

Missa em Honra à Santa Cecília

Regência

1. Kyrie

Nacif Farah

Lento

Violino I *p*

Violino II *p*

Viola *p*

Violoncello *p*

Contrabaixo *p*

Soprano *p* Ky ri e e lei son, Ky ri e e

Contralto *p* Ky ri e e lei son, Ky ri e e

Baixo *p* Ky ri e e lei son, Ky ri e e

Orgão *p*

Tranquillo

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

S lei son, Ky ri e e lei son, e lei son.

C lei son, Ky ri e e lei son, e lei son.

B lei son, Ky ri e e lei son, e lei son.

Org. *p*

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Missa em Honra à Santa Cecília
1. Kyrie

L'istesso movimento

17

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

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

Vla. *p* *p* *f*

Vc. *p* *p* *f*

Cb. *p* *p* *f*

S

C *Solo* *mf* Chris te e lei son Chris te e lei son *f* Chris te e lei son, e lei

B *Solo* *mf* Chris te e lei son Chris te e lei son *f* son Chris te e lei

Org. *p* *p* *f*

L'istesso movimento

27

Vln. I *p* *rall.* *pp*

Vln. II *p* *rall.* *pp*

Vla. *p* *rall.* *pp*

Vc. *p* *rall.* *pp*

Cb. *p* *rall.* *pp*

S *p* Ky ri e e lei son, Ky ri e e lei son, Ky ri e e lei son, e lei *rall.* son, e lei son. *pp*

C *p* son. Ky ri e e lei son, Ky ri e e lei son, Ky ri e e lei son, e lei *rall.* son, e lei son. *pp*

B *p* son. Ky ri e e lei son, Ky ri e e lei son, Ky ri e e lei son, e lei *rall.* son, e lei son. *pp*

Org. *p* *rall.* *pp*

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento

p

6 *p*

Tranquillo

12 *p* *f*

L'istesso movimento

17 *p* *p*

24 *f* *p* **Lento**

30 *rall.* *pp*

2. Gloria

Maestoso

f

5 *p*

11 *rall.* *pp* **Moderato**

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Violino I

Missa em Honra à Santa Cecília 2. Gloria

17

23 **Andante**
p

29

35 *pp rall.* *p a tempo*

42 *rit.* *f*

50 **Lento**
p *mf*

57 **Poco più**
p

64 **Lento** **Allegro**
pp *p*

72 *ff*

79 *ff* *pp rall.* *ff a tempo*

87 *f*

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento

Musical score for Violino II, Kyrie, measures 1-30. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Lento".

Measure 1: *p* (piano). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

Measure 6: *p*. The melody continues with quarter notes D5, E5, F5, and G5. A fermata is placed over the final note G5.

Measure 12: *p* to *f* (fortissimo). The tempo changes to "Tranquillo". The melody features a series of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5. A fermata is placed over the final note G5.

Measure 17: *p*. The tempo changes to "L'istesso movimento". The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

Measure 24: *f* to *p*. The tempo changes to "Lento". The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

Measure 30: *pp* (pianissimo). The tempo remains "Lento". The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

2. Gloria

Maestoso

Musical score for Violino II, Gloria, measures 1-11. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Maestoso".

Measure 1: *f* (forte). The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

Measure 5: *p* (piano). The melody continues with quarter notes D5, E5, F5, and G5. A fermata is placed over the final note G5.

Measure 11: *rall.* (rallentando) to *pp* (pianissimo). The tempo changes to "Moderato". The melody begins with a quarter note G4, followed by quarter notes A4, Bb4, and C5. A fermata is placed over the final note C5.

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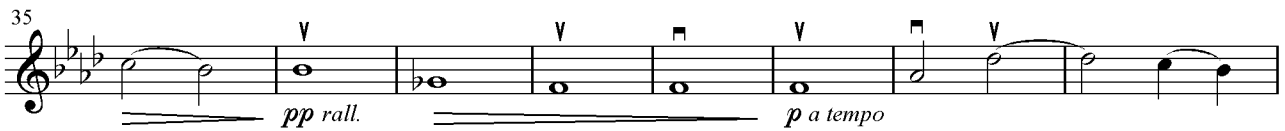
Violino II
Missa em Honra à Santa Cecília
2. Gloria

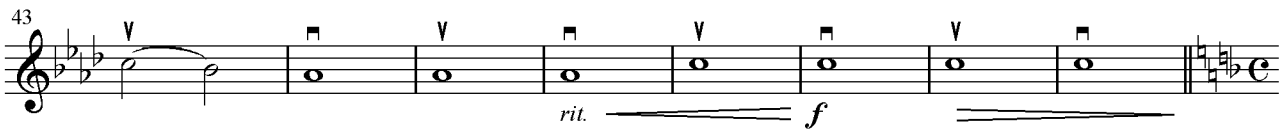
17 

Andante

23 


29 

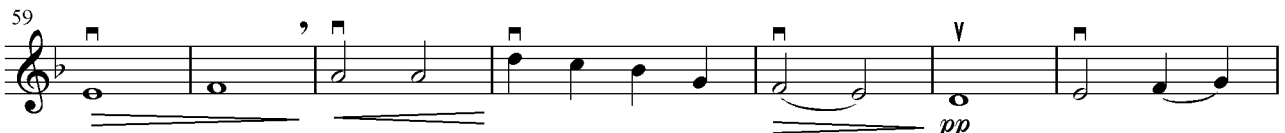
35 

43 

Lento

Poco più

51 

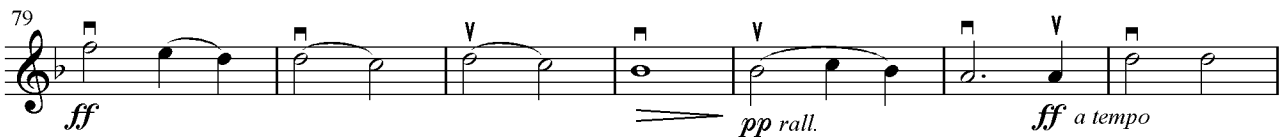
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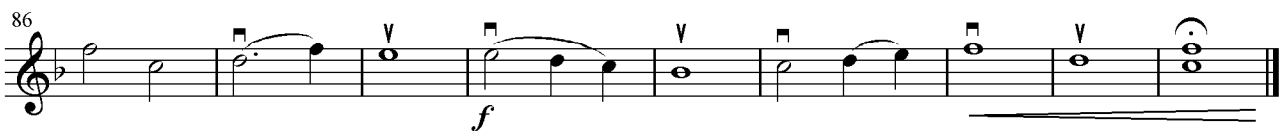
Lento

Allegro

66 

73 

79 

86 

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento



7



Tranquillo

L'istesso movimento

14



21



Lento

29

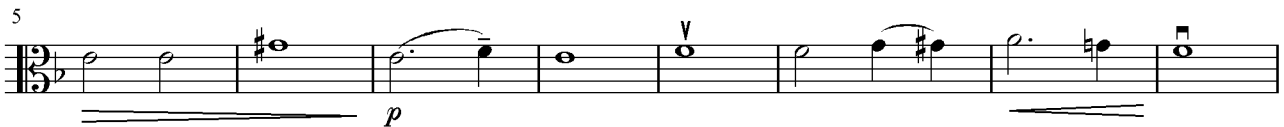


2. Gloria

Maestoso

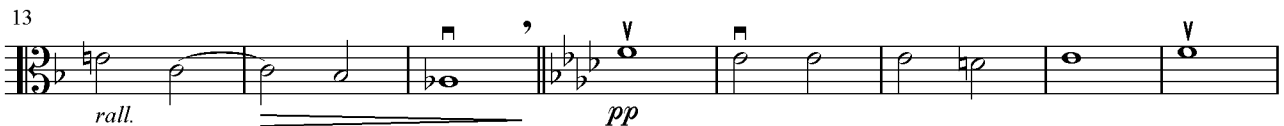


5



Moderato

13



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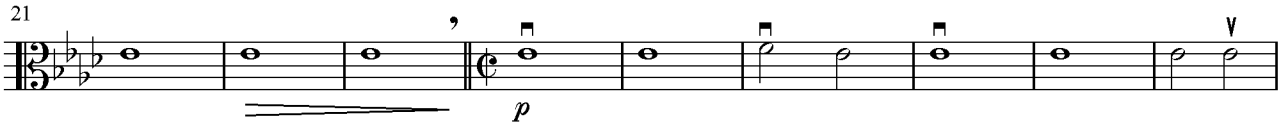
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Viola
Missa em Honra à Santa Cecília
2. Gloria

