

Antonio Carlos Gomes (1836-1896)

Credo

Transcrição: Lenita Waldige Mendes Nogueira

Instituição: Biblioteca Carlos Gomes

coro, orquestra
(*choir, orchestra*)

Partes:

[Flauta](#)

[Oboé](#)

[Clarineta 1 em Dó](#)

[Clarineta 2 em Dó](#)

[Trompete 1 em Dó](#)

[Trompete 2 em Dó](#)

[Trompa 1 em Fá](#)

[Trompa 2 em Fá](#)

[Trombone 1](#)

[Trombone 2](#)

[Soprano](#)

[Alto](#)

[Tenor](#)

[Baixo](#)

[Violino I](#)

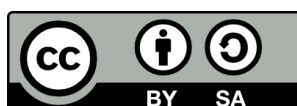
[Violino II](#)

[Viola](#)

[Violoncelo](#)

[Contrabaixo](#)

150 p.



MUSICA BRASILIS

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

Allegro vivo

ff

8

ff

12

cresc.

15

18

p

21

f

24

p

27

30

Musical score for Flute, measures 33 to 54. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. Measure 33 starts with a treble clef and a key signature of one sharp. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. Measure 34 continues with a quarter note C5, a quarter note B4, and a quarter note A4. Measure 35 features a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 36 starts with a half note G4, followed by a half note A4. Measure 37 continues with a half note B4, a half note C5, and a half note B4. Measure 38 features a half note A4, a half note G4, and a half note F#4. Measure 39 starts with a half note E4, followed by a half note D4. Measure 40 continues with a half note C4, a half note B3, and a half note A3. Measure 41 features a half note G3, a half note F#3, and a half note E3. Measure 42 starts with a half note D3, followed by a half note C3. Measure 43 continues with a half note B2, a half note A2, and a half note G2. Measure 44 features a half note F#2, a half note E2, and a half note D2. Measure 45 starts with a half note C2, followed by a half note B1. Measure 46 continues with a half note A1, a half note G1, and a half note F#1. Measure 47 features a half note E1, a half note D1, and a half note C1. Measure 48 starts with a half note B0, followed by a half note A0. Measure 49 continues with a half note G0, a half note F#0, and a half note E0. Measure 50 features a half note D0, a half note C0, and a half note B0. Measure 51 starts with a half note A0, followed by a half note G0. Measure 52 continues with a half note F#0, a half note E0, and a half note D0. Measure 53 features a half note C0, a half note B0, and a half note A0. Measure 54 starts with a half note G0, followed by a half note F#0, and a half note E0.

56

58

61

64

67

73

76

80

86

Andante moderato

II. Et incarnatus est

15

III. Crucifixus

Andante giusto

Musical score for Flute III. Crucifixus, measures 1-31. The score is in 3/2 time and B-flat major. It begins with a mezzo-forte (*mf*) dynamic and an *Andante giusto* tempo. The first staff (measures 1-5) features a melodic line with accents and slurs. The second staff (measures 6-11) continues the melody with a piano (*p*) dynamic. The third staff (measures 12-18) includes a forte (*ff*) dynamic and a double bar line with a '2' indicating a second ending. The fourth staff (measures 19-26) maintains the *ff* dynamic. The fifth staff (measures 27-30) shows a melodic phrase ending with a fermata. The sixth staff (measures 31) features a five-measure rest followed by a triplet of eighth notes and another triplet.

IV. Et resurrexit

Allegro vivace

Musical score for Flute IV. Et resurrexit, measures 1-16. The score is in 3/2 time and B-flat major. It begins with a forte (*f*) dynamic and an *Allegro vivace* tempo. The first staff (measures 1-5) starts with a sharp sign above the first measure and a melodic line. The second staff (measures 6-10) is marked *8va* and contains a melodic line. The third staff (measures 11-15) is also marked *8va* and continues the melody. The fourth staff (measures 16) is marked *8va* and includes the instruction *loco* above the staff.

22 *ff*

27

34

39

44

48

52 *p*

56

61

66



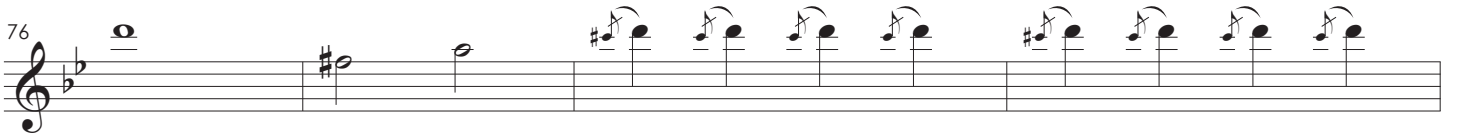
Musical staff 66-70. The staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The music consists of quarter and eighth notes, with some accidentals (sharps and naturals).

71



Musical staff 71-75. This staff features a series of eighth-note runs, with some notes beamed together. There are several accidentals throughout the passage.

76



Musical staff 76-79. This staff contains a sequence of notes, including a half note and several quarter notes, with some accidentals.

