

Composer não identificado

Ofícios para Semana Santa Seleção

Para coro, cordas e oboés
For choir, strings and oboes

Pesquisa e Edição
Márcio Miranda Pontes

Trabalho dedicado ao Maestro Carlos Alberto Baltazar (in memoriam)



Ministério da
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Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.

Editorial aspects

Musical manuscripts copied by the 19th century and in the beginning of the 20th century were used. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics and agogics are faithful to the originals and were dotted, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.

The text / O texto

Quarta feria. Ant. Traditor autem dedit eis signum, dicens: quem osculatus fuero, ipse est, tenete eum.

Quinta feria. Ant. Posuerunt super caput ejus causam ipsius scriptam: Jesus Nasarenus, Rex Iudeorum.

Sexta feria. Ant. Mulieres sedentes ad monumentum lamentabantur, flentes Dominum.

Quarta feria. Benedictus.
Quia visitavit et fecit redemptionsm plebis suae:

Wednesday. Ant. He that betrayed him, gave them a sign, saying : Whomsoever I shall kiss, that is he, lay hold on him.

Thursday. Ant. They put over his head his cause written : Jesus of Nazareth, the king of the Jews.

Friday. Ant. The women sitting at the sepulchre lamented, weeping for our Lord.

Wednesday. Canticle of Zachary.
Because he hath visited, and wrought the redemption of his people:

Quarta-feira. Ant. O traidor combinara com eles este sinal: Aquele que eu beijar, é ele. Prende-o!

Quinta-feira. Ant. Eles colocaram sobre sua cabeça um letreiro no qual estava escrito: Jesus de Nazaré, Rei dos Judeus.

Sexta-feira. Ant. As mulheres sentadas no sepulcro lamentavam, chorando por nosso Senhor.

Quarta-feira. Cântico de Zacarias.
Porque visitou e resgatou o seu povo:

Sicut locutus est per os sanctorum, quia saeculo sunt, prophetarum ejus.	As he spoke by the mouth of his holy prophets, who are from the beginning.	como havia anunciado, desde os primeiros tempos, mediante os seus santos profetas
Ad faciendam misericordiam cum Patribus nostris: et memorari testamenti sui sancti.	To perform mercy to our fathers ; and to remember his holy covenant.	Assim exerce a sua misericórdia com nossos pais, e se recorda de sua santa aliança.
Ut sine timore, de manu inimicorum nostrorum liberati, serviamus illi.	That being delivered from the hand of our enemies, we may serve him without fear.	de nos conceder que, sem temor, libertados de mãos inimigas, possamos servi-lo.
Et tu puer, propheta Altissimi vocaberis: praeibus enim ante faciem Domini parare vias ejus.	And thou, child, shalt be called the prophet of the Highest; for thou shalt go before the face of the Lord to prepare his ways.	E tu, menino, serás chamado profeta do Altíssimo, porque precederás o Senhor e lhe prepararás o caminho,
Per viscera misericordiae Dei nostri: in quibus visitavit nos, oriens ex alto.	Through the bowels of the mercy of our God ; in which the Orient from on high, hath visited us.	Graças à ternura e misericórdia de nosso Deus, que nos vai trazer do alto a visita do Sol nascente.
Ad dirigendos pedes nostros in viam pacis.	To direct our feet in the way of peace.	e dirigir os nossos passos no caminho da paz.
V. Christus factus est pro nobis obediens usque ad mortem, mortem autem crucis; propter quod et Deus exaltavit illum, et dedit illi nomen, quod est super omne nomen.	V. Christ became obedient for us unto death; even the death of the cross; wherefore God hath also exalted him, and hat given him a name which is above every name.	V. Cristo se tornou obediente, obediente até a morte numa cruz; pelo que o Senhor Deus o exaltou e deu-lhe um nome muito acima de outro nome.
Miserere mei, Deus: secundum magnam misericordiam tuam.	Have mercy upon me, O God, after Thy great goodness	Tende piedade de mim, Senhor, segundo a vossa bondade.
Et secundum multitudinem miserationum tuarum, dele iniquitatem meam.	According to the multitude of Thy mercies do away mine offences.	E conforme a imensidade de vossa misericórdia, apagai a minha iniquidade.
Amplius lava me ab iniquitate mea: et a peccato meo munda me.	Wash me throughly from my wickedness: and cleanse me from my sin.	Lavai-me totalmente de minha falta, e purificai-me de meu pecado.
Quoniam iniquitatem meam ego cognosco: et peccatum meum contra me est semper.	For I acknowledge my faults: and my sin is ever before me.	Eu reconheço a minha iniquidade, diante de mim está sempre o meu pecado.
Tibi soli peccavi, et malum coram te feci: ut justiceris in sermonibus tuis, et vincas cum judicaris.	Against Thee only have I sinned, and done this evil in thy sight: that Thou mightest be justified in Thy saying, and clear when Thou art judged.	Só contra vós pecei, o que é mau fiz diante de vós. Vossa sentença assim se manifesta justa, e reto o vosso julgamento.
Ecce enim in iniquitatibus conceptus sum: et in peccatis concepit me mater mea.	Behold, I was shapen in wickedness: and in sin hath my mother conceived me.	Eis que nasci na culpa, minha mãe concebeu-me no pecado.

Ecce enim veritatem dilexisti:
incerta et occulta sapientiae tuae
manifestasti mihi.

Asperges me hysopo, et
mundabor: lavabis me, et super
nivem dealbabor.

Auditui meo dabis gaudium et
laetitiam: et exsultabunt ossa
humiliata.

Averte faciem tuam a peccatis
meis: et omnes iniquitates meas
dele.

Cor mundum crea in me, Deus: et
spiritum rectum innova in
visceribus meis.

Ne proiicias me a facie tua: et
spiritum sanctum tuum ne auferas
a me.

Redde mihi laetitiam salutaris tui:
et spiritu principali confirma me.

Docebo iniquos vias tuas: et impii
ad te convertentur.

Libera me de sanguinibus, Deus,
Deus salutis meae: et exsultabit
lingua mea justitiam tuam.

Domine, labia mea aperies: et os
meum annuntiabit laudem tuam.

Quoniam si voluisses sacrificium,
dedissem utique: holocaustis non
delectaberis.

Sacrificium Deo spiritus
contribulatus: cor contritum, et
humiliatum, Deus, non despicies.

Benigne fac, Domine, in bona
voluntate tua Sion: ut aedificantur
muri Jerusalém.

But lo, Thou requirest truth in the
inward parts: and shalt make me
to understand wisdom secretly.

Thou shalt purge me with hyssop,
and I shall be clean: Thou shalt
wash me, and I shall be whiter
than snow.

Thou shalt make me hear of joy
and gladness: that the bones which
Thou hast broken may rejoice.

Turn Thy face from my sins: and
put out all my misdeeds.

Make me a clean heart, O God:
and renew a right spirit within me.

Cast me not away from Thy
presence: and take not Thy Holy
Spirit from me.

O give me the comfort of Thy
help again: and stablish me with
Thy free Spirit.

Then shall I teach Thy ways unto
the wicked: and sinners shall be
converted unto Thee.

Deliver me from blood-guiltiness,
O God, Thou that art the God of
my health: and my tongue shall
sing of Thy righteousness.

Thou shalt open my lips, O Lord:
and my mouth shall shew Thy
praise.

For Thou desirest no sacrifice,
else would I give it Thee: but
Thou delightest not in burnt-
offerings.

The sacrifice of God is a troubled
spirit: a broken and contrite heart,
O God, shalt Thou not despise.

O be favourable and gracious unto
Sion: build Thou the walls of
Jerusalem.

Não obstante, amais a sinceridade
de coração. Infundi-me, pois, a
sabedoria no mais íntimo de mim.

Aspergi-me com um ramo de
hissope e ficarei puro. Lavai-me e
me tornarei mais branco do que a
neve.

Fazei-me ouvir uma palavra de
gozo e de alegria, para que
exultem os ossos que trituras.

Dos meus pecados desviai os
olhos, e minhas culpas todas
apagai.

Ó meu Deus, criai em mim um
coração puro, e renovai-me o
espírito de firmeza.

De vossa face não me rejeiteis, e
nem me priveis de vosso santo
Espírito.

Restituí-me a alegria da salvação,
e sustentai-me com uma vontade
generosa.

Então aos maus ensinarei vossos
caminhos, e voltarão a vós os
pecadores.

