

José Maurício Nunes Garcia (1767-1830)

Missa Pastoral
CPM 108

Edição: Antonio Campos
Revisão: Myrna Herzog

coro, orquestra
(*choir, orchestra*)

Partes:

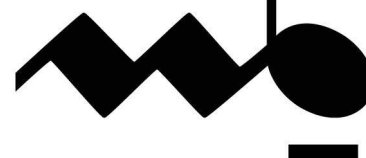
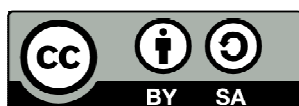
Clarineta 1
Clarineta 2
Fagotes 1, 2
Trompas 1, 2
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Tímpanos
Coro
Violas I
Viola II
Violoncelos I
Violoncelos II
Órgão

107 p.

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MUSICA BRASILIS

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Clarineta em Sib 1

I. Kyrie

José Mauricio Nunes Garcia

Andante sostenuto Solo *dolce*

8 *soli* 3

17 *solo* *dolce*

23 *f*

29 *ff* *p*

37 *cresc* 3 *solo* *dolce*

46

51 *dolce* *pp*

II. Gloria

Allegro Spirituoso

5

11

16

10

4

10

15

III. Laudamus Te

Andante

TACET

IV. Gratias Agimus Tibi

Andante sostenuto

Solo. *p dolce*

9 *cresc cresc dolce*

17 *p*

22 *f*

31 *p cresc*

39 *dolce*

44 *p pp*

V. Qui Tollis

Andante Sostenuto

(p)

12 *f p*

24 *f p*

38

45 *f dolce*

VI. Qui Sedes

Andante sostenuto

Musical score for VI. Qui Sedes, measures 1-92. The score is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *f* and a triplet of eighth notes. The tempo is marked *Andante sostenuto*. The score includes various dynamics such as *p*, *cresc*, and *ff*, and features several triplet markings (3) and a double bar line with a fermata. The piece concludes with a final *ff* dynamic.

VII. Cum Sancto Spiritu

Andante sostenuto

Musical score for VII. Cum Sancto Spiritu, measures 1-92. The score is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *dolce* and a *Solo.* instruction. The tempo is marked *Andante sostenuto*. The score includes various dynamics such as *dolce*, *f*, and *ff*, and features several triplet markings (3) and a double bar line with a fermata. The piece concludes with a final *ff* dynamic.

7



13



19



23



VIII. Credo

Allegretto



35



42



53



64



73



79



IX. Et Incarnatus

Andante



12



Musical notation for measures 21-26. Measure 21 starts with a treble clef, a key signature of one flat, and a 6/8 time signature. The melody consists of eighth and quarter notes with slurs. Measure 26 ends with a double bar line.

X. Crucifixus

Larghetto

Musical notation for measures 27-46. Measure 27 is marked *p* (Soli). Measure 38 has dynamics *p*, *f*, and *pp*. Measure 47 is marked *pp*. The piece is in 6/8 time and features a steady eighth-note accompaniment with a melodic line on top.

XI. Et Resurrexit

Allegro

Musical notation for measures 47-56. Measure 47 is marked *f*. Measure 10 has dynamics *p* and *f*. Measure 21 has a dynamic of *p*. Measure 28 has a dynamic of *(p)*. Measure 36 has a dynamic of *dolce*. Measure 44 has a dynamic of *dolce*. Measure 56 is marked *f*. The piece is in 6/8 time and features a steady eighth-note accompaniment with a melodic line on top.

67 **Poco meno**

78 **Più mosso**

87

93

XII. Sanctus

Moderato

XIII. Hosanna

Allegro

14

XIV. Benedictus

Andantino

XV. Agnus Dei

Andante sostenuto

10 *solo*
dolce

16

22

30

cresc **3** *dolce*

39

44

dolce

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Clarineta em Sib 2

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

3

p *p*

12

5

p *p*

25

f *ff*

34

5

p *cresc* *p* *p*

47

p

52

pp

sol

II. Gloria

Allegro Spirituoso

f *ff*

5

ff

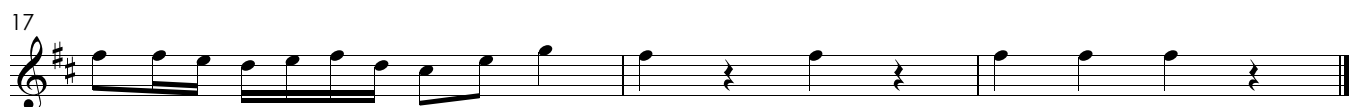
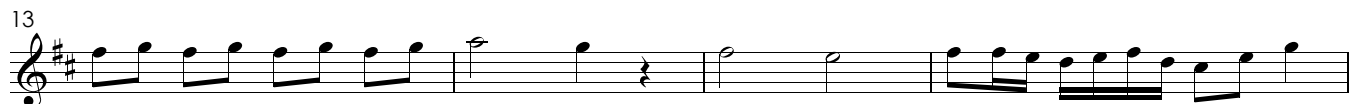
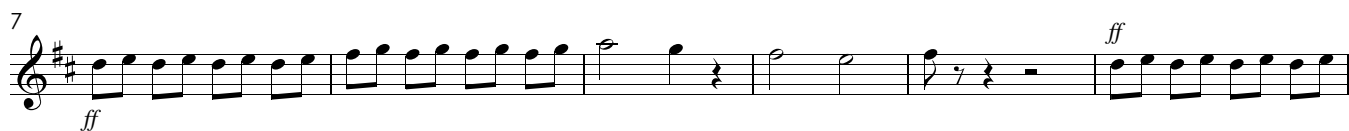
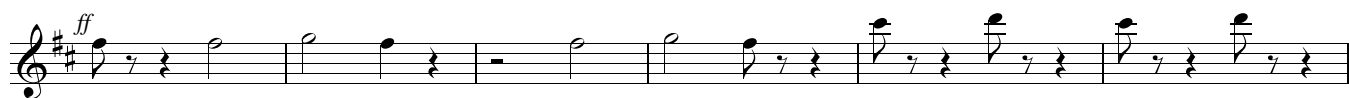
11

ff

16

p *pp*

8



III. Laudamus Te

Andante

TACET

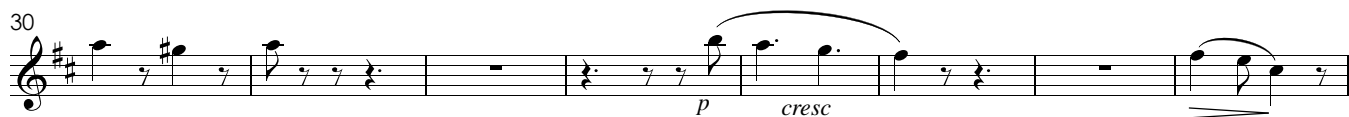


IV. Gratias Agimus Tibi

Andante sostenuto

3

solo



V. Qui Tollis

Andante Sostenuto

TACET



VI. Qui Sedes

Andante sostenuto

63

75

85

93

VII. Cum Sancto Spiritu

Andante sostenuto

12

25

34

47

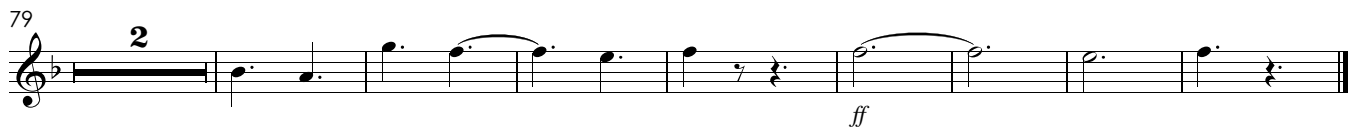
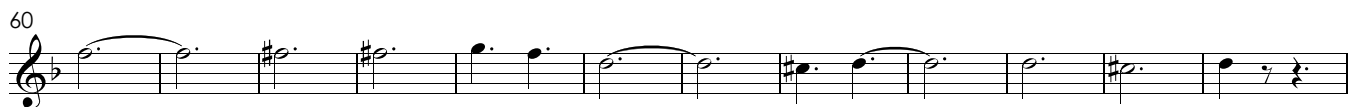
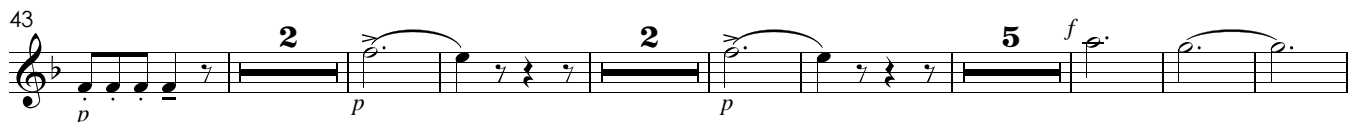
5