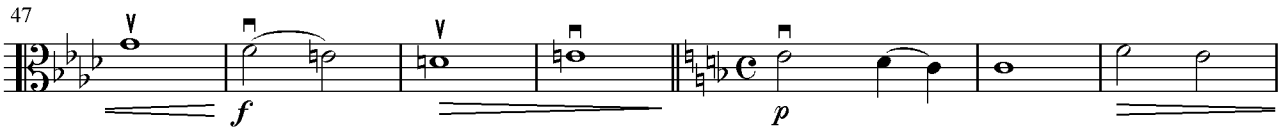
Andante

21 

30 

38 

Lento

47 

Poco più


54 

Lento

62 

Allegro

69 

76 

83 

89 

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento



6



Tranquillo

12



L'istesso movimento

18



Lento

25



31



2. Gloria

Maestoso

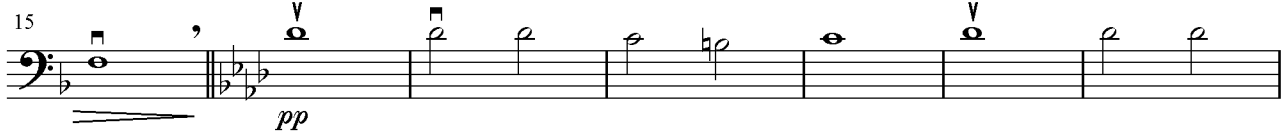


7



Moderato

15



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Violoncello

Missa em Honra à Santa Cecília

2. Gloria

22 **Andante**
p

28

34 *pp rall.* *p a tempo*

41 *rit.*

48 **Lento**
f *p*

55 **Poco più**
mf *p*

62 **Lento**
pp *p*

69 **Allegro**
ff

75 *ff*

81 *pp rall.* *ff a tempo*

88 *f*

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Musical score for the first Kyrie section, featuring a bass clef, common time signature, and various dynamics and articulations. The score consists of six staves of music.

- Staff 1: Starts with a *p* dynamic, followed by a crescendo and a *p* dynamic.
- Staff 2: Continues the melodic line with various articulations.
- Staff 3: Includes dynamics *p*, *f*, *p*, and *p*, with a *V* (accents) marking.
- Staff 4: Features a *f* dynamic and a *V* marking.
- Staff 5: Marked **Lento**, starting with a *p* dynamic.
- Staff 6: Ends with a *rall.* (rallentando) marking and a *pp* (pianissimo) dynamic.

2. Gloria

Maestoso

Musical score for the Gloria section, featuring a bass clef, common time signature, and dynamics. The score consists of two staves of music.

- Staff 1: Marked **Maestoso**, starting with a *f* (forte) dynamic.
- Staff 2: Continues the melodic line with a *p* (piano) dynamic.

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Contrabaixo

Missa em Honra à Santa Cecília 2. Gloria

Moderato

13

rall. *pp*

Measures 13-21: Bass clef, B-flat major key signature. Measure 13 starts with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 14 has a half note G3. Measure 15 has a half note A3. Measure 16 has a half note B3. Measure 17 has a half note C4. Measure 18 has a half note D4. Measure 19 has a half note E4. Measure 20 has a half note F4. Measure 21 has a half note G4. Dynamics: *rall.* (measures 13-14), *pp* (measures 15-21). There are fermatas under measures 13-14 and 15-16.

Andante

22

p

Measures 22-27: Bass clef, B-flat major key signature. Measure 22 has a half note G3. Measure 23 has a half note A3. Measure 24 has a half note B3. Measure 25 has a half note C4. Measure 26 has a half note D4. Measure 27 has a half note E4. Dynamics: *p* (measures 22-27). There is a fermata under measures 22-23.

28

Measures 28-35: Bass clef, B-flat major key signature. Measure 28 has a half note F3. Measure 29 has a half note G3. Measure 30 has a half note A3. Measure 31 has a half note B3. Measure 32 has a half note C4. Measure 33 has a half note D4. Measure 34 has a half note E4. Measure 35 has a half note F4. Dynamics: *p* (measures 28-35). There is a fermata under measures 28-29.

36

pp rall. *p a tempo*

Measures 36-44: Bass clef, B-flat major key signature. Measure 36 has a half note G3. Measure 37 has a half note A3. Measure 38 has a half note B3. Measure 39 has a half note C4. Measure 40 has a half note D4. Measure 41 has a half note E4. Measure 42 has a half note F4. Measure 43 has a half note G4. Measure 44 has a half note A4. Dynamics: *pp rall.* (measures 36-40), *p a tempo* (measures 41-44). There are fermatas under measures 36-37 and 38-39.

Lento

45

rit. *f* *p*

Measures 45-52: Bass clef, B-flat major key signature. Measure 45 has a half note G3. Measure 46 has a half note A3. Measure 47 has a half note B3. Measure 48 has a half note C4. Measure 49 has a half note D4. Measure 50 has a half note E4. Measure 51 has a half note F4. Measure 52 has a half note G4. Dynamics: *rit.* (measures 45-48), *f* (measures 49-50), *p* (measures 51-52). There is a fermata under measures 45-46.

Poco più

53

mf *p*

Measures 53-60: Bass clef, B-flat major key signature. Measure 53 has a half note G3. Measure 54 has a half note A3. Measure 55 has a half note B3. Measure 56 has a half note C4. Measure 57 has a half note D4. Measure 58 has a half note E4. Measure 59 has a half note F4. Measure 60 has a half note G4. Dynamics: *mf* (measures 53-56), *p* (measures 57-60). There is a fermata under measures 53-54.

61

pp

Measures 61-65: Bass clef, B-flat major key signature. Measure 61 has a half note G3. Measure 62 has a half note A3. Measure 63 has a half note B3. Measure 64 has a half note C4. Measure 65 has a half note D4. Dynamics: *pp* (measures 61-65). There is a fermata under measures 61-62.

Lento

66

p

Measures 66-70: Bass clef, B-flat major key signature. Measure 66 has a half note G3. Measure 67 has a half note A3. Measure 68 has a half note B3. Measure 69 has a half note C4. Measure 70 has a half note D4. Dynamics: *p* (measures 66-70). There is a fermata under measures 66-67.

Allegro

71

ff

Measures 71-75: Bass clef, B-flat major key signature. Measure 71 has a half note G3. Measure 72 has a half note A3. Measure 73 has a half note B3. Measure 74 has a half note C4. Measure 75 has a half note D4. Dynamics: *ff* (measures 71-75). There is a fermata under measures 71-72.

76

ff

Measures 76-82: Bass clef, B-flat major key signature. Measure 76 has a half note G3. Measure 77 has a half note A3. Measure 78 has a half note B3. Measure 79 has a half note C4. Measure 80 has a half note D4. Measure 81 has a half note E4. Measure 82 has a half note F4. Dynamics: *ff* (measures 76-82). There is a fermata under measures 76-77.

83

pp rall. *ff a tempo*

Measures 83-88: Bass clef, B-flat major key signature. Measure 83 has a half note G3. Measure 84 has a half note A3. Measure 85 has a half note B3. Measure 86 has a half note C4. Measure 87 has a half note D4. Measure 88 has a half note E4. Dynamics: *pp rall.* (measures 83-85), *ff a tempo* (measures 86-88). There is a fermata under measures 83-84.

89

f

Measures 89-92: Bass clef, B-flat major key signature. Measure 89 has a half note G3. Measure 90 has a half note A3. Measure 91 has a half note B3. Measure 92 has a half note C4. Dynamics: *f* (measures 89-92). There is a fermata under measures 89-90.

