

# Missa Grande em Mi bemol

(Versão com sopros)

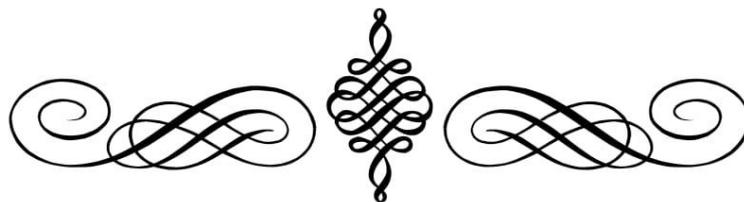
José Joaquim Emerico Lobo de Mesquita



Orquestra Ribeiro Bastos

Fundada no século XVIII

## Partitura

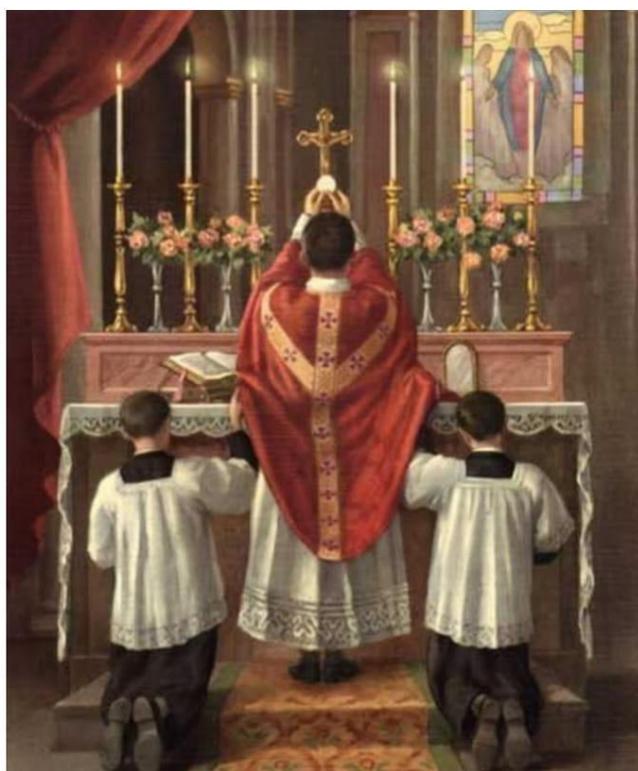




# Missa Grande em Mi bemol

(Versão com sopros)

José Joaquim Emerico Lobo de Mesquita  
(1746 - 1805)



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da Orquestra Ribeiro Bastos de São João del Rei. Foram usados manuscritos da Coleção Curt Lange e a edição de Márcio Miranda Pontes (Sopros)

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## Kyrie

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Largo**

Flute 1

Flute 2

Oboe 1

Oboe 2

Horn in F

*p*

**Largo**

Soprano

Alto

Tenor

Bass

**Largo**

Violin I

*p*

Violin II

*p*

Viola

*p*

Contrabass

*p*

Harpsichord

*p*

Organ

*p*

*rit.* *a tempo*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2

Hn.  
*pp* *mf* *p*

*rit.* *a tempo*

S  
A  
T  
B  
*p* Ky - ri-e, Ky - ri-e e-le - i - son, e-le - i -  
*p* Ky - ri-e, Ky - ri-e e-le - i - son, e-le - i -  
*p* Ky - ri-e, Ky - ri-e e-le - i - son, e-le - i -  
*p* Ky - ri-e, Ky - ri-e e-le - i - son, e-le - i -

*rit.* *a tempo*

Vln. I  
Vln. II  
Vla.  
Cb.  
*pp* *mf* *p*  
*pp* *mf* *p*  
*pp* *mf* *p*

Hpschd.  
*mf* *p*

Org.  
*p*

*rit.* **Allegro**

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *p* *pp* *f*

S. *f* Ky - ri - e, Ky - ri - e,  
son, e - le - i - son, e - le - i - son, e - le - i - son.

A. *f* Ky - ri - e, Ky - ri - e,  
son, e - le - i - son, e - le - i - son, e - le - i - son.

T. *f* Ky - ri - e, Ky - ri - e,  
son, e - le - i - son, e - le - i - son.

B. *f* Ky - ri - e, Ky - ri - e,  
son, e - le - i - son, e - le - i - son.

Vln. I *pp* *pp* *f*

Vln. II *pp* *pp* *f*

Vla. *p* *pp* *f*

Cb. *p* *pp* *f*

Hpschd. *f*

Org. *f*



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Hn.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Cb.  
Hpschd.  
Org.

22

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*f*

22

e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e,

*cresc.* *f* *p*

e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e, e - le - i - son, e - le - i - son

*cresc.* *f* *p*

e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e, e - le - i - son, e - le - i - son

*cresc.* *f* *p*

e e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e,

*cresc.* *f*

*cresc.* *f* *p*

*cresc.* *f* *p*

*cresc.* *f* *p*

22

*cresc.* *f* *p*

22

*p* *f*

30

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

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

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

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

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

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

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

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

Cb. *f* *p* *f* *p* *pp*

Hpschd. *f* *p* *f* *p* *pp*

Org. *f* *p*

37

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f* *p*

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

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

T. *f* Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e,

B. *f* Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e,

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

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

Vla. *f* *f*

Cb. *f* *p* *f*

Hpschd. *f* *f*

Org. *f* *f*

Detailed description: This page of a musical score, numbered 13, contains measures 37 through 42. The score is for a symphony with vocal soloists. The woodwind section (Flutes 1 & 2, Oboes 1 & 2, Horns) plays a melodic line starting on a half rest, marked *f*. The strings (Violins I & II, Viola, Cello) provide harmonic support with a rhythmic pattern, marked *f* and *p*. The vocal soloists (Soprano, Alto, Tenor, Bass) enter in measure 37 with the text "Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son." The vocal parts feature dynamic markings of *f* and *p*. The keyboard instruments (Harpichord and Organ) play a supporting accompaniment, marked *f*.

44

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

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

A. *f* Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son,

T. *f* Ky - ri - e e - le - i - son, e - le - i - son. Ky - ri - e, Ky - ri - e e - le - i - son,

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

Vln. I *f* *p*

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

Vla. *f* *p*

Cb. *p* *f* *p*

Hpschd. *p* *f* *p*

Org. *f*

This page of the musical score (page 15) features a variety of instruments and vocal soloists. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Horn. The string section includes Violin I and II, Viola, and Cello. The keyboard section includes Harpsichord and Organ. The vocal soloists are Soprano, Alto, Tenor, and Bass. The score is in a key with two flats (B-flat major or D minor) and a common time signature. The music begins at measure 52. The woodwinds and strings play a melodic line that starts with a piano (*p*) dynamic and gradually increases in volume, marked with *cresc.* (crescendo). The vocal soloists enter with the lyrics: "e - le - i - son, e - le - i - son. — Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son." The vocal parts are also marked with *p* and *cresc.* dynamics. The Harpsichord and Organ parts are mostly accompaniment, with the Harpsichord playing a rhythmic pattern and the Organ providing harmonic support.

