

Missa em Fá

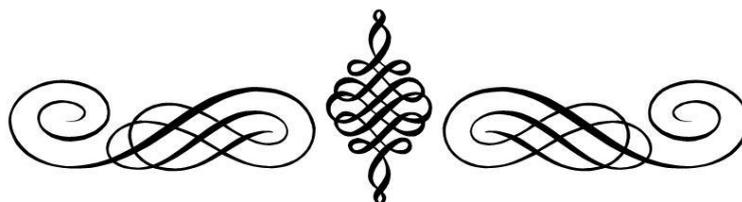
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Coro



Edição e arranjo de Rafael Sales Arantes

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales ArantesM

1. Kyrie

Andantino $\text{♩} = 108$

Soprano

Alto

Tenor

Bass

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

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

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

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

10

S

A

T

B

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

Missa em F#

4

16

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

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

T
8
son. *f* Ky - ri - e e - le - i - son. *f* Ky - ri - e e -

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

p *p* *p* *p*

23

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

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

T
8
le - i - son. *p* Chris - te Chris - te e - le - i - son

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

dolce *dolce* *dolce* *dolce*

29

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

A
son e - le - i - son. *f* Chris - te Chris - te

T
8
e - le - i - son e - le - i - son. *f* Chris - te Chris - te e - le - i -

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

36

rit. *a tempo*

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

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

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

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

43

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

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

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

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

50

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

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

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

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

Missa em Fá

6

56

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

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

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

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

p

63

S
son e - le - i - son e - le - i - son.

A
son e - le - i - son e - le - i - son e - le - i - son.

T
8 son e - le - i - son e - le - i - son.

B
son e - le - i - son e - le - i - son e - le - i - son.

dim.

2. Gloria

Allegro brillante $\text{♩} = 92$

Soprano
 Alto
 Tenor
 Bass

f Glo-ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

f Glo-ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

f Glo-ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

f Glo-ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a, Glo - ri - a,

animé

S
 A
 T
 B

in ex - cel - sis De - o, et in ter - ra pax ho -

in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus

in ex - cel - sis De - o, et in ter - ra pax ho -

in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni - bus

Missa em Fá

8

18

S mi - ni-bus Lau-da-mus te, Be - ne - di - ci - mus te, A - do - ra - mus

A bo - næ vo - lun - ta - tis. Be - ne - di - ci - mus te, A - do - ra - mus

T mi - ni-bus Lau-da-mus te, Be - ne - di - ci - mus te, A - do - ra - mus

B bo - næ vo - lun - ta - tis. Be - ne - di - ci - mus te, A - do - ra - mus

p

p

p

p

20

S te, Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus

A te, Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus

T te, Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus

B te, Glo - ri - fi - ca - mus te. Gra - ti - as a - gi-mus

deciso

27

S ti - bi pro-pter ma - gnam glo - ri - am tu - am.

A ti - bi pro-pter ma - gnam glo - ri - am tu - am.

T ti - bi pro-pter ma - gnam glo - ri - am tu - am.

B ti - bi pro-pter ma - gnam glo - ri - am tu - am.

Allegro ♩=92

88

S *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om - ni - po - tens, Do - mi - ne *p*

A *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om - ni - po - tens,

T *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om - ni - po - tens, Do - mi - ne *p*

B *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om - ni - po - tens,

41

S Fi - li u - ni - ge - ni - te, Je - su Chris - te; Do - mi - ne De - us,

A *p* Do - mi - ne Fi - li Je - su Chris - te; Do - mi - ne De - us,

T Fi - li u - ni - ge - ni - te, Je - su Chris - te; Do - mi - ne De - us,

B *p* Do - mi - ne Fi - li Je - su Chris - te; Do - mi - ne De - us,

47

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

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

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

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

Lento espressivo

58 Solo

T *p* Qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta mun - di, mi - se - re - re

59 Solo

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

T no - bis mi - se - re - re qui tol - lis pec - ca - ta pec - ca - ta -

65

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

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

71 Tutti

S tram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. *rit.*

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

T Tutti *dolce* tram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

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

Allegro animato

77

S *p* Quo - ni-am tu so - lus tu so - lus san - ctus tu so - lus Do - mi-nus tu *cresc.*

A *p* Quo - ni-am tu so - lus tu so - lus san - ctus tu so - lus Do - mi-nus tu *cresc.*

T *p* Quo - ni-am tu so - lus tu so - lus san - ctus tu so - lus Do - mi-nus tu *cresc.*

B *p* Quo - ni-am tu so - lus tu so - lus san - ctus tu so - lus Do - mi-nus tu *cresc.*

88

S *f* so - lus Al - tis - si-mus, Je - su Chris - te, *p* Cum san-cto *Très animé*

A *f* so - lus Al - tis - si-mus, Je - su Chris - te, *ff* *2*

T *f* so - lus Al - tis - si-mus, Je - su Chris - te, *ff* *2*

B *f* so - lus Al - tis - si-mus, Je - su Chris - te, *ff* *2*

91

S Spi - ri-tu, in glo-ria De - i Pa - tris, cum san-cto Spi - ri-tu, in glo - ri - a,

A *p* cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris.

T *p* cum san-cto Spi - ri-tu, in glo - ri - a,

B *p* cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris.

Missa em Fá

12

98

S

A

T

B

in glo -

cum san-cto Spi - ri - tu, in

cum san-cto Spi - ri - tu, in glo - ria De - i Pa - tris. in glo -

cum san-cto Spi - ri - tu, in

104

S

A

T

B

ri - a in glo - ria De - i De - i Pa - tris De - i

glo-ria De - i Pa - tris, in glo - ria De - i De - i Pa - tris De - i

ri - a in glo - ria De - i De - i Pa - tris De - i

glo-ria De - i Pa - tris, in glo - ria De - i De - i Pa - tris De - i

Deciso

111

S

A

T

B

Pa - tris, A - men. *f* Cum san-cto Spi - ri - tu, in glo-ria De - i Pa - tris.

Pa - tris, A - men. *f* Cum san-cto Spi - ri - tu, in glo-ria De - i Pa - tris.

Pa - tris, A - men. *f* Cum san-cto Spi - ri - tu, in glo-ria De - i Pa - tris.

Pa - tris, A - men. *f* Cum san-cto Spi - ri - tu, in glo-ria De - i Pa - tris.

118

S
A - men! A - men! A - men! *ff* A - men! A - men!

A
A - men! A - men! A - men! *ff* A - men! A - men!

T
8
A - men! A - men! A - men! *ff* A - men! A - men!

B
A - men! A - men! A - men! *ff* A - men! A - men!

2

2

2

2

3. Credo

Allegro deciso ♩ = 120

Soprano

f Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et ter-ræ vi-si-

Alto

f Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et ter-ræ vi-si-

Tenor

f Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et ter-ræ vi-si-

Bass

f Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et ter-ræ vi-si-

S

bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num Do - mi - num Je - sum

A

bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num Do - mi - num Je - sum

T

bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num Do - mi - num Je - sum

B

bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num Do - mi - num Je - sum

14

S
Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

A
Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

T
8
Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

B
Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum. Et ex Pa - tre na - tum an - te om - ni - a

22

S
sæ - cu - la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

A
sæ - cu - la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

T
8
sæ - cu - la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

B
sæ - cu - la, De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum de De - o

f > *f* > *f* > *p*

30

S
ve - ro. Ge - ni - tum, non fa - ctum, con - subs - tan - ti - a - lem

A
ve - ro. Ge - ni - tum, non fa - ctum, con - subs - tan - ti - a - lem

T
8
ve - ro. Ge - ni - tum, non fa - ctum, con - subs - tan - ti - a - lem

B
ve - ro. Ge - ni - tum, non fa - ctum, con - subs - tan - ti - a - lem

Missa em F#

85

S Pa - tri, per quem om - ni - a fa - cta sunt om - ni - a fa - cta

A Pa - tri, per quem om - ni - a fa - cta sunt om - ni - a fa - cta

T Pa - tri, per quem om - ni - a fa - cta sunt om - ni - a fa - cta

B Pa - tri, per quem om - ni - a fa - cta sunt om - ni - a fa - cta

cresc. *p*

46

S sunt. Qui pro-pter nos ho - mi - nes et pro-pter nos - tram sa - lu - tem des -

A sunt. Qui pro-pter nos ho - mi - nes et pro-pter nos - tram sa - lu - tem des -

T sunt. Qui pro-pter nos ho - mi - nes et pro-pter nos - tram sa - lu - tem des -

B sunt. Qui pro-pter nos ho - mi - nes et pro-pter nos - tram sa - lu - tem des -

f *p* *f* *p*

54

S cen-dit de cœ - lis, des - cen-dit de cœ - lis. *p* Et in-car-na-tus est de

A cen-dit de cœ - lis, des - cen-dit de cœ - lis. *p* Et in-car-na-tus est de

T cen-dit de cœ - lis, des - cen-dit de cœ - lis. *p* Et in-car-na-tus est de

B cen-dit de cœ - lis, des - cen-dit de cœ - lis. *p* Et in-car-na-tus est de

rall. **Lento** ♩ = 50

62

S Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci -

A Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci -

T Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci -

B Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci -

dolce *sf* *p*

69

S fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus et se -

A fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus et se -

T fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus et se -

B fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus et se -

sf *dim.* *p* *pp*

77

rit. **Allegro deciso** ♩ = 100

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

A pul - tus est. *f* Et re - sur - re - xit ter - ti - a di - e, se -

T pul - tus est. *f* Et re - sur - re - xit ter - ti - a di - e, se -

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

Missa em F#

18

84

S
 cun - dum Scri - ptu - ras: Et as - cen - dit in coe - lum, se - det ad dex - te - ram

A
 cun - dum Scri - ptu - ras: Et as - cen - dit in coe - lum, se - det ad dex - te - ram

T
 8
 cun - dum Scri - ptu - ras: Et as - cen - dit in coe - lum, se - det ad dex - te - ram

B
 cun - dum Scri - ptu - ras: Et as - cen - dit in coe - lum, se - det ad dex - te - ram

90

S
 dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di -

A
 dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - *p*

T
 8
 dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - *p*

B
 dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - *p*

97

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

A
 ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis. *f*

T
 8
 ca - re vi - vos et mor - tu - os, cu - jus re - gni non e - rit fi - nis. *f*

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

104

S Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

A *p dolce*

T *p dolce*

B *p dolce*

Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can -

110

S - - tem, *f* qui ex Pa - tre Fi - li - o - que pro - ce - dit: Qui cum

A et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit: Qui cum

T et vi - vi - fi - can - tem, *f* qui ex Pa - tre Fi - li - o - que pro - ce - dit: Qui cum

B - - tem, qui ex Pa - tre Fi - li - o - que pro - ce - dit: Qui cum

117

S Pa - tre et Fi - li - o *p* et con - glo - ri - fi - ca - tur;

A Pa - tre et Fi - li - o *p* si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur;

T Pa - tre et Fi - li - o *p* et con - glo - ri - fi - ca - tur;

B Pa - tre et Fi - li - o *p* si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur;

*poco ritenuto**a tempo*

124

S qui lo - cu - tus est per Pro - phe - tas: Et u - nam, San - ctam, San - ctam Ca -

A qui lo - cu - tus est per Pro - phe - tas: Et *f* u - nam, San - ctam, San - ctam Ca -

T qui lo - cu - tus est per Pro - phe - tas: Et *f* u - nam, San - ctam, San - ctam Ca -

B qui lo - cu - tus est per Pro - phe - tas: Et *f* u - nam, San - ctam, San - ctam Ca -

f

131

S tho - li - cam et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

A tho - li - cam et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

T tho - li - cam et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

B tho - li - cam et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

138

S u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

A u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

T u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

B u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

risoluto

145

S pe - cto re-sur-re-cti - o - nem mor - tu - o - rum. *ff* Et

A pe - cto re-sur-re-cti - o - nem mor - tu - o - rum. *ff* Et

T pe - cto re-sur-re-cti - o - nem mor - tu - o - rum. *ff* Et

B pe - cto re-sur-re-cti - o - nem mor - tu - o - rum. *ff* Et

153

S vi - tam ven - tu - ri sæ - cu - li. *f* A - - -

A vi - tam ven - tu - ri sæ - cu - li. *f* A - - -

T vi - tam ven - tu - ri sæ - cu - li. *f* A - - -

B vi - tam ven - tu - ri sæ - cu - li. *f* A - - -

159

S men, *ff* A - men, A - men. **2**

A men, *ff* A - men, A - men. **2**

T men, *ff* A - men, A - men. **2**

B men, *ff* A - men, A - men. **2**

4. Sanctus

Andantino $\text{♩} = 108$

Soprano *p* San - ctus, San - ctus, San - ctus Do - mi-nus, San - ctus, Do - mi-nus De - us

Alto *p* San - ctus, Do - mi-nus, San - ctus, Do - mi-nus De - us

Tenor *p* San - ctus, San - ctus, San - ctus Do - mi-nus, San - ctus, Do - mi-nus De - us

Bass *p* San - ctus, Do - mi-nus, San - ctus, Do - mi-nus De - us

Allegro

S Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra, ple - ni sunt glo - ria tu -

A Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra glo - ria tu -
soave

T Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra glo - ria tu -
soave

B Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra glo - ria tu -
soave

16

S a. *p* Ho - sa - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - *cresc.* *f*

A a. *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - *cresc.* *f*

T a. *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - *cresc.* *f*

B a. *p* Ho - sa - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho - *cresc.* *f*

23

S san - na, *p* ho - san - na in ex - cel - sis, ho - san - na, in ex - *cresc.*

A san - na, *p* Ho - san - na in ex - cel - sis in ex - *cresc.*

T san - na, *p* Ho - san - na in ex - cel - sis in ex - *cresc.*

B san - na, *p* ho - san - na in ex - cel - sis, ho - san - na, in ex - *cresc.*

30

rall. *f* cel - sis, ho - sa - na. *p* Be - ne - di - ctus qui ve - nit *soave*

A *f* cel - sis, ho - san - na, *p* Be - ne - di - *soave*

T *f* cel - sis, ho - san - na, *p* Be - ne - di - *soave*

B *f* cel - sis, ho - sa - na. *p* Be - ne - di - ctus qui ve - nit *soave*

Andante

Allegro

38

S in no - mi - ne Do - - - mi - ni. *p* Ho - sa - na in ex -

A ctus in no - mi - ne Do - mi - ni.

T ctus in no - mi - ne Do - mi - ni.

B in no - mi - ne Do - - mi - ni. *p* Ho - sa - na in ex -

48

S cel - sis, ho - san - na in ex - cel - sis, ho - san - na, *p* ho - san - na in ex -

A *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - san - na, *f*

T *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - san - na, *f*

B cel - sis, ho - san - na in ex - cel - sis, ho - san - na, *p* ho - san - na in ex -

cresc. *f* *rall.*

51

S cel - sis, ho - san - na, in ex - cel - sis, ho - sa - na. **2**

A *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - san - na, *f* **2**

T *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - san - na, *f* **2**

B cel - sis, ho - san - na, in ex - cel - sis, ho - sa - na. *f* **2**

cresc. *f*

5. Agnus Dei

Andante

Soprano

p A - gnus De - i qui tol - lis pec - ca - ta qui

Alto

p *dolce* A - gnus De - i qui tol - lis pec - ca - ta qui

Tenor

p *dolce* A - gnus De - i qui tol - lis pec - ca - ta qui

Bass

p *dolce* A - gnus De - i qui tol - lis pec - ca - ta qui

S

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

A

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

T

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

B

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

Missa em F#

18

S mi - se-re - re no - bis. A - gnus De - i qui

A mi - se-re - re no - bis, mi - se-re - re no - bis. A - gnus De - i qui

T mi - se-re - re no - bis, mi - se-re - re no - bis. A - gnus De - i qui

B mi - se-re - re no - bis. A - gnus De - i qui

19

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

A tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun-di, do - na

T tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun-di, do - na

B tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun-di,

26

S do - na no - bis, do - na no - bis

A no - bis, do - na no - bis

T no - bis, do - na no - bis

B do - na no - bis, do - na no - bis

81

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

A pa - cem do - na no - bis, no - bis pa - cem do - na

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

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

f

88

S no - bis pa - cem. *rit.* 4

A no - bis pa - cem. *dim.* 4

T no - bis pa - cem. *dim.* 4

B no - bis pa - cem. *dim.* 4

Missa em Fá

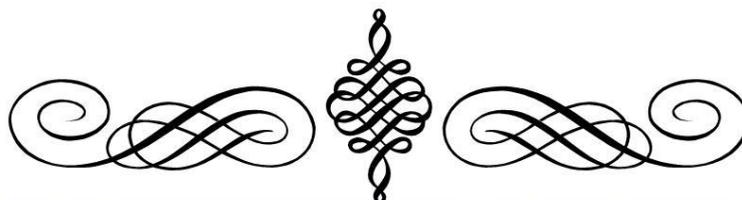
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Soprano



Edição e arranjo de Rafael Sales Arantes

Soprano

Missa em F \acute{a} Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

4

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

9

Ky - ri - e Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e

15

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

21

f Ky - ri - e e - le - i - son. *p* Chris - te Chris - te *dolce*

27

e - le - i - son e - le - i - son e - le - i - son. *f* Chris - te

34

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

41

rit. *a tempo*

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

47

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

Missa em F^á

4

53

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

59

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

64

e - le - i - son *dim.* e - le - i - son.