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento



Soprano

Contralto

Baixo

p Ky - ri - e e - lei - son, Ky - ri - e e -

Tranquillo



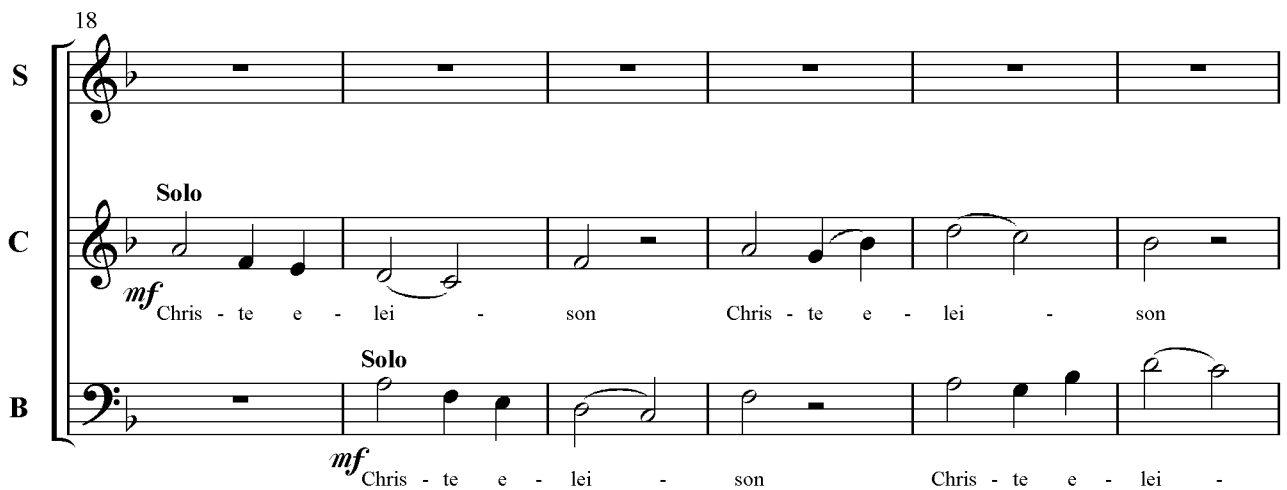
S

C

B

lei - son, Ky - ri - e e - lei - son, e - lei - son.

L'istesso movimento



S

C

B

Solo
mf Chris - te e - lei - son Chris - te e - lei - son

Solo
mf Chris - te e - lei - son Chris - te e - lei -

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Coro
Missa em Honra à Santa Cecília
1. Kyrie

Lento

24

S
C
B

f son Chris - te e - lei - son, e - lei - son. *p* Ky - ri - e e -

29

S
C
B

lei - son, Ky - ri - e e - lei - son, Ky - ri - e e -

33

S
C
B

lei - son, e - lei - son, e - lei - son. *rall.* son, e - lei - son. *pp*

Missa em Honra à Santa Cecília

1. Kyrie

Nacif Farah

Lento

Musical notation for measures 1-5. The piece is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Lento' and the dynamics are 'p' (piano). The notation shows a melodic line in the right hand and a supporting bass line in the left hand, with a long phrase spanning across the measures.

Musical notation for measures 6-10. The dynamics are 'p' (piano). The melodic line continues with a long phrase that spans across the measures, ending with a fermata.

Tranquillo

Musical notation for measures 11-15. The dynamics are 'p' (piano). The tempo is marked 'Tranquillo'. The notation shows a melodic line in the right hand and a supporting bass line in the left hand, with a long phrase spanning across the measures.

L'istesso movimento

Musical notation for measures 16-21. The dynamics are 'p' (piano). The tempo is marked 'L'istesso movimento'. The notation shows a melodic line in the right hand and a supporting bass line in the left hand, with a long phrase spanning across the measures.

Musical notation for measures 22-26. The dynamics are 'f' (forte). The notation shows a melodic line in the right hand and a supporting bass line in the left hand, with a long phrase spanning across the measures.

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Orgão

Missa em Honra à Santa Cecília

1. Kyrie / 2. Glória

Lento

28

p

33

rall. *pp*

2. Glória

Maestoso

f

6

p

Moderato

12

rall. *pp*

Orgão
Missa em Honra à Santa Cecília
2. Glória

18

Musical score for measures 18-23. The piece is in G minor (three flats) and 4/4 time. The right hand features a melodic line with a long slur over measures 19-21, and a descending eighth-note pattern in measure 22. The left hand provides harmonic support with chords and a steady eighth-note accompaniment.

Andante

24

Musical score for measures 24-30. The tempo is marked *Andante*. The right hand has a melodic line starting with a *p* dynamic. The left hand continues with a steady eighth-note accompaniment.

31

Musical score for measures 31-37. The right hand has a melodic line with a long slur over measures 32-34. The left hand continues with a steady eighth-note accompaniment. The piece concludes with a *pp rall.* dynamic marking.

38

Musical score for measures 38-47. The right hand has a melodic line with a long slur over measures 39-41. The left hand continues with a steady eighth-note accompaniment. The piece concludes with a *rit.* dynamic marking.

Lento

48

Musical score for measures 48-53. The tempo is marked *Lento*. The right hand has a melodic line with a long slur over measures 49-51. The left hand continues with a steady eighth-note accompaniment. The piece concludes with a *mf* dynamic marking.

Orgão

Missa em Honra à Santa Cecília

2. Glória

Poco più

57

p *pp*

This system contains measures 57 through 64. The music is in a minor key with a common time signature. It features a piano accompaniment with chords and moving lines in both hands. Dynamic markings include *p* (piano) and *pp* (pianissimo). There are several slurs and ties across measures.

Lento

65

p

This system contains measures 65 through 70. The tempo is marked *Lento*. The music continues with a similar texture to the previous system, featuring chords and melodic lines. A dynamic marking of *p* (piano) is present.

Allegro

71

ff *f*

This system contains measures 71 through 78. The tempo is marked *Allegro*. The music becomes more rhythmic and energetic. Dynamic markings include *ff* (fortissimo) and *f* (forte).

79

ff *pp rall.* *ff a tempo*

This system contains measures 79 through 86. It features dynamic markings of *ff*, *pp rall.* (pianissimo, *rallentando*), and *ff a tempo*.

87

f

This system contains measures 87 through 94. It features a dynamic marking of *f* (forte) and concludes with a double bar line and repeat signs.

2. Glória

Maestoso

Violino I
Violino II
Viola
Violoncello
Contrabaixo

Soprano
Contralto
Baixo

Orgão

f Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus *p*

f Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus *p*

Maestoso *f* Et in ter - ra pax ho - mi - ni - bus bo - nae vo - lun - ta - tis. Lau - da - mus *p*

Moderato

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

Org.

te be - ne - di - ci - mus te, A - do - ra - mus *rall.* Glo - ri - fi - ca - mus te. *p* Gra - ti - as a - gi - mus

te be - ne - di - ci - mus te, A - do - ra - mus *rall.* Glo - ri - fi - ca - mus te.

te be - ne - di - ci - mus te, A - do - ra - mus *rall.* Glo - ri - fi - ca - mus te.

Moderato *pp*

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Missa em Honra à Santa Cecília
2. Glória

Andante

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

ti - bi pro - pter ma - gnam glo - ri - am tu - am Do - mi - ne De - us Rex cae - les - tis
Do - mi - ne De - us Rex cae - les - tis
Do - mi - ne De - us Rex cae - les - tis

Andante

Org.

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - lii U - ni - ge - ni - te Je - su
De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - lii U - ni - ge - ni - te Je - su
De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - lii U - ni - ge - ni - te Je - su

Org.

Missa em Honra à Santa Cecília
2. Glória

38

Vln. I *p a tempo* *rit.* *f*

Vln. II *p a tempo* *rit.* *f*

Vla. *p a tempo* *rit.* *f*

Vc. *p a tempo* *rit.* *f*

Cb. *p a tempo* *rit.* *f*

S

C

B *Solo*
p a tempo *rit.* *f*

Chris - te Do - mi - ne De - us A - gnus De - i Fi - lii - us Pa - tris

Org. *p a tempo* *rit.* *f*

50

Vln. I *Lento* *p* *mf* *Poco più* *p*

Vln. II *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* *mf* *p*

Cb. *p* *mf* *p*

S *mf* *p*
Mi - se - re - re no - bis. Qui to - lis pe - ca - ta mun -

C *Solo* *p* *mf* *p*
Qui tol - lis pe - ca - ta mun - di. Mi - se - re - re no - bis. Qui to - lis pe - ca - ta mun -

B *mf* *p*
Mi - se - re - re no - bis. Qui to - lis pe - ca - ta mun -

Org. *Lento* *p* *mf* *Poco più* *p*

2. Glória

Lento

Vln. I
Vln. II
Vla.
Vc.
Cb.
S
C
B
Org.

di, Sus - ci - pe de pre - ca - ti - o - nem nos - tram qui se - des ad dex - te - ram Pa - tris. Mi -

Allegro

Vln. I
Vln. II
Vla.
Vc.
Cb.
S
C
B
Org.

se - re - re no - bis. Quo - ni - am Tu so - lus
Mi - se - re - re no - bis. Quo - ni - am Tu so - lus

Missa em Honra à Santa Cecília
2. Glória

Vln. I
Vln. II
Vla.
Vc.
Cb.

ff *pp rall.* *ff a tempo*

S
C
B

San - ctus Tu *ff* so - lus Do - mi - nus Tu so - lus Al - tis - si - mus Je - su *pp rall.* Chris - te *a tempo* cum *ff* San - cto Spi - ri - tu in

San - ctus Tu *ff* so - lus Do - mi - nus Tu so - lus Al - tis - si - mus Je - su *pp rall.* Chris - te *a tempo* cum *ff* San - cto Spi - ri - tu in

San - ctus Tu *ff* so - lus Do - mi - nus Tu so - lus Al - tis - si - mus Je - su *pp rall.* Chris - te *a tempo* cum *ff* San - cto Spi - ri - tu in

Org.

ff *pp rall.* *a tempo* *ff*

Vln. I
Vln. II
Vla.
Vc.
Cb.

f

S
C
B

Glo - ri - a De - i Pa - tris. *f* A mem, A mem.