80



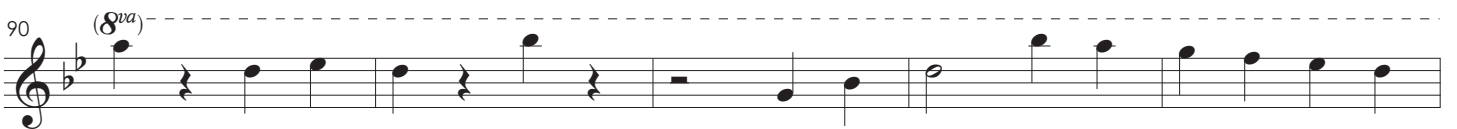
Musical staff 80-84. This staff features a series of quarter notes, some with accents, and rests.

85



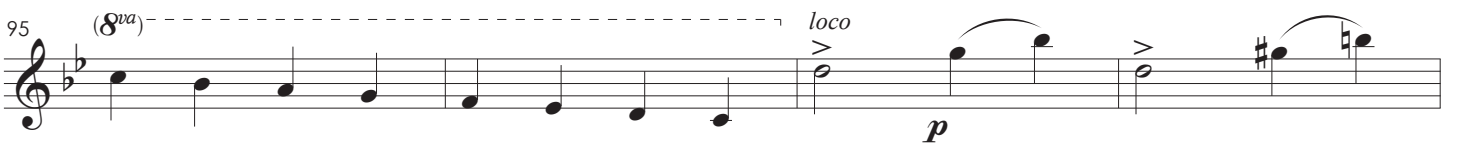
Musical staff 85-89. This staff includes a series of eighth notes and quarter notes. A dashed line labeled "8va" indicates an octave extension for the final notes.

90



Musical staff 90-94. This staff contains a sequence of quarter notes and eighth notes. A dashed line labeled "(8va)" indicates an octave extension for the first few notes.

95



Musical staff 95-98. This staff features a series of quarter notes. A dashed line labeled "(8va)" indicates an octave extension. The word "loco" is written above the staff, and a dynamic marking "p" (piano) is placed below the staff.

99



Musical staff 99-104. This staff includes a series of notes with accents and slurs. A dynamic marking "p" is present. An "8va" label is at the end of the staff.

105



Musical staff 105-109. This staff features a series of half notes. A dynamic marking "cresc." (crescendo) is written below the staff. A dashed line labeled "(8va)" indicates an octave extension.

V. Et vitam

Presto

The musical score is written for a single flute in G major (one sharp) and 2/4 time. It begins with a **Presto** tempo marking. The first staff starts with a forte (**f**) dynamic. The second and third staves are marked **p** (piano). The fourth staff has an accent (**v**) over the final note. The fifth staff is marked **ff** (fortissimo). The sixth and seventh staves continue the melodic line. The eighth staff features a first ending bracket and a first ending repeat sign. The ninth staff continues the melody. The tenth staff concludes with a fermata over the final note.

VI. Sanctus

Andante

Musical score for VI. Sanctus, Flute part, Andante tempo. The score is written in 4/4 time and consists of six staves. The first staff begins with a *ff* dynamic marking. The second staff includes a first ending bracket labeled '2' and a *p* dynamic marking. The third staff continues the melodic line. The fourth staff features a more complex rhythmic pattern with eighth notes. The fifth staff has a *f* dynamic marking. The sixth staff concludes the section with a fermata.

VII. Hosana

Allegro vivo

Musical score for VII. Hosana, Flute part, Allegro vivo tempo. The score is written in 3/4 time and consists of five staves. The first staff begins with a *p* dynamic marking and a repeat sign. The second staff continues the melodic line. The third staff includes a first ending bracket labeled '12'. The fourth staff features a more complex rhythmic pattern with eighth notes. The fifth staff concludes the section with a fermata.

VIII. Benedictus

Musical score for VIII. Benedictus, Flute part. The score is in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music. The first staff begins with a rest followed by a series of eighth notes, marked with a piano (*p*) dynamic. The second staff contains a triplet of eighth notes. The third staff continues with eighth notes and a triplet. The fourth staff features several triplets of eighth notes, some with accents (>). The fifth staff is composed of continuous triplets of eighth notes. The sixth staff concludes with a triplet of eighth notes, a piano (*p*) dynamic, and a fermata over a whole note, with the instruction "D.C. Hosana" written to the right.

IX. Agnus dei

Musical score for IX. Agnus dei, Flute part. The score is in treble clef, key of D major (two sharps), and 3/4 time. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic and a series of quarter notes. The second staff continues with quarter notes and a piano (*p*) dynamic. The third staff features a series of quarter notes followed by a long, sustained note with a fermata. The fourth staff contains a series of eighth notes and quarter notes, with a piano (*p*) dynamic. The fifth staff concludes with a series of quarter notes and a final note with a fermata, marked with a second ending (2).

27 Musical staff 27-31. Treble clef, key signature of two sharps (F# and C#). Measures 27-31. Measure 27: quarter note F#4, quarter note G#4. Measure 28: quarter note A5, quarter note B5. Measure 29: quarter note C#6, quarter note D6. Measure 30: quarter note E6, quarter note F#6. Measure 31: quarter note G#6, quarter note A6. Dynamics: *p*.