2. Gloria

Allegro brillante $\text{♩} = 92$

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a,

animé

6

Glo - ri - a, in ex - cel - sis De - o, et in ter - ra pax ho -

13

mi - ni - bus Lau - da - mus te, Be - ne - di - ci - mus te, A - do -

19

ra - mus te, Glo - ri - fi - ca - mus te. Gra - ti - as

26

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Allegro $\text{♩} = 92$

33 *f* Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om -

39 ni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te;
p

45 Do - mi - ne De - us, A - gnus De - i, A - gnus De - i,

Lento espressivo

51 Fi - li - us Pa - tris. **6** Solo mi - se - re -

61 re qui tol - lis pec - ca - ta pec - ca - ta mun - di

66 sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem nos

71 *Tutti* rit. tram. Qui se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.
dolce

Allegro animato

77 *p* Quo - ni - am tu so - lus tu so - lus san - ctus tu so - lus Do - mi - nus tu
cresc.

Missa em F^á

6

88  **f** so - lus Al - tis - si - mus, Je - su Chris - te, **ff**

90 *Très animé*  **p** Cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris, cum san-cto Spi - ri-tu, in

96  glo - ri - a, in glo - ri - a

106  in glo - ria De - i De - i Pa - tris De - i Pa - tris, **Deciso**

112  A - men. **f** Cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris.

118  A - men! A - men! A - men! **ff** A - men! A - men!

3. Credo

Allegro deciso ♩ = 120

 **f** Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et

6  ter - ræ vi-si - bi - li - um om-ni-um et in - vi-si-bi - li - um. **p** Et in u - num

Missa em F^á

8

rit.

70

e-ti-am pro no-bis sub Pon-ti-o Pi-la-to pas-sus pas-sus et se-pul-

sf *dim.* *p* *pp*

Allegro deciso ♩ = 100

78

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

84

cun-dum Scri-ptu-ras: Et as-cen-dit in cœ-lum, se-det ad dex-te-ram

90

dex-te-ram Pa-tris: Et i-te-rum ven-tu-rus est cum glo-ri-a

96

ju-di-ca-re vi-vos et mor-tu-os, cu-jus re-gni non

p *f*

102

e-rit fi-nis. Et in Spi-ri-tum San-ctum Do-mi-num

p dolce

108

et vi-vi-fi-can - tem, *f* qui ex Pa-tre Fi-li-

114

o-que pro-ce-dit: Qui cum Pa-tre et Fi-li-o

poco ritenuto

121 
p et con-glo - ri - fi - ca - tur; qui lo - cu - tus est per Pro -

a tempo

127 
 phe - tas: *f* Et u - nam, San - ctam, San - ctam Ca - tho - li - cam et A - pos -

133 
 to - li - cam Ec - cle - si - am. Con - fi - te - or u - num Bap -

139 
 tis - ma in re - mis - si - o - nem pec - ca - to - rum. Et ex -

145 
 pe - cto re - sur - re - cti - o - nem mor - tu - o - rum.

risoluto

152 
 — *ff* Et vi - tam ven - tu - ri — sæ - cu - li. *f* A -

158 
 - - men, *ff* A - men, A - men. **2**

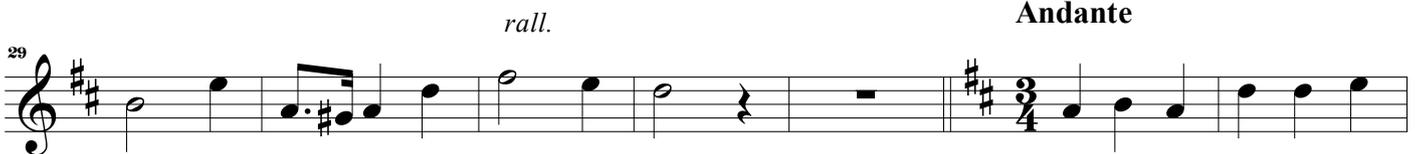
4. Sanctus

Andantino $\text{♩} = 108$ *p* San - ctus, San - ctus, San - ctus Do - mi-nus, San - ctus, Do - mi-nus De - us

Allegro



Sa - ba-oth. Ple - ni sunt coe - li et ter - ra, ple - ni sunt glo - ria

soavetu - a. *p* Ho - sa - na in ex - cel - sis, ho - san - na in ex -*cresc.*cel - sis, ho - san - na, *p* ho - san - na in ex - cel - sis, ho - san - na,*f*

in ex - cel - sis, ho - sa - na.

*cresc.**f*

Andante

p Be - ne - di - ctus qui*soave*

Allegro

ve - nit in no - mi - ne Do - mi - ni. *p* Ho - sa - na in ex -cel - sis, ho - san - na in ex - cel - sis, ho - san - na, *p* ho - san - na in ex -*cresc.**f**rall.*

cel - sis, ho - san - na, in ex - cel - sis, ho - sa - na.

*cresc.**f*

2

5. Agnus Dei

Andante

p A - gnus De - i qui tol - lis pec - ca - ta qui — tol - lis pec -
dolce

7 ca - ta mun - di, mi - se - re - re, mi - se - re - re

16 no - bis. A - gnus — De - i qui tol - lis pec - ca - ta qui — tol - lis pec -

23 ca - ta mun - di, do - na no - bis, do - na no - bis

31 pa - cem no - bis pa - cem do - na —
f

38 no - bis pa - cem.
dim. *rit.* 4

Missa em Fá

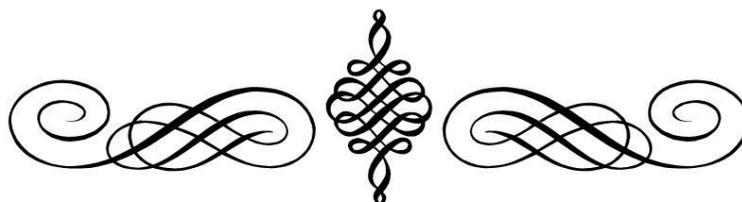
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Contralto



Edição e arranjo de Rafael Sales Arantes

Alto

Missa em F \acute{a} Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

4

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

9

Ky - ri - e Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e

15

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

21

f Ky - ri - e e - le - i - son. *p* Chris - te
dolce

27

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

34

f Chris - te Chris - te e - le - i - son e - le - i - son e - le - i -
rit. *a tempo*

40

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

46

Ky - ri - e Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e

Missa em F^á

4

52



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

58



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

64



son e - le - i - son e - le - i - son. *dim.*

2. Gloria

Allegro brillante ♩ = 92



f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a,

6

animé



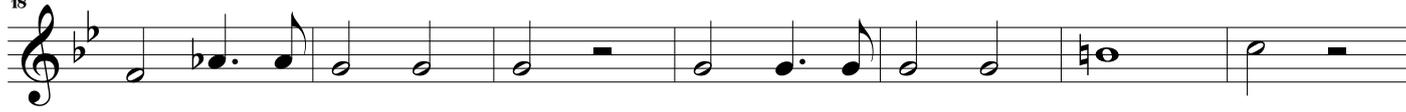
Glo - ri - a, in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni -

12



bus bo - næ vo - lun - ta - tis. Be - ne - di - ci - mus *p*

18



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

deciso

25



Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu -

Allegro $\text{♩} = 92$

32
am. **f** Do - mi - ne De - us, Rex cœ - les - tis, De - us,

38
Pa - ter om - ni - po - tens, **p** Do - mi - ne Fi - li Je - su

44
Chris - te; Do - mi - ne De - us, A - gnus De - i, A - gnus —

Lento espressivo

50
De - i, Fi - li - us Pa - tris. **p** Qui *dolce*

rit.

72
se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis.

Allegro animato

77
p Quo - ni - am tu so - lus tu so - lus san - ctus tu so - lus Do - mi - nus tu *cresc.*

83
f so - lus Al - tis - si - mus, Je - su Chris - te, **ff**

Très animé

90
p cum san - cto Spi - ri - tu, in glo - ria De - i Pa - tris.

102

cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris, in glo - ria De - i

108

De - i Pa - tris De - i Pa - tris, A - men.

Deciso

114

f Cum san-cto Spi - ri-tu, in glo-ria De - i Pa - tris. A - men! — A - men!

120

A - men! *ff* A - men! A - men!

3. Credo

Allegro deciso ♩ = 120

f Cre-do in u-num De - um Pa-trem om-ni-po - ten - tem, fac - to-rem cœ - li et

6

ter - ræ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num

12

Do - mi-num Je - sum Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum.

19

Et ex Pa-tre na-tum an - te om - ni - a sæ - cu - la, De - um de De - o, lu - men de

f >

26

 lu - mi-ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
f > *f* > *p*

34

 fa - ctum, con - subs - tan - ti - a - lem Pa - tri, per quem
cresc.

41

 om - ni - a fa - cta sunt om - ni - a fa - cta sunt. Qui
p

48

 pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des - cen - dit de
f *p* *f* *p*

55
rall.

 coe - lis, des - cen - dit de coe - lis. *p* Et in - car - na - tus est de
 Lento $\text{♩} = 50$

62

 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci -
dolce *sf* *p*

69

 fi - xus e - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus
sf *dim.* *p*

76
rit.

 et se - pul - tus est. *f* Et re - sur - re - xit ter - ti - a
pp
 Allegro deciso $\text{♩} = 100$

Missa em F^á

8

88

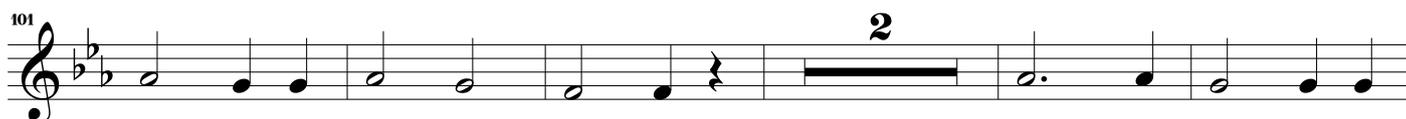
 di - e, se - cun - dum Scri - ptu - ras: Et as - cen - dit in coe - lum, se - det ad

89

 dex - te - ram dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum

95

 glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus
p *f*

101

 re - gni non e - rit fi - nis. *p* Et in Spi - ri - tum
dolce

108

 San - ctum Do - mi - num, et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -
f

114

 o - que pro - ce - dit: Qui cum Pa - tre et Fi - li - o
poco ritenuto

120

p si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur; qui lo - cu - tus
a tempo

126

 est per Pro - phe - tas: Et u - nam, San - ctam, San - ctam Ca - tho - li - cam
f

132

et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

138

u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

144

Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -

risoluto

151

rum. ***ff*** Et vi - tam ven - tu - ri sæ - cu - li. ***f*** A -

158

- men, A - men, A - men.

ff

4. Sanctus

Andantino ♩ = 108

2

p San - ctus, Do - mi - nus, San - ctus, Do - mi - nus De - us

Allegro

8

Sa - ba - oth. Ple - ni sunt cœ - li et ter - ra glo - ria tu - a.

soave

Missa em F#

17 *p* Ho - san - na in ex - cel - sis in ex - cel - sis, ho - *f*
cresc.

23 *p* Ho - san - na in ex - cel - sis in ex - *cresc.*
 san - na,

30 *rall.* *f* cel - sis, ho - san - na, *Andante* *p* Be - ne - di - *soave*
 2

Allegro

38 ctus in no - mi - ne Do - mi - ni. *p* Ho - san - na in ex - *cresc.*

45 *f* cel - sis in ex - cel - sis, ho - san - na, *p* Ho -

52 *rall.* *f* san - na in ex - cel - sis in ex - cel - sis, ho - san - na, *cresc.*
 2

5. Agnus Dei

Andante

p A - gnus De - i qui tol - lis pec - ca - ta qui
dolce

6 tol - lis pec - ca - ta mun - di, mi - se - re - re **2**

13 mi - se - re - re no - bis, mi - se - re - re no - bis. A - gnus De - i qui

19 tol - lis pec - ca - ta qui tol - lis pec - ca - ta mun - di,

25 do - na no - bis, **2** do - na no - bis pa - cem

33 do - na no - bis, no - bis pa - cem do - na no - bis pa - cem. *rit.*
f *dim.*

41 *rit.* **4**

Missa em Fá

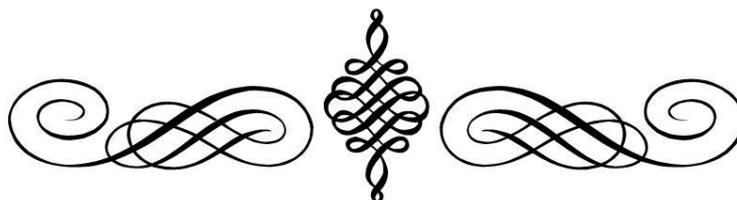
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Tenor



Edição e arranjo de Rafael Sales Arantes

Tenor

Missa em F \acute{a} Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

4

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

10

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

16

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

23

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

dolce

29

e - le - i - son e - le - i - son. *f* Chris - te Chris - te

rit.

35

e - le - i - son e - le - i - son e - le - i - son.

a tempo

42

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

48

e e - le - i - son. Ky - ri e Ky - ri - e e - le - i - son.

Missa em F^á

4

54

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

61

son. e - le - i - son e - le - i - son. *dim.*

2. Gloria

Allegro brilhante ♩ = 92

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a,

6

Glo - ri - a, in ex - cel - sis De - o, **2** et in ter - ra pax ho -

13

mi - ni - bus Lau - da - mus te, Be - ne - di - ci - mus te, A - do -

p *deciso*

19

ra - mus te, Glo - ri - fi - ca - mus te. _____ Gra - ti - as

26

a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am tu - am.

Allegro ♩ = 92

33

f Do - mi - ne De - us, Rex cœ - les - tis, De - us, Pa - ter om -

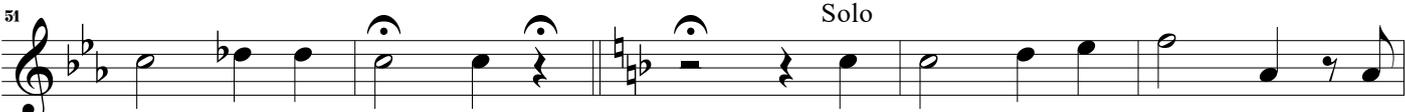
39

 ni - po - tens, Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su Chris - te;
p

45

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

Lento espressivo

51

 Fi - li - us Pa - tris. *Solo*
p Qui tol - lis pec - ca - ta, qui

56

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

61

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

66

 sus - ci - pe sus - ci - pe de - pre - ca - ti - o - nem nos - tram. *Tutti*
 Qui *dolce*

72

 se - des ad dex - te - ram Pa - tris, mi - se - re - re no - bis. *rit.*

Allegro animato

77

p Quo - ni - am tu so - lus tu so - lus san - ctus tu so - lus Do - mi - nus tu
cresc.

Missa em F \acute{a}

6

88  **f** so - lus Al - tis - si - mus, Je - su Chris - te, **2**

Très animé **4**  **p** cum san - cto Spi - ri - tu, in glo - ri - a, cum san - cto

98  Spi - ri - tu, in glo - ria De - i Pa - tris. in glo - ri -

105  a in glo - ria De - i De - i Pa - tris De - i Pa - tris,

112 *Deciso*  A - men. **f** Cum san - cto Spi - ri - tu, in glo - ria De - i Pa - tris.

118  A - men! A - men! A - men! **ff** A - men! A - men! **2**

3. Credo

Allegro deciso ♩ = 120

 **f** Cre - do in u - num De - um Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

6  ter - ræ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. **p** Et in u - num

12

 Do - mi-num Je - sum Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum.

19

 Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de De - o, lu - men de
 f >

26

 lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non
 f > **f** > **p**

34

 fa - ctum, con - subs - tan - ti - a - lem Pa - tri, per quem
 cresc.

41

 om - ni - a fa - cta sunt om - ni - a fa - cta sunt. Qui
 p

48

 pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem des - cen - dit de
 f **p** **f** **p**

55

 coe - lis, des - cen - dit de coe - lis. **p** Et in - car - na - tus est de
 rall. **Lento** ♩ = 50

62

 Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. **pp** Cru - ci -
 dolce **sf** **p**

Missa em F^á

8

69

fi - xus e-ti-am pro no-bis sub Pon-ti-o Pi - la - to pas - sus pas - sus et se -

sf *dim.* *p* *pp*

77

rit. **Allegro deciso** ♩ = 100

pul - tus est. *f* Et re - sur - re - xit ter - ti - a

83

di - e, se - cun - dum Scri - ptu - ras: Et as - cen - dit in cœ - lum, se - det ad

89

dex - te - ram dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum

95

glo - ri - a ju - di - ca - re vi - vos et mor - tu - os, cu - jus

p *f*

101

re - gni non e - rit fi - nis. *p* Et in Spi - ri - tum

dolce

108

San - ctum Do - mi - num, et vi - vi - fi - can - tem, *f* qui ex Pa - tre Fi - li -

114

o - que pro - ce - dit: Qui cum Pa - tre et Fi - li - o

poco ritenuto

121  *p* et con-glo-ri-fi-ca-tur; qui lo-cu-tus est per Pro-

a tempo

127  phe-tas: *f* Et u-nam, San-ctam, San-ctam Ca-tho-li-cam et A-pos-

133  to-li-cam Ec-cle-si-am. Con-fi-te-or u-num Bap-

139  tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-

145  pe-cto re-sur-re-cti-o-nem mor-tu-o-rum. _____

risoluto

152  *ff* Et vi-tam ven-tu-ri sæ-cu-li. *f* A-

158  -men, A-men, A-men. *ff* **2**

4. Sanctus

Andantino $\text{♩} = 108$

p San - ctus, San - ctus, San - ctus Do - mi-nus, San - ctus, Do - mi-nus

Allegro

De - us Sa - ba-oth. Ple - ni sunt cœ - li et ter - ra glo - ria
soave

tu - a. *p* Ho - san-na in ex - cel - sis in ex -

cel - sis, ho - san - na, *p* Ho - san-na in ex - cel - sis
f *cresc.*

in ex - cel - sis, ho - san - na, *p* Be - ne -
f *rall.* *soave*

di - ctus in no - mi - ne Do - mi - ni. *p* Ho -

san-na in ex - cel - sis in ex - cel - sis, ho - san - na,
f *rall.*

p Ho - san-na in ex - cel - sis in ex - cel - sis, ho - san - na,
cresc. *f*

5. Agnus Dei

Andante

p A - gnus De - i qui tol - lis pec - ca - ta qui — tol - lis pec -
dolce

7 ca - ta mun - di, mi - se - re - re **2** mi - se - re - re no - bis,

15 mi - se - re - re no - bis. A - gnus — De - i qui tol - lis pec - ca - ta

21 qui — tol - lis pec - ca - ta mun - di, do - na no - bis, **2**

29 do - na no - bis pa - cem do - na no - bis, no - bis pa - cem

37 do - na — no - bis pa - cem. *rit.* **4**
f *dim.*

Missa em Fá

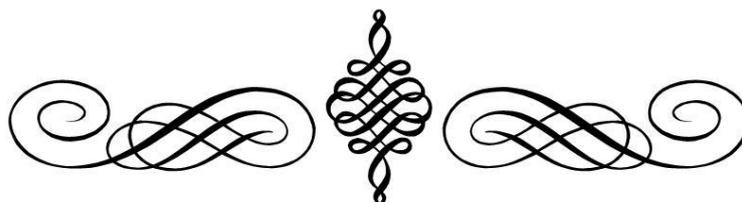
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Baixo



Edição e arranjo de Rafael Sales Arantes

Bass

Missa em F \acute{a} Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes0

1. Kyrie

Andantino $\text{♩} = 108$

4

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

10

Ky - ri - e e - le - i - son. Ky - ri e Ky - ri - e e - le - i -

16

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

23

le - i - son. *p* Chris - te e - le - i - son, *dolce* e - le - i -

29

son e - le - i - son e - le - i son. *f* Chris - te e - le - i - son, *rit.*

36

e - le - i - son e - le - i - son e - le - i - son.

a tempo

42

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

48

e e - le - i - son. Ky - ri e Ky - ri - e e - le - i - son.

