

**THE EXPRESSIVE USE OF STRUCTURES AND TONAL AREAS IN FATHER JOSÉ  
MAURÍCIO NUNES GARCIA'S *MISSA EM MI BEMOL* (1811) – CT 107**

by

CLAUDIO ANTONIO ESTEVES

(Under the Direction of Mark Cedel)

**ABSTRACT**

The work of Father José Maurício Nunes Garcia is still unavailable in its majority. With four criteria the *Missa em Mi Bemol* (1811) – CT 107 was selected for edition and analysis. Written for SATB choir, SSATB soloists, and organ, it is divided into fourteen parts and was probably first performed in the Royal Chapel in Rio de Janeiro. The source for this work survived as a manuscript in the *Biblioteca Alberto Nepomuceno* of *Universidade Federal do Rio de Janeiro*, Brazil (BR-Rem), since the two other entries in the *Catálogo Temático* are arrangements made six years after the composer's death and twenty five years after its composition. This edition was intended to make the score available and to serve performer and scholar alike. The notation was updated with the substitution of archaic elements and all the alterations in the score were listed in detail. The analysis of the work shows the expressive use of the tonal areas in a wide range. The variety of structures and forms used is impressive. It reveals the different approach of a skilled composer compared to the frequent through-composed treatment of the sacred genre.

INDEX WORDS: José Maurício Nunes Garcia, CT 107, *Missa em Mi Bemol*, Edition, Brazilian Colonial Music, Analysis of Colonial Music, Choral Music, Organ, Choir.

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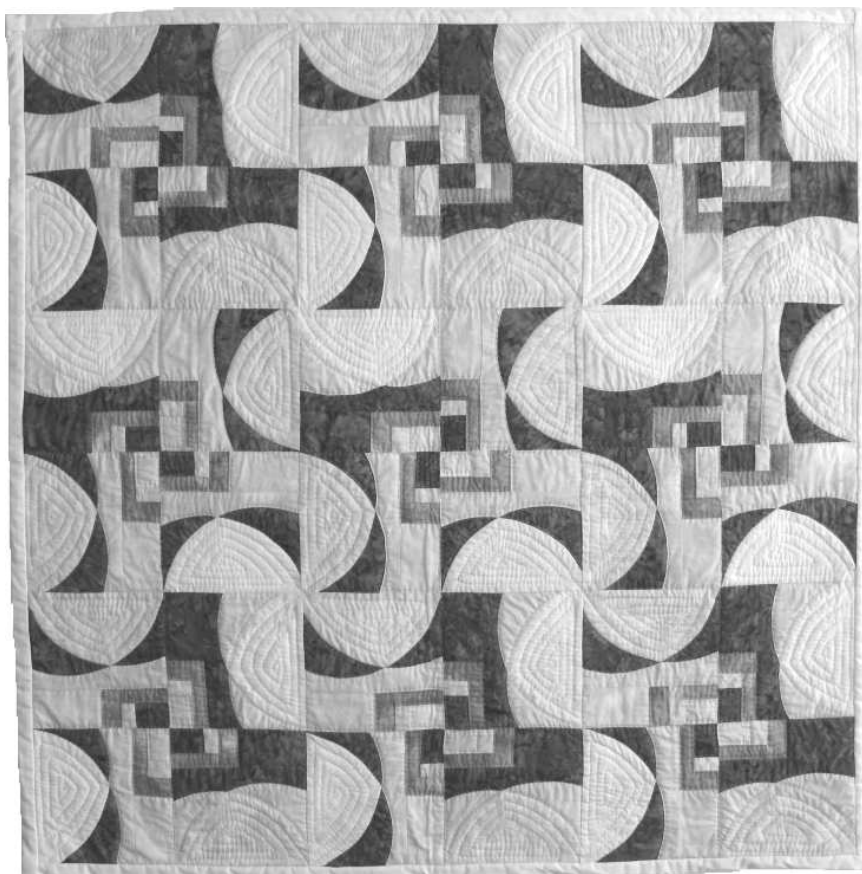
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Carla Simone Glienke  
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Dedico este documento às duas pessoas que o tornaram possível: minha mãe, Ernestina Stradiotto Esteves, em sua memória, pelo valor que dava ao conhecimento e a minha esposa, Carla Simone Glienke, por seu apoio, ajuda, consolo, alegria, fé em todos estes anos e os que ainda nos hão de vir.

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## TABLE OF CONTENTS

	Page
<b>ACKNOWLEDGEMENTS .....</b>	<b>v</b>
<b>LIST OF TABLES .....</b>	<b>viii</b>
<b>LIST OF FIGURES .....</b>	<b>ix</b>
<b>LIST OF ABBREVIATIONS .....</b>	<b>x</b>
 <b>CHAPTER</b>	
1 INTRODUCTION .....	1
The Composer, from the Early Years until 1811 .....	1
Music in the Metropolis and at the Colony .....	4
Need for Study .....	8
Methodology .....	9
Object of Study .....	11
2 PROCEDURES AND CHARACTERISTICS OF THIS EDITION .....	12
Types of Editions .....	12
Classification and Characteristics of this Edition .....	15
The Manuscript Source .....	17
Alterations, Changes or Corrections .....	19
3 ANALYTICAL STUDIES .....	24
4 CONCLUSIONS .....	36
The Work and its First Performance .....	36
Structural Analyses and Tonal Areas .....	38

<b>REFERENCES.....</b>	<b>43</b>
------------------------	-----------

<b>APPENDICES.....</b>	<b>45</b>
------------------------	-----------

A TONAL PLAN OF THE <i>MISSA EM MI BEMOL</i> (1811) – CT 107 .....	46
C MODIFICATIONS IN THIS EDITION RELATED TO THE MANUSCRIPT .....	48
B <i>MISSA EM MI BEMOL</i> (1811) – CT 107 .....	51



**LIST OF TABLES**

Table 1: Divisions and voice requirements of CT 107 .....	37
Table 2: Divisions and forms of CT 107 .....	39

## LIST OF FIGURES

Figure 1: Structure and tonal areas of <i>KYRIE</i> .....	24
Figure 2: Expositions, Episodes, and tonal areas of the fugue in <i>Christe</i> .....	25
Figure 3: Structure and tonal areas of <i>Gloria/Et in terra/Gloria</i> .....	26
Figure 4: Structure and tonal areas of <i>Laudamus</i> .....	27
Figure 5: Structure and tonal areas of <i>Gratias</i> .....	27
Figure 6: Structure and tonal areas of <i>Domine Deus</i> .....	28
Figure 7: Structure and tonal areas of <i>Qui tollis</i> .....	29
Figure 8: Structure and tonal areas of <i>Qui sedes/Quoniam</i> .....	29
Figure 9: Structure and tonal areas of <i>Cum Sancto Spiritu</i> .....	30
Figure 10: Structure and tonal areas of <i>Credo</i> .....	32
Figure 11: Structure and tonal areas of <i>Et incarnatus</i> .....	32
Figure 12: Structure and tonal areas of <i>Crucifixus</i> .....	33
Figure 13: Structure and tonal area of <i>Et resurrexit</i> .....	33
Figure 14: Structure and tonal areas of <i>Sanctus/Hosanna/Benedictus/Hosanna</i> .....	34
Figure 15: Structure and tonal area of <i>AGNUS DEI</i> .....	35
Figure 16: Tonal areas of CT 107 in the circle of fifths .....	40

## LIST OF ABBREVIATIONS

BR-Rem – Brazil, Rio de Janeiro, *Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno*

BR-Rn – Brazil, Rio de Janeiro, *Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro*

Cod. – codetta(s)

CT – *Catálogo Temático* (Father José Maurício Nunes Garcia's Thematic Catalogue)

Dev. – development

Ep. – episode

Exp. – exposition

fb. – figured bass

HC – half cadence

IAC – imperfect authentic cadence

m. – measure

Maj. – major

Min. – minor

mm. – measures

PAC – perfect authentic cadence

Pitch nomenclature - scientific USA (C4 is middle C)

Recap. – recapitulation

Ret. – retransition

Rit. – ritornello

SATB – Soprano, Alto, Tenor, and Bass

Trans. – transition

## CHAPTER 1

### INTRODUCTION

#### **The Composer, from the Early Years until 1811**

Father José Maurício Nunes Garcia (1767-1830) was the most prolific Brazilian composer of the colonial period. More than 300 works comprise his thematic catalogue (CT<sup>1</sup>) with instrumentation ranging from a full orchestra with choir (e.g. *Missa de Santa Cecília* – CT 113) to voice and piano (e.g. *Modinha* – CT 226). Composing during a period of major political changes, he was unexpectedly put in direct contact with the musical demands of the Portuguese court.

Garcia was born in Rio de Janeiro,<sup>2</sup> one of the most musically active cities at the end of the 1700s. Rio de Janeiro had a large community of performers, teachers, and students for whom music was part of everyday life. As a consequence, musical opportunities were available to him from the beginning. The composer's musical training began with Salvador José de Almeida e Faria.<sup>3</sup> Unfortunately, there is no formal documentation or account of these first years. The musicologist Cleofe Person de Mattos raises the possibility that Garcia sang at the Sé (cathedral),

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<sup>1</sup> Cleofe Person de Mattos, *Catálogo Temático: José Maurício Nunes Garcia* (Rio de Janeiro: Gráfica Olímpica, 1970).

<sup>2</sup> All persons born in the colonial state of Brazil were considered Portuguese citizens. Brazil gained its independence in 1822.

<sup>3</sup> He signed his name Salvador José de Almeida and sometimes Salvador José de Almeida e Faria. He was also called Salvador José, *o pardo* (the mulatto). Cleofe Person de Mattos, *José Maurício Nunes Garcia: Biografia* (Rio de Janeiro: Fundação Biblioteca Nacional, 1997), 31.

where, as a choir boy, he would have had the opportunity for contact with other musicians who were prominent in Rio de Janeiro.<sup>4</sup>

There are a few reports that indicate his first training in music was with Salvador José de Almeida e Faria. One of the composer's earliest biographers, Manuel de Araújo Porto Alegre, says that at the age of six, after the death of Garcia's father, his mother and aunt provided for his general education.<sup>5</sup> Porto Alegre suggests that Garcia was sent to study with Almeida, but no date is given. Almeida was a native of the state of Minas Gerais and was familiar with the musical tradition of the 1700s. The quality of the instruction – in what would have been a relationship of master and apprentice – would have been significant. Almeida is also mentioned by the writer of Garcia's obituary.<sup>6</sup> The obituary is short, but it is considered to be his first biography, wherein Almeida is praised as a teacher “from whom many disciples well versed [in music] are numbered among our best musicians.”<sup>7</sup> The analysis of Almeida's *post-mortem* estate by the historian Nireu de Oliveira Cavalcanti<sup>8</sup> shows that he enjoyed the status as teacher, luthier, keyboard manufacturer, and performer.

Garcia started to compose when he was 16 years old. The antiphon *Tota pulchra es Maria* (1783) is his first extant work. It was intended for the Sé, which clearly shows his connection with this institution as a youth. In 1792, he took religious orders at the age of 24. By

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<sup>4</sup> Mattos, *José Maurício Nunes Garcia: Biografia*, 32.

<sup>5</sup> Manuel de Araújo Porto Alegre. “Apontamentos sobre a vida e obras do Padre José Maurício Nunes Garcia,” *Revista do Instituto Histórico e Geográfico Brasileiro* 19 (July-September 1856): 355.

<sup>6</sup> Januário da Cunha Barbosa, “Necrológico,” *Jornal da Imprensa Imperial Nacional* (Rio de Janeiro), 30 April 1830, p. 403.

<sup>7</sup> *Ibid.*, 403.

<sup>8</sup> Nireu Oliveira Cavalcanti, “A Cidade de São Sebastião do Rio de Janeiro: As Muralhas, sua Gente, os Construtores (1710-1810)” (Ph.D. diss., Universidade Federal do Rio de Janeiro, 1997), 286.

1808, he had written over 105 works. The first dated secular<sup>9</sup> music in his catalogue is the *Sinfonia Fúnebre*, CT 230, composed in 1790.<sup>10</sup> Nonetheless, the secular genre is not as prominent in his output as is the sacred.

The period from 1808 to 1811 was a turning point for Brazil as a Portuguese colony. The arrival in Brazil of the Portuguese Royal Family, who had fled from the Napoleonic invasion, produced a unique change in the relationship between the colony and its metropolis (mother country). The capital of the Kingdom of Portugal was then established in Rio de Janeiro (from 1808 to 1815). For obvious economic reasons, a colony was forbidden to have any kind of industry or business that could rival the metropolis. The colonial state of Brazil, therefore, had to build what was necessary for the royal administration overnight. In the most direct way, the arrival of the court influenced and changed the lives of the people of the colony in their activities. While music was only one of these activities, it was an important one since it was included in the religious functions.

The arrival of better-trained musicians and the different and demanding taste of the court had an impact on the musical aspects of religious services. Garcia had been the *mestre-de-capela*<sup>11</sup> of the Sé of Rio de Janeiro since 1798. In this capacity, he composed, rehearsed and took care of all details concerning the use of music during celebrations at the cathedral. Early accounts<sup>12</sup> suggest that his first contact with the Prince Regent Dom João and the court was at their first Mass in Brazil. In it, the Prince requested a *Te Deum* – most likely composed by

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<sup>9</sup> The term “profane,” sometimes used in the literature and even in his thematic catalogue, will not be used in this document.

<sup>10</sup> This is his first strictly instrumental work.

<sup>11</sup> This term denotes the same kind of professional as the German *Kapellmeister*, or the Italian *maestro di cappella*.

<sup>12</sup> Mattos, *José Maurício Nunes Garcia: Biografia*, 228. See endnote number 80.

Garcia - to “thank God for his auspicious journey.”<sup>13</sup> Whether or not that was the first encounter with the Prince Regent Dom João, the composer undertook the additional responsibilities of acting also as *mestre-de-capela* to the new Royal Chapel, which was created to function together with the cathedral. In addition to supplying new music for the ceremonies of the Royal Chapel, he also was a conductor, organist, and musical librarian, and he was responsible for all the related bureaucracy, including accounting for the presence of the musicians at the rehearsals. Notwithstanding his many duties, his compositional production increased during this period.

### **Music in the Metropolis and at the Colony**

The colonial state of Brazil was a reflection of the metropolis in its administrative and social organizations. Even before the arrival of the Royal Family, the public and private institutions in Brazil were copies of their Portuguese counterparts. Musical activities as well were regulated in similar ways.

The music in the metropolis, until the beginning of the reign of D. Maria I (1777), was among the richest of Europe. Opera professionals of all sorts - stagehands, tailors, set designers, dancers, and musicians – comprised a large community that kept the activity in motion. The size of the orchestra of the Portuguese court in the second half of the 18th century was larger than was typical for the time: 20 violins, 4 violas, 4 cellos, 4 double basses, 3 oboes, 2 flutes, 2 bassoons, 9 horns and trumpets, and 2 others not specified (50 musicians in total).<sup>14</sup> Opulence

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<sup>13</sup> “... render as graças ao Omnipotente pela felicidade de sua jornada.” Luís Gonçalves dos Santos, *Memórias para Servir à História do Reino do Brasil*, vol. 2 (Rio de Janeiro: Zélio Valverde, 1943), 209.

<sup>14</sup> Maurício Mário Monteiro, “A Construção do Gosto: Música e Sociedade na Corte do Rio de Janeiro 1808-1821” (Ph.D. diss., Universidade de São Paulo, 2001), 79.

and pomp were the norm, and that usually impressed visitors. The orchestra was known as the largest, the best, and the one that paid the most substantial salary.

Many composers, especially Italians, came to Portugal to serve the court. In 1719, Domenico Scarlatti was *mestre-de-capela* and tutor for the younger members of the royal family. From 1750 to 1793, Portugal had 223 musical performances in which works of Italian composers outnumbered those of Portuguese composers by three-to-one. Music by David Perez, Domenico Cimarosa, and Nicoló Jomelli appeared along with Luciano Xavier Santos, Marcos Portugal, and João de Souza Carvalho.<sup>15</sup> The familiarity of and preference for Italian works later influenced Portuguese composers, who tried to earn the favor of the public by adopting Italianate musical characteristics, especially in the opera style.

