

Quoniam  
Solo do Sr. João dos Reis

**Allegro Maestoso**

This musical score is for a solo by Sr. João dos Reis, titled "Quoniam". The tempo is marked "Allegro Maestoso". The score is arranged for a full orchestra and includes the following parts:

- Flauta I**: Starts with a forte (*f*) dynamic, then switches to piano (*p*) in the third measure.
- Flauta II**: Plays a melodic line starting with a forte (*f*) dynamic.
- Oboés I, II**: Feature a "soli" section starting in the second measure with a forte (*f*) dynamic.
- Clarinetas I e II em Sib**: Both parts play a melodic line starting with a forte (*f*) dynamic.
- Fagotes I, II**: Feature a "soli" section starting in the second measure with a forte (*f*) dynamic, playing a complex rhythmic pattern.
- Trompas I, II em Fá**: Play a melodic line starting with a forte (*f*) dynamic.
- Trompetas em Sib**: Play a melodic line starting with a forte (*f*) dynamic.
- Baixo**: The bass line is mostly silent, with rests throughout the piece.
- Violino I e II**: Play a melodic line starting with a forte (*f*) dynamic, with the first violin part becoming more active in the final measures.
- Violas I, II**: Play a melodic line starting with a forte (*f*) dynamic, with the second viola part becoming more active in the final measures.
- Violoncelo**: Play a melodic line starting with a forte (*f*) dynamic.
- Contrabaixo**: Play a melodic line starting with a forte (*f*) dynamic.

7

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

*p*

*p*

*soli*

*dolce*

*pp*

*pp*

*p*

*p*

*p*

14

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*cresc*  
*cresc*  
*ff*  
*cresc*  
*cresc*  
*f*  
*f*  
*f*  
*f*  
*cresc*  
*più cresc*  
*f*  
*f*  
*f*  
*f*  
*f*

19

Fl.I *f*

Fl.II *f*

Ob.I-II *soli*

Cl.I *f* *soli* *pp*

Cl.II *f* *pp* *soli*

Fag.I-II *soli* *dolce*

Cor.I-II *soli*

Tr.I-II

B. *solo f*  
Quo - ni - am Tu so - lus,

Vl.I

Vl.II

Va.I-II *soli*

Vc. *sfz p*

Cb. *pizz* *sfz p*

26

Fl.I.I *soli*  
*dolce*

Fl.II *soli*  
*dolce*

Ob.I-II *p*

Cl.I

Cl.II

Fag.I-II *cresc*

Cor.I-II *pp*

Tr.I-II *pp*

B. *dolce*  
Quo - ni - am Tu so - lus san - ctus,

VI.I

VI.II

Va.I-II

Vc.

Cb.

32

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

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

quo - ni - am — Tu so - lus san - ctus, Tu so - lus, so - - lus —

38

Fl.I *f* *pp* *cresc* *f*

Fl.II *f* *pp* *cresc* *f*

Ob.I-II *p* *pp* *cresc* *f*

Cl.I *solo* *dolce* *pp* *cresc* *f*

Cl.II *p* *pp* *cresc* *f*

Fag.I-II *dolce* *pp* *cresc* *f*

Cor.I-II *pp* *cresc* *f*

Tr.I-II *pp* *sfz* *f*

B. *falsetto*  
Do - mi - nus, Tu so - lus al - tis - si - mus, al - tis - si - mus

VI.I

VI.II

Va.I-II

Vc. *p*

Cb. *p*

45

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*  
*dolce*  
*pp*  
*dolce*  
*dolce*  
*p*  
*p*  
*p*  
*arco*  
*p*

Je - su Chri-ste, Je - su, Je -





57

Fl.I. *f* *mf*

Fl.II *f* *mf*

Ob.I-II *f*

Cl.I

Cl.II

Fag.I-II *ff* *p*

Cor.I-II

Tr.I-II

B. quo - - ni -

VI.I

VI.II

Va.I-II

Vc. *p* *pizz*

Cb. *p*

62

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

-am Tu so - lus, Tu so - lus, so - lus san - ctus,

68

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

Tu - so - lus\_\_ Do-mi-nus, Tu so - lus\_\_ al - tis - si-mus, al - tis - si - mus, al -

VI.I

VI.II

Va.I-II

Vc.

Cb.

*dolce*

*p*

*cresc*

*p*

*p*

*falsetto*

*f*



81

Fl.I. *p*

Fl.II. *p*

Ob.I-II. *p*

Cl.I. *pp*

Cl.II. *pp*

Fag.I-II. *p*

Cor.I-II. *pp*

Tr.I-II. *pp*

B. *Je - - - - - su,*

VI.I

VI.II

Va.I-II

Vc.

