern of eighth notes.

36

a2

Musical staff, measures 36-39. Bass clef, key signature of two sharps. Measures 36-37 have a rhythmic pattern of eighth notes. Measures 38-39 have a melodic line with a slur and a hairpin decrescendo under measure 39.

C

40-41

2

Musical staff C, measures 40-41. Bass clef, key signature of two sharps. Measure 40 has a '2' above a whole note. Measure 41 has a rhythmic pattern of eighth notes. The staff ends with a double bar line and a '13' time signature.

45

I.

Musical staff, measures 45-49. Bass clef, key signature of two sharps. Measures 45-49 contain a melodic line with a slur over measures 46-47 and a fermata over measure 49.

D

accel.

50

Andantino

Musical staff D, measures 50-55. Bass clef, key signature of two sharps. Measures 50-54 have whole notes with fermatas. Measure 55 has a rhythmic pattern of eighth notes.

p

56

Musical staff, measures 56-59. Bass clef, key signature of two sharps. Measure 56 has a whole note with a fermata. Measures 57-59 have a melodic line with a slur and a hairpin decrescendo under measure 57.

E

60

accel.

Musical staff E, measures 60-65. Bass clef, key signature of two sharps. Measures 60-65 contain a melodic line with a slur over measures 61-62 and a hairpin decrescendo under measure 65.

F

66

Musical staff F, measures 66-71. Bass clef, key signature of two sharps. Measures 66-71 contain a melodic line with a slur over measures 67-68.

69 **Tempo de marcia**

Musical staff 69-72: Bass clef, key signature of two sharps (F# and C#). The music consists of a series of eighth and sixteenth notes, some beamed together, with a steady rhythmic pattern.

72

Musical staff 72-75: Continuation of the previous staff, featuring similar rhythmic patterns and some chromatic movement.

75

a2

Musical staff 75-78: Continuation of the previous staff, with a measure marked 'a2' indicating a second ending or a specific articulation.

78

Musical staff 78-81: Continuation of the previous staff, ending with a whole note and a half note.

G

81

Musical staff 81-84: Bass clef, key signature of two sharps. The music features a series of eighth notes with stems pointing up, followed by a half note and another series of eighth notes.

rall.

rall. molto

84

Musical staff 84-88: Continuation of the previous staff, with a measure containing a whole note and a half note, followed by a series of eighth notes.

88

molto meno mosso

Musical staff 88-94: Bass clef, key signature of two sharps. The music consists of a series of whole notes, some with fermatas, and a final measure with a 3/4 time signature.

94-99

Tempo I

6

12

Musical staff 94-99: Bass clef, key signature of two sharps, 3/4 time signature. The music consists of a series of whole notes, some with fermatas, and a final measure with a half note.

113 II. H II.

Tempo I

119

126 I

132 K rall.

SANCTUS

5

Allegro energico (fugato)

9 II. ben marcato ben marcato

16

22

27

32

38

46

52

BENEDICTUS

Andante

6-9

A 14 **Energico assai ma l'istesso tempo**

Musical staff 14-18: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

19

Musical staff 19-23: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

24

Musical staff 24-28: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

AGNUS DEI

Andante espressivo (con carater de improviso)

Musical staff for Agnus Dei: Bass clef, key signature of two sharps. The staff contains three measures of whole notes, each with a fermata and a '2' above it. A double bar line is present after the second measure.

8

Tempo I

Musical staff 8-11: Bass clef, key signature of two sharps. The staff contains a sequence of notes with a triplet of eighth notes, a fermata, and a '7' above a measure. It ends with a double bar line.

22

Musical staff 22-25: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

31

Musical staff 31-35: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

41

Musical staff 41-45: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

49

Musical staff 49-53: Bass clef, key signature of two sharps. The staff contains a sequence of eighth and sixteenth notes, ending with a double bar line.

59



Musical staff for measures 59-66. The staff is in bass clef with a key signature of two sharps (F# and C#). It contains a series of eighth and quarter notes, ending with a half note.

67



Musical staff for measures 67-73. The staff is in bass clef with a key signature of two sharps. It begins with a forte (*ff*) dynamic marking and features a melodic line of eighth and quarter notes.

74



Musical staff for measures 74-79. The staff is in bass clef with a key signature of two sharps. It contains a melodic line of quarter and eighth notes, ending with a fermata and a breath mark (>).

HYMNUS SANCTI ALUYSII

Allegro energico

marcato



Musical staff for measures 1-5. The staff is in bass clef with a key signature of two sharps and a 4/4 time signature. It starts with a dynamic marking of *sfz* and includes a double bar line with a repeat sign. The music features a mix of quarter and eighth notes, with some triplets.

6



Musical staff for measures 6-8. The staff is in bass clef with a key signature of two sharps. It continues the melodic line with quarter and eighth notes.

9




Musical staff for measures 9-11. The staff is in bass clef with a key signature of two sharps. It features triplet markings over eighth notes.

12



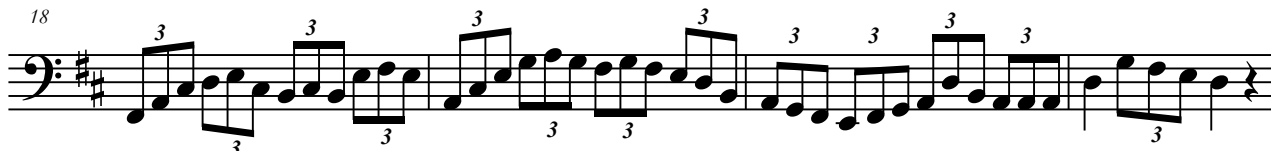
Musical staff for measures 12-14. The staff is in bass clef with a key signature of two sharps. It includes a *non legato* marking and continues the melodic line with triplet markings.

15



Musical staff for measures 15-17. The staff is in bass clef with a key signature of two sharps. It features a continuous melodic line with frequent triplet markings.

18



Musical staff for measures 18-24. The staff is in bass clef with a key signature of two sharps. It continues the melodic line with frequent triplet markings.

22

25

28

31

34

Tempo I

37

40

45

50 *marcato*

54

58 2.

62 *ff pp*

66

70

73

76

79

86

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato



74 Fine

D **Meno mosso**

81 I.

88

GLORIA

Allegro maestoso

marcato

9 A

16 B

24

30

38

Andante

43 I.

48 C

52 sempre espressivo

57

61 d = d. rall. Tempo I

64 Allegro maestoso (come prima)

71

79

86

C R E D O

Allegro non troppo ma deciso

ben marcato

A

B Scherzando

marcato

marcato

C ♩. = ♩ (anterior)

46 *rall. molto* **Tempo I**
marcato

51

Andante (quasi Adagio)

58 I.

65 I. *rall.* **Adagio**
pp

74

L'istesso tempo (Adagio)

80 *pp*

87

94

Allegro come prima

100

Musical staff 100-104: Treble clef, key signature of D major (F#, C#, G#, D), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, starting with a half rest followed by a quarter note D5.

105

Musical staff 105-108: Treble clef, key signature of D major. The staff contains a sequence of eighth and quarter notes, including a triplet of eighth notes in measure 107.

109

Musical staff 109-114: Treble clef, key signature of D major. The staff contains a sequence of quarter and eighth notes, ending with a half note D5.

115

Musical staff 115-119: Treble clef, key signature of D major. The staff contains a sequence of eighth notes, starting with a *ff* dynamic marking.

120

Musical staff 120-124: Treble clef, key signature of D major. The staff contains a sequence of quarter and eighth notes.

125

Musical staff 125-128: Treble clef, key signature of D major. The staff contains a sequence of eighth notes, with a *marcato* marking and a first ending bracket labeled 'I.'.

129

Musical staff 129-133: Treble clef, key signature of D major. The staff contains a sequence of quarter notes, with a first ending bracket labeled 'I.' and a triplet of eighth notes in measure 133.

rall. molto **Tempo I**

134

Musical staff 134-138: Treble clef, key signature of D major. The staff contains a sequence of eighth notes, with four triplet markings over the first four measures.

139

Musical staff 139-143: Treble clef, key signature of D major. The staff contains a sequence of quarter and eighth notes, with markings for *allargando*, *rall. molto*, and *Molto meno mosso*, and a first ending bracket labeled 'I.'.

allargando sempre

143

Quasi largo

149-150

marcato

Largo

OFFERTORIUM

Molto lento

I.

A

7

pp

B

15

10

2

12

Adagio non troppo

I.

C

I. legato

38

42

3

D *accell.* I. *marcato*

49

Andantino

54

58 *molto*
a2

62 *accel.* F

Tempo de marcia

67

72

76

80 G

84 *rall.* *rall. molto*

88 *molto meno mosso* I. marcato

94-95 *Tempo I* I. *pp*

108 I. H

117 *saliente*

123 **Tempo I** I.

129 I. *marcato* II. I.

134 K *rall.* I.

SANCTUS

Allegro energico (fugato)

9-23 15 I.

27

30

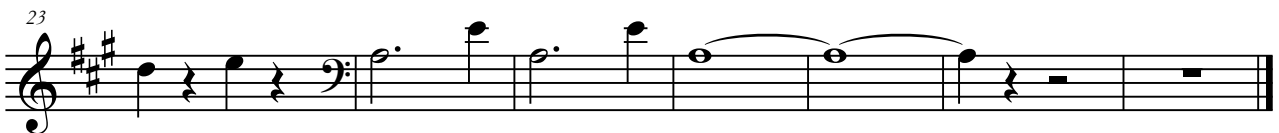


BENEDICTUS

Andante



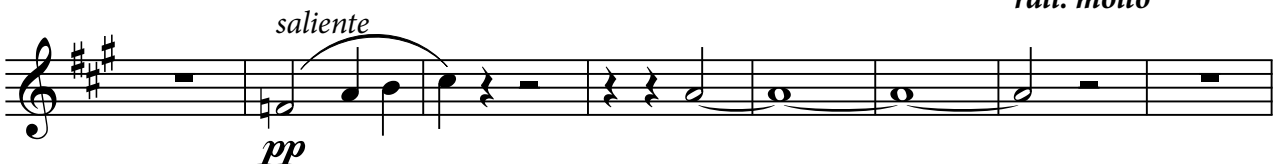
A Energico assai ma l'istesso tempo



AGNUS DEI

Andante espressivo (con carater de improviso)

rall. molto



Tempo I

saliente e dim. al pp

9

15

22

28

35

I. *espressivo*

41

49

56

62

ff

68

75

HYMNUS SANCTI ALUYSII

Allegro energico

6 I.

12

17

22 I.

27

31

38

42

p *ff*

46-48

3

53

3 3 2 3

58

2. I. *cantando*

63

I. 3 *ff pp*

69

3 3

75

3 3 3

81

3 3 3 3

86

3 3 3

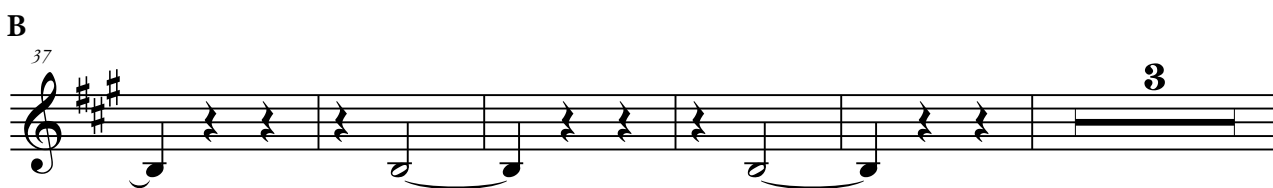
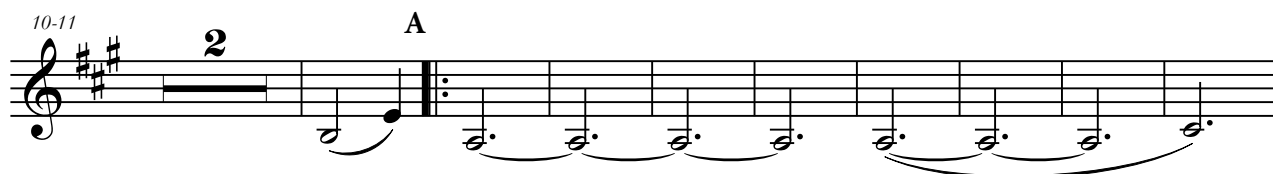
Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato



2 **GLORIA**

Paulino Chaves - Missa em ré maior

Trompa II

Allegro maestoso

marcato

3 3 3

6

A

10

B

16

24

30

37

Andante

C

sempre espressivo

43 4

56

cresc.

dim.

61 $\text{♩} = \text{♩}$ *rall.* **Tempo I**

64 **Allegro maestoso (come prima)**
marcato

71

79

86

C R E D O

Allegro non troppo ma deciso

ben marcato

6 *p* *marcato*

12

17

23

27

B Scherzando

marcato

32

38

marcato

42

C ♩. = ♩. (anterior)

46

rall. molto **Tempo I**

marcato

51

Andante (quasi Adagio)

58-60

65

Adagio

rall.

75

L'istesso tempo (Adagio)

80

pp

Musical staff 80-86: Treble clef, key signature of D major (F#, C#, G#, D), 6/4 time signature. The staff contains a series of half notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

87

Musical staff 87-93: Treble clef, key signature of D major, 6/4 time signature. The staff contains a series of half notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

94

Musical staff 94-99: Treble clef, key signature of D major, 6/4 time signature. The staff contains a series of half notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

Allegro come prima

100

Musical staff 100-104: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

105

Musical staff 105-108: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

109

Musical staff 109-114: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *pp* is placed below the staff.

115

Musical staff 115-119: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *ff* is placed below the staff.

120

Musical staff 120-124: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *ff* is placed below the staff.

125

Musical staff 125-129: Treble clef, key signature of D major, 4/4 time signature. The staff contains a series of eighth notes: D4, E4, F#4, G4, A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6. The dynamic marking *ff* is placed below the staff. The word *marcato* is placed above the staff.

129

134

rall. molto **Tempo I**

139

allargando *rall. molto* **Molto meno mosso**

4

145

Quasi largo *marcato* **Largo**

149-150

2

pp

OFFERTORIUM

Molto lento

A

5 7 3

16

II.

B

25

Adagio non troppo

32-33

2 12/8 4

38

C

45

II.

Andantino

D

50 *accel.*

3

58

E *a2 marcato*

62 *accel.*

F

Tempo de marcia

67

71

76

80

G

84 *rall.* *rall. molto*

88 *molto meno mosso*

94-95 *Tempo I* H

117 *saliente*

123 *Tempo I*

127-130 II.

133-134 K *rall.*

SANCTUS

II.