Performances occurred in many opera theaters and even in specially designed rooms such as the music room of the Queluz palace. Musical activity diminished after the great earthquake of 1755 destroyed Lisbon and killed thousands of individuals. The Tejo Opera House was surely devastated, but its reconstruction was not initially a priority. Not until 1793 was the Teatro Nacional de São Carlos built as a substitute for the Tejo Opera House. Nonetheless, although diminished, the quality of the musical activity continued to attract music professionals to Portugal after the earthquake.

The guild was the mechanism by which the quality and the monopoly of the musical activity were maintained in the metropolis. Formal complaints regarding bad performances and inadequate teachings by amateurs were the reasons cited for the creation of the guild in Lisbon. In 1760, Dom José I,<sup>16</sup> bowing to the pressure of the members of the Portuguese *Irmandade de*

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<sup>15</sup> Ibid., 70-73.

<sup>16</sup> He ruled from 1750 until 1777.



*Santa Cecília*,<sup>17</sup> established a fee for those who taught or practiced music without the consent of the guild.<sup>18</sup> After that, other music guilds were created in other parts of the realm, each representing the interests of the musical communities.

In the colonies, the most elaborate musical activities usually occurred during important religious observations. Churches competed among themselves to host pompous celebrations that would encompass not only the music inside the church, but also the activities outside (processions, for example). Extant documentation about these celebrations is scarce, and thus it is difficult to describe these musical activities in detail. The *Sé* was the most active religious institution of that time, considering its status and the attendant administrative duties. With *chantres*, *mestre-de-capela*, choir, and orchestra, the lack of documentation prevents us from both assessing the particular music, and gathering information about the activities, of Garcia's predecessors.

The secular musical activity in Rio de Janeiro at that time is even more difficult to grasp again due to the scarcity of documentation. Historian Ayres de Andrade makes an indirect report of this activity in this prejudiced opinion:

The music in Rio de Janeiro of those days, when intended to rise up from what it was in the battalions' parades or at the beginnings and entr'actes of dramatic plays in theaters, not even speaking about the one that was in the mouth of the people as songs or stimulating dances in ballrooms and streets, or the one that was performed at the churchyards, that rivals the fireworks in commemorative days of saints of popular devotion, the so-called *barber music*, instrumental groups that seemed to prophesize the future and unmistakable *choros* of Rio de Janeiro; the great music, in short, it took refuge inside the temples.<sup>19</sup>

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<sup>17</sup> Guild of Saint Cecilia.

<sup>18</sup> Cavalcanti, "A Cidade de São Sebastião do Rio de Janeiro," 278.

<sup>19</sup> "A música do Rio de Janeiro daqueles dias, quando pretendia elevar-se acima do que costumava ser nos desfiles dos batalhões ou no início e entreatos das representações dramáticas nos teatros, não falando da que andava na boca do povo em forma de canções ou animando as danças nos salões e nas ruas, ou da que era executada no adro das igrejas, fazendo concorrência ao foguetório em dia

This colorful imagery of the secular music performance of the period gives a fair account of venues and genres. It also shows a lively society in which music was a constant activity enjoyed by an avid public. That in turn required an evolving musical community that would supply such professionals as teachers and performers. In his research, Cavalcanti gives an account of the professionals he identified from documents such as *post-mortem* inventories and guild books: 6 composers, 4 copyists, 6 choristers, 12 organ players, 7 masters, 7 “timbal” players, 4 instrument manufacturers, and 68 musicians in general.<sup>20</sup>

Given the amount of musical activity, it is remarkable that the guild *Irmandade de Santa Cecília* was not created in Brazil until 1784. A rigid statute that regulated all aspects of the life of its members was established in 1786 when the guild received confirmation from the Queen Dona Maria I. Raised to the level of an association, the brothers<sup>21</sup> shared the musical functions and regulated the apprenticeship in the city. Thirty-three professionals signed the document at its founding. Many of the signers are still not well known. Two signers, however, stand out: Salvador José de Almeida e Faria (who was probably 52 years old) and his pupil José Maurício Nunes Garcia (who had just turned 17). Before the signatures, one sentence reads: “To confirm the above, this document was drawn up and is signed by all of those called teachers.”<sup>22</sup> It corroborates the status that Garcia had at that time, and confirms that he taught music at an early age.

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de se comemorar santo da devoção popular, a chamada *música dos barbeiros*, grupos instrumentais que pareciam querer profetizar os futuros e inconfundíveis *choros* cariocas; a grande música, em suma, esta se refugiava no interior dos templos.” Ayres de Andrade, *Francisco Manuel da Silva e seu Tempo*, vol. 1 (Rio de Janeiro: Edições Tempo Brasileiro, 1967), 10.

<sup>20</sup> Cavalcanti, “A Cidade de São Sebastião do Rio de Janeiro,” 281.

<sup>21</sup> All members are called brothers, but an especial group was identified among them: the music teachers. They had a higher status and were preferred in the administration of the entity.

<sup>22</sup> “Para firmeza do que, se lavrou o presente termo que vai assinado por todos os ditos Professores.” Ibid., 96.

In 1791 Garcia took the first step toward taking religious orders. He started the “de genere” process, which is a gathering of documents concerning the religiousness of one’s family and one’s inclination to the priesthood. In the petition, he had to request forgiveness “for the color defect,” which was granted later.<sup>23</sup> Before he was allowed to take the specific exams, his life was scrutinized through inquiries of relatives and witnesses in Rio de Janeiro and even in Minas Gerais, to the provenance of his parents and grandparents. On March 3, 1792, age 24, he was ordained.

Six years later, on July 2, 1798, Garcia was appointed *mestre-de-capela* of *Sé* after the death of the canon, João Lopes Ferreira. He kept this title for the rest his life. His output until the arrival of the Royal family (and the creation of the Royal Chapel at the same place as the cathedral) exceeded thirty pieces.

### **Need for Study**

Father José Maurício Nunes Garcia's output spans two political transitional periods in Brazil: from colony to united kingdom in 1815, and then from a united kingdom to full independence in 1822.<sup>24</sup> In 1970, Brazilian musicologist Cleofe Person de Mattos published Garcia’s *Catálogo Temático*, a landmark in Brazilian musicology that contextualizes his output by separating it into groups that reflect functionality or genre. Within his output, one group of works merits special attention. From 1808 to 1811, upon the arrival of the Royal Family at Rio de Janeiro, when Garcia assumed the post of *mestre-de-capela* of the new Royal Chapel, he

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<sup>23</sup> Every mulatto had to include this sentence in order to be considered acceptable. Mattos, *José Maurício Nunes Garcia: Biografia*, 41.

<sup>24</sup> The United Kingdom of Portugal, Brazil and the Algarves was created on December 16, 1815. Only in 1825 was Portugal’s independence recognized by Brazil.

faced new demands. Access to better musicians, a court with a taste for Italian musical characteristics, and increased economic resources were important factors to promote a change in his musical style.

The availability of his works is limited. Although editions have been available since the end of 19<sup>th</sup> century,<sup>25</sup> they are mostly performing editions covering the major works. A more systematic approach was initiated in the 1970s and 80s with Mattos and *Fundação Nacional das Artes* (FUNARTE). In these decades, the thematic catalogue and full scores of his most important works became available.

The purpose of this document is to prepare an edition and analysis of a representative, but unavailable, work from the years 1808 to 1811. This time period extends from the arrival of the Royal Family (1808) through the arrival of Marcos Portugal<sup>26</sup> (1811), with whom he shared the title of *mestre-de-capela*, though at this point his services were no longer required for the Royal Chapel. The edition produced by this document is intended to help to disseminate a selected piece from the most prolific period of the composer's life.

## **Methodology**

For the selection of the piece to be edited and studied in this document, four criteria were devised. First, only a work that survived complete in an autograph form was considered. With only one source, there are no problems with different versions or incomplete passages.

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<sup>25</sup> One of the earliest—and possibly the first—printed editions of his works is the “Missa de Requiem” of 1816, CT 185, in 1897, by Alberto Nepomuceno through I. Bevilacqua & C. It was written for choir and orchestra, but this edition is a reduction for choir accompanied by organ or harmonium.

<sup>26</sup> Marcos Portugal was the most famous Portuguese composer of his time with works performed in Italy and England. He was *mestre de capela* of the Royal Chapel in Lisbon since 1800. He did not flee to Brazil with the Royal Family, arriving only in 1811. He was also appointed *mestre de capela* in Rio de Janeiro. While Father José Maurício Nunes Garcia still retained the title, he did not compose for the Royal Chapel anymore.

The second criterion was that the piece would be taken from his religious works, so that the edition would be representative of the most significant part of his compositional output.<sup>27</sup> Considering the works numbered in the thematic catalogue, his secular output is only approximately five percent of the total number of works.

The third criterion was chronological: the limitation to works dated between 1808 and 1811. These three years are the period mentioned before, from the arrival of the royal family through the arrival of Marcos Portugal. It was during this period that the composer had access to a more select group of musicians and more contact with the court's Italian taste.

The fourth and last criterion was to edit a work that has not yet being published. Priority was thus given to some works improving availability of the composer's overall output.

Using these criteria, one major work was selected: the *Missa em Mi Bemol* (1811) – CT 107. The copy of the manuscript to be used is found in the microfilms from the *Divisão de Música e Arquivo Sonoro* of *Biblioteca Nacional* of Rio de Janeiro (BR-Rn). There are 12 reels of film in all that contain works from the two main sources of manuscripts: *Biblioteca Alberto Nepomuceno* - *Universidade Federal do Rio de Janeiro* (BR-Rem) and the *Cabido Metropolitano* (cathedral chapter).

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<sup>27</sup> In this document, a distinction will be made between religious and sacred music, the latter being a special form of religious music consecrated to the Roman Catholic services (as part of the Proper or Ordinary). In the religious music is also included what could be used in the services, but that are not part of it, like hymns. To avoid confusion with secular, the term non-sacred will not be used, being those works referred by the generic term "religious."

## **Object of Study**

The *Missa em Mi Bemol* (1811) – CT 107 is one of the 19 Masses listed in his thematic catalogue (with the exception of funeral Masses and Holy Week services). It is divided into 14 pieces, employing organ throughout the entire work, SATB choir, and SSATB soloists.

The autograph score was damaged by being cut approximately one centimeter. Most of the title was lost. In attempting to decipher what is left of the writing, strong hypothesis is that the beginning would state, at least, *Missa a 4 vozes e organo*.

The divisions and treatment of each piece in this Mass are quite characteristic of Garcia's other Masses. As Mattos indicates in the *Catálogo Temático* the tonality of E♭ Major is his first preference among his Masses: 10 out of 19 are in this key. The *GLORIA*<sup>28</sup> is usually larger than the *CREDO*. *Laudamus* is usually a solo. The *Cum Sancto Spiritu* is divided into two parts: a slow introduction and a fugue. The *CREDO* usually has the *Et incarnatus* and the *Crucifixus* separated.<sup>29</sup>

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<sup>28</sup> In this document, the Ordinary parts are written in italics and capital letters, i.e., *KYRIE*, *GLORIA*, *CREDO*, *SANCTUS*, and *AGNUS DEI*. The divisions of each part by the composer will be written in italics and sentence-style capitalization. For example, the *CREDO* of the Mass is divided into *Credo*, *Et incarnatus*, *Crucifixus*, and *Et resurrexit*.

<sup>29</sup> Mattos, *Catálogo Temático: José Maurício Nunes Garcia*, 362.

## CHAPTER 2

### PROCEDURES AND CHARACTERISTICS OF THIS EDITION

#### **Types of Editions**

Editions are the result of current trends in performance practice. In light of new findings concerning historical, social, and economical context, it is necessary to take new data into consideration. In James Grier's words:

[...] editing music, far from being an exact science, presents, in fact, a moving target. As our knowledge of repertoires and their sources deepens, and our critical appraisal of that knowledge continues, new editions are needed to keep pace with, and reflect, the latest developments.<sup>30</sup>

An edition, therefore, has a limited life time that depends on the pace of ongoing research. Another corollary to this last quotation is that even new editions of the old masters are valid and necessary. Eva Badura-Skoda points in that direction when she says "the history of editing seems to indicate that every generation forms its own set of values, with corresponding editorial requirements."<sup>31</sup>

When studying the old editions of Father José Maurício Nunes Garcia's works, it is easy to find musical elements that were altered to conform to the musical knowledge of the time. Changes in time signature, pitches, and dynamics are only a few examples.<sup>32</sup> The intention of those old editions was to provide a score for practical use, notwithstanding the heavy hand of the

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<sup>30</sup> James Grier, *The Critical Editing of Music* (New York: Cambridge University Press, 1996), 99.

<sup>31</sup> Eva Badura-Skoda, "Textual Problems in Masterpieces of the 18th and 19th Centuries," *The Musical Quarterly* 51, no. 2 (Apr., 1965): 303.

<sup>32</sup> Claudio Antonio Esteves, "A Obra Vocal 'de Capella' de Padre José Maurício Nunes Garcia: Seis Edições e seus Elementos de Escrita" (Ph.D. diss, Universidade Estadual de Campinas, 2000), 57-61.

editor over the composer's work. It was useful to make the work in question available, but those changes sometimes differ from the composer's intention.

Thurston Dart and his co-writers justify this kind of edition saying:

In learned editions it is customary to list all passages in which the editor has found it necessary to alter the copy-text. Such lists may take up a great deal of space and cost a lot of money, and we are increasingly doubtful of their value. In practical editions the editor can cover many of his alterations by saying that "Obvious errors have been corrected without notice"; but he *must* record, in footnotes or by other means, every passage in which he has the slightest doubt about the composer's intentions.<sup>33</sup>

James Grier responded strongly to this kind of view:

More important to the critical users of an edition are two other matters. First, they seek unequivocal indication that a particular reading arises from editorial intervention. Not all editors are as frank with their audience as they might be. How frequent is the remark "Obvious errors are silently corrected?" Obvious to whom? And corrected in what way? Second, and even more important, the user would like to know why the editor preferred one reading over another.<sup>34</sup>

In spite of some terminological differences in the literature concerning the label of an edition (e.g. scholarly edition, Urtext), there is consensus about the need for listing every change done in it by the editor. James Caldwell explains:

The original may be written in obsolete notation, or it may require scoring, or both. Where the original notation is unambiguous, it may be systematically modernized at this stage. The important thing is to note down any factors which might conceivably affect the choice of reading: clefs, key-signatures, time-signatures, or mensuration signs, the placing of accidentals, line-ends, ligatures, coloration, and so on, depending to a certain extent on the date of the source.<sup>35</sup>

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<sup>33</sup> Thurston Dart, Walter Emery, and Christopher Morris, *Editing Early Music* (London: Stainer and Bell, Novello, Oxford University Press, 1963)

<sup>34</sup> Grier, *The Critical Editing of Music*, 8.

<sup>35</sup> John Caldwell, *Editing Early Music* (Oxford: Clarendon Press, 1995), 2.



To know what to change and to list, Grier defends the creation of a “critical edition.”

Listing the changes made in the musical text and taking into consideration the context and background relationship, he proposes four constituent principles of the nature of editing music:

- (1) Editing is critical in nature.
- (2) Criticism, including editing, is based in historical inquiry.
- (3) Editing involves the critical evaluation of the semiotic import of the musical text; this evaluation is also a historical inquiry.
- (4) The final arbiter in the critical evaluation of the musical text is the editor’s conception of musical style; this conception, too, is rooted in a historical understanding of the work.<sup>36</sup>

Most of the literature available about editing deals with such problems as the search for a text source, the changes from old system notation to the current, and additional intervention in musical texts (*musica ficta*, *notes inegales*, for example), all of which are important subjects for the repertoire of the 17<sup>th</sup> century. In music of the 18<sup>th</sup> and 19<sup>th</sup> centuries, the notational system is practically the same, but without some conventions of today’s practice.

Badura-Skoda comments on the task of the editor of music of this period, saying that despite the questions these editors face, they are the envy of a medievalist whose worries are not of the same sort. “But this does not alter the fact that editing the masterpieces of the 18th and 19th centuries is only rarely and in exceptional cases a simple, unproblematic affair, while, as a rule, it is time-consuming and often very difficult.”<sup>37</sup>

The guidelines and procedures used in this edition of the Mass were put together by Walter Collins.<sup>38</sup> Initially, a terminological clarification is needed. The definition of the terms, *arrangement*, *transcription*, and *edition* are key to understanding what would be suitable as the source text.

