

3º Salmo

Andante

Flauta I

Flauta II

Trompas I, II em F \grave{a}

Soprano

Alto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo

Contrabaixo

p

cresc

f

The musical score is for the 3rd Psalm, marked 'Andante'. It features a woodwind section with Flute I and Flute II, Trombones I and II in F major, and a vocal section with Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Cello, and Double Bass. The score is in 3/4 time and B-flat major. Dynamics range from piano (*p*) to forte (*f*), with a crescendo (*cresc*) in the middle section. The woodwinds and strings play a melodic line, while the vocal parts are silent.

11

Fl. I
p *p* *f*

Fl. II
p *f*

Cor. I, II
p *cresc*

S.
A.
T.
B.

VI. I
f *p* *pp* *cresc* *f*

VI. II
f *p* *pp* *cresc* *f*

Va.
f *p* *f* *p* *f*

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

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

15

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

f

p

cresc

tr

pp

The image shows a page of a musical score, page 77, starting at measure 15. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Flute I (Fl. I), Flute II (Fl. II), Cori I and II (Cor. I, II), Saxophone (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into five measures. In measure 15, Fl. I and Fl. II play a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4. Fl. II starts with a fortissimo (*f*) dynamic. In measure 16, there are rests for all instruments. In measure 17, Fl. I and Fl. II play a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4. Fl. II starts with a piano (*p*) dynamic. In measure 18, Fl. I and Fl. II play a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4. Fl. II starts with a piano (*p*) dynamic. In measure 19, Fl. I and Fl. II play a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4. Fl. II starts with a piano (*p*) dynamic. In measure 20, Fl. I and Fl. II play a melodic line starting with a quarter note G4, followed by quarter notes A4 and B4. Fl. II starts with a piano (*p*) dynamic. The score includes various dynamics such as *f*, *p*, *cresc*, *tr*, and *pp*. The Saxophone, Alto, Tenor, and Bass parts are mostly rests. The Violin I and II, Viola, Violoncello, and Contrabass parts are mostly rests.

20

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

pp

p

cresc

f

E - ri-pe me Do - mi - ne ab

E - ri-pe me Do - mi - ne ab

E - ri-pe me Do - mi - ne ab

E - ri-pe me Do - mi - ne ab

pp

p

cresc

cresc

cresc

cresc

cresc

cresc

26

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

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

Cor. I, II *cresc* *p* *p*

S. *p* *pp*
 ho-mi-ne ma - lo a ve - ro i - ni - quo, e - ri - pe

A. *p* *pp*
 ho-mi-ne ma - lo a ve - ro i - ni - quo, e - ri - pe

T. *p* *pp*
 ho-mi-ne ma - lo a ve - ro i - ni - quo, e - ri - pe

B. *p* *pp*
 ho-mi-ne ma - lo a ve - ro i - ni - quo, e - ri - pe

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

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

Va. *f* *p* *pp*

Vc. *f* *p* *pp*

Cb. *f* *p* *pp*

31

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

p

pp

me, e - ri - pe me, e - ri-pe me.

me, e - ri - pe me, e - ri-pe me.

me, e - ri - pe me, e - ri-pe me.

me, e - ri - pe me, e - ri-pe me.

pp

pp

37

solo

solo

Fl. I

Fl. II

Cor. I, II

S.

A. *solo*
Qui co - gi - ta - ve - runt i - ni - qui - ta - te in cor - de

T.

B.

VI. I *p*

VI. II *p*

Va. *solo*
p

Vc. *solo*
p

Cb. *solo*
p

50

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B. solo

A - - cu - e - runt lin - - guas

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

Cb. *f*

53

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

su - as si - cut ser - pen - - -

VI. I

VI. II

Va.

Vc.

Cb.

f

f

ff

ff

f

56

Fl. I

Fl. II

Cor. I, II

S.

p

Ve - ne - num as - - pi - dum sub la - bi - is e - o - rum

A.

p

Ve - ne - num as - pi - dum sub la - bi - is e - o - rum

T.

p

Ve - ne - num as - pi - dum sub la - bi - is e - o - rum

B.

tis.

VI. I

p

pp

VI. II

p

pp

Va.

p

cresc

p

pp

Vc.

p

cresc

p

pp

Cb.