Missa em F^á

4

54

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

62

son e - le - i - son. *dim.*

2. Gloria

Allegro brillante ♩ = 92

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o, Glo - ri - a, *animé*

6

Glo - ri - a, in ex - cel - sis De - o, et in ter - ra pax ho - mi - ni -

12

bus bo - næ vo - lun - ta - tis. Be - ne - di - ci - mus *p*

18

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

25

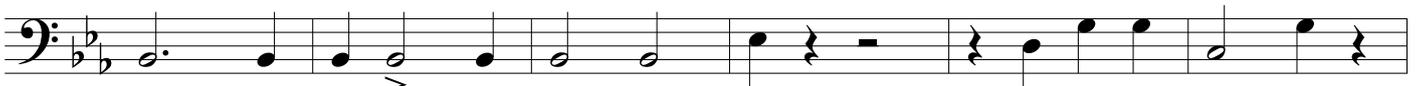
Gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam glo - ri - am

Allegro ♩ = 92

31

tu - am. *f* Do - mi - ne De - us, Rex cœ - les - tis,

37



De - us, Pa - ter om - ni - po - tens, *p* Do - mi - ne Fi - li

43



Je - su Chris - te; Do - mi - ne De - us, A - gnus De - i,

Lento espressivo

49



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

rit.

71



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

Allegro animato

77



p Quo - ni - am tu so - lus tu so - lus san - ctus tu so - lus Do - mi - nus tu
cresc.

88



f so - lus Al - tis - si - mus, Je - su Chris - te,
Très animé ff

90



p cum san - cto Spi - ri - tu, in glo - ria De - i Pa - tris.

102



cum san - cto Spi - ri - tu, in glo - ria De - i Pa - tris, in glo - ria De - i

108 Deciso

De - i Pa - tris De - i Pa - tris, A - men. *f* Cum san-cto

115

Spi - ri-tu, in glo-ria De - i Pa - tris. A - men! A - men! A -

121

men! *ff* A - men! A - men!

3. Credo

Allegro deciso ♩ = 120

f Cre - do in u - num De - um Pa - trem om - ni - po - ten - tem, fac - to - rem cœ - li et

6

ter - ræ vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um. *p* Et in u - num

12

Do - mi - num Je - sum Chris - tum, Fi - li - um Dei u - ni - ge - ni - tum.

19

Et ex Pa - tre na - tum an - te om - ni - a sæ - cu - la, De - um de De - o, lu - men de

f >

26

lu - mi - ne, De - um ve - rum de De - o ve - ro. Ge - ni - tum, non

f > *f* > *p*

34



fa - ctum, con-sub-s tan - ti - a - lem Pa - tri, per quem om - ni - a
cresc.

42



fa - cta sunt om - ni - a fa - cta sunt. Qui pro-pter nos ho - mi - nes
p *f* *p*
rall.

50



et pro-pter nos - tram sa - lu - tem des - cen - dit de coe - lis, des - cen - dit de
f *p*

Lento $\text{♩} = 50$

58



coe - lis. *p* Et in - car - na - tus est de Spi - ri - tu San - cto

64



ex Ma - ri - a Vir - gi - ne et ho - mo fa - ctus est. *pp* Cru - ci - fi - xus e - ti - am pro
dolce *sf* *p* *rit.*

71



no - bis sub Pon - ti - o Pi - la - to pas - sus pas - sus et se - pul - tus est.
sf *dim.* *p* *pp*

Allegro deciso $\text{♩} = 100$

80



f Et re - sur - re - xit ter - ti - a di - e, se - cun - dum Scri -

85



ptu - ras: Et as - cen - dit in coe - lum, se - det ad dex - te - ram

Missa em F^á

8

90



dex - te - ram Pa - tris: Et i - te - rum ven - tu - rus est cum glo - ri - a

96



ju - di - ca - re vi - vos et mor - tu - os, cu - jus re - gni non
p *f*

102



e - rit fi - nis. Et in Spi - ri - tum San - ctum Do - mi - num
p dolce

108



et vi - vi - fi - can - tem, qui ex Pa - tre Fi - li -
f

114



o - que pro - ce - dit: Qui cum Pa - tre et Fi - li - o
poco ritenuto

120



p si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur; qui lo - cu - tus
a tempo

126



est per Pro - phe - tas: Et u - nam, San - ctam, San - ctam Ca - tho - li - cam
f

132



et A - pos - to - li - cam Ec - cle - si - am. Con - fi - te - or

138



u - num Bap - tis - ma in re - mis - si - o - nem pec - ca - to - rum.

144



Et ex - pe - cto re - sur - re - cti - o - nem mor - tu - o -

risoluto

151



rum. ***ff*** Et vi - tam ven - tu - ri sæ - cu - li. ***f*** A -

158



- men, A - men, A - men.

ff

4. Sanctus

Andantino ♩ = 108

2



p San - ctus, Do - mi - nus, San - ctus, Do - mi - nus De - us

Allegro

8



Sa - ba - oth. Ple - ni sunt cœ - li et ter - ra, ple - ni sunt glo - ria

soave

15



tu - a. ***p*** Ho - sa - na in ex - cel - sis, ho - san - na in ex - cel - sis, ho -

cresc. ***f***

23



san - na, ***p*** ho - san - na in ex - cel - sis, ho - san - na, in ex -

cresc.

rall. **Andante**

30
 cel - sis, ho - sa - na. **f** *p* Be - ne - di - ctus qui ve -
soave

Allegro

37
 nit in no - mi - ne Do - mi - ni. *p* Ho - sa - na in ex - cel - sis, ho - san -

45
 na in ex - cel - sis, ho - san - na, *p* ho - san - na in ex - cel - sis, ho -

52
 san - na, *cresc.* **f** *rall.* **2**
 in ex - cel - sis, ho - sa - na. **f**

5. Agnus Dei

Andante

p A - gnus De - i qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta

8 *dolce* **2** **2**
 mun - di, mi - se - re - re, mi - se - re - re no - bis.

17
 A - gnus De - i qui tol - lis pec - ca - ta qui tol - lis pec - ca - ta

24 **2**
 mun - di, do - na no - bis, do - na no - bis pa - cem *rit.*

33 **2** *rit.* **4**
 no - bis pa - cem do - na no - bis pa - cem. **f** *dim.*

Missa em Fá

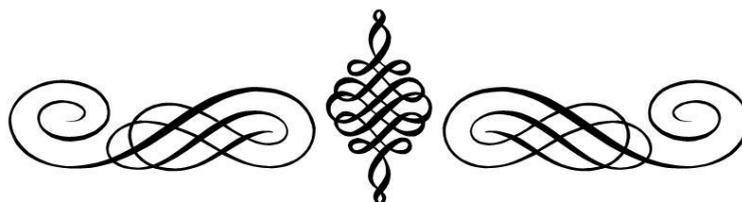
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Flauta



Edição e arranjo de Rafael Sales Arantes

Flute

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

p

6

12

17

f *p* *f*

22

p *p*

28

f

34

tr

dim.

Missa em F#

4

41 *tr* *rit.* *a tempo*

47 *tr*

53 *f* *p* *f*

58 *p*

63 *2*

Detailed description: This block contains five staves of musical notation. The first staff (measures 41-46) begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a trill on the first note, a ritardando marking, and a return to 'a tempo'. The second staff (measures 47-52) includes another trill and a fermata. The third staff (measures 53-57) shows dynamic markings of forte (f), piano (p), and forte (f) with accents. The fourth staff (measures 58-62) is marked piano (p) and includes a fermata. The fifth staff (measures 63) ends with a fermata and a '2' indicating a second ending.

3. Credo

Allegro brillante ♩ = 92

1 *f*

6 *animé*

12 *8*

Detailed description: This block contains three staves of musical notation for the beginning of the Credo. The first staff (measures 1-5) is marked forte (f) and begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The second staff (measures 6-11) is marked animé. The third staff (measures 12) ends with a fermata and an '8' indicating an eighth ending.

25 *deciso*
p

32 **Allegro** ♩ = 92
f

38 *p*

44

50 **Lento espressivo**
p 5 *p*

60

65

70 *rit.*

Allegro animato

77 *p* *cresc.* *f*

84 *ff* *p* *p* *Très animé*

91

97

110 *Deciso* *f*

116

122 *ff*

3. Credo

Allegro deciso ♩ = 120

The musical score is written for a single melodic line in treble clef, with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Allegro deciso' with a quarter note equal to 120 beats per minute. The score consists of ten staves of music, with measure numbers 7, 14, 22, 30, 44, 51, 58, and 63 indicated at the beginning of their respective staves. The dynamics range from *f* (forte) to *p* (piano), with accents and a *rall.* (rallentando) marking. A fermata is placed over a whole note at measure 30. The tempo changes to 'Lento' with a quarter note equal to 50 beats per minute at measure 58, and the time signature changes to 3/4. The score concludes with a final cadence at measure 63.

Missa em F \acute{a}

Allegro deciso $\text{♩} = 100$

68 **6** *p* *pp* *rit.* *f*

Musical staff 68-75: Treble clef, key signature of two flats (B-flat, E-flat). Measure 68 starts with a six-measure rest. The melody begins in measure 69 with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Dynamics are *p* (piano) at the start, *pp* (pianissimo) in measure 71, and *f* (forte) in measure 72. A *rit.* (ritardando) marking is placed above the notes in measure 71. The staff ends with a double bar line.

81

Musical staff 81-88: Treble clef, key signature of two flats. Measures 81-88 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte) and *p* (piano). The staff ends with a double bar line.

86

Musical staff 86-93: Treble clef, key signature of two flats. Measures 86-93 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte) and *p* (piano). The staff ends with a double bar line.

91 **4**

Musical staff 91-98: Treble clef, key signature of two flats. Measures 91-98 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte) and *p* (piano). A four-measure rest is indicated by a '4' in a box above the staff in measure 98. The staff ends with a double bar line.

100 *f* *p*

Musical staff 100-107: Treble clef, key signature of two flats. Measures 100-107 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte) and *p* (piano). The staff ends with a double bar line.

106

Musical staff 106-113: Treble clef, key signature of two flats. Measures 106-113 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte) and *p* (piano). The staff ends with a double bar line.

111 *f*

Musical staff 111-118: Treble clef, key signature of two flats. Measures 111-118 contain a melodic line with various dynamics and articulations. Dynamics include *f* (forte). The staff ends with a double bar line.

5. Agnus Dei

Andante

p

7

14

20

27

34

f *rit.* *dim.*

41

rit. *a tempo*

Missa em Fá

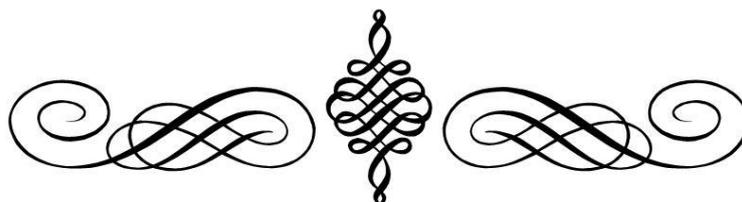
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Oboé



Edição e arranjo de Rafael Sales Arantes

Oboe

Missa em F \acute{a} Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

p
 6 tr
 12
 17 f p f
 22 p p
 28 f
 34 tr
 $dim.$

Missa em F^á

4

41 *rit.* *a tempo*

47

53 *f* *p* *f*

58 *p*

63 **2**

3. Credo

Allegro brillante ♩ = 92

f

animé

6

12 **8**

deciso

25

p

Musical staff 25-31: Treble clef, key signature of two flats (B-flat, E-flat), common time. The melody starts with a dotted quarter note, followed by eighth notes, and ends with a half note. Dynamics include *p*.

Allegro ♩ = 92

32

f

Musical staff 32-37: Treble clef, key signature of two flats, common time. The melody is more rhythmic, featuring eighth and sixteenth notes. Dynamics include *f*.

38

p

Musical staff 38-43: Treble clef, key signature of two flats, common time. The melody continues with eighth notes and quarter notes. Dynamics include *p*.

44

Musical staff 44-49: Treble clef, key signature of two flats, common time. The melody consists of quarter and half notes.

Lento espressivo

50

p

5

p

Musical staff 50-59: Treble clef, key signature of two flats, common time. The tempo is **Lento espressivo**. The melody features half notes with fermatas and a five-measure rest. Dynamics include *p*.

60

Musical staff 60-64: Treble clef, key signature of two flats, common time. The melody features eighth notes and quarter notes with slurs.

65

Musical staff 65-69: Treble clef, key signature of two flats, common time. The melody continues with eighth notes and quarter notes.

70

rit.

Musical staff 70-75: Treble clef, key signature of two flats, common time. The tempo is **rit.** (ritardando). The melody features eighth notes and quarter notes, ending with a half note and a fermata. Dynamics include *p*.

Allegro animato

77

p *cresc.* *f*

Musical staff 77-83: Treble clef, key signature of two flats (B-flat, E-flat), common time. The staff contains six measures of music. The first measure starts with a piano (*p*) dynamic. The music features a series of half notes and quarter notes, with a crescendo (*cresc.*) leading to a forte (*f*) dynamic in the final measure. A slur covers the first five measures.

84

ff *p* *p* *Très animé*

Musical staff 84-90: Treble clef, key signature of two flats. The staff contains seven measures. The first measure is marked *ff*. The music includes a piano (*p*) section and a section marked *Très animé*. A double bar line is present between measures 87 and 88.

91

Musical staff 91-96: Treble clef, key signature of two flats. The staff contains six measures of music, primarily consisting of quarter and eighth notes.

97

8

Musical staff 97-109: Treble clef, key signature of two flats. The staff contains twelve measures. A first ending bracket labeled '8' spans measures 97-100. The music includes accents and a fermata over the final note of measure 109.

110

f *Deciso*

Musical staff 110-115: Treble clef, key signature of two flats. The staff contains six measures. The music is marked *f* and *Deciso*. It features accents and a fermata over the final note of measure 115.

116

Musical staff 116-121: Treble clef, key signature of two flats. The staff contains six measures of music, including a fermata over the final note of measure 121.

122

ff

Musical staff 122-127: Treble clef, key signature of two flats. The staff contains six measures. The music is marked *ff* and features a series of eighth notes in the first measure, followed by a fermata over the final note of measure 127.

3. Credo

Allegro deciso ♩ = 120

The musical score is written on a single treble clef staff in F major (two flats) and 3/4 time. It consists of nine lines of music. The first line starts with a dynamic marking of *f*. The second line begins at measure 7 and has a dynamic marking of *p*. The third line begins at measure 14. The fourth line begins at measure 22 and features dynamic markings of *f* with accents (>) and *p*. The fifth line begins at measure 30 and includes an 8-measure rest marked with an '8' above a horizontal line, with dynamics of *f* and *p*. The sixth line begins at measure 44 and has dynamics of *f* and *p*. The seventh line begins at measure 51 and includes a *rall.* marking. The eighth line begins at measure 58 and is marked *Lento* with a tempo of ♩ = 50 and a dynamic of *p*. The ninth line begins at measure 63.

Allegro deciso $\text{♩} = 100$

68 **6** *rit.*
p *pp* *f*

Musical staff 68-74: Treble clef, key signature of two flats (B-flat, E-flat). Measure 68 starts with a six-measure rest. The melody begins in measure 69 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4. Measure 70 has a half note G4 with a fermata. Measure 71 is a double bar line. Measure 72 starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. Measure 73 continues with eighth notes G4, F4, E4, D4, C4, B3. Measure 74 ends with a quarter note B3.