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<sup>36</sup> Grier, *The Critical Editing of Music*, 8.

<sup>37</sup> Badura-Skoda, “Textual Problems in Masterpieces of the 18th and 19th Centuries,” 301.

<sup>38</sup> Walter S. Collins, “The Choral Conductor and the Musicologist,” in *Choral Conducting Symposium*, ed. Harold A. Decker and Julius Herford (New Jersey: Prentice-Hall, 1988).

Collins clarifies that every deliberate alteration of the composer's original intent is an arrangement.<sup>39</sup> Alterations of this kind are seen frequently when the genre in which the music piece was written is changed, instruments switched, or a structural element is replaced.

Accordingly, for example, despite the informal use of the terms, to call a piano reduction of an orchestral work a transcription is to use the wrong term. A transcription, Collins explains, is a reproduction of an original source in a new notation, and it is primarily intended for scholarly use only.<sup>40</sup>

In order to give access to a repertoire that is unavailable, an edition is necessary. In it, Collins gives two principles to guide the task:

1. *The ideal performance of a piece of music is the one that most closely approaches the composer's expectations for performance . . . .*
2. *The ideal edition of a piece of music is the one that most accurately reveals the composer's expectations for its performance.*<sup>41</sup>

From these two axioms, two basic procedures emerge:

1. *The editor must include everything that survives directly from the composer or from as close to the composer as possible . . . .*
2. *The editor must distinguish with absolute clarity between that which survives from the composer and that which he himself has supplied.*<sup>42</sup>

### **Classification and Characteristics of this Edition**

As for the type of edition, the terminology and the procedures also differ from one author to another. There is an agreement, however, about the deleterious qualities of a practical edition. This kind of edition is created typically for performers that are not familiar with scholarly and

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<sup>39</sup> Ibid., 123.

<sup>40</sup> Ibid., 123.

<sup>41</sup> Ibid., 128. The italics are in the original.

<sup>42</sup> Ibid., 129. The italics are in the original.

musicological research. At times such editions were made according to the musical intentions of a particular performer to suit the taste of the period. The problem is that this practical intent, concerning which comments are superfluous, disseminates a distorted image of the musical work. Unfortunately, the romanticized versions of vocal or instrumental works of the previous musical periods have been used widely. Even today, some editions of this type are heard in performance.

In an attempt to bring a scholarly view of the composer's works, another approach raises the controversy to a scholarly level: the *Urtext* edition. While its proponents were concerned with the use of only one source (where possible) and its fidelity to the "composer's intent," it sometimes lacked the critical research about the piece and thus perpetuated mistakes. Badura-Skoda comments on such mistakes: "What can we do in this situation? In the final analysis, the slow process of weeding out textual corruptions can be furthered only if one constantly points out the best editions and draws attention to individual mistakes."<sup>43</sup>

In reference to the works of Father José Maurício Nunes Garcia, the musicologist Carlos Alberto Figueiredo describes the various types of editions that he found suitable to the works of the composer.<sup>44</sup> Under his classification, this edition would be called *Urtext*. Nonetheless he warns about the controversy surrounding the term. We can summarize his understanding of an *Urtext* edition as the one that uses only one source, updates the notation to the current system, contains the composer's intention, and whose destination is not only for performance, but also for some musicological studies.<sup>45</sup>

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<sup>43</sup> Badura-Skoda, "Textual Problems in Masterpieces of the 18th and 19th Centuries," 304.

<sup>44</sup> Carlos Alberto Figueiredo, "Editar José Maurício Nunes Garcia" (Ph.D. diss., Universidade do Rio de Janeiro, 2000), 92.

<sup>45</sup> Ibid., pp. 104-106.

This possible use of an edition (for performer and musicologist) is also in the mind of Collins when he states that “an edition must satisfy both performer and scholar simultaneously.” He adds: “No longer should we distinguish between ‘critical,’ ‘scientific,’ ‘original,’ ‘Urtext,’ and ‘scholarly’ editions on one side, and ‘performing,’ ‘practical,’ and ‘artistic,’ on the other. No more do we need to tolerate the relegation of the completely scholarly edition to the library shelf unperformed or the inaccuracy and basic dishonesty of the worst of our performing editions.”<sup>46</sup>

This edition of the *Missa em Mi Bemol* (1811) – CT 107 will follow these guidelines: a) the use of only one source; b) the substitution of archaic and outdated notational symbols; c) indications of every alteration, change, correction, or inclusion; and d) the intention to provide suitable musical material for performance.

### **The Manuscript Source**

The *Missa em Mi Bemol* (1811) is listed in the *Catálogo Temático* on pages 156 to 158 with the number 107. It has three entries. The first says “autograph score” and gives its depository as *Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno*, Brazil (BR-Rem). It describes the manuscript in general with incipits of each of its parts. The two other entries in the catalogue have only parts of the score of the Mass or individual parts: *KYRIE* and part of *GLORIA* in the same library (*Biblioteca Alberto Nepomuceno*) as a copy and *CREDO* with its individual parts in the cathedral chapter of Rio de Janeiro. These two scores were not considered as a source for this edition for the following reasons:

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<sup>46</sup> Walter S. Collins, “The Choral Conductor and the Musicologist,” in *Choral Conducting Symposium*, ed. Harold A. Decker and Julius Herford (New Jersey: Prentice-Hall, 1988), 131.

First, the two other entries are not an edition of the piece. They are otherwise an arrangement since changing the musical forces from organ to an orchestra is a significant change from the composer's intention. There are no indications that the composer ever considered to rewrite this work. The title of the arrangement says "Original. Mass in 4 with violins, viola, flute, clarinets, horns, trumpets, violoncello, double-bass and timpani composed by Father José Maurício Nunes Garcia, in the year 1811 only with organ accompaniment. Instruments added in the year 1836 by Francisco da Luz Pinto."<sup>47</sup>

The orchestration was made by Garcia's pupil Francisco da Luz Pinto, based on the autograph score, six years after the composer's death and twenty-five years after it was composed. The musical scene in Rio de Janeiro changed dramatically over that period of time. The Royal Family had already returned to Portugal at that time, and after 1822 the Royal Chapel was renamed the Imperial Chapel. In 1831 the orchestra was disbanded due to economical constraints. Only 2 *mestres-de-capela*, 2 organ players, 23 singers and 4 players (two bassoons and two double-basses) remained.<sup>48</sup>

Third, some parts were added, e.g., introductions, using musical fragments from Garcia's works. The number of these interventions modifies the basic structure and harmonic plan.

These two pieces were not meant to make the original score available, but they were an attempt to change it to the taste of that period. Although invaluable as a posthumous tribute to the composer, they were not considered in this document.

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<sup>47</sup> *Original. Missa a 4 com Violinos Viola Flauta Clarinetas Trompas Clarins Violoncello Contrabasso e Timpano Composta Pello Snr. Pe. Me. Jozé Maurício Nunes Garcia. no anno de 1811 Só Com Acompanhamento de Orgão. Instrumentada no anno de 1836 Por Francisco da Luz Pinto.* Mattos, *Catálogo Temático: José Maurício Nunes Garcia*, 158.

<sup>48</sup> Andrade, *Francisco Manuel da Silva e seu Tempo*, vol. 1, 163.

## **Alterations, Changes or Corrections**

### **Text and Voices**

In order to clarify repetitions, beginnings and endings of sections, the vocal text was treated accordingly to the standard printed source. There are no punctuation marks in the autograph score whatsoever, so every one supplied is editorial. Capitalization is also inconsistent through out the autograph, giving no indication of possible punctuation marks (with the obvious exception of names related to God, such as *Patri, Dei, Domine*). In the case of the *GLORIA*, for example, although it is perfectly clear in Latin, the altered order of the text (*In excelsis Deo Gloria*) was avoided. Signs indicating text repetition (to save time for the writer) are heavily employed in the autograph, but were only indicated in the Appendix B if there is some inconsistency between notes and syllables.

The practice of beaming notes was kept in this edition. It was preferred to the addition of slurs. Beaming has the advantage of clarifying the syllabic divisions that can be problematic due to the writing tools employed and the cursive style. There are some instances in which the notes were separated avoid groupings between different beats, e.g. in measure 97 of *Qui Sedes*, beamed notes would cause an awkward grouping from one beat to the half of the other.

Some syllable placement was difficult because of a lack of information at the source. In measures 45 to 48 of *Gloria/Et in terra/Gloria*, the tenor has no underlined syllable. Most likely it was supposed to follow the alto, but the notes do not match the syllables. This problem was solved without altering the notes despite the slight displacement of the second syllable compared to the other voices.

The names of the voices on the staff were kept in Italian, which the composer had used on the front page. The *divisi* in the voices were always notated with stems up and down. In this

edition, this was simplified and the notes, wherever it is rhythmically possible, are joined (the same is not true for the organ, see page 22).

In one instance, small notes were used to indicate a change due to the possible realization of the Mass with a mixed choir. In measures 137 and 138 of the *Gloria*, the lower contralto notes were changed to smaller font to indicate doubling with tenors.

Indications of small groups of solo voices alternating or not with *tutti* are also present in the composer notation. He uses the expressions *a2*, *a3*, and *a4* for those groupings, but they not always are consistent. These indications were changed for *solo* in each voice involved.

### **Organ Registration and Figured Bass**

The intention that the work was to be performed in the Royal Chapel is evident from the use of the stops in the organ part. The work is clearly written for an instrument with many resources. The only reference to the organ of the Royal Chapel is by the historian Ayres de Andrade:

The Chapel's organ was a complex instrument. To assemble it, the organ builder Antônio José de Araújo came from Lisbon. Thanks to him, that soon became his friend, José Maurício could master the instrument in all its mechanical complexity.  
A picturesque note: the instrument had, in its inferior part, a face that wide opened mouth and eyes on the low notes.<sup>49</sup>

There are five indications of registration in the organ part: *flautado*, *oboé*, *trombetas*, *com o pé*, and *no meio*. The first three are related to stops whose pipes could be wood, reed, and metal<sup>50</sup> respectively. The last two indications concern the use of the keyboard pedal. *Com o pé*

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<sup>49</sup> “O orgão da Capela era um instrumento complicado. Para armá-lo, viera de Lisboa o organeiro Antônio José de Araújo. Graças a êste, que logo se fez seu amigo, pôde José Maurício dominar o instrumento em tôda a complexidade do seu mecanismo.  
Nota pitoresca: o instrumento tinha na parte inferior uma carranca que escancarava a bôca e esbugalhava os olhos nas notas graves.” Andrade, *Francisco Manuel da Silva e seu Tempo*, vol. 1, 25.

<sup>50</sup> The stop *flautado* can be made of wood or metal.

means literally “with the foot” as in the use of the keyboard pedal, and *no meio* means “in the middle” for the keyboard only. This contrast is intended to provide variety in the texture and tonal color.

All the figured bass (fb.) notations were moved from above the notes to below according to most recent practice. One characteristic of its use in this Mass is that it alternates with written out measures, so, in the manuscript, the measures with the fb. have the upper staff with no pitches for the organ. This alternation is present in all but two pieces: the *Laudamus* and *Crucifixus*. The alternation is also indicated by the composer’s writing *consonancias* (consonances) above the beginning of the fb. This indication was removed and, in order to provide a suitable material for performance, the fb. was realized, but written in notes that are 75 percent smaller than the originals. The realization of an fb., however, is a matter of taste and sometimes controversy. A skilled organist will not find it difficult to try her/his own solution for the realization. To keep the realization as simple as possible, some general guidelines were devised:

- 1) The cadences were not changed. To maintain the original structure of the piece, every cadence point was left unaltered, specifically between Perfect Authentic and Imperfect Authentic Cadences (PAC and IAC respectively). In some cases, however, the preference was to have a more stable final chord. The last two measures of the *Agnus Dei* are an example. This cadence ends in an IAC, but a chord in root position with the tonic as the high note was put in the cadential extension. The extension does not change the cadence, but provides a way to enhance the closure.



2) The range for the realization was kept within the limit the composer had provided: from C2 to D6. Despite this wide range, the realization of the fb. Was limited mostly to the inner parts of the staves to avoid the extremes.

3) Some fb. were supplied to clarify some passages (see Appendix B for examples).

4) The organ doubles the voices or is kept at pitches below them when possible. The intention is to provide support to the voices without compromising the balance, so a light texture was preferred for the accompaniment.

5) The rhythmic pattern is kept as simple as possible. As an editorial suggestion, this realization tries to repeat the rhythmic elements already used in a particular piece to maintain unity. In this respect, measures 40 and 103 of *Domine Deus* use an eighth-note rest and three eighth notes in order to end the solo, as had been done before.

Although the *basso continuo* realization was meant to have a keyboard and a melodic instrument, here it is not necessarily the case. The organ alone provides the corresponding support. The measures 125 and 127 of *Domine Deus* are evidence of this: tenor and alto, respectively, sing a G3 that is lower than the C4 in the bass. The use of at least, a 16' stop is therefore implied; otherwise it would have not only the voice crossing, but a second inversion dominant chord with a bad voice leading in the bass.

In the contrapuntal pieces, as in the *Christe* (Kyrie, m. 41), the *Hosanna* section (*SANCTUS*, mm. 18 and 54) or the *Crucifixus*, the stems in the upper staff of the organ were left unaltered, as written by the composer. Nonetheless, no attempt was made to separate the stems in the realization of the figured bass (other than what was rhythmically necessary) since it is a suggestion. This also serves to emphasize that the realization is not original.

In the composer's practice, a tenor clef was used in the organ in small passages to make them adequate to the staff. These few tenor clefs were changed accordingly to treble or bass clef.

### **Changes Due to Current Practice and Layout**

All parts that are reiterated later were, if possible, treated with the same layout. This is the case in the beginning of the *Kyrie/Christe/Kyrie*, the *Gloria/Et in terra/Gloria*, and the *Hosanna* (in *SANCTUS*). The better positioning is to provide similarities between sections that would serve as a memory aids. Measure numbers were also provided in the left corner of the upper staff. A little more distance was put between the organ and the voices and the distance between the two staves of the organ was shortened to provide better visualization. The pieces are separated as in the autograph.

As was the practice at that time, an accidental placed before one pitch was valid for all its octaves in that same measure. The accidentals in these parts were added. As examples, we have the measures 16 and 17 in *Kyrie* and the m. 63 in *Qui Sedes*.

The complete list of editorial changes may be found in Appendix B.

## CHAPTER 3

### ANALYTICAL STUDIES

#### ***KYRIE***

This first part of the Mass is divided into three sections: *Kyrie*, *Christe*, and *Kyrie* according to the Mass text. The overall form is a Compound Ternary as shown in Figure 1.

#### ***Kyrie/Christe/Kyrie***

<i>Kyrie</i> <b>I</b>	<i>Christe</i> <b>II</b>	<i>Kyrie</i> <b>I'</b>
ABA'	fugue	ABA'
E $\flat$ maj	Fmaj	E $\flat$ maj
m. 1	m. 41	m. 115

**Figure 1: Structure and tonal areas of *KYRIE***

The first *Kyrie* is in a ternary form (ABA') that begins with a parallel period followed by a repeated phrase (after a transition that uses a fragment of the first parallel period). Its most striking feature is the use of F major as the key, a surprising contrast to the previous part in E $\flat$  major. The B section (m. 19) features only a phrase that modulates to B $\flat$ , so the dominant key is touched briefly. Immediately after it, a retransition (mm. 23-26) takes place with the voices in alternation, leading to A' (m. 27). This part ends the first *Kyrie* back in the original key over a phrase group that uses fragments of the first phrase.

The fugue in the *Christe* has three expositions and three episodes.