62

Fl. I
p cresc *p*

Fl. II
p *p*

Cor. I, II
p

S.
 cus - to - di me Do-mi-ne de ma - nu pe - cca - to - ris

A.
 cus - to - di me Do-mi-ne de ma - nu pe - cca - to - ris

T.
cresc
 8
 cus - to - di me Do-mi-ne de ma - nu pe - cca - to - ris

B.
 Cus - to - di me Do-mi-ne de ma - nu pe - cca - to - ris

VI. I
p cresc p p

VI. II
p cresc p p

Va.
cresc p

Vc.
p p

Cb.
p p

68

Fl. I
f *p* *pp*

Fl. II
f *p* *pp*

Cor. I, II
f *p* *pp*

S.
f *p* *pp*
et ab ho - mi - ni - bus i - ni - quis e - ri - pe me.

A.
f *p* *pp*
et ab ho - mi - ni - bus i - ni - quis e - ri - pe me.

T.
f *p* *pp*
et ab ho - mi - ni - bus i - ni - quis e - ri - pe me.

B.
f *p* *pp*
et ab ho - mi - ni - bus i - ni - quis e - ri - pe me.

VI. I
f *p* *pp*

VI. II
f *p* *pp*

Va.
f *p* *pp*

Vc.
f *p* *p*

Cb.
f *p* *p*

74

Fl. I *cresc*

Fl. II *cresc p cresc*

Cor. I, II

S. *solo*
 Qui _____ co - gi - ta - ve - runt su - pplan - ta - re gre - ssus me - us

A.

T.

B.

VI. I *p cresc f p pp*

VI. II *p cresc f p pp*

Va. *p solo cresc f p pp*

Vc. *cresc p p*

Cb. *p*

81

Fl. I *p*

Fl. II *p* solo *pp*

Cor. I, II

S. et ab-scon - de - runt, et ab-scon - de - runt

A.

T.

B.

VI. I *pp*

VI. II *pp*

Va. *p*

Vc.

Cb.

88

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

f p f p p p

su - per - bi, su - per - bi, la - que - um mi -

100

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI I

VI II

Va.

Vc.

Cb.

cresc

p

cresc

p

cresc

p

cresc

p

cresc

la - que - um jux - ta i - ter scan - da -

106

Fl. I
Fl. II
Cor. I, II
S.
A.
T.
B.
VI. I
VI. II
Va.
Vc.
Cb.

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

lum po - su - e - - runt mi - - - hi.

tr

Detailed description: This page of a musical score, numbered 106, features a key signature of two flats and a 3/4 time signature. The score is arranged in a system with ten staves. The top two staves are for Flute I and Flute II, both playing a melodic line with dynamics of *p* and *pp*. The next three staves (Cori I, II, Saxophone) are mostly silent, with the Saxophone part showing a trill (*tr*) on a note. The bottom five staves (VI. I, VI. II, Viola, Violoncello, and Contrabasso) play a rhythmic accompaniment of eighth notes, also marked with *p* and *pp*. The vocal line (S.) has the lyrics 'lum po - su - e - - runt mi - - - hi.' with a trill on the final note.

112

Fl. I
f p f p f p p

Fl. II
f p cresc p

Cor. I, II
f p f p p cresc

S.
f tutti p cresc p
 Di - xi Do - mi - no De - us me - us

A.
f p cresc p
 Di - xi Do - mi - no De - us me - us

T.
f p cresc p
 Di - xi Do - mi - no De - us me - us

B.
f p cresc p
 Di - xi Do - mi - no De - us me - us

VI. I
f p f p pp cresc pp

VI. II
f p f p pp cresc pp

Va.
f p f p pp cresc p

Vc.
f p f p p cresc p

Cb.
f p f p p cresc p

118

Fl. I

Fl. II

Cor. I, II

S.
es tu ex - au - di Do - mi - ne

A.
es tu ex - au - di Do - mi - ne

T.
es tu ex - au - di Do - mi - ne

B.
es tu ex - au - di Do - mi - ne

VI. I

VI. II

Va.

Vc.