32 Musical staff 32-36. Treble clef, key signature of two sharps. Measures 32-36. Measure 32: quarter note B6, quarter note C#7. Measure 33: quarter note D7, quarter note E7. Measure 34: quarter note F#7, quarter note G#7. Measure 35: quarter note A7, quarter note B7. Measure 36: quarter note C#8, quarter note D8. Dynamics: *p*. Marking: *rit.*

37 Musical staff 37-41. Treble clef, key signature of two sharps. Measures 37-41. Measure 37: quarter note E7, quarter note F#7. Measure 38: quarter note G#7, quarter note A7. Measure 39: quarter note B7, quarter note C#8. Measure 40: quarter note D8, quarter note E8. Measure 41: quarter note F#8, quarter note G#8.

42 Musical staff 42-46. Treble clef, key signature of two sharps. Measures 42-46. Measure 42: quarter note A8, quarter note B8. Measure 43: quarter note C#9, quarter note D9. Measure 44: quarter note E9, quarter note F#9. Measure 45: quarter note G#9, quarter note A9. Measure 46: quarter note B9, quarter note C#10.

47 Musical staff 47-51. Treble clef, key signature of two sharps. Measures 47-51. Measure 47: quarter note D10, quarter note E10. Measure 48: quarter note F#10, quarter note G#10. Measure 49: quarter note A10, quarter note B10. Measure 50: quarter note C#11, quarter note D11. Measure 51: quarter note E11, quarter note F#11.

50 Musical staff 50-54. Treble clef, key signature of two sharps. Measures 50-54. Measure 50: quarter note G#11, quarter note A11. Measure 51: quarter note B11, quarter note C#12. Measure 52: quarter note D12, quarter note E12. Measure 53: quarter note F#12, quarter note G#12. Measure 54: quarter note A12, quarter note B12.

53 Musical staff 53-57. Treble clef, key signature of two sharps. Measures 53-57. Measure 53: quarter note C#13, quarter note D13. Measure 54: quarter note E13, quarter note F#13. Measure 55: quarter note G#13, quarter note A13. Measure 56: quarter note B13, quarter note C#14. Measure 57: quarter note D14, quarter note E14.

X. Dona nobis pacem

Allegro vivo

Musical staff 1-8. Treble clef, key signature of two sharps, 3/4 time signature. Measures 1-8. Measure 1: quarter rest, quarter note F#4. Measure 2: quarter rest, quarter note G#4. Measure 3: quarter rest, quarter note A5. Measure 4: quarter rest, quarter note B5. Measure 5: quarter note C#6, quarter note D6. Measure 6: quarter note E6, quarter note F#6. Measure 7: quarter note G#6, quarter note A6. Measure 8: quarter note B6, quarter note C#7.

9 Musical staff 9-14. Treble clef, key signature of two sharps. Measures 9-14. Measure 9: quarter note D7, quarter note E7. Measure 10: quarter note F#7, quarter note G#7. Measure 11: quarter note A7, quarter note B7. Measure 12: quarter note C#8, quarter note D8. Measure 13: quarter note E8, quarter note F#8. Measure 14: quarter note G#8, quarter note A8.

15 Musical staff 15-20. Treble clef, key signature of two sharps. Measures 15-20. Measure 15: quarter note B8, quarter note C#9. Measure 16: quarter note D9, quarter note E9. Measure 17: quarter note F#9, quarter note G#9. Measure 18: quarter note A9, quarter note B9. Measure 19: quarter note C#10, quarter note D10. Measure 20: quarter note E10, quarter note F#10.

Musical score for Flute, measures 19 to 58. The score is written in G major (one sharp) and 2/4 time. It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. A *ff* (fortissimo) marking is present at the beginning of measure 53. The piece concludes with a double bar line at the end of measure 58.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

3

f > > > > >

8

2

13

2

18

4

25

p

29

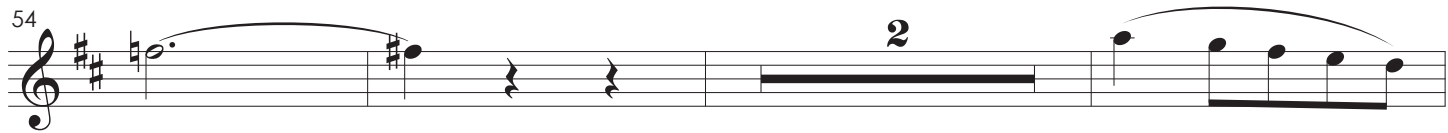
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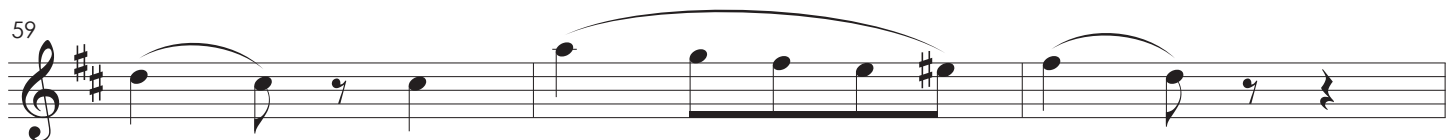
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41