<u>Exp. 1</u>	<u>Ep. 1</u>	<u>Exp. 2</u>	<u>Ep. 2</u>	<u>Exp. 3</u>	<u>Ep. 3</u>	<u>codetta</u>
Fmaj	Fmaj	E♭ maj	B♭ maj	Fmaj	Fmaj	Fmaj
	to	to	to			
	E♭ maj	B♭ maj	Fmaj			
m. 41	m. 66	m. 72	m. 77	m. 89	m. 94	m. 100

**Figure 2: Expositions, Episodes, and tonal areas of the fugue in *Christe***

The subject is rhythmically balanced. It starts with longer notes that get shorter in successive note values and then longer for the melodic cadence. The answers are real at the beginning, but the ending is different. Keeping the key and changing the *Eleison* part in the answer, the composer manages to go to the third entry of the fugue without the bridge.

The last *Kyrie* brings back the same elements with some changes (ABA') in a three-part song form in the original key of E♭ major without modulation. In the A section, it ends in a phrase only without repetition. B starts as the similar section of the first *Kyrie*, but leads to A' that ends in an IAC and a cadential extension.

## ***GLORIA***

The *GLORIA* is divided into seven separate pieces that do not form a common large pattern: *Gloria/Et in terra/Gloria, Laudamus, Gratias, Domine Deus, Qui tollis, Qui sedes/Quoniam*, and *Cum Sancto Spiritu*. These will be discussed in order.

*Gloria/Et in terra/Gloria*

<i>Gloria</i>			<i>Et in terra</i>	<i>Gloria</i>		
<b>Exp.</b>			<b>Dev.</b>	<b>Rec.</b>		
<b>I</b>	<b>II</b>	<b>III</b>		<b>I</b>	<b>II</b>	<b>III</b>
Cmaj m. 1	Gmaj m. 35	Gmaj m. 49	Cmaj m. 62	Cmaj m. 95	Cmaj m. 125	Cmaj m. 140

**Figure 3: Structure and tonal areas of *Gloria/Et in terra/Gloria***

The first of the seven pieces that complete the *GLORIA* has a structure analogous to the sonata form. The exposition has Theme I (in C major) as a phrase group with a transition that leads to the contrasting period of Theme II, now in G major. Theme III is a phrase group also in G major that ends in a cadential extension after an IAC. The development starts with a contrasting triple meter. The first phrase of the development is a shortened version of the first phrase of Theme I. It is followed by two successive reiterations of a phrase that is elongated due to two sequences, first in the soprano and then imitated in the tenor. The codetta ends the development with another elongated phrase based on two successive repetitions of its first two measures (mm. 86 and 87). The recapitulation shows the return of the three themes, now in the original tonal area of C major. Its first 30 measures are an exact repetition of the first 30 measures of the first *Gloria* (in this edition, the repetition signs that control what was replaced by the measures themselves) and comprise Theme I. The other two themes come back embellished and the last one is signaled through ascending thirds in two octaves. The codetta (m.150) ends the piece in a PAC.

*Laudamus*

<u>Intro.</u>	<u>I</u>	<u>II</u>	<u>I</u>	<u>II'</u>	<u>I'</u>	<u>codetta</u>
Gmaj	Gmaj	Dmaj	Gmaj	Cmaj to Gmaj	Gmaj	Gmaj
m. 1	m. 3	m. 19	m. 31	m. 47	m. 51	m. 63

**Figure 4: Structure and tonal areas of *Laudamus***

The *Laudamus* has a five-part rondo structure. It started as an *aria da capo*, but it was extended to include another tonal area that forms its final shape. After a short introduction, Theme I (a phrase group) establishes the initial melodic material. After a transition, it modulates to D major for Theme II. This theme demands virtuosity of the voice with its running thirty-second-notes (mm. 21-23). The first twelve measures of Theme I are reiterated (m. 31). In the manuscript, there are repetition signs that were replaced by the original measures in this edition for this reiteration. Despite the PAC that would close the *aria da capo* in measure 42, it shifts to the subdominant C major for Theme II' with a similar transition between I and II. Theme II' now is reduced to a phrase. The pedal point with C in its first two measures keeps it in C major, but the last two measures are a return to G major, ending this theme with an HC in G major. The last Theme, I' is the longest. It uses an altered version of the third phrase of I. The codetta features a *cadenza* to be created by the performer.

*Gratias*

<u>A</u>	<u>codettas</u>
Cmaj	Cmaj
m. 1	m. 9

**Figure 5: Structure and tonal areas of *Gratias***

This piece is written as a one-part song form in C major. Its function is to provide harmonic preparation for the tonal area used in the *Domine Deus*. It contrasts with the next piece in both time signature and melodic material. It is only a contrasting period whose cadence leads to the codetta signaled by the *duo* in the upper voices.

### *Domine Deus*

<b>Exp.</b>				<b>Dev.</b>	<b>Rec.</b>	
<b>I</b>	<b>I'</b>	<b>II</b>	<b>I''</b>	<b>phrase</b>	<b>I</b>	<b>II'</b>
Fmaj	Cmaj	Cmaj	Cmaj	trans	Fmaj	Fmaj
m. 1	m. 16	m. 30	m. 67	m. 73	m. 79	m. 93

**Figure 6: Structure and tonal areas of *Domine Deus***

The tonal areas and the melodic material of the *Domine Deus* suggest a sonata form for this piece, with two themes and a short development. The exposition starts with the contrasting double period of Theme I. After a brief transition (1 measure), the theme is transposed to C major in a repetition that is not common for that structure (Theme I'). In Joseph Haydn's Symphony 101 in D major, a contemporary work, there is a similar case in the fourth movement, when the first theme comes back in, transposed to the dominant (compare measures 1 and 62). In *Domine Deus*, only the last phrase of I' is different, to provide a change of octaves for the entrance of II. Theme II does not present a striking melodic contrast with Theme I, but is surely bigger than Theme I, being a phrase group with 6 phrases and three codettas. Instead of leading to a third theme, it repeats just the first contrasting period of I' and ends in a PAC. The development is a six measure phrase. It marks the return to F major that happens in its first measure, when a B $\flat$  changes C major as tonic to the dominant seventh of F major. The last note of the development elides with the first of the recapitulation. In it the Theme I returns as the

contrasting double period, but with the last phrase related to the last phrase of I'. Theme II follows it in the original key, and five codettas end the piece.

### *Qui tollis*

<b>A</b>	<b>B</b>	<b>A'</b>	<b>codetta</b>
Gmin	B $\flat$ maj	Gmin	Gmin
m. 1	m. 13	m. 23	m. 31

**Figure 7: Structure and tonal areas of *Qui tollis***

Written in a ternary form, A is a contrasting period that ends with a PAC in G minor. Two measures of transition to B $\flat$  major follow and lead to B, which is only a phrase derived from the first phrase of A. The retransition is a six measure phrase that ends in a half cadence (HC) in G minor. The return of A comes with only an altered form of the second phrase of B and ending in an HC over the Neapolitan chord (N6). A codetta ends this piece with an IAC.

### *Qui sedes/Quoniam*

<i>Qui sedes</i>		<i>Quoniam</i>	
<b>Intro.</b>	<b>I</b>	<b>II</b>	<b>II'</b>
	AB	CD	CD'
E $\flat$ maj	E $\flat$ maj to B $\flat$ maj	E $\flat$ maj and B $\flat$ maj	E $\flat$ maj
m. 1	m. 5	m. 45	m. 82

**Figure 8: Structure and tonal areas of *Qui sedes/Quoniam***

The overall structure of the *Qui sedes/Quoniam* is a large ternary pattern whose first part (I) is integrated with the following parts. Section A (of part I) establishes E $\flat$  major as the tonal area of the piece with a contrasting period in a ternary meter. The transition is a four measures



phrase that leads to B $\flat$  major. Section B in B $\flat$  major is longer than A and has a contrasting double period in the new key of B $\flat$  major, ending in a cadential extension whose tonic is altered by the addition of an A $\flat$ , to the dominant of E $\flat$ .

The *Quoniam* contrasts with the previous section with its quaternary meter. Section C has a contrasting period and a transition to B $\flat$ . Section D has another contrasting period and two measures of retransition. In the last part, II' brings back II in the original key, so section C has the same contrasting period, but the transition keeps the tonal area. Section D' now is reduced to a phrase derived from the first phrase of B that is elongated by sequences. Three codettas follow and end the piece with a PAC.

### *Cum Sancto Spiritu*

<u>Intro</u>	<u>A</u>	<u>B</u>	<u>A'</u>	<u>B'</u>	<u>A</u>	<u>B</u>	<u>A'</u>	<u>B'</u>	<u>A</u>	<u>A''</u>	<u>A'</u>	<u>A'''</u>	<u>Cod.</u>
	Rit. 1	Ep. 1	Rit. 2	Ep. 2	Rit. 3	Ep. 3	Rit. 4	Ep. 4	Rit. 5	Rit. 6	Rit. 7	Rit. 8	
B $\flat$ maj	B $\flat$ maj	B $\flat$ maj to F maj	F maj to B $\flat$ maj	F maj to B $\flat$ maj	B $\flat$ maj	B $\flat$ maj to F maj	F maj to B $\flat$ maj	F maj to B $\flat$ maj	B $\flat$ maj to C min	C min to F maj	F maj to G min	G min	B $\flat$ maj
m. 1	m. 13	m. 25	m. 26	m. 38	m. 39	m. 51	m. 52	m. 64	m. 65	m. 77	m. 89	m. 101	m. 113

**Figure 9: Structure and tonal areas of *Cum Sancto Spiritu***

This piece is structured as a ritornello form with short episodes that function as transitions or retransitions. The introduction is short, homophonic, and its three phrases feature the whole text used in the ritornello. Its melodic material has no relationship to the following sections, but it prepares the entrance of A when it ends with an HC. Ritornello 1 has three

phrases. The second and third phrases start with the same material, but the third ends in a PAC. An episode of one measure follows, functioning as a transition leading to F major, so the Ritornello 2 is in this new key. Episode 2 is a retransition that is the same melodic material of the transition, just transposed. Ritornello 3 has the same melodic material as ritornello 1, with the first phrase now in the tenor accompanied by sopranos and altos. Episode 3 makes the same transition as Episode 1 and Ritornello 4 reiterates Ritornello 2 in a more elaborate way. Episode 4 in its turn is similar to episode 2, but now Ritornello 5, despite being in the original key features the first phrase broken among the voices in the sequence bass, tenor, bass, soprano, and alto (in the second iteration of bass the fourth interval is changed to an octave). There is no episode at the end of this ritornello since its last phrase has its last two measures tonally altered (by changing  $B^{\flat}$  to  $B^{\natural}$ ) to prepare a HC for the next ritornello.

Ritornello 6 is now in the striking key of C minor. Its first phrase also is broken among bass, tenor, soprano, and tenor. There is no episode and this time the last phrase is not changed, but the fb. calls for  $E^{\flat}$  and  $B^{\flat}$ , changing the tonic C into the dominant seventh chord of F major. Ritornello 7 goes back to F major, with the first phrase broken among bass, alto, tenor, alto, and tenor again. Its last phrase changes  $F^{\flat}$  to  $F^{\sharp}$  in the two last measures, making a transition to the next key area of G minor. Ritornello 8 states the first melody in the bass and has its last chord changed to major (fb.) to function as an HC to the last retransition. This retransition starts in C minor, and a series of codettas now take place using sequence and repetition to ensure stability to the tonic  $B^{\flat}$ .

## ***CREDO***

The *CREDO* is divided into four parts: *Credo*, *Et incarnatus*, *Crucifixus*, and *Et resurrexit*.

### ***Credo***

<b>Intro.</b>	<b>A</b>	<b>B</b>	<b>A'</b>	<b>codetta</b>
E♭ maj m. 1	E♭ maj m. 5	B♭ maj m. 33	E♭ maj m. 57	E♭ maj m. 75

**Figure 10: Structure and tonal areas of *Credo***

Despite its clear ternary structure its phrases are the result of textual development. After a brief four-measure introduction in cut time, section A starts in a triple meter with a very simple phrase. The following six phrases are all through-composed and have no resemblance to previous ones. Section B starts in B♭ major and has six phrases now with little or no apparent relation to any other phrase (the fourth phrase of B could be said to start as the transposition of the first of A, but they are only three quarter-notes and were not established as a motive in the piece). Section A' brings back the first two phrases of A embellished. Two more phrases complete the contrasting double period of this section that will end with a codetta and a PAC.

### ***Et incarnatus***

<b>A</b>
Cmin m. 1

**Figure 11: Structure and tonal areas of *Et incarnatus***

This is a one-part song form with three different phrases ending with a PAC and a small cadential extension. Its tonality, C minor, is the submediant of E $\flat$  major, which helps to justify the next tonal area, F minor.

### *Crucifixus*

<b>Exp. 1</b>	<b>Ep. 1</b>	<b>Exp. 2</b>	<b>Ep. 2</b>	<b>codetta</b>
Fmin to Cmin	Cmin	Fmin	Fmin	Fmin
m. 1	m. 17	m. 18	m. 31	m. 40

**Figure 12: Structure and tonal areas of *Crucifixus***

The short fugue of the *Crucifixus* has a five measures long subject with a proper tonal answer (the diminished seventh is kept). The entries are in the sequence soprano, alto, tenor, and bass. Episode 1 is not much more than half of a measure which separates the first and the second exposition. Exposition 2 has only three voices (SAT) over a C pedal. Episode 2 breaks the fugue being more homorhythmic. Two codettas end this piece.

### *Et resurrexit*

<b>A</b>	<b>B</b>	<b>A'</b>	<b>B'</b>	<b>A''</b>
B $\flat$ maj	Cmin	B $\flat$ maj	B $\flat$ maj	B $\flat$ maj
m. 1	m. 34	m. 86	m. 95	m. 118

**Figure 13: Structure and tonal area of *Et resurrexit***

In this ternary plan, the section A is a phrase group in which only the second phrase is related to the first. Here it can also be observed the driven impulse of the text over the music.

After a transition on the bass solo, the B section starts in C minor. The use of C minor after B $\flat$

major is an example of the expressive use of harmony according to the text. This section is a double contrasting period. The following retransition starts in the third phrase of the soprano solo bringing all back to B $\flat$  major. Now A' is a reduced version of A with only a parallel period. The B' section starts with a loosely related version of the first phrase of B, but still is driven by the amount of text comprising five musical phrases, which end in an HC. Section A''' brings back the first phrase of A and the first measure of the second. Codettas end this piece with PACs.

### ***SANCTUS***

The SANCTUS is divided into four sections: *Sanctus/Hosanna/Benedictus/Hosanna*. In the manuscript, there is only an indication to play the *Hosanna* again after the *Benedictus*. In this edition it was copied again.

#### ***Sanctus/Hosanna/Benedictus/Hosanna***

<i>Sanctus</i>	<i>Hosanna</i>	<i>Benedictus</i>	<i>Hosanna</i>
<b>A</b>	<b>B</b>	<b>C</b>	<b>B</b>
E $\flat$ maj	E $\flat$ maj	Cmin	E $\flat$ maj
m. 1	m. 18	m. 44	m. 54

**Figure 14: Structure and tonal areas of *Sanctus/Hosanna/Benedictus/Hosanna***

This piece has also the text in command of the structure and features an articulated binary structure AB|CB. No different section has any related material. The *Sanctus* has the marking *Majestoso* and is structured in one-part song form consisting of three different phrases in E $\flat$  major. It ends with an HC that leads to the *Hosanna* with its double contrasting period in E $\flat$  major, in which the second contrasting period is repeated. A codetta ends it with a PAC.

The *Benedictus* is an area of tonal duality. Its first measure, with the B naturals, hints C minor, but soon after it we are back to E $\flat$  major. C minor comes back in the last four measures with cadences in weak beats ending in G major as an HC.

The *Hosanna* comes back producing a striking contrast due to its lack of resolution of the HC in C minor and bringing back E $\flat$  major.

### ***AGNUS DEI***

This last part of the ordinary was laid out as a relatively short individual piece.

#### ***Agnus Dei***

<b>A</b>	<b>B</b>	<b>A</b>	<b>C</b>	<b>A</b>	<b>D</b>	<b>codettas</b>
E $\flat$ maj	E $\flat$ maj	E $\flat$ maj	E $\flat$ maj	E $\flat$ maj	E $\flat$ maj	E $\flat$ maj
m. 1	m. 7	m. 13	m. 21	m. 27	m. 35	m. 45

**Figure 15: Structure and tonal area of *AGNUS DEI***

It is a rondeau form without the return of the last A section. Every section is a phrase, with the exception of section D, which is a contrasting period. Section D is also the only section that has a stronger cadence, an IAC. All other sections end in HC. Short lead-in elements help to establish the original key again before the next phrase (mm. 19-20, mm. 33-34, and 45-48).