12

19

VIII. Credo

Allegretto



IX. Et Incarnatus

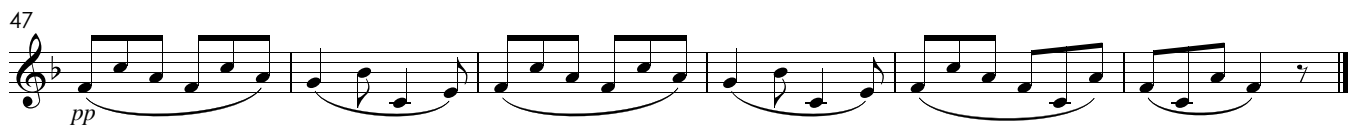
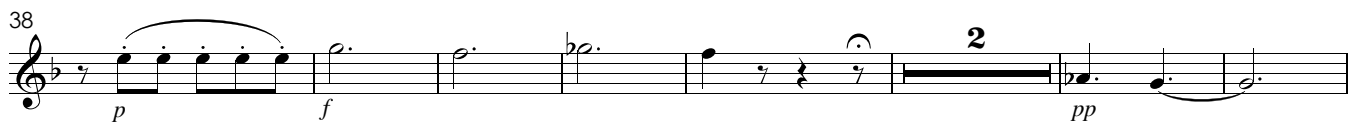
Andante

TACET



X. Crucifixus

Larghetto



XI. Et Resurrexit

Allegro

Musical score for XI. Et Resurrexit, Clarinet in B \flat 2 part. The score is in 6/8 time and consists of nine staves of music. It includes dynamic markings such as *f*, *p*, *dolce*, and *pp*, and tempo markings like *Poco meno* and *Più mosso*.

XII. Sanctus

Moderato

Musical score for XII. Sanctus, Clarinet in B \flat 2 part. The score is in 3/4 time and consists of one staff of music. It includes a dynamic marking of *f*.

XIII. Hosanna

Allegro

Musical score for XIII. Hosanna, Clarinet in B \flat 2 part. The score is in 6/8 time and consists of one staff of music. It includes a dynamic marking of *f*.

9

(mf)

15

XIV. Benedictus

Andantino

15

XV. Agnus Dei

Andante sostenuto

5

14

22

30

42

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Fagotes 1, 2

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

3

p

11 *soli* 5 *p* *p* *cresc*

24 3 *ff*

34 *p* *cresc* 5 *p* *p*

47 *cresc* *p* *dolce*

52 *pp*

Detailed description: This block contains the musical notation for the first part of the Kyrie. It consists of six staves of music in bass clef with a 6/8 time signature. The tempo is 'Andante sostenuto'. The first staff starts with a 3-measure rest followed by notes with accents and a dynamic of *p*. The second staff begins at measure 11 with a 'soli' marking, a 5-measure rest, and notes with accents and a dynamic of *p*, ending with a *cresc* marking. The third staff starts at measure 24 with a 3-measure rest and notes with accents and a dynamic of *ff*. The fourth staff begins at measure 34 with notes and a dynamic of *p*, followed by a *cresc* marking, a 5-measure rest, and notes with accents and a dynamic of *p*. The fifth staff starts at measure 47 with notes and a dynamic of *cresc*, followed by notes with accents and a dynamic of *p*, and ends with notes and a dynamic of *dolce*. The sixth staff begins at measure 52 with notes and a dynamic of *pp*, ending with a double bar line.

II. Gloria

Allegro Spirituoso

f

7 *soli* *ff*

13 *ff*

16 2

Detailed description: This block contains the musical notation for the second part of the Gloria. It consists of four staves of music in bass clef with a common time signature. The tempo is 'Allegro Spirituoso'. The first staff starts with notes and a dynamic of *f*. The second staff begins at measure 7 with a 'soli' marking, notes, and a dynamic of *ff*. The third staff starts at measure 13 with notes and a dynamic of *ff*. The fourth staff begins at measure 16 with notes and a dynamic of *ff*, ending with a 2-measure rest.

IV. Gratias Agimus Tibi

Andante sostenuto

3

p *p* solo *cresc*

12 *cresc* *p* *p*

21 2

32 *p* *cresc* 3 *p*

42 *p* *p* *pp*

V. Qui Tollis

Andante Sostenuto

p *p*

12 *p* *p*

23 *p* *p*

34 *p*

43 2 *f* *dolce*

VI. Qui Sedes

Andante sostenuto

2 *f* *p*

62 2

72 *p* **2** *p*

83

91 *f* *ff*

VII. Cum Sancto Spiritu

Andante sostenuto
3 *p*

11 **5** *p* *p* *cresc*

24 **3** *ff*

34 *p* *cresc* **5** *p* *p*

Allegro
47 *cresc* *p* *f*

5 *f*

13

20

VIII. Credo

Allegretto

Musical score for VIII. Credo, Fagotes 1, 2. The score is in bass clef, 6/8 time, and B-flat major. It consists of five staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a measure rest of 2. The third staff has a measure rest of 3 and a piano (*p*) dynamic. The fourth staff has a measure rest of 11. The fifth staff has a measure rest of 2 and a fortissimo (*ff*) dynamic.

IX. Et Incarnatus

Andante

TACET

Musical score for IX. Et Incarnatus, Fagotes 1, 2. The score is in bass clef, 6/8 time, and B-flat major. It consists of a single staff with a TACET instruction.

X. Crucifixus

Larghetto

Musical score for X. Crucifixus, Fagotes 1, 2. The score is in bass clef, 6/8 time, and B-flat major. It consists of three staves of music. The first staff starts with a piano (*p*) dynamic. The second staff has a fortissimo (*f*) dynamic. The third staff has a piano (*p*) dynamic.

XI. Et Resurrexit

Allegro

Musical score for XI. Et Resurrexit, Fagotes 1, 2. The score is in bass clef, 6/8 time, and B-flat major. It consists of three staves of music. The first staff starts with a fortissimo (*f*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a measure rest of 5.

25

33

43

54

70 **Poco meno**

79 **Più mosso**

91

XII. Sanctus

Moderato

XIII. Hosanna

Allegro

14

XIV. Benedictus

Andantino

(mf) p

29

(p)

XV. Agnus Dei

Andante sostenuto

(p)

5

p

cresc

4

4

14

29

p

cresc

5

p

p

41

cresc

p

dolce

Pastoril

Missa para a noite de Natal
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Trompas em Fá 1, 2

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

12

24

32

42

50

II. Gloria

Allegro Spirituoso

7

14

13

ff

9

15

ff

III. Laudamus Te

Andante

TACET

IV. Gratias Agimus Tibi

Andante sostenuto

p

f

pp

13

23

33

41

2

V. Qui Tollis

Andante Sostenuto

TACET

VI. Qui Sedes

Andante sostenuto

TACET

VII. Cum Sancto Spiritu

Andante sostenuto

12

23

32

41

Allegro

11

20

VIII. Credo

Allegretto

38

59

65

2

67

73

82

IX. Et Incarnatus

Andante

TACET

X. Crucifixus

Larghetto

41

XI. Et Resurrexit

Allegro

10

20

29

52

60

70 **Poco meno**

79 **Più mosso**

88

94

XII. Sanctus

Moderato

XIII. Hosanna

Allegro

15

XIV. Benedictus

Andantino

XV. Agnus Dei

Andante sostenuto

11

f

22

8va 8va *p*

31

40

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Trompetes em Sib 1, 2

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

10

25

43

II. Gloria

Allegro Spirituoso

6

13

13

6

14

III. Laudamus Te

Andante

TACET

IV. Gratias Agimus Tibi

Andante sostenuto

12 *p* *ṗ* *ṗ* **2**

21 **4** *p*

33

41 *pp*

V. Qui Tollis

Andante Sostenuto

TACET

VI. Qui Sedes

Andante sostenuto

TACET

VII. Cum Sancto Spiritu

Andante sostenuto

11 *p* *p*

21 *p* *f*

30 *ff* *p*

40

49 **Allegro**

10

19

VIII. Credo

Allegretto

42

63

72

81

IX. Et Incarnatus

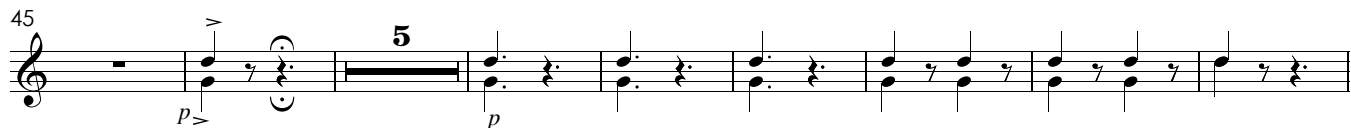
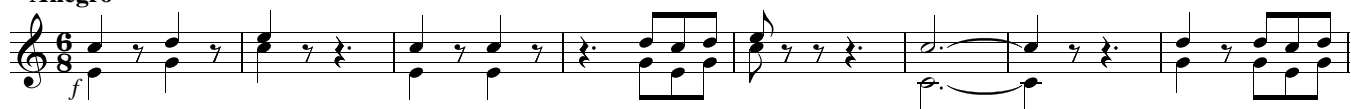
Andante