60

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S  
e, *f* Ky - ri - e e - le - i - son. Ky - ri - e, *f* Ky - ri - e,

A  
e, *f* Ky - ri - e e - le - i - son. Ky - ri - e, *f* Ky - ri - e,

T  
e, *f* Ky - ri - e e - le - i - son. Ky - ri - e, *f* Ky - ri - e,

B  
e - le - i - son, e - le - i - son. Ky - ri - e, *f* Ky - ri - e,

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1 *f* *f* *f*  
 Fl. 2 *f* *f* *f*  
 Ob. 1 *f* *f* *f*  
 Ob. 2 *f* *f* *f*  
 Hn. *f* *< f* *< f*  
 S *f* Ky - ri - e *f* Ky - ri - e e - le - i - son. *f* Ky - ri - e e - le - i -  
 A *f* Ky - ri - e *f* Ky - ri - e e - le - i - son. *f* Ky - ri - e e - le - i -  
 T *f* Ky - ri - e *f* Ky - ri - e e - le - i - son. *f* Ky - ri - e e - le - i -  
 B *f* Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e e - le - i - son, e - le - i - son. *f* Ky - ri - e e - le - i -  
*p* *p*  
 Vln. I *f* *p < f* *p < f*  
 Vln. II *f* *p < f* *p < f*  
 Vla. *f* *p < f* *p < f*  
 Cb. *f* *p* *< f* *p* *< f*  
 Hpschd. *f* *f* *f*  
 Org. *f* *p* *f* *p* *f*

Andante moderato  $\text{♩} = 66$

Fl. 1 *ff* *pp*

Fl. 2 *ff* *pp*

Ob. 1 *ff* *pp*

Ob. 2 *ff* *pp*

Hn. *ff*

Andante moderato  $\text{♩} = 66$

S. son. *pp* e - le - i - son. Chris - te e -

A. son. *pp* Chris - te e - le - i - son. *cresc.* *mf* Chris - te e -

T. son. *pp* Chris - te e -

B. son.

Andante moderato  $\text{♩} = 66$

Vln. I *pp* *pp* *mf* *pp* Violino I

Vln. II *ff* *pp*

Vla. *ff* *pp* *mf* *pp*

Cb. *ff*

Hpschd. *ff* *pp*

Org. *ff*

84

Fl. 1 *pp* *p*

Fl. 2 *pp* *p*

Ob. 1 *pp* *p*

Ob. 2 *pp* *p*

Hn. *p* < > *pp* *p* *p*

S. *mf* le - i - son. *pp* *pp* Chris - te e *p* le - i - son.

A. *mf* le - i - son. *pp* e - le - i - son. *pp* e - le - i - son. *p* e - le - i - son.

T. *mf* le - i - son. *pp* e - le - i - son. *pp* e - - - - le - i - son.

B. *mf* le - i - son. *pp* e - le - i - son. *pp* e - - - - le - i - son.

*mp* Chris - te e - le - i - son. *pp* e - le - i - son. *mf* Chris - te e - le - i - son, e -

Vln. I *mf* *pp* < *mf* *pp* *p*

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

Vla. *mf* *mp* < > *pp* *mf* *pp* *p*

Cb. *mp* < > *pp* *mf* *pp* *p*

Hpschd. *mp* *pp* *mf* *pp* *p*

Org. *p*

94

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

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

A.  
Chris - te e - lei - son. Chris - te e - le - i - son. *mf* *p* *mf*

T.  
Chris - te e - le - i - son. *p*

B.  
le - i - son, e - le - i - son. *mp* Chris - te e - *p*

Vln. I  
*mf* *p* *mf* *p*

Vln. II  
*p* *p*

Vla.  
*p* *p* *p* *p*

Cb.  
*p* *p* *mp* *p*

Hpschd.

Org.  
*mp*

Detailed description: This page of a musical score, numbered 20, contains measures 94 through 103. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics in Latin: 'e - le - i - son, e - le - i - son.' and 'Chris - te e - lei - son. Chris - te e - le - i - son.' The instrumental parts include Flutes 1 and 2, Oboes 1 and 2, Horns, Violins I and II, Viola, Cello, Harpsichord, and Organ. The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano), along with phrasing slurs and accents. The key signature is B-flat major and the time signature is common time.

104

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Hn. *p* *p*

S. *p* Chris - te e - le - i - son, e - le - i - son, e - le - i - son, *f* e - le - i - son, *p*

A. *p* Chris - te *pp* e - le - i - son, e - le - i - son, *f* e - le - i - son, *p*

T. *p* Chris - te *pp* e - le - i - son, e - le - i - son, *f* e - le - i - son, *p*

B. *mf* le - i - son. *p* Chris - te, *p* Chris - te *f* e - le - i - son, *p*

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

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

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

Cb. *p* *f* *p*

Hpschd. *f* *p*

Org. *p* *f*

Fl. 1 *f*  
 Fl. 2 *f*  
 Ob. 1 *f*  
 Ob. 2 *f*  
 Hn. *f*  
 S. *f* *p*  
 A. *f* *p*  
 T. *f*  
 B. *f*  
 Vln. I *f* *p*  
 Vln. II *f* *p*  
 Vla. *f* *p*  
 Cb. *f* *p*  
 Hpschd. *f* *p*  
 Org. *f*

le - i - son *f* e - le - i - son, *p* e - le - i - son, *f* e - le - i - son, e - le - i -  
 le - i - son *f* e - le - i - son, *p* e - le - i - son, *f* e - le - i - son, e - le - i -  
 f e - le - i - son, *f* e - le - i - son, e - le - i -  
 f e - le - i - son, *f* e - le - i - son, e - le - i -

122

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

son. *pp* Chris - te e - le - i - son, *mf* e - le - i - son, *p* e -

son. *pp* e - le - i - son, *pp*

son. *p* Chris - te e - le -

son. *pp* e - le - i - son, *pp* e - le - i - son, e -

*pp* *pp* *mf* *pp*

*p* *p*

*pp* *pp* *p*

*p*

*p*

131

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf* *p*

Ob. 1 *p* *mf* *p*

Ob. 2 *p* *mf* *p*

Hn. *p* *p*

S. le - i - son *pp* *p* e - le - i - son. *p*

A. *mf* Chris - te e - le - i - son. *mf* *p* Chris - te e - le - i - son. *p*

T. *pp* i - son. *p* e - le - i - son. *mf* *p* Chris - te *p*

B. le - i - son. *pp* *mf* Chris - te e - le - i - son, *mf* *p*

Vln. I *mf* *p* *mf* *p* *p* *mf* *p*

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

Vla. *pp* *p* *mf* *p* *mf* *p*

Cb. *pp* *p* *mf* *p* *mf* *p*

Hpschd.

Org. *p*

140

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*p* *cresc.* *f*

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

son, e - le - i - son, e - le - i - son, *cresc.* e *f* le - i - son,

Chris - te Chris - te Chris *cresc.* te e - le - i - son, e - le - i -

*p* e - le - i - son, *p* e - le - i - son, e - le - i - son, e - le - i - son,

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

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

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

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

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

*f* *p*

*p* *p*

149

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

S *f* son, e - le - i - son, *p* e - le - i - son, *f* e - le - i - son, e - le - i - son.

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

T *f* son, e - le - i - son, *p* e - le - i - son, *f* e - le - i - son, e - le - i - son.