Cb.

*soli*

*soli*

*soli*

85

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

Je - - - - -

VI.I

VI.II

Va.I-II

Vc.

Cb.

*pp*

*p*

*pizz*

*p*

*p*

*pizz*

*p*

*pizz*

*p*

*pizz*

*p*

Musical score for measures 89-93, featuring various instruments and a vocal line. The score includes parts for Flute I and II, Oboe I and II, Clarinet I and II, Bassoon I and II, Trumpets I and II, Bassoon, Violin I and II, Viola I and II, Violoncello, and Contrabass. The key signature is two flats and the time signature is 3/4. Dynamics include *f* and *arco*. Performance instructions include *soli*, *tr*, and *arco*. The vocal line (B.) includes lyrics: "su, Je - su - Chri - ste, Je - su,".

89

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

*f*

*f*

*soli*

*f*

*f*

*f*

*arco*

*tr*

*f*

*f*

*f*

*f*

*arco*

*f*

*f*

*arco*

*f*

su, Je - su - Chri - ste, Je - su,



94

Fl.I.I

Fl.I.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

*soli*

*cresc*

*f*

*dolce*

*f* *p*

*soli*

*p*

*soli*

Je - su Chri - ste,

Detailed description: This page of a musical score, numbered 161, contains measures 94 through 99. The score is arranged in a standard orchestral format with woodwinds, brass, strings, and vocal parts. The woodwind section includes Flutes I and II, Oboe I and II, Clarinets I and II, and Bassoon I and II. The brass section includes Cor Anglais I and II, Trumpets I and II, and Trombones. The string section includes Violins I and II, Violas, Violas I and II, Violoncello, and Contrabass. The vocal part is for Bass. The score features various musical markings such as *soli*, *cresc*, *f*, *dolce*, and *p*. The vocal line includes the lyrics "Je - su Chri - ste,". The woodwinds and strings play complex rhythmic patterns, while the brass and vocal parts have more melodic lines. The score is written in a key signature of two flats and a 3/4 time signature.

This musical score page, numbered 100 at the top left, features 13 staves for various instruments. The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes dynamic markings such as *sfz*, *p*, *f*, *cresc*, and *soli*. The instruments and their parts are:

- Fl.I**: Flute I, starting with *sfz* and moving to *f*.
- Fl.II**: Flute II, starting with *sfz* and moving to *f*.
- Ob.I-II**: Oboe I and II, with a *soli* section starting in the fifth measure.
- Cl.I**: Clarinet I, starting with *p* and moving to *f*.
- Cl.II**: Clarinet II, starting with *p* and moving to *f*.
- Fag.I-II**: Bassoon I and II, with a *cresc* marking and a *soli* section starting in the fifth measure.
- Cor.I-II**: Horn I and II.
- Tr.I-II**: Trumpet I and II.
- B.**: Bass.
- VI.I**: Violin I, with a *cresc* marking and moving to *f*.
- VI.II**: Violin II, with a *cresc* marking and moving to *f*.
- Va.I-II**: Viola I and II, with a *cresc* marking and moving to *f*.
- Vc.**: Violoncello, moving to *f*.
- Cb.**: Contrabass, moving to *f*.

107

Fl.I. *p*

Fl.II

Ob.I-II *soli dolce*

Cl.I

Cl.II

Fag.I-II *f dolce*

Cor.I-II

Tr.I-II

B.

VI.I *f p*

VI.II *f p*

Va.I-II *f p*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 107 through 112. The score is for a symphony or concert band. The woodwind section includes Flute I (Fl.I), Flute II (Fl.II), Oboe I and II (Ob.I-II), Clarinet I (Cl.I), Clarinet II (Cl.II), Bassoon I and II (Fag.I-II), Cor Anglais I and II (Cor.I-II), and Trumpet I and II (Tr.I-II). The brass section includes Trombone (B.), Violin I (VI.I), Violin II (VI.II), Viola I and II (Va.I-II), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats). The time signature is 3/4. Measure 107 starts with a piano (*p*) dynamic for Flute I. Measures 108-110 feature a forte (*f*) dynamic for the Bassoon and Viola. Measures 111-112 feature a piano (*p*) dynamic for the Oboe and Violin II. The Oboe and Bassoon parts in measures 111-112 are marked *soli dolce*. The Viola part in measure 112 is marked *p*. The Violin I and II parts in measure 112 are marked *f*. The Flute I part in measure 107 is marked *p*. The Trombone, Cor Anglais, Trumpet, and Contrabass parts are mostly silent or have simple accompaniment. The Viola part has a complex melodic line with many sixteenth notes. The Violin I and II parts have a more rhythmic accompaniment.