Cb.

p

pp

ppp

123

Fl. I
pp *p*

Fl. II
pp

Cor. I, II
p *pp*

S.
p
 vo - cem de - pre - ca - ti - o - nis me - æ.

A.
p
 vo - cem de - pre - ca - ti - o - nis me - æ.

T.
p
 vo - cem de - pre - ca - ti - o - nis me - æ.

B.
p
 vo - cem de - pre - ca - ti - o - nis me - æ.

VI. I
p *p* *tr* *tr*

VI. II
pp *p* *cresc*

Va.
p *cresc*

Vc.
p *cresc*

Cb.
p *cresc*

136

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

ob - um - bras - ti su - per ca - put, ca - put me - um in

f *f*

f *p* *f*

f p *f p*

f p *f p*

p *f p* *f p*

p

151

Fl. I *p* *cresc*

Fl. II *p* *cresc*

Cor. I, II

S. *p*
- tra - das me Do-mi-ne a de - si - de - ri - o me - o pe-cca

A.

T.

B.

VI. I *cresc* *p* *cresc*

VI. II *cresc* *p* *cresc*

Va. *cresc* *p* *cresc*

Vc. *cresc* *p* *cresc*

Cb. *cresc* *p* *cresc*

158

Fl. I
f p

Fl. II
f p

Cor. I, II
f p

S.
to - ri co - gi - ta - ve - runt con - tra me ne de - re - lin - quas

A.

T.

B.

VI. I
f p p f p f p p

VI. II
f p p f p f p p

Va.
f p p f p f p pp

Vc.
f p p f p f p pp

Cb.
f p p f p f p

166

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

me ne for - te ex - al - ten - tur.

p

f

cresc

p

cresc

cresc

cresc

p

p

172

Fl. I *f* *p*

Fl. II *f*

Cor. I, II

S. *tutti f* *p*
Ca - put cir - cu - i-tus e - o - rum la - bor la - bi

A. *f* *p*
Ca - put cir - cu - i-tus e - o - rum la - bor la - bi

T. *f* *p*
Ca - put cir - cu - i-tus e - o - rum la - bor la - bi

B. *f* *p*
Ca - put cir - cu - i-tus e - o - rum la - bor la - bi

Vi. I *f* *p*

Vi. II *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

178

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

Vi. I

Vi. II

Va.

Vc.

Cb.

solo

p

o - rum i - pso - rum o - - pe - ri et e - -

o - rum i - pso - rum o - - pe - ri et e - -

o - rum i - pso - rum o - - pe - ri et e - -

o - rum i - pso - rum o - - pe - ri et e - -

183

Fl. I *solo*

Fl. II *solo*

Cor. I, II

S. *p*
- os ca - dant su - per e -

A. *p*
- os ca - dant su - per e -

T. *p*
- os ca - dant su - per e -

B. *p*
- os ca - dant su - per e -

VI. I *f* *p*

VI. II *f* *pp*

Va. *f* *p*

Vc. *pp*

Cb. *pp*

188

Fl. I
cresc *f* *p*

Fl. II
cresc *f* *p*

Cor. I, II
p *cresc* *f*

S.
cresc *f* *p*
 os car - bo - nes in i - gnem de - fi - ci-es e - os in mi -

A.
cresc *f* *p*
 os car - bo - nes in i - gnem de - fi - ci-es e - os in mi -

T.
cresc *f* *p*
 os car - bo - nes in i - gnem de - fi - ci-es e - os in mi -

B.
cresc *f* *p*
 os car - bo - nes in i - gnem de - fi - ci-es e - os in mi -

VI. I
cresc *f* *p*

VI. II
cresc *f* *tr* *pp*

Va.
cresc *f* *pp*

Vc.
cresc *f* *p*

Cb.
cresc *f* *p*

194

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

pp

cresc

se - ri - is non sub - sis - tent

soli

207

Fl. I

Musical staff for Flute I, starting with a dynamic marking of *f* and ending with a *p* dynamic marking and the instruction "soli".

Fl. II

Musical staff for Flute II, starting with a dynamic marking of *f* and ending with a *p* dynamic marking and the instruction "soli".

Cor. I, II

Musical staff for Corianders I and II, showing a melodic line with a fermata at the end.

S.

Musical staff for Soprano with lyrics: "jus - tum ma - la ca - pi-ent in in - te - ri - tu." Dynamic markings include *ff* and *p*.

A.

Musical staff for Alto with lyrics: "jus - tum ma - la ca - pi-ent in in - te - ri - tu." Dynamic markings include *ff* and *p*.