Deus, ó Deus, meu salvador,
livrai-me da pena desse sangue
derramado, e a vossa misericórdia
a minha língua exaltará.

Senhor, abri meus lábios, a fim de
que minha boca anuncie vossos
louvores.

Vós não vos placais com
sacrifícios rituais; e se eu vos
ofertasse um sacrifício, não o
aceitaríeis.

Meu sacrifício, ó Senhor, é um
espírito contrito, um coração
arrependido e humilhado, ó Deus,
que não haveis de desprezar.

Senhor, pela vossa bondade, tratai
Sião com benevolência, reconstruí
os muros de Jerusalém.

Tunc acceptabis sacrificium
justitiae, oblationes, et holocausta:

tunc imponent super altare tuum
vitulos.

V. Christus factus est pro nobis
obediens usque ad mortem,
mortem autem crucis; propter
quod et Deus exaltavit illum, et
dedit illi nomen, quod est super
omne nomen.

Then shalt Thou be pleased with
the sacrifice of righteousness, with
the burnt-offerings and oblations:

then shall they offer young calves
upon Thine altar.

V. Christ became obedient for us
unto death; even the death of the
cross; wherefore God hath also
exalted him, and hat given him a
name which is above every name.

Então aceitareis os sacrifícios
prescritos, as oferendas e os
holocaustos;

e sobre vosso altar vítimas vos
serão oferecidas.

V. Cristo se tornou obediente,
obediente até a morte numa cruz;
pelo que o Senhor Deus o exaltou
e deu-lhe um nome muito acima
de outro nome.

Fontes: / Sources:

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THE OFFICE of the Holy Week, *in Latin and English*. New York: D & J Sadlier & CO., 1885.

Ofícios para a Semana Santa - Seleção

Antífonas de Benedictus - Quarta-feira

Compositor não identificado

Andante

Musical score for Oboe 1 and Oboe 2. Both parts are in treble clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Oboe 1: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Oboe 2: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Musical score for Soprano. Treble clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Soprano: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Musical score for Alto. Treble clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Alto: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Musical score for Tenor. Treble clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Tenor: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Musical score for Bass. Bass clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Bass: Bass clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Andante

Musical score for Violin 1, Violin 2, and Violoncello. Violin 1 and Violin 2 are in treble clef, key of C minor (two flats). Violoncello is in bass clef, key of C minor (two flats). The tempo is Andante. Dynamics include *f* and *p*. The score consists of two measures followed by a repeat sign.

Violin 1: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, sixteenth-note patterns. Measure 3: *p*, sixteenth-note patterns. Measure 4: *f*, sixteenth-note patterns.

Violin 2: Treble clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

Violoncello: Bass clef, key signature of C minor (two flats). Measures 1-2: *f*, eighth-note patterns. Measure 3: *p*, eighth-note patterns. Measure 4: *f*, eighth-note patterns.

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Musical score page 8. The score consists of eight staves. The first four staves (Ob., Ob., S., A.) are in treble clef and have a key signature of one flat. The next two staves (T., B.) are also in treble clef but have a key signature of one sharp. The last two staves (Vln. 1, Vln. 2) are in treble clef and have a key signature of one flat. The Cello staff (Vc.) is in bass clef and has a key signature of one flat. Measure 3 starts with eighth-note patterns in the woodwind and soprano staves. Measures 4 and 5 show sustained notes in the soprano, alto, tenor, and bass staves. Measures 6 and 7 feature sixteenth-note patterns in the violin and cello staves.

5

Ob.

Ob.

S. *f*

Tra - di - tor, tra - di - tor

A. *f*

Tra - di - tor, tra - di - tor

T. *f*

8 Tra - di - tor, tra - di - tor

B. *f*

Tra - di - tor, tra - di - tor

Vln. 1

Vln. 2

Vc.

10

7

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

au-tem de - dit e - is si - gnum

au-tem de - dit e - is si - gnum di - cens,

au-tem de - dit e - is si - gnum di -

au-tem de - dit e - is si - gnum di - cens, si - gnum

10

Ob.

Ob.

S.

di - cens, si - gnum di -

A.

si - gnum di - cens, si - gnum di -

T.

cens, si - - - gnum di -

B.

di - cens, si - gnum di - cens, di - - -

Vln. 1

Vln. 2

Vc.

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12

Ob. Ob. S. A. T. B. Vln. 1 Vln. 2 Vc.

cens quem i - pse, i - pse

cens quem os-cu - la - tus fu - e-ro i - pse, i - pse

cens quem os-cu - la - tus fu - e-ro i - pse, i - pse

cens quem i - pse, i - pse

Vcl. 1

Vcl. 2

Vcl.

14

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

est te - ne te e - um quem
est te - ne - te e - um quem os-cu-la - tus fu - e-ro
est te - ne - te e - um quem os-cu-la - tus fu - e-ro
est te - ne - te e - um quem

16

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

i - pse, i - pse est te - ne - te e - um i - pse est te -

i - pse, i - pse est te - ne - te e - um i - pse, i - pse

i - pse, i - pse est te - ne - te e - um i - - pse

i - pse, i - pse est te - ne - te e - um i - pse, i - pse est te -

Vln. 1

Vln. 2

Vc.

19

Ob.

Ob.

S.

ne - te e - um.

A.

est te - ne - te e - um.

T.

8 est te - ne - te e - um.

B.

ne - te e - um.

Vln. 1

Vln. 2

Vc.

Quinta-feira

1 Andante

Musical score for measures 16-17. The score consists of five staves. The first two staves are for Oboe (Ob.) in treble clef, B-flat key signature, dynamic *f*. The third staff is for Soprano (S.) in treble clef, B-flat key signature. The fourth staff is for Alto (A.) in treble clef, B-flat key signature. The fifth staff is for Tenor (T.) in bass clef, B-flat key signature, with a '8' below the staff. Measures 16 and 17 show the oboes playing eighth-note patterns, followed by sustained notes. The alto and soprano sing sustained notes in measure 17.

Andante

Musical score for measures 18-19. The score consists of three staves. The first staff is for Violin 1 (Vln. 1) in treble clef, B-flat key signature, dynamic *f*. The second staff is for Violin 2 (Vln. 2) in treble clef, B-flat key signature, dynamic *f*. The third staff is for Cello (Vc.) in bass clef, B-flat key signature, dynamic *f*. Measures 18 and 19 show the violins playing sixteenth-note patterns and the cello providing harmonic support with sustained notes.

3

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Po - su - e - runt, po-su

6

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

e - runt su - per_ ca-put e - jus

e - runt su - per_ ca-put e - jus

e - runt su - per_ ca-put

e - runt su - per_ ca-put

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8

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

po - su - e-runt su - per ca - put e -

po - su - e-runt su - per ca - put e - -

e - jus, po - su - e-runt su - per ca - put e - -

e - jus, po - su - e-runt su - per ca - put e - -

10

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

jus cau - sam i - psi - us,
cau - sam i - psi - us,
cau - sam i -

-jus cau - sam i - psi - us,
cau - sam i - psi - us,
cau - sam i -

-jus cau - sam i - psi - us,
cau - sam i - psi - us,

12

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

cau - sam i - psi - us scri - - - -

psi - us, cau - sam i - psi - us, cau - sam i - psi -

8 psi - us, cau - sam i - psi - us, cau - sam i - psi -

cau - sam i - psi - us scri - - - -

14

Ob.

Ob.

S.
ptam Je sus,

A.
us Je

T.
us Je

B.
ptam Je sus, Je

Vln. 1

Vln. 2

Vc.

16

Ob.

Ob.

S.

Je sus Na sa

A.

sus, Je sus Na -

T.

⁸ sus, Je sus Na - sa -

B.

- sus Na - sa -

Vln. 1

Vln. 2

Vc.

18

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

re - - - nus Rex, Rex, Rex

sa - re - - - nus Rex, Rex, Rex,

re - - - nus Rex, Rex, Rex,

re - - - nus Rex, Rex, Rex,

21

Ob. Ob. S. A. T. B. Vln. 1 Vln. 2 Vc.

Ju - dae - o - - - rum, Rex, Rex, Rex,

Rex__ Ju - dae - o - - - rum, Rex, Rex, Rex

Rex__ Ju - dae - o - - - rum, Rex, Rex, Rex

Rex__ Ju - dae - o - - - rum, Rex, Rex, Rex

23

Ob.

Ob.

S.

Rex_ Ju - dae - o - rum.

A.

Ju - dae - o - rum.

T.