113

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*p* *cresc*

*pp* *cresc*

*cresc* *più cresc*

*cresc*

*cresc*

Detailed description: This page of a musical score covers measures 113 through 118. The score is arranged in systems for woodwinds and strings. The woodwind section includes Flutes I and II (Fl.I, Fl.II), Oboes I and II (Ob.I-II), Clarinets I and II (Cl.I, Cl.II), Bassoon I and II (Fag.I-II), Cor Anglais I and II (Cor.I-II), and Trumpets I and II (Tr.I-II). The string section includes Violins I and II (VI.I, VI.II), Violas I and II (Va.I-II), Violoncello (Vc.), and Contrabass (Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. In measure 113, there are rests for all instruments. In measure 114, Flutes I and II, Clarinet I, and Clarinet II begin playing eighth-note patterns starting on G4. Flute I and II are marked *p* and Clarinet I and II are marked *pp*. Oboes I and II, Bassoon I and II, Cor Anglais I and II, and Trumpets I and II remain silent. In measure 115, the woodwinds continue their patterns. In measure 116, the woodwinds continue, and the string section (Violins I and II, and Violas I and II) begins playing a rhythmic accompaniment of eighth notes. In measure 117, the woodwinds continue, and the string section continues. In measure 118, the woodwinds continue, and the string section continues. Dynamics include *p*, *pp*, *cresc*, and *più cresc*.

119

This musical score page shows measures 119 through 122 for a full orchestral ensemble. The instruments are arranged as follows from top to bottom: Flute I (Fl.I) and Flute II (Fl.II) in the upper register; Oboe I (Ob.I-II) in the middle register with long-held notes and slurs; Clarinet I (Cl.I) and Clarinet II (Cl.II) in the middle register; Bassoon I (Fag.I-II) in the lower register with long-held notes and slurs; Cor I (Cor.I-II) and Trumpet I (Tr.I-II) in the upper register; Bassoon (B.) in the lower register; Violin I (VI.I) and Violin II (VI.II) in the upper register with active melodic lines; Viola I (Va.I-II) in the middle register; Violoncello (Vc.) in the lower register; and Double Bass (Cb.) in the lower register. The score is in a key with two flats (B-flat major or F minor) and a common time signature. Dynamics such as *ff* (fortissimo) and *f* (forte) are indicated throughout. A "soli" marking is present above the Viola I staff in measure 122. The page number "119" is written at the top left of the first staff.

123

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

Vi.I

Vi.II

Va.I-II

Vc.

Cb.

*soli*

*soli*

*pp*

*soli*

*pp*

*soli*

*pp*

*soli*

*pp*

*fz*

Quo - ni - am Tu so - lus,

*sfz p*

*pizz*

*sfz p*

129

Fl.I *soli*

Fl.II *dolce*

Ob.I-II *p*

Cl.I

Cl.II

Fag.I-II *cresc*

Cor.I-II *pp*

Tr.I-II *pp*

B. *dolce*  
Quo - ni - am Tu so - lus san - ctus,

VI.I

VI.II

Va.I-II

Vc.

Cb.

135

FL.I  
FL.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*cresc*  
*cresc*  
*f* soli  
*cresc*  
*p* *cresc*  
*cresc* *f* soli  
*cresc*  
*cresc*  
*f*  
quo - ni - am Tu so - lus san - ctus, Tu so - lus, so - - lus



141

Fl.I *f* *pp* *cresc* *f*

Fl.II *f* *pp* *cresc* *f*

Ob.I-II *p* *pp* *cresc* *f*

Cl.I *solo* *dolce* *pp* *cresc* *f*

Cl.II *p* *pp* *cresc* *f*

Fag.I-II *dolce* *pp* *cresc* *f*

Cor.I-II *pp* *cresc* *f*

Tr.I-II *pp* *sfz* *f*

B. *falsetto*  
Do-mi-nus, Tu so - lus al - tis - si-mus, al - tis - si - mus

VI.I

VI.II

Va.I-II

Vc. *p*

Cb. *p*

148

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*p*  
*p*  
*p*  
*p*  
*p*  
*dolce*  
*pp*  
*dolce*  
*Je - su Chri-ste, Je - su, Je -*  
*dolce*  
*p*  
*p*  
*p*  
*arco*  
*p*

*tr tr*



160

Fl.I. *f* *p*

Fl.II *f* *p*

Ob.I-II *f*

Cl.I *p*

Cl.II *p*

Fag.I-II *ff*

Cor.I-II

Tr.I-II

B. quo - ni - am Tu\_

VI.I

VI.II

Va.I-II

Vc. *p*

Cb. *pizz* *p*

166

FL.I  
FL.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*pp*  
*pp*  
*p*  
*pp*  
*pp*  
*dolce*  
*p*  
*pp*  
*pp*  
*pp*