T.

Musical staff for Tenor with lyrics: "jus - tum ma - la ca - pi-ent in in - te - ri - tu." Dynamic markings include *ff* and *p*.

B.

Musical staff for Bass with lyrics: "jus - tum ma - la ca - pi - ent in in - te - ri - tu." Dynamic markings include *ff* and *p*.

VI. I

Musical staff for Violin I, featuring a melodic line with a dynamic marking of *ff*.

VI. II

Musical staff for Violin II, featuring a melodic line with dynamic markings of *ff*, *p*, and *pp*.

Va.

Musical staff for Viola, featuring a melodic line with a dynamic marking of *f*.

Vc.

Musical staff for Violoncello, featuring a melodic line with dynamic markings of *f* and *p*.

Cb.

Musical staff for Contrabass, featuring a melodic line with dynamic markings of *f* and *p*.

219

Fl. I

Fl. II

Cor. I, II

S.

A.
qui - a fa - ci-et Do - mi - nus ju - di - ci um i - no - pis

T.

B.

VI. I

VI. II

Va.
p

Vc.
p

Cb.

soli

224

Fl. I *f* *f*

Fl. II *f* *ff*

Cor. I, II *p* *f* *ff*

S. *f*
et vin - di - ctam,

A. *f*
et vin - di - ctam,

T. *f*
et vin - di - ctam,

B. *f*
et vin - di - ctam,

VI. I *f* *ff*

VI. II *f*

Va. *f* *ff*

Vc. *f* *f*

Cb. *f* *f*

229

Fl. I *f*

Fl. II *ff*

Cor. I, II *ff*

S. *f*
et vin - di - ctam, et vin -

A. *f*
et vin - di - ctam, et vin -

T. *f*
et vin - di - ctam, et vin -

B. *f*
et vin - di - ctam, et vin -

VI. I *f* *ff* *f*

VI. II *f* *ff* *f*

Va. *f* *ff*

Vc. *ff*

Cb. *ff*

240

Fl. I *f* *solo*

Fl. II *p* *solo*

Cor. I, II *f*

S. *p*
con - fi - te - bun - tur no - mi - ni - tu - o et ha - bi -

A. *p*
con - fi - te - bun - tur no - mi - ni - tu - o et ha - bi -

T. *p*
con - fi - te - bun - tur no - mi - ni - tu - o et ha - bi -

B. *p*
con - fi - te - bun - tur no - mi - ni - tu - o et ha - bi -

VI. I *pp*

VI. II *f* *pp*

Va. *f* *p* *pp*

Vc. *p*

Cb. *p*

252

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

cti cum vul-to tu - o, cum vul-to tu - -

cti cum vul-to tu - o, cum vul-to tu - -

cti cum vul-to tu - o, cum vul-to tu - -

cti cum vul-to tu - o, cum vul-to tu - -

f *p* *cresc* *f*

f *p* *cresc* *f*

cresc *cresc* *f*

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

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

259

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

Vi. I

Vi. II

Va.

Vc.

Cb.

ff

ff

f

ff

ff

Detailed description: This page of a musical score covers measures 259 to 262. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is arranged in a system with ten staves. The woodwind section includes two Flutes (Fl. I and Fl. II), two Cori (Cor. I, II), and three Strings (Soprano, Alto, Tenor, Bass). The string parts for S., A., T., and B. are marked with a fermata and a '0' below the staff, indicating they are silent. The brass section includes two Violins (Vi. I and Vi. II), Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The Flute I part features a melodic line with a slur over measures 260-261. The Flute II part plays a steady quarter-note accompaniment. The Cori play a melodic line with a slur over measures 260-261. The Violin I part has a fast, rhythmic pattern marked *ff*. The Violin II part plays chords marked *ff*. The Viola part plays chords marked *f*. The Violoncello and Contrabass parts play a rhythmic pattern marked *ff*. The score concludes with a double bar line at the end of measure 262.