TACET

Larghetto

XI. Et Resurrexit

Allegro



XII. Sanctus

Moderato

XIII. Hosanna

Allegro

15

XIV. Benedictus

Andantino

15

XV. Agnus Dei

Andante sostenuto

2

13

24

33

44

Pastoril

Missa para a noite de Natal
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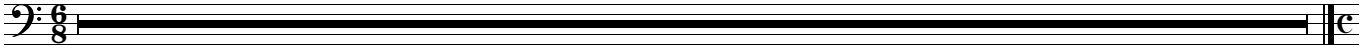
Tímpanos

José Mauricio Nunes Garcia

I. Kyrie

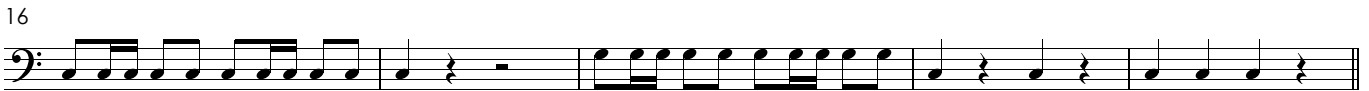
Andante sostenuto

TACET



II. Gloria

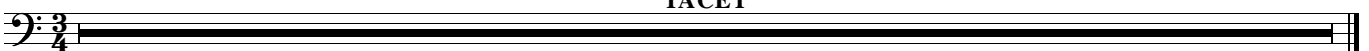
Allegro Spirituoso



III. Laudamus Te

Andante

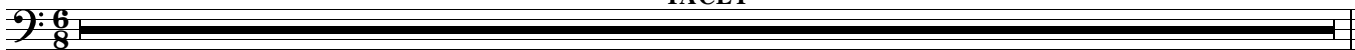
TACET



IV. Gratias Agimus Tibi

Andante sostenuto

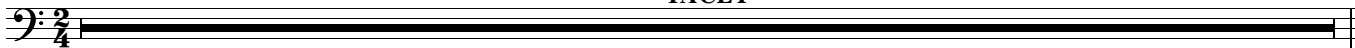
TACET



V. Qui Tollis

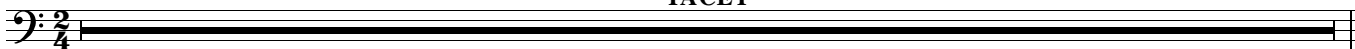
Andante Sostenuto

TACET



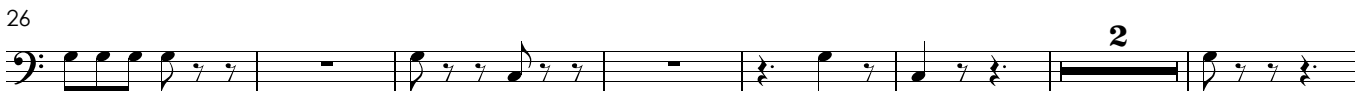
VI. Qui Sedes

TACET

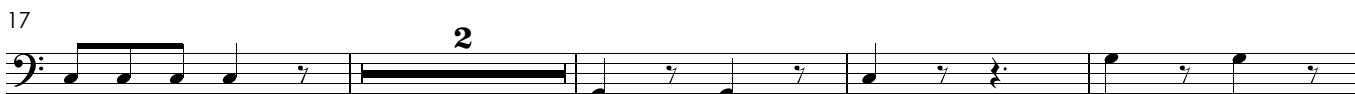
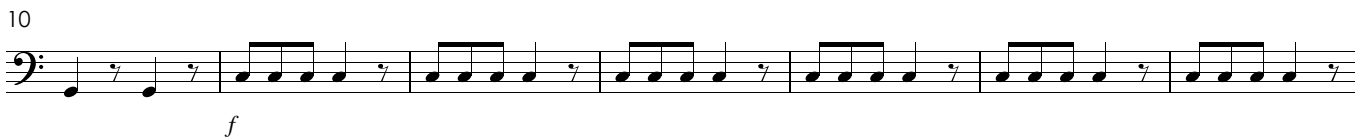


VII. Cum Sancto Spiritu

Andante sostenuto



Allegro



VIII. Credo

Allegretto

13 15 *f* 15

73 13 *ff*

IX. Et Incarnatus

Andante

TACET

X. Crucifixus

Larghetto

p 3 *f*

40 5 *pp*

XI. Et Resurrexit

Allegro

f 9 4 3 7 35

70 **Poco meno** *pp*

79 **Più mosso** *f*

87

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Coro

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

8 *tutti p* *cresc* *p*
Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e -
p *cresc* *p*
Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son, e -
8 *tutti p* *cresc* *p*
Ky - ri - e e - le - i - son, Ky - ri - e e -
8 *tutti p* *cresc* *p*
Ky - ri - e e - le - i - son, Ky - ri - e e -

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

24 *p* *f*
e e - le - i - son Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son,
p *f*
e e - le - i - son Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son,
p *f*
e e - le - i - son Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son,
p *f* *ff*
e e - le - i - son Chri - ste, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, V.S.

30 *ff* Chri - ste, Chri - ste, Chri - ste e - le - son, *p* Ky - ri - e e - le - i - son, e -

ff Chri - ste, Chri - ste, Chri - ste e - le - son, *p* Ky - ri - e e - le - i - son, e -

ff Chri - ste, Chri - ste, Chri - ste e - le - son, *p* Ky - ri - e e -

ff Chri - ste, Chri - ste, Chri - ste e - le - son, *p* Ky - ri - e e - le - i - son, e -

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

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

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

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

45 *cresc* le - i - son, e - le - i - son, *p* Ky - ri - e e - le - i - son, *pp* e - le - i -

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

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

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

52 *pp*

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

pp

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

pp

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

pp

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

II. Gloria

Allegro Spirituoso

3 *ff*

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

3 *ff*

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

3 *ff*

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

3 *ff*

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

8 *ff*

glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o

ff

glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o

ff

glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o

ff

glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a, glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o glo-ri-a in ex-cel-sis De-o

V.S.

12

-cel - sis De - o glo - ri - a glo - ri - a in ex - cel - sis De - o

-cel - sis De - o glo - ri - a glo - ri - a in ex - cel - sis De - o

in ex - cel - sis De - o glo - ri - a glo - ri - a in ex - cel - sis De - o

cel - sis De - o glo - ri - a glo - ri - a in ex - cel - sis De - o



16

glo - ri - a in ex - cel - sis De - o glo - ri - a.

glo - ri - a in ex - cel - sis De - o glo - ri - a.

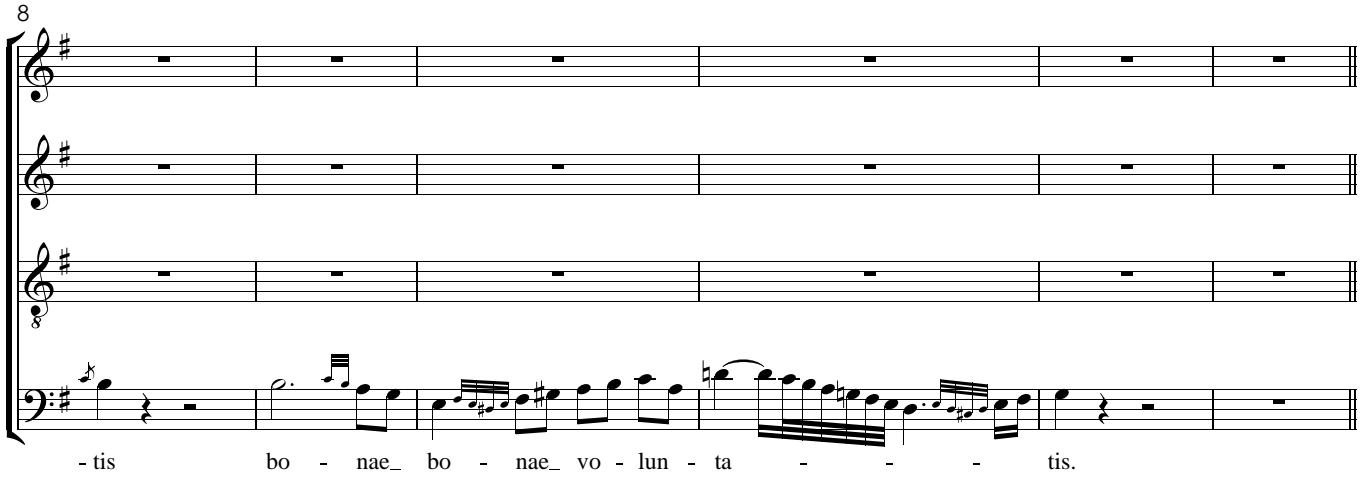
glo - ri - a in ex - cel - sis De - o glo - ri - a.

glo - ri - a in ex - cel - sis De - o glo - ri - a.