*pp*  
*p*  
*pp*

so - lus, Tu \_\_\_\_\_ so - - lus\_ San - ctus, Tu \_\_\_\_\_ so - - lus, \_

Detailed description: This page of a musical score covers measures 166 to 170. It features 13 staves: two flutes (FL.I, FL.II), two oboes (Ob.I-II), two clarinets (Cl.I, Cl.II), two bassoons (Fag.I-II), two horns (Cor.I-II), two trumpets (Tr.I-II), a bassoon (B.), two violins (VI.I, VI.II), two violas (Va.I-II), a cello (Vc.), and a double bass (Cb.). The key signature has three flats (B-flat, E-flat, A-flat). The tempo is 166. The score includes various dynamic markings such as *pp*, *p*, and *dolce*. There are also articulation marks like accents and a '3' indicating a triplet. The bassoon part (B.) includes the Latin text: "so - lus, Tu \_\_\_\_\_ so - - lus\_ San - ctus, Tu \_\_\_\_\_ so - - lus, \_". The double bass (Cb.) part shows a complex rhythmic pattern with eighth and sixteenth notes.

172

Fl.I *cresc* *pp* *f* *f* *soli*

Fl.II *cresc* *pp* *f* *f* *soli*

Ob.I-II *pp* *f* *f* *soli*

Cl.I *p* *pp* *f* *f*

Cl.II *p* *pp* *f* *f*

Fag.I-II *cresc* *pp* *soli*

Cor.I-II *f*

Tr.I-II *f*

B. *falsetto*  
 so - lus Do - mi-nus, Tu so - lus al - tis - si mus, al - tis - si-mus Je - su Chri - ste,

VI.I *sfz* *f*

VI.II *sfz* *f*

Va.I-II *sfz* *f*

Vc. *sfz* *f*

Cb. *arco* *sfz* *f*

178

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

soli

Je - su, Je - - - - -

183

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

su, Je

VI.I

VI.II

Va.I-II

Vc.

Cb.

*soli*

*pizz*

*p*

*p*

*pizz*

*p*

*pizz*

*p*

*pizz*

*p*

*pizz*

*p*



187

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

su Chri

VI.I

VI.II

Va.I-II

Vc.

Cb.

*cresc*

*arco*

*p*

192

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

*pp*  
*pp*  
*pp*  
*pp*  
*pp*  
*tr* *falsetto*  
*p*  
*p*  
*p*  
*p*  
*p*

ste, Je - su, Je - su, Je - su, Je - su Chri - ste, Je - su, Je - -

198

Fl.I  
*f* *p* *f* *f*

Fl.II  
*f* *p* *f* *f*

Ob.I-II  
*f*

Cl.I  
*f* *p* *f* *f*

Cl.II  
*f* *p* *f* *p* *f*

Fag.I-II  
*f* *p* *f* *p*

Cor.I-II  
*f* *f* *f*

Tr.I-II  
*f*

B.  
su, Je - - - su Chri - ste, Je - - - - - su Chri-ste,

VI.I  
*f* *p* *f* *p* *f*

VI.II  
*f* *p* *f* *p* *f*

Va.I-II  
*f* *p* *f* *p* *f*

Vc.  
*f* *p* *f* *p* *f*

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

203

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

Je - su,

Detailed description: This page of a musical score covers measures 203 to 207. The woodwind section (Flutes I and II, Oboe I and II, Clarinets I and II, Bassoon I and II) features melodic lines with various articulations like slurs and accents. The brass section (Corianders I and II, Trumpets I and II, Trombone) provides harmonic support with sustained notes and some rhythmic patterns. The string section (Violins I and II, Violas, Cellos, and Double Basses) plays a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The Bassoon part includes the vocal cue 'Je - su,' at the end of measure 207.



213

Fl.I  
Fl.II  
Ob.I-II  
Cl.I  
Cl.II  
Fag.I-II  
Cor.I-II  
Tr.I-II  
B.  
VI.I  
VI.II  
Va.I-II  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 213 to 216. The score is for a full orchestra. The woodwind section includes Flutes I and II, Oboe I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I and II, and Trumpets I and II. The brass section includes Trombones I and II. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats), and the time signature is 3/4. The score begins with a rehearsal mark '213'. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass plays a steady accompaniment of dotted half notes. The strings have a melodic line in the lower register. The score concludes with a double bar line at the end of measure 216.