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

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

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

Vla. *f* *p* *f*

Cb. *f* *p* *f*

Hpschd. *f* *p* *f*

Org. *f* *f*

Detailed description: This page of a musical score covers measures 149 to 156. It features a woodwind section with Flutes 1 and 2, Oboes 1 and 2, and Horns, all playing a melodic line with dynamic markings of *f* (forte) and *p* (piano). The vocal soloists (Soprano, Alto, Tenor, Bass) sing the lyrics "son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son." with dynamic markings of *f* and *p*. The string section (Violins I and II, Viola, Cello) provides harmonic support with a rhythmic pattern of eighth notes, also marked with *f* and *p*. The Harpsichord and Organ provide a steady accompaniment with chords and moving lines, marked with *f* and *p*.



166

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Hn. *p* < >

S. son *pp* Chris - te e - - - le - i -

A. son, *p* e - le - i - son, *pp* e - le - i -

T. son, *p* e - le - i - son, *pp* e - - - le - i -

B. *mp* Chris - te e - - - le - i - son. *mf* *pp* Chris - te e - le - i -

Vln. I *p* < > *pp*

Vln. II *p* *pp*

Vla. *mp* *mf* *pp*

Cb. *mp* *mf* *pp* *p*

Hpschd.

Org. *p* < >

174

Fl. 1 *pp cresc.* *f*

Fl. 2 *pp cresc.* *f*

Ob. 1 *pp cresc.* *f*

Ob. 2 *pp cresc.* *f*

Hn. *f*

S  
son, Chris - te e - - - - - le - i - son.

A  
son, Chris - te e - - - - - le - i - son.

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

B  
son, e - le - i - son, *f* e - - - - - le - i - son, e -

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Cb. *cresc.* *f*

Hpschd. *cresc.* *f*

Org. *p cresc.* *f*

184 *rit.* **Largo**

Fl. 1 *f cresc. ff*

Fl. 2 *f cresc. ff*

Ob. 1 *f cresc. ff*

Ob. 2 *f cresc. ff*

Hn. *ff p*

S *cresc. ff* *rit.* **Largo**  
Chris - te e - le - i - son. *p* Ky - ri - e, Ky - ri -

A *cresc. ff* *rit.* **Largo**  
Chris - te e - le - i - son. *p* Ky - ri - e, Ky - ri -

T *cresc. ff* *rit.* **Largo**  
Chris - te e - le - i - son. *p* Ky - ri - e, Ky - ri -

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

Vln. I *cresc. ff* *p*

Vln. II *cresc. ff* *p*

Vla. *cresc. ff* *p*

Cb. *cresc. ff* *p*

Hpschd. *cresc. ff* *p*

Org. *cresc. ff*

191

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*cresc.*

*f*

*f p*

*f p*

*f p*

*cresc.*

*f*

*p*

*f p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

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

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

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

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

195 *rit.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn. *mf* *pp* *rit.*

S. *mf* *p* *mf* *pp* *rit.*  
son, e - le - i - son, e - le - i - son, e - le - i - son.

A. *mf* *p* *mf* *pp*  
son, e - le - i - son, e - le - i - son, e - le - i - son.

T. *mf* *p* *mf* *pp*  
son. Ky - ri - e, Ky - ri - e e - le - i - son.

B. *mf* *p* *mf* *pp*  
son. Ky - ri - e, Ky - ri - e e - le - i - son.

Vln. I *mf* *mf* *pp* *rit.*

Vln. II *mf* *mf* *pp*

Vla. *mf* *mf* *pp*

Cb. *mf* *p* *mf* *pp*

Hpschd. *mf* *mf* *pp*

Org.

## Gloria

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Allegro**

Flute 1

Flute 2

Oboe 1

Oboe 2

Horn in F

**Allegro**

Soprano

Alto

Tenor

Bass

**Allegro**

Violin I

Violin II

Viola

Contrabass

Harpisichord

Organ

*f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

*pp* Et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* Et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* Et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* Et in ter - ra pax ho-mi - ni-bus *p* pax

*f* *pp* *p* *f* *pp* *p* *f* *pp* *p*

The image shows a page of a musical score for the Gloria section of a Mass. The score is written for a full orchestra and a vocal quartet. The tempo is marked 'Allegro'. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, Horn in F, Violin I, Violin II, Viola, Contrabass, Harpsichord, and Organ. The vocal parts are Soprano, Alto, Tenor, and Bass. The lyrics are 'Et in terra pax hominibus pax'. Dynamic markings include *f* (forte), *pp* (pianissimo), and *p* (piano). The score is arranged in systems, with the vocal parts in the middle and the instrumental parts below. The organ part is at the bottom.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Hn.  
S.  
A.  
T.  
B.  
Vln. I  
Vln. II  
Vla.  
Cb.  
Hpschd.  
Org.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
pax *ff* Glo-ri-a in ex-cel - sis in ex-cel - sis De-o *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o  
pax *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o *ff* Glo-ri-a in ex-cel - sis in ex-cel - sis De-o  
pax *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o  
pax *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o *ff* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De-o  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*f*  
*f*

*p*  
*p*  
*p*  
*p*

*f*  
*f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*f* *pp* *mf* *p*

*pp* et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* et in ter - ra pax ho-mi - ni-bus *p* pax

*pp* et in ter - ra pax ho-mi - ni-bus *p* pax

*f* *pp* *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*pp*

*pp*

*pp*

*p*

pax

*p* pax

pax *pp* bo - nã - vo - lun - ta - tis

*p* pax

pax *pp* bo - nã - vo - lun - ta - tis

*p* pax

pax

*p* pax

pax

*p* pax

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

*pp*

*p*

The musical score is arranged in systems. The first system includes Flutes 1 and 2, Oboes 1 and 2, Horns, and the vocal soloists (Soprano, Alto, Tenor, Bass). The second system includes Violins I and II, Viola, Cello, Harpsichord, and Organ. The vocal parts have lyrics in Latin: "pax in ter - ra in ter - ra\_ pax *p* pax ho - mi - ni - bus pax ho - mi - ni - bus *mf* pax *f* pax". The instrumental parts include various dynamics such as *f*, *p*, *mf*, *f*, *cresc.*, and *rit.*. The score is written in a key signature of one sharp (F#) and a common time signature.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Hn. *p* *f*

S *f* *p* *mf* *f* *rit.*

A *f* *p* *mf* *f* *rit.*

T *f* *p* *mf* *f* *rit.*

B *f* *p* *cresc.* *mf* *f* *rit.*

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

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

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

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

Hpschd. *f* *p* *cresc.* *f* *rit.*

Org. *f*

*a tempo*

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2

Hn.

*a tempo*

S  
A  
T  
B

*p* bo - nae bo - nae bo - nae vo - lun - ta - tis bo - nae bo - nae vo - lun - ta - tis

*a tempo*

Vln. I  
Vln. II  
Vla.  
Cb.

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

Hpschd.

Org.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

S. *f* bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - tis

A. *f* bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - tis

T. *f* bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - tis

B. *f* bo - næ bo - næ vo - lun - ta - - - - tis bo - næ bo - næ vo - lun - ta - - - - tis

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org. *f*

Detailed description: This page of a musical score, numbered 39, features a variety of instruments and vocal soloists. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Horns, all marked with a forte (*f*) dynamic. The string section consists of Violin I and II, Viola, and Cello. The keyboard section includes Harpsichord and Organ, with the Organ also marked *f*. The vocal soloists (Soprano, Alto, Tenor, and Bass) are singing the Latin phrase "bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - tis". The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.