9-23 *Allegro energico (fugato)*

30

36

44

52

BENEDICTUS

Andante

A **Energico assai ma l'istesso tempo**

13

18

23

AGNUS DEI

Andante espressivo (con carater de improviso)

rall. molto

musical staff with notes and dynamics: *saliente*, *pp*

9 **Tempo I**

musical staff with notes and dynamics: *saliente e dim. al pp*

15

musical staff with notes

22

musical staff with notes and a slur

28

musical staff with notes

35

musical staff with notes

41

musical staff with notes

49

musical staff with notes and a slur

56

musical staff with notes

62

67

ff

74

HYMNUS SANCTI ALUYSII

Allegro energico

ff *sfz*

6 I.

12

17

22 3 I.

26 3

30 3 1.

34-36 **Tempo I** 3 > > 3

40 3 3 3 3 3 3

44 3 3

p ————— *ff*

50 3 3 3 3

54 2 3 3

58 2. 3 ff

64-69 6 3

Musical score for Trompa II, measures 73-85. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of four staves of notation. The first staff (measures 73-76) features a sequence of eighth notes. The second staff (measures 77-80) contains three triplet markings over eighth notes. The third staff (measures 81-84) also contains three triplet markings over eighth notes. The fourth staff (measures 85-88) contains six triplet markings over eighth notes, ending with a fermata over the final note.

Trompete I

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

12

A

13-20

8 12

B

37

10

54

64

C

74-76

3

D **Meno mosso**
Fine 17

GLORIA

Allegro maestoso

marcato

Andante

C

$\text{♩} = \text{♩}$

Tempo I

Allegro maestoso (come prima)

64 *marcato*

71 *ff p*

77

84 **6**

C R E D O

Allegro non troppo ma deciso

3 *ben marcato*

p

8 *marcato*

f

13 **A**

18

23

B Scherzando

30-33

4

38

p marcato

43

I. C. ♩. = ♩. (anterior)

48

rall. molto Tempo I

marcato

53

2

58-60

Andante (quasi Adagio)

Adagio

3 3 5 8

80

L'istesso tempo (Adagio)

pp

2

86

92

Allegro come prima

100

106

111

120

124

129

135

Molto meno mosso

Quasi largo

Largo

141-148

OFFERTORIUM

Molto lento A B

12 13 2 12

pp *pp* *pp*

Adagio non troppo C

34-37 4 I. 10

pp

D *accell.*
50 I. marcato

Andantino E *marcato*
54-59 6 a2

accell.

I. F

63 *f* 2

Tempo de marcia

68

a2 *ff*

71

74

74

77 *energico*
con sord. *ff* *senza sord.*

G 81 *f*

84 *ben marcato* *rall.*

87 *rall. molto* *molto meno mosso* *Tempo I*

H 114 *I. con sord.* *pp* *marcato* *pp*

120-122 *Tempo I* *I* *molto legato* *con sord.* *pp*

130 *molto legato* *I.* *pp* *rall.*

K 134 *I. marcato* *pp*

SANCTUS

Allegro energico (fugato)

BENEDICTUS

Andante

A Energico assai ma l'istesso tempo

AGNUS DEI

Andante espressivo (con carater de improviso)

The musical score is written for Trompeta I in the key of D major (three sharps). It consists of six staves of music. The first staff (measures 5-25) begins with a five-measure rest, followed by a melodic line starting at measure 10. Above the staff, the tempo marking "rall. molto" is written, with "I. con sord." below it. A slur covers measures 10-15, and "Tempo I" is written above measure 15. The dynamic marking "pp" is placed below the first note of the melodic line. A triplet of eighth notes is marked with a "3" below it. The staff ends with a 25-measure rest. The second staff (measures 35-40) starts with a 35-measure rest, followed by a melodic line marked "marcato" and "pp". It features two triplet markings with "3" below them. The third staff (measures 41-48) begins with a 41-48 measure rest, followed by a melodic line marked "I.". The fourth staff (measures 59-66) starts with a 59-measure rest, followed by a melodic line marked "I.". The fifth staff (measures 67-72) begins with a 67-measure rest, followed by a melodic line marked "a2". The sixth staff (measures 73-78) starts with a 73-measure rest, followed by a melodic line marked "I.". The score concludes with a double bar line and a <> symbol.

HYMNUS SANCTI ALUYSII

Allegro energico

ff 3 3 3 3 3 3 3 *sfz*

6-21 **16**

3 3 3

26

3

30

3 3 1.

34-37 **Tempo I**

4

41

3 3 3 3 3 3

44

p 3 *ff*

52 *marcato*

ff 3 3

Musical staff 58-77: Treble clef, key signature of two flats (B-flat, E-flat). Measure 58 starts with a first ending bracket over measures 58-59, with a '2.' above it. Measure 60 contains a triplet of eighth notes. Measure 61 features a complex rhythmic pattern with a fermata over the final note. Measure 62 has a dynamic marking of *ff* with a hairpin. Measure 63 contains a triplet of eighth notes. Measure 64 has a fermata over the final note. Measure 65 contains a triplet of eighth notes. Measure 66 has a fermata over the final note. Measure 67 contains a triplet of eighth notes. Measure 68 has a fermata over the final note. Measure 69 contains a triplet of eighth notes. Measure 70 has a fermata over the final note. Measure 71 contains a triplet of eighth notes. Measure 72 has a fermata over the final note. Measure 73 contains a triplet of eighth notes. Measure 74 has a fermata over the final note. Measure 75 contains a triplet of eighth notes. Measure 76 has a fermata over the final note. Measure 77 contains a triplet of eighth notes. Measure 78 has a fermata over the final note.

Musical staff 78-81: Treble clef, key signature of three sharps (F#, C#, G#). Measure 78 starts with a triplet of eighth notes. Measure 79 contains a triplet of eighth notes. Measure 80 contains a triplet of eighth notes. Measure 81 contains a triplet of eighth notes.

Musical staff 82-85: Treble clef, key signature of three sharps (F#, C#, G#). Measure 82 starts with a triplet of eighth notes. Measure 83 contains a triplet of eighth notes. Measure 84 contains a triplet of eighth notes. Measure 85 contains a triplet of eighth notes.

Musical staff 86-89: Treble clef, key signature of three sharps (F#, C#, G#). Measure 86 starts with a triplet of eighth notes. Measure 87 contains a triplet of eighth notes. Measure 88 contains a triplet of eighth notes. Measure 89 contains a triplet of eighth notes.

Trompete II

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

12

A

13-20

8 12

B

37

10

52

52

58

58

64

64

70

C

3

78

D *Meno mosso*
Fine

17

GLORIA

Allegro maestoso

marcato 3

A

13

B

18

25

31

pp

38

Andante

C

$d = d.$

Tempo I

43

Allegro maestoso (come prima)

64 *marcato*

71 *ff* *p*

77

84 **6**

C R E D O

Allegro non troppo ma deciso

3 *ben marcato*

p

8 *f* *marcato*

A

13

18

23

B Scherzando

30-33

4

38

marcato

p

43-44

2 C ♩. = ♩. (anterior)

48

rall. molto

Tempo I

marcato

53

2

58-60

Andante (quasi Adagio)

Adagio

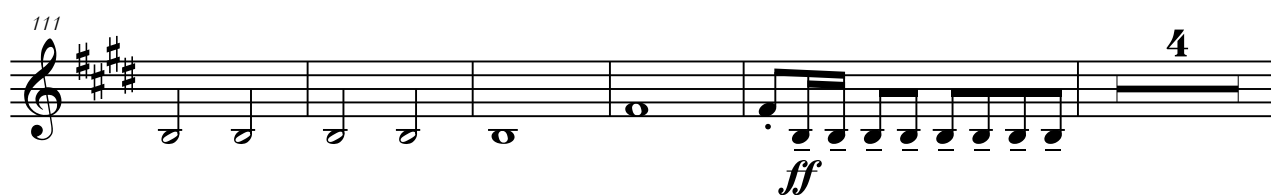
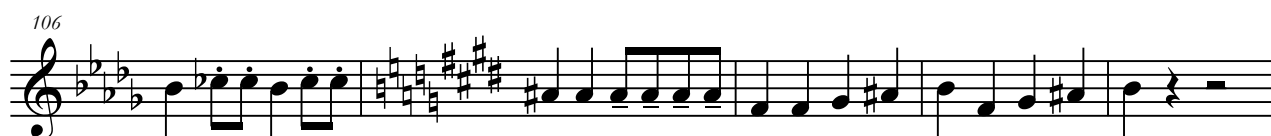
3 3 5 8

80

L'istesso tempo (Adagio)

pp

2

**Allegro come prima**

129-130

134

rall. molto **Tempo I** *allargando*

140

rall. molto **Molto meno mosso** **Quasi largo** **Largo**

8 5 2

OFFERTORIUM

Molto lento A B

12 13

pp *pp* *pp*

2

Adagio non troppo

34-37

4 2 C 10 D 4

Andantino E *marcato* *accell.*

54-59

6 a2

63-64

2 F 2

Tempo de marcia

68

71 a2
 ff

74

77 *energico*
 con sord. senza sord.
 ff

G 81
 f

84 *ben marcato* 3 3 *rall.* 2

87 *rall. molto* *molto meno mosso* 2 3

94-113 *Tempo I* H 20 6 3 *Tempo I* I 4

128 *molto legato* con sord. *molto legato* K 3 4
 pp < > pp < > < >

SANCTUS



Allegro energico (fugato)



BENEDICTUS

Andante



Energico assai ma l'istesso tempo

A

*pp*

25

3

3

AGNUS DEI

Andante espressivo (con carater de improviso)

rall. molto

Tempo I

5

2

25

35 *marcato*

3

3

pp

41-48

8

8

2

3

4

67 a2

73

2

HYMNUS SANCTI ALUYSII

Allegro energico

ff

3

3

3

3

3

3

sfz

16

22

26

30

34-37

Tempo I

4

41

44

50

54

marcato

ff

58 2. **3** **14**

ff

78

82

86

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

A

B

C

D

Meno mosso

12

24

36

7

Fine

17

GLORIA

Allegro maestoso

A

10

9

B

20-42

Andante

C

23

7

9

61

rall.

Tempo I

Allegro maestoso (come prima)

2

30

CREDO

Allegro non troppo ma deciso

9

marcato

A

14

19

2

25

B

Scherzando

30-37

8

pp *p*

42-44

3

C $\text{♩} = \text{♩} \text{ (anterior)}$

48

rall. molto

Tempo I

marcato

52

2

58-60

Andante (quasi Adagio)

Adagio

3 3 5 8 6

80-98

L'istesso tempo (Adagio)

Allegro come prima

19

102

106

111 8

124 *marcato* 3

pp

131 *rall. molto* Tempo I

136 *allargando* *rall. molto*

Molto meno mosso Quasi largo Largo

141-148 8 5 2

OFFERTORIUM

Molto lento A B

12 13 2

pp *pp* *pp*

Adagio non troppo C D Andantino

34-39 6 10 4 6

E F Tempo de marcia

60-65 6 3

72

74

78-79

G

2

f

83

86

rall.

rall. molto

2

3

94-113

Tempo I

H

20

2

5

123-126

Tempo I

I

K

4

8

3

SANCTUS

pp

9.45 **Allegro energico (fugato)**
37



51



BENEDICTUS

Andante

A **Energico assai ma l'istesso tempo**



17

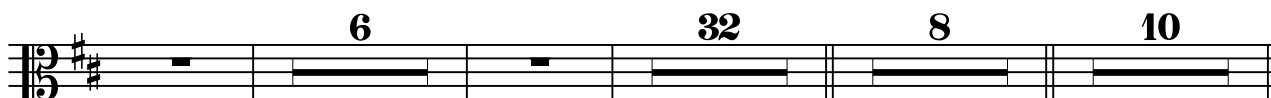


20



AGNUS DEI

Andante espressivo (con carater de improviso)



59-64



69



75

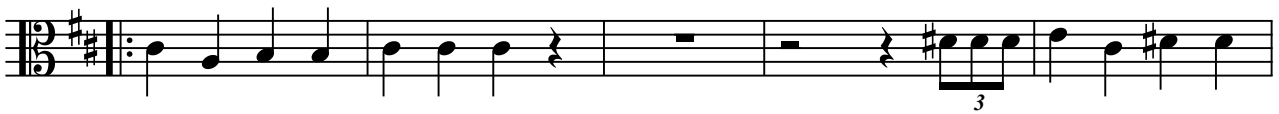


HYMNUS SANCTI ALUYSII

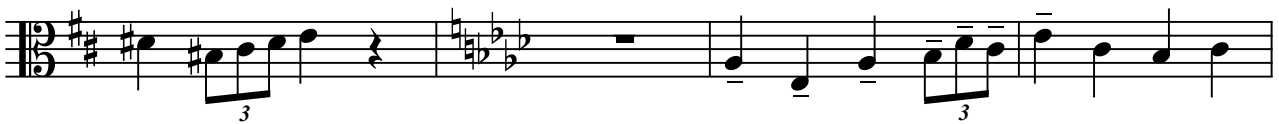
Allegro energico



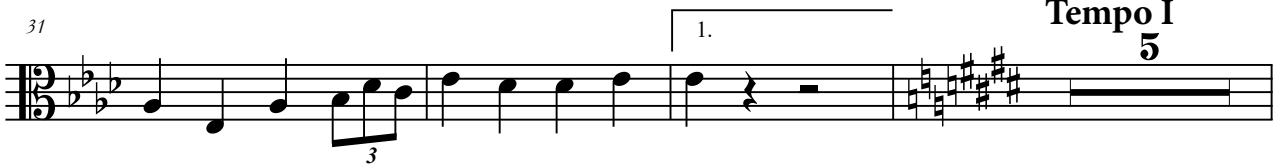
22



27



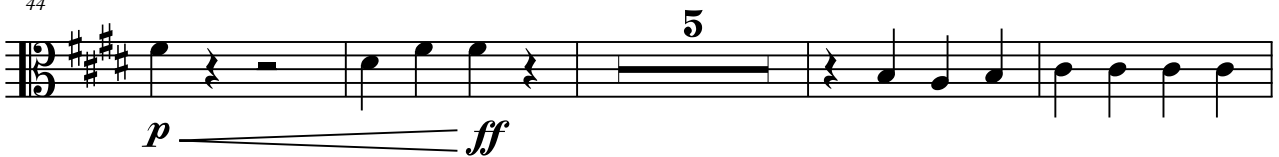
31



39



44



53



58

2.

3

17

ff

81

2

3

87

3

Missa em ré maior

KYRIE

A02.3

Paulino Chaves

Moderato

A

B

12 24 36

C

73-79

D Meno mosso

Fine

7 17

GLORIA

Allegro maestoso

A

B

10 9 23

43

Andante

C

7 10

61

d = d. rall.