45


49

54 

59 

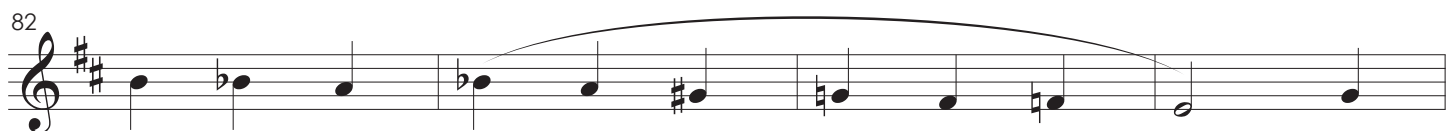
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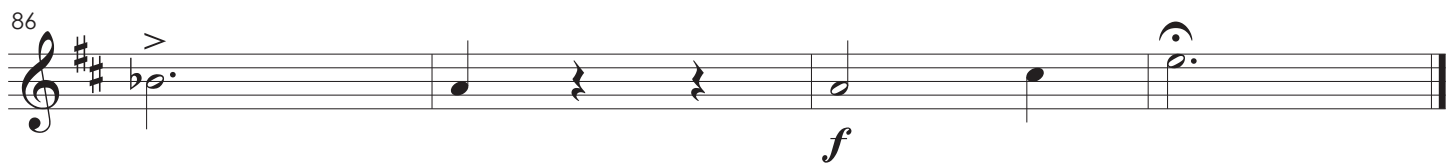
66 

70 

74 

78 

82 

86 

II. Et incarnatus est



13 

III. Crucifixus

Musical score for Oboe, III. Crucifixus, measures 1-33. The score is written in treble clef, 2/2 time signature, and B-flat major. It includes dynamic markings such as *mf*, *f*, *p*, and *ff*, along with articulation marks like accents and slurs. The piece concludes with a double bar line at measure 33.

IV. Et resurrexit

Musical score for Oboe, IV. Et resurrexit, measures 1-7. The score is written in treble clef, 2/2 time signature, and B-flat major. It includes a dynamic marking of *f* and a fermata over the first measure. The piece concludes with a double bar line at measure 7.

12

17

ff

22

ff

27

32

37

42

47

52

p

57

62

67

72 **2** *f*

78 **3**

85

90

95 *p*

100

105 *cresc.*

V. Et vitam

f

6 *p*

11

16 *p*

21

ff

26

31

36

41

ff

46

51

2

57

62

VI. Sanctus

ff

2

6

p

Musical notation for measures 10-17. Measure 10 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes. Measure 14 includes a dynamic marking of *f*. Measure 17 ends with a fermata over a half note.

VII. Hosana

Musical notation for measures 8-28. Measure 8 begins with a repeat sign and a fermata over an 8-measure rest. The key signature is one sharp (F#) and the time signature is 3/4. Measure 16 includes a dynamic marking of *p*. Measure 20 features a 5-measure rest. Measure 28 concludes with a fermata over a half note.

VIII. Benedictus

Musical notation for measures 3-9. Measure 3 starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It includes a dynamic marking of *p* and a triplet of eighth notes. Measure 7 includes a 9-measure rest and another triplet. The section ends with a fermata over a half note and the instruction *D.C. Hosana*.

IX. Agnus dei

Musical score for IX. Agnus dei, Oboé part. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of six staves of music. The first staff begins with a 7-measure rest, followed by a half note G4, a quarter note A4, a quarter rest, a half note B4, and a quarter note C5. A dynamic marking of *p* is placed below the first measure of this staff. The second staff starts at measure 12 with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a 3-measure rest, a quarter note B4, a quarter note A4, and a quarter note G4. A dynamic marking of *p* is placed below the first measure of this staff. The third staff starts at measure 20 with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, followed by a 11-measure rest. The fourth staff starts at measure 36 with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. A dynamic marking of *p* is placed below the first measure of this staff. The fifth staff starts at measure 40 with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The sixth staff starts at measure 45 with a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a 7-measure rest, a quarter note B4, a quarter note A4, and a quarter note G4.

X. Dona nobis pacem

Musical score for X. Dona nobis pacem, Oboé part. The score is written in treble clef, key of D major (two sharps), and 3/4 time. It consists of three staves of music. The first staff starts at measure 1 with a 4-measure rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff starts at measure 6 with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. The third staff starts at measure 11 with a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4.