## CHAPTER 4

### CONCLUSIONS

#### **The Work and its First Performance**

The *Missa em Mi Bemol* (1811) – CT 107 was composed for SATB choir, SSATB soloists, and organ. The ceremony or festivity for which it was composed is unknown because of the damage to the autograph score, but the venue for its performance can be inferred. Considering the reduced instrumental force (compared to the composer's larger Masses) and the required voices (especially the five soloists), a reasonable hypothesis is that it was first performed in the Royal Chapel. The individual names notated in the score are additional evidence of that. The first evidence is at the last page of *Gloria/Et in terra/Gloria*. In it we read: "The *Laudamus* follows. Alto solo for Mr. Gori."<sup>51</sup> On the following page, the first page of *Laudamus*, we also read his name, "Sr. Gori," in the first staff, instead of the voice to which it was composed. José Gori was one of the castrati<sup>52</sup> that came to Brazil, brought from Lisbon by the Regent Prince D. João to sing in the Royal Chapel. In the *Terzetto Domine Deus*, another piece of evidence can be found. Three other singers of the Chapel are named: Mazzioti, Antônio Pedro, and Father Paula. Despite the listing of the choir as SATB, the Royal Chapel was a male-only choir. Men singing in their second-mode phonation (called at the time sopranists or

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<sup>51</sup> "Segue *Laudamus*. Solo de Contralto do Sr. Gori."

<sup>52</sup> The two first castrati to come to Rio arrived in 1810. They were previously unknown in Brazil. Aires de Andrade gives a complete list of castrati who sang in the Royal Chapel: José Gori (1810), Antônio Cicconi (1810), Giovanni Francesco Fasciotti (1816), Marcello Tani (1816), Paschoal Tani (1816), Francesco Realli (1817), and Ângelo Tinelli (1817). Andrade, *Francisco Manuel da Silva e seu Tempo*, vol. 1, 28.

falsesttists) and castrati performed the soprano and alto parts in the choir. This is clear in the manuscript of the *Missa*. In *Domine Deus*, the first staff says “1<sup>st</sup> tenor” and the tenor Mazzioti is assigned to it. Nonetheless there is one observation in the composer’s own hand stating that “the first tenor is arranged for contralto.” Thus, Mazzioti was not only one of the tenors in the Royal Chapel, but also one of those that sung alto parts. The name in the staff was changed to Contralto in this edition.

The use of the castrato in the *Laudamus* contributed to the vocal idiom of the composition. The fast thirty-second-notes from measures 21 to 23, with their grace notes, are an uncommon element in the composer’s vocal lines. The other is a simple *cadenza* in measure 64, where the soloist would show his technical skills in a *bel canto* style.

**Table 1: Divisions and voice requirements of CT 107**

<u>ORDINARY</u>	<u>DIVISIONS</u>	<u>VOICE REQUIREMENTS</u>
<u><i>KYRIE</i></u>		
1	<i>Kyrie/Christe/Kyrie</i> . . . . .	SATB choir, SATB quartet
<u><i>GLORIA</i></u>		
2	<i>Gloria/Et in terra/Gloria</i> . . . . .	SATB choir, SAT trio
3	<i>Laudamus</i> . . . . .	Alto solo
4	<i>Gratias</i> . . . . .	SATB choir, SA duo
5	<i>Domine Deus</i> . . . . .	ATB trio
6	<i>Qui tollis</i> . . . . .	SATB choir
7	<i>Qui sedes/Quoniam.</i> . . . . .	SS duo
8	<i>Cum Sancto Spiritu</i> . . . . .	SATB choir
<u><i>CREDO</i></u>		
9	<i>Credo</i> . . . . .	SATB choir, SAT trio
10	<i>Et incarnatus</i> . . . . .	SATB choir
11	<i>Crucifixus</i> . . . . .	SATB quartet
12	<i>Et resurrexit</i> . . . . .	SATB choir, SATB quartet
<u><i>SANCTUS</i></u>		
13	<i>Sanctus/Hosanna/Benedictus/Hosanna</i>	SATB choir
<u><i>AGNUS DEI</i></u>		
14	<i>Agnus Dei</i> . . . . .	SATB choir, SAT trio



The role of the organ in the piece is notable. It supports the hypothesis that the first performance was in the Royal Chapel, where the pedal and different stops would call for a more resourceful instrument. The stops and pedal are used in a creative way to enhance the mood or support choir and soloists. The *flautado* is the most frequently used stop in the piece. The *oboé* and *trombetas* are used to underline passages with a higher level of dynamics or in connective device as lead-in elements between melodies or sections. The terms *no meio* and *com o pé* suggest the use on and off of the keyboard pedal, so this alternation should be made, at least, between an eight foot and a sixteen foot. The sixteen foot (or more) is also suggested in a particular occurrence. In *Domine Deus* at measure 123, the composer asks for pedal with the term *com o pé*, thus preventing a strange inversion at the codettas. In measure 125, the G3 in the tenor crossed the bass line that has a C4, and in measure 127 is the G3 at the alto that crossed the C4 in the bass line. With the right stop (at least a sixteen foot), only the crossing would remain.

The alternation of the figured bass with written parts in the organ is one of the prominent characteristics of the piece and it is used throughout, with the exception of *Laudamus* and *Crucifixus*. It is useful to lighten the texture and to allow some degree of freedom motivating the performer. Since the realization of figured bass is an advanced skill, it has been realized in this edition to make the work more accessible. A skilled organist could provide her/his own realization and someone with less experience in the matter would be able to perform the piece reasonably.

### **Structural Analyses and Tonal Areas**

Father José Maurício Nunes Garcia shows a variety of structures in this work (see Table 2 at page 39). The key areas in those structures span quite a wide range of keys (from F minor to D major, see Figure 16 at page 40). There is no plan to integrate all parts into a larger structure

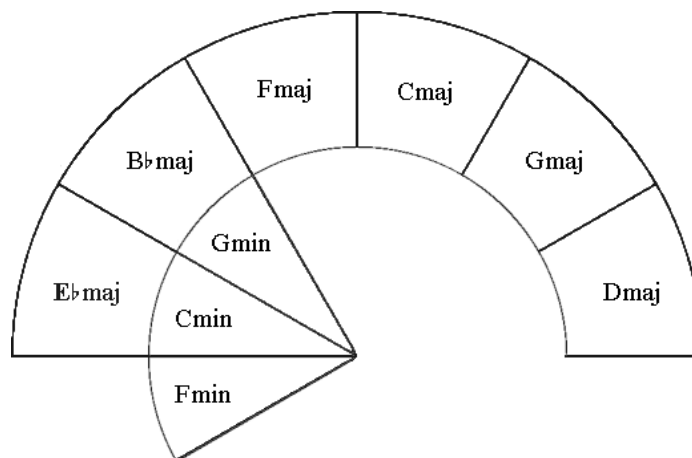
and some of the pieces do not show interdependence. The difference of tonalities between some of the pieces is not softened by a modulation process of any kind and thus they emphasize the tonal shifts (the tonal plan of individual pieces can be found in Appendix A on page 46). This varied array of keys and the position of the basic tonality in it ( $E\flat$  major is at an extremity of the circle of fifths related to D major) are also indicative of the tuning. An equal temperament would have to be employed in the organ to accommodate the tonalities involved without compromising any of them.

**Table 2: Divisions and forms of CT 107**

<u>ORDINARY</u>	<u>DIVISIONS</u>	<u>FORM</u>
<u><b>KYRIE</b></u>		
1	<i>Kyrie/Christe/Kyrie</i> . . . . .	ternary/fugue/ternary (Integrated Compound Ternary)
<u><b>GLORIA</b></u>		
2	<i>Gloria/Et in terra/Gloria</i> . . . . .	sonata form
3	<i>Laudamus</i> . . . . .	five-part rondo
4	<i>Gratias</i> . . . . .	one-part song form
5	<i>Domine Deus</i> . . . . .	sonata form with short development
6	<i>Qui tollis</i> . . . . .	ternary
7	<i>Qui sedes/Quoniam</i> . . . . .	large ternary
8	<i>Cum Sancto Spiritu</i> . . . . .	one-part song form and ritornello form
<u><b>CREDO</b></u>		
9	<i>Credo</i> . . . . .	ternary
10	<i>Et Incarnatus</i> . . . . .	one-part song form
11	<i>Crucifixus</i> . . . . .	fugue
12	<i>Et resurrexit</i> . . . . .	ternary
<u><b>SANCTUS</b></u>		
13	<i>Sanctus/Hosanna/Benedictus/Hosanna</i>	binary structure
<u><b>AGNUS DEI</b></u>		
14	<i>Agnus Dei</i> . . . . .	rondeau without the return of A

The Mass begins in  $E\flat$  major. The two *Kyrie* sections are written in ternary form in that tonality and with the fugue of the *Christe*, they complete an Integrated Compound Ternary. The

fugue nonetheless is a strong harmonic contrast. It is written in F major and explores B $\flat$  major and E $\flat$  major as well.



**Figure 16: Tonal areas of CT 107 in the circle of fifths**

The *GLORIA*, is divided into seven parts. The *Gloria/ Et in terra/ Gloria*, written in sonata form in C major, also has G major as tonal area. The five-part rondo *Laudamus* has the farthest removed tonality found in the Mass relative to E $\flat$  major: D major. It starts in G major in a shift from the previous tonality and it modulates to D major in section II. After the transition of measure 43, it also explores the subdominant C major, but ends in G major. The *Gratias* is a one-part song form in C major. Like the *Et Incarnatus* later, it is related to the next section, functioning as a modulation bridge. In the *Domine Deus* the composer brings back the sonata form in F major with the second tonal area in C major. Without harmonic preparation, the *Qui tollis* ternary form in G minor (with the B section in the relative) provides a shift in the tonal area regarding the previous section. The *Qui sedes/Quoniam* shifts back to E $\flat$  major. It is connected to the next piece, *Cum Sancto Spiritu*, ends the *GLORIA* and prepares the *CREDO*. The *Cum Sancto Spiritu* is the piece that explores the most tonal areas in the work: B $\flat$  major, F major, C

minor and, G minor. Its tonality acts as a half cadence that will lead to the return of E♭ major in the *CREDO*.

This next section is divided into four parts. The *Credo* reaffirms the basic tonality of the piece giving more stability to it, after the excursion of the *Cum Sancto Spiritu*. The *Et incarnatus* is in C minor, leading to the next section. The *Crucifixus* is a fugue in F minor. It modulates directly to C minor (the dominant) without exploring its relative before. The *Et resurrexit* is also in the dominant of E♭ major acting also as an half cadence at the end of the *GLORIA*. The *SANCTUS* was written in one structure only and it is the most complex. It features two sections whose ends are the same. It is not a usual structure, being produced by textual necessities, and also for the stability of the tonic of the work.

The *Agnus Dei* presents a return of E♭ major. The sections of this rondeau do not modulate, acting as a final statement of the tonality.

The fact that the *KYRIE* and the *GLORIA* are in sequence in the celebration would cause one to notice the distance between the tonalities, but in the *CREDO*, the tonalities and the text are combined in an effective way for dramatic purposes.

As another characteristic of the style of the composer, it is possible to observe the use of fragments and derived forms of phrases in some returning sections of the structures of the pieces. In advancing the text and not repeating the initial sections literally, he adds an element of variety. Sequences and repetitions are resources employed to extend the phrases, and these vary from four to six measures without them. The use of unison as a contrast to the homophonic sections is recurrent in the work, and it is a common practice of at the period.

Other than the interplay between the tonalities, the pieces are traditionally tonal. Some sections can have tonal instability or duality, but these expressive resources are used in the context of the text they depict.

Garcia's divisions of the sacred text are commonly found in the repertoire, and its prosody is proper and without idiosyncrasies. For the sake of the text, homophony is largely employed, even in the fugues the text is set in a way that would be clearly understood.

This Mass is one of the last masses that Father José Maurício Nunes Garcia wrote.<sup>53</sup> It represents his compositional talent while facing the task of writing functional music in the taste of the court. The musical structures and the harmonic language show a composer who was knowledgeable in the current repertoire of the period, and one who was skilled in the sacred genre.

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<sup>53</sup> After the arrival of Marcos Portugal, Garcia will no longer write for the Royal Chapel. Marcos Portugal's works were favored by the court over those of Garcia. Portugal was at that time an accomplished opera composer with some of his opera performed in Naples, Venice, Milan, and Florence.

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## **APPENDICES**



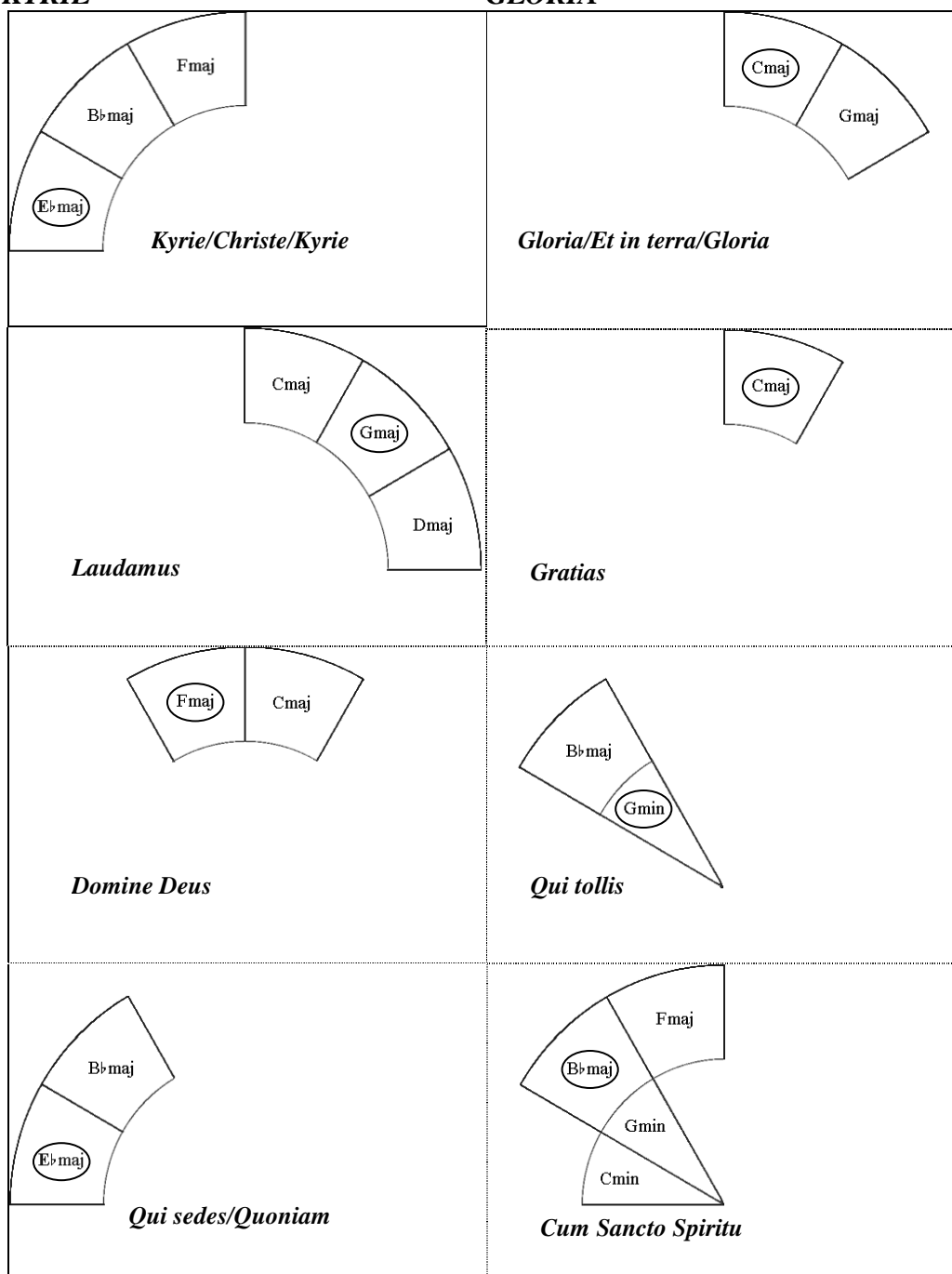
## APPENDIX A

### TONAL PLAN OF THE *MISSA EM MI BEMOL* (1811) – CT 107

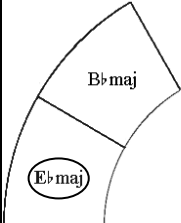
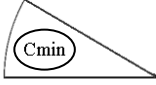
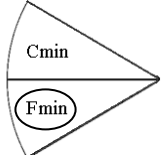
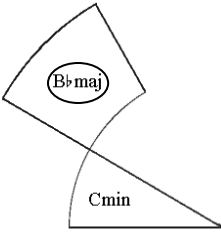
The main tonality of each part is circled.