This page of the musical score, numbered 41, contains measures 50 through 55. The instrumentation includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Horns), strings (Violins I & II, Viola, Cello), keyboard (Harpsichord and Organ), and vocal soloists (Soprano, Alto, Tenor, Bass). The woodwinds play melodic lines with a forte (*f*) dynamic. The strings provide harmonic support, with the violins playing chords and moving lines, and the cellos and basses playing rhythmic patterns. The vocal soloists sing the Latin text: "pax *f* Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De - o, *f* pax". The organ and harpsichord play chords and arpeggiated figures. The score is written in a key with one sharp (F#) and a 4/4 time signature.

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

S. *f* pax Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De - o, *f* pax

A. *f* pax Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De - o, *f* pax

T. *f* pax Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De - o, *f* pax

B. *f* pax Glo-ri-a in ex-cel - sis De-o in ex-cel - sis De - o, *f* pax

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

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

Vla. *f* *f*

Cb. *f* *f*

Hpschd. *f* *f*

Org. *f* *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*p* pax et in ter - ra pax in ter - ra pax *f* Glo-ri-a in ex-cel - sis

*p* pax et in ter - ra pax in ter - ra pax *f* Glo-ri-a in ex-cel - sis

*p* pax et in ter - ra pax pax *f* Glo-ri-a in ex-cel -

*p* pax et in ter - ra pax pax *f* Glo-ri-a in ex-cel - sis

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Hn.  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Cb.  
 Hpschd.  
 Org.

De-o in ex-cel - sis De - o Glo-ri-a *pp* et in ter - ra pax ho-mi - ni-bus *p* pax  
 De-o in ex-cel - sis De - o Glo-ri-a *pp* et in ter - ra pax ho-mi - ni-bus *p* pax  
 sis in ex-cel - sis De - o Glo-ri-a *pp* et in ter - ra pax ho-mi - ni-bus *p* pax  
 De - o in ex-cel - sis De - o Glo-ri-a *pp* et in ter - ra pax ho-mi - ni-bus *p* pax

*mf* *p*

*pp* *p*

*pp* *p*

*pp* *p*

*pp* *p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*pp* bo - næ vo - lun - ta - tis *p* pax *pp* bo - næ vo - lun - ta - tis *p* pax  
*pp* bo - næ vo - lun - ta - tis *p* pax *pp* bo - næ vo - lun - ta - tis *p* pax  
pax *p* pax pax *p* pax  
pax *p* pax pax *p* pax  
*pp* *p* *pp* *p*  
*pp* *p* *pp* *p*  
*pp* *p* *pp* *p*  
*pp* *p* *pp* *p*

Fl. 1 *f* *rit.*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f*

S. *f* *rit.*  
 pax in ter - ra pax in ter - ra in ter - ra pax *p* pax ho - mi-ni-bus, pax ho - mi-ni-bus *mf* pax *f* pax

A. *f*  
 pax in ter - ra pax in ter - ra in ter - ra pax *p* pax pax *mf* pax *f* pax

T. *f* *cresc.*  
 pax in ter - ra pax in ter - ra in ter - ra pax *p* pax ho - mi-ni-bus, pax ho - mi-ni-bus *mf* pax *f* pax

B. *f* *cresc.*  
 pax in ter - ra pax in ter - ra in ter - ra pax *p* pax pax *mf* pax *f* pax

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

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

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

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

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

Org. *f*

*a tempo*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

*p* bo - næ bo - næ bo - næ vo - lun - ta - tis bo - næ vol - lun - ta - tis

A.

T.

B.

*a tempo*

Vln. I

*p*

*f*

Vln. II

*p*

*f*

Vla.

*p*

*f*

Cb.

*p*

*f*

Hpschd.

*p*

*f*

Org.

*f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Hn. *f* *dim.*

S. *f* bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - - tis

A. *f* bo - - - - næ bo - næ bo - næ vo - lun - ta - - - - - tis

T. *f* bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - - tis

B. *f* bo - næ - næ - næ vo - lun - ta - - - - - tis bo - næ bo - næ - næ - næ vo - lun - ta - - - - - tis

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org. *f*

Detailed description: This page of a musical score, numbered 47, features a variety of instruments and vocal soloists. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Horns, all marked with a forte (*f*) dynamic. The string section consists of Violin I and II, Viola, and Cello. The keyboard section includes Harpsichord and Organ, with the Organ marked *f*. The vocal soloists (Soprano, Alto, Tenor, and Bass) are singing the Latin phrase "bo - næ bo - næ bo - næ bo - næ vo - lun - ta - - - - - tis". The score is written in a common time signature and includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for page 48, featuring woodwinds, strings, and keyboard instruments. The score is written for four staves of woodwinds (Flutes 1 & 2, Oboes 1 & 2), Horns, Soprano, Alto, Tenor, and Bass voices, Violins I & II, Viola, Cello, Harpsichord, and Organ. The music is in 4/4 time with a key signature of one sharp (F#). The woodwinds and strings play a rhythmic pattern of quarter notes, while the voices sing the word "pax". The dynamics range from *dim.* (diminuendo) to *pp* (pianissimo).

**Fl. 1**  
**Fl. 2**  
**Ob. 1**  
**Ob. 2**  
**Hn.**  
**S.**  
**A.**  
**T.**  
**B.**  
**Vln. I**  
**Vln. II**  
**Vla.**  
**Cb.**  
**Hpschd.**  
**Org.**

*dim.* *p* *pp*  
*pax dim.* *pax* *p* *pax* *pp* *pax.*  
*dim.* *p* *pp*  
*dim.* *p* *pp*  
*dim.* *p* *pp*  
*dim.* *p* *pp*  
*dim.* *p* *pp*

# Laudamus

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

Andante

Violin I  
Violin II  
Viola  
Contrabass

Vln. I  
Vln. II  
Vla.  
Cb.

S  
A  
Vln. I  
Vln. II  
Vla.  
Cb.