263 solo

Fl. I
Fl. II
Cor. I, II
S.
A.
T.
B.
VI. I
VI. II
Va.
Vc.
Cb.

p *pp* *f*
p *pp* *f*
p
p *pp* *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*
p *pp* *f*

Detailed description: This page of a musical score covers measures 263 to 266. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is for a full orchestra. Flute I (Fl. I) has a 'solo' marking and plays a melodic line starting in measure 263 with a piano (*p*) dynamic, moving to pianissimo (*pp*) in measure 264, and fortissimo (*f*) in measure 265. Flute II (Fl. II) plays a similar melodic line, also starting *p* in measure 263, *pp* in measure 264, and *f* in measure 265. The Cor Anglais (Cor. I, II) part is mostly silent, with a few notes in measure 265 starting with a *p* dynamic. The Saxophone (S.), Alto Saxophone (A.), Trumpet (T.), and Trombone (B.) parts are silent throughout. The Violin I (VI. I) and Violin II (VI. II) parts play a rhythmic accompaniment, with dynamics *p*, *pp*, and *f* across the measures. The Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.) parts also play a rhythmic accompaniment, with dynamics *p*, *pp*, and *f* across the measures.

Gloria Patri

Larghetto

Fl. I
Fl. II
Cor. I, II
S.
A.
T.
B.
VI. I
VI. II
Va.
Vc.
Cb.

p *cresc* *f*
p *cresc* *f*
p *f*
Glo - ri - a Pa - tri, glo-ri-a Pa - tri,
p *f*
Glo - ri - a Pa - tri, glo-ri-a Pa - tri,
p *f*
Glo - ri - a Pa - tri, glo-ri-a Pa - tri,
p *f*
Glo - ri - a Pa - tri, glo-ri-a Pa - tri,
p *cresc* *pizz*
p *cresc* *cresc* *f pizz*
p *cresc* *pizz*
p *cresc* *pizz*
p *cresc* *pizz*

7 *solo*

Fl. I *p* *cresc*

Fl. II *p*

Cor. I, II *pp*

S. *p* Pa - tri et Fi - li - o et Fi - li - o,

A. *p* Pa - tri et Fi - li - o et Fi - li - o,

T. *p* Pa - tri et Fi - li - o et Fi - li - o,

B. *p* Pa - tri et Fi - li - o et Fi - li - o,

VI. I *pizz.* *p* *arco*

VI. II *p* *arco* *p* *cresc*

Va. *p* *arco* *p* *cresc*

Vc. *arco* *p* *cresc*

Cb. *arco* *p* *cresc*

11

Fl. I *p* *cresc*

Fl. II *cresc*

Cor. I, II

S. *p*
et Fi - li - o et Spi - ri - tu - i San -

A. *p*
et Fi - li - o et Spi - ri - tu - i San -

T. *p* *f*
et Fi - li - o, et Spi - ri - tu - i San -

B. *p* *f*
et Fi - li - o, et Spi - ri - tu - i San -

VI. I *cresc* *p* *cresc*

VI. II *p* *cresc* *p* *cresc*

Va. *p* *cresc* *pp* *cresc*

Vc. *p* *cresc* *p* *cresc*

Cb. *p* *cresc* *p* *cresc*

16

Fl. I
Fl. II
Cor. I, II
S.
A.
T.
B.
VI. I
VI. II
Va.
Vc.
Cb.

p *pp* *p* *pp* *p* *pp* *f* *p* *pp* *f* *p* *pp* *f* *p* *pp*

- - cto. - - cto. - - cto. - - cto.

Allegro

Fl. I *soli*

Fl. II *soli*

Cor. I, II *p*

S. *f*
Si - cut e - rat in prin - ci - pi - o

A. *f*
Si - - cut e - rat in prin - ci - pi - o

T. *f*
Si - cut e - rat in prin - ci - pi - o

B. *f*
Si - cut e - rat in prin - ci - pi - o

Vi. I *f*

Vi. II *f*

Va. *f*

Vc. *f*

Cb. *f*

26

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

p

cresc

f

pp

cresc

cresc

cresc

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,

33

FL. I

FL. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

f *ff* *p*

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

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

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

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

tr *ff* *p*

f *ff* *p*

f *ff* *p* *p*

f *ff* *p* *p*

41

Fl. I
cresc *f* *ff*

Fl. II
cresc *f* *f*

Cor. I, II
f *f*

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

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

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

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

VI. I
f *ff*

VI. II
f *ff*

Va.
f *ff*

Vc.
f *ff*

Cb.
f *ff*

48

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

p

pp

p

pp

p

pp

p

pp

p

pp

Finis