Glo - ri - a De - i Pa - tris. *f* A mem, A mem.

Glo - ri - De - i Pa - tris. *f* A mem, A mem.

Org.

f

Coro
Missa em Honra à Santa Cecília

2. Glória

Maestoso

Soprano

Contralto

Baixo

f Et in ter - ra pax ho - mi - ni - bus bo - nae

5

S

C

B

vo - lun - ta - tis. Lau - da - mus te be - ne - di - ci - mus

vo - lun - ta - tis. Lau - da - mus te be - ne - di - ci - mus

vo - lun - ta - tis. Lau - da - mus te be - ne - di - ci - mus

11

S

C

B

te, A - do - ra - mus *rall.* te, Glo - ri - fi - ca - mus te.

te, A - do - ra - mus *rall.* te, Glo - ri - fi - ca - mus te.

te, A - do - ra - mus *rall.* te, Glo - ri - fi - ca - mus te.

Moderato

16

S

p Solo
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

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Coro

Missa em Honra à Santa Cecília

2. Glória

Andante

21

S glo - ri - am tu - am Do - mi - ne De - us Rex cae -

C Do - mi - ne De - us Rex cae -

B Do - mi - ne De - us Rex cae -

27

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

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

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

33

S Fi - lii U - ni - ge - ni - te Je - su Chris -

C Fi - lii U - ni - ge - ni - te Je - su Chris -

B Fi - lii U - ni - ge - ni - te Je - su Chris -

pp rall.

rall.

39

S te

C te

B Solo

p a tempo

te Do - mi - ne De - us A - gnus De - i Fi - lii - us

rit.

Coro
Missa em Honra à Santa Cecília
2. Glória

Lento

47

S

C

B

Solo

p Qui tol - lis pe - ca - ta mun -

f Pa - tris

Poco più

54

S

C

B

mf Mi - se - re - re no - bis. *p* Qui to - lis pe - ca - ta mun - di,

mf di. *mf* Mi - se - re - re no - bis. *p* Qui to - lis pe - ca - ta mun - di,

mf Mi - se - re - re no - bis. *p* Qui to - lis pe - ca - ta mun - di,

61

S

C

B

Sus - ci - pe de pre - ca - ti - o - nem nos - *pp* tram qui se - des ad

Sus - ci - pe de pre - ca - ti - o - nem nos - *pp* tram qui se - des ad

Sus - ci - pe de pre - ca - ti - o - nem nos - *pp* tram qui se - des ad

Lento

Allegro

66

S

C

B

dex - te - ram Pa - tris *p* Mi - se - re - re no - bis. 5

dex - te - ram Pa - tris. *p* Mi - se - re - re no - bis. 5

dex - te - ram Pa - tris. *p* Mi - se - re - re no - bis. 5

Coro
Missa em Honra à Santa Cecília
2. Glória

76

S *f* Quo - ni - am Tu so - lus San - ctus Tu *ff* so - lus Do - mi - nus Tu

C *f* Quo - ni - am Tu so - lus San - ctus Tu *ff* so - lus Do - mi - nus Tu

B *f* Quo - ni - am Tu so - lus San - ctus Tu *ff* so - lus Do - mi - nus Tu

81

S so - lus Al - tis - si - mus *pp rall.* Je - su *ff* Chris - te *a tempo cum*

C so - lus Al - tis - si - mus *pp rall.* Je - su *ff* Chris - te *a tempo cum*

B so - lus Al - tis - si - mus *pp rall.* Je - su *ff* Chris - te *a tempo cum*

85

S San - cto Spi - ri - tu in Glo - ri - a De - i Pa - tris.

C San - cto Spi - ri - tu in Glo - ri - a De - i Pa - tris.

B San - cto Spi - ri - tu in Glo - ri - a De - i Pa - tris.

89

S *f* A - mem, A mem.

C *f* A - mem, A mem.

B *f* A - mem, A mem.

3. Credo

Moderato

Violino I
Violino II
Viola
Violoncello
Contrabaixo
Soprano
Contralto
Baixo
Orgão

f *mf* *f* *mf* *f* *mf* *f* *mf*

Pa - trem om - ni - po - ten - tem , fac - to - rem

Pa - trem om - ni - po - ten - tem , fac - to - rem

Pa - trem om - ni - po - ten - tem , fac - to - rem

Moderato

Vln. I
Vln. II
Vla.
Vc.
Cb.
S.
C.
B.
Org.

f *f* *f* *f* *f* *f* *f* *f* *f* *f*

coe - li et te - rae *f* Vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um

coe - li et te - rae *f* Vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

coe - li et te - rae *f* Vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um

Missa em Honra à Santa Cecília
3. Credo

18

Vln. I *p* *pp poco rall.* *a tempo* *p*

Vln. II *p* *pp poco rall.* *a tempo* *p*

Vla. *p* *pp poco rall.* *a tempo* *p*

Vc. *p* *pp poco rall.* *a tempo* *p*

Cb. *p* *pp poco rall.* *a tempo* *p*

18

S *p* Et ex Pa - tre

C *Solo* *p* Et in u - num Do - mi-num Je - sum Chris - tum *pp poco rall.* *a tempo* Fi - li - um De - i U - ni - ge - ni - tum *p* Et ex Pa - tre

B *p* Et ex Pa - tre

Org. *p* *pp poco rall.* *a tempo* *p*

27

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

27

S Na - tum an - te om - ni - a sae - cu - la, *f* De - um de De - o Lu - men de lu - mi - ne De - um ve - rum de

C Na - tum an - te om - ni - a sae - cu - la, *f* De - um de De - o Lu - men de lu - mi - ne De - um ve - rum de

B Na - tum an - te om - ni - a sae - cu - la, *f* De - um de De - o Lu - men de lu - mi - ne De - um ve - rum de

Org. *f*

Missa em Honra à Santa Cecília
3. Credo

36

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

S
De - o ve - ro Ge - ni - tum non fa - ctum con - subs - tan - ti - a - lem Pa - tros per quem om - ni - a fa - cta sunt.

C
De - o ve - ro *p* Ge - ni - tum non fa - ctum con - subs - tan - ti - a - lem Pa - tros per quem om - ni - a fa - cta sunt.

B
De - o ve - ro *p* Solo Qui

Org. *p*

45

Vln. I *p* *f* *rit.*

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

Vla. *p* *f* *rit.*

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

Cb. *p* *f* *rit.*

S

C

B
Pro - pter nos ho - mi - nes et *f* Pro - pter nos - tram sa - lu - tem des - cen - dit de *rit.* coe - lis.

Org. *p* *f* *rit.*

Missa em Honra à Santa Cecília
3. Credo

Lento

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

Et in - car - na - tus est de Spi - ri - tu San - cto Ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus

Lento

Org.

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

est. Cru - ci - fi - xus e - ti - am pró no - bis sub Pon - ti - o Pi - la - to Pas - sus et se - pul - tus

Org.

Missa em Honra à Santa Cecília
3. Credo

Allegro

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

est. Et re - sur - re - xit ter - ti - a di - e se - cun - dum Seri - ptu -

Allegro

Org.

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

ras Et as - cen - dit in coe - lum se - det ad dex - te - ram Pa - tris et it - te - rum ven - tu - rus est cum glo - ri - a Ju - di -

Org.

Missa em Honra à Santa Cecília
3. Credo

Meno **Andante**

Vln. I
Vln. II
Vla.
Vc.
Cb.

93 *p* *p* *p* *p* *p* *p*

S
ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis Et in Spi - ri - tum San - ctum

C
ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

B
ca - re vi - vos et mor - tu - os cu - jus re - gni non e - rit fi - nis

Meno **Andante**

93 *p* *p*

Org.

Vln. I
Vln. II
Vla.
Vc.
Cb.

104

S
Do - mi - num Et vi - vi - fi - can - tem. Qui ex Pa - tre Fi - li - o - que Pro - ce - dit.

C

B

104

Org.