16



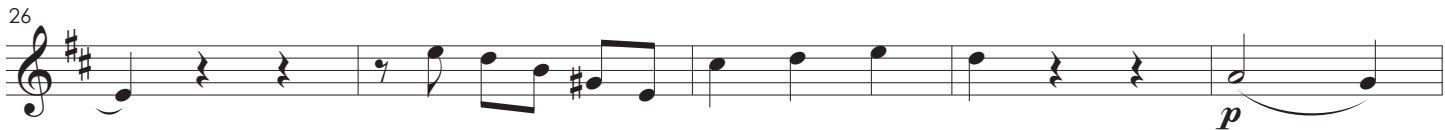
Musical staff 16-20: Treble clef, key signature of two sharps (F# and C#). The staff contains five measures of music. Measure 16 starts with a quarter rest, followed by a quarter note G4. Measure 17 has a quarter note A4, a quarter note B4, and a quarter note C#5. Measure 18 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 19 has a quarter note F#4, a quarter note E4, and a quarter note D4. Measure 20 has a quarter note C4, a quarter note B3, and a quarter note A3.

21



Musical staff 21-25: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 21 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 22 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 23 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 24 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 25 has a quarter note A3, a quarter note G3, and a quarter note F#3.

26



Musical staff 26-30: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 26 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 27 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 28 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 29 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 30 has a quarter note A3, a quarter note G3, and a quarter note F#3, ending with a *p* dynamic marking.

31



Musical staff 31-35: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 31 has a whole rest. Measure 32 has a half note G4. Measure 33 has a quarter note A4, a quarter note B4, and a quarter note C#5. Measure 34 has a quarter note B4, a quarter note A4, and a quarter note G4. Measure 35 has a quarter note F#4, a quarter note E4, and a quarter note D4.

36



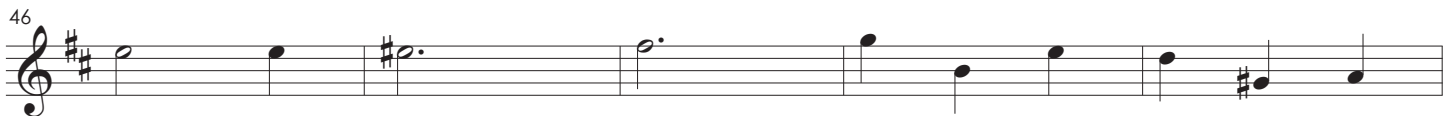
Musical staff 36-40: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 36 has a half note G4. Measure 37 has a half note A4. Measure 38 has a half note B4. Measure 39 has a half note C#5. Measure 40 has a half note B4.

41



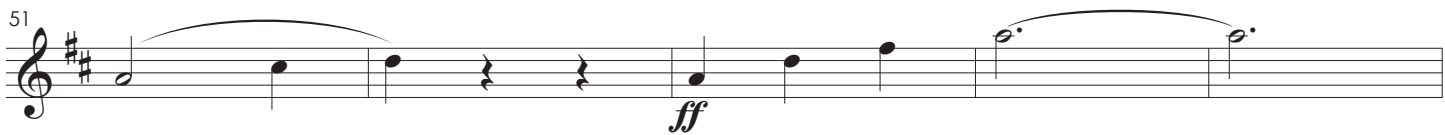
Musical staff 41-45: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 41 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 42 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 43 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 44 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 45 has a quarter note A3, a quarter note G3, and a quarter note F#3.

46



Musical staff 46-50: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 46 has a half note G4. Measure 47 has a half note A4. Measure 48 has a half note B4. Measure 49 has a half note C#5. Measure 50 has a half note B4.

51



Musical staff 51-55: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 51 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 52 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 53 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 54 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 55 has a quarter note A3, a quarter note G3, and a quarter note F#3, ending with a *ff* dynamic marking.

56



Musical staff 56-58: Treble clef, key signature of two sharps. The staff contains three measures of music. Measure 56 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 57 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 58 has a quarter note G4, a quarter note F#4, and a quarter note E4.

59



Musical staff 59-63: Treble clef, key signature of two sharps. The staff contains five measures of music. Measure 59 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 60 has a quarter note C#5, a quarter note B4, and a quarter note A4. Measure 61 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 62 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 63 has a quarter note A3, a quarter note G3, and a quarter note F#3.

40

Musical staff 40-43: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth notes, followed by a quarter rest, and then a series of eighth notes with accents. A dynamic marking *p* is placed below the staff.

44

Musical staff 44-47: Treble clef, key signature of two sharps. The staff contains a sequence of eighth notes with accents, followed by a half note with an accent, and then a series of eighth notes with accents.

48

Musical staff 48-51: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with trills, followed by a quarter note with an accent, and then a series of eighth notes with accents.

52

Musical staff 52-55: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with trills, followed by a quarter note with an accent, and then a series of eighth notes with accents.

56

Musical staff 56-60: Treble clef, key signature of two sharps. The staff contains a double bar line with a '2' above it, followed by a quarter note with an accent, and then a series of eighth notes with accents. A dynamic marking *p* is placed below the staff.

61

Musical staff 61-64: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with accents, followed by a quarter note with an accent, and then a series of eighth notes with accents. A dynamic marking *p* is placed below the staff.

65

Musical staff 65-68: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with accents, followed by a quarter note with an accent, and then a series of eighth notes with accents.

69

Musical staff 69-72: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with accents, followed by a quarter note with an accent, and then a series of eighth notes with accents.