81

Musical staff 81-85: Treble clef, key signature of two flats. Measure 81: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 82: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 83: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 84: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 85: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

86

Musical staff 86-90: Treble clef, key signature of two flats. Measure 86: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 87: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 88: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 89: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 90: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

91 **4**

Musical staff 91-95: Treble clef, key signature of two flats. Measure 91: quarter note G4, eighth notes A4, B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 92: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 93: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 94: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 95: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

100 *f* *p*

Musical staff 100-105: Treble clef, key signature of two flats. Measure 100: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 101: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 102: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 103: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 104: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 105: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

106

Musical staff 106-110: Treble clef, key signature of two flats. Measure 106: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 107: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 108: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 109: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 110: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

111 *f*

Musical staff 111-115: Treble clef, key signature of two flats. Measure 111: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 112: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 113: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 114: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 115: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

117 *poco ritenuto*

4 *p*

127 *a tempo*

f

132

138

144

152 *risoluto*

ff *f*

158

ff

4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f*

p *cresc.* *f*

rall.

Andante

p

Allegro

cresc.

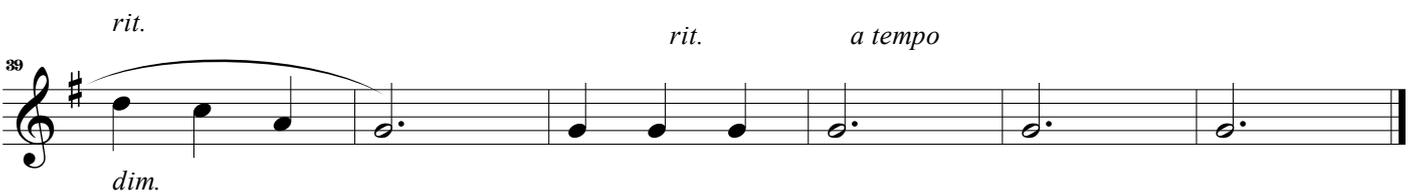
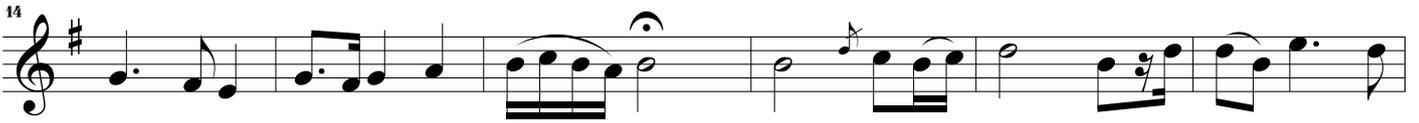
f *p* *cresc.*

rall.

f

5. Agnus Dei

Andante



Missa em Fá

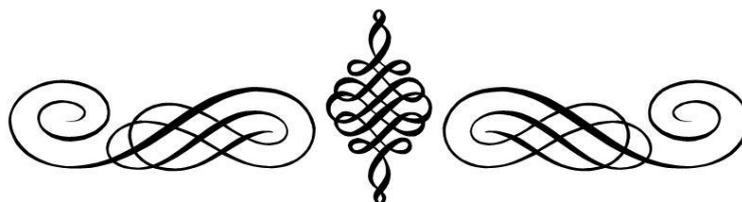
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Clarinete Bb



Edição e arranjo de Rafael Sales Arantes

Clarinet in B \flat Missa em F^áGiuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$

p

6 *tr*

12 *f*

18 *p* *f* *p*

23 *p*

29 *f*

35 *dim.*

Missa em F#

4

41 *rit.* *a tempo*

47 *tr*

53 *f* *p* *f*

58 *p*

62 *2*

Detailed description: This block contains five staves of musical notation in treble clef with a key signature of one sharp (F#). The first staff (measures 41-46) begins with a *rit.* marking, followed by *a tempo*. It features a melodic line with a *p* dynamic. The second staff (measures 47-52) includes a trill (*tr*) in measure 47. The third staff (measures 53-57) shows dynamic contrasts with *f* (forte) and *p* (piano) markings. The fourth staff (measures 58-61) continues with a *p* dynamic. The fifth staff (measures 62-63) ends with a fermata and a second ending bracket labeled '2'.

2. Gloria

Allegro brillante ♩ = 92

f

animé

6

12 *8*

Detailed description: This block contains three staves of musical notation in treble clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (measures 1-5) starts with a *f* dynamic. The second staff (measures 6-11) is marked *animé*. The third staff (measures 12-17) ends with a fermata and a first ending bracket labeled '8'.

Missa em F#

6

79

cresc. *f* *ff*

87

p *p* *Très animé*

93

99

p *f*

108

p *f* *Deciso*

115

121

ff

Missa em F#

8

64 *p* **6** *p*

Musical staff 64-75: Treble clef, key signature of one flat (B-flat). Measures 64-75. Measure 64 starts with a piano (*p*) dynamic. The staff contains eighth and sixteenth notes with slurs. Measure 75 has a fermata over a whole note and a measure rest. A bracket labeled '6' spans measures 74 and 75.

76 *rit.* **Allegro deciso** ♩ = 100 *pp* *f*

Musical staff 76-81: Treble clef, key signature of one flat. Measure 76 starts with a piano-piano (*pp*) dynamic and a *rit.* marking. Measure 77 has a repeat sign. Measure 78 starts with an *Allegro deciso* tempo marking and a quarter note equal to 100 (♩ = 100). The dynamic changes to forte (*f*). The staff contains eighth and sixteenth notes with slurs.

82

Musical staff 82-87: Treble clef, key signature of one flat. Measures 82-87. The staff contains eighth and sixteenth notes with slurs. Measure 87 ends with a measure rest.

88

Musical staff 88-93: Treble clef, key signature of one flat. Measures 88-93. The staff contains eighth and sixteenth notes with slurs. Measure 93 ends with a measure rest.

94 *p*

Musical staff 94-98: Treble clef, key signature of one flat. Measures 94-98. The staff contains quarter and eighth notes. Measure 98 ends with a measure rest. A piano (*p*) dynamic is indicated below the staff.

99 *f* **8**

Musical staff 99-111: Treble clef, key signature of one flat. Measures 99-111. Measure 99 starts with a forte (*f*) dynamic. The staff contains quarter and eighth notes. Measure 111 has a fermata over a whole note and a measure rest. A bracket labeled '8' spans measures 110 and 111.

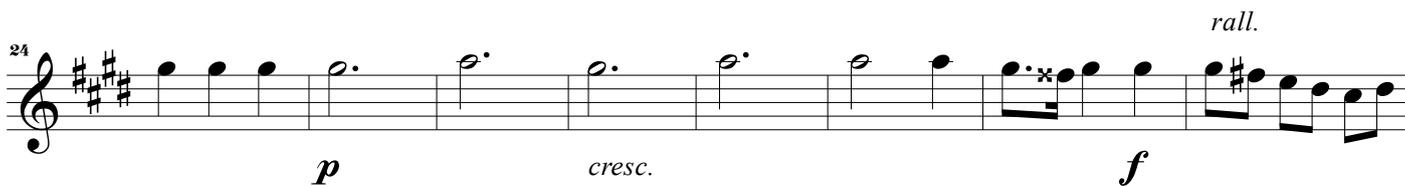
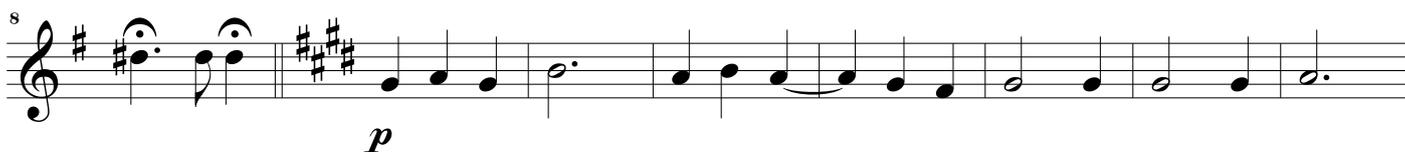
112 *f*

Musical staff 112-117: Treble clef, key signature of one flat. Measures 112-117. The staff contains quarter and eighth notes. Measure 117 ends with a measure rest. A forte (*f*) dynamic is indicated below the staff.

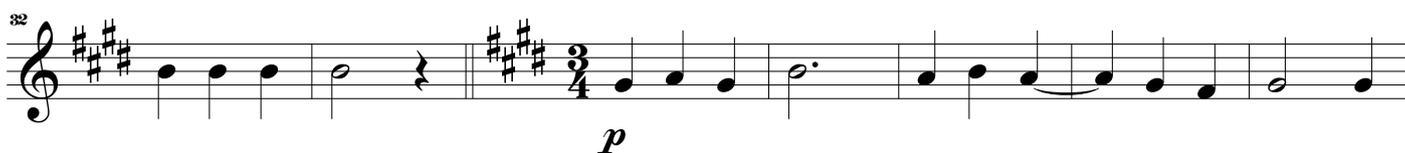
4. Sanctus

Andantino $\text{♩} = 108$ 

Allegro



Andante



Allegro



rall.



5. Agnus Dei

Andante

p

6

13

19

25

33

f *rit.* *dim.*

rit. *a tempo*

41

Missa em Fá

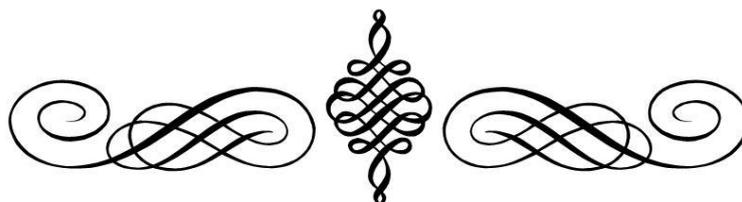
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Fagote



Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes2

1. Kyrie

Andantino ♩ = 108

p

7

13

f *p*

20

f *p* *p*

26

32

32

cresc. f

Musical staff 32-37: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes, starting with a half note G2. The dynamics are marked *cresc.* and *f*.

38

38

rit. a tempo

dim. p

Musical staff 38-44: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note G2, followed by a double bar line. The dynamics are marked *rit.*, *a tempo*, *dim.*, and *p*.

45

45

Musical staff 45-50: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note G2, followed by a double bar line. The dynamics are marked *f* and *p*.

51

51

f p

Musical staff 51-56: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note G2, followed by a double bar line. The dynamics are marked *f* and *p*.

57

57

f p

Musical staff 57-62: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note G2, followed by a double bar line. The dynamics are marked *f* and *p*.

63

63

dim.

Musical staff 63-68: Bass clef, key signature of one flat. The staff contains a sequence of notes, including a half note G2, followed by a double bar line. The dynamics are marked *dim.*

2. Gloria

Allegro brillante $\text{♩} = 92$

6

12

18

25

Allegro $\text{♩} = 92$

32

37

Lento espressivo

50

62



68



74

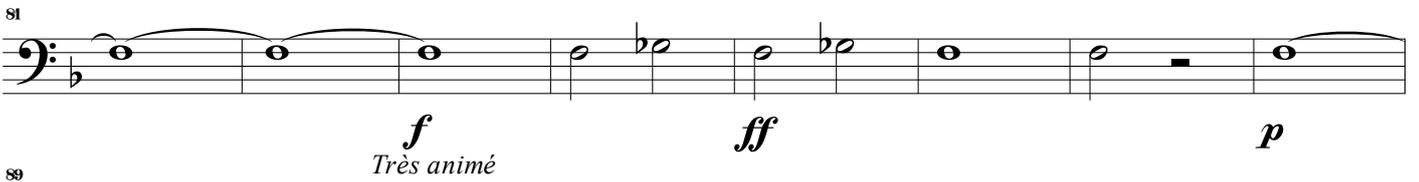
rit. **Allegro animato**



81

f **ff** **p**

Très animé



89

p



95



101



107

Deciso



112

f



117



122

ff



68 *pizz.* *arco* *pp*

77 *rit.* **Allegro deciso** $\text{♩} = 100$ *f*

88

89

95 *p* *f*

101 *pizz.* *p*

107 *arco* *f*

113

poco ritenuto *p*

a tempo

128

f

134

140

146

risoluto
ff

153

f

159

ff

4. Sanctus

Andantino $\text{♩} = 108$

p

8

Allegro
p

15

cresc.

23

f *p* **Andante** *p*

31

f *p* *rall.* *pizz.* *p*

38

p **Allegro** *p* *cresc.*

46

f *p*

54

f *p* *rall.* *f*

5. Agnus Dei

Andante

p

9

p

17

p

26

p

36

f *p* *f* *rit.* *a tempo* *dim.*

Missa em Fá

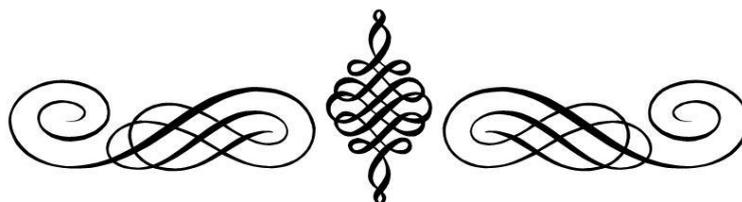
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em F



Edição e arranjo de Rafael Sales Arantes

Horn in F

Missa em F#

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108

The musical score is written for a single horn in F. It begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Andantino' with a quarter note equal to 108 beats per minute. The score consists of six staves of music, each starting with a measure number in the top left corner. The first staff (measures 1-17) starts with a piano (*p*) dynamic and features a 12-measure rest in measure 12. The second staff (measures 18-24) starts with a forte (*f*) dynamic in measure 18 and a piano (*p*) dynamic in measure 24. The third staff (measures 25-46) starts with a piano (*p*) dynamic and is marked 'a tempo' in measure 25. It includes a 17-measure rest in measure 25. The fourth staff (measures 47-52) continues the melodic line. The fifth staff (measures 53-60) starts with a forte (*f*) dynamic and includes a 2-measure rest in measure 57. The sixth staff (measures 61-66) starts with a piano (*p*) dynamic and includes a 2-measure rest in measure 65. The score concludes with a double bar line and a sharp sign in the final measure.

2. Gloria

Allegro brilhante $\text{♩} = 92$

f

6

animé
8
p

19

deciso
8

Allegro $\text{♩} = 92$

33

f

38

p

45

2
p

Lento espressivo

58

15
p

74 *rit.* **Allegro animato**

p

Musical staff 74-79: Treble clef, key signature of one flat (B-flat), common time. Measure 74 starts with a whole note chord (F4, B-flat4, D5) with a fermata. Measure 75 has a half note chord (F4, B-flat4) with a fermata. Measure 76 begins a new section with a half note chord (F4, B-flat4) and a fermata. From measure 77 to 79, the music consists of a steady eighth-note melody starting on G4, moving up stepwise to D5, with a piano (*p*) dynamic.

80

cresc. **f** **ff**

Musical staff 80-86: Treble clef, key signature of one flat. Measure 80 has a half note chord (F4, B-flat4) with a fermata. From measure 81 to 86, there is a series of eighth-note chords starting on G4, moving up stepwise to D5. The dynamics increase from *cresc.* to **f** and finally **ff**.

87 **Très animé**

p *p*

Musical staff 87-93: Treble clef, key signature of one flat. Measure 87 has a half note chord (F4, B-flat4) with a fermata. Measure 88 has a half note chord (F4, B-flat4) with a fermata. From measure 89 to 93, there are quarter-note chords starting on G4, moving up stepwise to D5, with a piano (*p*) dynamic.

94

p

Musical staff 94-107: Treble clef, key signature of one flat. Measure 94 has a half note chord (F4, B-flat4) with a fermata. From measure 95 to 107, there is a series of eighth-note chords starting on G4, moving up stepwise to D5, with a piano (*p*) dynamic.

108

Musical staff 108-113: Treble clef, key signature of one flat. Measure 108 has a half note chord (F4, B-flat4) with a fermata. From measure 109 to 113, there is a series of eighth-note chords starting on G4, moving up stepwise to D5.

114 **Deciso**

f **2**

Musical staff 114-120: Treble clef, key signature of one flat. Measure 114 has a half note chord (F4, B-flat4) with a fermata. From measure 115 to 120, there is a series of eighth-note chords starting on G4, moving up stepwise to D5, with a forte (**f**) dynamic. Measure 119 has a fermata over a half note chord (F4, B-flat4).

121

ff

Musical staff 121-126: Treble clef, key signature of one flat. Measure 121 has a half note chord (F4, B-flat4) with a fermata. From measure 122 to 126, there is a series of eighth-note chords starting on G4, moving up stepwise to D5, with a fortissimo (**ff**) dynamic.

3. Credo

Allegro deciso ♩ = 120

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Starts with a forte (*f*) dynamic and a series of eighth and quarter notes.

Musical staff 2: Treble clef, 3/4 time signature. Measure 13 is marked with a bar line and a fermata. Dynamics include forte (*f*) and accents.

Musical staff 3: Treble clef, 3/4 time signature. Measure 28 is marked. Dynamics include forte (*f*) and piano (*p*).

Musical staff 4: Treble clef, 3/4 time signature. Measure 42 is marked. Dynamics include forte (*f*) and piano (*p*).

Musical staff 5: Treble clef, 3/4 time signature. Measure 50 is marked. Dynamics include forte (*f*) and piano (*p*).

Lento ♩ = 50

Musical staff 6: Treble clef, 3/4 time signature. Measure 59 is marked. Dynamics include pianissimo (*pp*).

Allegro deciso ♩ = 100

Musical staff 7: Treble clef, 3/4 time signature. Measure 74 is marked. Dynamics include forte (*f*).

Musical staff 8: Treble clef, 3/4 time signature. Measure 84 is marked. Dynamics include forte (*f*).