Missa em Honra à Santa Cecília
3. Credo

Musical score for measures 117-128. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), Soprano (S), Contralto (C), Bass (B), and Organ (Org.). The dynamics are marked *p* (piano). The lyrics for the Bass part are: Qui cum Pa - tre et Fi - li - o Si - mul a - do - ra - tur Et con glo - ri - fi - ca - tur qui lo - cu - tus est.

Musical score for measures 131-142. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), Soprano (S), Contralto (C), Bass (B), and Organ (Org.). The tempo is marked **Allegro moderato**. The dynamics are marked *f* (forte). The lyrics for the Soprano, Contralto, and Bass parts are: *f* Et u - nan San - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am Con - per - Pro - phe - tas. **Allegro moderato** *f* Et u - nan San - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am Con -

Missa em Honra à Santa Cecília
3. Credo

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

S

fi - te - or u - num bap - tis - ma in re - mis - si o nem pe - ca - to - rum Et ex - pe - cto re - sur - re - cti - o - nem

C

fi - te - or u - num bap - tis - ma in re - mis - si o nem pe - ca - to - rum Et ex - pe - cto re - sur - re - cti - o - nem

B

fi - te - or u - num bap - tis - ma in re - mis - si o nem pe - ca - to - rum Et ex - pe - cto re - sur - re - cti - o - nem

Org.

152

Vln. I

pp rall. *f a tempo* *f*

Vln. II

pp rall. *f a tempo* *f*

Vla.

pp rall. *f a tempo* *f*

Vc.

pp rall. *f a tempo* *f*

Cb.

pp rall. *f a tempo* *f*

S

pp rall. *f a tempo* *f*
mor - tu - o - rum Et vi - tam ven - tu - ri sae - cu - li A - mem A - mem A - mem.

C

pp rall. *f a tempo* *f*
mor - tu - o - rum Et vi - tam ven - tu - ri sae - cu - li A - mem A - mem.

B

pp rall. *f a tempo* *f*
mor - tu - o - rum Et vi - tam ven - tu - ri sae - cu - li A - mem A - mem.

Org.

pp rall. *f a tempo* *f*

Violino I
Missa em Honra à Santa Cecília

3. Credo

Moderato

Musical score for Violino I, Credo section, measures 4 to 60. The score is written on a single staff in treble clef with a key signature of one flat (B-flat). It includes various dynamics (*f*, *mf*, *p*, *pp*, *rit.*) and tempo markings (*Moderato*, *a tempo*, *Lento*). The score consists of ten staves of music, with measure numbers 4, 7, 14, 21, 27, 33, 39, 46, 53, and 60 indicated at the beginning of their respective staves.

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Violino I

Missa em Honra à Santa Cecília

3. Credo

68 *f* *Allegro* *p* *rall.*

76 *ff* *f*

83

90 *Meno* *p*

97 *Andante* *p*

105

114 *p*

123

132 *Allegro Moderato* *f* *f*

140

147 *pp rall.* *f a tempo*

154 *f*

Detailed description: This page of a musical score for Violino I contains ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). It begins at measure 68 with a forte (*f*) dynamic and an *Allegro* tempo. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics fluctuate, including fortissimo (*ff*) and piano (*p*). Tempo markings include *Allegro*, *Meno*, *Andante*, *Allegro Moderato*, *pp rall.*, and *f a tempo*. The score concludes at measure 154 with a final forte (*f*) dynamic. The page number '5' is located in the top right corner.

Violino II
Missa em Honra à Santa Cecília

3. Credo

Moderato

Musical score for Violino II, Credo, Moderato. The score consists of ten staves of music in G major, 4/4 time. It includes dynamic markings (*f*, *mf*, *p*, *pp*), articulation (accents, slurs), and performance instructions (*a tempo*, *poco rall.*, *Lento*, *rit.*).

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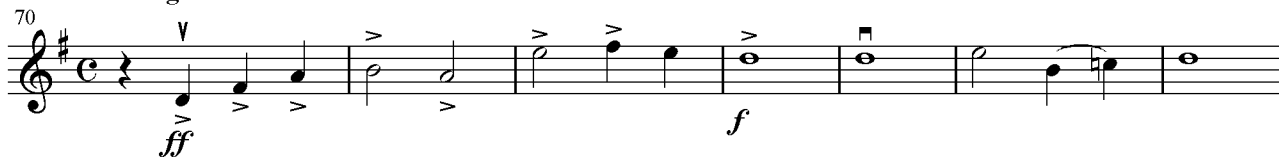
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Violino II

Missa em Honra à Santa Cecília

3. Credo

Allegro

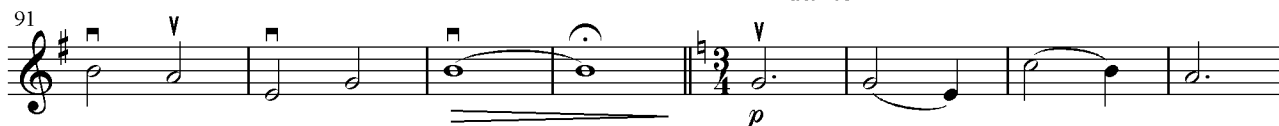
70 

77 

Meno

84 

Andante

91 

99 

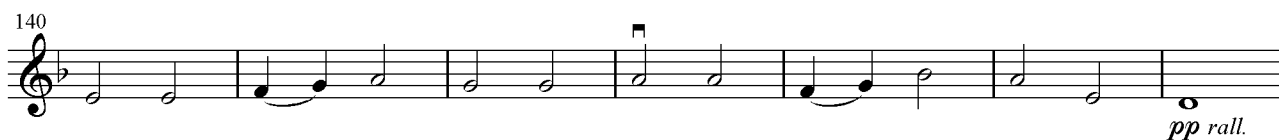
108 

117 

Allegro Moderato

126 

133 

140 

147 

Viola
Missa em Honra à Santa Cecília

3. Credo

Moderato

f *mf* *f*

9

p *pp poco rall.*

16

a tempo *p*

24

f

32

p *p*

40

f *rit.*

Lento

47

pp

55

pp *f* *f*

Allegro

65

p *rall.* *ff*

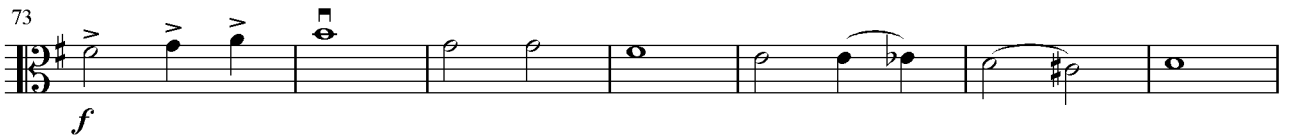
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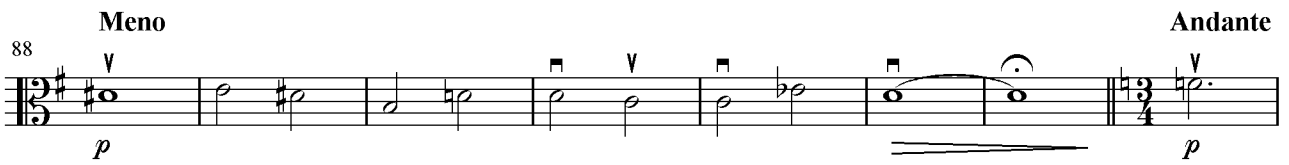
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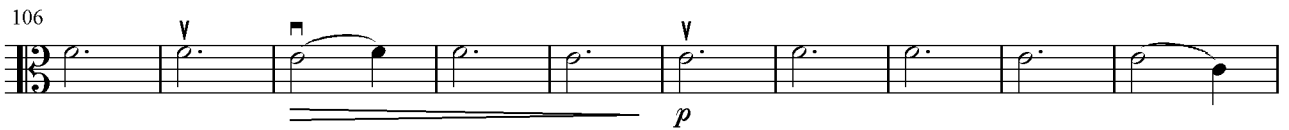
Viola
Missa em Honra à Santa Cecília
3. Credo