#### ***KYRIE***

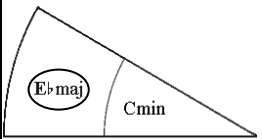
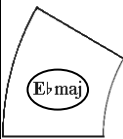
#### ***GLORIA***



**CREDO**

 <p><i>Credo</i></p>	 <p><i>Et incarnatus</i></p>
<p><i>Crucifixus</i></p> 	 <p><i>Et resurrexit</i></p>



**SANCTUS****AGNUS DEI**

 <p><i>Sanctus/Hosanna/Benedictus/Hosanna</i></p>	 <p><i>Agnus Dei</i></p>
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## APPENDIX B

### MODIFICATIONS IN THIS EDITION RELATED TO THE MANUSCRIPT

<u>MEASURE</u>	<u>PART</u>	<u>MODIFICATION</u>
<b><u>KYRIE</u></b>		
<i>Kyrie/Christe/Kyrie</i>		
80	<i>Organo</i>	The natural sign was taken from fb.
93	<i>Contralto</i>	The syllable “i” is at the second of two beamed eighth-notes. They were separated and it was put at the second, as in the other voices.
101-102	<i>Organo</i>	An extension line was put after fb. 3.
104	<i>Organo</i>	An extension line was put after fb. <sup>6</sup> <sub>4</sub> .
105-106	<i>Organo</i>	An extension line was put after fb. 3.
108	<i>Organo</i>	An extension line was put after fb. <sup>6</sup> <sub>4</sub> .
	<i>Contralto</i>	There is only indication of <i>pianissimo</i> on <i>Soprano</i> and <i>Tenor</i> .
137	<i>Basso</i>	
	<i>Organo</i>	
<b><u>GLORIA</u></b>		
<i>Gloria/Et in terra/Gloria</i>		
5	<i>Contralto</i>	A <i>tutti</i> was put on <i>Contralto</i> .
19-23	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
19-22	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
45-48	<i>Tenor</i>	The syllables placement ( <i>in excelsis</i> ) is not specified.
113-116	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
142	<i>Tenor</i>	First diad is B3-E4. The B3 was changed to C4.
121-124	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
132	<i>Organo</i>	An extension line was put after fb. 3.
156	<i>Organo</i>	The extension line was removed.
<i>Qui tollis</i>		
11-12	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
<i>Qui sedes/Quoniam</i>		
34-36	Voices	The word <i>nostri</i> was changed to <i>nobis</i> .
81	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
97	Voices	The beam was removed, but the syllables were not moved.
<i>Domine Deus</i>		
1	Title	The term <i>terzetto</i> was taken from the title for unification.
1	1 <sup>st</sup> staff	Changed from <i>1<sup>o</sup> Tenor</i> to <i>Contralto</i> due to inscription in pencil.

<u>MEASURE</u>	<u>PART</u>	<u>MODIFICATION</u>
1	2 <sup>nd</sup> staff	Changed from 2 <i>Tenor</i> to <i>Tenor</i> .
1	First staff	Changed from 1 <sup>o</sup> <i>Tenor</i> to <i>Contralto</i> due to inscription in pencil.
1	<i>Organo</i>	F2 half-note was changed to whole-note
2	<i>Contralto</i>	The beam was removed, but the syllables were not moved.
17	<i>Contralto</i>	The beam was removed, but the syllables were not moved.
68	<i>Contralto</i>	The beam was removed, but the syllables were not moved.
80	<i>Contralto</i>	The beam was removed, but the syllables were not moved.
120	<i>Organo</i>	The fb. 3 was substituted for the extension line under b7.
<b><i>Qui tollis</i></b>		
8	<i>Organo</i>	Last two beats were not completed. An E $\flat$ and a quarter-note rest were supplied.
8	<i>Organo</i>	An extension line was put after fb. 6.
<b><i>Cum Sancto Spiritu</i></b>		
3	<i>Organo</i>	Changed fb. fom ${}^7_6$ to ${}^7_{43} {}^6_{43}$ .
39-40	<i>Soprano</i>	The tie and the syllables are incompatible. The tie was removed.
53	<i>Tenor</i>	 with the text "Spi- ri- tu in" was replaced by  with the text "-tris, in"
61-62	<i>Organo</i>	The fb. was provided.
114	<i>Organo</i>	The natural sign was taken from the fb. and the tenor.
	<i>Tenor</i>	
122-126	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
125-128	<i>Organo</i>	The stems were joined as in the beginning.
126	<i>Tenor</i>	It has a half-note at the third beat. It was changed to two quarter-notes
162-163	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
173	<i>Organo</i>	A whole-note was changed for dotted half to match the pickup measure.
<b><i>CREDO</i></b>		
<b><i>Credo</i></b>		
36-40	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
<b><i>Crucifixus</i></b>		
30-33	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
24-29	<i>Organo</i>	The whole-notes were tied.
35-37	<i>Organo</i>	The whole-notes were tied.
<b><i>Et resurrexit</i></b>		
1-7	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
12-13	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
29-33	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
33-34	Voices	The indication of <i>tutti</i> was put in all voices.

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<u>MEASURE</u>	<u>PART</u>	<u>MODIFICATION</u>
84-91	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
86	<i>Voices</i>	The indication of <i>tutti</i> was put in all voices.
110-113	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
118-124	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
124	<i>Organo</i>	It shows sign of correction from one dotted half-note and one quarter-note to four quarter-notes. It was assumed that the 3 was put before the correction on the last note and not in the penultimate.

### SANCTUS

#### *Sanctus/Hosanna/Benedictus/Hosanna*

1-7	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
18-19	<i>Soprano</i>	The tie between the last eighth-note of 18 and the first note of 19 was taken because the eighth-notes in m. 19 are grouped together.
24-25	<i>Organo</i>	The fb. was provided.
39	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
75	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
118-124	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.

### AGNUS DEI

#### *Agnus Dei*

12	<i>Organo</i>	The indication of <i>8va uniss.</i> was removed. The notes were written.
20	<i>Organo</i>	The fb. was provided. ( $\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix}$ )
27	<i>Voices</i>	The indication of <i>tutti</i> was put in all voices.
32	<i>Basso</i>	The measure is empty. A B $\flat$ 2 was supplied.
39	<i>Organo</i>	The fb. was provided. ( $\begin{smallmatrix} 6 & 6 \\ 4 & 3 \end{smallmatrix}$ )

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**APPENDIX C*****MISSA EM MI BEMOL (1811) – CT 107***

for

SATB choir  
 SSATB soloists  
 Organ

<b><u>ORDINARY</u></b>	<b><u>DIVISIONS</u></b>	<b><u>REQUIREMENTS</u></b>	<b><u>PAGE</u></b>
<b><i>KYRIE</i></b>			
<b>1</b>	<i>Kyrie/Christe/Kyrie . . . . .</i>	SATB choir, SATB quartet . .	52
<b><i>GLORIA</i></b>			
<b>2</b>	<i>Gloria/Et in terra/Gloria . . . . .</i>	SATB choir, SAT trio . . . . .	62
<b>3</b>	<i>Laudamus . . . . .</i>	Alto solo . . . . .	74
<b>4</b>	<i>Gratias . . . . .</i>	SATB choir, SA duo . . . . .	78
<b>5</b>	<i>Domine Deus . . . . .</i>	ATB trio . . . . .	80
<b>6</b>	<i>Qui tollis . . . . .</i>	SATB choir . . . . .	92
<b>7</b>	<i>Qui sedes/Quoniam. . . . .</i>	SS duo . . . . .	95
<b>8</b>	<i>Cum Sancto Spiritu . . . . .</i>	SATB choir . . . . .	104
<b><i>CREDO</i></b>			
<b>9</b>	<i>Credo . . . . .</i>	SATB choir, SAT trio . . . . .	117
<b>10</b>	<i>Et incarnatus . . . . .</i>	SATB choir . . . . .	123
<b>11</b>	<i>Crucifixus . . . . .</i>	SATB quartet . . . . .	125
<b>12</b>	<i>Et resurrexit . . . . .</i>	SATB choir, SATB quartet . .	128
<b><i>SANCTUS</i></b>			
<b>13</b>	<i>Sanctus/Hosanna/Benedictus/Hosanna</i>	SATB choir . . . . .	136
<b><i>AGNUS DEI</i></b>			
<b>14</b>	<i>Agnus Dei . . . . .</i>	SATB choir, SAT trio . . . . .	143

# MISSA EM MI BEMOL (1811) - CT 107

Padre José Maurício Nunes Garcia

## KYRIE

**Andantino**

*p*

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

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

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

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

Organo *p flautado*

com o pé

5

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

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

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

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

oboé

no meio

12

*solo cresc.*

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

*solo cresc.*

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

*solo cresc.*

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

*solo cresc.*

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

*com o pé*

19

*tutti*

Ky - ri - e e - le - i - son. *solo* Ky - ri - e, ky - ri - e.

*tutti*

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

*tutti*

8 Ky - ri - e e - le - i - son. *solo* Ky - ri - e.

*tutti*

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

*flautado*

*p*

*com o pé*



27

*tutti* *p*

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

*tutti* *p*

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

*tutti* *p*

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

*tutti* *p*

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

*p*

com o pé no meio

35

*pp*

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

*pp*

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

*pp*

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

*pp*

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

41 **Allegretto**

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

Chris - te e - le - i -

8

This musical system contains measures 41 through 48. It features a vocal line with lyrics, a piano accompaniment, and a basso continuo line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The piano part includes a prominent eighth-note accompaniment in the right hand. The lyrics are: "Chris - te e - le - i - son, e - le - i - son. Chris - te e -" for measure 41, and "Chris - te e - le - i -" for measure 42. A measure rest marked with an '8' is present in measures 43, 44, 45, 46, 47, and 48.

49

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

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

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

Chris -

This musical system contains measures 49 through 56. It continues the vocal and piano parts from the previous system. The lyrics are: "le - - - i - son. Chris - te e - le - - - i - son." for measure 49, "son, e - le - i - son. Chris - te e - lei - son, e - le - i - son." for measure 50, "8 Chris - te e - le - i - son, e - le - i - son." for measure 51, and "Chris -" for measure 52. A measure rest marked with an '8' is present in measures 53, 54, 55, and 56. The piano accompaniment continues with its characteristic eighth-note pattern.

57

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

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

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

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

3 6 5 3 6 5 3 4 2 6 6 6 3 3 3 6 5 3 6 5 3

65

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

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

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

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

3 — 6 6 3 — 6 b3 b5 3 — 6 — 3 3

73

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

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

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

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

6 5  $\flat 3$  6  $\flat 5$  3 — 3  $\sharp 4$  2 6 6 6 3 3 — 6  $\sharp 3$  3 3

81

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

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

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

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

3 — 3 — 3 — 8 6 — 6 — 3 6 5 3

89

*p*

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

*p*

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

*p*

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

*p*

e - le - - - -

*tasto solo*

*p*

98

*f*

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

*f*

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

*f*

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

*f*

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

*f*

8 3 3 3 6 6 6 3 3

106

*p*

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

*p*

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

*p*

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

*p*

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

3 — 3 6 6 6 — 3 3 3 6  $\flat 7$  4 5 —

**Andantino**

115

*p*

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

*p*

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

*p*

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

*p*

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

*p flautado*

119

*solo*

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

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

*solo*

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

*solo*

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

*oboé*

126

*tutti cresc.*

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

*tutti cresc.*

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

*tutti cresc.*

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

*tutti cresc.*

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

*com o pé*

133 *p*

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

*p*

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

*p*

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

*p*

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

*p*

no meio



137 *pp*

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

*pp*

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

*pp*

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

*pp*

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

*pp*





# GLORIA

**Allegro Giusto**

**Soprano** *f* Glo - ri - a. Glo - ri - a.

**Contralto** *f* Glo - ri - a *solo* in ex - cel - sis De - o. *tutti* Glo - ri - a

**Tenor** *f* Glo - ri - a *solo* in ex - cel - sis De - o. *tutti* Glo - ri - a

**Basso** *f* Glo - ri - a. Glo - ri - a.

**Organo** *f* *oboé* *p* *f*

3 7 3 7 3 3

7

Glo - ri - a.

*solo* in ex - cel - sis De - o. *tutti* Glo - ri - a *solo* in ex - cel - sis,

*solo* in ex - cel - sis De - o. *tutti* Glo - ri - a *solo* in ex - cel - sis,

Glo - ri - a.

*f* *p*

3 7 3



27

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

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

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

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

3 6 7 4 #3

34

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

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

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

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

3 3 6 6 #3 6 #3 6 #3

41

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

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

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

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

$\#4 \frac{2}{2}$  3  $\#4 \frac{2}{2}$  3 3 7  $\#6$  7 6 7 6

49

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

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

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

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

6  $\frac{5}{5}$   $\#3$  6  $\#6$  3 3 6  $\#3$  3 6  $\frac{4}{4}$   $\#3$  6

56

De - o, De - o. Glo - ri - a.

De - o. Glo - - - ri - - - a.

8 De - o. Glo - - - ri - - - a.

De - o. Glo - - - - - ri - a.

5 6 #3 5 3  
3 4 3 3

**Andantino**

62 *solo*

Et in ter - ra pax ho - mi - ni-bus.

*p* In ter-ra pax, pax ho - mi - ni-bus.

*p* In ter-ra pax, pax ho - mi - ni-bus.

*p* In ter-ra pax, pax ho - mi - ni-bus.

*p flautado*

*no meio*

70 *solo*

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

In ter - - ra pax ho - - - mi -

8 In ter - - ra pax ho - - - mi -

In ter - - ra pax ho - - - mi -

76

ta - - - tis. *tutti* In ter - - - ra pax

- - ni - bus. In ter - - - ra pax

8 - - ni - bus. *solo* Et in ter - ra pax ho - mi - ni - bus

- - ni - bus. In ter - - - ra pax



# Allegro Giusto

95 *f tutti*

Glo - ri - a. Glo - ri - a.

*f* *solo* *tutti*

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

*f* *solo* *tutti*

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

*f*

Glo - ri - a. Glo - ri - a.

*oboé* *p* *f*

3 7 3 7 3 3

101

Glo - ri - a.

*solo* *tutti* *solo*

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

*solo* *tutti* *solo*

8 in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis,

Glo - ri - a.

*f* *p*

3 7 3





121

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. 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. Glo-ri - a.

3 6/5 3 6 6/4 #3 3

129

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

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

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

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

7/4/2 3 7/4 3 #3 6 #6 3

135

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

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

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

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

6 6 3 6 6

141

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

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

8 De - o. Glo - ri - a in ex - cel - sis, in ex - cel - sis,

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

3 3 6 3  
4

146

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

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

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

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

6 6 7 3 6 3 3 3  
3 4

151

a. Glo - ri - a.

a. Glo - ri - a.

8 a. Glo - ri - a.

a. Glo - ri - a.

3 3 3 3 3 3

# Laudamus

**Andante Affetuoso**

*Contralto solo*

Lau - da - mus Te, lau - da - mus. Lau-

*Organo*

*flautado*

*no meio*

5

da - mus Te, lau - da - mus. Be - ne - di - ci mus Te, be - ne -

*tr*

10

- di - ci-mus. A - do - ra - mus, a-do - ra - mus Te.

15

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus Te.