90 **2** **4**

Musical staff 90-99: Treble clef, key signature of two flats. Measures 90-92 contain eighth notes. Measure 93 has a whole rest. Measures 94-95 have a whole note chord with a '2' above it. Measure 96 has a whole note chord. Measures 97-98 have a whole rest. Measure 99 has a whole note chord with a '4' above it.

100 **8** **f** **f**

Musical staff 100-109: Treble clef, key signature of two flats. Measures 100-107 contain eighth notes. Measure 108 has a whole rest. Measure 109 has a whole note chord with an '8' above it. Measures 110-111 have eighth notes with accents (>) and a 'f' dynamic. Measure 112 has a quarter note with an accent (>) and a 'f' dynamic.

113 *poco ritenuto* *a tempo*

Musical staff 113-119: Treble clef, key signature of two flats. Measures 113-114 have quarter notes. Measure 115 has a half note. Measure 116 has a half note. Measure 117 has a half note. Measure 118 has a whole note chord. Measure 119 has a whole note chord.

120 **4** *p* **f**

Musical staff 120-128: Treble clef, key signature of two flats. Measure 120 has a whole rest with a '4' above it. Measures 121-128 contain eighth notes. Measure 127 has a half note with a fermata. Measure 128 has a quarter note with a fermata and a 'f' dynamic.

129

Musical staff 129-134: Treble clef, key signature of two flats. Measures 129-134 contain eighth notes.

135 **4**

Musical staff 135-145: Treble clef, key signature of two flats. Measures 135-140 contain quarter notes. Measure 141 has a whole rest with a '4' above it. Measures 142-145 contain quarter notes.

146 *risoluto* **ff**

Musical staff 146-153: Treble clef, key signature of two flats. Measures 146-150 contain quarter notes. Measure 151 has a whole note chord with a sharp sign (#) above it. Measure 152 has a whole note chord with a sharp sign (#) above it. Measure 153 has a whole note chord with a fermata and a 'ff' dynamic.

154 **f** **ff**

Musical staff 154-161: Treble clef, key signature of two flats. Measures 154-155 have a half note with a fermata. Measure 156 has a whole rest. Measure 157 has a half note with a fermata and a 'f' dynamic. Measure 158 has a half note with a fermata. Measure 159 has a half note with a fermata. Measure 160 has a whole note chord with a fermata and a 'ff' dynamic. Measure 161 has a whole note chord with a fermata.

162

Musical staff 162-168: Treble clef, key signature of two flats. Measures 162-163 contain quarter notes. Measure 164 has a whole rest. Measure 165 has a half note. Measure 166 has a half note. Measure 167 has a half note with a fermata. Measure 168 has a whole note chord with a fermata.

4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f* *p*

cresc. *f* *rall.*

Andante

Allegro

p

cresc. *f* *p*

cresc. *f* *rall.*

5. Agnus Dei

Andante

14 *p* 12 *p*

4 *f* *rit.* 2 *p*

Missa em Fá

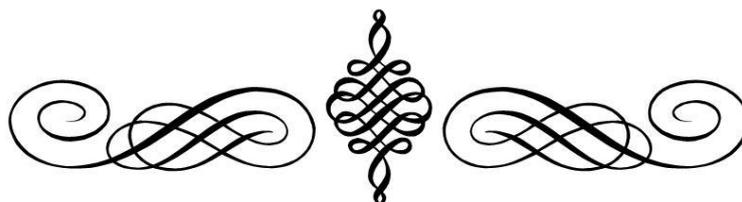
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em Eb



Edição e arranjo de Rafael Sales Arantes

Horn in Eb

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108

p **12** *f*

f *p*

a tempo **17** *p*

f **2** *f*

p **2**

2. Gloria

Allegro brilhante ♩ = 92

6

animé

8

p

19

deciso

8

Allegro ♩ = 92

33

38

45

Lento espressivo

58

p

15

p

3. Credo

Allegro deciso ♩ = 120

f

13

f

f *p*

f *p*

f *p* *rall.*

Lento ♩ = 50

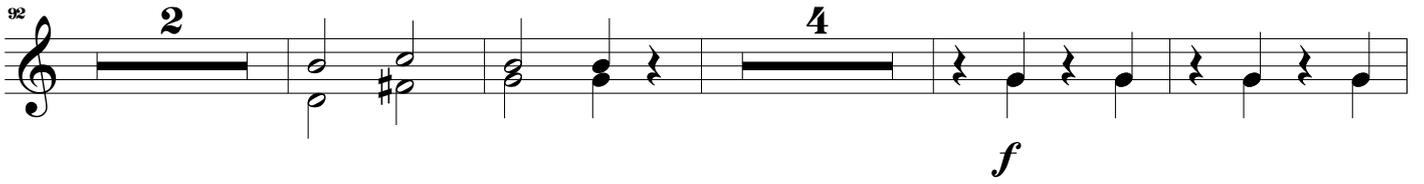
pp

5

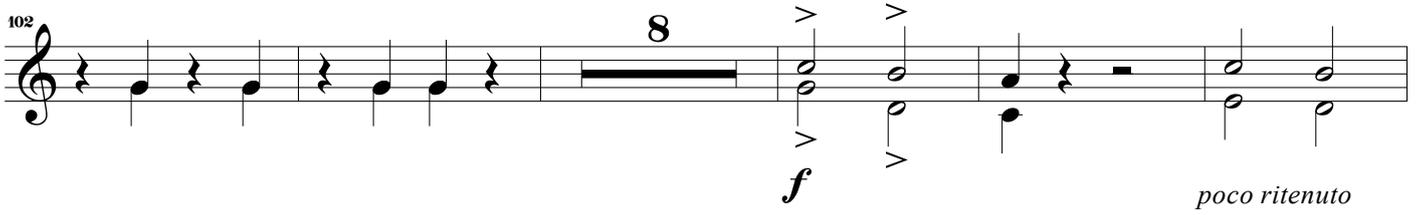
Allegro deciso ♩ = 100

f

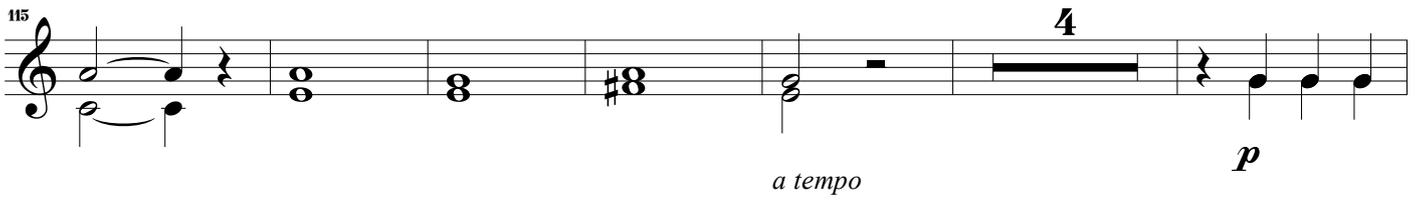
92 **2** **4** *f*



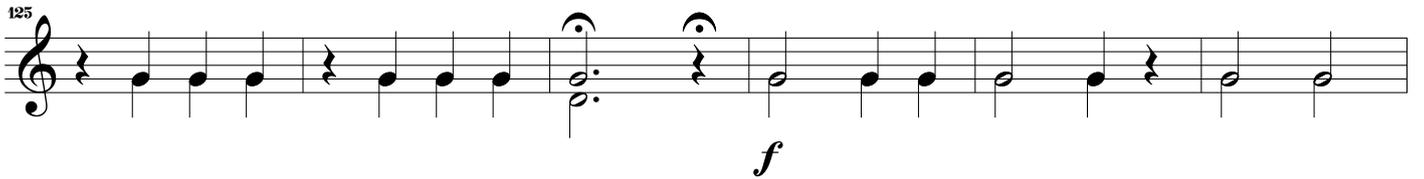
102 **8** *f* *poco ritenuto*



115 **4** *a tempo* *p*



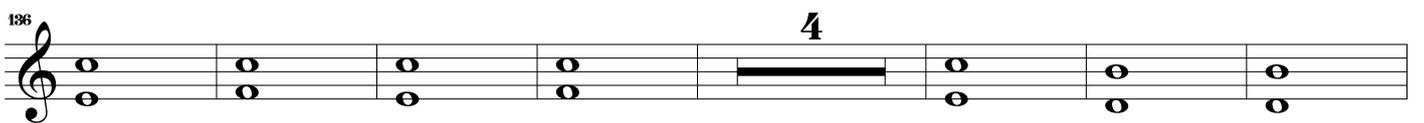
125 *f*



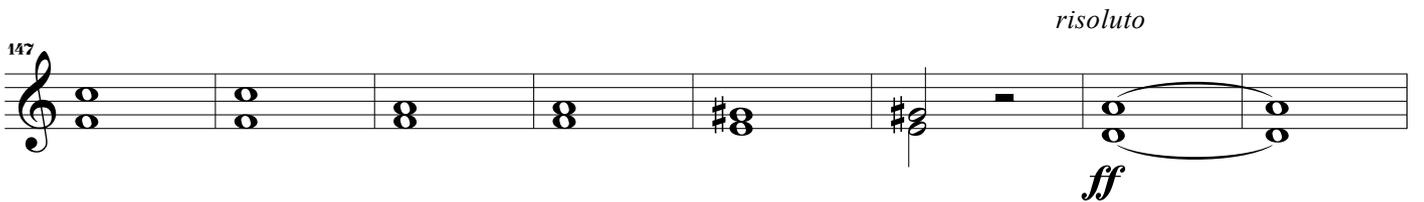
131



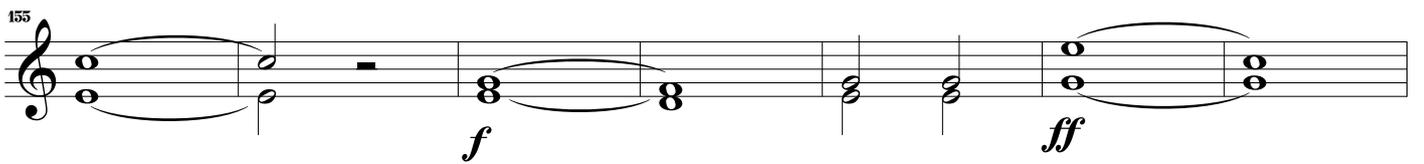
136 **4**



147 *risoluto* *ff*



155 *f* *ff*



162



4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f*

p *cresc.* *f*

Andante

Allegro

p

cresc. *f* *p*

cresc. *f*

5. Agnus Dei

Andante

14

p

12

p

4

f

rit.

2

p

Missa em Fá

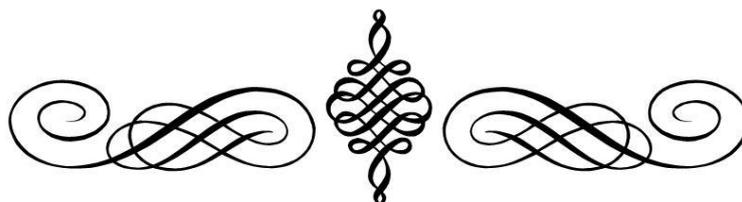
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em C



Edição e arranjo de Rafael Sales Arantes

Horn in C

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108

The musical score is written for Horn in C in the key of F major (one flat) and common time (C). It consists of six staves of music. The first staff (measures 1-17) begins with a piano (*p*) dynamic and features a 12-measure rest. The second staff (measures 18-24) starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The third staff (measures 25-45) is marked *a tempo* and begins with a 17-measure rest, followed by a piano (*p*) dynamic. The fourth staff (measures 46-52) continues the piano (*p*) dynamic. The fifth staff (measures 53-60) features a forte (*f*) dynamic and includes a 2-measure rest. The sixth staff (measures 61-66) returns to a piano (*p*) dynamic and concludes with a 2-measure rest. The score includes various musical notations such as chords, rests, and dynamic markings.

2. Gloria

Allegro brillante $\text{♩} = 92$

Musical notation for measures 1-5. The music is in F major (one flat) and common time. It begins with a forte (*f*) dynamic. The notation includes chords and individual notes with accents.

Musical notation for measures 6-18. Measure 6 starts with a piano (*p*) dynamic. The music features chords and rests. A fermata is placed over measure 18, with the tempo marking *animé* above it.

Musical notation for measures 19-32. Measure 19 starts with a piano (*p*) dynamic. The music consists of chords and rests. A fermata is placed over measure 32, with the tempo marking *deciso* above it.

Allegro $\text{♩} = 92$

Musical notation for measures 33-37. The music is in F major and common time. It begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes.

Musical notation for measures 38-43. The music is in F major and common time. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes.

Musical notation for measures 44-51. The music is in F major and common time. It begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. A fermata is placed over measure 51.

Lento espressivo

Musical notation for measures 52-60. Measure 52 starts with a piano (*p*) dynamic. The music is in F major and common time. It features a slow, expressive tempo. A fermata is placed over measure 60, with the tempo marking *Lento espressivo* above it.

3. Credo

Allegro deciso ♩ = 120

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Starts with a forte (*f*) dynamic and includes accents.

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Includes a measure rest of 13 measures and a forte (*f*) dynamic.

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Includes a measure rest of 8 measures, dynamics of forte (*f*) and piano (*p*), and accents.

Musical staff 4: Treble clef, 3/4 time signature, key signature of two flats. Includes a measure rest of 8 measures, dynamics of forte (*f*) and piano (*p*), and accents.

Musical staff 5: Treble clef, 3/4 time signature, key signature of two flats. Includes a measure rest of 8 measures, dynamics of forte (*f*) and piano (*p*), and a *rall.* marking.

Lento ♩ = 50

Musical staff 6: Treble clef, 3/4 time signature, key signature of two flats. Includes a measure rest of 8 measures, piano (*pp*) dynamic, and a measure rest of 5 measures.

Allegro deciso ♩ = 100

Musical staff 7: Treble clef, common time signature, key signature of two flats. Starts with a forte (*f*) dynamic.

Musical staff 8: Treble clef, common time signature, key signature of two flats. Continuation of the previous staff.

4. Sanctus

Andantino ♩ = 108

p

Allegro

8

p

17

cresc. *f*

25

p *cresc.* *f*

Andante

Allegro

34

p

44

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

52

cresc. *f*

5. Agnus Dei

Andante

14 **12**

p *p*

4 **2**

f *rit.* *p*

Missa em Fá

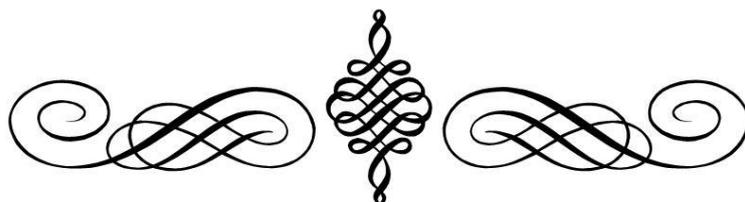
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em Bb



Edição e arranjo de Rafael Sales Arantes

Horn in Bb

Missa em F#

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108

The musical score is written for a single horn in Bb. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andantino' with a quarter note equal to 108 beats per minute. The score consists of six staves of music. The first staff (measures 1-17) starts with a piano (*p*) dynamic and features a 12-measure rest. The second staff (measures 18-24) begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The third staff (measures 25-45) is marked 'a tempo' and starts with a piano (*p*) dynamic, containing a 17-measure rest. The fourth staff (measures 46-52) continues the melodic line. The fifth staff (measures 53-60) features a forte (*f*) dynamic and includes a 2-measure rest. The sixth staff (measures 61-66) concludes with a piano (*p*) dynamic and a final 2-measure rest. The score includes various musical notations such as slurs, accents, and dynamic markings.

2. Gloria

Allegro brilhante $\text{♩} = 92$

f

animé

p

deciso

Allegro $\text{♩} = 92$

f

p

Lento espressivo

p

p

75 *rit.* **Allegro animato**

p

Detailed description: This musical staff begins at measure 75 with a treble clef and a key signature of one sharp (F#). It starts with a *rit.* (ritardando) marking. The first measure contains a half note G4, followed by a quarter rest, a quarter note A4, and another quarter rest. The second measure has a half note B4 with a fermata. The staff then changes to a common time signature (C). From measure 77 to 80, there is a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5. The final measure (80) consists of a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5.

81

cresc. *f*

Detailed description: This musical staff starts at measure 81 with a treble clef and a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The final measure (83) contains a half note G4 with a fermata. The dynamic marking *f* (forte) is placed at the end of the staff.

84 *Très animé*

ff *p* *p*

Detailed description: This musical staff starts at measure 84 with a treble clef and a key signature of one sharp (F#). It features a series of chords: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, and a half note F5. The dynamics are marked *ff* (fortissimo) for the first three measures, *p* (piano) for the next three, and *p* for the final two. The tempo marking *Très animé* is placed above the staff.

92

p

Detailed description: This musical staff starts at measure 92 with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a half note A4, and a half note B4. A fermata is placed over the B4. The staff then continues with a series of quarter notes: C5, D5, E5, F5, G5, A5, B5, C6. The dynamic marking *p* (piano) is placed below the staff.

107

Detailed description: This musical staff starts at measure 107 with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter rest, a quarter note A4, a quarter note B4, a quarter note C5, a quarter rest, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, and a half note C6 with a fermata.

114 **Deciso**

f 2

Detailed description: This musical staff starts at measure 114 with a treble clef and a key signature of one sharp (F#). It begins with a quarter rest, followed by a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The dynamic marking *f* (forte) is placed below the staff. The staff ends with a half note G4 and a half note A4, with a fermata over the A4. A '2' is written above the final measure.

121

ff

Detailed description: This musical staff starts at measure 121 with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F5, a half note G5, a half note A5, a half note B5, and a half note C6 with a fermata. The dynamic marking *ff* (fortissimo) is placed below the staff.