Solo  
*p* Lau - da - mus, lau - da - mus  
Solo  
*p* Lau - da - mus, lau - da - mus

S  
te — *p* Lau - da - mus, lau - da - mus te

A  
te — *p* Lau - da - mus, lau - da - mus te

Vln. I  
*p*

Vln. II  
*p*

Vla.  
*p*

Cb.  
*p*

S  
*p* be - ne - di - ci-mus te *f* Lau - da - mus te, be-ne-

A  
*p* be - ne - di - ci-mus te *f* Lau - da-mus te be-ne-

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*p* *f*

Cb.  
*p* *f*

S  
di - ci-mus te, a - do - ra - mus te. *f* glo-ri-fi-ca-mus te, *p* a - do ra-mus te,

A  
di - ci-mus te, a - do - ra - mus te. *f* glo-ri-fi-ca-mus te, *p* glo-ri - fi - ca-mus te

Vln. I  
*f* *p*

Vln. II  
*f* *p*

Vla.  
*f* *p*

Cb.  
*f* *p*

44

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

A *f* a - do - ra - mus te, glo - ri - fi - ca - mus te, a - do - ra - mus te,

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Cb. *f*

51

S *f* glo - ri - fi - ca - mus te, *p* a - do - ra - mus te, *f* glo - ri - fi - ca - mus te,

A *f* glo - ri - fi - ca - mus te, *p* a - do - ra - mus te, *f* glo - ri - fi - ca - mus te,

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

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

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

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

59

S *f* glo - ri - fi - ca - mus te,

A *f* glo - ri - fi - ca - mus te,

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

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

Vla. *f* *mf* *p*

Cb. *f* *mf* *p*

65

A *mf* Lau - da - mus te, lau - da - mus *p* lau - da - mus te -

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

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

Vla. *p* *f* *mf* *p*

Cb. *p* *f* *mf* *p*

70

S *mf* Lau - da - mus te lau - da - mus, lau - da - mus te, be - ne - di - ci - mus

A be - ne - di - ci - mus te

Vln. I *cresc.* *mf*

Vln. II *cresc.* *mf*

Vla. *cresc.* *mf*

Cb. *mf*

80

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

A *mf* a - do - ra - mus te, glo - ri - fi - ca - mus te - glo - ri - fi - ca - mus

Vln. I *p*

Vln. II *p*

Vla. *p*

Cb. *p*

88 *rit.* *a tempo*

S *f* te *mf* a - do - ra - mus te, *p* be - ne - di - ci - mus te a - do - ra - mus te, *f* glo - ri - fi - ca - mus

A *f* te *mf* a - do - ra - mus te, *p* be - ne - di - ci - mus te a - do - ra - mus te, *f* glo - ri - fi - ca - mus

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

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

Vla. *f* *mf* *p* *f*

Cb. *f* *mf* *p* *f*

91

S te, *p* a - do - ra - mus te, *f* glo - ri - fi - ca - mus te *f* glo - ri - fi -

A te, *p* a - do - ra - mus te, *f* glo - ri - fi - ca - mus te *f* glo - ri - fi -

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

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

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

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

94 *rit.* *a tempo* *rit.*

S ca - mus te.

A ca - mus te.

Vln. I *f* *mp* *pp* *f*

Vln. II *f* *mp* *pp* *f*

Vla. *f* *p* *pp dim.* *f*

Cb. *f* *p* *pp dim.* *f*

# Gratias

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Largo**

Flute 1 *f p f p*

Flute 2 *f p f p*

Oboe 1

Oboe 2

Horn in F *p p p*

**Largo**

Soprano *f Gra - ti - as, f gra - ti - as p a - gi - mus ti - bi*

Alto *f Gra - ti - as, f gra - ti - as p a - gi - mus ti - bi*

Tenor *f Gra - ti - as, f gra - ti - as p a - gi - mus ti - bi*

Bass *f Gra - ti - as, f gra - ti - as p a - gi - mus ti - bi*

**Largo**

Violin I *f p f p p*

Violin II *f p f p p*

Viola *f f p*

Contrabass *f f p*

Harpsichord *f f p cresc.*

Organ *f p*

Fl. 1  
*mp* *p* *f* *p* *f*

Fl. 2  
*mp* *p* *f* *p* *f*

Ob. 1  
-

Ob. 2  
-

Hn.  
*mf* *p* *f* *p* *f*

S  
*mp* a - gi - mus *mf* ti - bi *p* pro - pter ma - gnam glo - ri - am *p* pro - pter ma - gnam glo - ri -

A  
*mp* a - gi - mus *mf* ti - bi *p* pro - pter ma - gnam glo - ri - am *p* pro - pter ma - gnam glo - ri -

T  
*mp* a - gi - mus *mf* ti - bi *p* pro - pter ma - gnam glo - ri - am *p* pro - pter ma - gnam glo - ri -

B  
*mp* a - gi - mus *mf* ti - bi *p* pro - pter ma - gnam glo - ri - am *p* pro - pter ma - gnam glo - ri -

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

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

Vla.  
*mf* *p* *f* *p* *f*

Cb.  
*mf* *p* *f* *p* *f*

Hpschd.  
*mf* *p* *cresc.* *f* *p* *f*

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

The musical score is arranged in systems. The first system includes Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Horns (Hn.), and Soprano (S). The second system includes Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The third system includes Harpsichord (Hpschd.) and Organ (Org.).

Key features of the score include:

- Woodwinds:** Flutes 1 and 2 play a melodic line starting in the second measure, marked *p* and *rit.* Oboes 1 and 2 are silent.
- Brass:** Horns play a rhythmic accompaniment of quarter notes, marked *p*.
- Vocal Soloists:** Soprano, Alto, Tenor, and Bass sing the Latin text: "am pro - pter ma - gnam pro - pter ma - gnam pro - pter ma - gnam glo - ri - am tu - am". The lyrics are written below the vocal staves. The vocal lines are marked *p* and include triplet markings.
- Strings:** Violins I and II play a rhythmic accompaniment of eighth notes, marked *p*. Viola and Cello play a rhythmic accompaniment of eighth notes, marked *p*. Triplet markings are present in the string parts.
- Keyboard:** Harpsichord and Organ provide harmonic support. The Harpsichord part is marked *p* and *pp*.

# Domine Deus

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

Allegro

The musical score for page 57 of 'Domine Deus' by José Joaquim Emerico Lobo de Mesquita is presented in a standard orchestral layout. It features a variety of instruments and vocal parts. The woodwind section includes two flutes, two oboes, and a horn in F. The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, and Contrabass. The keyboard section includes Harpsichord and Organ. The tempo is marked 'Allegro'. Dynamics are indicated by 'f' (forte) and 'p' (piano). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music is arranged in a series of staves, with the vocal parts at the top and the instrumental parts below. The organ part is at the bottom. The score is a page from a larger work, as indicated by the page number '57' in the top right corner.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

A. Solo  
*p* Do - mi - ne      *p* Do - mi - ne      *p* De - us \_ Rex cœ - les - tis      *p* Rex \_ cœ - les -

T.

B.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*f*

*p*

tis *p* De - us Pa - ter Pa - ter om - ni - po - tens Pa - ter om - ni - po - tens De - us

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

Solo

S. *p* Do - mi - ne *p* Fi - li *p* u - ni - ge - ni - te

A. Pa - ter De - us Pa - ter om - ni - po - tens

T.