73 

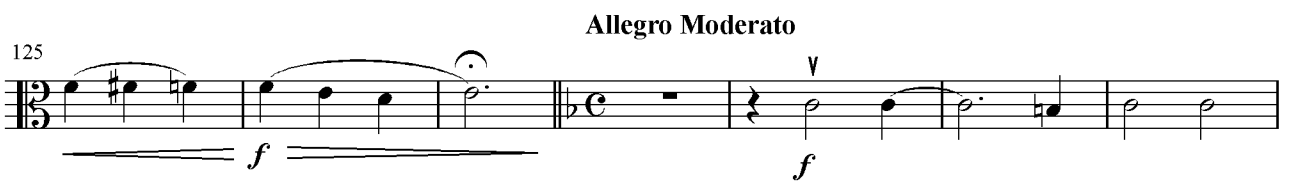
80 

88 **Meno** **Andante**


96 

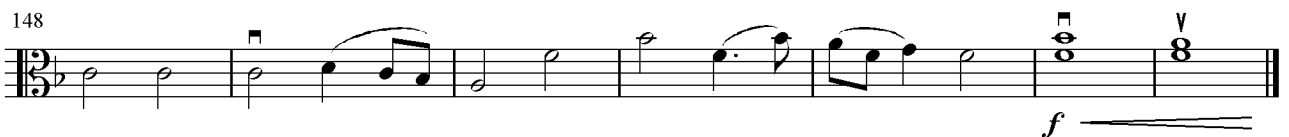
106 

116 

Allegro Moderato
125 

132 

140 

148 

Violoncello
Missa em Honra à Santa Cecília

3. Credo

Moderato

The musical score is written for Cello in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The first staff begins with a dynamic of *f* and a tempo marking of **Moderato**. The second staff starts at measure 7 with a dynamic of *f*, followed by a crescendo to *p* and then *pp poco rall.*. The third staff starts at measure 15 with a tempo marking of *a tempo* and a dynamic of *p*. The fourth staff starts at measure 23 with a dynamic of *f*. The fifth staff starts at measure 30 with a dynamic of *p*. The sixth staff starts at measure 36 with a dynamic of *p* that transitions to *f*. The seventh staff starts at measure 44 with a tempo marking of *rit.* and a dynamic of *pp*, with the tempo changing to **Lento**. The eighth staff starts at measure 51 with a dynamic of *pp* that transitions to *f*. The ninth staff starts at measure 59 with a dynamic of *f* that transitions to *p* and then *rall.*. The tenth staff starts at measure 70 with a tempo marking of **Allegro** and a dynamic of *ff* that transitions to *f*.

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Violoncello

Missa em Honra à Santa Cecília

3. Credo

77

Violoncello part for measures 77-83. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of notes with various articulations, including slurs and accents.

84

Meno

Violoncello part for measures 84-90. The staff is in bass clef with a key signature of one sharp. It includes a dynamic marking of *p* (piano) and a tempo marking of *Meno*. The music features slurs and accents.

91

Andante

Violoncello part for measures 91-99. The staff is in bass clef with a key signature of one sharp. It includes a dynamic marking of *p* and a tempo marking of *Andante*. The music features slurs and accents.

100

Violoncello part for measures 100-110. The staff is in bass clef with a key signature of one sharp. It includes a dynamic marking of *p* and features slurs and accents.

111

Violoncello part for measures 111-119. The staff is in bass clef with a key signature of one sharp. It includes a dynamic marking of *p* and features slurs and accents.

120

Violoncello part for measures 120-127. The staff is in bass clef with a key signature of one sharp. It includes a dynamic marking of *f* (forte) and features slurs and accents.

Allegro Moderato

128

Violoncello part for measures 128-133. The staff is in bass clef with a key signature of one flat (Bb). It includes a dynamic marking of *f* and a tempo marking of *Allegro Moderato*. The music features slurs and accents.

134

Violoncello part for measures 134-139. The staff is in bass clef with a key signature of one flat. It features slurs and accents.

140

Violoncello part for measures 140-147. The staff is in bass clef with a key signature of one flat. It includes dynamic markings of *pp rall.* (pianissimo, rallentando) and *f a tempo* (forte, a tempo). The music features slurs and accents.

148

Violoncello part for measures 148-154. The staff is in bass clef with a key signature of one flat. It includes a dynamic marking of *f* and features slurs and accents.

Contrabaixo
Missa em Honra à Santa Cecília

3. Credo

Moderato

Musical score for Contrabasso, Credo section, measures 4-79. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked **Moderato**. The dynamics range from *ff* (fortissimo) to *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Measure 4: *f*
 Measure 8: *mf*
 Measure 14: *pp poco rall.* and *a tempo*
 Measure 22: *f*
 Measure 29: *p*
 Measure 36: *p* and *f*
 Measure 43: *Lento*, *rit.*, and *pp*
 Measure 51: *pp* and *f*
 Measure 59: *f* and *p*
 Measure 70: **Allegro**, *ff*, and *f*

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Contrabaixo

Missa em Honra à Santa Cecília 3. Credo

77

Musical staff for measures 77-82. The key signature is one sharp (F#). The staff contains a series of eighth and quarter notes with various articulations including accents and slurs.

83

Meno

Musical staff for measures 83-88. The key signature changes to one flat (Bb). The tempo marking "Meno" is present. The staff features a deceleration hairpin and a dynamic marking of *p* (piano).

91

Andante

Musical staff for measures 91-99. The tempo marking "Andante" is present. The staff includes a change in time signature to 4/4 and a dynamic marking of *p* (piano).

100

Musical staff for measures 100-109. The staff contains a sequence of quarter and eighth notes with slurs and accents.

110

Musical staff for measures 110-120. The staff features a series of quarter notes with slurs and accents, and a dynamic marking of *p* (piano).

121

Allegro Moderato

Musical staff for measures 121-128. The tempo marking "Allegro Moderato" is present. The staff includes a change in time signature to common time (C) and a dynamic marking of *f* (forte).

129

Musical staff for measures 129-135. The key signature changes to two flats (Bb, Eb). The staff contains a sequence of quarter and eighth notes.

136

Musical staff for measures 136-141. The staff contains a sequence of quarter and eighth notes.

142

Musical staff for measures 142-147. The staff includes a dynamic marking of *pp rall.* (pianissimo, rallentando) and a dynamic marking of *f a tempo* (forte, a tempo).

148

Musical staff for measures 148-153. The staff features a sequence of quarter and eighth notes with slurs and accents, ending with a dynamic marking of *f* (forte).

Coro
Missa em Honra à Santa Cecília

3. Credo

Moderato

Soprano

3 5

mf Pa - trem om - ni - po *f* Vi - si - bi - li - um

Contralto

3

mf Pa - trem om - ni - po

Baixo

3

mf Pa - trem om - ni - po

8

S om - ni - um Et in - vi - si - bi - li - um

C *f* Vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um.

B *f* Vi - si - bi - li - um om - ni - um Et in - vi - si - bi - li - um

12

S

C Solo *pp poco rall.*

p Et in u - num Do - mi - num Je - sum *a tempo* Chris - tum Fi - li - um

B

17

S *p* Et ex Pa - tre Na - tum ,

C De - i U - ni - ge - ni - tum *p* Et ex Pa - tre Na - tum ,

B *p* Et ex Pa - tre Na - tum

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Coro

Missa em Honra à Santa Cecília

3. Credo

22

S an - te om - ni - a sae - cu - la, *f* De - um de De - o Lu - men de

C an - te om - ni - a sae - cu - la, *f* De - um de De - o Lu - men de

B an - te om - ni - sae - cu - la, *f* De - um de De - o Lu - men de

27

S lu - mi - ne De - um ve - rum de De - o ve - ro

C lu - mi - ne De - um ve - rum de De - o ve - ro

B lu - mi - ne De - um ve - rum de De - o ve - ro

32

S *p* Ge - ni - tum non fa - ctum con - subs - tan - ti - a - lem Pa - tros per quem om - ni - a

C *p* Ge - ni - tum non fa - ctum con - subs - tan - ti - a - lem Pa - tros per quem om - ni - a

B

37

S fa - cta sunt.

C fa - cta sunt.