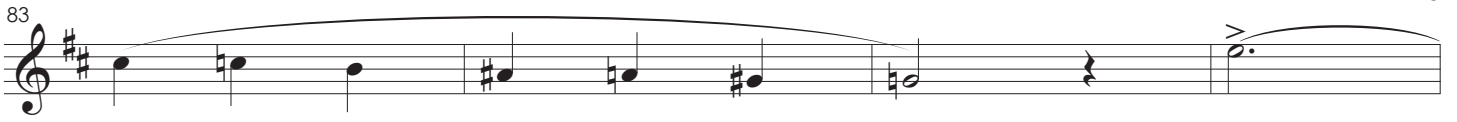
73

Musical staff 73-76: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with accents, followed by a quarter note with an accent, and then a series of eighth notes with accents.

77

Musical staff 77-80: Treble clef, key signature of two sharps. The staff contains a series of eighth notes with accents, followed by a quarter note with an accent, and then a series of eighth notes with accents. A dynamic marking *p* is placed below the staff. The staff ends with a double bar line and a '3' above it, indicating a triplet.

83



Musical staff 83-86: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a melodic line with a long slur over measures 83-86. Measure 86 ends with a fermata over a dotted quarter note.

87



Musical staff 87: Treble clef, key signature of two sharps, 4/4 time signature. The staff contains a melodic line with a fermata over a dotted quarter note in measure 87. A dynamic marking of *f* is placed below the staff.

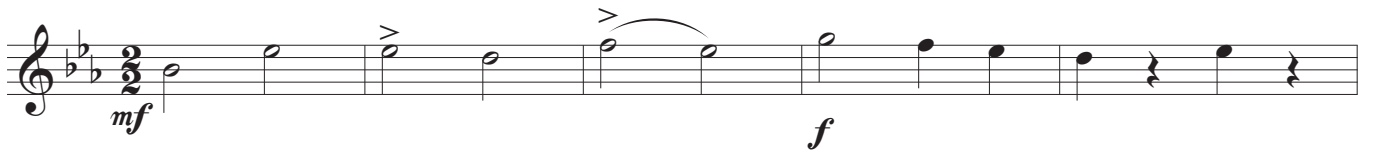
II. Et incarnatus est

15



Musical staff for II. Et incarnatus est: Treble clef, key signature of two flats (Bb and Eb), 4/4 time signature. The staff contains a long horizontal line representing a sustained note or a rest for 15 measures.

III. Crucifixus



Musical staff 1-5: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line starting with a dynamic marking of *mf*. Measure 5 has a dynamic marking of *f*.

6



Musical staff 6-11: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line starting with a dynamic marking of *p*. Measure 11 has a dynamic marking of *f*.

12



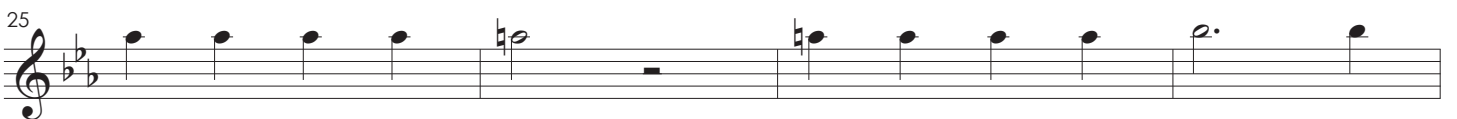
Musical staff 12-16: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with a dynamic marking of *ff* in measure 16.

17




Musical staff 17-24: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with a dynamic marking of *ff* in measure 17. A slur with a '2' above it covers measures 17-18.

25



Musical staff 25-28: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line.

29



Musical staff 29-32: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with a dynamic marking of *ff* in measure 29. A slur with a '5' above it covers measures 29-31. Measures 31 and 32 have a '3' below them, indicating a triplet.

IV. Et resurrexit

The musical score is written for Clarinet 1 in D major (one sharp) and 2/2 time. It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music starts with a whole rest, followed by a half note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. A dynamic marking of *f* is placed below the first quarter note. The second staff continues with a half note G4, a half note F#4, and a half note E4. The third staff features a half note D4, a half note C4, and a half note B3, with a dynamic marking of *ff* at the end. The fourth staff is a series of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The fifth staff continues with quarter notes: C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2. The sixth staff has quarter notes: C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0. The seventh staff has quarter notes: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0, E0, D0. The eighth staff has quarter notes: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0, E0, D0. The ninth staff has quarter notes: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0, E0, D0. The tenth staff has quarter notes: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0, E0, D0. The eleventh staff has quarter notes: C1, B0, A0, G0, F#0, E0, D0, C1, B0, A0, G0, F#0, E0, D0.