B.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

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

*f*

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

*p*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

Je - su Chris - te *p* Do - mi-ne De - us

A

*p* Do - mi-ne De - us

T

B

Solo

*f* Do - mi-ne, Do-mi-ne, Do - mi-ne De - us *p* De - us A - gnus De - i

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S  
*p* De - us A - gnus De - i *pp* Do - mi - ne Do - mi - ne

A  
*p* De - us A - gnus De - i *pp* Do - mi - ne Do - mi - ne

T

B  
*f* Fi - li - us Pa - tris *f* Fi - li - us

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

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

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

Cb.  
*p* *f* *pp*

Hpschd.  
*p* *f* *pp* *f*

Org.  
*f* *f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S  
*pp* Do - mi - ne De - us

A  
*pp* Do - mi - ne De - us

T

B  
Pa - tris *p* Fi - li - us Pa - tris *cresc.*

Vln. I  
*pp* *cresc.*

Vln. II  
*pp* *cresc.*

Vla.  
*pp* *cresc.*

Cb.  
*pp* *cresc.*

Hpschd.  
*pp* *cresc.*

Org.  
*pp* *cresc.*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S  
*f* Do-mi - ne De - us A - gnus De - i      *p* Do - mi-ne De-us A - gnus De - i      *p* Do - mi-ne De-us Fi - li-us

A  
*f* Do-mi - ne De - us A - gnus De - i      *p* Do - mi-ne De-us A - gnus De - i      *p* Do - mi-ne De-us Fi - li-us

T

B  
tris  
*f* Do-mi-ne De-us      *f* Do-mi-ne De-us

Vln. I  
*f*      *p*      *p*

Vln. II  
*f*      *p*      *p*

Vla.  
*f*      *p*      *f*      *p*

Cb.  
*f*      *p*      *f*      *p*

Hpschd.  
*f*      *p*      *f*      *p*

Org.  
*f*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

Pa - tris *f* A - gnus De - i Fi - li - us *ff* Pa - tris.

A

Pa - tris *f* A - gnus De - i Fi - li - us *ff* Pa - tris.

T

B

*mp* Do - mi - ne De - us A - gnus De - i Fi - li - us *ff* Pa - tris.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

*p* *f* *ff*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S

A

T

B

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

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

*p* Do - mi - ne

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







Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

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

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

T

B  
tris Do - mi - ne De - us *f* Do - mi - ne De - us

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S  
De - us Fi - li-us Pa - tris *f* Do - mi-ne De - us Fi - li-us Pa - tris.

A  
De - us Fi - li-us Pa - tris *f* Fi - li-us Pa - tris.

T

B  
*f* Do - mi-ne De - us Fi - li-us Pa - tris.

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Detailed description of the musical score: The score is for the motet 'Domine Deus' by Johann Sebastian Bach. It features a vocal soloist (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts enter with the text 'Deus Filius Patris Domine Deus Filius Patris'. The instrumental parts include Flute 1 and 2, Oboe 1 and 2, Horn, Violin I and II, Viola, Cello, Harpsichord, and Organ. The score is written in G minor and 4/4 time. The vocal parts have lyrics in Latin: 'De - us Fi - li-us Pa - tris Do - mi-ne De - us Fi - li-us Pa - tris.' The instrumental parts provide harmonic support and texture. The score is marked with dynamics such as *f* (forte) and *< f* (mezzo-forte).



## Qui tollis

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Largo**

Tenor

Solo

*p* Qui - tol - lis qui tol - lis pec -

Violin I

*f* *espress.*

Violin II

*f*

Viola

*f*

Contrabass

*f*

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

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

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

*p*

# Suscipe

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Andante**

Flute 1

Flute 2

Oboe 1

Oboe 2

Horn in F

**Andante**

Soprano

Alto

Tenor

Bass

**Andante**

Violin I

Violin II

Viola

Contrabass

Harpsichord

Organ



Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Hn.  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Cb.  
Hpschd.  
Org.

ca - ti - o - - - - - nem nos - tram, de - pre - ca - ti - o - - - - - nem nos - tram,  
ca - ti - o - - - - - nem. nos - tram, de - pre - ca - ti - o - - - - - nem nos - tram,  
ca - ti - o - - - - - nem nos - tram, de - pre - ca - ti - o - - - - - nem nos - tram,  
ca - ti - o - - - - - nem. nos - tram, de - pre - ca - ti - o - - - - - nem nos - tram,  
cresc.  
cresc.  
cresc.  
cresc.

Fl. 1 *mf* *cresc.* *f*

Fl. 2 *mf* *cresc.* *f*

Ob. 1 *mf* *cresc.* *f*

Ob. 2 *mf* *cresc.* *f*

Hn. *mf* *f*

S. *mf* *cresc.* *f*  
de - pre - ca - ti - o - nem nos - - - tram.

A. *mf* *cresc.* *f*  
de - pre - ca - ti - o - nem nos - - - tram.

T. *mf* *cresc.* *f*  
de - pre - ca - ti - o - nem nos - - - tram.

B. *mf* *cresc.* *f*  
de - pre - ca - ti - o - nem nos - - - tram.

Vln. I *mf* *cresc.* *f*

Vln. II *mf* *cresc.* *f*

Vla. *mf* *cresc.* *f*

Cb. *mf* *cresc.* *f*

Hpschd. *mf* *cresc.* *f*

Org. *mf* *cresc.* *f*

# Qui sedes

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Largo**

Flute 1

Flute 2

Oboe 1

Oboe 2

Horn in F

**Largo**

Soprano

Alto

Tenor

Bass

**Largo**

Violin I

Violin II

Viola

Contrabass

Harpsichord

Organ

*pp* *espress.*

*pp*

*pp*

*pp*

*pp*

*pp*

Solo

*p* Qui-

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.

A.

T.  
8 se - des, qui-se - des ad dex - te - ram, ad dex-te-ram Pa-tris qui se - des ad dex - te-ram Pa - tris

B.

Vln. I  
*p* *cresc.*

Vln. II  
*p* *cresc.*

Vla.  
*p* *cresc.*

Cb.  
*p* *cresc.*

Hpschd.  
*p* *cresc.*

Org.

Detailed description: This page of a musical score, numbered 80, is titled 'Qui sedes'. It features a vocal line for Tenor (T.) and a full orchestral accompaniment. The vocal part includes the Latin lyrics: 'se - des, qui-se - des ad dex - te - ram, ad dex-te-ram Pa-tris qui se - des ad dex - te-ram Pa - tris'. The instrumental parts include Flutes 1 and 2, Oboes 1 and 2, Horns, Soprano and Alto voices, Tenor and Bass voices, Violins I and II, Viola, Cello, Harpsichord, and Organ. The score is marked with a piano (*p*) dynamic and includes crescendo (*cresc.*) markings for the string and harpsichord parts. The organ part is currently silent, indicated by a whole rest in both staves.

*rit.* **Andante**

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Hn. *p*

S. *p* Qui - se - des ad dex - te - ram Pa - tris

A. *p* Qui - se - des ad dex - te - ram Pa - tris

T. *p* Qui - se - des ad dex - te - ram Pa - tris  
mi - se - re - re no - bis mi - se - re - re no - bis.

B. *p* Qui - se - des ad dex - te - ram Pa - tris

*rit.* **Andante**

Vln. I *p* *Violino*

Vln. II *p* *Viola*

Vla. *p*

Cb. *p*

Hpschd. *p*

Org. *p*

Detailed description: This page of a musical score for 'Qui sedes' features a variety of instruments and voices. The woodwind section includes two flutes (Fl. 1, 2), two oboes (Ob. 1, 2), and a horn (Hn.), all playing in a 3/8 time signature with a dynamic marking of *p*. The vocal section consists of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), with lyrics in Latin. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola, and Cello (Cb.), with dynamic markings of *p* and accents. The keyboard section includes Harpsichord (Hpschd.) and Organ (Org.), both playing in a 3/8 time signature with a dynamic marking of *p*. The score is divided into two sections by a double bar line, with the first section marked *rit.* and the second section marked **Andante**. The key signature changes from one sharp (F#) to one flat (Bb) at the beginning of the **Andante** section.