⁸ Ju - dae - o - rum.

B.

Rex_ Ju - dae - o - rum.

Vln. 1

Vln. 2

Vc.

Andante

Musical score for the piece "Sexta-feira". The score consists of eight staves, each with a different instrument:

- Ob. (Oboe) - Treble clef, B-flat key signature.
- Ob. (Oboe) - Treble clef, B-flat key signature.
- S. (Soprano) - Treble clef, B-flat key signature.
- A. (Alto) - Treble clef, B-flat key signature.
- T. (Tenor) - Treble clef, B-flat key signature.
- B. (Bass) - Bass clef, B-flat key signature.
- Vln. 1 (Violin 1) - Treble clef, B-flat key signature.
- Vln. 2 (Violin 2) - Treble clef, B-flat key signature.
- Vc. (Cello) - Bass clef, B-flat key signature.

The music is in common time. The first section (measures 1-4) features the Oboes and Soprano playing eighth-note patterns. The Alto, Tenor, and Bass are silent. The second section (measures 5-8) features the Violins and Cello playing sixteenth-note patterns. Measure 5 includes dynamic markings *f*, "6", and "3". Measure 8 includes dynamic marking *f*.

3

The musical score page contains eight staves. From top to bottom: 1) Two Oboe staves (Ob.) in G clef, B-flat key signature. The first staff has a fermata over the first note. 2) Soprano (S.) in G clef, B-flat key signature. 3) Alto (A.) in G clef, B-flat key signature. 4) Tenor (T.) in G clef, B-flat key signature. A '8' is written below the staff. 5) Bass (B.) in F clef, B-flat key signature. 6) Violin 1 (Vln. 1) in G clef, B-flat key signature. It features sixteenth-note patterns with grace notes. Measure 6 is marked with a '6'. 7) Violin 2 (Vln. 2) in G clef, B-flat key signature. It also features sixteenth-note patterns with grace notes. Measure 6 is marked with a '6'. 8) Cello (Vc.) in F clef, B-flat key signature. The bass clef is at the beginning of the staff, followed by a dotted quarter note, a fermata, another dotted quarter note, and a bass clef again.

5

Ob.

Ob.

S.

Mu - li - - e - res, mu -

A.

Mu - li - - e - res, mu -

T.

8

Mu - li - - e - res, mu -

B.

Mu - li - - e - res, mu -

Vln. 1

6

Vln. 2

6

Vc.

7

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

li - e-res se - den - - tes ad

li - e-res se - den - - tes ad

li - e-res se - den - - tes ad

li - e-res se - den - - tes ad

6

6

9

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

mo - nu - men tum

6

6

11

Ob. *p*

Ob. *p*

S. *p*
la - men - ta - ban - tur flen - - tes Do - -

A.

T. *p*
8 la - men - ta - ban - tur

B. *p*
la - men - - ta - - - -

Vln. 1 *p*

Vln. 2 *p*

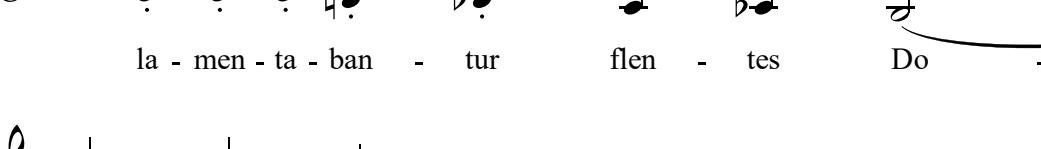
Vc. *p*

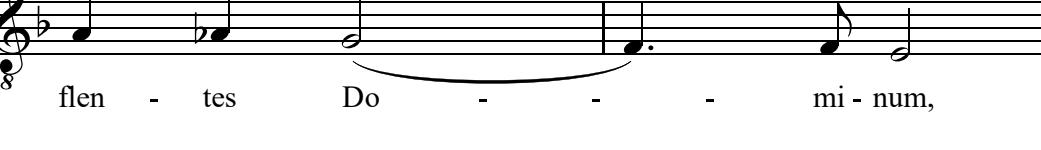
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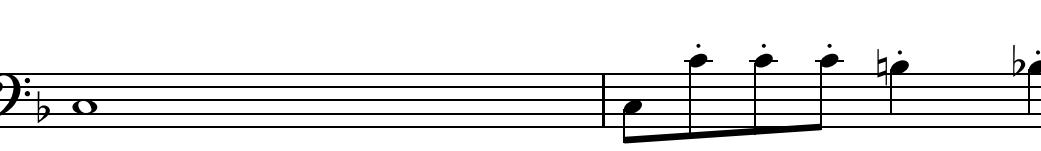
Ob. (2 staves) 

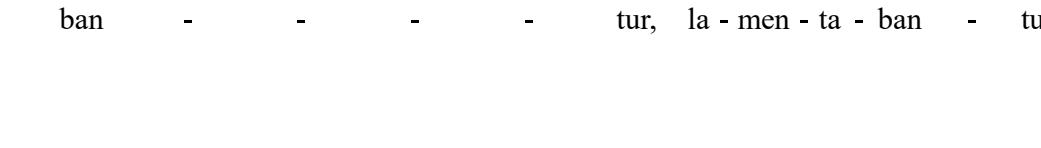
S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vc. 

15

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

ta - ban

mi - num,

la - men - ta - ban - tur

la - men - ta - ban - tur

f

8 flen - tes Do

flen - tes Do

mi - num,

19

Ob. *p*

Ob. *p*

S.

A. *p*
la - men - ta - ban - tur flen - tes Do - -

T. *p*
8 la - men - ta - ban - tur

B. *p*
la - - - men - - - ta - - - - -

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

21

Ob. Ob.

S. *p*

la - men - ta - ban - tur flen - tes Do - - -

A.

T. 8 flen - tes Do - - - mi - num,

B. ban - - - tur, la - men - ta - ban - tur

Vln. 1

Vln. 2

Vc.

23

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

mi - num

la - men - ta - ban - tur

ta - ban

la - men - ta - ban - tur

flen - tes

f

flen - tes

Do

mi - num,

25

Ob. *f*

Ob. *f*

S. *f*
 flen - - tes Do - mi - num.

A. *f*
 tur flen - - tes Do - mi - num.

T. *f*
₈ - - - - - mi - num.

B. *f*
 fle - - - tes Do - mi - num.

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

40

Allegro

1

Ob. *f*

Ob. *f*

S. *f*
Qui - a vi - si - ta - vit et fe - cit

A. *f*
Qui - a vi - si - ta - vit et fe - cit

T. *f*
8 Qui - a vi - si - ta - - vit et fe - cit

B. *f*
Qui - a vi - si - ta - - vit et fe - cit

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

Musical score page 41 featuring eight staves of music. The staves are labeled from top to bottom: Ob., Ob., S., A., T., B., Vln. 1, Vln. 2, and Vc. The time signature is common time (indicated by 'C'). The key signature is one flat (indicated by a 'B' with a flat sign). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics: 're - dem - pti -' appearing at measures 7, 11, 15, and 19. Measure 7 starts with a rest for the vocal parts. Measures 8-10 show the vocal parts entering sequentially. Measures 11-13 show the vocal parts continuing. Measures 14-16 show the vocal parts continuing. Measures 17-19 show the vocal parts continuing. Measures 20-22 show the vocal parts continuing. Measures 23-25 show the vocal parts continuing. Measures 26-28 show the vocal parts continuing. Measures 29-31 show the vocal parts continuing. Measures 32-34 show the vocal parts continuing. Measures 35-37 show the vocal parts continuing. Measures 38-40 show the vocal parts continuing. Measures 41-43 show the vocal parts continuing. Measures 44-46 show the vocal parts continuing. Measures 47-49 show the vocal parts continuing. Measures 50-52 show the vocal parts continuing. Measures 53-55 show the vocal parts continuing. Measures 56-58 show the vocal parts continuing. Measures 59-61 show the vocal parts continuing. Measures 62-64 show the vocal parts continuing. Measures 65-67 show the vocal parts continuing. Measures 68-70 show the vocal parts continuing. Measures 71-73 show the vocal parts continuing. Measures 74-76 show the vocal parts continuing. Measures 77-79 show the vocal parts continuing. Measures 80-82 show the vocal parts continuing. Measures 83-85 show the vocal parts continuing. Measures 86-88 show the vocal parts continuing. Measures 89-91 show the vocal parts continuing.