3. Credo

Allegro deciso ♩ = 120

f

7 13 *f*

27 *f p*

42 *p f*

50 *f p rall.*

Lento ♩ = 50

60 *pp*

Allegro deciso ♩ = 100

80 *f*

92 **2** **4**

Musical staff 92-101: Treble clef, key signature of one flat. Measures 92-93: Rest, then a whole note chord (F4, A4). Measure 94: Quarter note G4, quarter note A4. Measure 95: Quarter note B4, quarter note C5. Measure 96: Quarter note D5, quarter note E5. Measure 97: Quarter note F5, quarter note G5. Measure 98: Quarter note A5, quarter note B5. Measure 99: Quarter note C6, quarter note D6. Measure 100: Quarter note E6, quarter note F6. Measure 101: Quarter note G6, quarter note A6.

102 **8** **f**

Musical staff 102-114: Treble clef, key signature of one flat. Measures 102-103: Quarter note G4, quarter note A4. Measure 104: Quarter note B4, quarter note C5. Measure 105: Quarter note D5, quarter note E5. Measure 106: Quarter note F5, quarter note G5. Measure 107: Quarter note A5, quarter note B5. Measure 108: Quarter note C6, quarter note D6. Measure 109: Quarter note E6, quarter note F6. Measure 110: Quarter note G6, quarter note A6. Measure 111: Quarter note B6, quarter note C7. Measure 112: Quarter note D7, quarter note E7. Measure 113: Quarter note F7, quarter note G7. Measure 114: Quarter note A7, quarter note B7.

115 **4** *poco ritenuto* **f** *a tempo* **p**

Musical staff 115-124: Treble clef, key signature of one flat. Measures 115-116: Quarter note G4, quarter note A4. Measure 117: Quarter note B4, quarter note C5. Measure 118: Quarter note D5, quarter note E5. Measure 119: Quarter note F5, quarter note G5. Measure 120: Quarter note A5, quarter note B5. Measure 121: Quarter note C6, quarter note D6. Measure 122: Quarter note E6, quarter note F6. Measure 123: Quarter note G6, quarter note A6. Measure 124: Quarter note B6, quarter note C7.

125 **f**

Musical staff 125-130: Treble clef, key signature of one flat. Measures 125-126: Quarter note G4, quarter note A4. Measure 127: Quarter note B4, quarter note C5. Measure 128: Quarter note D5, quarter note E5. Measure 129: Quarter note F5, quarter note G5. Measure 130: Quarter note A5, quarter note B5.

131

Musical staff 131-135: Treble clef, key signature of one flat. Measures 131-132: Quarter note G4, quarter note A4. Measure 133: Quarter note B4, quarter note C5. Measure 134: Quarter note D5, quarter note E5. Measure 135: Quarter note F5, quarter note G5.

136 **4**

Musical staff 136-146: Treble clef, key signature of one flat. Measures 136-137: Quarter note G4, quarter note A4. Measure 138: Quarter note B4, quarter note C5. Measure 139: Quarter note D5, quarter note E5. Measure 140: Quarter note F5, quarter note G5. Measure 141: Quarter note A5, quarter note B5. Measure 142: Quarter note C6, quarter note D6. Measure 143: Quarter note E6, quarter note F6. Measure 144: Quarter note G6, quarter note A6. Measure 145: Quarter note B6, quarter note C7. Measure 146: Quarter note D7, quarter note E7.

147 *risoluto* **ff**

Musical staff 147-154: Treble clef, key signature of one flat. Measures 147-148: Quarter note G4, quarter note A4. Measure 149: Quarter note B4, quarter note C5. Measure 150: Quarter note D5, quarter note E5. Measure 151: Quarter note F5, quarter note G5. Measure 152: Quarter note A5, quarter note B5. Measure 153: Quarter note C6, quarter note D6. Measure 154: Quarter note E6, quarter note F6.

155 **f** **ff**

Musical staff 155-161: Treble clef, key signature of one flat. Measures 155-156: Quarter note G4, quarter note A4. Measure 157: Quarter note B4, quarter note C5. Measure 158: Quarter note D5, quarter note E5. Measure 159: Quarter note F5, quarter note G5. Measure 160: Quarter note A5, quarter note B5. Measure 161: Quarter note C6, quarter note D6.

162

Musical staff 162-167: Treble clef, key signature of one flat. Measures 162-163: Quarter note G4, quarter note A4. Measure 164: Quarter note B4, quarter note C5. Measure 165: Quarter note D5, quarter note E5. Measure 166: Quarter note F5, quarter note G5. Measure 167: Quarter note A5, quarter note B5.

4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f* *rall.*

p *cresc.* *f*

Andante

p

Allegro

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

cresc. *f*

5. Agnus Dei

Andante

14

12

p

p

4

rit.

2

rit.

f

p

Missa em Fá

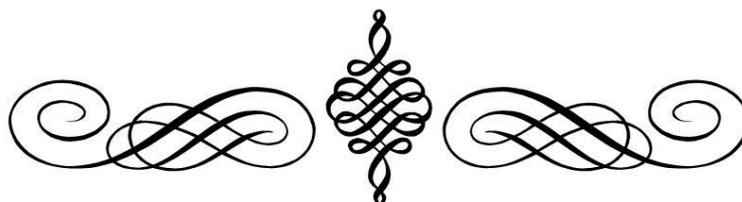
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompete em Bb



Edição e arranjo de Rafael Sales Arantes

Trumpet in B

Missa em F#

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108

The musical score is written for a Trumpet in B. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andantino' with a quarter note equal to 108 beats per minute. The score consists of eight staves of music, numbered 1 through 50. The first staff (measures 1-6) starts with a piano (*p*) dynamic. The second staff (measures 7-14) features a triplet of eighth notes. The third staff (measures 15-21) includes a forte (*f*) dynamic and a pair of eighth notes. The fourth staff (measures 22-28) has a piano (*p*) dynamic and a pair of eighth notes. The fifth staff (measures 29-34) is marked with a forte (*f*) dynamic. The sixth staff (measures 35-41) includes markings for *rit.* (ritardando) and *dim.* (diminuendo). The seventh staff (measures 42-49) is marked *a tempo* and starts with a piano (*p*) dynamic, featuring a triplet of eighth notes. The eighth staff (measures 50-50) ends with a forte (*f*) dynamic.

Missa em F#

4

56 **2**

f *p*

63

2. Gloria

Allegro brillante ♩ = 92

f

6 *animé*

12 **8**

deciso

25 *p*

Allegro ♩ = 92

33 *f*

40 *p*

46

Lento espressivo

52 15 *p* *p* *rit.*

71 *p* *rit.*

Allegro animato

77 *p* *cresc.*

82 *f* *ff*

88 *p* *Très animé* *p*

94 4 *p*

104 *p*

110 *Deciso* *f*

116 *ff*

123 *ff*

3. Credo

Allegro deciso ♩ = 120

f

p

p

f > *f >* *f >* *p* *f*

p

f *p* *f* *p*

rall. *Lento* ♩ = 50

p *p*

rit. *pp* *f* *Allegro deciso* ♩ = 100

82

88

94

4

f

108

8

f

117

4

poco ritenuto

p

127

a tempo

f

133

139

146

risoluto

ff

154

f

ff

161

4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f*

rall.

p *cresc.* *f*

Andante

p

Allegro

cresc.

f *p* *cresc.*

rall.

f

5. Agnus Dei

Andante

p

8 6

20 12 *f*

rit. *dim.* *rit.* *a tempo*

Missa em Fá

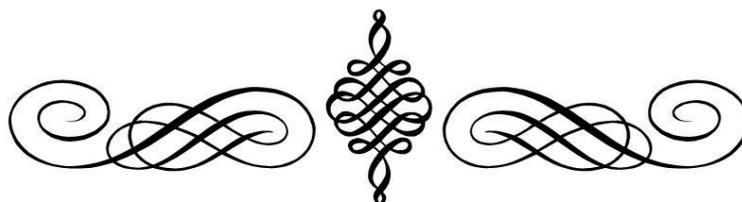
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Violino I

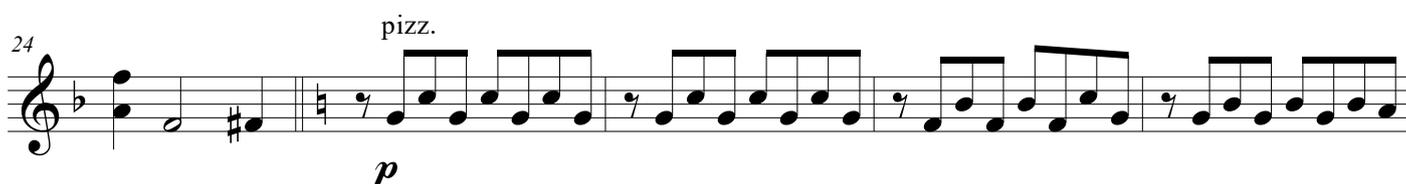
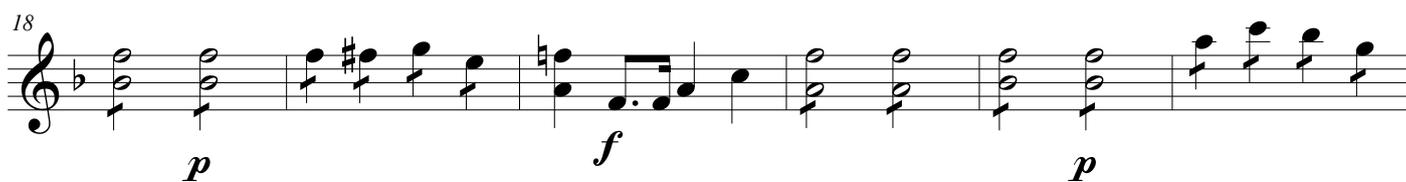
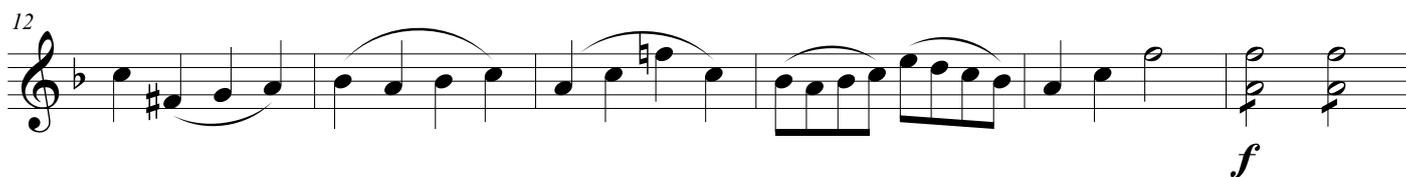
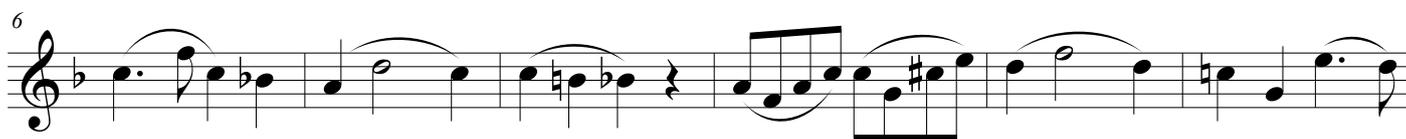
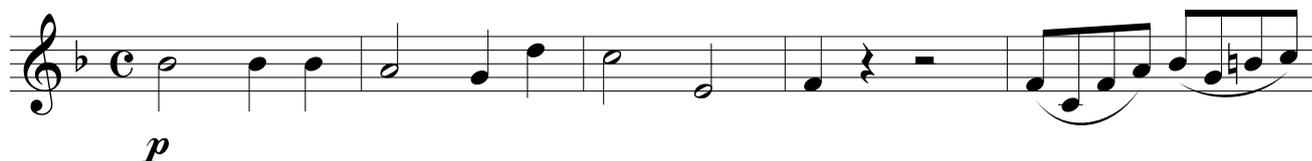


Violin I

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino $\text{♩} = 108$ 

34

40

rit. *a tempo*

dim. *p*

46

51

f *p*

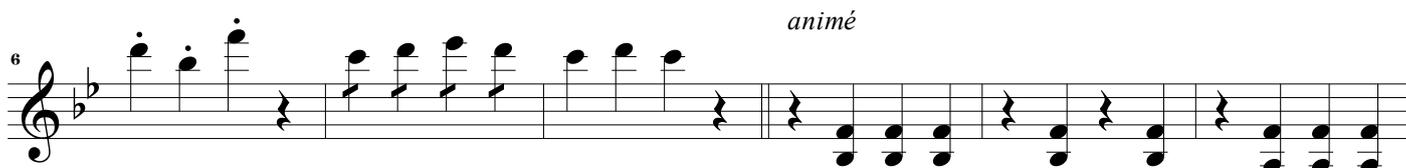
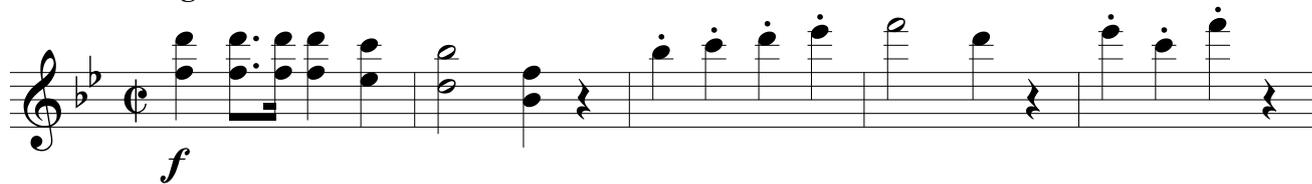
57

f *p*

63

dim.

2. Gloria

Allegro brillante $\text{♩} = 92$ Allegro $\text{♩} = 92$ 

37

p

Musical staff 37-47: Treble clef, key signature of two flats (B-flat, E-flat), 3/4 time signature. The staff contains a sequence of chords and eighth-note patterns. A dynamic marking of *p* (piano) is placed below the staff.

48

Musical staff 48-49: Treble clef, key signature of two flats, 3/4 time signature. The staff contains eighth-note patterns with slurs.

48

Musical staff 49-57: Treble clef, key signature of two flats, 3/4 time signature. The staff contains eighth-note patterns with slurs and a fermata over the final note.

Lento espressivo

58

p dolce

Musical staff 58-59: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes with a dynamic marking of *p* (piano) and the word *dolce* (sweetly) below the staff.

59

Musical staff 59-64: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes with slurs.

65

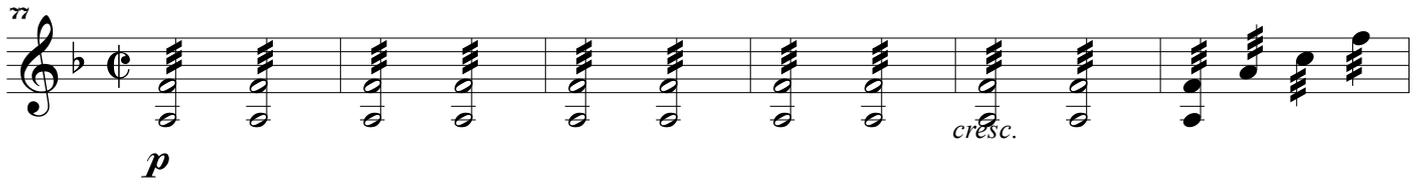
Musical staff 64-70: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes with slurs.

71

rit.

Musical staff 70-71: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of notes with a dynamic marking of *rit.* (ritardando) above the staff.

Allegro animato

77 

83 

90 *Très animé* 

96 

102 

108 

Deciso

114 

120 

3. Credo

Allegro deciso ♩ = 120

The musical score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 7 and includes a dynamic marking of *p*. The third staff starts at measure 14. The fourth staff starts at measure 21 and features two dynamic markings of *f*. The fifth staff starts at measure 27 and includes dynamic markings of *f* and *p*. The sixth staff starts at measure 34. The seventh staff starts at measure 41 and includes a dynamic marking of *f*. The eighth staff starts at measure 49 and includes dynamic markings of *p*, *f*, and *p*.

Lento ♩ = 50

56 *rall.*

p

68 *pizz.*

70 *arco*

pp

Allegro deciso ♩ = 100

77 *rit.*

f

82

88

94 *p*

100 *f* *pizz.* *p*

106

4. Sanctus

Andantino ♩ = 108

p

7

Allegro

p

15

p *cresc.* *f*

23

p

29

rall.

Andante

pizz.

f *p*

36

Allegro

arco

p

44

cresc.

f

p

p *cresc.* *f* *p*

51

rall.

f

p *f* *f*

56

p

5. Agnus Dei

Andante

p

6

13

20

26

32

f

38

rit. *dim.* *rit.* *a tempo*

Missa em Fá

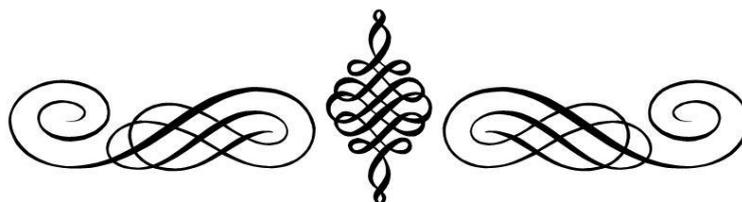
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Violino II



Violin II

Missa em Fá

Giuseppe Concone (1801 - 1861)
Arranjo de Rafael Sales Arantesx

1. Kyrie

Andantino ♩ = 108

34

39

rit. *a tempo*

dim. *p*

44

50

56

62

2. Gloria

Allegro brilhante $\text{♩} = 92$

Musical score for the first section of the Gloria, measures 1-26. The music is in G minor (two flats) and common time. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Allegro brilhante' with a quarter note equal to 92 beats per minute. The first measure starts with a dynamic marking of *f*. The score includes measures 6, 12, 18, and 26. Measure 18 has a dynamic marking of *p* and the instruction 'deciso'. Measure 26 ends with a double bar line and a key signature change to E-flat major (one flat).