This musical score is for the section 'Qui sedes' and includes the following parts:

- Vocal Soloists:** Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: *mi - se - re - re no - bis. Qui se - des ad dex - te - ram Pa - tris, mi - se -*
- Woodwinds:** Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Horn (Hn.). Each woodwind part includes a *Cravo* (Corno) part. Dynamics include *p* (piano).
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola, Violino (Violino), and Cello (Cb.).
- Keyboard:** Harpsichord (Hpschd.) and Organ (Org.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in a soprano, alto, tenor, and bass clef, respectively. The instrumental parts are in their standard clefs. The lyrics are written below the vocal staves.





This musical score page, titled "Qui sedes" and numbered 85, features a variety of instruments and vocal parts. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), and a horn (Hn.). The vocal section consists of Soprano (S), Alto (A), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The keyboard section includes Harpsichord (Hpschd.) and Organ (Org.). The score is divided into two systems. The first system covers measures 623 to 628, and the second system covers measures 629 to 634. The woodwinds and strings play rhythmic patterns, with dynamic markings of *f* and *ff*. The vocal parts sing the Latin text: "re - re no - bis. re - re, mi - se - re re no - bis. re - re no - bis. re - re no - bis." The organ and harpsichord provide harmonic support with sustained chords and moving lines.

# Quoniam

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

*Andante espressivo*

Violin I  
*mf*

Violin II  
*p*

Viola  
*p*

Contrabass  
*p*

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

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

Vla.  
*f* *p* *f*

Cb.  
*f* *p* *f*

S  
*rit.* *a tempo*  
Quo - ni - am tu sol - lus, tu so - lus san-ctus Tu so - lus so-lus

Vln. I  
*p* *mf*

Vln. II  
*p*

Vla.  
*p*

Cb.  
*p*

S  
Do-mi-nus Tu so-lus Al-tis-si-mus Je-su Je-su Chris-te. Tu so-lus tu so-lus Al-tis-si-mus. Tu

Vln. I  
cresc. p

Vln. II  
cresc. p

Vla.  
cresc. p

Cb.  
cresc. p

S  
so-lus Al-tis-si-mus Al-tis-si-mus Je-su Chris-te. Je-su Chris-te Al-

Vln. I  
pp p

Vln. II  
pp p

Vla.  
pp p

Cb.  
pp p

S  
tis-si-mus Je-su Je-su Chris-te. Quo-ni-am tu

Vln. I  
ff mf

Vln. II  
ff p

Vla.  
ff p

Cb.  
ff p

S  
so - lus tu so - lus san-ctus tu so - lus Do-mi-nus tu so - lus Al - tis-si - mus Al -

Vln. I

Vln. II

Vla.

Cb.

S  
tis - si - mus Al - tis-si-mus Je - su Je - su Chris - te tu so - lus Al - tis - si - mus tu so - lus Al -

Vln. I

Vln. II

Vla.

Cb.

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

Vln. I

Vln. II

Vla.

Cb.

S  
*mf* su - Chris - te. *p* Quo - ni - am tu so - lus tu so - lus so - lus *mf*

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

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

Vla.  
*mf* *p* *f* *p*

Cb.  
*mf* *p* *f* *p*

S  
san - ctus tu so - lus so - lus Do - mi - nus tu so - lus Al - tis - si - mus Al - tis - si - mus Je - su Chris - te tu so - *p*

Vln. I  
*p*

Vln. II  
*f* *p*

Vla.  
*f*

Cb.  
*f* *p*

S  
lus tu so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus Al - tis - si - mus Je - *p*

Vln. I  
*pp* *p*

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

Vla.  
*p* *pp* *p*

Cb.  
*pp* *p*

S  
100  
*mf* su - Chris-te *p* tu so - lus *pp* Al - tis - si-mus *p* Al - tis - si-mus Je - su *cresc.*

Vln. I  
*mf* *p* *pp* *p* *cresc.*

Vln. II  
*mf* *p* *pp* *p* *cresc.*

Vla.  
*mf* *p* *pp* *p* *cresc.*

Cb.  
*mf* *p* *pp* *p*

S  
107  
*mf* Je - su - Chris - te. *p* *tr.* *rit.* *a tempo* *rit.*

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

Vln. II  
*mf* *p* *f* *p* *f* *p* *pp*

Vla.  
*mf* *p* *f* *p* *f* *p* *pp*

Cb.  
*mf* *p* *f* *p* *f* *p* *pp*

# Cum Sancto Spiritu

José Joaquim Emerico Lobo de Mesquita (1746 - 1805)

**Largo**

Flute 1 *p*

Flute 2 *p*

Oboe 1

Oboe 2

Horn in F *p*

**Largo**

Soprano *p*  
 Cum San - cto Spi - ri - tu Cum San - cto Spi - ri - tu *p* in go - ri - a De - i Pa - tris. A - men, in

Alto *p*  
 Cum San - cto Spi - ri - tu Cum San - cto Spi - ri - tu *p* in go - ri - a De - i Pa - tris. A - men, in

Tenor *p*  
 Cum San - cto Spi - ri - tu Cum San - cto Spi - ri - tu A - men,

Bass *p*  
 Cum San - cto Spi - ri - tu Cum San - cto Spi - ri - tu A - men,

**Largo**

Violin I *p*

Violin II *p*

Viola *p*

Contrabass *p*

Harpischord *p*

Organ

*rit.* **Allegro**

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Hn.

S.  
glo-ri-a De-i Pa-tris, a-men, *pp* a-men.

A.  
glo-ri-a De-i Pa-tris, a-men, *pp* a-men.

T.  
a-men, *pp* a-men.

B.  
a-men, *pp* a-men.

*rit.* **Allegro**

Vln. I

Vln. II

Vla.

Cb.

Hpschd.

Org.

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Hn.  
 S.  
 A.  
 T.  
 B.  
 Vln. I  
 Vln. II  
 Vla.  
 Cb.  
 Hpschd.  
 Org.

*p* Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.  
*p* Cum San-cto Spi-ri-tu in glo-ri-a De-i Pa-tris. A-men.  
*p*  
*p*  
*p*  
*p*



Fl. 1 *p* *f* *p*

Fl. 2 *p* *f* *p*

Ob. 1 *f*

Ob. 2 *f*

Hn. *p* *f* *f*

S. *p* De - i Pa - tris. A - men. *f* De - i Pa - tris. A - men.

A. *p* De - i Pa - tris. A - men. *f* De - i Pa - tris. A - men.

T. *p* De - i Pa - tris. A - men. *f* De - i Pa - tris. A - men.

B. *p* De - i Pa - tris. A - men. *f* De - i Pa - tris. A - men.

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

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

Vla. *p* *f* *p*

Cb. *p* *f* *p*

Hpschd. *f* *p*

Org. *f*

Detailed description: This page of a musical score, numbered 95, is titled 'Cum Sancto Spiritu'. It features a variety of instruments and voices. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), and a horn (Hn.). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Cb.). The keyboard section includes Harpsichord (Hpschd.) and Organ (Org.). The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is divided into two systems. The first system covers measures 49 to 58, and the second system covers measures 59 to 68. The vocal parts sing the Latin text 'De - i Pa - tris. A - men.' in two phrases, first piano (*p*) and then fortissimo (*f*). The instrumental parts provide accompaniment, with dynamic markings such as *p* (piano) and *f* (fortissimo) indicating changes in volume. The key signature has one sharp (F#), and the time signature is common time (C). The organ part begins in measure 59 with a fortissimo (*f*) dynamic.