12

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

o - nem ple - bis su - ae.

o - nem ple - bis su - ae.

o - nem ple - bis su - ae.

o - nem ple - bis su - ae.

Ob.

Ob.

S.

Si - cut lo - cu - tus est per os San - cto -

A.

Si - cut lo - cu - tus est per os San - cto -

T.

8 Si - cut lo - cu - tus est per os San - cto -

B.

Si - cut lo - cu - tus est per os San - cto -

Vln. 1

Vln. 2

Vc.

Musical score page 44, featuring eight staves of music. The staves are grouped by instrument: two Oboes (Ob.), one Soprano (S.), one Alto (A.), one Tenor (T.), one Bass (B.), one Violin 1 (Vln. 1), one Violin 2 (Vln. 2), and one Cello (Vc.). The music is in common time, with a key signature of one flat. Measure 7 begins with a dynamic of f . The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "rum, qui - a". The strings provide harmonic support throughout the section.

12

Ob.

Ob.

S.
sae - cu - lo sunt pro - phe - ta - - -

A.
sae - cu - lo sunt pro - phe - ta - - -

T.
8 sae - cu - lo sunt pro - phe - ta - - -

B.
sae - cu - lo sunt pro - phe - ta - - -

Vln. 1

Vln. 2

Vc.

20

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

Ad - fa - ci - en - - dam mi - se - ri - cor - di-

Ad - fa - ci - en - - dam mi - se - ri - cor - di-

Ad - fa - ci - en - - dam mi - se - ri - cor - di-

Ad - fa - ci - en - - dam mi - se - ri - cor - di-

Ad - fa - ci - en - - dam mi - se - ri - cor - di-

26

Ob.

Ob.

S.

am cum_ Pa - tri - bus nos - tris,

A.

am cum_ Pa - tri - bus nos - tris,

T.

8 am cum_ Pa - tri - bus nos - tris,

B.

am cum_ Pa - tri - bus nos - tris,

Vln. 1

Vln. 2

Vc.

32

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

et me - mo - ra - ri tes - ta -

et me - mo - ra - ri tes - ta -

et me - mo - ra - ri tes - ta -

et me - mo - ra - ri tes - ta -

38

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

men - ti su - i San - - - cti.

men - ti su - i San - - - cti.

men - ti su - i San - - - cti.

men - ti su - i San - - - cti.

44

Ob.

Ob.

S.

Ut si - ne ti - mo - re de ma -

A.

Ut si - ne ti - mo - re de ma -

T.

8 Ut si - ne ti - mo - re de ma -

B.

Ut si - ne ti - mo - re de ma -

Vln. 1

Vln. 2

Vc.

50

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

The musical score consists of seven staves. The first two staves are for Oboe (Ob.) in treble clef. The next three staves are vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The vocal parts sing the lyrics "nu i - ni - mi - co rum nos - tro - rum li - be -". The last two staves are for Bass (B.) and Cello (Vc.). The score includes dynamic markings such as forte (f), piano (p), and a sharp sign (F#) indicating a key change. Measures are separated by vertical bar lines.

56

Ob.

Ob.

S.

A.

T.
8

B.

Vln. 1

Vln. 2

Vc.

61

Ob.

Ob.

S.
Ser - vi - a - - - mus, ser -

A.
Ser - vi - a - - - mus, ser -

T.
8 Ser - vi - a - - - mus, ser -

B.
Ser - vi - a - - - mus, ser -

Vln. 1

Vln. 2

Vc.

Musical score page 55 featuring eight staves of music. The instruments are: Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The vocal parts sing the lyrics "vi - a - - - mus il - - - li." The score includes dynamic markings such as *f*, *ff*, and *s*. Measure numbers 65 and 8 are indicated above the staves.

69

Ob.

Ob.

S.

Et tu pu - er Pro - phe - ta Al -

A.

Et tu pu - er Pro - phe - ta Al -

T.

8 Et tu pu - er Pro - phe - ta Al -

B.

Et tu pu - er Pro - phe - ta Al -

Vln. 1

Vln. 2

Vc.

This musical score page contains eight staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'Et tu pu - er Pro - phe - ta Al -'. The instrumental parts (Oboe, Bassoon, Violin 1, Violin 2, Cello) provide harmonic support. The score is in common time, key signature of one flat, and measures 69 through 76 are shown.

Musical score page 57, measures 75-80. The score includes parts for Oboe (Ob.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The vocal parts sing the lyrics "tis - si - mi vo - ca - be - ris". The score is in common time, with a key signature of one flat.

75

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

tis - si - mi vo - ca - be - ris

tis - si - mi vo - ca - be - ris

tis - si - mi vo - ca - be - ris

tis - si - mi vo - ca - be - ris

81

Ob.

Ob.

S.

praे - i - bis e - nim

A.

praе - i - bis e - nim

T.

8

praе - i - bis e - nim

B.

praе - i - bis e - nim

Vln. 1

Vln. 2

Vc.

86

Ob.

Ob.

S.

an - te fa - ci - em Do - mi - ni pa -

A.

an - te fa - ci - em Do - mi - ni pa -

T.

8 an - te fa - ci - em Do - mi - ni pa -

B.

an - te fa - ci - em Do - mi - ni pa -

Vln. 1

Vln. 2

Vc.

92

Ob.

Ob.

S.
ra - re vi - as vi - as e - jus.

A.
ra - re vi - as vi - as e - jus.

T.
8 ra - re vi - as vi - as e - jus.

B.
ra - re vi - as vi - as e - jus.

Vln. 1

Vln. 2

Vc.

98

Ob.

Ob.

S.

Per vis - ce - ra mi - se - ri - cor - di - ae

A.

Per vis - ce - ra mi - se - ri - cor - di - ae

T.

8 Per vis - ce - ra mi - se - ri - cor - di - ae

B.

Per vis - ce - ra mi - se - ri - cor - di - ae

Vln. 1

Vln. 2

Vc.

104

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

De - i nos - tri

109

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

in - qui - bus_ vi - si - ta - vit nos, nos

in - qui - bus_ vi - si - ta - vit nos, nos

in - qui - bus_ vi - si - ta - vit nos, nos

in - qui - bus_ vi - si - ta - vit nos, nos

115

Ob.

Ob.

S.
o - ri - ens ex al - - - - to.

A.
o - ri - ens ex al - - - - to.

T.
8 o - ri - ens ex al - - - - to.

B.
o - ri - ens ex al - - - - to.

Vln. 1

Vln. 2

Vc.

121

Ob. Ob.

S. Ad di - ri - gen - dos pe - des nos - tros

A. Ad di - ri - gen - dos pe - des nos - tros

T. 8 Ad di - ri - gen - dos pe - des nos - tros

B. Ad di - ri - gen - dos pe - des nos - tros

Vln. 1 Vln. 2

Vc.

66

127

Adagio

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

in

in

in

131

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

p

p

p

p

p

p

vi - - am pa - - cis.

Antífona para Miserere

Andante [♩=54]

Ob.

Ob.

S. *f*
Chris - tus fa - ctus_est_pro -

A. *f*
Chris - - - -

T. *f*
Chris - tus fa - ctus_est_pro -

B. *f*
Chris - - - -

Andante [♩=54]

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

3

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

- no - bis, Chris - - - tus,

tus, Chris - tus fa - ctus est_pro_no - bis,

no - bis, Chris - tus fa - ctus est_pro_no - bis,

tus, Chris - - - tus

5

Ob. *f*

Ob. *f*

S.

Chris - tus fa - ctus est pro no - bis, pro no-bis o - be - di-ens

A.

Chris-tus fa - ctus est pro no-bis o - be - di-ens

T. 8

Chris-tus fa - ctus est pro no-bis o - be - di-ens

B.

Chris - tus fa - ctus est pro - no - bis, pro no-bis o - be - di-ens

Vln. 1

Vln. 2

Vc.

8

Ob.

Ob.

S.

us - que ad mor - tem us - que ad mor - tem, ad mor - tem,

A.

us - que ad mor - tem, us - que ad mor - tem,

T.

8 us - que ad mor - tem, us - que ad mor - tem,

B.

us - que ad mor - tem, us - que ad mor - tem, ad mor - tem,

Vln. 1

Vln. 2

Vc.

11

Ob.

Ob.

S.

us - que ad mor tem, mor - tem au - tem

A.

us - que ad mor-tem, ad mor - tem, mor - tem au - tem

T.

8 us - que ad mor-tem, ad mor - tem, mor - tem au - tem

B.

us - que ad mor - tem, mor - tem au - tem

Vln. 1

Vln. 2

Vc.