Tempo I

Allegro maestoso (come prima)

2 30

CREDO

Allegro non troppo ma deciso

marcato

9

A

14

19

25



B **Scherzando**

30-37

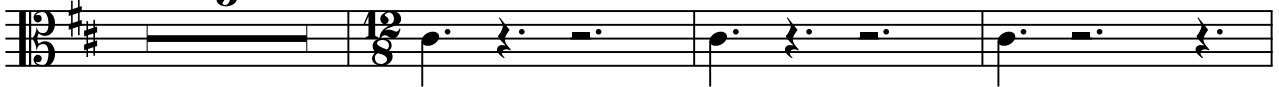
8



42-44

3

C ♩. = ♩. (anterior)



48

rall. molto

Tempo I

marcato



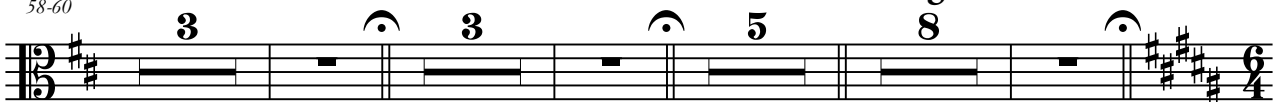
52



58-60

Andante (quasi Adagio)

Adagio



80-98

L'istesso tempo (Adagio)

Allegro come prima



102



106



111



124

marcato



pp

rall. molto **Tempo I**

131



allargando *rall. molto*

136

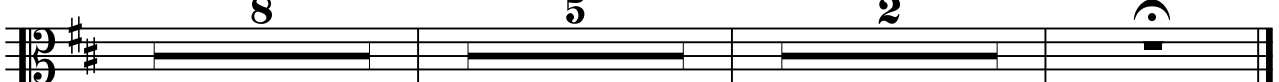


141-148

Molto meno mosso

Quasi largo

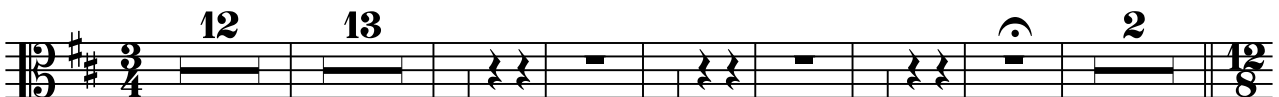
Largo



OFFERTORIUM

Molto lento A

B



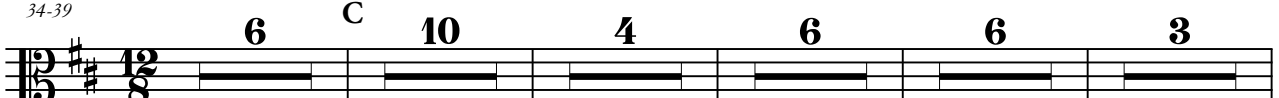
Adagio non troppo

pp D

Andantino E

F

34-39



69 **Tempo de marcia**

Musical staff 69-71: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 69-71 contain a sequence of eighth and quarter notes.

72

Musical staff 72-74: Bass clef, key signature of two sharps. Measures 72-74 contain eighth and quarter notes, with a key signature change to one sharp (F#) in measure 73.

75

Musical staff 75-77: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 75-77 contain eighth notes with accents.

78-79

Musical staff 78-79: Bass clef, key signature of one sharp. Measure 78 has a fermata and a '2' above it. Measure 79 has a 'G' above it and a 'f' below it. Measures 78-79 contain eighth notes with accents.

83

Musical staff 83-85: Bass clef, key signature of one sharp. Measures 83-85 contain eighth notes with accents.

86

Musical staff 86-93: Bass clef, key signature of one sharp. Measures 86-93 contain eighth notes with accents. Measure 86 is marked 'rall.'. Measure 87 is marked 'rall. molto'. Measures 88-93 contain rests and fermatas, with a '2' above measure 88, a '3' above measure 89, and a '3/4' time signature at the end.

94-113

Musical staff 94-113: Bass clef, key signature of one sharp. Measures 94-113 contain rests and fermatas. Measure 94 is marked 'Tempo I' and '20'. Measure 95 has an 'H' above it and 'II.' below it. Measure 96 has a '2' above it. Measure 97 has a '5' above it. Measure 98 has a 'pp' below it. The staff ends with a '12/8' time signature.

123-126

Musical staff 123-126: Bass clef, key signature of one sharp. Measures 123-126 contain rests and fermatas. Measure 123 is marked 'Tempo I' and '4'. Measure 124 has an 'I' above it and '8' below it. Measure 125 has a 'K' above it and '3' below it. Measure 126 has a fermata. The staff ends with a '12/8' time signature.

SANCTUS

pp

9-45 **Allegro energico (fugato)**
37

51

BENEDICTUS

Andante

A **Energico assai ma l'istesso tempo**

14

20

AGNUS DEI

Andante espressivo (con carater de improviso)

Tempo I

59-64

6 2

ff

69

75

HYMNUS SANCTI ALUYSII

Allegro energico

2 16

sfz

22

27

31

Tempo I

34-38

5

44

p \longrightarrow *ff*

53

I. *marcato*

58

2.

3

17

ff

81

2

3

87

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

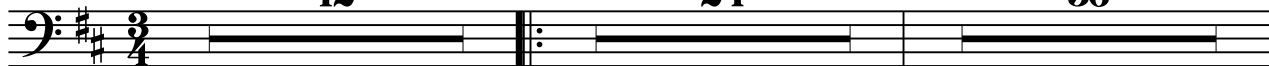
A

B

12

24

36



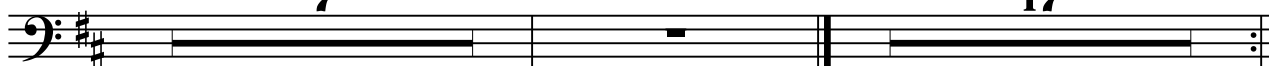
C

73-79

D
Fine
Meno mosso

7

17



GLORIA

Allegro maestoso

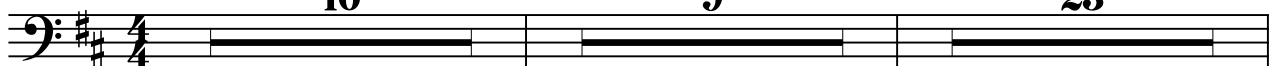
A

B

10

9

23



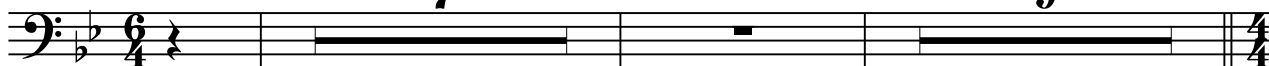
43

Andante

C

7

9



61

$d = d.$

Tempo I

Allegro maestoso (come prima)

2

30



C R E D O

Allegro non troppo ma deciso
marcato

9

A

14

19

25

B

30-37

Scherzando

8

pp *p*

C

45

♩. = ♩. (anterior)

rall. molto

Tempo I
marcato

49

53

Andante (quasi Adagio)

58-60

Musical notation for measures 58-60. It consists of a single bass staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The music features a triplet of eighth notes in measure 58, followed by a whole note in measure 59, and another triplet of eighth notes in measure 60. There are fermatas over the final notes of measures 59 and 60.

Adagio

66-70

Musical notation for measures 66-70. It consists of a single bass staff with a key signature of three sharps and a common time signature. The music features a quintuplet of eighth notes in measure 66, followed by an eighth rest in measure 67, an eighth note in measure 68, and a whole note in measure 69. There is a fermata over the whole note in measure 69. The key signature changes to two sharps (F#, C#) and the time signature changes to 6/4 in measure 70.

L'istesso tempo (Adagio)

80-98

Musical notation for measures 80-98. It consists of a single bass staff with a key signature of two sharps (F#, C#) and a 6/4 time signature. The music features a whole note in measure 80, followed by a whole rest in measure 81, and a whole note in measure 82. There is a fermata over the whole note in measure 82. The time signature changes to 4/4 in measure 98.

Allegro come prima

100

Musical notation for measures 100-105. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music starts with a quarter note, followed by eighth notes, and ends with a quarter note and a quarter rest.

106

Musical notation for measures 106-110. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music features eighth notes with accents, followed by a first ending bracket labeled 'I.'.

111

Musical notation for measures 111-115. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music features eighth notes with rests, creating a rhythmic pattern.

116-123

Musical notation for measures 116-123. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music starts with an eighth rest, followed by eighth notes with accents, and ends with a quarter note and a quarter rest. The dynamic marking *pp* is present.

128-130

Musical notation for measures 128-130. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music features a triplet of eighth notes in measure 128, followed by eighth notes with rests in measure 129, and eighth notes in measure 130. The tempo marking *rall. molto* is present.

135

Tempo I

allargando rall. molto

Musical notation for measures 135-140. It consists of a single bass staff with a key signature of two sharps and a 4/4 time signature. The music features eighth notes, followed by a half note with a flat, and ends with eighth notes.

Molto meno mosso Quasi largo

Largo

141-148

8 5 2

OFFERTORIUM

Molto lento

A

12

13

B

26

pp

pp

pp

34-39

Adagio non troppo

C

D

Andantino

6

10

4

6

E

60-65

F

6

3

69

Tempo de marcia

72

III.

75

G

81

84

rall.

rall. molto

88-89

molto meno mosso

2

3

Tempo I

20

H

114

III.

2

5

pp

Tempo I

I

K

123-126

4

8

3

SANCTUS

III.

5

Allegro energico (fugato)

9.45

37

50

BENEDICTUS

Andante

A Energico assai ma l'istesso tempo

8

4

III.

16

21

AGNUS DEI

Andante espressivo (con carater de improviso)

Tempo I

6

32

8

8

57

III.

6

pp

67

73

HYMNUS SANCTI ALUYSII

Allegro energico

III.

2 16

22

28-29

2 1.

34-38

Tempo I

5

43

5

p ————— *ff*

52

2 3

58

2. 3 17

f < *ff*

81

2

87

3

Tuba

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

A

B

12 24 36

C

73-79

D Meno mosso
Fine

7 17

GLORIA

Allegro maestoso

A

B

10 9 23

43

Andante

C

7 10

61

$d = d.$

Tempo I

Allegro maestoso (come prima)

2 30

CREDO

Allegro non troppo ma deciso

marcato

9

A

14

14

19

Musical staff for measures 19-24. The staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and quarter notes, followed by a triplet of eighth notes in measure 24.

25

Musical staff for measures 25-29. The staff is in bass clef with a key signature of two sharps. It contains a melodic line with eighth and quarter notes, followed by quarter rests in measures 28 and 29.

B Scherzando

30-37

Musical staff for measures 30-37. The staff is in bass clef with a key signature of two sharps. It features a triplet of eighth notes in measure 30, followed by quarter notes and eighth notes. Dynamic markings include *pp* and *p*. A triplet of eighth notes appears in measure 37. The staff ends with a double bar line and a 12/8 time signature.

C $\text{♩} = \text{♩}$ (anterior)

45

rall. molto

Musical staff for measures 45-48. The staff is in bass clef with a key signature of two sharps. It starts with a 12/8 time signature and contains dotted quarter notes. The time signature changes to 4/4 in measure 48.

Tempo I
marcato

49

Musical staff for measures 49-52. The staff is in bass clef with a key signature of two sharps and a 4/4 time signature. It contains a melodic line with quarter and eighth notes.

53

Musical staff for measures 53-57. The staff is in bass clef with a key signature of two sharps. It contains a melodic line with quarter notes, followed by a double bar line, a triplet of eighth notes, and a half note with a fermata.

Andante (quasi Adagio)

58-60

Musical staff for measures 58-60. The staff is in bass clef with a key signature of two sharps. It features a triplet of eighth notes in measure 58, followed by a double bar line, a triplet of eighth notes in measure 60, and a half note with a fermata.

66-70

Adagio

Musical staff for measures 66-70. The staff is in bass clef with a key signature of two sharps. It features a quintuplet of eighth notes in measure 66, followed by a double bar line, an octuplet of eighth notes in measure 68, and a half note with a fermata. The staff ends with a 6/4 time signature.

L'istesso tempo (Adagio)

80-98

19

Musical staff for measures 80-98. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). The time signature is 6/4. A fermata is placed over the final measure of the system.

Allegro come prima

100

Musical staff for measures 100-105. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. The music consists of eighth and quarter notes with accents.

106

2

Musical staff for measures 106-110. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. A fermata is placed over the final measure of the system.

111

Musical staff for measures 111-115. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. The music consists of eighth notes.

116-123

8

marcato

pp

Musical staff for measures 116-123. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. The music starts with a fermata, followed by eighth notes and a sixteenth-note run. The dynamic marking *pp* is present.

128-130

3

rall. molto

Musical staff for measures 128-130. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. A fermata is placed over the first measure, followed by eighth notes. The tempo marking *rall. molto* is present.

135

Tempo I

allargando rall. molto

Musical staff for measures 135-140. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. The music consists of eighth and quarter notes, ending with a fermata.

Molto meno mosso

Quasi largo

Largo

141-148

8

5

2

Musical staff for measures 141-148. The staff is in bass clef with a key signature of three sharps. The time signature is 4/4. The staff contains three measures with fermatas, each marked with a measure number: 8, 5, and 2.

OFFERTORIUM

Molto lento

A

B

12 13

pp *pp*

29

pp

2 12/8

34-39

Adagio non troppo C

D

Andantino

6 10 4 6

E

60-65

F

Tempo de marcia

6 3

72

75

2

G

81

84

rall.

rall. molto

molto meno mosso **Tempo I**

88-89 2 3 20

H **Tempo I**

114 2 5 4

pp

I K

127-134 8 3

SANCTUS

2

Allegro energico (fugato)

6 37

48

53

BENEDICTUS

Andante

8 4

A **Energico assai ma l'istesso tempo**

14-15

2

19

AGNUS DEI**Andante espressivo (con carater de improviso)****Tempo I**

8

32

8

8

57-58

2

6

67

73

HYMNUS SANCTI ALUYSII**Allegro energico**

2

3

16

22

Musical staff for measures 22-27. The staff is in bass clef with a key signature of two sharps (F# and C#). The music consists of eighth and quarter notes with some rests.

28-29

Musical staff for measures 28-29. Measure 28 contains a whole rest with a '2' above it. Measure 29 contains a first ending bracket over a quarter note and a quarter rest, with a '1.' above it.

34-38

Tempo I
5

Musical staff for measures 34-38. Measure 34 contains a whole rest with a '5' above it. Measures 35-38 contain eighth notes.