19

Glo - ri - fi - ca - mus, glo - ri - fi - ca -

23

- - - - - mus Te. Glo - ri - fi - ca - mus

27

Te. Glo - ri - fi - ca - mus Te. Lau -

31

da - mus Te, lau - da - mus. Lau - da - mus Te, lau - da - mus.

35

Be - - - ne - di - ci mus Te, be - ne - - - - -

39

A - - - do - ra - mus, a - do - ra - mus Te.

43

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus Te.

47

Glo - ri - fi - ca - mus, glo - ri - fi - ca - mus Te.

51

Glo - ri - fi - ca - - - mus, glo - ri - fi - ca - mus Te.

55

Lau - da - mus Te. Be - ne - di - ci - mus Te.

59

A - do - ra - mus Te. Glo - ri - fi - ca - mus Te.

63

Glo - ri - fi - ca - mus Te.



# Gratias

## Andante Maestoso

*tutti f* *p* *f*

Soprano Gra - ti - as a - gi - mus, a - gi - mus Ti - bi pro - pter

Contralto Gra - ti - as a - gi - mus, a - gi - mus Ti - bi pro - pter

Tenor Gra - ti - as a - gi - mus, a - gi - mus Ti - bi pro - pter

Basso Gra - ti - as a - gi - mus, a - gi - mus Ti - bi pro - pter

Organo *f* *p* *f* *oboé*

6 *p* *solo* *solo*

ma - gnam glo - ri - am Tu - am, pro - pter ma - gnam

ma - gnam glo - ri - am Tu - am, pro - pter ma - gnam

ma - gnam glo - ri - am Tu - am,

ma - gnam glo - ri - am Tu - am,

Organo *p* *oboé*

11 *tutti* *p* glo - ri - am Tu - am, *f* pro - pter ma - gnam, ma - gnam

*tutti* *p* glo - ri - am Tu - am, *f* pro - pter ma - gnam, ma - gnam

*tutti* *p* glo - ri - am Tu - am, *f* pro - pter ma - gnam, ma - gnam

8 *tutti* *p* glo - ri - am Tu - am, *f* pro - pter ma - gnam, ma - gnam

glo - ri - am Tu - am, pro - pter ma - gnam, ma - gnam

16 *p* glo - ri - am, glo - ri - am Tu - - - - - am.

*p* glo - ri - am, glo - ri - am Tu - - - - - am.

8 *p* glo - ri - am, glo - ri - am Tu - - - - - am

*p* glo - ri - am, glo - ri - am Tu - - - - - am.

6 5      3 6 —      6 4      3      3

# Domine Deus

**Moderato**

*solo*

Contralto

Tenor

Basso

Organo

*flautado*

*no meio*

5

9

13

Do - - - mi - ne De - us, Rex cae - les - tis. Do - - - mi - ne

De - us, Rex cae - les - tis. De - - - us Pa - ter,

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

- - - - - ter om - ni - po - tens.

16 *tenor solo*

8 Do - mi-ne Fi - li u - ni - ge - ni-te, u - ni - ge - ni-te Je - su

21

8 Chris - te. Do - - mi-ne Fi - li, Fi - - - li u - ni -

26

8 ge - ni-te, Je - su, Je - - - - - su, Je - su Chris -

30

8 te.

*solo*

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

*p com o pé*

34

De - us, A - gnus De - i, Fi - li - us, Fi - li - us,

4 6 #4 6

38

Fi - - - li - us, Fi - li - us, Fi - - - li - us

#4 6 3 6 #3

41

Do - - - mi-ne De - us, Rex cae - les - - - tis. Pa-tris. Do - mi-ne De-us, Rex cae -

*p no meio*

3 5 7 #3 #3

45

Do - mi - ne Fi - li u - ni - ge - ni - te.

Do - mi - ne Fi - li u - ni - ge - ni - te.

les - tis. Do - mi - ne Fi - li u - ni - ge - ni - te.

7 5 5 3 5 3 5 3

50

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

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

A - gnus De - i,

3 7 5 #3 3

54



Pa - - - - - Fi - li us, Fi - li - us,

3 3 8 9  
3 4

57



tris, Fi - li - us tris, Fi - li - us Fi - li - us

8 3 b7 3 3

60

*tr*

Pa - - - tris. Fi - li - us Pa - tris,

*tr*

Pa - - - tris. Fi - li - us Pa - tris,

Pa - - - tris. Fi - li - us, Fi - li - us Pa - tris, Fi - li - us,

*com o pé*

6 — ♯3 — 3 6 — ♯3 3

4 —

64

Fi - li - us Pa - tris.

*solo*

Fi - li - us Pa - tris. Do - - - mi - ne

Fi - li - us Pa - tris.

*p*

*no meio*

6 — ♯3 — 8 — 3 —

68

De - us, Rex cae - les - tis. Do - - - mi - ne De - us, Rex cae -



72

8

les - tis. De - - - us Pa - ter, De - - - us

76

8

Pa - ter, Pa - - - - - ter o - mni - po -

79

8

tens.

*solo*

Do - - - mi - ne Fi - li u - ni - ge - ni - te, u - - - ni -

*com o pé*

83

- ge - ni - te Je - su Chris - te. Do - - - mi - ne Fi - li,

87

Fi - - - li u - - - ni - ge - ni - te Je - su, Je - - -

91

*contralto solo*  
Do - mi - ne De - us, A - gnus

- - - - su, Je - su Chris - te.

*p no meio*

95

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

99

Fi - li - us, Fi - li - us, Fi - li - us, Fi - li - us,

4/2 6 4/2 6 4/2 6 3

103

Fi - li - us Pa - tris. Do - mi - ne De - us, Rex cae - les - tis.

Do - mi - ne De - us, Rex cae - les - tis.

Do - mi - ne Deus, Rex cae - les - tis.

6 4 3 3 3 5 7  
4 3 3 3 3 5

108

Do - mi - ne Fi - li u - ni - ge - ni - te.

Do - mi - ne Fi - li u - ni - ge - ni - te.

Do - mi - ne Fi - li u - ni - ge - ni - te. Do - mi - ne De us, A - gnus

3 7 5 3 3  
3 3 3 3 3

113

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

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

De - i. A - gnus De - i,

3 5 #3 3 3

117

Pa - Pa - Fi - li - us, Fi - li - us,

Pa - Pa - Fi - li - us, Fi - li - us,

3 3 8 9 3 4



127

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

Fi - li - us Pa - tris, Fi - li - us Pa - tris.

6 3 3 8/3 6/4 3 8/3 3

# Qui Tollis

**Andante Sostenuto**

*Soprano* *f* Qui tol - lis pec-ca - ta mun - - di, mi - se -

*Contralto* *f* Qui tol - lis pec-ca - ta mun - - di, mi - se -

*Tenor* *f* Qui tol - lis pec-ca - ta mun - - di, mi - se -

*Basso* *f* Qui tol - lis pec-ca - ta mun - - di, mi - se -

*Organo* *f*

6 4 #3 6 4 #3 6

*Soprano* re - re, mi - se - re - re no - bis, mi - se - re - re

*Contralto* re - re, mi - se - re - re no - bis, mi - se - re - re

*Tenor* re - re, mi - se - re - re no - bis, mi - se - re - re

*Basso* re - re, mi - se - re - re no - bis, mi - se - re - re

*Organo*

b6 6 7 5

10

no - bis. Qui tol - lis pec-ca-ta mun - di, sus - ci-pe,

no - bis. Qui tol - lis pec-ca-ta mun - di, sus - ci-pe,

no - bis. Qui tol - lis pec-ca-ta mun - di, sus - ci-pe,

no - bis. Qui tol - lis pec-ca-ta mun - di, sus - ci-pe,

6 #3 4 3 6 3 6 4 3 p 6 3

18

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

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

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

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

6 3 6 6 5 3 6 #3 6 4 #3



23

*p* *cresc.*

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

*p* *cresc.*

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

*solo* *cresc.*

8 de - pre - ca - ti - o - nem nos - tram, de - pre - ca - ti - o - nem

*p* *cresc.*

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

*p*

6 —  $\flat 6$  —  $\sharp 6$  — 6 — 7 — *com o pé*  $\sharp 4$  6  $\sharp 6$   
5 —  $\flat 3$

29

*f* *pp*

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

*f* *pp*

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

*f* *pp*

8 nos-tram, sus-ci-pe, sus-ci-pe, de - pre - ca - ti - o - nem nos - - - - tram.

*f* *pp*

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

*p*

3 3  $\flat 6$  — 7 — 5 3  $\sharp 3$   
5 —  $\flat 3$

*no meio*

# Qui Sedes

**Andante Expressivo**

1º Soprano

2º Soprano

Organo

*oboé*

4

Qui se - des, qui se - des

Ad dex - - - te - ram

*p flautado*

no meio

8

ad dex - teram,

Pa-tris, ad dex - - - te - ram Pa - tris,

13

Mi - se - re - re, mi - se - re - re no - bis, mi - se -

19

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

*oboé*

24

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

$\flat 7$   
3      3      3      6

30

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

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

6  
4

3

35

- - - bis. Qui se - des, qui

- - - bis. Qui se - des, qui

*a piacere*

*a piacere*

*col canto*

40

se - des ad dex - te - ram Pa - - - tris.

se - des ad dex - te - ram Pa - - - tris.

*a tempo*

*a tempo*

45

**Allegretto**

Quo - ni - am Tu so - lus, Tu so - lus San - ctus.

Quo - ni - am Tu so - lus, Tu so - lus San - ctus. Tu

*oboé*

*flautado*

*no meio*

50

Tu so - lus, so - lus Do - mi - nus.

so - lus, so - lus Do - mi - nus. Tu so - lus, so - lus

55

Tu so - lus Al - tis - si - mus, Tu so - lus Al - tis - simus,

Do - mi - nus. Tu so - lus Al - tis - si - mus, Tu so - lus Al - tis - simus,

60

Je - - - - - su, Je - su Chris - te,

Je - - - - - su, Je - su Chris - te,

*oboé*

65

Je - - - - -

Je - - - - -

*flautado*

7 7 3 6  
3 3

69

- - - - -

- - - - -

8 8 8

73

- - - su, Je - - - su Chris - - - te, Je - - -

- - - su, Je - - - su Chris - - - te, Je - - -

77

- - su Chris - - - te.

- - - su Chris te.

82

Quo - ni - am Tu so - lus, Tu so - lus San - ctus.

Quo - ni - am Tu so - lus, Tu so - lus San - ctus.

*oboé*

*no meio*

86

Tu so - lus, so - lus Do-mi nus.

Tu so - lus, so - lus Do - mi-nus. Tu

*flautado*

91

Tu so - lus Al - tis - si-mus, Tu

so - lus, so - lus Do - mi-nus. Tu so - lus Al - tis - si-mus, Tu

95

so - lus Al - tis - si-mus, Tu so - - lus Al - tis - si -

so - lus Al - tis - si-mus, Tu so - - lus Al - tis - si -



99

mus, Je - su Chris te, Je - - - - -

mus, Je - su Chris te, Je - - - - -

3  $\frac{b7}{3}$  3

104

su, Je - - - - - su Chris - - - - - te,

su, Je - - - - - su Chris - - - - - te,

3

108

su, Je - - - - - su Chris - - - - - te,

su, Je - - - - - su Chris - - - - - te,

oboe

113

Je - su Chris - te, Je - su Chris - te,

Je - su Chris - te, Je - su Chris - te,

117

Je - - - su Chris - te.

Je - - - su Chris - te.

# Cum Sancto Spiritu

**Larghetto**

*Soprano* *f* Cum San - to Spi - ri - tu in glo - ri - a, in *p*

*Contralto* *f* Cum San - to Spi - ri - tu in glo - ri - a, in *p*

*Tenor* *f* Cum San - to Spi - ri - tu in glo - ri - a, in *p*

*Basso* *f* Cum San - to Spi - ri - tu in glo - ri - a, in *p*

*Organo* *f* *p*

3 6 3 7 6 3 com o pé 6 3

5 5 3

7 *f* glo - ri - a De - i Pa - tris. A - - - men.

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

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

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

6 3 3 3 6 7 6 3

5 5 4 5 4

**Allegro**

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, De - i Pa - tris.

De - i Pa - tris.

De - i Pa - tris.

De - i Pa - tris.

*com o pé*

19

A - men. De - i Pa - tris. A - men. In glo - ri - a De - i Pa -

A - men. De - i Pa - tris. A - men, a - men. Cum San - cto

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

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

*com o pé*

27

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

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

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

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

35

Pa-tris. A-men. In glo-ri-a De-i Pa-tris. A-men.

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

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

Pa-tris. A-men.

43

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

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

8 De - i Pa - tris. A - men. De - i Pa - tris. A - men. In

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

3 7/3 3 3 7/3 3

51

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

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

8 glo - ri - a De - i Pa - - tris, in glo - ri - a De - i Pa - tris, De - i Pa - tris.

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, De - i Pa - tris.

4/3 3

58

A - men. De - i Pa - tris. A - men. In glo - ri - a De - i Pa -

A - men. De - i Pa - tris. A - men. In glo - ri - a De - i Pa -

8 A - men. De - i Pa - tris. A - men. Cum San - cto

A - men. De - i Pa - tris. A - men. Cum San - cto

7 43 3 3 7 43

66

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

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

8 Spi - ri - tu in glo - ri - a De - i Pa - tris, De - i Pa - tris. A - - - men.

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

3 7 3 3

73

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

3 3 6  $\flat 3$

79

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

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

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

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

$\flat 3$  7 3



85

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

3 7 6 5

91

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

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

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

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

3 7 3

97

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

8 De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

3 6 #3

103

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

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

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

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

3 7 #3 3

109

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

De - i Pa - tris. A - - - men. Cum San - cto Spi - ri - tu in

trombetas

3 7 6 5 7 3 3 3

115

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

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

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

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

3 7 3 7 3 7 3 3

121

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

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

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

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

3  $\flat 7/5$  3

127

A - men. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

A - men. Cum San - cto Spi - ri - tu, cum San - cto

A - men. Cum San - cto Spi - ri - tu, cum San - cto

A - men. Cum San - cto Spi - ri - tu, cum San - cto Spi - ri - tu

3  $6/5$  3

134

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

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

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

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

3 3 4 3 3 3 4 5 4 3 3 4 5 4 2 3 2

141

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

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

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

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

3 3  $\flat 4$   $\frac{5}{2}$   $\frac{4}{2}$  3  $\flat 3$  4 3 3 — 3 —

148

men, a - men, a - men, a - men, a - men, a - men. Cum San - cto

men, a - men, a - men, a - men, a - men, a - men. Cum San - cto

men, a - men, a - men, a - men, a - men, a - men.

men, a - men, a - men, a - men, a - men, a - men.

6 3 3 3 6 3

155

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men De - i Pa - tris. A -

Spi - ri - tu in glo - ri - a De - i Pa - tris. A - men De - i Pa - tris. A -

In glo - ri - a De - i Pa - tris. A - men De - i Pa - tris. A -

In glo - ri - a De - i Pa - tris. A - men De - i Pa - tris. A -

6/4 3

162

men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men,

3 3 6 3 3

167

a - - - men, a - - - men, a - men, a - men.

a - - - men, a - - - men, a - men, a - men.

a - - - men, a - - - men, a - men, a - men.

a - - - men, a - - - men, a - men, a - men.

3 3 3 3 3 3 3

# CREDO a4

**Largo** **Allegretto**

*Soprano*  
Pa - trem, Pa - trem, Pa-trem o - mni - po - ten -

*Contralto*  
Pa - trem, Pa - trem, Pa-trem o - mni - po - ten -

*Tenor*  
Pa - trem, Pa - trem, Pa-trem o - mni - po - ten -

*Basso*  
Pa - trem, Pa - trem, Pa-trem o - mni - po - ten -

*Organo*  
3 — 3 3 — 3

8

tem, fac - to - rem cae - - - li et ter - - - rae,

tem, fac - to - rem cae - - - li et ter - - - rae,

tem, fac - to - rem cae - - - li et ter - - - rae,

tem, fac - to - rem cae - - - li et ter - - - rae,

*oboé*



14 *solo*

vi - si - bi - lium o - mni - um, et in - vi - si - bi - li - um.