14

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

cru - cis,
mor - tem au - tem,

cru - cis,
mor - tem au - tem,

cru - cis,
mor -

cru - cis,
mor - tem au - tem,

cru - cis,
mor -

16

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

mor-tem au-tem, mor-tem au-tem cru - cis, mor - tem au - tem

cru - cis, mor - tem,

8 mor-tem au-tem cru - cis, mor -

tem, mor-tem au-tem cru - cis, mor - tem au -

19

Ob.

Ob.

S.

cru - cis mor - tem au - tem cru - cis, mor - tem au - tem,

A.

mor - tem, mor - tem, mor - tem

T.

8 tem, mor - tem au - tem

B.

- tem, mor - tem, mor - tem au - tem

Vln. 1

Vln. 2

Vc.

22

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

au - tem cru - cis. Pro-pter quod et De-us ex-al - ta - vit, ex-al-ta-vit

au - tem cru - cis. Pro-pter quod et De-us ex-al - ta - vit, ex - al-ta-vit

cru - cis. Pro-pter quod et De-us ex-al - ta - vit, ex - al-ta-vit

cru - cis. Pro-pter quod et De-us ex-al - ta - vit, ex-al-ta-vit

25

Ob.

Ob.

S. *p*
il - - lum et de - dit il - li no-men il - li

A. il - - lum

T. *p*
8 il - - lum et

B. il - - lum

Vln. 1 *p*

Vln. 2 *p*

Vc. *p*

27

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

no - men de - dit il - li no - men no - - - - -

de - dit il - li no - men il - li no - men de - dit il - li, il - li

et de - dit il - li no - men il - li

31

Ob.

Ob.

S.

om - ne_no-men et

A.

su_per om_ne_no-men et

T.

8 om - ne_no-men, et

B.

su_per om_ne_no-men et

Vln. 1

Vln. 2

Vc.

34

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

de-dit il-li no-men quod est

de-dit il-li no-men quod su-per__ om

8 de-dit il-li no-men quod su-per__ om

de-dit il-li no-men quod est

37

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

su-per om - ni no - men.

ne no - men.

ne no - men.

su-per om - ne no - men.

Miserere

83

Andante

Musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in common time, key signature is one flat (B-flat). The vocal parts sing the words "Mi - se - re - me - i". The bass part (B.) is in bass clef, while the others are in treble clef.

S. Mi - se - re - me - i

A. Mi - se - re - me - i

T. Mi - se - re - me - i

B. Mi - se - re - me - i

Andante

Musical score for three string instruments: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The music is in common time, key signature is one flat (B-flat). The instruments play eighth-note patterns.

Vln. 1: eighth-note patterns.

Vln. 2: eighth-note patterns.

Vc.: sustained notes followed by eighth-note patterns.

5

S. De - us - se -

A. De - us - se -

T. De - us - se -

B. De - us - se -

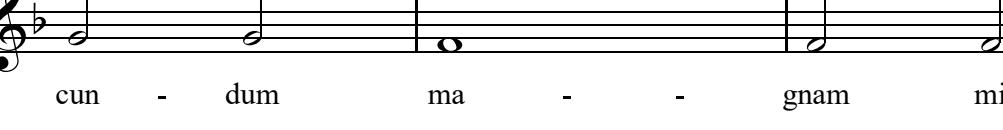
Vln. 1

Vln. 2

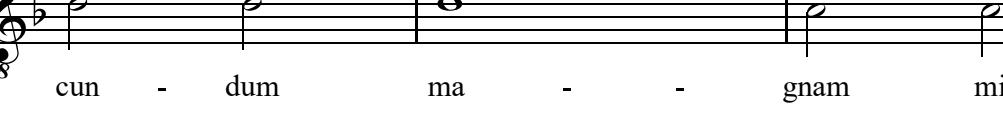
Vc.

9

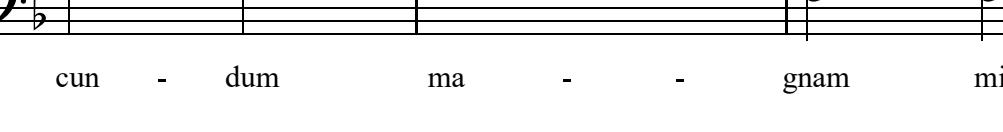
S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vc. 

12

S. se - ri - cor

A. se - ri - cor

T. se - ri - cor

B. se - ri - cor

Vln. 1

Vln. 2

Vc.

14

S. -di - am tu - - - am.

A. -di - am tu - - - am.

T. -di - am tu - - - am.

B. -di - - am tu - - - am.

Vln. 1

Vln. 2

Vc.

Et se - cun-dum mul - ti - tu - di - nem mi - se - ra - ti - o - num tu - a - rum,

T. de - le i - ni - qui - ta - tem me - am

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

4

S. me ab i - ni - qui -

A. me ab i - ni - qui -

T. 8 me ab i - ni - qui -

B. me ab i - ni - qui -

Vln. 1

Vln. 2

Vc.

90

Musical score page 7, featuring six staves. The first four staves (Soprano, Alto, Tenor, Bass) are vocal parts with lyrics: "ta - te me". The vocal parts are connected by a single horizontal line above them. The fifth and sixth staves are for three violins (Vln. 1, Vln. 2, Vc.) playing eighth-note patterns.

S. ta - te me

A. ta - te me

T. ta - te me

B. ta - te me

Vln. 1

Vln. 2

Vc.

10

S. - a et a pec -

A. - a et a pec -

T. - a et a pec -

B. - a et a pec -

Vln. 1

Vln. 2

Vc.

13

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

15

S. - o mun - - da me.

A. - o mun - - da me.

T. 8 - o mun - - da me.

B. - o mun - - da me.

Vln. 1 8

Vln. 2

Vc. 8

Quo - ni - am i - ni - qui - ta - tem me - am e - go co - gnos - co:

et pec - ca - tum me - um con - tra me est sem - per

A musical score for orchestra and choir, page 94. The score consists of six staves. The first four staves represent the choir voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The soprano and alto staves are in treble clef, while the tenor and bass staves are in bass clef. The vocal parts sing the lyrics "Ti - bi so - li pec -". The fifth staff is for Violin 1 (Vln. 1) and the sixth staff is for Violin 2 (Vln. 2). Both violin staves are in treble clef and play eighth-note patterns. The bassoon (Vc.) staff is in bass clef and plays sustained notes on the first and third beats.

S. Ti - bi so - li pec -

A. Ti - bi so - li pec -

T. Ti - bi so - li pec -

B. Ti - bi so - li pec -

Vln. 1

Vln. 2

Vc.

4

S. ca - - vi, ti - bi so - -

A. ca - - vi, ti - bi so - -

T. ca - - vi, ti - bi so - -

B. ca - - vi, ti - bi so - -

Vln. 1

Vln. 2

Vc.

8

S. li pec - ca - vi,

A. li pec - ca - vi,

T. li pec - ca - vi,

B. li pec - ca - vi

Vln. 1

Vln. 2

Vc.

15

S. ca

A. ca

T. ca

B. ca

Vln. 1

Vln. 2

Vc.

18

S. *f*

A.

T. *f*

B. *f*

Vln. 1 *f*

Vln. 2 *f*

Vc. *f*

100

21

A musical score page featuring five staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff represents a string section consisting of two violins (Vln. 1 and Vln. 2) and a cello (Vc.). The music is in common time, with a key signature of one flat. The vocal parts sing the lyrics "ram te fe - - ci ut jus -". The strings play eighth-note patterns. Measure 21 begins with a forte dynamic.

25

S. ti - fi - ce - - ris in - ser -

A. ti - fi - ce - - ris in - ser -

T. ⁸ ti - fi - ce - - ris in - ser -

B. ti - fi - ce - - ris in - ser -

Vln. 1

Vln. 2

Vc.