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

8



- tis bo - nae_ bo - nae_ vo - lun - ta - - - tis.



ff Glo-ri-a in_ ex - cel - sis in ex-cel-sis De - o in ex-cel - sis_ De - o De - o_ glo-ri-a

ff Glo-ri-a in_ ex - cel - sis in ex-cel-sis De - o in ex-cel - sis_ De - o De - o_ glo-ri-a

ff Glo-ri-a in_ ex - cel - sis in ex-cel-sis De - o in ex-cel - sis_ De - o De - o_ glo-ri-a

ff Glo-ri-a in_ ex - cel - sis in ex-cel-sis De - o in ex-cel - sis_ De - o De - o_ glo-ri-a

5



ff glo-ri-a glo-ri-a glo-ri-a glo-ri-a glo-ri-a in ex-cel-sis De-o glo-ri - a_ in_ ex -

ff glo-ri-a glo-ri-a glo-ri-a glo-ri-a glo-ri-a in ex-cel-sis De-o glo-ri - a_ in_ ex -

ff glo-ri-a glo-ri-a glo-ri-a glo-ri-a glo-ri-a in ex-cel-sis De-o glo - ri-a

ff glo-ri-a glo-ri-a glo-ri-a glo-ri-a glo-ri-a in ex-cel-sis De-o glo-ri - a in ex - V.S.

6

9

-cel - sis De - o glo - ri - a glo-ri - a in ex-cel-sis De-o glo-ri - a in ex -

-cel - sis De - o glo - ri - a glo-ri - a in ex-cel-sis De-o glo-ri - a in ex -

8 in ex-cel-sis De - o glo - ri - a glo-ri - a in ex-cel-sis De-o glo - ri - a

cel - sis De - o glo - ri - a glo-ri - a in ex-cel-sis De-o glo-ri - a in ex -

14

-cel - sis De - o glo - ri - a glo - ri - a glo - ri - a.

-cel - sis De - o glo - ri - a glo - ri - a glo - ri - a.

8 in ex-cel-sis De - o glo - ri - a glo - ri - a glo - ri - a.

cel - sis De - o glo - ri - a glo - ri - a glo - ri - a.

III. Laudamus Te

Andante

8 soprano solo

Lau-da - mus te be - ne - di-ci-mus be - ne - di - ci - mus_ te

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

te Lau-da - mus te be - ne - di-ci-mus be - ne - di - ci - mus_

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

te glo - ri - fi - ca - mus_

[cadenza]

te glo - ri - fi - ca - mus te.

IV. Gratias Agimus Tibi

Andante sostenuto

6 *p* *cresc* *p* *cresc*
 Gra - ti - as a - gi-mus ti - bi gra - ti - as a - gi-mus ti -
 6 *p* *cresc* *p* *cresc*
 Gra - ti - as a - gi-mus ti - bi gra - ti - as a - gi-mus ti -
 6 *p* *cresc* *p* *cresc*
 Gra - ti - as a - gi - mus a - gi-mus ti -
 6 *p* *cresc* *p* *cresc*
 Gra - ti - as a - gi-mus ti - bi gra - ti - as a - gi-mus ti -

14 *p* *cresc*
 -bi pro - pter ma-gnam glo - ri - am tu-am pro-pter ma-gnam glo-ri-am tu -
p *cresc*
 -bi pro - pter ma-gnam glo - ri-am tu-am pro-pter ma-gnam glo-ri-am tu -
p *cresc*
 -bi pro - pter ma-gnam glo - ri - am tu-am pro-pter ma-gnam glo-ri-am tu -
p *cresc*
 -bi pro - pter ma-gnam glo - ri - am tu-am pro-pter ma-gnam glo-ri-am tu -

22 *f*
 -am Do - mi - ne De - us Rex_ coe - les - tis De - us_
f
 am Do - mi - ne De - us Rex_ coe - les - tis De - us_
f
 am Do - mi - ne De - us Rex_ coe - les - tis De - us_
f
 -am Do - mi - ne De - us Rex_ coe - les - tis De - us_ V.S.

28

Pa - ter, Pa - ter om - ni - po - tens Do - mi - ne fi - li u - ni -

Pa - ter, Pa - ter om - ni - po - tens Do - mi - ne fi - li u - ni -

Pa - ter, Pa - ter om - ni - po - tens Do - mi - ne u - ni -

Pa - ter, Pa - ter om - ni - po - tens Do - mi - ne fi - li u - ni -

35

ge - ni - te, u - ni - ge - ni - te Je - su Chris - te Do - mi - ne

ge - ni - te, u - ni - ge - ni - te Je - su Chris - te Do - mi - ne

ge - ni - te, u - ni - ge - ni - te Je - su Chris - te Do - mi - ne

ge - ni - te, u - ni - ge - ni - te Je - su Chris - te Do - mi - ne

42

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

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

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

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

V. Qui Tollis

Andante Sostenuto

5 *contralto solo*

Qui tol - lis pec - ca - ta pec - ca - ta___ mun-di qui tol - lis pec

13
ca - ta mun-di mi - se - re - re mi - se - re - re___ no-bis mi - se - re - re, -

21
mi - se - re - re no - bis qui tol - lis pec - ca - ta pec - ca - ta___ mun-di

29
qui tol - lis pec - ca - ta mun-di sus - ci - pe, _____ sus - ci - pe de - pre - ca - ti - o - nem

36
nos - tram sus - ci - pe, _____ sus - ci - pe de - pre - ca - ti - o - nem nos - tram de - pre -

42
- ca - ti - o - nem nos - tram de - pre - ca - ti - o - nem nos tram. - - [cadenza] 2

VI. Qui Sedes

Andante sostenuto

4

4

4

4

57 *solo*

Qui se - - des qui se - des ad dex - te - ram pa - tris qui

66

se - des ad dex - te - ram Pa - tris mi - se - re - re

72

mi - se - re - re no - bis mi - se - re - re no - bis *solo*

Quo - ni - am tu *solo*

Quo - ni - am tu *solo*

Quo - ni - am tu

79

Quo - ni - am tu so - lus san - ctus tu so - lus, tu so - lus, so - lus Do - mi - nus tu so - lus so - lus Al

so - lus tu so - lus san - ctus *p* tu so - lus san - ctus

so - lus tu so - lus san - ctus *p* tu so - lus san - ctus

so - lus tu so - lus san - ctus *p* tu so - lus san - ctus

85

tis - si - mus Je - - su Je - su Chri - ste so - lus Al
p tu so - lus Do - mi - nus Je - su - Chri - ste tu so - lus san - ctus
p tu so - lus Do - mi - nus Je - su - Chri - ste tu so - lus san - ctus
p tu so - lus Do - mi - nus Je - su - Chri - ste tu so - lus san - ctus



90

tis - si - mus so - lus Al - tis - si - mus Je - su Chri - ste Je - su
 tu so - lus san - ctus so - lus al - tis - si - mus Je - su Chri - ste Je - su
 tu so - lus san - ctus so - lus al - tis - si - mus Je - su Chri - ste Je - su
 tu so - lus san - ctus so - lus al - tis - si - mus Je - su Chri - ste Je - su



94

Chri - ste Je - su Chri - ste.
 Chri - ste Je - su Chri - ste.
 Chri - ste Je - su Chri - ste.
 Chri - ste Je - su - Chri - ste.

VII. Cum Sancto Spiritu

Andante sostenuto

8 *tutti p* *cresc* *p*

Cum san-cto Spi-ri-tu in glo-ri-a, in glo-ri-a De-i

8 *tutti p* *cresc* *p*

Cum san-cto Spi-ri-tu in glo-ri-a, in glo-ri-a De-i

8 *tutti p* *cresc* *p*

Cum San-cto Spi-ri-tu in glo-ri-a De-i

8 *tutti p* *cresc* *p*

Cum san-cto Spi-ri-tu in glo-ri-a, in glo-ri-a De-i

16 *cresc* *p* *cresc*

Pa-tris A - men, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A -

cresc *p* *cresc*

Pa-tris A - men, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A -

cresc *p* *cresc*

Pa-tris A - men, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A -

cresc *p* *cresc*

Pa-tris A - men, cum san-cto Spi-ri-tu in glo-ri-a De-i Pa-tris A -

24 *p* *f*

men, A-men, A-men, cum san-cto Spi-ri-tu in glo-ri-a De-i,

p *f*

men, A-men, A-men, cum san-cto Spi-ri-tu in glo-ri-a De-i,

p *f*

men, A-men, A-men, cum san-cto Spi-ri-tu in glo-ri-a De-i,

p *f*

men, A-men, A-men, cum san-cto Spi-ri-tu in glo-ri-a De-i,

20

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

VIII. Credo

Allegretto

Pa - trem om - ni - po - ten - tem fa - cto - rem cae - li et ter -
 Pa - trem om - ni - po - ten - tem fa - cto - rem cae - li et ter -
 Pa - trem om - ni - po - ten - tem fa - cto - rem cae - li et ter -
 Pa - trem om - ni - po - ten - tem fa - cto - rem cae - li et ter -