84

p

93

97

p

102

4

V. Et vitam

f

6

11

15

19

23

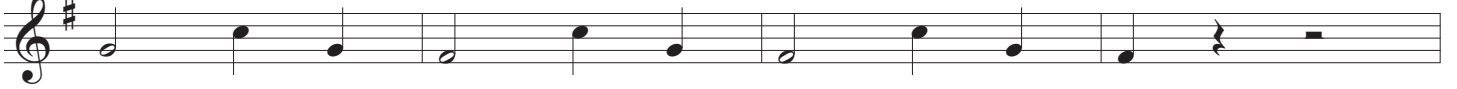
ff

27

6
31



35



39



43



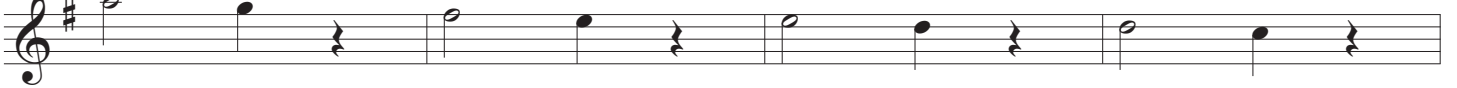
47



51



55



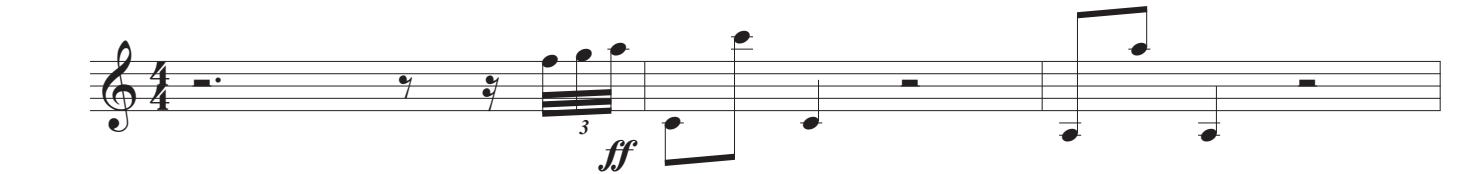
59



63



VI. Sanctus



4



7



10



Musical notation for measures 14 and 17. Measure 14 features a series of sixteenth notes with a slur. Measure 17 begins with a forte (*f*) dynamic and includes a fermata over a note.

VII. Hosana

Musical notation for the Hosana section, measures 5 to 21. The section is in 3/4 time and begins with a piano (*p*) dynamic. It consists of a single melodic line with various note values and rests.

VIII. Benedictus

Musical notation for the Benedictus section, measures 6 to 10. The section is in 4/4 time and begins with a forte (*f*) dynamic. It features a melodic line with accents and triplets, transitioning to a piano (*p*) dynamic.

12 3 3 3 3

14 3 3 3 3

16 3 3 *p* D.C. Hosana

IX. Agnus dei

12 *p*

18

22 > >

26

30 *p*

34 2 4 *p* *p*

47

52

X. Dona nobis pacem

The musical score is written for Clarinet 1 in D major (two sharps) and 3/4 time. It consists of six staves of music. The first staff begins with a dynamic marking of *p* and includes accents (>) over several notes. The word "soli" is written above the staff at the beginning of the second measure of the first staff. The second staff starts at measure 9 and includes a dynamic marking of *p* and a fermata over a measure, with the number 13 written above it. The third staff starts at measure 30 and includes a dynamic marking of *p* and a fermata over a measure, with the number 4 written above it. The fourth staff starts at measure 42 and includes a fermata over a measure. The fifth staff starts at measure 50 and includes a dynamic marking of *ff* and a fermata over a measure, with the number 3 written above it. The sixth staff starts at measure 58 and ends with a double bar line. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

The musical score is written for Clarinet 2 in D major (two sharps) and 3/4 time. It consists of 11 staves of music, with measure numbers 7, 11, 13, 16, 21, 31, 36, 40, 44, and 49 indicated at the beginning of their respective staves. The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. Dynamic markings include *ff* (fortissimo) at measure 11, *f* (forte) at measure 21, and *p* (piano) at measures 16, 21, 40, and 49. There are also accents (>) and slurs over notes. Rehearsal marks with the number 2 are placed above the first and last measures of the first staff, and above the last measure of the second staff. A rehearsal mark with the number 6 is placed above the last measure of the fifth staff. The key signature has two sharps (F# and C#), and the time signature is 3/4.

84

94

100

Musical notation for measures 84-100. Measure 84 starts with a piano (*p*) dynamic. Measures 94-100 include accents and a piano (*p*) dynamic. Measure 100 features a four-measure rest.

V. Et vitam

Musical notation for measures 1-56. Measure 1 starts with a forte (*f*) dynamic. Measures 5-14 include a piano (*p*) dynamic and a four-measure rest. Measures 24-43 include fortissimo (*ff*) dynamics and rests of 11, 6, and 2 measures. Measures 56-62 include a four-measure rest.

VI. Sanctus

Musical score for VI. Sanctus, Clarinet 2 in D major, 4/4 time. The score consists of four staves. The first staff begins with a dynamic marking of *ff*. The second staff features a dynamic marking of *p* and a fermata of 9 measures. The third staff has a dynamic marking of *f*. The fourth staff concludes with a fermata.