S. mo - ni - bus tu - - - is et

A. mo - ni - bus tu - - - is et

T. mo - ni - bus tu - - - is et

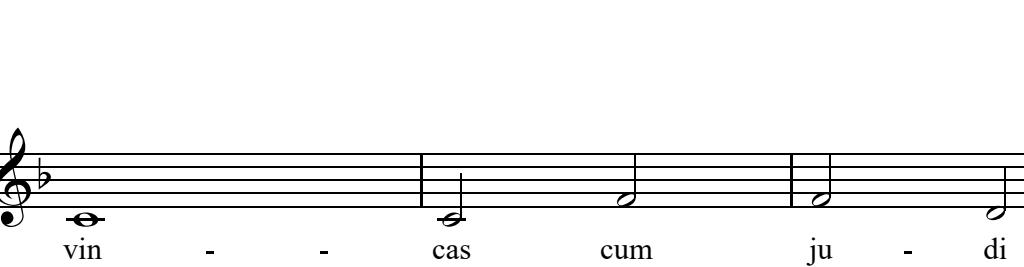
B. mo - ni - bus tu - - - is et

Vln. 1

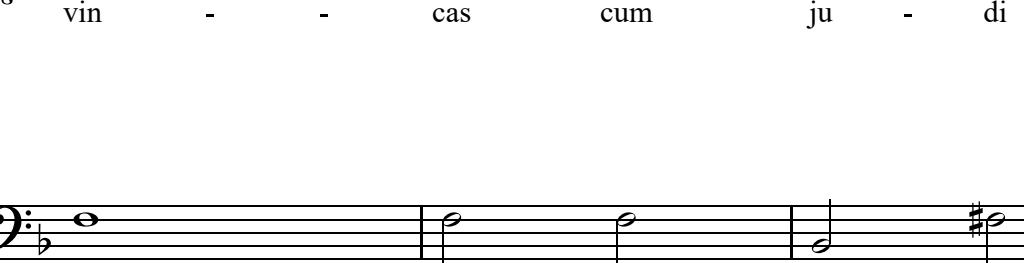
Vln. 2

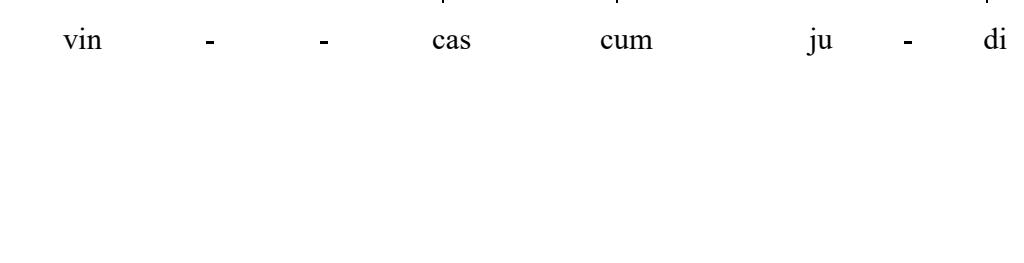
Vc.

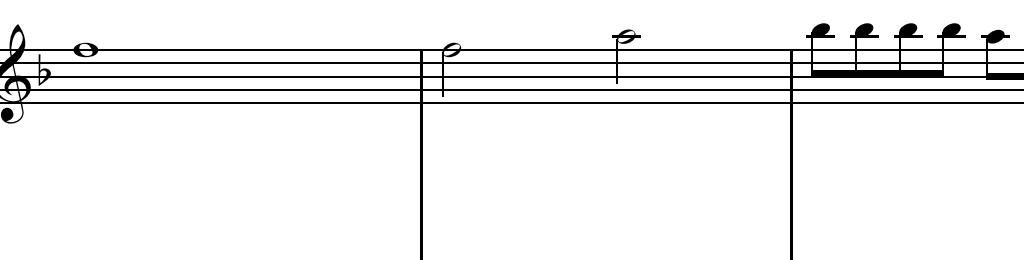
32

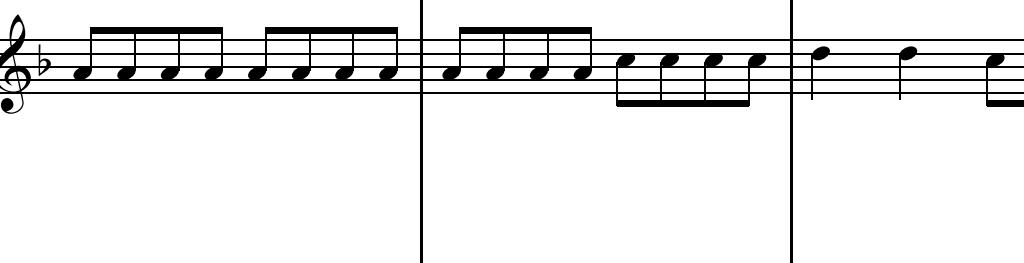
S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vc.

35

S. ca - - - - ris.

A. ca - - - - ris.

T. 8 ca - - - - ris.

B. ca - - - - ris.

Vln. 1

Vln. 2

Vc.

≡

T. 8 Ec - ce e - nim in i - ni - qui - ta - ti - bus con - ce - ptus sum:__

≡

T. 8 et in - pec - ca - tis con - ce - pit me ma - ter me - a.

Musical score page 105 featuring five staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, B-flat major, common time. The strings (Vln. 1, Vln. 2, Vc.) are in bass clef, B-flat major, common time.

The vocal parts sing the lyrics:

Ec - ce e - nim ve - ri -

The strings play eighth-note patterns:

- Vln. 1: eighth-note pairs (two pairs per measure).
- Vln. 2: sixteenth-note patterns (three pairs per measure).
- Vc.: sustained notes (one note per measure).

106

4

S. - ta - tem - di - le -

A. - ta - tem - di - le -

T. - ta - tem - di - le -

B. - ta - tem - di - le -

Vln. 1

Vln. 2

Vc.

8

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

xis - - ti in - - cer - -

xis - - ti in - - cer - -

xis - - ti in - - cer - -

xis - - ti in - - cer - -

xis - - ti in - - cer - -

xis - - ti in - - cer - -

xis - - ti in - - cer - -

Soprano (S.): ta, et, oc, - cul (with a curved brace under 'cul')

Alto (A.): ta, et, oc, - cul

Tenor (T.): ta, et, oc, - cul

Bass (B.): ta, et, oc, - cul

Violin 1 (Vln. 1): Sixteenth-note pattern: | F F F F | F F F F | F F F F | F F F F |

Violin 2 (Vln. 2): Sustained note: | F | F | F |

Cello (Vc.): Sustained note: | F | F | F |

15

S. ta sa - pi - en - ti - ae

A. ta sa - pi - en - ti - ae

T. ta sa - pi - en - ti - ae

B. ta sa - pi - en - ti - ae

Vln. 1

Vln. 2

Vc.

S. tu - - - ae ma - ni - fes -

A. tu - - - ae ma - ni - fes -

T. tu - - - ae ma - ni - fes -

B. tu - - - ae ma - ni - fes -

Vln. 1

Vln. 2

Vc.

22

S. tas - ti mi - - - hi _____

A. tas - ti mi - - - hi _____

T. tas - ti mi - - - hi _____

B. tas - ti mi - - - hi _____

Vln. 1

Vln. 2

Vc.

As - per - ges me hy - so - po, et mun - da - bor:

la - va - bis me, et su - er ni - vem de - al - ba - bor.

A musical score for orchestra and choir, page 112. The score consists of six staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are instrumental parts: Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The Cello (Vc.) part is also present. The vocal parts sing the lyrics "Au - di - tu - i" at the beginning of each measure. The instrumental parts play eighth-note patterns. The score is in common time, with a key signature of one flat. Measures are separated by vertical bar lines.

S. Au - di - tu - i

A. Au - di - tu - i

T. Au - di - tu - i

B. Au - di - tu -

Vln. 1 Au - di - tu -

Vln. 2 Au - di - tu -

Vc. Au - di - tu -

4

S. me - o da - bis gau - dium

A. me - o da - bis gau - dium

T. me - o da - bis gau - dium

B. i me - o da - bis gau - dium

Vln. 1

Vln. 2

Vc.

8

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

et lae - - - ti - ti - am

et lae - - - ti - ti - am

et lae - - - ti - ti - am

et lae - - - ti - ti - am

12

S. et ex - sul - ta - bunt os - - -

A. et ex - sul - ta - bunt os \sharp - - -

T. $\frac{8}{8}$ et ex - sul - ta - bunt os - - -

B. et ex - sul - ta - bunt os - - -

Vln. 1

Vln. 2

Vc.

16

S.

sa hu - mi - li - a - ta.

A.

sa hu - mi - li - a - ta.

T.

sa hu - mi - li - a - ta.

B.

sa hu - mi - li - a - ta.

Vln. 1

Vln. 2

Vc.



T.

A - ver - te fa - ci - em tu - am a pec - ca - tis me - is:



T.

et om - nes i - ni - qui - ta - tes me - as de - le.