43

Musical staff for measures 43-51. Measures 43-45 contain eighth notes. Measure 46 contains a whole rest with a '5' above it. Measures 47-51 contain eighth notes. A dynamic marking *p* is at the start and *ff* is at the end, with a hairpin between them.

52

Musical staff for measures 52-57. Measures 52-56 contain eighth notes. Measure 57 contains a whole rest with a '2' above it. A first ending bracket is over measures 57-58.

58

Musical staff for measures 58-70. Measure 58 contains a whole rest with a '2.' above it. Measure 59 contains a whole rest with a '3' above it. Measure 60 contains a first ending bracket over a quarter note and a quarter rest. Measure 61 contains a whole rest with a '17' above it. A dynamic marking *f < ff* is at the end.

81

Musical staff for measures 81-86. Measures 81-82 contain eighth notes. Measure 83 contains a whole rest with a '2' above it. Measures 84-86 contain eighth notes.

87

Musical staff for measures 87-90. Measures 87-89 contain eighth notes. Measure 90 contains a whole rest with a fermata above it.

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

A

12 24

B

37

15

pp

57

pp cresc. poco a poco *f*

66

C

p

74-76

3

D *Meno mosso*
Fine 17

GLORIA

Allegro maestoso

marcato

3 3

A

9

3 3 6

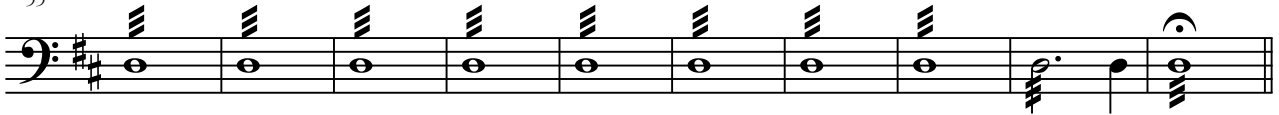
B

20

28



33

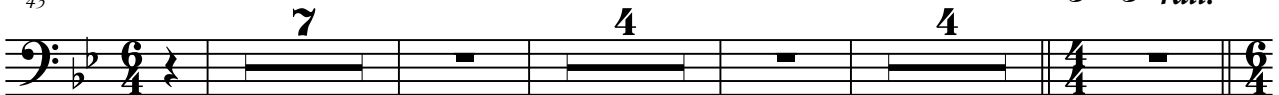


43

Andante

C

d = d. rall.



62

Tempo I

Allegro maestoso (come prima)



70



79



87



C R E D O

Allegro non troppo ma deciso



ff > *pp* cresc. poco a poco

9

f *ff*

This musical staff contains measures 9 through 13. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music consists of eighth and sixteenth notes. Dynamic markings *f* and *ff* are present. The staff concludes with a double bar line and a 4/4 time signature.

A 14 *marcato*

This musical staff contains measures 14 through 18. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features quarter notes with stems pointing up and down, and quarter rests. A *marcato* dynamic marking is present.

19

This musical staff contains measures 19 through 24. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music includes quarter notes, quarter rests, and a half note. A *dim.* marking is present.

25

This musical staff contains measures 25 through 29. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of quarter notes and quarter rests.

B 30-33 **Scherzando**

4 **2**

This musical staff contains measures 30 through 39. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music features quarter notes, quarter rests, and eighth notes. There are two large numbers, **4** and **2**, positioned above the staff.

40

12
8

This musical staff contains measures 40 through 44. It starts with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The music consists of eighth notes and quarter notes. A **12/8** time signature is written at the end of the staff.

C 45 *rall. molto*

rall. molto

This musical staff contains measures 45 through 48. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The music consists of quarter notes and quarter rests. A *rall. molto* dynamic marking is present.

49 **Tempo I**

marcato

This musical staff contains measures 49 through 53. It starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of quarter notes and quarter rests. A **Tempo I** and *marcato* dynamic marking are present.

54

dim. molto *pp*

This musical staff contains measures 54 through 58. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of quarter notes and quarter rests. Dynamic markings *dim. molto* and *pp* are present.

58-60 **Andante (quasi Adagio)** **Adagio**

L'istesso tempo (Adagio)

80-98

Allegro come prima

100

110

cresc.

120

126

rall. molto Tempo I

134 *energico e ritmico*

allargando rall. molto Molto meno mosso

139 *marcato*

pp

149 **Quasi largo** *quasi niente ma marcato* **Largo**

OFFERTORIUM

Molto lento *quasi niente* col. oboi

A 13-15

B 26

34 **Adagio non troppo**

C 39

D *accel.* **Andantino** **E** *marcato*
50-53

accel.
62

F

66

Musical staff for measure 66, featuring a bass clef and a key signature of one sharp (F#). The notation includes quarter notes and rests.

Tempo de marcia

69

Musical staff for measure 69, featuring a bass clef and a key signature of one sharp (F#). The notation includes eighth notes and rests. A fermata is present over the final note.

G

80

Musical staff for measure 80, featuring a bass clef and a key signature of one sharp (F#). The notation includes quarter notes and rests.

84

rall.

rall. molto

Musical staff for measure 84, featuring a bass clef and a key signature of one sharp (F#). The notation includes quarter notes and rests.

88-89

molto meno mosso

Tempo I

quasi niente

Musical staff for measures 88-89, featuring a bass clef and a key signature of one sharp (F#). The notation includes rests and notes with dynamic markings like *pp*.

98

col. oboi

H

13

5

Musical staff for measure 98, featuring a bass clef and a key signature of one sharp (F#). The notation includes notes with dynamic markings like *pp*.

Tempo I

121

Musical staff for measure 121, featuring a bass clef and a key signature of one sharp (F#). The notation includes notes with dynamic markings like *pp*.

I

127

Musical staff for measure 127, featuring a bass clef and a key signature of one sharp (F#). The notation includes notes with dynamic markings like *pp*.

131



K

135

quasi niente

rall.
apenas murmúrio



pp

SANCTUS



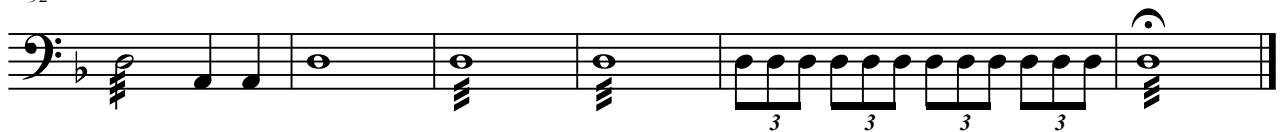
Allegro energico (fugato)

9-45

37



52

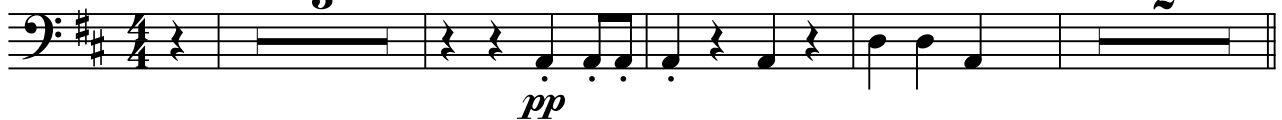


BENEDICTUS

Andante

3

2



pp

A Energico assai ma l'istesso tempo

marcato

10-12

3



19

ben marcato



24

quasi niente

dim.

pp

ppp



AGNUS DEI

Andante espressivo (con carater de improviso)

Tempo I

6 13

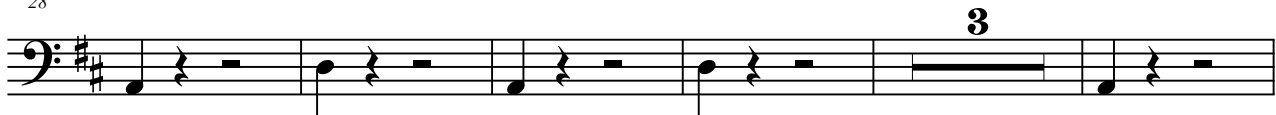


22



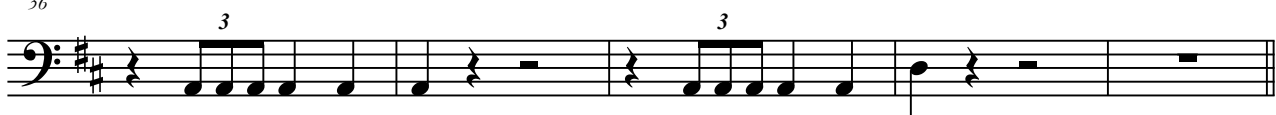
pp *pp*

28



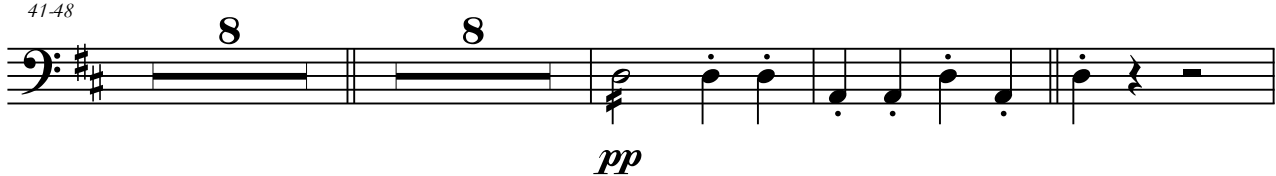
3

36



3 3

41-48



8 8 *pp*

60



4 *pp* *pp*

67



73



pp

HYMNUS SANCTI ALUYSII

Allegro energico

2

ff³ 3 3 3 3

6

pp

11

3
più f

16

3

21

3

26

5 1.

34

Tempo I

3

40

3 3

45

ff p sub.

50

5 2. 4

62

f < ff pp

67

72

77

81

86

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

Sopranos 12

Contraltos 12

Tenor 12

Baixo 12

A
13-14

S Ky - rie Ky - rie Ky -

C Ky - rie Ky - rie Ky -

T Ky - rie Ky - rie Ky -

B Ky - rie Ky - rie Ky -

22

S
-rie e - lei - son e - lei - son e - lei - son

C
-rie e - lei - son e - lei - son e - lei - son

T
-rie e - lei - son e - lei - son e - lei - son

B
-rie e - lei - son e - lei - son e - lei - son

29

S
e - lei - son e - lei - son Ky - rie e -

C
e - lei - son e - lei - son Ky - rie e -

T
e - lei - son e - lei - son Ky - rie e -

B
e - lei - son e - lei - son Ky - rie e -

B

35

S
-lei - son Ky - rie e - lei - son

C
-lei - son Ky - rie e - lei - son

T
-lei - son Ky - rie e - lei - son

B
-lei - son Ky - rie e - lei - son

42-46

S
Ky - rie Ky - rie e -

C
Ky - rie Ky - rie e -

T
Ky - rie Ky - rie e -

B
Ky - rie Ky - rie e -

54

S
-lei - - - son Ky - rie Ky - rie

C
-lei - - - son Ky - rie Ky - rie

T
-lei - - - son Ky - rie Ky - rie

B
-lei - - - son Ky - rie Ky - rie

62

S
Ky - - rie Ky - - rie Ky - rie

C
Ky - - rie Ky - - rie Ky - rie

T
Ky - - rie Ky - - rie Ky - rie

B
Ky - - rie Ky - - rie Ky - rie

C **Fine**

69

S e - lei - son

C e - lei - son

T e - lei - son

B e - lei - son

D **Meno mosso**

81 *solo*

S Chris solo - te - e - lei - son Chris -

C Chris - te - e - lei - son Chris -

T

B

86

S
- te e - lei - son Chris - te

C
- - te e - lei - son e - lei - son

T

B

91

S
e - lei - son Chris - te e - lei - son

C
Chris - te e - lei - son

T

B

GLORIA

Allegro maestoso *solo*

S
C
T
B

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

S
C
T
B

- ta - tis Et in ter - ra pax ho - mi - ni -

Et in ter - ra pax ho - mi - ni - bus

Et in ter - ra pax ho - mi - ni -

Et in ter - ra pax ho - mi - ni - bus

A

10

S
bus bo - næ vo - lun - ta - tis Lau - da - mus te Be - - ne - di - ci - mus

C
— bo - næ vo - lun - ta - tis Lau - da - mus te Be - - ne - di - ci - mus

T
bus bo - næ vo - lun - ta - tis Lau - da - mus te Be - - ne - di - ci - mus

B
— bo - næ vo - lun - ta - tis Lau - da - mus te Be - - ne - di - ci - mus

14

S
te A - do - ra - mus te Glo - ri - fi - ca - mus te

C
te A - do - ra - mus te Glo - ri - fi - ca - mus te

T
te A - do - ra - mus te Glo - ri - fi - ca - mus te

B
te A - do - ra - mus te Glo - ri - fi - ca - mus te

B

17

S
Gra - tias a - gi - mus ti - bi pro - pter mag - nam

C
Gra - tias a - gi - mus ti - bi pro - pter mag - nam

T
Gra - tias a - gi - mus ti - bi pro - pter mag - nam

B
Gra - tias a - gi - mus ti - bi pro - pter mag - nam

22

S
glo - ri - am tu - am Do - mi - ne De - us Rex cæ - les - tis

C
glo - ri - am tu - am Do - mi - ne De - us Rex cæ - les - tis

T
glo - ri - am tu - am Do - mi - ne De - us Rex cæ - les - tis

B
glo - ri - am tu - am Do - mi - ne De - us Rex cæ - les - tis

27

S
De - us Pa - ter om - ni - po - tens Do - mi - ne

C
De - us Pa - ter om - ni - po - tens Do - mi - ne

T
De - us Pa - ter om - ni - po - tens Do - mi - ne

B
De - us Pa - ter om - ni - po - tens Do - mi - ne

32

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

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

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

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

37

S
Deus Ag - nus Dei Fi - lius Pa - tris

C
Deus Ag - nus Dei Fi - lius Pa - tris

T
Deus Ag - nus Dei Fi - lius Pa - tris

B
Deus Ag - nus Dei Fi - lius Pa - tris

Andante

43

solo

S
Qui tol - lis pec - ca - ta Qui tol - lis pec -

C

T

B

47

S

-ca - ta mun - di mi - se - re - re no -

C

T

B

51

C

coro *p*

S

-bis

coro *p*

Qui tol - lis pec - ca - ta pec -

C

coro *p*

Qui tol - lis pec - ca - ta pec -

T

coro *p*

Qui tol - lis pec - ca - ta pec -

B

coro *p*

Qui tol - lis pec - ca - ta pec -

54

S
-ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

C
-ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

T
-ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

B
-ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem

58

S
nos - tram qui se - des ad dex - te - ram Pa - tris

C
nos - tram qui se - des ad dex - te - ram Pa - tris

T
nos - tram qui se - des ad dex - te - ram Pa - tris

B
nos - tram qui se - des ad dex - te - ram Pa - tris

61 $\text{♩} = \text{♩}$ *rall.* **Tempo I**

S
mi - se - re - re no - bis

C
mi - se - re - re no - bis

T
mi - se - re - re no - bis

B
mi - se - re - re no - bis

Allegro maestoso (come prima)