36

-rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um
 -rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um
 rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um
 rae vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um

44 *solo*

et in u-num Do-mi-num_ Je - sum Chri-stum fi - li-um De - i u - ni - ge - ni-tum

52 *tutti f*

solo *tutti f*

De - um de De - o lu - men de
 et ex Pa - tre na - tum an - te om-ni - a sae - cu-la De - um de De - o lu - men de
 De - um de De - o lu - men de
 De - um de De - o lu - men de

60

lu - mi-ne De - um ve - rum de De - o ve - ro ge - ni-tum non fa - ctum con-sub-stan-ti - a - lem

69

Pa - tri per quem om-ni-a fa - cta sunt qui pro - pter nos

Pa - tri per quem om-ni-a fa - cta sunt qui pro - pter nos

Pa - tri per quem om-ni-a fa - cta sunt qui pro - pter nos

Pa - tri per quem om-ni-a fa - cta sunt qui pro - pter nos

80

ho - mi-nes et pro - pter nos - tram sa - lu - tem des - cen - dit de coe - lis.

ho - mi-nes et pro - pter nos - tram sa - lu - tem des - cen - dit de coe - lis.

ho - mi-nes et pro - pter nos - tram sa - lu - tem des - cen - dit de coe - lis.

ho - mi-nes et pro - pter nos - tram sa - lu - tem des - cen - dit de coe - lis.

IX. Et Incarnatus

Andante

Soprano 1 duo

Et in - car - na - tus in - car - na - tus

Soprano 2 duo

Et in - car - na - tus in - car - na - tus

8

est de Spi - ri - tu San - cto

est de Spi - ri - tu San - cto

15

ex Ma - ri - a Vir - gi - ne et ho - mo - fa - ctus est

ex Ma - ri - a Vir - gi - ne et ho - mo - fa - ctus est

21

et ho - mo - fa - ctus est.

et ho - mo - fa - ctus est.

X. Crucifixus

Larghetto

p Cru - ci - fi - xus Cru - ci - fi - xus e - ti - am pro no -

p Cru - ci - fi - xus Cru - ci - fi - xus e - ti - am pro no -

p Cru - ci - fi - xus Cru - ci - fi - xus e - ti - am pro no -

p Cru - ci - fi - xus Cru - ci - fi - xus

38

tutti f -bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to *p* pas - sus

tutti f bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to *p* pas - sus

tutti f -bis sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to *p* pas - sus

f sub Pon - ti - o Pi - la - to sub Pon - ti - o Pi - la - to *p* pas - sus

45

et se - pul - tus est pas - sus et se - pul - tus est.

et se - pul - tus est pas - sus et se - pul - tus est.

et se - pul - tus est pas - sus et se - pul - tus est.

et se - pul - tus est pas - sus et se - pul - tus est.

XI. Et Resurrexit

Allegro

f Et res - su - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras et as - cen - dit in cae - lum se - det

f Et res - su - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras et as - cen - dit in cae - lum se - det

f Et res - su - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras et as - cen - dit in cae - lum se - det

f Et res - su - re - xit ter - ti - a di - e se - cun - dum scri - ptu - ras et as - cen - dit in cae - lum se - det

8

se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a ju - di - ca - re

se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a ju - di - ca - re

se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a ju - di - ca - re

se - det ad dex - te - ram Pa - tris et i - te - rum ven - tu - rus ven - tu - rus est cum glo - ri - a ju - di - ca - re

V.S.

15

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

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

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

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

24

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

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

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

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

31

qui ex Pa-tre fi - li - o que pro - ce-dit Qui cum Pa - tre et

qui ex Pa-tre fi - li - o que pro - ce-dit

qui ex Pa-tre fi - li - o que pro - ce-dit

qui ex Pa-tre fi - li - o que pro - ce-dit

38

fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca - tur qui lo - cu - tus est per_ pro

45

phe - tas qui lo - cu - tus est per_ pro phe - tas et u - nam_

tutti *p*

p

p

p

et u - nam_

53

San - ctam ca tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or_ u - num ba

San - ctam ca tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or_ u - num ba

San - ctam ca tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or_ u - num ba

San - ctam ca - tho - li - cam et a - pos - to - li - cam Ec - cle - si - am con - fi - te - or_ u - num ba

V.S.

61

ptis - ma in re-mis-si - o nem pec - ca - to - rum et ex - pe - cto res-sur-re - cti

ptis - ma in re-mis-si - o nem pec - ca - to - rum et ex - pe - cto res-sur-re - cti

ptis - ma in re-mis-si - o nem pec - ca - to - rum et ex - pe - cto res-sur-re - cti

ptis - ma in re-mis-si - o nem pec - ca - to - rum et ex - pe - cto res-sur-re - cti



69 **Poco meno**

o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li a -

o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li a -

o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li a -

o - nem mor - tu - o - rum et vi - tam ven - tu - ri sae - cu - li a -



78 **Più mosso**

men et vi-tam ven - tu - ri ven-tu - ri sae - cu - li a - men et vi-tam ven - tu - ri ven-tu - ri

men et vi-tam ven - tu - ri ven-tu - ri sae - cu - li a - men et vi-tam ven - tu - ri ven-tu - ri

men et vi-tam ven - tu - ri ven-tu - ri sae - cu - li a - men et vi-tam ven - tu - ri ven-tu - ri

men et vi-tam ven - tu - ri ven-tu - ri sae - cu - li a - men et vi-tam ven - tu - ri ven-tu - ri

85

sae - cu-li a - men, ven - tu - ri sae - - - cu-li a - men a - men ven - tu - ri

sae - cu-li a - men, ven - tu - ri sae - - - cu-li a - men a - men ven - tu - ri

sae - cu-li a - men, ven - tu - ri sae - cu-li a - men a - men

sae - cu-li a men, ven - tu - ri sae - cu-li a - men a - men

91

sae - - - cu-li a - men a - men a - men a - men a - men a - men.

sae - - - cu-li a - men a - men a - men a - men a - men a - men.

ven - tu - ri sae - cu-li a - men a - men a - men a - men a - men a - men.

ven - tu - ri sae - cu-li a - men a - men a - men a - men a - men a - men.

XII. Sanctus

f Moderato

f San - ctus San - ctus San - ctus Do - mi - nus De - us De - us

f San - ctus San - ctus San - ctus Do - mi - nus De - us De - us

f San - ctus San - ctus San - ctus Do - mi - nus De - us De - us

f San - ctus San - ctus San - ctus Do - mi - nus De - us De - us

V.S.

4

Sa - ba-oth ple - ni sunt cae - li cae - li et ter - ra glo - ri - a tu - a.

Sa - ba-oth ple - ni sunt cae - li cae - li et ter - ra glo - ri - a tu - a.

Sa - ba-oth ple - ni sunt cae - li cae - li et ter - ra glo - ri - a tu - a.

Sa - ba-oth ple - ni sunt cae - li cae - li et ter - ra glo - ri - a tu - a.



XIII. Hosanna

Allegro

(mf)

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

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

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

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



14

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

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

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

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

XIV. Benedictus

Andantino

tenor solo (*mf*)

Be - ne - di - ctus qui ve - nit qui ve - nit in no - mi-ne

28

Do - mi - ni qui ve - nit in no - mi-ne

32

ve - nit in no - mi - ne Do - mi - ni.

XV. Agnus Dei

Andante sostenuto

A - gnus De - i qui tol - lis, A - gnus De - i qui tol - lis, A - gnus De - i qui tol - lis, A - gnus De - i qui tol - lis,

7

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

26

12

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

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

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

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

20

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

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

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

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

26

no - bis A - gnus De - i qui tol - lis, qui

no - bis A - gnus De - i qui tol - lis, qui

no - bis A - gnus De - i qui tol - lis, qui

no - bis A - gnus De - i qui tol - lis, qui

33

tol - lis pec - ca - ta mun - di do - na no - bis, do - na no - bis

tol - lis pec - ca - ta mun - di do - na no - bis, do - na no - bis

tol - lis pec - ca - ta mun - di do - na no - bis, do - na no - bis

tol - lis pec - ca - ta mun - di do - na no - bis, do - na no - bis

40

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

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

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

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

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Violas I

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

Musical score for Violin I, Kyrie section, measures 1-50. The score is in 6/8 time and consists of five staves. The first staff begins with a 3-measure rest, followed by notes marked *p*, *cresc*, and *p*. The second staff continues with notes marked *p*, *cresc*, *p*, and *f*. The third staff starts with notes marked *ff* and ends with a *p* dynamic. The fourth staff begins with an 8-measure rest, followed by notes marked *p*, *sfz*, *p*, *cresc*, and *p*. The fifth staff concludes the section with notes marked *pp*.