1

S. Cor mun - dum____ cre - a in -

A. Cor mun - dum____ cre - a in -

T. Cor mun - dum____ cre - a in -

B. Cor mun - dum cre - a in -

Vln. 1

Vln. 2

Vc.

5

S. me De us et

A. me De us et

T. 8 me De us et

B. me De us et

Vln. 1

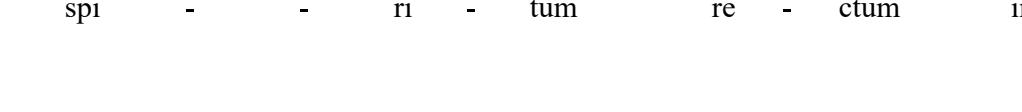
Vln. 2

Vc.

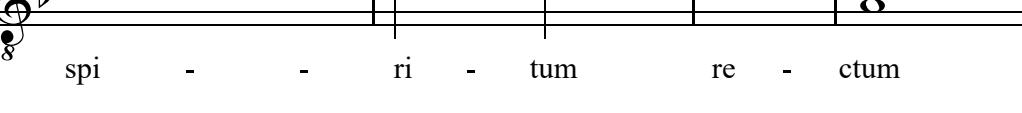
10

S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vc. 

120

14

17

S. ri - bus me - - - is.

A. ri - bus me - - - is.

T. ri - bus me - - - is.

B. ri - bus me - - - is.

Vln. 1

Vln. 2

Vc.

Ne pro - ji - ci - as me a fa - ci - e tu - a:

et spi - ri - tum san - ctum tu - um ne au - fe - ras a me.

A musical score for orchestra and choir, page 122. The score consists of six staves. The first four staves represent the choir voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The soprano and alto staves are in treble clef, while the tenor and bass staves are in bass clef. The vocal parts sing the notes 'Re - de mi - - hi lae -' in a descending melodic line. The fifth staff is for Violin 1 (Vln. 1) and the sixth staff is for Violin 2 (Vln. 2), both in treble clef. They play eighth-note patterns. The bassoon (Vc.) is in bass clef and plays sustained notes on the first and third beats.

S. Re - de mi - - hi lae -

A. Re - de mi - - hi lae -

T. Re - de mi - - hi lae -

B. Re - de mi - - hi lae -

Vln. 1

Vln. 2

Vc.

4

S. ti - - - ti - am sa - - - lu -

A. ti - - - ti - am sa - - - lu -

T. ti - - - ti - am sa - - - lu -

B. F° ti - - - ti - am sa - - - lu -

Vln. 1

Vln. 2

Vc.

124

Musical score page 124 featuring four vocal parts (Soprano, Alto, Tenor, Bass) and three stringed instruments (Violin 1, Violin 2, Cello). The vocal parts are in soprano, alto, tenor, and bass clef. The strings are in treble clef. The music is in common time, key signature of one flat. The vocal parts sing a rhythmic pattern of eighth and sixteenth notes. The strings play eighth-note patterns. The vocal parts sing lyrics: "ta - ris tu - i et spi -". The strings play sustained notes.

S. 7 ta - ris tu - i et spi -

A. ta - ris tu - i et spi -

T. 8 ta - ris tu - i et spi -

B. ta - ris tu - i et spi -

Vln. 1

Vln. 2

Vc.

12

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

15

S. li con - fir - ma me._____

A. li con - fir - ma me._____

T. 8 li con - fir - ma me._____

B. li con - fir - ma me._____

Vln. 1

Vln. 2

Vc.



T. 8 Do - ce - bo i - ni - quos vi - as tu - as:



T. 8 et im - pi - i ad - te con - ver - ten - tur.

S. *Li - be - ra me de _____ san -*

A. *Li - be - ^{ra} me de _____ san -*

T. *Li - be - ra me de _____ san -*

B. *Li - be - ra me de _____ san -*

Vln. 1

Vln. 2

Vc.

5

S. gui - ni - bus De

A. gui - ni - bus De

T. gui - ni - bus De

B. gui - ni - bus De

Vln. 1

Vln. 2

Vc.

8

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

us sa - lu - tis

130

12

S. me - - ae et ex - sul -

A. me - - ae et ex - sul -

T. me - - ae et ex - sul -

B. me - - ae et ex - sul -

Vln. 1

Vln. 2

Vc.

16

S. ta - bit lin - - gua_____ me -

A. ta - bit lin - - gua_____ me -

T. ta - bit lin - - gua_____ me -

B. ta - bit lin - - gua_____ me -

Vln. 1

Vln. 2

Vc.

20

S. a jus - - ti - - -

A. a jus - - ti - - -

T. a jus - - ti - - -

B. a jus - - ti - - -

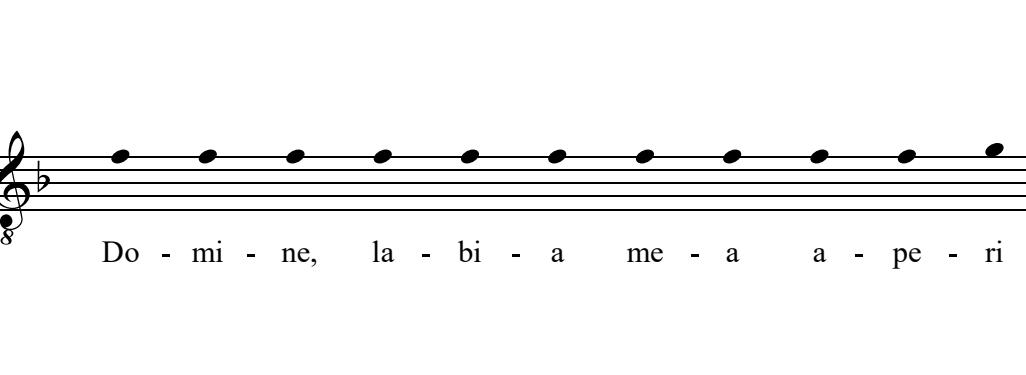
Vln. 1

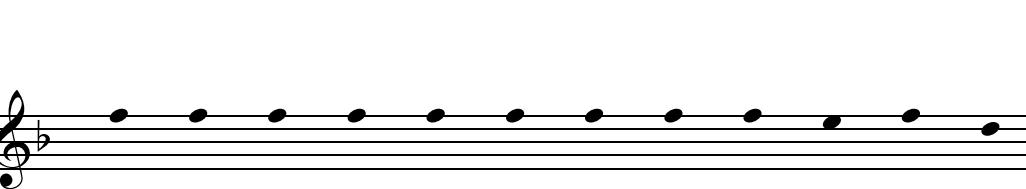
Vln. 2

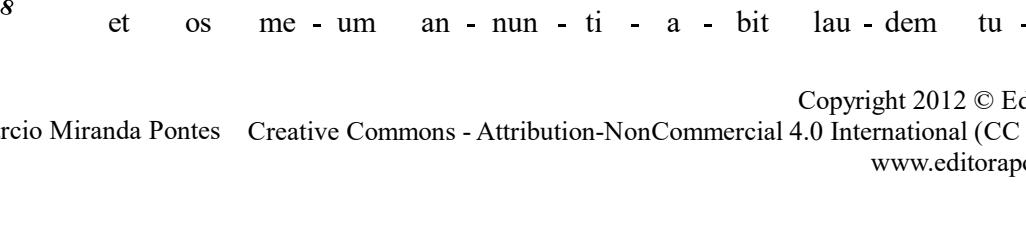
Vc.

22

S. 

A. 

T. 

B. 

Vln. 1

Vln. 2

Vc.

T.

T.

Musical score for orchestra and choir. The score consists of six staves:

- Soprano (S.) staff: Treble clef, key signature of one flat (B-flat). Notes: open circle, dash, dash, dash, dash, note, note, note. Lyrics: Quo - - - ni - am si.
- Alto (A.) staff: Treble clef, key signature of one flat (B-flat). Notes: open circle, dash, note, dash, note, note, note, sharp note. Lyrics: Quo - - - ni - am si.
- Tenor (T.) staff: Treble clef, key signature of one flat (B-flat). Notes: open circle, dash, dash, dash, dash, note, note, note. Lyrics: Quo - - - ni - am si.
- Bass (B.) staff: Bass clef, key signature of one flat (B-flat). Notes: open circle, dash, note, note, note, note, note. Lyrics: Quo - - - ni - am si.
- Violin 1 (Vln. 1) staff: Treble clef, key signature of one flat (B-flat). Notes: eighth-note pattern (two groups of four) followed by a half note.
- Violin 2 (Vln. 2) staff: Treble clef, key signature of one flat (B-flat). Notes: eighth-note pattern (two groups of four) followed by a half note.
- Cello (Vc.) staff: Bass clef, key signature of one flat (B-flat). Notes: eighth-note pattern (two groups of four) followed by a half note.