64

S
Quo - niam tu so - lus Quo - niam

C
Quo - niam tu so - lus Quo - niam

T
Quo - niam tu so - lus Quo - niam

B
Quo - niam tu so - lus Quo - niam

69

S
tu so - lus sanc - tus Tu so - lus do - mi - nus Tu so - lus al -

C
tu so - lus sanc - tus Tu so - lus do - mi - nus Tu so - lus al -

T
tu so - lus sanc - tus Tu so - lus do - mi - nus Tu so - lus al -

B
tu so - lus sanc - tus Tu so - lus do - nus Tu so - lus al -

75

S
- tis - si - mus Je - su Chris - te Je - su Chris - te cum

C
- tis - si - mus Je - su Chris - te Je - su Chris - te cum

T
- tis - si - mus Je - su Chris - te Je - su Chris - te cum

B
- tis - si - mus Je - su Chris - te Je - su Chris - te cum

81

S
Sanc - to Spi - ri - tu glo - - ria Dei Pa - tris

C
Sanc - to Spi - ri - tu glo - - ria Dei Pa - tris

T
Sanc - to Spi - ri - tu glo - - ria Dei Pa - tris

B
Sanc - to Spi - ri - tu glo - - ria Dei Pa - tris

86

S
A - men A - men A - men

C
A - men A - men A - men

T
A - men A - men A - men

B
A - men A - men A - men

92.93

S

C

T

B

C R E D O

Allegro non troppo ma deciso

A

S

C

T

B

18

S
Pa - trem om - ni - po - ten - tem Fa - cto - rem cae - li et ter - rae

C
Pa - trem om - ni - po - ten - tem Fa - cto - rem cae - li et ter - rae

T
Pa - trem om - ni - po - ten - tem Fa - cto - rem cae - li et ter - rae

B
Pa - trem om - ni - po - ten - tem Fa - cto - rem cae - li et ter - rae

23

S
vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num

C
vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num

T
vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num

B
vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num

26

S
Do - mi - num Je - sum Chris - tum Fi - lium Dei u - ni - ge - ni - tum

C
Do - mi - num Je - sum Chris - tum Fi - lium Dei u - ni - ge - ni - tum

T
Do - mi - num Je - sum Chris - tum Fi - lium Dei u - ni - ge - ni - tum

B
Do - mi - num Je - sum Chris - tum Fi - lium Dei u - ni - ge - ni - tum

B 30 **Scherzando**
marcato

S
et ex Pa - tre na - tum an - te om - nia sæ - cu - la De - um³ de De - o

C
marcato
et ex Pa - tre na - tum an - te om - nia sæ - cu - la De - um de De - o

T

B

34

S
lu - men de lu - mi - ne De - um ve - rum De - um ve - rum

C
lu - men de lu - mi - ne De - um ve - rum De - um ve - rum

T
lu - men de lu - mi - ne De - um ve - rum De - um ve - rum

B
lu - men de lu - mi - ne De - um ve - rum De - um ve - rum

37

S
de De - o ve - ro ge - ni - tum non Fa - ctum ge - ni - tum non Fa - ctum con -

C
de De - o ve - ro ge - ni - tum non Fa - ctum ge - ni - tum non Fa - ctum con -

T
de De - o ve - ro ge - ni - tum non Fa - ctum ge - ni - tum non Fa - ctum con -

B
de De - o ve - ro ge - ni - tum non Fa - ctum ge - ni - tum non Fa - ctum con -

40

S
- sub - sta - ti - a - lem Pa - tri

C
- sub - sta - ti - a - lem Pa - tri

T
- sub - sta - ti - a - lem Pa - tri

B
- sub - sta - ti - a - lem Pa - tri

C 45-47 $\text{♩} = \text{♩} \text{ (anterior)}$ *rall. molto* Tempo I

S
per quem om - nia fac - ta sunt

C
per quem om - nia fac - ta sunt

T
per quem om - nia fac - ta sunt

B
per quem om - nia fac - ta sunt

51

S
qui pro - pter nos — ho - mi - nes et pro - pter nos - tram sa - lu - tem

C
qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem

T
qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem

B
qui pro - pter nos — ho - mi - nes et pro - pter nos - tram sa - lu - tem

54

S
des - cen - dit de cae - - - - - lis —

C
des - cen - dit de cae - - - - - lis —

T
des - cen - dit de cae - - - - - lis —

B
des - cen - dit de cae - - - - - lis —

58-60 **Andante (quasi Adagio)**

S
C
T
B

71 **Adagio**
solo

S
C
T
B

et in - car - na - tus est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne

75

S
et ho - mo fa - ctus est et ho - mo fa - ctus est _____

C

T

B

L'istesso tempo (Adagio)

80

S
cru - ci - fi - xus e - tiam pro no - bis

C
cru - ci - fi - xus e - tiam pro no - bis

T
cru - ci - fi - xus e - tiam pro no - bis

B

84

S
cru - ci - fi - xus e - tiam pro no - bis sub

C
cru - ci - fi - xus e - tiam pro no - bis sub

T
cru - ci - fi - xus e - tiam pro no - bis sub

B

88

S
Pon - tio Pi - la - to pas - sus et se -

C
Pon - tio Pi - la - to pas - sus et se -

T
Pon - tio Pi - la - to pas - sus et se -

B

92

S
C
T
B

pul - tus pas - sus et se - pul - tus

pul - tus pas - sus et se - pul - tus

pul - tus pas - sus et se - pul - tus

pul - tus pas - sus et se - pul - tus

Allegro come prima

100

S
C
T
B

et res - sur - re - xit ter - tia di - e se - cun - dum Scrip -

et res - sur - re - xit ter - tia di - e se - cun - dum Scrip -

et res - sur - re - xit ter - tia di - e se - cun - dum Scrip -

et res - sur - re - xit ter - tia di - e se - cun - dum Scrip -

104

S
- tu - ras et as - cen - dit in cæ - lum:

C
- tu - ras et as - cen - dit in cæ - lum:

T
- tu - ras et as - cen - dit in cæ - lum:

B
- tu - ras et as - cen - dit in cæ - lum:

107

S
se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus

C
se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus

T
se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus

B
se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus

110

S
est cum glo - ria ju - di - ca - re vi - vos et mor - tu -

C
est cum glo - ria ju - di - ca - re vi - vos et mor - tu -

T
est cum glo - ria ju - di - ca - re vi - vos et mor - tu -

B
est cum glo - ria ju - di - ca - re vi - vos et mor - tu -

115

S
-os cu - jus re - gni non e - rit fi - nis et in Spi - ri - tum

C
-os cu - jus re - gni non e - rit fi - nis et in Spi - ri - tum

T
-os

B
-os

119

S
San - ctum Do - mi - num et vi - vi - fi - can - tem qui ex

C
San - ctum Do - mi - num et vi - vi - fi - can - tem qui ex

T
Do - mi - num et vi - vi - fi - can - tem qui ex

B
Do - mi - num et vi - vi - fi - can - tem qui ex

122

S
Pa - tre Fi - lio - que pro - ce - dit qui cum Pa - tre et Fi - lio

C
Pa - tre Fi - lio - que pro - ce - dit qui cum Pa - tre et Fi - lio

T
Pa - tre Fi - lio - que pro - ce - dit qui cum Pa - tre et Fi - lio

B
Pa - tre Fi - lio - que pro - ce - dit qui cum Pa - tre et Fi - lio

125

S
si - mul a - do - ra - tur et con - glo - ri - fi - ca - - tur

C
si - mul a - do - ra - tur et con - glo - ri - fi - ca - - tur

T
si - mul a - do - ra - tur et con - glo - ri - fi - ca - - tur

B
si - mul a - do - ra - tur et con - glo - ri - fi - ca - - tur

Tempo I

135

S
qui lo - cu - tus est — per Pro - phe - tas et u - nam sanc - tam ca -

C
qui lo - cu - tus est — per Pro - phe - tas et u - nam sanc - tam ca -

T
qui lo - cu - tus est — per Pro - phe - tas et u - nam sanc - tam ca -

B
qui lo - cu - tus est — per Pro - phe - tas et u - nam sanc - tam ca -

allargando **rall. molto** **Molto meno mosso**

138

S
tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con -

C
tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con -

T
tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con -

B
tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con -

allargando sempre

142

S
- fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

C
- fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

T
- fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

B
- fi - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum

145

S
et ex-spe-cto re-sur-rec-tio-nem mor-tu-o-rum

C
et ex-spe-cto re-sur-rec-tio-nem mor-tu-o-rum

T
et ex-spe-cto re-sur-rec-tio-nem mor-tu-o-rum

B
et ex-spe-cto re-sur-rec-tio-nem mor-tu-o-rum

149 **Quasi largo**

S
et vi-tam ven-tu-ri sæ-cu-li

C
et vi-tam ven-tu-ri sæ-cu-li

T
et vi-tam ven-tu-ri sæ-cu-li

B
et vi-tam ven-tu-ri sæ-cu-li *pp*
A - men

154 **Largo** *pp*

S A - - - men

C *pp* A - - - men

T *pp* A - - - men

B

OFFERTORIUM

Molto lento

S 12 A 13 B 5 2 12

C 12 13 5 2 12

T 12 13 5 2 12

B 12 13 5 2 12

Adagio non troppo C D *accel.* **Andantino** E

34-39

S 6 10 4 6 6

C 6 10 4 6 6

T 6 10 4 6 6

B 6 10 4 6 6

F G

Tempo de marcia **Tempo I**

66-68

S 3 12 7 6 20

C 3 12 7 6 20

T 3 12 7 6 20

B 3 12 7 6 20

Tempo I

H I K

114-122

S **9** **12** **4** **8** **3**

C **9** **12** **4** **8** **3**

T **9** **12** **4** **8** **3**

B **9** **12** **4** **8** **3**

SANCTUS

S

C

T

B

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus Deus Sa - ba -

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus Deus Sa - ba -

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus Deus Sa - ba -

Sanc - tus Sanc - tus Sanc - tus Do - mi - nus Deus Sa - ba -

Allegro energico (fugato)

5

S
- oth

C
- oth Sa - ba - oth

T
- oth Sa - ba - oth

B
- oth Sa - ba - oth *marcato* Ple - ni sunt

11

S

C

T
marcato

B
Ple - ni sunt cæ - li et
cæ - li et ter - ra glo - ri - a tu - a glo -

16

S

C

T

B

ter - ra glo - ria tu - a glo - ria tu - a

21

S

C

T

B

a glo - ria tu - a Ple - ni

25

S
C
T
B

sunt cæ - li et ter - ra Ple - ni

-ni sunt cæ - li et ter - ra Ple - ni

29

S
C
T
B

sunt cæ - li et ter - ra Ple - ni

sunt cæ - li et ter - ra

sunt cæ - li et ter - ra

sunt cæ - li et Ple - ni

33

S
sunt Ple - ni sunt cæ - li et

C
Ple - ni sunt Ple - ni sunt cæ - li et

T
Ple - ni cæ - li et ter - ra cæ - li et

B
sunt cæ - li et ter - ra cæ - li et

38

S
ter - ra Ple - ni sunt cæ -

C
ter - ra Ple - ni sunt cæ -

T
ter - ra Ple - ni

B
ter - ra Ple - ni sunt cæ -

43

S
-li_et ter - ra glo - ria Ho - san - na

C
-li_et ter - ra glo - ria Ho - san - na

T
sunt cae - li_et ter - ra Ho - san - na

B
- li et - ter - ra glo - - ria Ho - san - na -

48

S
in ex - cel - sis Ho - san - na in ex -

C
in ex - cel - sis Ho - san - na in ex -

T
in ex - cel - sis Ho - san - na in ex -

B
in - - - - - cel - sis Ho - san - na in - - - - - ex -

53

S
- cel - sis Glo - ria in ex - cel - sis

C
- cel - sis Glo - ria in ex - cel - sis

T
- cel - sis Glo - ria in ex - cel - sis

B
- cel - sis Glo - ria in ex - cel - sis

BENEDICTUS

Andante

S
Be - ne - dic ³ tus qui ve - nit

C
Be - ne - dic - tus qui ve - nit

T
Be - ne - dic - tus qui ve - nit

B
Be - ne - dic - tus qui ve - nit

9 **solo**

S
in no - mi - ne Do - mi - ni Be - ne - dic - tus qui —

C
in no - mi - ne Do - mi - ni

T

B

A Energico assai ma l'istesso tempo

12

S
ve - nit in no - mi - ne Do - mi - ni Ho - san - na

C
Ho - san - na

T
Ho - san - na

B

16

S
in ex - cel - sis Ho - san - na in ex - cel - sis

C
in ex - cel - sis Ho - san - na in ex - cel - sis

T
in ex - cel - sis Ho - san - na in ex - cel - sis

B
cel - sis Ho - san - na in ex - cel - sis

21-23

S
Ho - san - na in ex - cel - sis

C
Ho - san - na in ex - cel - sis

T
Ho - san - na in ex - cel - sis

B
Ho - san - na in ex - cel - sis

AGNUS DEI

Andante espressivo (con carater de improviso)

S

8 4 solo

Ag - nus Dei qui tol - lis pec - ca - ta mun - di

C

8 4

T

8 4

B

8 4

18

S

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

C

T

B

26

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

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

T

B

32

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

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

T

B

37 solo

S mi - se - re - re no - bis Ag - nus Dei qui

C mi - se - re - re no - bis

T

B

43

S tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di

C

T

B

49 **coro**

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

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

T

B

54

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

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

T

B

59 **solo**

S
Ag - nus Dei qui tol - lis pec - ca - ta mun - di

C

T

B

67 **coro**

S
do - na do - na do - na no - bis pa - cem

C
do - na do - na do - na no - bis pa - cem

T
do - na do - na do - na no - bis pa - cem

B
do - na do - na do - na no - bis pa - cem

HYMNUS SANCTI ALUYSII

Allegro energico

S
C
T
B

21 6 5 1.

S
C
T
B

34-56

23 4 29 2.

Órgão

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

Piano ou Órgão

pp

A

13

23

30

B

37

First system of musical notation, measures 37-44. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a mix of chords and melodic lines in both hands.

45

Second system of musical notation, measures 45-53. The music continues with similar harmonic textures, including sustained chords and moving bass lines.

54

Third system of musical notation, measures 54-61. This system shows a progression of chords, with some measures featuring longer note values and ties.