II. Gloria

Allegro Spirituoso

Musical score for Violin I, Gloria section, measures 1-15. The score is in 3/4 time and consists of four staves. The first staff begins with notes marked *f* and *ff*. The second staff continues with notes marked *ff*. The third staff continues with notes marked *ff*. The fourth staff concludes the section with notes marked *ff*. The fifth staff is a blank staff with a sharp key signature.

2

p

9

pp

10

ff

6

ff

11

ff

15

III. Laudamus Te

Andante

1

solo
(p)

6

f
tr

11

(p)
tr
8^{va}

19 (8)

3
f

29

(p)
tr
8^{va}

38 8^{va}

p
8^{va}

44

f
cresc

IV. Gratias Agimus Tibi

Andante sostenuto

3

p *p* *cresc*

15

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

24

p

33

5

cresc *p*

43

p *cresc* *p* *p* *pp*

V. Qui Tollis

Andante Sostenuto

TACET

VI. Qui Sedes

Andante sostenuto

f *p*

62

p *p*

73

p *cresc* *p*

84

p *cresc*

91

f *ff*

VII. Cum Sancto Spiritu

Andante sostenuto

3

p *p* *p* *cresc* *dolce*

11

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

27

ff

35

p *p* *p* *cresc* *p*

Allegro

f

9

f

17

22

VIII. Credo

Allegretto

Musical score for VIII. Credo, Allegretto, Viola I part. The score consists of six staves of music. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The key signature has one flat (B-flat) and the time signature is 6/8. The first staff contains measures 1-37, with dynamics *p* and *f*. The second staff contains measures 38-46, ending with a *p* dynamic. The third staff contains measures 47-55, ending with a *p* dynamic. The fourth staff contains measures 56-63, starting with a *f* dynamic. The fifth staff contains measures 64-72, ending with a *f* dynamic. The sixth staff contains measures 73-80, with a double bar line and a '2' above it, indicating a second ending, with dynamics *p* and *f*. The seventh staff contains measures 81-88, ending with a *ff* dynamic.

IX. Et Incarnatus

Andante

TACET

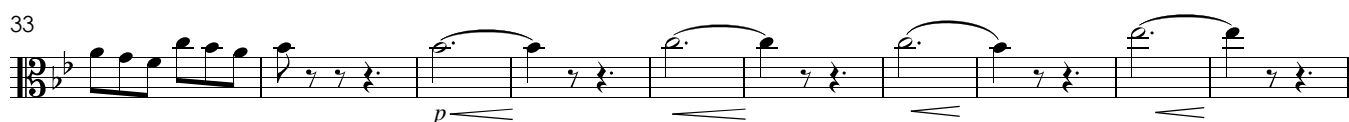
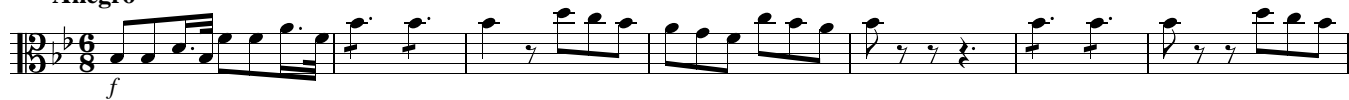
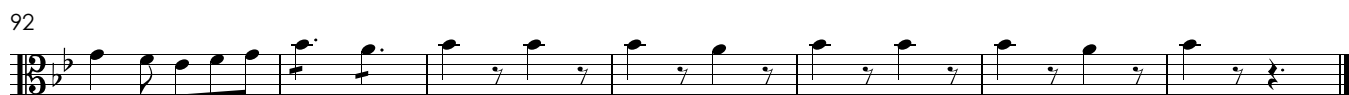
Musical score for IX. Et Incarnatus, Andante, Viola I part. The score consists of a single staff with a double bar line and a '2' above it, indicating a second ending. The key signature has one flat (B-flat) and the time signature is 6/8.

X. Crucifixus

Larghetto
pp

Musical score for X. Crucifixus, Larghetto, Viola I part. The score consists of three staves of music. The first staff begins with a double bar line and a '2' above it, indicating a second ending. The key signature has one flat (B-flat) and the time signature is 6/8. The first staff contains measures 1-37, with dynamics *pizz* and *arco*. The second staff contains measures 38-45, with dynamics *f* and *p*. The third staff contains measures 46-53, ending with a *p* dynamic.

XI. Et Resurrexit

Allegro70 **Poco meno**79 **Più mosso**

XII. Sanctus

Moderato

Musical notation for the beginning of the Sanctus movement, starting with a forte (*f*) dynamic.

XIII. Hosanna

Allegro

Musical notation for the beginning of the Hosanna movement, starting with a mezzo-forte (*mf*) dynamic.

14

Musical notation for the continuation of the Hosanna movement.

XIV. Benedictus

Andantino

15

Musical notation for the beginning of the Benedictus movement, marked with a bar line and a fermata.

XV. Agnus Dei

Andante sostenuto

Musical notation for the beginning of the Agnus Dei movement, including dynamics like *p*, *f*, and *cresc*.

17

Musical notation for the continuation of the Agnus Dei movement, marked with *p* and *f* dynamics.

25

Musical notation for the continuation of the Agnus Dei movement, marked with *p* dynamics and an 8-measure rest.

40

Musical notation for the continuation of the Agnus Dei movement, marked with *p* and *cresc* dynamics, ending with a fermata.

45

Musical notation for the continuation of the Agnus Dei movement, ending with a fermata.

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Violas II

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

Musical score for Violin II, Kyrie section, measures 1-50. The score is in 6/8 time and consists of five staves. The first staff starts with a 3-measure rest, followed by notes with dynamics *p*, *p*, *p*, *cresc*, and *p*. The second staff continues with *p*, *p*, *cresc*, *p*, and ends with *f*. The third staff begins with *ff* and ends with *p*. The fourth staff starts with an 8-measure rest, followed by notes with dynamics *p* and *p*. The fifth staff concludes the section with a final note.

II. Gloria

Allegro Spirituoso

Musical score for Violin II, Gloria section, measures 1-15. The score is in common time (C) and consists of four staves. The first staff starts with a *f* dynamic and a 3-measure rest, followed by notes with *ff*. The second staff continues with notes and rests. The third staff begins with *ff* and continues with notes and rests. The fourth staff concludes the section with notes and rests.

2

9

7

13

17

17

III. Laudamus Te

Andante

TACET

IV. Gratias Agimus Tibi

Andante sostenuto

3

14

23

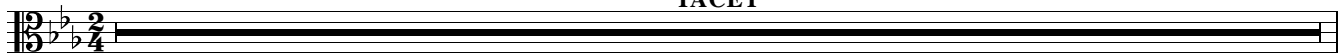
32

43

V. Qui Tollis

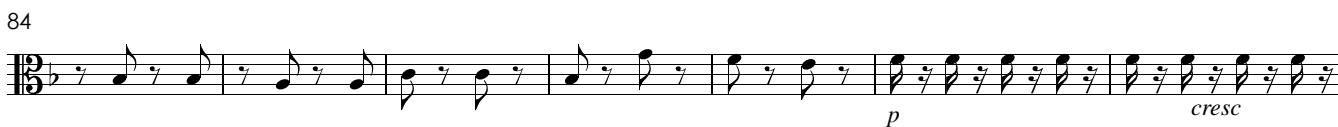
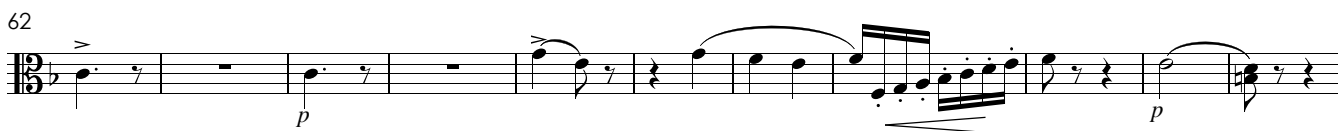
Andante Sostenuto

TACET



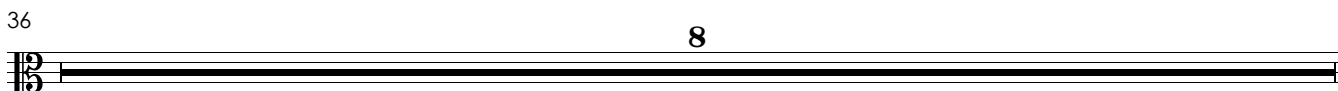
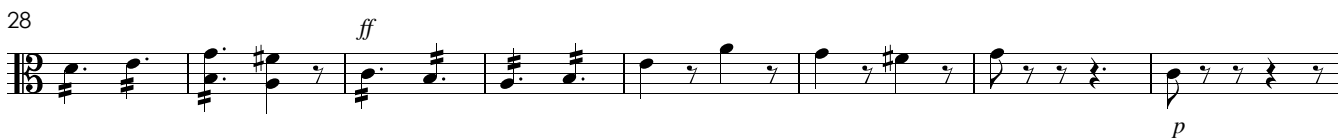
VI. Qui Sedes