B *p* Solo Qui Pro - pter nos ho - mi - nes et *f* Pro - pter nos - tram sa -

Coro
Missa em Honra à Santa Cecília
3. Credo

Lento

42

S *pp* Et in - car -

C *pp* Et in - car -

B lu - tem des - cen - dit de *rit.* coe - lis. *pp* Et in - car -

48

S na - tus est de Spi - ri - tu San - cto Ex Ma - ri - a Vir - gi -

C na - tus est de Spi - ri - tu San - cto Ex Ma - ri - a Vir - gi -

B na - tus est de Spi - ri - tu San - cto Ex Ma - ri - a Vir - gi -

54

S ne et ho - *pp* mo fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pró

C ne et ho - *pp* mo fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pró

B ne et ho - *pp* mo fa - ctus est. *f* Cru - ci - fi - xus e - ti - am pró

61

S no - bis sub *f* Pon - ti - o Pi - la - to *p* Pas - sus et se - *rall.* pul - tus

C no - bis sub *f* Pon - ti - o Pi - la - to *p* Pas - sus et se - *rall.* pul - tus

B no - bis sub *f* Pon - ti - o Pi - la - to *p* Pas - sus et se - *rall.* pul - tus

Coro

Missa em Honra à Santa Cecília

3. Credo

Allegro

69 73

S
est. *f* Et re - sur - re - xit ter - ti - a di - e se -

C
est. *f* Et re - sur - re - xit ter - ti - a di - e se -

B
est. *f* Et re - sur - re - xit ter - ti - a di - e se -

77

S
cun - dum Seri - ptu - ras Et as - cen - dit in coe - lum

C
cun - dum Seri - ptu - ras Et as - cen - dit in coe - lum

B
cun - dum Seri - ptu - ras Et as - cen - dit in coe - lum

82

S
se - det ad dex - te - ram Pa - tris et it - te - rum ven - tu - rus est cum glo - ri - a Ju - di -

C
se - det ad dex - te - ram Pa - tris et it - te - rum ven - tu - rus est cum glo - ri - a Ju - di -

B
se - det ad dex - te - ram Pa - tris et it - te - rum ven - tu - rus est cum glo - ri - a Ju - di -

Meno

87

S
ca - re *p* vi - vos et mor - tu - os cu - jus re - gni non e - rit

C
ca - re *p* vi - vos et mor - tu - os cu - jus re - gni non e - rit

B
ca - re *p* vi - vos et mor - tu - os cu - jus re - gni non e - rit

Coro
Missa em Honra à Santa Cecília
3. Credo

Andante

93

S
fi - nis *p* Et in Spi - ri - tum San - ctum Do - mi - num Et vi - vi - fi -

C
fi - nis

B
fi - nis

101

S
can - tem. Qui ex Pa - tre Fi - li - o - que Pro - ce - dit.

C

B

111

S

C

B
p Qui cum Pa - tre et Fi - li - o Si - mul a - do - ra - tur Et con glo -

120

S

C

B
ri - fi - ca - tur qui lo - cu - tus est per - Pro - phe - tas.

Coro

Missa em Honra à Santa Cecília

3. Credo

Allegro Moderato

128

S *f* Et u - nan San - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am Con -

C *f* Et u - nan San - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am Con -

B *f* Et u - nan San - ctam Ca - tho - li - cam et A - pos - to - li - cam Ec - cle - si - am Con -

136

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

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

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

143

S pe - cto re - sur - re - cti - o - nem *pp rall.* mor - tu - o - rum *f a tempo* Et vi - tam ven -

C pe - cto re - sur - re - cti - o - nem *pp rall.* mor - tu - o - rum *f a tempo* Et vi - tam ven -

B pe - cto re - sur - re - cti - o - nem *pp rall.* mor - tu - o - rum *f a tempo* Et vi - tam ven -

149

S tu - ri sae - cu - li A - mem A - mem *f* A - mem.

C tu - ri sae - cu - li A - mem *f* A - mem.

B tu - ri sae - cu - li A - mem *f* A

Orgão
Missa em Honra à Santa Cecília

3. Credo

Moderato

7

13

19

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Orgão
Missa em Honra à Santa Cecília
3. Credo

25

Measures 25-30 of the organ piece. The score is in G major (one sharp) and 4/4 time. It features a treble and bass clef. The treble clef part begins with a piano (*p*) dynamic and includes a fermata over the first measure. The bass clef part has a long melodic line with a slur. The piece concludes with a forte (*f*) dynamic.

31

Measures 31-36 of the organ piece. The treble clef part features a melodic line with a slur and a fermata over the final measure. The bass clef part provides harmonic support with chords and a few moving lines.

37

Measures 37-41 of the organ piece. The treble clef part has a melodic line with a slur and a fermata over the final measure. The bass clef part continues with harmonic accompaniment.

42

Measures 42-47 of the organ piece. The treble clef part has a melodic line with a slur and a fermata over the final measure. The bass clef part features a piano (*p*) dynamic in the middle and a forte (*f*) dynamic at the end.

48

Measures 48-53 of the organ piece. The treble clef part has a melodic line with a slur and a fermata over the final measure. The bass clef part has a piano (*p*) dynamic and a *rit.* (ritardando) marking. The piece ends with a double bar line.

Orgão
Missa em Honra à Santa Cecília
3. Credo

Lento

53

pp

Musical score for measures 53-58. The piece is in a slow tempo (Lento). The score is written for a grand staff with treble and bass clefs. It begins with a piano-piano (*pp*) dynamic. The music features a mix of quarter and eighth notes, with some chords and rests. A fermata is present over the final measure of this system.

59

pp

f

Musical score for measures 59-65. The tempo remains Lento. The score continues with a piano-piano (*pp*) dynamic, followed by a dynamic shift to forte (*f*) in measure 64. The music includes a change in time signature from 4/4 to 3/4 in measure 64. The system ends with a fermata.

66

f

p

Musical score for measures 66-73. The tempo remains Lento. The score features a forte (*f*) dynamic in measure 66, which then shifts to piano (*p*) in measure 71. The music consists of sustained chords and melodic lines.

Allegro

74

rall.

ff

f

Musical score for measures 74-79. The tempo changes to Allegro. The score begins with a *rall.* (rallentando) marking in measure 74, followed by a dynamic shift to fortissimo (*ff*) in measure 75. The music is more rhythmic, featuring eighth and sixteenth notes. A dynamic shift to forte (*f*) occurs in measure 78. The system ends with a fermata.

80

Musical score for measures 80-85. The tempo remains Allegro. The score continues with a series of chords and melodic fragments, maintaining the rhythmic character of the previous system.

Orgão
Missa em Honra à Santa Cecília
3. Credo

87

Musical score for measures 87-92. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Meno

93

Musical score for measures 93-99. The tempo is marked **Meno**. The right hand has a melodic line with a *p* dynamic marking. The left hand continues with a steady accompaniment.

Andante

100

Musical score for measures 100-108. The tempo is marked **Andante**. The right hand features a melodic line with a *p* dynamic marking. The left hand has a more active accompaniment with eighth notes.

109

Musical score for measures 109-117. The right hand has a melodic line with a *p* dynamic marking. The left hand continues with a steady accompaniment.

118

Musical score for measures 118-124. The right hand has a melodic line with a *p* dynamic marking. The left hand continues with a steady accompaniment.

Orgão
Missa em Honra à Santa Cecília
3. Credo

126

f

Allegro Moderato

134

f

141

148

pp rall. *f a tempo*

154

f

4. Sanctus

Andante

Violino I
Violino II
Viola
Violoncello
Contrabaixo

Soprano
Contralto
Baixo

Andante

Orgão

6

Vln. I
Vln. II
Vla.
Vc.
Cb.

S
C
B

Org.

p
f

ctus San
ctus Do - mi - nus De - us Sa - ba - oth.
ctus Do - mi - nus De - us Sa - ba - oth.
p San ctus Do - mi - nus De - us Sa - ba - oth.

Missa em Honra à Santa Cecília
4. Sanctus

Poco più

Musical score for the first system of the Sanctus, measures 12-15. The score includes staves for Violin I, Violin II, Viola, Cello, Contrabass, Soprano, Alto, Bass, and Organ. The tempo is marked "Poco più". The dynamics are "f" (forte) and "rall." (rallentando). The lyrics for the vocal parts are: "Ple - ni sunt coe - li et ter - ra Glo - ri - a Tu - a".

Poco più

Mosso (in 2)

Musical score for the second system of the Sanctus, measures 17-20. The score includes staves for Violin I, Violin II, Viola, Cello, Contrabass, Soprano, Alto, Bass, and Organ. The tempo is marked "Mosso (in 2)". The dynamics are "f" (forte) and "rall." (rallentando). The lyrics for the vocal parts are: "Ho - sa - na in ex - cel - sis, in ex - cel - sis, in ex - cel - sis.".

Violino I
Missa em Honra à Santa Cecilia

4. Sanctus

Andante

5

10

Poco più

16

Mosso (in 2)

rall. f rall.

5. Benedictus

Andante

7

Mosso (in 2)

p f rall.

6. Agnus Dei

9

Tranquillo

15

L'istesso mov.

23

30

p p f p

f p

morrendo rall. pp

Violino II
Missa em Honra à Santa Cecilia

Andante

4. Sanctus

5

10

16

p

f

f

rall.

f

rall.

Andante

5. Benedictus

9

p

f

rall.

6. Agnus Dei

9

15

23

30

p

p

f

p

p

f

p

morrendo

rall.

pp

Viola

Missa em Honra à Santa Cecilia

4. Sanctus

Andante

Musical score for Viola, Sanctus, measures 1-14. The score is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and an Andante tempo. Measure 7 features a *f* dynamic and a *Poco più* tempo change. Measure 14 includes a *rall.* marking. The score contains various musical notations including slurs, accents, and dynamic markings.