62

Fourth system of musical notation, measures 62-69. The final system on this page, showing a continuation of the organ's part with various chordal and melodic elements.

C

69

Musical score for measures 69-75. The piece is in C major (one sharp). The music features a steady eighth-note accompaniment in the bass clef and chords in the treble clef. Measure 75 ends with a fermata.

D *Meno mosso*

76

Musical score for measures 76-83. The tempo is marked *Meno mosso*. Measures 76-82 feature a fermata. A double bar line with the word "Fine" is placed between measures 82 and 83. The music continues with a more melodic line in the treble clef and accompaniment in the bass clef.

84

Musical score for measures 84-90. The music continues with a melodic line in the treble clef and accompaniment in the bass clef. Measure 90 ends with a fermata.

91

Musical score for measures 91-96. The music continues with a melodic line in the treble clef and accompaniment in the bass clef. Measure 96 ends with a double bar line and repeat dots.

GLORIA

Allegro maestoso

The first system of the musical score, measures 1-6, is written for organ in G major (one sharp) and 4/4 time. The right hand features a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth and quarter notes. A triplet of eighth notes is marked with a '3' in measure 5.

A

The second system, measures 7-14, continues the piece. It features a prominent sixteenth-note arpeggiated pattern in the right hand, creating a shimmering texture. The left hand continues with a steady eighth-note accompaniment. Measure 14 ends with a fermata.

15

The third system, measures 15-19, shows a change in texture. The right hand has a more melodic line with dotted rhythms, while the left hand continues with eighth-note accompaniment. Measure 19 ends with a fermata.

B

20

The fourth system, measures 20-25, features a dense, arpeggiated texture in the right hand. The left hand has a more active accompaniment with eighth and sixteenth notes. Measure 25 ends with a fermata.

28

36

43 **Andante**

48

C

52

55

58

mf *rall.*

Tempo I

Allegro maestoso (come prima)

62

67

Musical score for measures 67-72. The piece is in G major (one sharp) and 4/4 time. The right hand features a series of chords and some melodic movement, while the left hand provides a steady bass line with eighth and quarter notes.

73

Musical score for measures 73-78. The right hand continues with chords and some melodic lines, and the left hand maintains a consistent bass line.

79

Musical score for measures 79-84. The right hand has some melodic fragments and chords, and the left hand continues with a steady bass line.

85

Musical score for measures 85-90. The right hand features chords and rests, and the left hand has a bass line. The piece concludes with a double bar line and a fermata over the final chord in both hands, with the number '6' written above and below the staff.

C R E D O**Allegro non troppo ma deciso**

Musical score for the beginning of the Credo, measures 1-9. The piece is in D major (two sharps) and 4/4 time. The tempo is Allegro non troppo ma deciso. The score is written for organ. The first system shows the right hand with whole rests and the left hand with a series of half notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. The dynamic marking *pp* is indicated below the first measure.

Musical score for the Credo, measures 10-13. The right hand features chords and eighth notes, while the left hand plays a melodic line with eighth notes. The time signature changes from 4/4 to 3/4 in measure 11 and returns to 4/4 in measure 13.

Musical score for the Credo, measures 14-19. The section is marked with a large 'A'. The right hand has chords and rests, with a fermata over the first measure. The left hand has a melodic line with eighth notes and rests. The time signature is 4/4.

Musical score for the Credo, measures 20-24. The right hand has chords and eighth notes, while the left hand has a melodic line with eighth notes. The time signature is 4/4.

25

B Scherzando

30 ad libitum _____ até _____

p

36

40

C 45 $\text{♩} = \text{♩}$ (anterior) *rall. molto*

49 **Tempo I**

53

58-60 **Andante (quasi Adagio)**

66-70 **Adagio**

80 **L'istesso tempo (Adagio)**

85

90

95

Musical score for measures 95-100. The key signature is D major (two sharps) and the time signature is 4/4. The score consists of two staves: a treble clef staff and a bass clef staff. Measures 95-99 feature sustained chords in the treble and bass, with some movement in the bass line. Measure 100 is a whole rest in both staves.

100 **Allegro come prima**

Musical score for measures 100-105. The key signature is D major and the time signature is 4/4. Measure 100 is a whole rest. From measure 101, the music begins with a forte (*ff*) dynamic. The treble staff features chords and eighth-note patterns, while the bass staff has a steady eighth-note accompaniment.

105

Musical score for measures 105-109. The key signature is D major and the time signature is 4/4. The treble staff contains chords and eighth-note patterns, while the bass staff provides a steady accompaniment of eighth notes.

109

Musical score for measures 109-114. The key signature is D major and the time signature is 4/4. The treble staff features chords and eighth-note patterns, while the bass staff has a steady accompaniment of eighth notes.

115

Musical score for measures 115-120. The piece is in G major (one sharp) and 4/4 time. Measure 115 starts with a whole rest in both staves. The right hand plays chords in the upper register, while the left hand plays a simple bass line of quarter notes.

121

Musical score for measures 121-125. The right hand features more complex chordal textures, including some sixteenth-note patterns. The left hand continues with a steady bass line.

126

Musical score for measures 126-130. The right hand has a more active melodic line with eighth-note patterns. The left hand provides harmonic support with chords and moving bass notes.

131

rall. molto **Tempo I**

Musical score for measures 131-135. Measure 131 begins with a whole rest in both staves. The right hand has a long, sustained chord in the first measure. The left hand plays a long, sustained note in the bass. The tempo marking *rall. molto* and **Tempo I** is placed above the staff.

137

allargando *rall. molto*

141

Molto meno mosso **Quasi largo** **Largo**

7 5 3

OFFERTORIUM

Molto lento A B

12 13 5 2

12 8

34-39

Adagio non troppo **D accel.** **Andantino** E

C 6 10 4 6 6

6 10 4 6 6

F **Tempo de marcia** **Tempo I**

66-68

H **Tempo I** **I** **K**

114-122

SANCTUS

Allegro energico (fugato)

9-45

37

46

51

BENEDICTUS

Andante

A

Energico assai ma l'istesso tempo

AGNUS DEI

Andante espressivo (con carater de improviso)

49-58

10 8 14

10 8 14

HYMNUS SANCTI ALUYSII

Allegro energico

21 6 5 23

21 6 5 23

58-61

2.

4 29

4 29

Harpa

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

A

B

Musical score for the beginning of the Kyrie, measures 12-36. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three measures, each with a measure rest. The first measure is labeled '12', the second '24', and the third '36'. A repeat sign is placed at the beginning of the second measure.

C

73-79

D **Meno mosso**
Fine

Musical score for the end of the Kyrie, measures 7-17. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 3/4 time signature. It consists of three measures, each with a measure rest. The first measure is labeled '7', the second '17', and the third '17'. A repeat sign is placed at the beginning of the second measure, and a double bar line with repeat dots is at the end of the third measure.

GLORIA

Allegro maestoso

A

B

Musical score for the beginning of the Gloria, measures 10-23. The score is in treble and bass clefs, with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three measures, each with a measure rest. The first measure is labeled '10', the second '9', and the third '23'.

43

Andante

C

Musical score for the end of the Gloria, measures 7-9. The score is in treble and bass clefs, with a key signature of two flats (Bb, Eb) and a 6/4 time signature. It consists of three measures, each with a measure rest. The first measure is labeled '7', the second '9', and the third '9'. The score ends with a double bar line and repeat dots.

61 $\text{♩} = \text{♩}$ *rall.* **Tempo I** **Allegro maestoso (come prima)**

C R E D O

Allegro non troppo ma deciso **A** **B Scherzando**

C $\text{♩} = \text{♩}$ (anterior) **Tempo I**

Andante (quasi Adagio)

62-64

3 3 8va

66-69

rall. **Adagio**

4 4 harm.

74

todos os pedais em cima

L'istesso tempo (Adagio)

80

83

86

Musical score for harp, measures 86-88. Treble clef with a key signature of three flats. The right hand plays a melodic line with eighth and sixteenth notes. The left hand plays a bass line with dotted half notes and whole notes.

89

Musical score for harp, measures 89-91. Treble clef with a key signature of three flats. The right hand features a complex rhythmic pattern with sixteenth notes and a triplet. The left hand has a bass line with a long slur over two measures.

92

Musical score for harp, measures 92-94. Treble clef with a key signature of three flats. The right hand plays a melodic line with eighth notes and rests. The left hand plays a bass line with dotted half notes and whole notes.

95

Musical score for harp, measures 95-99. Treble clef with a key signature of three flats. The right hand plays a melodic line with eighth notes and rests. The left hand has a bass line with a long slur over two measures and a 4/4 time signature at the end.

Allegro come prima **Tempo I**

100-106

7 27 6

Molto meno mosso **Quasi largo**

141-148

8 3 8 3 harm.

Largo

154

Sua

OFFERTORIUM

Molto lento

A

4 7 3 4 7 3

18 *8va* *8va* *8va* *8va*

B 26 *8va* *8va* *8va*

Adagio non troppo C *8va*-----

34-39

(*8va*)----- *8va*-----

44

D *accel.* **Andantino**

49 (8va) --- 1

4 2

4 2

56 *8va* --- 1

4 4

4 4

E

58-59

2 4

2 4

glissando

F *Tempo de marcia*

66-67

2 2

2 2

71

glissando

2

2

75

glissando

77

agitato

ff

4

4

4

4

79

glissando

G

81

glissando

glissando

85

rall.

rall. molto

88

molto meno mosso

p

92

pp

94 **Tempo I**
harm.

3 13

H
114-120

7 glissando *ppp* 7 12

Tempo I

123

3 3

128

4 4 4 4 *muito igualmente e saliente*

130

4 4 4

132

K 135

137

SANCTUS

Allegro energico (fugato)

BENEDICTUS

Andante

Energico assai ma l'istesso tempo
A

AGNUS DEI

Andante espressivo (con carater de improviso)

rall. molto

30

Musical score for harp, measures 30-34. Treble and bass clefs, key signature of two sharps (F# and C#). The music features complex chordal textures with many beamed notes and rests.

35

pp

Musical score for harp, measures 35-37. Treble and bass clefs, key signature of two sharps. The music continues with complex chordal textures. A piano (*pp*) dynamic marking is present.

38

Musical score for harp, measures 38-40. Treble and bass clefs, key signature of two sharps. The music continues with complex chordal textures.

41

harm.

Musical score for harp, measures 41-44. Treble and bass clefs, key signature of two sharps. The music continues with complex chordal textures. A "harm." (harmonics) marking is present in the bass line.

45

Musical notation for measures 45-48. The treble clef staff is mostly empty with some rests. The bass clef staff contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Each note is a half note with an open circle above it, and there are quarter rests between them.

49-58

10

10

Musical notation for measures 49-58. The treble clef staff has a measure with a "10" above it and a horizontal line, followed by a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff has a measure with a "10" below it and a horizontal line, followed by a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are beamed together in groups of ten.

62

Musical notation for measures 62-65. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are beamed together in groups of ten.

66

glissando

Musical notation for measures 66-69. The treble clef staff contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The bass clef staff contains a sequence of notes: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. The notes are beamed together in groups of ten. The word "glissando" is written above the treble clef staff.

70

73

HYMNUS SANCTI ALUYSII

Allegro energico

29

34-44 **Tempo I**

ff 8va

58

60

63-77 harpa ad libitum até o fim

82

Musical score for harp, measures 82-85. The treble clef staff contains a melodic line with eighth and sixteenth notes, while the bass clef staff has whole rests.

86

Musical score for harp, measures 86-89. The treble clef staff features chords with "sec" markings above them, and the bass clef staff has a rhythmic accompaniment of eighth notes.

Missa em ré maior

KYRIE

A02.3

Paulino Chaves

Moderato

Violinos I

Vln I

10 *molto espressivo* A

Vln I

19

Vln I

27

Vln I

34 B

Vln I

41

Vln I

49

Vln I

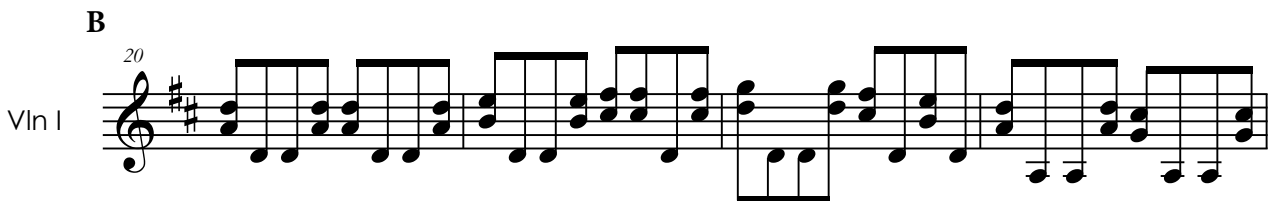
57 8va

Vln I

65 (8va)

Vln I

C 73 Fine

D **Meno mosso****GLORIA**
Allegro maestoso

30
Vln I

36
Vln I

43-50
Vln I

Andante $\frac{C}{8}$ *molto legato*
con sord.

54
Vln I

cresc. *dim.*

58
Vln I

61
Vln I

$\text{♩} = \text{♩}$ *rall.* **Tempo I** *pizz.* *senza sord.*

mf

Allegro maestoso (come prima)

64 arco non div. div. unit.

72

79

86

C R E D O

Allegro non troppo ma deciso

2 volante

6

10 marcato f

A 14 **f marcato ed energico**

Vln I

Vln I

Vln I

Vln I

Vln I

Vln I

Scherzando

B

marcato

pizz.

Vln I

pp

arco

Vln I

ben marcato

Vln I

Vln I

C ♩ = ♩ (anterior)

43 Vln I

molto cresc.

46 Vln I

48 Vln I

rall. molto **Tempo I**
marcato

51 Vln I

53 Vln I

Andante (quasi Adagio)

58-59 Vln I

con sord.

64 Vln I

Adagio

71 Vln I

73

Vln I

75

Vln I

77

Vln I

79

Vln I

L'istesso tempo (Adagio)

82

Vln I

86

Vln I

90

Vln I

95

Vln I

Allegro come prima

100 *senza sord.* *div.* *unit.*

Vln I

102

Vln I

104

Vln I

106

Vln I

108

Vln I

110 *cresc.*

Vln I

112

Vln I

114 *ff* *pizz. arco* *p*

Vln I

117 *pizz. arco*
Vln I

120
Vln I

123
Vln I

126
Vln I

132 *molto cresc.* *rall. molto*
Vln I

135 **Tempo I**
Vln I

138 *allargando* *rall. molto*
Vln I

141 **Molto meno mosso** *tranquilo* *allargando sempre*
Vln I

145 *più tranquillo*

Vln I

Vln I div

149 **Quasi largo**

Vln I

Vln I div

pp

div. pizz.

