

Responsório 3º

**Allegro Maestoso**

The musical score is arranged in a system with the following parts from top to bottom:

- Flauta**: Treble clef, C major, common time. Rest in first two measures, then a whole rest in the third measure.
- Clarinetas I-II em Sib**: Treble clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a whole rest in the third measure.
- Fagotes I-II**: Bass clef, C major, common time. Rest in all three measures.
- Trompas I-II em Fá**: Treble clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Soprano**: Treble clef, C major, common time. Rest in first two measures, then a *f* dynamic in the third measure. Lyrics: Glo - ri - o - sae Vir - gi - nis Ma
- Alto**: Treble clef, C major, common time. Rest in first two measures, then a *f* dynamic in the third measure. Lyrics: Glo - ri - o - sae Vir - gi - nis Ma
- Tenor**: Treble clef, C major, common time. Rest in first two measures, then a *f* dynamic in the third measure. Lyrics: Glo - ri - o - sae Vir - gi - nis Ma
- Baixo**: Bass clef, C major, common time. Rest in first two measures, then a *f* dynamic in the third measure. Lyrics: Glo - ri - o - sae Vir - gi - nis Ma
- Violino I**: Treble clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Violino II**: Treble clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Viola**: Bass clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Violoncelo**: Bass clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Contrabaixo**: Bass clef, D major, common time. Starts with a *f* dynamic. First two measures have eighth-note patterns, followed by a *ff* dynamic in the third measure.
- Órgão**: Grand staff, D major, common time. Rest in first two measures, then a *ff* dynamic in the third measure.

At the bottom of the page, there are three numbers: 3, 6, and 3, likely indicating fingerings or counts for the organ part.



8

Fl.

Cl.I-II

Fag.I-II

Cor.I-II

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

Org.

quae an-ge-lo nun-ti - an - te con-ce - pit Sal-va - to - rem mun -

hu - mi - li - ta - tem res - pe - xit quae an-ge-lo nun-ti - an - te con-ce - pit Sal-va - to - rem mun -

quae an-ge-lo nun-ti - an - te con-ce - pit Sal-va - to - rem mun -

quae an-ge-lo nun-ti - an - te con-ce - pit Sal-va - to - rem mun -

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

5 2 5

12

Fl.

Cl. I-II

Fag. I-II

Cor. I-II

S.

A.

T.

B.

Vl. I

Vl. II

Va.

Vc.

Cb.

Org.

di, solo  
Sr. Luis  
Gabriel

-di. Be - a - tis - si - mae Vir - gi - nis Ma - ri - ae Con - ce - pti - o - nem de - vo - tis - si -

*p* *pp* *p* *p* *p* *p*

17

Fl.

Cl.I-II

Fag.I-II

Cor.I-II

S.

A.  
mae ce - le - bre - mus.

T.  
tutti *p*  
Cu - jus Do - mi - nus hu - mi - li - ta - tem res-

B.

Vl.I

Vl.II

Va.

Vc.

Cb.

Org.

21

Fl. *f*

Cl.I-II *f* *Soli* *p*

Fag.I-II

Cor.I-II *f* *soli* *p*

S. *f* *a 4p*  
 quae an-ge-lonun-ti - an - te con-ce - pit Sal - va - to - rem mun - di. Glo - ri - a Pa - tri et

A. *tutti f* *a 4p*  
 Quae an-ge-lonun-ti - an - te con-ce - pit Sal - va - to - rem mun - di. Glo - ri - a Pa - tri et

T. *f* *a 4p*  
 pe - xit quae an-ge-lonun-ti - an - te con-ce - pit Sal - va - to - rem mun - di. Glo - ri - a Pa - tri et

B. *f* *a 4p*  
 quae an-ge-lonun-ti - an - te con-ce - pit Sal - va - to - rem mun - di. Glo - ri - a Pa - tri et

VI.I *f*

VI.II *f*

Va. *f*

Vc. *f*

Cb. *f* *p*

Org. *f*

3 6 ♭5 3 #6 #3 3 6 6 5 7 3 4 3 7 5

26

Fl.

Cl.I-II

Fag.I-II

Cor.I-II

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

Org.

Fi - li - o et Spi - ri - tu - i San - cto,

Fi - li - o et Spi - ri - tu - i San - cto,

Fi - li - o et Spi - ri - tu - i San - cto, cu - jus Do - mi - nus hu - mi - li - ta - tem res-

Fi - li - o et Spi - ri - tu - i San - cto,

*tutti*

*p*

*p*

*p*

*p*

30

Fl.

Cl.I-II

Fag.I-II

Cor.I-II

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

Org.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

quae an-ge-lo nun-ti-an - te con-ce - pitSal-va - to - rem mun - di, Sal - va-to-rem, Sal - va

quae an-ge-lo nun-ti-an - te con-ce - pitSal-va - to - rem mun - di, Sal - va-to-rem, Sal - va

pe - xit quae an-ge-lo nun-ti-an - te con-ce - pitSal-va - to - rem mun - di, Sal - va-to-rem, Sal - va

quae an-ge-lo nun-ti-an - te con-ce - pitSal-va - to - rem mun - di, Sal - va-to-rem, Sal - va

3 6 45 3 #6 #3 43 45 6 5 7 3 6 5 3 3 6 4 6 6 6 5



34

Fl.

Cl.I-II

Fag.I-II

Cor.I-II

S.  
to - rem mun - di.

A.  
to - rem mun - di.

T.  
to - rem mun - di.

B.  
to - rem mun - di.

Vl.I

Vl.II

Va.

Vc.

Cb.

Org.  
6 4 #6 6 4 3 3