Allegro $\text{♩} = 92$

Musical score for the second section of the Gloria, measures 33-49. The music is in E-flat major (one flat) and common time. It begins with a treble clef and a key signature of one flat. The tempo is marked 'Allegro' with a quarter note equal to 92 beats per minute. The first measure starts with a dynamic marking of *f*. The score includes measures 38, 44, and 49. Measure 38 has a dynamic marking of *p*. Measure 49 ends with a double bar line and a key signature change to G minor (two flats).

Lento espressivo

Musical score for the third section of the Gloria, measures 58-64. The music is in G minor (two flats) and common time. It begins with a treble clef and a key signature of two flats. The tempo is marked 'Lento espressivo'. The first measure starts with a dynamic marking of *p*. The score includes measures 58, 59, 60, 61, 62, 63, and 64. Measure 58 has a fermata over the first note. Measure 64 ends with a double bar line and a key signature change to E-flat major (one flat).

61

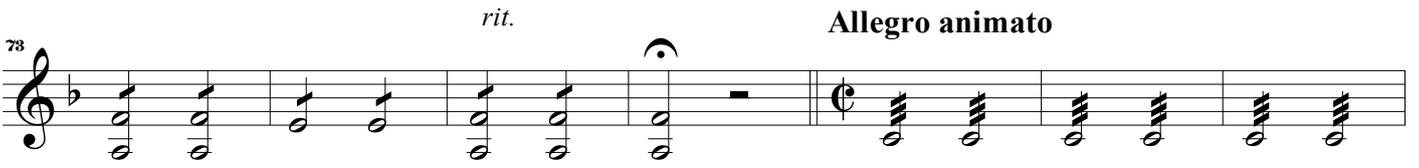


67



73

rit. **Allegro animato**



80

cresc. *f* *ff*



87

p *ff* *Très animé*



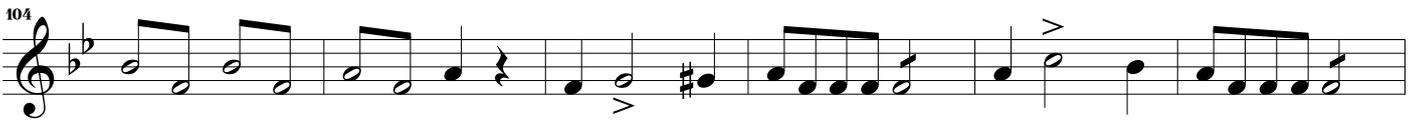
98



98



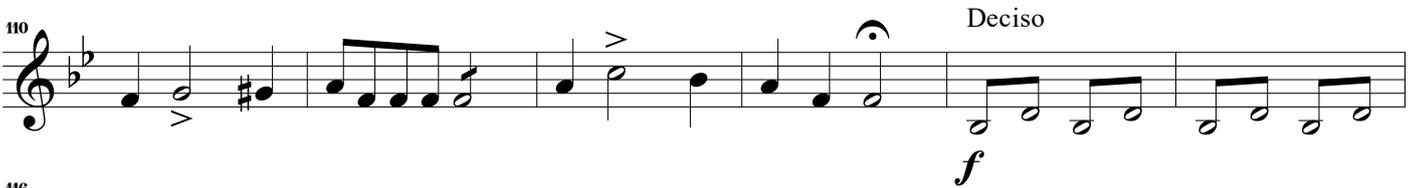
104



110

Deciso

f



116



122

ff



3. Credo

Allegro deciso ♩ = 120

f

7

p

14

21

f *f*

27

f *p* *f* *p*

34

41

f

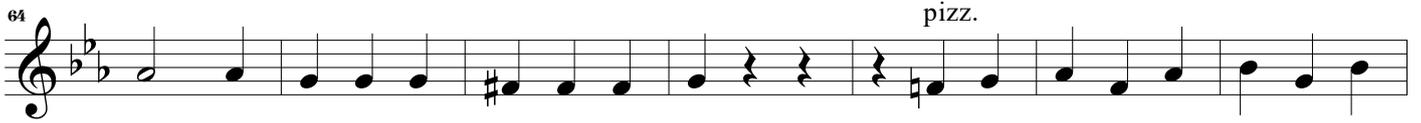
49

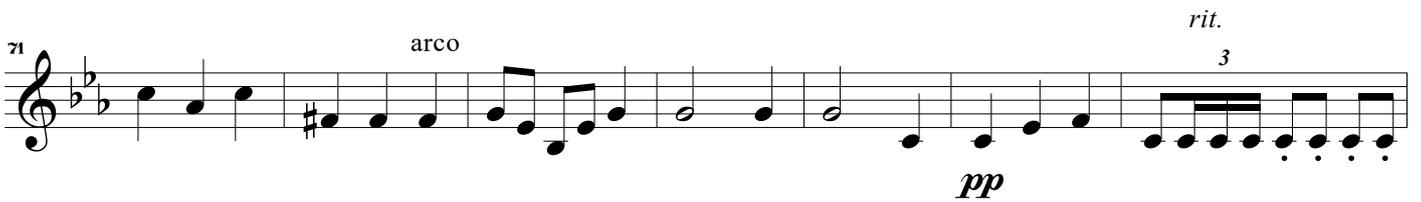
p *f* *p*

rall.

Lento $\text{♩} = 50$

57 

64 

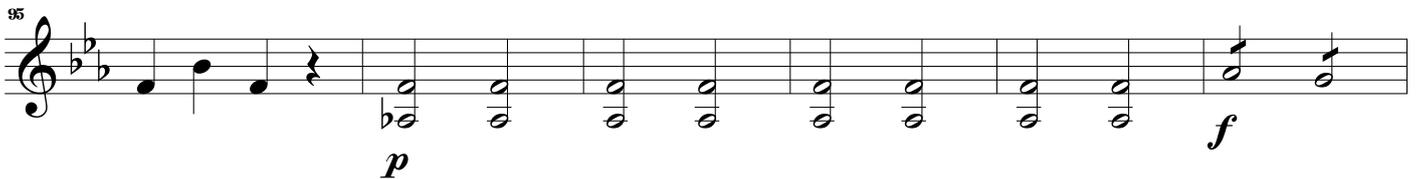
71 

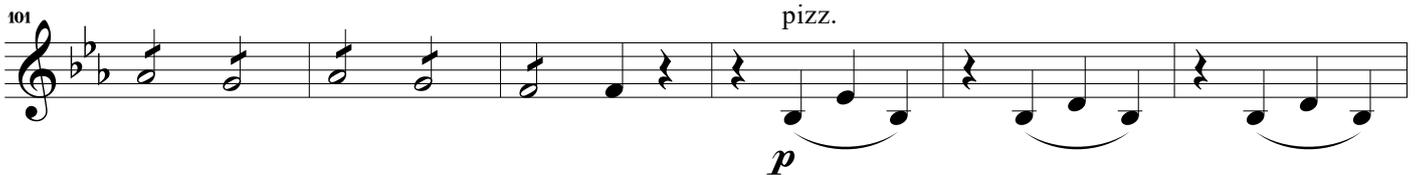
Allegro deciso $\text{♩} = 100$

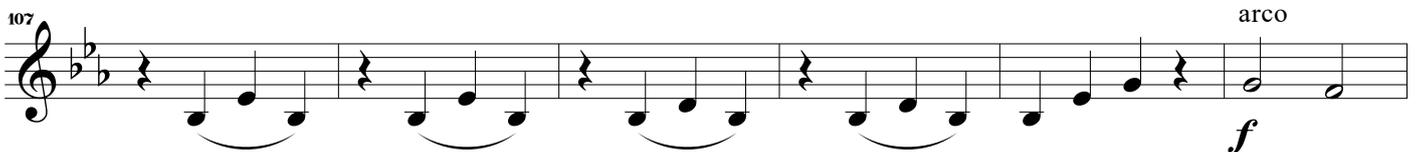
78 

88 

89 

95 

101 

107 

Missa em F#

118

119

poco ritenuto

p

125

a tempo

f

130

136

142

149

risoluto

ff

155

f

ff

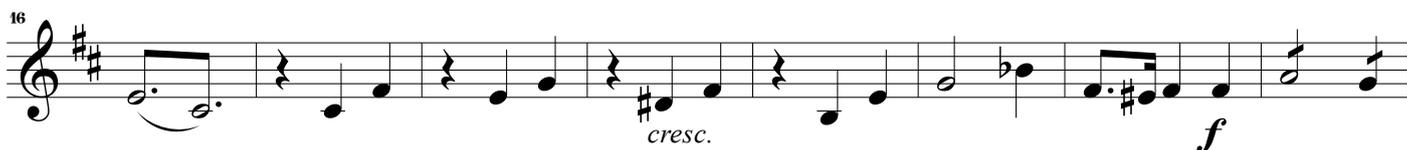
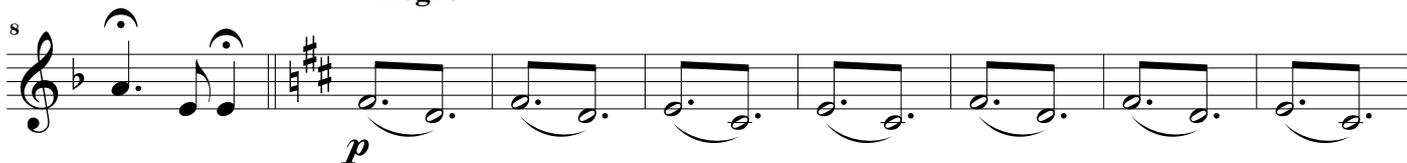
162

4. Sanctus

Andantino ♩ = 108



Allegro



rall.

Andante



Allegro



rall.



5. Agnus Dei

Andante

p

f

rit. dim. rit. a tempo

Missa em Fá

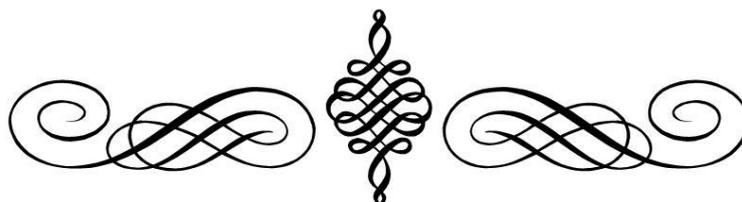
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Viola



30

arco
cresc. *f*

36

rit.
dim.

42

a tempo

p

48

54

f *p* *f* *p*

61

dim.

2. Gloria

Allegro brillante $\text{♩} = 92$

First musical staff, measures 1-5. Bass clef, key signature of one flat (B-flat), common time. Starts with a forte (*f*) dynamic. The music consists of chords and eighth notes.

animé

Second musical staff, measures 6-11. Continuation of the previous staff, featuring eighth notes and chords.

Third musical staff, measures 12-17. Continuation of the previous staff, ending with a piano (*p*) dynamic. Includes a whole note chord at the end.

Fourth musical staff, measures 18-24. Continuation of the previous staff, featuring half notes and chords.

deciso

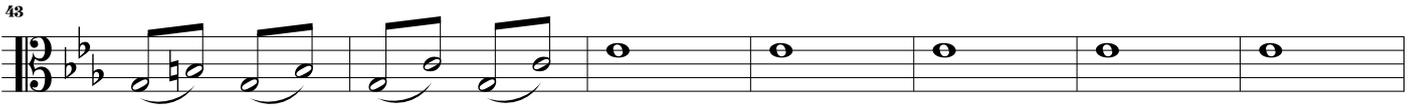
Fifth musical staff, measures 25-31. Continuation of the previous staff, marked *deciso*. Features accents (>) and rests.

Allegro $\text{♩} = 92$

Sixth musical staff, measures 32-36. Continuation of the previous staff, marked *f*. Includes a key signature change to two flats (B-flat and E-flat) at measure 32.

Seventh musical staff, measures 37-41. Continuation of the previous staff, marked *p*. Features eighth notes and chords.

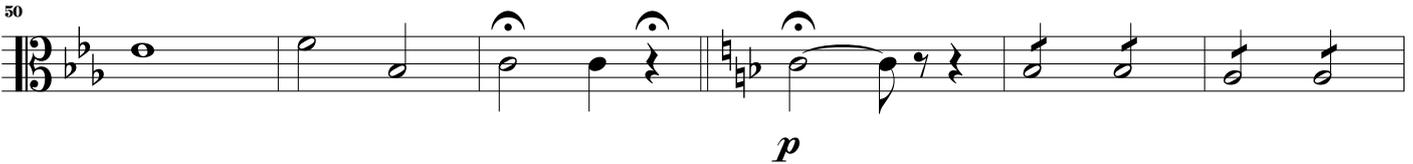
43



Musical staff 43-49: Bass clef, key signature of one flat (B-flat). Measures 43-44 contain eighth notes with beams. Measures 45-49 contain whole notes.

Lento espressivo

50



Musical staff 50-55: Bass clef, key signature of one flat. Measure 50 has a whole note. Measures 51-52 have eighth notes with beams. Measure 53 has a half note with a fermata. Measure 54 has a quarter note with a fermata. Measure 55 has eighth notes with beams. A dynamic marking *p* is placed below measure 54.

56



Musical staff 56-62: Bass clef, key signature of one flat. Measures 56-62 contain eighth notes with beams.

63



Musical staff 63-68: Bass clef, key signature of one flat. Measures 63-67 contain eighth notes with beams. Measure 68 contains a half note with a fermata.

69

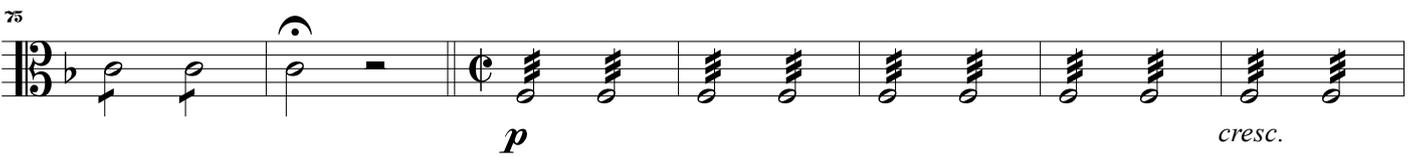


Musical staff 69-74: Bass clef, key signature of one flat. Measures 69-70 contain eighth notes with beams. Measures 71-74 contain quarter notes.

rit.

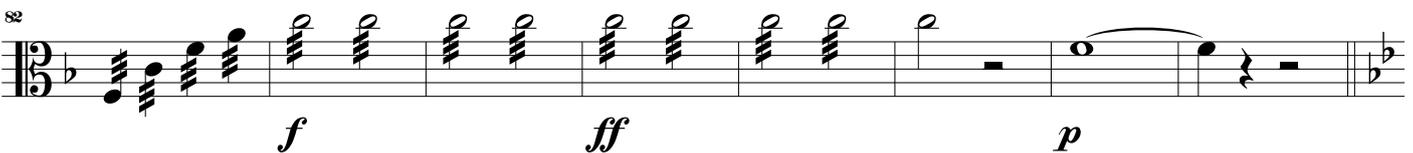
Allegro animato

75



Musical staff 75-81: Bass clef, key signature of one flat. Measure 75 has a half note with a fermata. Measure 76 has a double bar line. Measures 77-81 contain sixteenth notes with beams. Dynamic markings *p* and *cresc.* are present.

82



Musical staff 82-87: Bass clef, key signature of one flat. Measures 82-86 contain sixteenth notes with beams. Measure 87 has a half note with a fermata. Dynamic markings *f*, *ff*, and *p* are present.

Missa em F^á

6

90 *Très animé*

p

95

100

105

111 *Deciso*

f

117

ff

123

3. Credo

Allegro deciso ♩ = 120

f

7

p

14

21

f > *f* >

28

f > *p* *f* *p*

35

42

f *p*

51

rall.

f *p*

Lento $\text{♩} = 50$

60

p

65

pizz.