Largo

2

OFFERTORIUM

Molto lento

con sord.

Vln I

Vln I div

pp

con sord.

7

7

A

13

Vln I

Vln I div

pizz.

arco

20

Vln I

Vln I div

B

26 pizz.

Vln I

Vln I div

arco

Adagio non troppo

34

Vln I

Vln I div

C

40

Vln I

Vln I div

pp

45

Vln I

Vln I div

D *50-53* *senza sord.* **Andantino**

Vln I *4* *accell.* *senza sord.*

Vln I div *4*

E

Vln I *57* *p*

Vln I div *p* *accell.*

Vln I *61*

Vln I div

Vln I *63*

Vln I div

F **Tempo de marcia**

Vln I *66*

Vln I div

70 *marcato* *8va*-----*8va*-----

Vln I

Vln I div

72 *8va*-----*8va*-----

Vln I

Vln I div

75 (*8va*)----- (*8va*)-----

Vln I

Vln I div

77 *8va*----- **G**

Vln I

Vln I div

82 *8va*-----

Vln I

Vln I div

84 *8va* *8va*

86 *rall.* *non legato* *rall. molto*

88 **molto meno mosso** **Tempo I**

pp *con sord.* **2** *pp*

98 *8* *pizz.* *arco*

112 **H**

pp **3** **3** **3** **3**

117

Vln I

Vln I div

pp 3 3 3 3 *pp*

123

Tempo I

Vln I

Vln I div

I

127

Vln I

Vln I div

131

Vln I

Vln I div

K *rall.*

134

Vln I

Vln I div

pp

SANCTUS

Vln I

Allegro energico (fugato)

Vln I

9-27

19

Vln I

33

Vln I

41

Vln I

47

Vln I

53

BENEDICTUS

Andante

espressivo
con sord.

Vln I

Vln I

7

8^{va}-
2 violini

pp

11 *(8^{va})* *senza sord.* *tutti*

A **Energico assai ma l'istesso tempo**

14

18 *div.*

22

26

AGNUS DEI

Andante espressivo (con carater de improviso)

con sord. *molto legato*

p

7 *rall. molto* **Tempo I** 15

27 *espressivo*

31

34

38 7

49

54

59 *senza sord.*
Vln I *pp*

67
Vln I

74 *div.*
Vln I

HYMNUS SANCTI ALUYSII

Allegro energico

sol G
Vln I *ff* *marcato*

4 *pizz.*
Vln I *pp*

14 *arco*
Vln I

18
Vln I

22
Vln I

div.
Vln I

Vln I

30 3 1.

Vln I

Tempo I

34 3 3 3

Vln I

38 3 3 3

Vln I

42 3 3 3

p

Vln I

45 *sva* pizz.arco 3 3 3

ff pp cresc. poco a poco

Vln I

49 3 3 3

marcato

Vln I

53 *marcato* 3 3 3

Vln I

58 2. *cantando* 3

The image displays six staves of musical notation for Violino I, covering measures 62 through 91. The music is written in treble clef with a key signature of two sharps (F# and C#). The first staff (measures 62-65) features a melodic line with a triplet of eighth notes, a fermata, and a dynamic marking of *ff*. The second staff (measures 66-71) continues with a melodic line and a triplet. The third staff (measures 72-75) contains a melodic line with a triplet. The fourth staff (measures 76-79) features a melodic line with a triplet. The fifth staff (measures 80-84) contains a melodic line with a triplet. The sixth staff (measures 85-91) features a melodic line with a triplet and ends with a fermata.

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

Violinos II

10 pizz. arco A

18

26

33 B

41

50

58 p. p. p. p. p.

67 C

76 Fine

D **Meno mosso**

Vln II ⁸¹

Vln II ⁹⁰

GLORIA

Allegro maestoso

Vln II

Vln II ⁶ **A**

Vln II ¹³

Vln II ¹⁹ **B**

Vln II ²⁶ **div.**

33
Vln II

43-50
Vln II

Andante C *molto legato*
8 con sord.

55
Vln II

dim.

cresc.

59
Vln II

$\text{d} = \text{d.}$ *rall.*

mf

62
Vln II

Tempo I

pizz. senza sord.

Allegro maestoso (come prima)

64 arco non div.

68 unit.

72

80

87

CREDO

Allegro non troppo ma deciso

volante

2

9 marcato

f

A

13 ff marcato ed energico

15
Vln II

17
Vln II

20
Vln II

22
Vln II

24
Vln II

26
Vln II

Scherzando
B *marcato*
pizz.


28
Vln II

33
Vln II

37
Vln II

40
Vln II

C
 45 $\text{♩} = \text{♩}$ (anterior)
 Vln II 
molto cresc.

47 *div.* *rall. molto* **Tempo I**
 Vln II 
marcato

50
 Vln II 

52
 Vln II 

Andante (quasi Adagio)

58-59 *con sord.*
 Vln II 

65 **Adagio** *div.*
 Vln II 

75
 Vln II 

L'istesso tempo (Adagio)

80
 Vln II 

87

VIn II

94

VIn II

100

Allegro come prima

senza sord.

unit.

VIn II

102

VIn II

104

VIn II

106

VIn II

108

VIn II

111

div.

cresc.

ff

VIn II

116 arco pizz. arco pizz.

118 arco

121

124

127

131 cresc. molto cresc.

133 div. rall. molto

Tempo I

135

Vln II

Vln II div

138

Vln II

Vln II div

allargando *rall. molto*

141

Vln II

Vln II div

Molto meno mosso
tranquilo *allargando sempre*

145

Vln II

Vln II div

più tranquilo **Quasi largo**

150

Vln II

Vln II div

div. pizz. **Largo**
pp

OFFERTORIUM

Molto lento
con sord.

Vln II *pp* con sord. 7

Vln II div *pp* con sord. 7

A

Vln II 13 pizz. arco

Vln II div

B

Vln II 20 pizz.

Vln II div 2 pizz.

Adagio non troppo

Vln II 30 arco 2 12/8

Vln II div arco 2 12/8

36

Vln II

Vln II div

C

40

Vln II

Vln II div

pp

44

Vln II

Vln II div

47

Vln II

Vln II div

D *accel.*
senza sord.
4

senza sord.
4

54 **Andantino**

Vln II

Vln II div

< > < >

E

59 *accel.*

Vln II

Vln II div

p

p

f

F

63

Vln II

Vln II div

f

Tempo de marcia

68 *marcato*

Vln II

Vln II div

marcato

71 *8va*-----1

Vln II

Vln II div

74

Vln II

Vln II div

75 *8va*-----1

Vln II

Vln II div

77 *8va*-----1 **G**

Vln II

Vln II div

82

Vln II

Vln II div

85

Vln II

Vln II div

rall.

87

Vln II

Vln II div

non legato *rall. molto* **molto meno mosso**

90

Vln II

Vln II div

pp **Tempo I** con sord. 2

96

Vln II

Vln II div

pp

pp

99

Vln II

Vln II div

8

8

109

Vln II

Vln II div

2

2

113

H

Vln II

Vln II div

*pp*³
pizz.

3

3

3

117

Vln II

Vln II div

pp 3 3 3 *pp*

arco

Tempo I

123

Vln II

Vln II div

I 127

Vln II

Vln II div

131

Vln II

Vln II div

K 135

Vln II

Vln II div

pp *rall.*

SANCTUS

Vln II

Vln II div

5

Allegro energico (fugato)

9-23

15 *marcato*

30

36

42

48

54

BENEDICTUS

Andante

espressivo
con sord.

Vln II

Vln II

6

2 violini

pp

Vln II

11

senza sord.
tutti

A Energico assai ma l'istesso tempo

div.

Vln II

14

3

3

Vln II

19

3

3

3

Vln II

24

3

3

3

3

AGNUS DEI

Andante espressivo (con carater de improviso)

con sord.

Vln II

p

7 *rall. molto* **Tempo I** 15

25 *espressivo*

29

32

35

38 7

49 *legatissimo*

53

59 *senza sord.*
VIn II *pp*

67

73

HYMNUS SANCTI ALUYSII

Allegro energico

sol G
VIn II *ff* *marcato*

5 *pizz.* *pp* *arco non legato*

14

18

22

26

VIn II

30

VIn II

34

Tempo I

VIn II

38

VIn II

42

VIn II

p

45

pizzarco

VIn II

ff pp cresc. poco a poco

49

VIn II

marcato

53

VIn II

marcato

58

VIn II

cantando

62

VIn II

ff

6

70 *non legato*

VIn II

73

VIn II

76

VIn II

81

VIn II

86

VIn II

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

Violas

9 pizz. arco A

17

25

33 B

41

49

57

65

C 73 Fine

D **Meno mosso**

81

Vla



89

Vla



GLORIA
Allegro maestoso

Vla



6

Vla

A



13

Vla



17

div.

unit.

B

em duas cordas

Vla



23

div.

Vla



30

Vla



38 *non legato*

43 **Andante** *7* **C** *con sord.*

56

cresc. *dim.*

61 *♩ = ♩. rall.* **Tempo I** *pizz.* *senza sord.*

mf

64 **Allegro maestoso (come prima)** *arco*

71

79

86

C R E D O

Allegro non troppo ma deciso

volante

Vla

2

Vla

7

marcato

Vla

11

A

f

pizz.

Vla

16

arco

Vla

20

Vla

24

B Scherzando

Vla

30

pizz.

arco

Vla

35

38

Vla

43

C ♩ = ♩ (anterior)

Vla

molto cresc.

46

48

rall. molto **Tempo I**

50

54

pp

Andante (quasi Adagio)

58-59

con sord.

64

Adagio
arco

70 *rall.*
pizz.

76

L'istesso tempo (Adagio)

80

86

94

Allegro come prima

100 *senza sord.* *div.*

103 *unit.* *div.*

107 *unit.*

113 *div.* *pizz.*

120 *arco*

Viola

Paulino Chaves - Missa em ré maior

div. 7

123

Vla

126

Vla

131

Vla

133

Vla

135

Tempo I

Vla

138

Vla

Vla div

143

Vla

Vla div

149

Quasi largo

Vla

Vla div

OFFERTORIUM

Molto lento

con sord. 4 pizz. 7 A *sentito* arco

Vla

Vla div

16

Vla

Vla div

24-25 B pizz.

Vla

Vla div

32-33 arco 2 Adagio non troppo

Vla

Vla div

C

37

Vla

Vla div

41

Vla

Vla div

45

Vla

Vla div

D

accel.

senza sord.

50-53

Vla

senza sord.

Vla div

Andantino

54

Vla

Vla div

57

Vla

Vla div

E

60

Vla

Vla div

p

p

F

64

Vla

Vla div

Tempo de marcia

69

Vla

Vla div

marcato

marcato

72

Vla

Vla div

75

Vla

Vla div

77

Vla

Vla div

sva ----- **G**

82

Vla

Vla div

86

Vla

Vla div

rall. *rall. molto* **molto meno mosso**

Tempo I

91

Vla

Vla div

pp

con sord.

pizz.

6

7

108

Vla

Vla div

sentito
arco

H

116

Vla

Vla div

pizz.

arcsaliente

pizz.

arcosaliente

12

8

Tempo I

123

Vla

Vla div

12

8

I

127

Vla

Vla div

131

Vla

Vla div

K

135

rall.

Vla

Vla div

pp

pp

SANCTUS

Vla

Vla div

Allegro energico (fugato)
marcato

6

Vla

15

Vla

22

Vla

28

Vla

34

Vla

41

Vla

48

Vla

53

Vla

BENEDICTUS

Andante

Vla

2 con sord. senza sord.

7

Vla

11

Vla

A Energico assai ma l'istesso tempo

13

Vla

17 *div.* *unit.* 3

Vla

21 3 *div.*

Vla

26

Vla

AGNUS DEI

Andante espressivo (con carater de improviso)

con *sord.* *rall. molto* **Tempo I**

Vla

10-20 **11**

Vla

27

Vla

35

Vla

41

Vla

49

Vla

59 *senza sord.*

Vla

p

67

Vla

73

Vla

<>

HYMNUS SANCTI ALUYSII

Allegro energico

sol G *marcato*

Vla

ff

5 *pizz.* *arco* *non legato*

Vla

ppp

14 *pizz.* *div.*

Vla

19 *arco*

Vla

24 *div.*

Vla

28

Vla

33

1.

Tempo I

Vla

35

Vla

37

Vla

39

Vla

43

pizz.

p *ff*

Vla

46

non legato
arco

cresc. poco a poco

Vla

48

Vla

51

marcato

Vla

55
Vla
3 3

58
Vla
2. 3 cantando

62
Vla
3 6 non legato 3 3 pizz.
ff

72
Vla
div. arco ord. 3

78
Vla
3 3

82
Vla
3 3

87
Vla
3 3

Missa em ré maior

A02.3

KYRIE

Paulino Chaves

Moderato

Violoncelos

7 pizz. arco A

16

25

34 B

43

52

59


65

73 C Fine

D **Meno mosso**

81

Vc



87

Vc



93

Vc




GLORIA
Allegro maestoso

Vc



5

Vc



9

Vc

A



13

Vc



17

Vc

B non legato



21

Vc

25

Vc

29

Vc

33

Vc

37

Vc

non legato

43-50

Andante

8

C con sord.

Vc

56

Vc

cresc. *dim.*

61

rall. **Tempo I**

mf *pizz.* *senza sord.*

Vc

Allegro maestoso (come prima)

64 arco

Vc

71

Vc

79

Vc

86

Vc

C R E D O

Allegro non troppo ma deciso

Vc

pp *cresc. poco a poco*

10

Vc

A *pizz.*

16

Vc

arco

19

Vc

23

Vc

27

Vc

B Scherzando

30

Vc

pizz. arco

36

Vc

40

Vc

C ♩. = ♩ (anterior)

45

Vc

rall. molto

Tempo I

49

Vc

51

Vc

non legato

55

Vc

pp

Andante (quasi Adagio)

58-59 *con sord.*

Vc **2**

64 **3** **3** *div.* **4** *pizz.* **rall.**

Adagio

71 *arco*

Vc

L'istesso tempo (Adagio)

80

Vc

86

Vc

94

Vc

Allegro come prima

100 *senza sord.*

Vc

105

Vc

109

Vc

116 *pizz.* *arco*

Vc

122

Vc

126

Vc

131

Vc

div.

cresc.

134

Vc

rall. molto

Tempo I

136

Vc

allargando

140

Vc

rall. molto

Molto meno mosso

allargando sempre

144

Vc

Vc div

148

Vc

Vc div

Quasi largo

153

Vc

Vc div

non legato

Largo

pizz.

pp

OFFERTORIUM

Molto lento

senza sord.

3

cantando

Vc

Vc div

con sord.

pizz.