Andante sostenuto



VII. Cum Sancto Spiritu

Andante sostenuto



44

Allegro

9

17

22

VIII. Credo

Allegretto

38

47

56

64

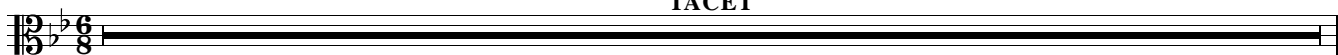
73

81

IX. Et Incarnatus

Andante

TACET



X. Crucifixus

Larghetto

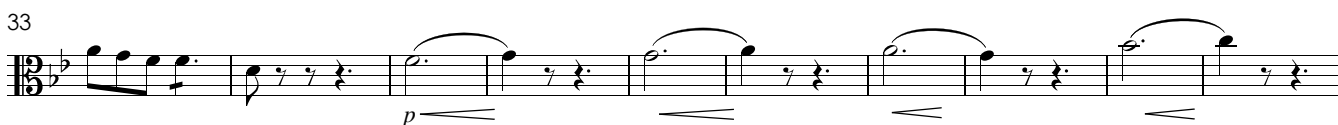
pp



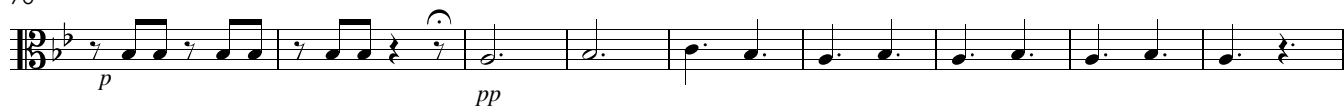
XI. Et Resurrexit

Allegro

f



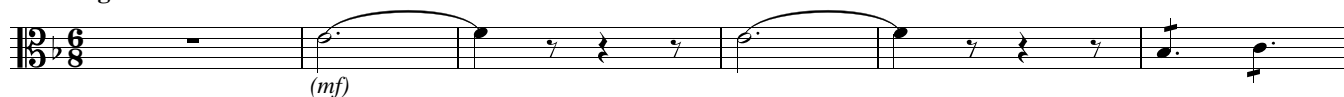
V.S.

70 **Poco meno**79 **Più mosso**

86



92

**Moderato****XII. Sanctus****Allegro****XIII. Hosanna**

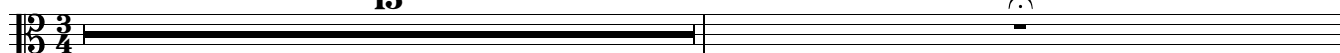
14



XIV. Benedictus

Andantino

15



XV. Agnus Dei

Andante sostenuto



17



25



40



45



Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Violoncelos I

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

p *p* *p* *p*

10 *solo* *cresc*

18 *p* *p* *f*

28 *ff* *solo* *f*

35 *p* *p* *p* *cresc*

43 *p* *p*

51 *pp*

II. Gloria

Allegro Spirituoso

f *ff*

5

9 *ff*

14 *ff*

20 *p*

V.S.

7

13

4

8

14

ff

ff

ff

Detailed description: This block contains the first six staves of the musical score for Violoncelos I. The music is in G major and 3/4 time. It begins with a series of quarter notes and rests, followed by a dense sixteenth-note passage. The dynamic markings *ff* (fortissimo) are used throughout the section. Measure numbers 7, 13, 4, 8, and 14 are indicated at the start of their respective staves.

III. Laudamus Te

Andante *8va*-----1

8

16

24

32

39

43

f *p* *pp*

f *cresc*

cresc

cresc *f*

Detailed description: This block contains the musical score for the section 'III. Laudamus Te'. The tempo is marked 'Andante' and the key signature is G major. The score is in 3/4 time. It features a variety of dynamics including *f* (forte), *p* (piano), *pp* (pianissimo), and *cresc* (crescendo). There are several instances of an octave sign (*8va*) with a dashed line and a bracket, indicating that the notes should be played an octave higher. Measure numbers 8, 16, 24, 32, 39, and 43 are indicated at the start of their respective staves.

IV. Gratias Agimus Tibi

Andante sostenuto

3

p *p* *p* *p* solo

11 *cresc* *p* *p*

20 *f*

27 *p*

34 *p* *cresc* *p*

42 *p* *p* *pp*

V. Qui Tollis

Andante Sostenuto

8^{va}

p *f* *p*

11 *f* *p* *p* *f* 8^{va}

23 *p* *f* *p*

35 *p*

44 8^{va}

VI. Qui Sedes

Andante sostenuto

2

54 *8va* *(f)* *(p)* *p*

65 *8va* *8va* **2** *p* **2**

78 *8va* *8va* *8va* *p*

88 *8va* *p* *cresc* *f*

93 *8va* *ff*

VII. Cum Sancto Spiritu

Andante sostenuto **3** *p* *8va* *p* *dolce*

12 *cresc* *p*

20 *p* *f* *solo*

30 *ff* *p* *cresc*

37 *dolce* *cresc*

43 *p* *p* *cresc*

Allegro *f*

8 *f*

16

22

VIII. Credo

Allegretto

Musical score for VIII. Credo, Allegretto, Cello I part. The score is in bass clef, 6/8 time signature, and B-flat major. It consists of several staves of music with various dynamics and articulations. The first staff starts with a *p* dynamic and includes a triplet of eighth notes. The second staff continues with *p* dynamics and includes a fermata. The third staff also features *p* dynamics and a fermata. The fourth staff begins with a *f* dynamic and contains a series of eighth notes. The fifth staff continues with eighth notes. The sixth staff starts with a *dolce* marking and includes a fermata. The seventh staff concludes with a *ff* dynamic and a final cadence.

IX. Et Incarnatus

Andante

Musical score for IX. Et Incarnatus, Andante, Cello I part. The score is in bass clef, 6/8 time signature, and B-flat major. It consists of several staves of music with various dynamics and articulations. The first staff starts with a *(p)* dynamic and includes a fermata. The second staff continues with eighth notes and a fermata. The third staff features eighth notes and a fermata. The fourth staff concludes with eighth notes and a final cadence.

X. Crucifixus

Larghetto

pp dolce

37 f p

46

XI. Et Resurrexit

Allegro

f

8

16 p f

25

31 p

41 dolce

52

60 f

66 Poco meno p 7

79 **Più mosso**

f

86

92

XII. Sanctus

Moderato

f

XIII. Hosanna

Allegro

(mf)

14

XIV. Benedictus

Andantino

(mf)

29

(p)

XV. Agnus Dei

Andante sostenuto

p solo

6

cresc

12

p *p* *p* *f*

Musical staff 12-19: Bass clef, 2/4 time signature. Measures 12-13: quarter notes G2, A2, B2, C3. Measure 14: quarter notes G2, A2, B2, C3. Measure 15: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 16: eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Measure 17: quarter notes G2, A2, B2, C3. Measure 18: quarter notes G2, A2, B2, C3. Measure 19: quarter notes G2, A2, B2, C3. Dynamics: *p* (measures 12-13), *p* (measures 14-15), *p* (measures 16-17), *f* (measures 18-19).

20

Musical staff 20-27: Bass clef, 2/4 time signature. Measure 20: quarter notes G2, A2, B2, C3. Measure 21: quarter notes G2, A2, B2, C3. Measure 22: quarter notes G2, A2, B2, C3. Measure 23: quarter notes G2, A2, B2, C3. Measure 24: quarter notes G2, A2, B2, C3. Measure 25: quarter notes G2, A2, B2, C3. Measure 26: quarter notes G2, A2, B2, C3. Measure 27: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p* (measures 20-26), *f* (measure 27).

28

dolce *p* *p* *cresc*

Musical staff 28-35: Bass clef, 2/4 time signature. Measure 28: quarter notes G2, A2, B2, C3. Measure 29: quarter notes G2, A2, B2, C3. Measure 30: quarter notes G2, A2, B2, C3. Measure 31: quarter notes G2, A2, B2, C3. Measure 32: quarter notes G2, A2, B2, C3. Measure 33: quarter notes G2, A2, B2, C3. Measure 34: quarter notes G2, A2, B2, C3. Measure 35: quarter notes G2, A2, B2, C3. Dynamics: *dolce* (measures 28-29), *p* (measures 30-31), *p* (measures 32-33), *cresc* (measures 34-35).

36

p *p*

Musical staff 36-41: Bass clef, 2/4 time signature. Measure 36: quarter notes G2, A2, B2, C3. Measure 37: quarter notes G2, A2, B2, C3. Measure 38: quarter notes G2, A2, B2, C3. Measure 39: quarter notes G2, A2, B2, C3. Measure 40: eighth notes G2, A2, B2, C3, D3, E3, F3, G3. Measure 41: eighth notes G3, F3, E3, D3, C3, B2, A2, G2. Dynamics: *p* (measures 36-37), *p* (measures 38-41).