This musical score is for the section 'Cum Sancto Spiritu'. It features a variety of instruments and a choir. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, and Horn. The string section includes Violin I and II, Viola, and Cello. The keyboard section includes Harpsichord and Organ. A choir with Soprano, Alto, Tenor, and Bass parts is also present. The score is marked with dynamics such as *p* (piano) and *f* (forte). The vocal parts sing the word 'Amen' in a simple, homophonic style. The instrumental parts provide a rich harmonic and rhythmic accompaniment. The score is divided into two systems, with the first system ending at measure 52 and the second system continuing from there.

Fl. 1  
*p*  
*f*

Fl. 2  
*p*  
*f*

Ob. 1  
*f*

Ob. 2  
*f*

Hn.  
*f*

S  
*p* A - men. A - men. A - men. *f* A -

A  
*p* A - men. A - men. A - men. *f* A -

T  
*p* A - men. A - men. A - men. *f* A -

B  
*p* A - men. A - men. A - men. *f* A -

Vln. I  
*f*

Vln. II  
*f*

Vla.  
*f*

Cb.  
*f*

Hpschd.  
*f*

Org.  
*f*





This musical score is for the piece 'Cum Sancto Spiritu'. It features a full orchestral arrangement with woodwinds, strings, and voices. The woodwind section includes two flutes, two oboes, and a horn. The string section consists of Violin I, Violin II, Viola, and Cello. The keyboard section includes Harpsichord and Organ. The vocal part is for SATB (Soprano, Alto, Tenor, Bass). The score is written in a key with one sharp (F#) and a common time signature. The vocal lines enter with the lyrics 'men.' and later with 'Cum Sancto Spi - ri - tu in'. The orchestral parts feature various textures, including sustained chords, moving lines, and rhythmic patterns. Dynamics such as *f* (forte) are used throughout to indicate volume. The score is organized into systems, with woodwinds and strings in the upper systems, voices in the middle, and keyboard instruments at the bottom.

This musical score page, numbered 100, is titled "Cum Sancto Spiritu". It features a full orchestral and vocal arrangement. The instruments and voices are listed on the left side of the page: Fl. 1, Fl. 2, Ob. 1, Ob. 2, Hn., S (Soprano), A (Alto), T (Tenor), B (Bass), Vln. I, Vln. II, Vla., Cb., Hpschd., and Org. The score begins at measure 95. The woodwind section (Flutes, Oboes, Horns) and strings (Violins, Viola, Cello) play a melodic line with a dynamic marking of *p* (piano). The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics "glo - ri - a De - i Pa - tris." followed by a long, sustained note marked *p*. The organ and harpsichord provide harmonic support with sustained chords.

This musical score is for the section 'Cum Sancto Spiritu' and includes the following parts:

- Fl. 1 & 2:** Flutes, both parts starting with a whole rest and then playing a melodic line marked *f* in the final measure.
- Ob. 1 & 2:** Oboes, both parts playing a sustained, low melodic line marked *f* throughout the section.
- Hn.:** Horn, playing a melodic line marked *f* in the final measure.
- S. (Soprano):** men. *f* Cum San - cto Spi - ri - tu
- A. (Alto):** men. *f* Cum San - cto Spi - ri - tu
- T. (Tenor):** men. *f* Cum San - cto Spi - ri - tu
- B. (Bass):** men. *f* Cum San - cto Spi - ri - tu
- Vln. I & II:** Violins, playing a rhythmic pattern marked *f*.
- Vla.:** Viola, playing a rhythmic pattern marked *f*.
- Cb.:** Cello, playing a rhythmic pattern marked *f*.
- Hpschd.:** Harpsichord, playing a rhythmic pattern marked *f*.
- Org.:** Organ, playing a rhythmic pattern marked *f*.

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Hn.  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Cb.  
 Hpschd.  
 Org.

in glo - ri - a in glo - ri - a. *p* A - men. A - men.  
 in glo - ri - a in glo - ri - a. *p* De - i Pa - tris. A - - - - men.  
 in glo - ri - a in glo - ri - a. *p* De - i Pa - tris. A - - - - men.  
 in glo - ri - a in glo - ri - a. *p* A - men. A - men.

Fl. 1  
 Fl. 2  
 Ob. 1  
 Ob. 2  
 Hn.  
 S  
 A  
 T  
 B  
 Vln. I  
 Vln. II  
 Vla.  
 Cb.  
 Piano

*f* De - i Pa - tris. A - men. *p* A - men.  
*f* De - i Pa - tris. A - men. *p* A - men.  
*f* De - i Pa - tris. A - men. *p* A - men.  
*f* De - i Pa - tris. A - men. *p* A - men.

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

Fl. 1  
cresc. mf ff p

Fl. 2  
cresc. mf ff p

Ob. 1  
ff

Ob. 2  
ff

Hn.  
ff

S  
A - men. cresc. A - men. ff A - - - men. A - men. A - men.

A  
A - men. cresc. A - men. ff A - - - men. A - men. A - men.

T  
A - men. cresc. A - men. ff A - - - men. A - men. A - men.

B  
A - men. cresc. A - men. ff A - - - men. A - men. A - men.

Vln. I  
ff p

Vln. II  
ff p

Vla.  
ff p

Cb.  
ff p

ff p

ff p

Musical score for page 105, featuring woodwinds, strings, and vocal soloists. The score includes parts for Flute 1 and 2, Oboe 1 and 2, Horn, Saxophone, Alto, Tenor, Bass, Violin I and II, Viola, and Cello. The vocal soloists (Soprano, Alto, Tenor, Bass) perform the text "A - men. A - men. A -".

Key markings and dynamics include *pp* (pianissimo), *p* (piano), and *f* (forte). The score is divided into measures, with some measures containing rests for certain instruments.

The vocal soloists perform the text "A - men. A - men. A -" in measures 148, 149, and 150. The dynamics for the vocal soloists are *pp* and *f*.

The woodwind parts (Flute 1 and 2, Oboe 1 and 2, Horn, Saxophone) feature complex rhythmic patterns and dynamics ranging from *pp* to *f*.

The string parts (Violin I and II, Viola, Cello) provide harmonic support and rhythmic accompaniment, with dynamics ranging from *pp* to *f*.

This page of a musical score includes parts for Flute 1 and 2, Oboe 1 and 2, Horn, Saxophone, Soprano, Alto, Tenor, Bass, Violin I and II, Viola, Cello, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) are singing the word "men." followed by "A - men." in three measures. The woodwind and brass parts have rests in the first three measures, then enter in the fourth measure with a forte (*ff*) dynamic. The strings and piano parts also have rests in the first three measures, then enter in the fourth measure with a forte (*ff*) dynamic. The score is written in a key with one sharp (F#) and a common time signature.

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Hn.  
S  
A  
T  
B  
Vln. I  
Vln. II  
Vla.  
Cb.  
Piano

men. A - men.  
men. A - men.  
men. A - men.  
men. A - men.

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*