9

Vc

Vc div

A

15

Vc

Vc div

arco

23

Vc

Vc div

B

pizz.

arco

32

Vc

Vc div

Adagio non troppo

senza sord.

pizz.

36

Vc

Vc div

arco

C

40

Vc

Vc div

44

Vc

Vc div

47

Vc

Vc div

D 50-53 *accell.*

Vc

Vc div

4

4

54 **Andantino**

Vc

Vc div

E

58

Vc

Vc div

p

accel.

61

Vc

Vc div

F

64

Vc

Vc div

Tempo de marcia

marcato

68

Vc

Vc div

marcato

71

Vc

Vc div

73

Vc

Vc div

77

Vc

Vc div

79

Vc

Vc div

G

83

Vc

Vc div

rall.

87

Vc

Vc div

non legato

rall. molto

molto meno mosso

pizz.

arco

Tempo I
senza sord.

91

Vc

Vc div

arco *p*

p

con sord.

99

Vc

Vc div

misterioso canmano

pizz.

103

Vc

Vc div

107

Vc

Vc div

111

Vc

Vc div

H

115

Vc

Vc div

119

Vc

Vc div

Tempo I

123

Vc

Vc div

pizz.

arco

I

127

Vc

Vc div

132

Vc

Vc div

pp

pp

rall.

SANCTUS

Vc

Vc div

5

div.

Allegro energico (fugato)

9

marcato

15

21

27

33

39

45

Vc

51

Vc

BENEDICTUS

Andante

con sord.

Vc

7

Vc

senza sord.

A Energico assai ma l'istesso tempo

12

Vc

17

Vc

div.

21

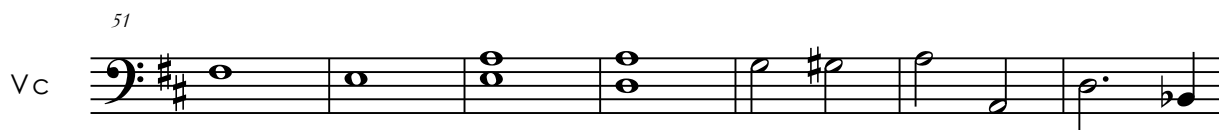
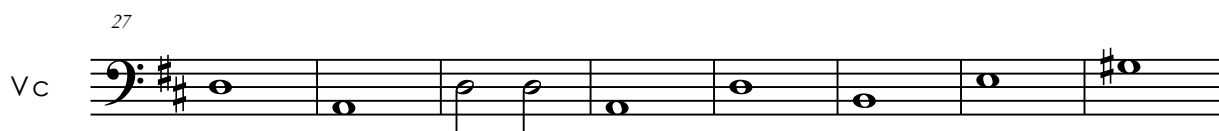
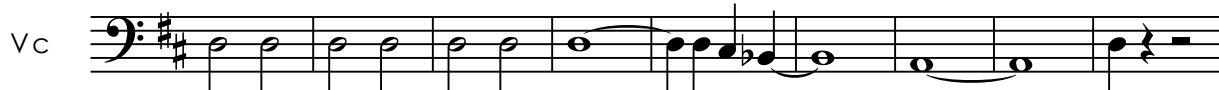
Vc

25

Vc

AGNUS DEI

Andante espressivo (con carater de improviso) *all. molto* Tempo I



63

Vc

70

Vc

76

Vc

HYMNUS SANCTI ALUYSII

Allegro energico

sol G

ff

marcato

Vc

5

pizz.

pp

Vc

11

arco non legato

Vc

15

Vc

17

Vc

19

Vc

22

Vc

26

Vc

30

Vc

34

Tempo I

Vc

37

Vc

40

Vc

44

Vc

p *ff* *pizz.*

46

non legato
arco

Vc

cresc. poco a poco

48

Vc

51 *marcato*

Vc

58

Vc

63 *pizz.*

Vc

ffpp

69 *non legato*
arco

Vc

73

Vc

76

Vc

80

Vc

85

Vc

Missa em ré maior

A02.3

Paulino Chaves

KYRIE

Moderato

The image shows a musical score for Double Bass, consisting of ten staves of music. The key signature is D major (two sharps) and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

9 pizz. arco A

17

25

33 B

41

49

57

65

C 73 Fine

D **Meno mosso**

81

pizz.

3

3

arco

Musical staff for measures 81-85. It begins with a bass clef and a key signature of two sharps (F# and C#). Measure 81 starts with a quarter note G2, followed by two rests. Measure 82 contains a triplet of quarter notes (G2, A2, B2). Measure 83 has a quarter note G2, followed by two rests. Measure 84 contains another triplet of quarter notes (G2, A2, B2). Measure 85 ends with a quarter note G2.

90

3

Musical staff for measures 90-94. Measure 90 starts with a quarter note G2, followed by two rests. Measure 91 has a quarter note G2, followed by a half note A2. Measure 92 has a quarter note G2, followed by two rests. Measure 93 contains a triplet of quarter notes (G2, A2, B2). Measure 94 ends with a quarter note G2.

GLORIA

Allegro maestoso

Musical staff for measures 1-5. It begins with a bass clef and a key signature of two sharps. The time signature is 4/4. Measure 1 has a quarter rest. Measure 2 has a quarter note G2, followed by a quarter note A2. Measure 3 has a quarter note G2, followed by a quarter note F#2. Measure 4 has a quarter note G2, followed by a quarter note A2. Measure 5 has a quarter note G2, followed by a quarter note F#2.

6

A

Musical staff for measures 6-11. Measure 6 has a quarter note G2, followed by a quarter note A2. Measure 7 has a quarter note G2, followed by a quarter note F#2. Measure 8 has a quarter note G2, followed by a quarter note A2. Measure 9 has a quarter note G2, followed by a quarter note F#2. Measure 10 has a quarter note G2, followed by a quarter note A2. Measure 11 has a quarter note G2, followed by a quarter note F#2.

12

Musical staff for measures 12-17. Measure 12 has a quarter note G2, followed by a quarter note A2. Measure 13 has a quarter note G2, followed by a quarter note F#2. Measure 14 has a quarter note G2, followed by a quarter note A2. Measure 15 has a quarter note G2, followed by a quarter note F#2. Measure 16 has a quarter note G2, followed by a quarter note A2. Measure 17 has a quarter note G2, followed by a quarter note F#2.

18

B

Musical staff for measures 18-24. Measure 18 has a quarter note G2, followed by a quarter note A2. Measure 19 has a quarter note G2, followed by a quarter note F#2. Measure 20 has a quarter note G2, followed by a quarter note A2. Measure 21 has a quarter note G2, followed by a quarter note F#2. Measure 22 has a quarter note G2, followed by a quarter note A2. Measure 23 has a quarter note G2, followed by a quarter note F#2. Measure 24 has a quarter note G2, followed by a quarter note A2.

25

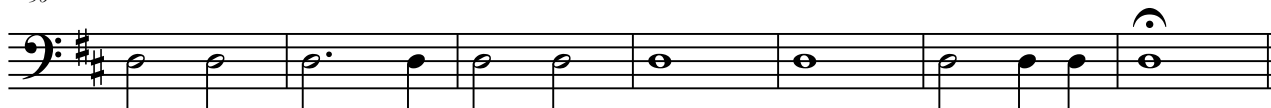
non legato

Musical staff for measures 25-29. Measure 25 has a quarter note G2, followed by a quarter note A2. Measure 26 has a quarter note G2, followed by a quarter note F#2. Measure 27 has a quarter note G2, followed by a quarter note A2. Measure 28 has a quarter note G2, followed by a quarter note F#2. Measure 29 has a quarter note G2, followed by a quarter note A2.

30

Musical staff for measures 30-34. Measure 30 has a quarter note G2, followed by a quarter note A2. Measure 31 has a quarter note G2, followed by a quarter note F#2. Measure 32 has a quarter note G2, followed by a quarter note A2. Measure 33 has a quarter note G2, followed by a quarter note F#2. Measure 34 has a quarter note G2, followed by a quarter note A2.

36



43

Andante

C

con sord.



54



59

$\text{♩} = \text{♩}$ *rall.*

Tempo I

pizz.

senza sord.



Allegro maestoso (come prima)

64

arco



70



78



86



C R E D O

Allegro non troppo ma deciso

pp *cresc. poco a poco*

10 **A** pizz.

16 arco

26 **B Scherzando** arco
4 *p*

40 $\frac{4}{8}$

C 45 $\text{♩} = \text{♩}$ (anterior) *rall. molto*

49 **Tempo I**

53

Andante (quasi Adagio)
con sord.
2

62-64 3 4 pizz. *rall.*

71 **Adagio**
arco

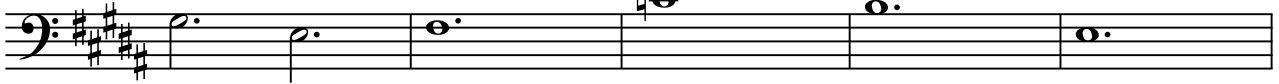
75

80

L'istesso tempo (Adagio)



85



90



95



Allegro come prima

senza sord.

100



105



110



115



123

129

134

rall. molto **Tempo I**

138

allargando *rall. molto* **Molto meno mosso**

143

allargando sempre

148

Quasi largo

153

non legato **Largo** **2**

OFFERTORIUM

Molto lento A

B

Musical notation for section A and B, measures 1-12. The key signature is D major (two sharps). The time signature is 3/4. Section A (measures 1-12) consists of a whole rest. Section B (measures 13-24) features a melodic line with eighth notes and quarter notes, some with slurs.

Adagio non troppo

32

pizz.

Musical notation for section C, measures 32-36. The key signature is D major. The time signature changes to 12/8. The notation features a rhythmic pattern of eighth notes and quarter notes, with a 'pizz.' (pizzicato) instruction.

37

C

2

Musical notation for section C, measures 37-41. The key signature is D major. The time signature is 12/8. The notation features a rhythmic pattern of eighth notes and quarter notes, with a '2' marking above the final measure.

42

arco

Musical notation for section C, measures 42-46. The key signature is D major. The time signature is 12/8. The notation features a melodic line with slurs and a 'arco' instruction.

47

D *accel.*

4

Andantino

Musical notation for section D, measures 47-54. The key signature is D major. The time signature is 4/4. The notation features a melodic line with slurs and an 'accel.' instruction.

55

Musical notation for section E, measures 55-59. The key signature is D major. The time signature is 4/4. The notation features a melodic line with slurs.

E

accel.

60

p

Musical notation for section E, measures 60-64. The key signature is D major. The time signature is 4/4. The notation features a melodic line with slurs and a 'p' (piano) instruction.

F

Tempo de marcia

66

70

73

76

78

G

81

85

pizz.

rall.

rall. molto

88

molto meno mosso

arco

arco

Tempo I H

94-113

20

123

Tempo I

pizz.

I

127

arco

133

K

rall.

SANCTUS

Allegro energico (fugato)

9-23

15

marcato

28

34

40



Musical staff for measures 40-46, bass clef, key signature of one flat (B-flat), common time signature.

47



Musical staff for measures 47-51, bass clef, key signature of one flat (B-flat), common time signature.

52



Musical staff for measures 52-56, bass clef, key signature of one flat (B-flat), common time signature.

BENEDICTUS

Andante

con sord.



Musical staff for measures 1-6 of the Benedictus, bass clef, key signature of two sharps (D major), 4/4 time signature, *pp* dynamic marking, and a triplet of eighth notes.

7



Musical staff for measures 7-11, bass clef, key signature of two sharps (D major), 4/4 time signature.

A Energico assai ma l'istesso tempo

12



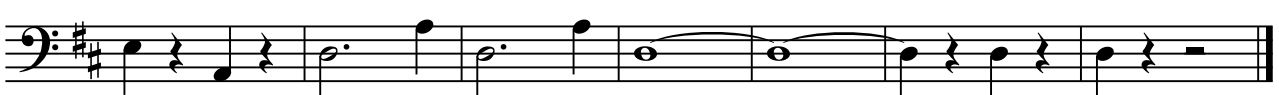
Musical staff for measures 12-16, bass clef, key signature of two sharps (D major), 4/4 time signature.

17



Musical staff for measures 17-22, bass clef, key signature of two sharps (D major), 4/4 time signature.

23



Musical staff for measures 23-27, bass clef, key signature of two sharps (D major), 4/4 time signature.

AGNUS DEI

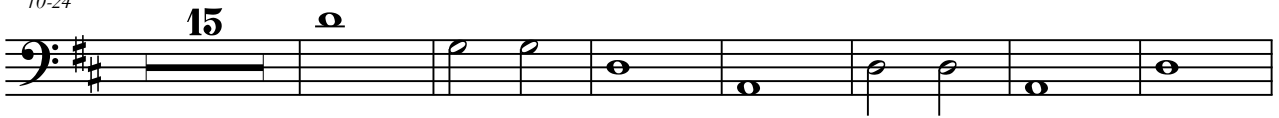
Andante espressivo (con carater de improviso)

rall. molto

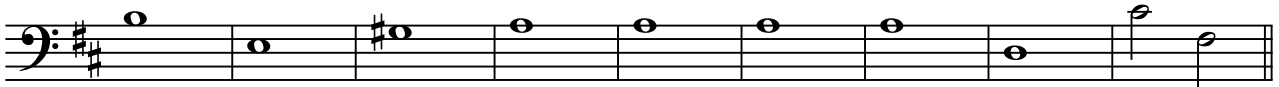
Tempo I



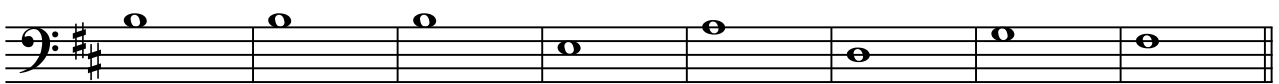
10-24



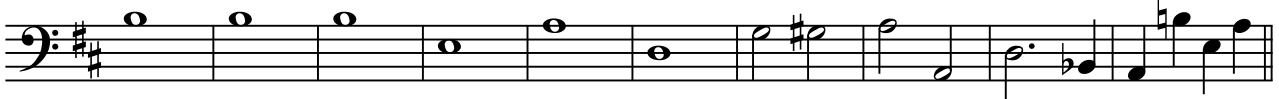
32



41



49



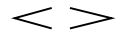
59



67



74



HYMNUS SANCTI ALUYSII

Allegro energico

2 *pizz.* 6 *pp*

13 *arco*
non legato
3

22 3 3 3

26 3 3 3

30 3 3 1.

Tempo I

34 *pizz.*

39

43

pizz.

p ————— *ff* *pp* *cresc. poco a poco*

48

arco

marcato

53

2

58

2.

2

ff

64-69

6

3

75

3

81

87