42

Musical staff 42-47: Bass clef, 2/4 time signature. Measure 42: quarter notes G2, A2, B2, C3. Measure 43: quarter notes G2, A2, B2, C3. Measure 44: quarter notes G2, A2, B2, C3. Measure 45: quarter notes G2, A2, B2, C3. Measure 46: quarter notes G2, A2, B2, C3. Measure 47: quarter notes G2, A2, B2, C3. Dynamics: *p* (measures 42-47).

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Violoncelos II

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto

p *p* *p* *p*

10 *cresc* *p*

20 *p* *f*

29 *ff* *p*

36 *p* *p* *cresc* *p*

46 *p*

52 *pp*

II. Gloria

Allegro Spirituoso

f *ff*

6 *ff*

11 *ff*

16

V.S.

7

ff

6

12

16

III. Laudamus Te

Andante

8

16

24

32

39

44

IV. Gratias Agimus Tibi

Andante sostenuto

3

p *p* *p* *p*

13 *cresc* *p* *p*

21 *p* *f*

29 *p* *p* *p*

38 *cresc* *p* *p*

44 *p* *pp*

V. Qui Tollis

Andante Sostenuto

p *f* *p*

11 *p* *f* *p* *f*

23 *p* *f* *p*

35 *p*

44

VI. Qui Sedes

Andante sostenuto

2

54 *(f)* *(p)* *p* *8^{va}*

65 *p* **2** **2**

78 *p* *8^{va}*

88 *p* *cresc* *f*

93 *ff* *8^{va}*

VII. Cum Sancto Spiritu

Andante sostenuto

3 *p* *p* *dolce*

12 *cresc* *p* *p*

22 *p* *ff* *f*

31 *p* *dolce* **2**

40 *cresc* *p* *p*

Allegro

49 *cresc f*

7 *f*

15

21

VIII. Credo

Allegretto

Musical score for VIII. Credo, Allegretto, Cello II part. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of six staves of music. The first staff starts with a rest followed by a series of eighth notes and quarter notes, marked with a piano (*p*) dynamic. The second staff continues with similar rhythmic patterns, also marked *p*. The third staff features a triplet of eighth notes marked with a piano (*p*) dynamic. The fourth staff has a quintuplet of eighth notes marked with a piano (*p*) dynamic. The fifth staff contains a double bar line, followed by a half note marked with a piano (*p*) dynamic, and then a quarter note. The sixth staff begins with a fortissimo (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and ends with a quarter note.

IX. Et Incarnatus

Andante

Musical score for IX. Et Incarnatus, Andante, Cello II part. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of four staves of music. The first staff starts with a piano (*p*) dynamic, followed by a half note marked with a piano (*p*) dynamic, and then a quarter note. The second staff continues with similar rhythmic patterns, marked with a piano (*p*) dynamic. The third staff features a half note marked with a piano (*p*) dynamic, and then a quarter note. The fourth staff begins with a half note marked with a piano (*p*) dynamic, and then a quarter note.

X. Crucifixus

Larghetto

Musical score for X. Crucifixus, Larghetto, Cello II part. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. It consists of three staves of music. The first staff starts with a pianissimo (*pp*) dynamic, followed by a half note marked with a pianissimo (*pp*) dynamic, and then a quarter note. The second staff continues with similar rhythmic patterns, marked with a fortissimo (*f*) dynamic. The third staff begins with a half note marked with a piano (*p*) dynamic, and then a quarter note.

XI. Et Resurrexit

Allegro

8

8

16

25

32

40

51

62

70 **Poco meno** **Più mosso**

83

90

XII. Sanctus

Moderato

f

XIII. Hosanna

Allegro

(mf)

15

XIV. Benedictus

Andantino

(mf)

29

(p)

XV. Agnus Dei

Andante sostenuto

p *cresc*

11

p *p* *f*

21

p

29

p *p* *cresc* *p*

39

p

45

Pastoril

Missa para a noite de Natal
original do pe. José Maurício em 1811

Órgão

José Mauricio Nunes Garcia

I. Kyrie

Andante sostenuto
flautado ligeiro

p flautado do meio

6

11

15

20

26 trombetas

f trombetas

31

p

V.S.

37

41

46 *pp*

51 *pp*

II. Gloria

Allegro Spirituoso

trombetas

f trombetas

ff

7

12 oboé trombetas *ff*

18

5

10

ff

7

oboeé

12

trombetas

ff

16

III. Laudamus Te

Andante

Musical score for measures 1-7. The piece is in 3/4 time with a key signature of one sharp (F#). The score is for organ. The first system includes dynamic markings *(f)* flautado, *(p)*, and *(pp)*.

Musical score for measures 8-15. The score includes dynamic markings *(f)*, *(p)*, flautado do meio, *(cresc)*, and *p*.

Musical score for measures 16-23. This system consists of sustained chords in both the treble and bass staves.

Musical score for measures 24-31. The score includes a *(cresc)* marking in the final measure.

Musical score for measures 32-39. The score includes the dynamic marking *(p)* and the instruction flautado ligero.

Musical score for measures 40-44. This system consists of sustained chords in both the treble and bass staves.

Musical score for measures 45-48. The score includes the dynamic marking *f* in both staves.

Andante sostenuto
flautado ligeiro

IV. Gratias Agimus Tibi

flautado do meio

6

10

15

19

24

29

35

f

p

p

V.S.

The musical score is written for piano and flute. It consists of eight systems of music. The piano part is in the lower register, and the flute part is in the upper register. The tempo is marked 'Andante sostenuto' and 'flautado ligeiro'. The key signature is one flat (B-flat major). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The piece concludes with a repeat sign and the instruction 'V.S.' (Viva).

40

44

p *pp*

V. Qui Tollis

Andante Sostenuto

(p) *p* flautado ligeiro *p*

11

19

29

37

44

VI. Qui Sedes

Andante sostenuto

flautado c/o pé

flautado grosso

60

70

79

flautado ligeiro

flautado do meio

86

92

flautado com o pé

VII. Cum Sancto Spiritu

Andante sostenuto
flautado ligeiro

flautado do meio

6

11

15

20

26

f trombetas

31

flautado ligeiro

p

flautado do meio

37

Detailed description: This is a musical score for the organ part of the VII. Cum Sancto Spiritu movement. The score is written in 6/8 time and consists of eight systems of music. The first system (measures 1-5) is marked 'Andante sostenuto' and 'flautado ligeiro'. The second system (measures 6-10) continues the piece. The third system (measures 11-14) features a 'flautado do meio' part. The fourth system (measures 15-19) continues the organ part. The fifth system (measures 20-25) continues the organ part. The sixth system (measures 26-30) features a 'f trombetas' part. The seventh system (measures 31-36) features a 'flautado ligeiro' part. The eighth system (measures 37-41) features a 'flautado do meio' part. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics (p, f), and articulation marks.

41

45

Allegro

11

19

VIII. Credo

Allegretto

flautado com o pé

36 flautado grosso

flautado do meio

44

V.S.

51

trombetas

60

70

flautado com o pé

flautado com o pé

79

trombetas

IX. Et Incarnatus

Andante

flautado ligeiro

(p) flautado do meio

8

16

23

X. Crucifixus

Larghetto

38

46

XI. Et Resurrexit

Allegro

7

16

25

trombetas

V.S.

32

p flautado ligeiro

39

47

p
p
8vb

56

(8) 8vb

64

ff

70 **Poco meno**

pp
pp

79 **Più mosso**

f trombetas

86

92

Musical score for measures 92-98. The piece is in B-flat major and 3/4 time. The right hand features a series of chords and a melodic line, while the left hand plays a steady eighth-note accompaniment. The score concludes with a double bar line.

XII. Sanctus

Moderato

Musical score for the beginning of the Sanctus. It starts with a forte (*f*) dynamic and includes the instruction "f trombetas". The right hand has a sustained chord with a fermata, while the left hand plays a rhythmic pattern of eighth notes. The score ends with a double bar line.

4

Musical score for measures 4-7. The right hand plays a series of chords, and the left hand continues with a rhythmic accompaniment. The score concludes with a double bar line.

XIII. Hosanna

Allegro

Musical score for the beginning of the Hosanna. It starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords, and the left hand plays a rhythmic accompaniment. The score ends with a double bar line.

15

Musical score for measures 15-20. The right hand plays a series of chords, and the left hand continues with a rhythmic accompaniment. The score concludes with a double bar line.

Segue Hosanna

XIV. Benedictus

Andantino
(mf) flautado do meio
flautado ligeiro

27

32

XV. Agnus Dei

Andante sostenuto
flaut. ligeiro

flaut. do meio

5

9

13

18

trombetas

f trombetas

23

flaut. do meio

p

flaut. ligeiro

29

p

34

38

43

46