5. Benedictus

Andante

Musical score for Viola, Benedictus, measures 1-6. The score is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic and an Andante tempo. Measure 6 features a *f* dynamic and a *Mosso (in 2)* tempo change. The score concludes with a *rall.* marking.

6. Agnus Dei

Musical score for Viola, Agnus Dei, measures 1-29. The score is in 3/4 time and B-flat major. It begins with a piano (*p*) dynamic. Measure 8 features a *f* dynamic and a *Tranquillo* tempo change. Measure 15 includes a *L' stesso mov.* marking. Measure 21 features a *f* dynamic. Measure 29 concludes with a *morrendo* marking, a *rall.* tempo change, and a *pp* dynamic.

Violoncello

Missa em Honra à Santa Cecília

4. Sanctus

Andante

p *f* *f* *Poco più*

7

Mosso (in 2)

rall. *f* *rall.*

14

5. Benedictus

Andante

p

Mosso (in 2)

p *f* *rall.*

7

6. Agnus Dei

p *p*

Tranquillo

p

7

L'istesso mov.

f *p* *p*

14

f *p*

20

morrendo *rall.* *pp*

28

Contrabaixo

Missa em Honra à Santa Cecília

4. Sanctus

Andante

p

f

f

rall. *f* *rall.*

5. Benedictus

Andante

p

p *f* *rall.*

6. Agnus Dei

p

p *f* *p* *p*

f

p

morrendo *rall.* *pp*

Coro
Missa em Honra à Santa Cecília

4. Sanctus

Andante

Soprano

Contralto

Baixo

5

S

C

B

ctus San - ctus Do - mi -

ctus.

p San ctus

Poco più

9

S

C

B

nus De - us Sa - ba - oth. *f* Ple - ni sunt coe - li et ter - ra Glo -

Do - mi-nus De - us Sa - ba - oth. *f* Ple - ni sunt coe - li et

Do - mi-nus De - us Sa - ba - oth. *f* Ple - ni sunt

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Coro

Missa em Honra à Santa Cecília

4. Sanctus / 5. Benedictus

Mosso (in 2)

15

S
ri - a *rall.* Tu - a *f* Ho - sa - na in ex - cel - sis, *rall.* in ex - cel - sis.

C
ter - ra Glo - ri - a *rall.* Tu - a *f* Ho - sa - na in ex - cel - sis. *rall.*

B
coe - li et ter - ra *rall.* Glo - ri - a Tu - a *f* Ho - sa - na *rall.* in ex - cel - sis.

Andante

5. Benedictus

S
p Be - ne - di - ctus qui

C
p Be - ne - di - ctus qui

B
p Be - ne - di - ctus qui

5
S
Ve - nit in No - mi - ne Do - mi - ni. *p*

C
Ve - nit in No - mi - ne Do - mi - ni. *p*

B
di - ctus qui Ve - nit in No - mi - ne Do - mi - ni. *p*

Mosso (in 2)

9

S
f Ho - sa - na in ex - cel - sis, *rall.* in ex - cel - sis.

C
f Ho - sa - na in ex - cel - sis. *rall.*

B
f Ho - sa - na *rall.* in ex - cel - sis.

Andante

4. Sanctus

First system of musical notation for the Sanctus, measures 1-5. The music is in G major, 4/4 time, and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation for the Sanctus, measures 6-10. The music continues with a forte (*f*) dynamic. The right hand has a more active melodic line with eighth notes, and the left hand continues with a rhythmic accompaniment.

Third system of musical notation for the Sanctus, measures 11-15. The tempo is marked *Poco più*. The music features a forte (*f*) dynamic and includes a *rall.* (rallentando) marking in the final measure. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

Fourth system of musical notation for the Sanctus, measures 17-21. The tempo is marked *Mosso (in 2)*. The music features a forte (*f*) dynamic and includes a *rall.* (rallentando) marking in the final measure. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

5. Benedictus

Andante

First system of musical notation for the Benedictus, measures 1-5. The music is in G major, 4/4 time, and begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation for the Benedictus, measures 7-11. The tempo is marked *Mosso (in 2)*. The music features a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic, and includes a *rall.* (rallentando) marking in the final measure. The right hand has a melodic line with a fermata, and the left hand has a bass line with a fermata.

5. Benedictus

Andante

Violino I *p*

Violino II *p*

Viola *p*

Violoncello *p*

Contrabaixo *p*

Soprano *p* Be - ne - di - ctus qui Ve - nit in No - mi - ne

Contralto *p* Be - ne - di - ctus qui Ve - nit in No - mi - ne

Baixo *p* Be - ne - di - ctus qui Ve - nit in

Andante

Orgão *p*

Mosso (in 2)

Vln. I *p* *f* *rall.*

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

Vla. *p* *f* *rall.*

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

Cb. *p* *f* *rall.*

S *p* *f* Do - mi - ni. Ho - sa - na in ex - cel - sis. *rall.* in ex - cel - sis.

C *p* *f* Do - mi - ni. Ho - sa - na in ex - cel - sis. *rall.* cel - sis.

B *p* *f* No - mi - ne Do - mi - ni. Ho - sa - na in ex - cel - sis. *rall.* in ex - cel - sis.

Mosso (in 2)

Org. *p* *f* *rall.*

6. Agnus Dei

Andante

Violino I
Violino II
Viola
Violoncello
Contrabaixo
Soprano
Contralto
Baixo
Orgão

p A - gnus De - i qui to - lis pe - ca - ta mun - di. Mi - se -

p A - gnus De - i qui to - lis pe - ca - ta mun - di. Mi - se -

Andante

Tranquillo

L'istesso mov.

Vln. I
Vln. II
Vla.
Vc.
Cb.
S
C
B
Org.

re - re no - bis. *p* A - gnus

re - re no - bis. *p* A - gnus

Tranquillo

L'istesso mov.

Missa em Honra à Santa Cecília
6. Agnus Dei

18

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

S

C

B

Org.

De - i qui to - lis pe - ca - ta mun - di *f* Mi - se - re - re no - bis.

A - gnus De - i qui to - lis pe - ca - ta mun - di *f* Mi - se - re - re no - bis.

27

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *morrendo* *rall.* *pp*

27

S

C

B

Org.

A - gnus De - i qui to - lis pe - ca - ta mun - di. *p* Do - na no - bis pa - cem *morrendo* *rall.* Do - na no - bis pa - cem. *pp*

A - gnus De - i qui to - lis pe - ca - ta mun - di. *p* Do - na no - bis pa - cem *morrendo* *rall.* Do - na no - bis pa - cem. *pp*

A - gnus De - i qui to - lis pe - ca - ta mun - di. *p* Do - na no - bis pa - cem *morrendo* *rall.* Do - na no - bis pa - cem. *pp*

Coro
 Missa em Honra à Santa Cecília

6. Agnus Dei

Andante

Soprano

3 5

p

A - gnus — De - i qui to - lis pe - ca - ta mun - di.

Contralto

3

p

A - gnus — De - i qui to - lis pe - ca - ta mun - di.

Baixo

3

p

A - gnus — De - i qui to - lis pe - ca - ta mun - di.

Tranquillo L' stesso mov.

9

S

Mi - se - re - re no - bis.

4 17

C

Mi - se - re - re no bis. *p* A - gnus —

4

B

Mi - se - re - re no - bis.

18

S

C

De - i qui to - lis pe - ca - ta mun - di

B

p

A - gnus — De - i qui to - lis pe - ca - ta

Coro
Missa em Honra à Santa Cecília
6. Agnus Dei

23

S
A - gnus De - i qui

C
f Mi - se - re - re no - bis. *p* A - gnus De - i qui

B
f mun - di *p* Mi - se - re - re no - bis. A - gnus De - i qui

29

S
to - lis pe - ca - ta mun - di. *p* Do - na no - bis

C
to - lis pe - ca - ta mun - di. *p* Do - na no - bis

B
to - lis pe - ca - ta mun - di. *p* Do - na no - bis

33

S
morrendo *rall.* *pp*
pa - cem Do - na no - bis pa - cem.

C
morrendo *rall.* *pp*
pa - cem Do - na no - bis pa - cem.

B
morrendo *rall.* *pp*
pa - cem Do - na no - bis pa - cem.

Orgão
Missa em Honra à Santa Cecília

6. Agnus Dei

Andante

Tranquillo

9

L'istesso mov.

15

22

29