*p*

*no meio*

22 *tutti p*

Et in u - num, u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*cresc.*

*tutti p*

Et in u - num, u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*cresc.*

*tutti p*

Et in u - num, u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*cresc.*

*tutti p*

Et in u - num, u - num Do - mi - num Je - sum Chris - tum, Fi - li - um

*cresc.*

*p*

*com o pé*

*no meio*

6 3  
5

29

*p* De - i u - ni - ge - ni - tum. *f* Et ex Pa - tre,

*p* De - i u - ni - ge - ni - tum. *f* Et ex Pa - tre,

*p* De - i u - ni - ge - ni - tum. *f* Et ex Pa - tre,

*p* De - i u - ni - ge - ni - tum. *f* Et ex Pa - tre,

7 6 7 3 3 5 3 3 3 3 3 3

35

ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

ex Pa - tre na - tum an - te o - mni - a sae - cu - la.

*p* ex Pa - tre na - tum sae - cu - la.

ex Pa - tre na - tum sae - cu - la.

3 — 3 3

41

*solo* De - um de De - o, *tutti p* Lu - men de Lu - mi-ne, *solo* De - o ve - rum

*solo* De - um de De - o, *tutti p* Lu - men de Lu - mi-ne,

*tutti p* Lu - men de Lu - mi-ne, *solo* De - o ve - rum

*tutti p* Lu - men de Lu - mi-ne,

*oboé*

3 — 6 3  
com o pé 5

47

*tutti* de De - o ve - ro. *solo* Ge - ni - tum non fac - tum,

*tutti* de De - o ve - ro. *solo* Ge - ni - tum non fac - tum,

*tutti* de De - o ve - ro. *solo* Ge - ni - tum non fac - tum,

*tutti* de De - o ve - ro.

*oboé*

3 — 6 3  
com o pé 5

no meio

53 *tutti f*

con - subs-tan - ti - a - lem Pa - - tri, per quem o - mni - a

con - subs-tan - ti - a - lem Pa - - tri, per quem o - mni - a

con - subs-tan - ti - a - lem Pa - - tri, per quem o - mni - a

con - subs-tan - ti - a - lem Pa - - tri, per quem o - mni - a

7 3 6 6 6 4 3 3

59 *p*

fa - cta sunt. Qui pro-pter, qui pro-pter nos ho - mi - nes

fa - cta sunt. Qui pro-pter, qui pro-pter nos ho - mi - nes

fa - cta sunt. Qui pro-pter, qui pro-pter nos ho - mi - nes

fa - cta sunt. Qui pro-pter, qui pro-pter nos ho - mi - nes

*oboé*

*com o pé*

66 *pp* *cresc.*

et pro-pter nos-tram sa-lu-tem des-cen-dit, des-cen-dit de

*pp* *cresc.*

et pro-pter nos-tram sa-lu-tem des-cen-dit, des-cen-dit de

*pp* *cresc.*

8 et pro-pter nos-tram sa-lu-tem des-cen-dit, des-cen-dit de

*pp* *cresc.*

et pro-pter nos-tram sa-lu-tem des-cen-dit, des-cen-dit de

*p*

no meio com o pé

73 *f*

cae-lis, des-cen-dit de cae-lis.

*f*

cae-lis, des-cen-dit de cae-lis.

*f*

8 cae-lis, des-cen-dit de cae-lis.

*f*

cae-lis, des-cen-dit de cae-lis.

6 — 3 — 3 —  
4 —

## Et Incarnatus Est

## Larghetto

*Soprano solo* *p* Et in-car-na - tus est de Spi-ri-tu San - cto *tr*

*Soprano tutti* *p* Et in-car-na - tus est de Spi-ri-tu San - cto

*Contralto 1º, 2º* *p* Et in-car-na - tus est de Spi-ri-tu San - cto

*Tenor* *p* Et in-car-na - tus est de Spi-ri-tu San - cto

*Organo* *p flautado* no meio

*5* ex Ma-ri - a Vir - gi - ne, et ho - mo fa - ctus,

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

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

*8* ex Ma-ri - a Vir - gi - ne, et ho - mo fa - ctus,

9

et ho - mo fa - - - ctus est.

et ho - mo fa - - - ctus est.

et ho - mo fa - - - ctus est.

8 et ho - mo fa - - - ctus est.

7 ———  
5 ———

6 ———  
4 ———

$\frac{3}{3}$

3 ———

# Crucifixus

## Andante Affettuoso

*solo*

Soprano

Cru - ci - fi - xus e - ti - am pro no - bis, e - ti - am, e - ti - am pro no -

*solo*

Contralto

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

Tenor

Bass

Organo

9

bis, e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro

bis, e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro

*solo*

8

Cru - ci - fi - xus e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro

*solo*

Cru - ci - fi - xus e - ti - am pro



16

no - bis. Cru - ci - fi - xus e - ti - am pro no - bis. Cru - ci - fi - xus

no - bis, e - ti - am pro no - bis. Cru - ci - fi - xus

no - bis. Cru ci - fi xus e - ti - am pro no - bis,

no - bis. Cru - ci - fi - xus e - - - - -

*p tasto solo*

*com o pé*

24

e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o,

e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o,

e - ti - am pro no - bis. Cru - ci - fi - xus e - ti - am pro no - bis, sub Pon - ti - o,

- - - - - ti - am pro no - bis, sub Pon - ti - o,

*f*

32

sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est,

sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est,

sub Pon - ti - o, pas - sus et se - pul - tus est,

sub Pon - ti - o Pi - la - to

*tasto solo*

*no meio*

40

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

et se - pul - tus est, et se - pul - tus est.

*pp*

*no meio*

# Et Resurrexit

**Allegro**

*Soprano*

*Contralto*

*Tenor*

*Basso*

*Organo*

*trombetas*

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re-xit, re-su - re - xit

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re-xit, re-su - re - xit

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re-xit, re-su - re - xit

Et re-sur - re - xit, et re-sur - re - xit, et re-sur - re-xit, re-su - re - xit

3

8

*ff*

ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et as - cen - dit in cae - lum, in

*ff*

ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et as - cen - dit in cae - lum, in

*ff*

8

ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et as - cen - dit in cae - lum, in

*ff*

ter - ti - a di - e se - cun - dum Scrip - tu - ras. Et as - cen - dit in cae - lum, in

7 3 7 3 4 6  
4 4 4 2

15

cae - lum, se - det, se - det ad dex - te - ram Pa - tris.

cae - lum, se - det, se - det ad dex - te - ram Pa - tris.

cae - lum, se - det, se - det ad dex - te - ram Pa - tris.

cae - lum, se - det, se - det ad dex - te - ram Pa - tris.

6 3 6 3 6 3 3 6 6 4 3 3

23

*solo*

Et i - - - te - rum ven - tu - - - rus

*solo*

*p*

*com o pé*

28

est cum glo - ri - a, ju - di - ca - re vi - - -

33 *tutti p*

Et mor - tu - os; cu - jus re-gni non e - rit fi - nis.

*tutti p*

Et mor - tu - os; cu - jus re-gni non e - rit fi - nis.

*tutti p*

Et mor - tu - os; cu - jus re-gni non e - rit fi - nis.

*tutti p*

vos et mor - - - tu - os; cu - jus re-gni non e - rit fi - nis.

*p*

6 3 7 3 6 4 3 3 3 6 6 4 3 3

43 *soprano solo*

Et in Spi - ri - tum San - - - ctum, Do - mi - num

*solo p*

*no meio*

51

et vi - vi - fi - can - tem, qui ex Pa - tre

59

Fi - li - o - - - que pro - ce - - - - dit.

66

*solo*  
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo-  
*solo*  
Qui cum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo -  
*solo*  
Si - mul a - do - ra - tur et con - glo-  
*oboé*

3

76

ri - fi - ca - tur; qui lo - cu - tus est per pro - phe - - - tas.  
ri - fi - ca - tur; qui lo - cu - tus est per pro - phe - - - tas.  
ri - fi - ca - tur; qui lo - cu - tus est per pro - phe - - - tas.

7 5 6 3 7 5 6 6 3  
3 3 3 3 3 3 3 3 3

86 *tutti* ***f***

Et u-nam san-ctam, san-ctam ca-tho-li-cam et a-pos-to-li-cam Ec-cle - - - si - am.

*tutti* ***f***

Et u-nam san-ctam, san-ctam ca-tho-li-cam et a-pos-to-li-cam Ec-cle - - - si - am.

*tutti* ***f***

8 Et u-nam san-ctam, san-ctam ca-tho-li-cam et a-pos-to-li-cam Ec-cle - si - am.

*tutti* ***f***

Et u-nam san-ctam, san-ctam ca-tho-li-cam et a-pos-to-li-cam Ec-cle - - - si - am.

3 — 7 — 3 —  
4 —

95 *solo* ***p***

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

*solo* ***p***

Con - fi - te - or u - num ba - ptis - ma in re - mis - si - o - nem pec - ca - to -

*solo* ***p***

8 In re - mis - si - o - nem pec - ca - to -

*p* *p*

*no meio*

105 *tutti* ***f*** *ff*

rum. Et ex - pe - cto, et ex - pe - cto re - sur - re - cti - o - nem

rum. Et ex - pe - cto, et ex - pe - cto re - sur - re - cti - o - nem

8 rum. Et ex - pe - cto, et ex - pe - cto re - sur - re - cti - o - nem

Et ex - pe - cto, et ex - pe - cto re - sur - re - cti - o - nem

*trombetas*

3 3 6 3 3 3 6 3

113 *p* ***f*** **Mosso**

mor - tu - o - - - rum. Et vi - tam, vi - tam ven - tu - ri,

mor - tu - o - - - rum. Et vi - tam, vi - tam ven - tu - ri,

8 mor - tu - o - - - rum. Et vi - tam, vi - tam ven - tu - ri,

mor - tu - o - - - rum. Et vi - tam, vi - tam ven - tu - ri,

*no meio* 3 #6 8 3 *trombetas*



122

ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

ven - tu - ri sae - cu - li. A - men. Et vi - tam ven - tu - ri, ven - tu - ri sae - cu - li.

3 7 3 7 3

4 4 4 4 4

129

A - men, a - men, a - - - - men, a - - - - men,

A - men, a - men, a - - - - men, a - - - - men,

A - men, a - men, a - men, a - men,

A - men, a - men, a - men, a - men,

3 6 3 3 8 8 3

3 3 3 3 3 3 3

137

a - - - men, a - - - men, a - - - men, a -  
 a - - - men, a - - - men, a - - - - men, a - - - -  
 a - - - men, a - - - men, a - - - - men, a - - - -  
 a - - - men, a - - - men, a - men, a -

3 — 6 — 3 — 3 8 — 3 8 —  
 3 3 3 3 3 3 3

144

men, a - - - men, a - - - men, a - men, a - men.  
 men, a - - - men, a - - - men, a - men, a - men.  
 men, a - - - men, a - - - men, a - men, a - men.  
 men, a - - - men, a - - - men, a - men, a - men.

3 — 3 — 6 — 3 — 3 3 3 3 3  
 3 3 3 3 3 3 3

# SANCTUS

**Majestoso**

*tutti f*

Soprano

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

Contralto

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

Tenor

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

Basso

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

Organo

*f trombetas*

6

Sa - ba - oth. Ple - ni sunt cae - li et ter - - - ra

Sa - ba - oth. Ple - ni sunt cae - li et ter - - - ra

Sa - ba - oth. Ple - ni sunt cae - li et ter - - - ra

Sa - ba - oth. Ple - ni sunt cae - li et ter - - - ra

12

glo - ri - a tu - a, glo - ri - a tu - - - a.

glo - ri - a tu - a, glo - ri - a tu - - - a.

glo - ri - a tu - a, glo - ri - a tu - - - a.

glo - ri - a tu - a, glo - ri - a tu - - - a.

3 6 — 6 3 3 —

18 **Allegretto**

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

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

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

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

3 7 6 7 6 7 6 3 — 7 6 6 5 3

*oboé*

27

*p* *cresc.*

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

*p* *cresc.*

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

*p* *cresc.*

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

*p* *cresc.*

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

*p*

no meio

33

*f*

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

*f*

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

*f*

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

*f*

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

*f*

3 — 3 — 6 — 6 — 6 — 3 — 3 —

5 4

39 *ff* *Larghetto* *p*

in ex - cel - - - - sis. Be - ne - di -

in ex - cel - - - - sis. Be - ne - di -

8 in ex - cel - - - - sis. Be - ne - di -

in ex - cel - - - - sis. Be - ne - di -

*trombetas* *p flautado*

6 3 3  
4

45 *cresc.*

ctus qui ve - nit in no - mi-ne Do - mi - ni. Be - ne-di - ctus qui ve -

ctus qui ve - nit in no - mi-ne Do - mi - ni. Be - ne - di - ctus qui ve -

8 ctus qui ve - nit in no - mi-ne Do - mi - ni. Be - ne-di - ctus qui ve -

ctus qui ve - nit in no - mi-ne Do - mi - ni. Be - ne - di - ctus qui ve -

50

*p*

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

*p*

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

8

*p*

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

*p*

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

54 **Allegretto**

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

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

8

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

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

*oboé*

3 7 6 — 7 6 — 7 6 3 — 7 6 6 5 3 —

63

*p* *cresc.*

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

*p* *cresc.*

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

*p* *cresc.*

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

*p* *cresc.*

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

*p*

no meio

69

*f*

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

*f*

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

*f*

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

*f*

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

*f*

3 — 3 — 6 — 6 — 6 — 3 — 3 —

5 4



75 *ff*

in ex - cel - - - - - sis.

*ff*

in ex - cel - - - - - sis.

*ff*

8 in ex - cel - - - - - sis.

*ff*

in ex - cel - - - - - sis.

*trombetas*

6 3 3  
4

# AGNUS DEI

**Andante affetuoso**

*p* *tr* *cresc.*

Soprano

*p* *tr* *cresc.*

Contralto

*p* *cresc.*

Tenor

*p* *cresc.*

Basso

*p* *cresc.*

Organo

*p*

*com o pé*

A - gnus De - i qui tol - lis pec - ca - ta mun - di,

A - gnus De - i qui tol - lis pec - ca - ta mun - di.

A - gnus De - i qui tol - lis pec - ca - ta mun - di.

A - gnus De - i qui tol - lis pec - ca - ta mun - di.

7 *solo*

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

3 6 6 3 6 6 3 6 6 6 4 3 3

*no meio*

13 *tutti* *p* *cresc.*

A - gnus De - i qui tol - lis pec - ca - ta mun - - di,

*tutti* *p* *cresc.*

A - gnus De - i qui tol - lis pec - ca - ta mun - - di,

*tutti* *p* *cresc.*

8 A - gnus De - i qui tol - lis pec - ca - ta mun - - di,

*tutti* *p* *cresc.*

A - gnus De - i qui tol - lis pec - ca - ta mun - - di.

*p* *p*

com o pé no meio

19 *solo* *p*

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

*solo* *p*

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

*solo* *p*

8 mi - se - re - re no - - - - bis.

7 9-8 7 3 6 7 6 6 7-6 3-6 3

5 4-3 5 4 3 4 3 3-6 3

27 *tutti cresc.* *tr* *p*

A - gnus De - i qui tol - lis pec - ca - ta mun - di,

*tutti cresc.* *tr* *p*

A - gnus De - i qui tol - lis pec - ca - ta mun - di,

*tutti cresc.* *p*

8 A - gnus De - i qui tol - lis pec - ca - ta mun - di,

*tutti cresc.* *p*

A - gnus De - i qui tol - lis pec - ca - ta mun - di,

*com o pé* *no meio* *oboé*

33 *cresc.* *p*

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

*cresc.* *p*

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

*cresc.* *p*

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

*cresc.* *p*

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

*com o pé* *no meio* 3 — 6 6 6 6 3  $\frac{6}{4}$  3

40

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

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

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

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

6 5    3 6 6    6 4    3    3

*oboe*

47

no - bis, no - bis pa - - - - - cem.

no - bis, no - bis pa - - - - - cem.

no - bis pa - - - - - cem.

no - bis pa - - - - - cem.

7 3    3    6 4    3    8 3

*no meio*

*Finis. Laus Deo.*