7

S. cri - fi - ci - um

A. cri - fi - ci - um

T. cri - fi - ci - um

B. cri - fi - ci - um

Vln. 1

Vln. 2

Vc.

10

S. de - dis - sem u - ti - que

A. de - dis - sem u - ti - que

T. de - dis - sem u - ti - que

B. de - dis - sem u - ti - que

Vln. 1

Vln. 2

Vc.

14

S. ho - - - lo - - caus - -

A. ho - - - lo - - caus - -

T. ho - - - lo - - caus - -

B. ho - - -

Vln. 1

Vln. 2

Vc.

17

S. tis non

A. tis non

T. tis non

B. non

Vln. 1

Vln. 2

Vc.

19

S. de - le - cta - - - be - ris.

A. de - le - cta - - - be - ris.

T. 8 de - le - cta - - - be - ris.

B. de - le - cta - - - be - ris.

Vln. 1

Vln. 2

Vc.



T. 8 Sa - cri - fi - ci - um De - o spi - ri - tus con - tri - bu - la - tus:



T. 8 cor con - tri - tum, et hu - mi - li - a - tum, De - us, non des - pi - ci - es.

S. Be - ni - - - gne fac

A. Be - ni - - - gne fac

T. Be - ni - - - gne fac

B. Be - ni - - - gne fac

Vln. 1

Vln. 2

Vc.

4

S. Do - mi - ne in bo - na

A. Do - mi - ne in bo - na

T. Do - mi - ne in bo - na

B. Do - mi - ne in bo - na

Vln. 1

Vln. 2

Vc.

A musical score page featuring five staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the strings: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The vocal parts sing a phrase with lyrics: "vo - lun - ta - te tu - a _____ Si -". The strings play rhythmic patterns primarily consisting of eighth notes. Measure numbers 7 and 8 are indicated above the staves.

II

S. on ut ae - di fi -

A. on ut ae - di fi -

T. ⁸ on ut ae - di fi -

B. on ut ae - di fi -

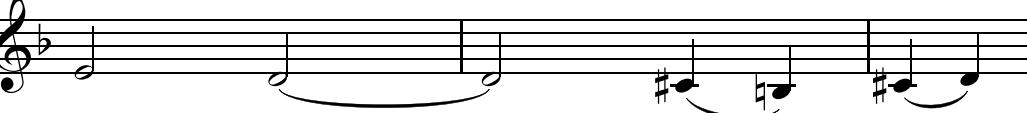
Vln. 1

Vln. 2

Vc.

15

S. 

A. 

T. 

B. 

Vln. 1 

Vln. 2 

Vc. 

18

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.



T.

Tunc ac-cepta-bis sa-cri-fi-ci-um jus-ti-ti-ae, o-bla-ti-o-nes, et ho-lo-caus-ta:

Adagio

S.

A.

T.

B.

Adagio

Vln. 1

Vln. 2

Vc.

4

S. per al - ta - re tu - - -

A. per al - ta - re tu - - -

T. per al - ta - re tu - - -

B. per al - ta - re tu - - -

Vln. 1

Vln. 2

Vc.

7

S. um vi - - tu - - los

A. um vi - - tu - - los

T. um vi - - tu - - los.

B. um vi - - tu - - los.

Vln. 1

Vln. 2

Vc.

150

Andante

Andante

Musical score for strings (Vln. 1, Vln. 2, Vc.) in common time, key signature of one flat. The section is titled "Tremolante".

- Vln. 1:** Treble clef, dynamic *f*. Playing eighth-note tremolos.
- Vln. 2:** Treble clef, dynamic *f*. Playing eighth-note tremolos.
- Vc.:** Bass clef, dynamic *f*. Playing eighth-note tremolos.

Musical score page 151 featuring eight staves of music. The staves are labeled from top to bottom: Ob., Ob., S., A., T., B., Vln. 1, Vln. 2, and Vc. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics written below them. The score includes dynamic markings and measure numbers (3, 8).

Ob. (2 staves):

S. (Soprano): no - bis, Chris - - - - -

A. (Alto): tus, Chris - - - - - tus

T. (Tenor): no - bis, Chris - - - - - tus

B. (Bass): tus, Chris - - - - -

Vln. 1:

Vln. 2:

Vc. (Cello):

4

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

tus, Chris - tus fa-ctus est pro-

fa - ctus_ est_ pro_ no - bis,

fa - ctus_ est_ pro_ no - bis,

tus Chris - tus fa-ctus est pro-

Vln. 1

Vln. 2

Vc.

6

Ob.

Ob.

S.

no - bis, pro no-bis o - be - di-ens us - que ad mor -

A.

Chris-tus fa-ctus est pro no-bis o - be - di-ens us - que ad mor -

T.

8 Chris-tus fa-ctus est pro no-bis o - be - di-ens us - que ad mor -

B.

no - bis, pro no-bis o - be - di-ens us - que ad mor -

Vln. 1

Vln. 2

Vc.

9

Ob.

Ob.

S.

tem us - que ad mor - tem, ad mor - tem, us - que ad mor -

A.

tem, us - que ad mor - tem, us - que ad mor- tem, ad

T.

8 tem, us - que ad mor - tem, us - que ad mor- tem, ad

B.

tem, us - que ad mor - tem, ad mor - tem, us - que ad mor -

Vln. 1

Vln. 2

Vc.

12

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

- tem, mor - tem au - tem cru - cis,

mor - tem, mor - tem au - tem cru - cis,

8 mor - tem, mor - tem au - tem cru - cis,

- tem, mor - tem au - tem cru - cis,

15

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

mor - tem au - tem, mor - tem au - tem cru - - -

mor - tem au - tem, mor - tem au - tem cru - - -

mor - tem au - tem

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17

Ob.

Ob.

S.

cru - cis, mor - tem au - tem cru - cis mor - tem

A.

cis, mor - tem, mor -

T.

⁸ - cis, mor - - - tem,

B.

cru - cis, mor - tem au - - - tem, mor -

Vln. 1

Vln. 2

Vc.

20

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

au - tem cru - cis, mor - tem au - tem, au - tem cru - cis.

tem, mor - tem au - tem cru - cis.

8 mor - - - tem au - tem cru - - cis.

- tem, mor - - tem au - tem cru - - cis.

23

Ob.

Ob.

S.

Pro-pter quod et Deus ex - al - ta - vit, ex - al - ta - vit

A.

Pro-pter quod et Deus ex - al - ta - vit, ex - al - ta - vit

T.

8 Pro-pter quod et Deus ex - al - ta - vit, ex - al - ta - vit

B.

Pro-pter quod et Deus ex - al - ta - vit, ex - al - ta - vit

Vln. 1

Vln. 2

Vc.

25

Ob.

Ob.

S. *p*

il - - lum et de - dit il - li no-men il - li

A.

T. *p*
8 il - - lum et

B.

Vln. 1

Vln. 2

Vc.

p

p

p

27

Ob.

Ob.

S.

no - men de - dit il - li no - men no - - - -

A.

p

et

T.

8 de - dit il - li no - men il - li no - men de - dit il - li, il - li

p

B.

et de - dit il - li no - men il - li

Vln. 1

Vln. 2

Vc.

29

Ob. Ob. f f

S. men quod est su - per

A. de - dit il - li no-men il - li no - men quod est

T. 8 no men quod est su - per

B. no-men de - dit il - li, il - li no - men quod est

Vln. 1 Vln. 2 f f

Vc. f

31

Ob.

Ob.

S.

om - ne_no-men et

A.

su_per om - ne_no-men et

T.

om - ne_no-men, et

B.

su_per om - ne_no-men et

Vln. 1

Vln. 2

Vc.

34

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

de - dit il - li no - men quod est

de - dit il - li no - men quod su - per om -

de - dit il - li no - men quod su - per om -

de - dit il - li no - men quod est

36

Ob.

Ob.

S.

A.

T.
8

B.

Vln. 1

Vln. 2

Vc.

37

Ob.

Ob.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vc.

su-per om - ni no - men.

ne no - men.

ne no - men.

su-per om - ne no - men.