72

arco *rit.*

pp

Allegro deciso $\text{♩} = 100$

79

f

85

91

p

97

f

104

pizz.

p

4. Sanctus

Andantino ♩ = 108

p

Allegro

p

cresc. *f*

p *f*

rall. **Andante**

p

Allegro

p *arco* *cresc.*

f *p* *rall.*

f

5. Agnus Dei

Andante

p

8

17

25

34

f *dim.* *rit.* *rit.* *a tempo*

Missa em Fá

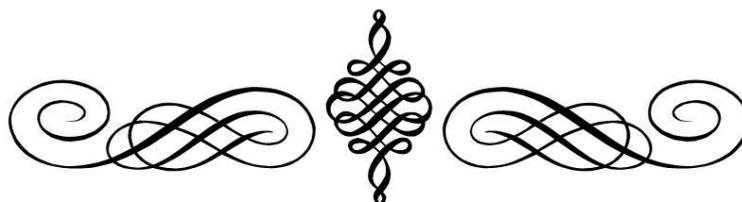
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Violoncello



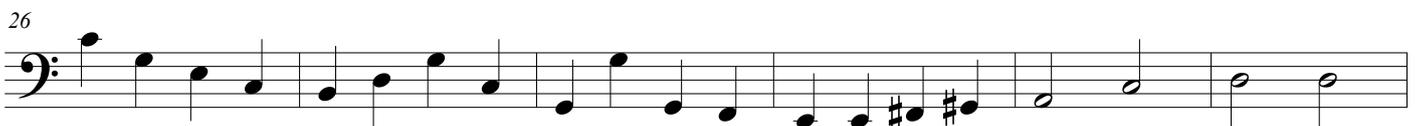
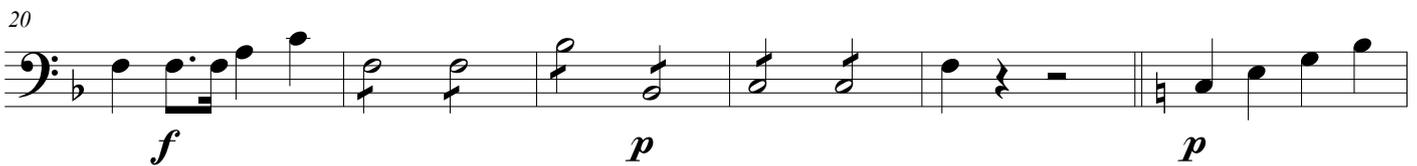
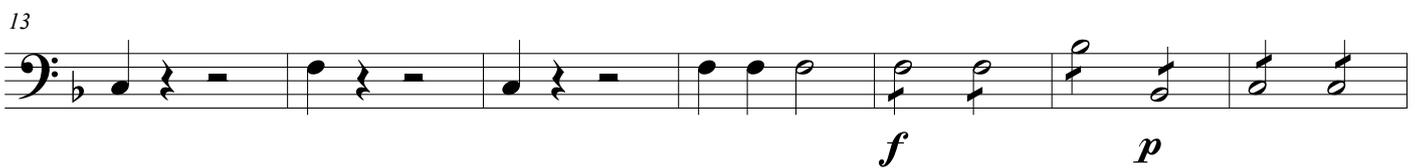
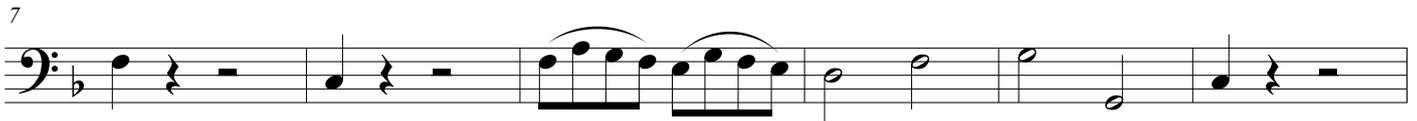
Missa em Fá

Giuseppe Concone (1801 - 1861)

Arranjo de Rafael Sales Arantes

1. Kyrie

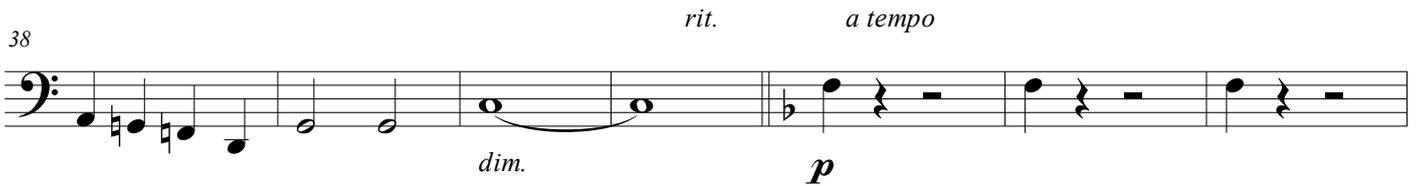
Andantino ♩ = 108



32



38



45



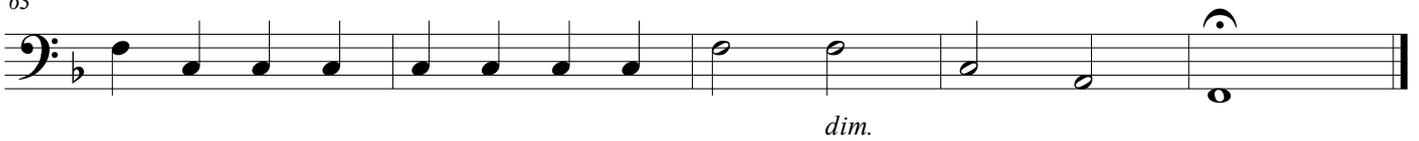
51



57



63



2. Gloria

Allegro brilhante $\text{♩} = 92$

Musical score for the first section of the Gloria, measures 1-25. The music is in bass clef, 2/4 time, and F major. It begins with a dynamic marking of *f* and the instruction *animé*. The score consists of five staves of music. Measure numbers 6, 12, 18, and 25 are indicated at the start of their respective staves. The music features eighth and quarter notes with rests, and some notes have accents.

Allegro $\text{♩} = 92$

Musical score for the second section of the Gloria, measures 26-49. The music is in bass clef, 2/4 time, and F major. It begins with a dynamic marking of *f*. The score consists of three staves of music. Measure numbers 32, 37, and 43 are indicated at the start of their respective staves. The music features quarter and eighth notes with rests, and some notes have accents.

Lento espressivo

Musical score for the third section of the Gloria, measures 50-59. The music is in bass clef, 2/4 time, and F major. It begins with a dynamic marking of *p*. The score consists of two staves of music. Measure numbers 50 and 56 are indicated at the start of their respective staves. The music features quarter and eighth notes with rests, and some notes have accents.

62



68



74

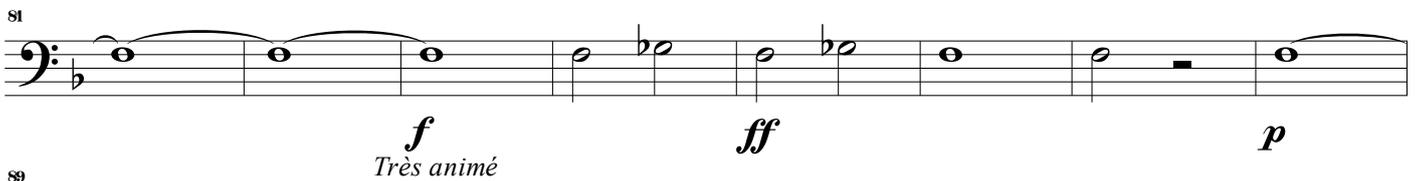
rit. **Allegro animato**



81

f **ff** **p**

Très animé



89

p



95



101



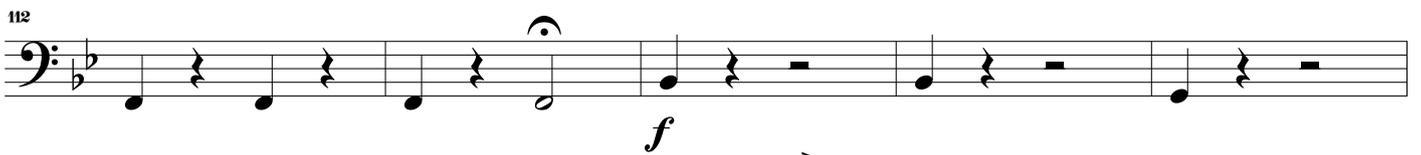
107

Deciso



112

f



117



122

ff



68 *pizz.* *arco* *pp*

77 *rit.* **Allegro deciso** $\text{♩} = 100$ *f*

88

89

95 *p* *f*

101 *pizz.* *p*

107 *arco* *f*

113

poco ritenuto *p*

a tempo

128

f

134

140

146

risoluto
ff

153

f

159

ff

4. Sanctus

Andantino $\text{♩} = 108$

p

8

Allegro
p

15

cresc.

23 *f* *p* **Andante**

31 *rall.* *f* *p* pizz.

38 **Allegro** arco *p* *cresc.*

46 *f*

54 *rall.* *f* *p*

5. Agnus Dei

Andante

p

9

17

26

36 *rit.* *rit.* *a tempo* *f* *dim.*

Missa em Fá

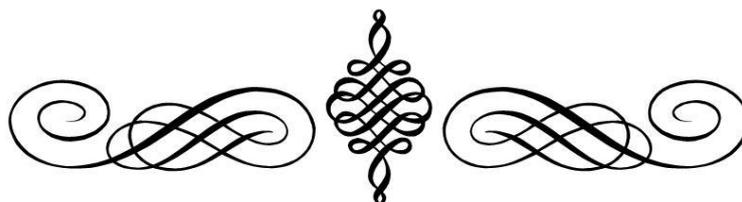
Giuseppe Concone (1801 - 1861)



Orquestra Ribeiro Bastos

Fundada no século XVIII

Contrabaixo



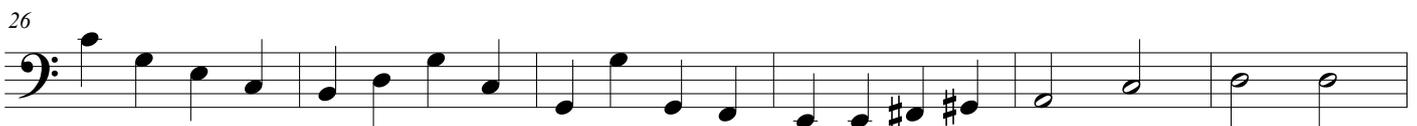
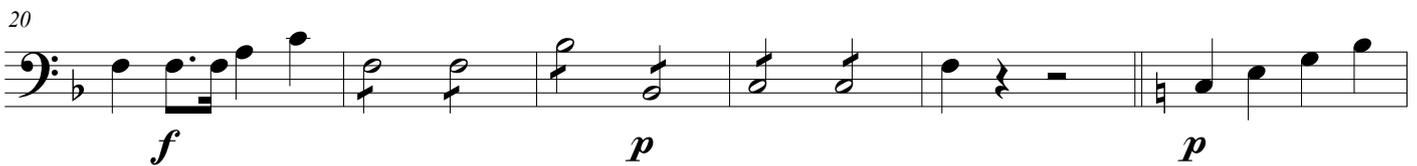
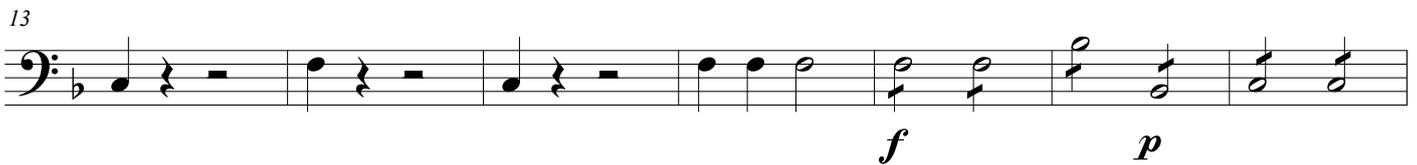
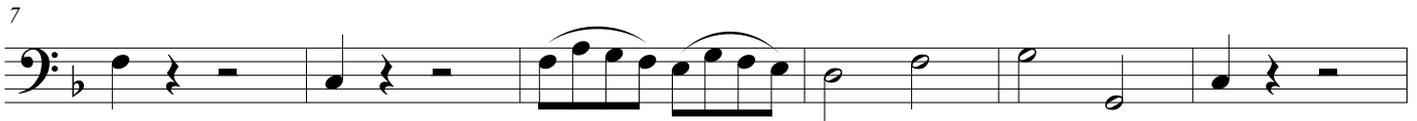
Missa em Fá

Giuseppe Concone (1801 - 1861)

Arranjo de Rafael Sales Arantes

1. Kyrie

Andantino ♩ = 108



2. Gloria

Allegro brillante $\text{♩} = 92$

6

12

18

25

f *animé* *p* *deciso*

Detailed description: This block contains the first 25 measures of the Gloria. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro brillante' with a quarter note equal to 92 beats per minute. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *animé* (lively), *p* (piano), and *deciso* (decisive). Measure numbers 6, 12, 18, and 25 are indicated at the start of their respective staves.

Allegro $\text{♩} = 92$

32

37

43

f *p*

Detailed description: This block contains measures 26 through 49. It continues in the same key signature and tempo. A key signature change to one flat (B-flat) occurs at measure 32. The music is characterized by rhythmic patterns of eighth and sixteenth notes. Dynamic markings include *f* (forte) and *p* (piano). Measure numbers 32, 37, and 43 are indicated at the start of their respective staves.

Lento espressivo

50

56

p

Detailed description: This block contains the final 10 measures of the Gloria, from measure 50 to 59. The tempo is marked 'Lento espressivo' (slowly and expressively). The music is written in bass clef with a key signature of one flat (B-flat). It features long, sustained notes with fermatas, indicating a more expressive and slower character. A dynamic marking of *p* (piano) is present. Measure numbers 50 and 56 are indicated at the start of their respective staves.

62



68



74

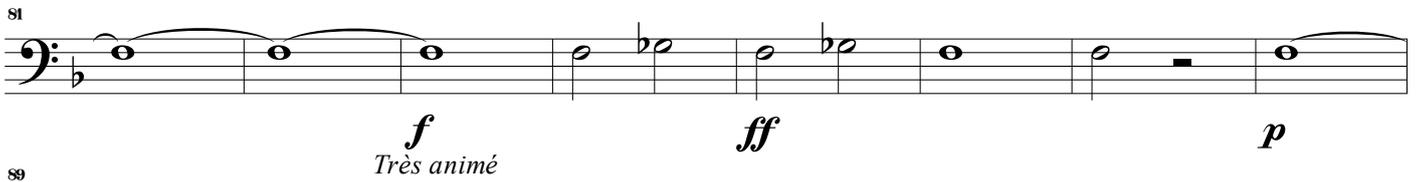
rit. **Allegro animato**



81

f **ff** **p**

Très animé

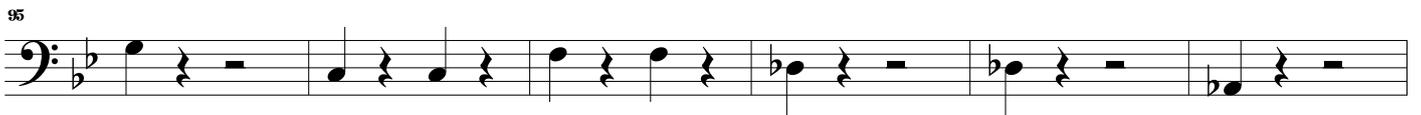


89

p



95



101



107

Deciso



112

f



117



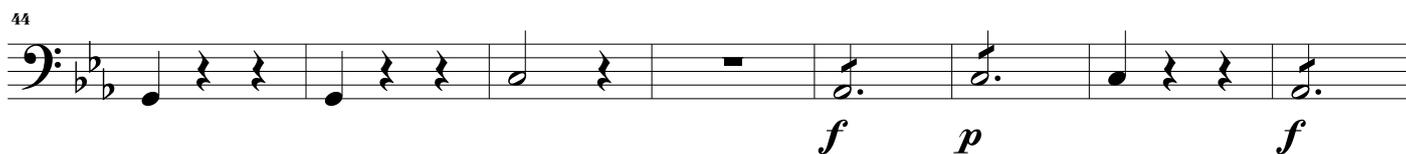
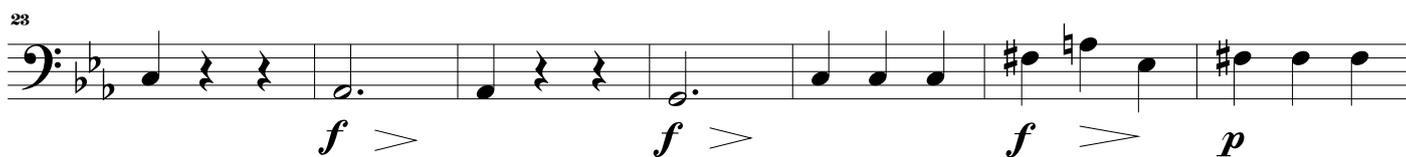
122

ff



3. Credo

Allegro deciso ♩ = 120



Lento ♩ = 50



68 *pizz.* *arco* *pp*

77 *rit.* **Allegro deciso** ♩ = 100 *f*

88

89

95 *p* *f*

101 *pizz.* *p*

107 *arco* *f*

113

120 *poco ritenuto* *p*

a tempo

128

f

Musical staff 128-133: Bass clef, key signature of two flats (Bb, Eb). The staff contains a sequence of eighth and quarter notes with rests, ending with a whole note chord.

134

Musical staff 134-139: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a whole note chord.

140

Musical staff 140-145: Bass clef, key signature of two flats. The staff contains a sequence of eighth and quarter notes with rests, ending with a whole note chord.

risoluto

146

ff

Musical staff 146-157: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes, followed by a long note with a fermata, and then more quarter notes. The dynamic *ff* is placed at the end.

158

f

Musical staff 158-158: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes, ending with a whole note chord. The dynamic *f* is placed at the end.

159

ff

Musical staff 159-159: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes, ending with a whole note chord and a fermata. The dynamic *ff* is placed at the end.

4. Sanctus

Andantino $\text{♩} = 108$

p

Musical staff 1-7: Bass clef, key signature of two flats, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, ending with a whole note chord. The dynamic *p* is placed at the beginning.

Allegro

8

p

Musical staff 8-14: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes with rests, starting with a fermata. The dynamic *p* is placed at the beginning.

15

cresc.

Musical staff 15-21: Bass clef, key signature of two flats. The staff contains a sequence of quarter notes with rests, ending with a whole note chord. The dynamic *cresc.* is placed at the end.

23

f *p* **Andante** *p*

31 *rall.* *pizz.*

f *p* **Andante** *p*

38 **Allegro** arco

p **Allegro** arco *p* *cresc.*

46

f *p*

54 *rall.* *p*

f *rall.* *p* *f*

5. Agnus Dei

Andante

p

9

p

17

p

26

p

36 *rit.* *rit.* *a tempo*

f *p* *rit.* *rit.* *a tempo* *dim.*