VII. Hosana

Musical score for VII. Hosana, Clarinet 2 in D major, 3/4 time. The score consists of four staves. The first staff begins with a dynamic marking of *p* and includes fermatas of 7 and 2 measures. The second staff also starts with *p* and features fermatas of 3 and 4 measures. The third and fourth staves are simpler, with the fourth staff ending in a fermata.

VIII. Benedictus

Musical score for Benedictus, measures 1-15. The score is in treble clef, key of D major (two sharps), and 4/4 time. Measure 1 starts with a forte (*f*) dynamic and features a series of eighth notes with accents. Measure 2 begins with a piano (*p*) dynamic. Measure 4 contains a piano (*p*) dynamic marking. Measure 9 has a fermata over the final note. Measure 12 features a series of eighth notes with slurs. Measure 15 includes three triplet markings over eighth notes and ends with a fermata and the instruction *D.C. Hosana*.

IX. Agnus dei

Musical score for Agnus dei, measures 12-52. The score is in treble clef, key of D major (two sharps), and 3/4 time. Measure 12 has a fermata and a piano (*p*) dynamic. Measure 11 has a fermata. Measure 27 has a piano (*p*) dynamic and a fermata. Measure 36 has a piano (*p*) dynamic and a fermata. Measure 48 has a series of eighth notes with slurs. Measure 52 has a series of eighth notes with slurs.

Credo

I. Credo in unum Deum

89

II. Et incarnatus est

solo

III. Crucifixus

4 solo

7 3

13 solo

16 18

ff

IV. Et resurrexit

79 28

V. Et vitam

66

VI. Sanctus

18

VII. Hosana

29

VIII. Benedictus

17 *D.C. Hosana*

IX. Agnus dei

56

X. Dona nobis pacem

62

Credo

I. Credo in unum Deum

89

II. Et incarnatus est

solo

4

7

10

13

p

III. Crucifixus

4

solo

8

14 solo

17 *ff* 16

IV. Et resurrexit

79 28

V. Et vitam

66

VI. Sanctus

18

VII. Hosana

29

VIII. Benedictus

17 *D.C. Hosana*

IX. Agnus dei

56

X. Dona nobis pacem

62

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

The musical score is written for Trompa 1 in F major (three sharps: F#, C#, G#) in 3/4 time. It consists of eight staves of music. The first staff begins with a *ff* dynamic and a *solo* marking. It contains a 15-measure fermata. The second staff starts at measure 20 and includes a 2-measure fermata and a *pp* dynamic. The third staff starts at measure 26. The fourth staff starts at measure 31 and includes a 2-measure fermata. The fifth staff starts at measure 37. The sixth staff starts at measure 42 and includes a 14-measure fermata and *p* dynamics. The seventh staff starts at measure 60. The eighth staff starts at measure 65 and includes a 24-measure fermata.

II. Et incarnatus est

solo

4

7

10

12

Detailed description: This section is in 4/4 time and begins with a 'solo' marking. It consists of 12 measures of music. The melody starts with a quarter rest, followed by a series of eighth and quarter notes. There are several slurs and accents throughout. The key signature has one sharp (F#). The piece concludes with a double bar line at measure 12.

III. Crucifixus

4 solo

8

14 solo

16

21

27

ff

6

Detailed description: This section is in 3/2 time and begins with a 'solo' marking. It consists of 27 measures of music. The melody is characterized by long horizontal lines representing rests, with notes appearing at the beginning and end of these rests. There are several slurs and accents. The key signature has two flats (Bb, Eb). The piece concludes with a double bar line at measure 27.

IV. Et resurrexit

The musical score is written for Trompa 1 in F major (one flat) and 3/4 time. It consists of 11 staves of music. The first staff begins with a 'solo' marking and a fermata over the first measure. The second staff has a forte (*f*) dynamic marking. The sixth staff has a fortissimo (*ff*) dynamic marking. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A repeat sign with a first ending bracket and the number '16' is located at the end of the ninth staff. The piece concludes with a final cadence in the eleventh staff.

4
80

Credo - Carlos Gomes - Trompa 1 em Fá

solo

V. Et vitam

VI. Sanctus

ff

6 p

10

13

16 f

VII. Hosana

p

6

11

16 p

21 4

VIII. Benedictus

Musical score for VIII. Benedictus, Trompa 1 em Fá. The score is in 4/4 time and consists of three staves. The first staff begins with a dynamic marking of *f* and a measure rest, followed by a *p* dynamic marking and a measure rest. A slur with the number 2 is placed over the first two measures of the second staff. The second staff begins with a measure rest, followed by a slur with the number 7 over the last two measures. The third staff begins with a measure rest, followed by a slur with the number 3 over the first two measures, a *p* dynamic marking, a slur with the number 3 over the next two measures, and a *p* dynamic marking. The piece concludes with a *D.C. Hosana* instruction and a repeat sign.

IX. Agnus dei

Musical score for IX. Agnus dei, Trompa 1 em Fá. The score is in 3/4 time and consists of seven staves. The first staff begins with a dynamic marking of *pp* and a slur with the number 4 over the first two measures. A *pp* dynamic marking is placed below the first measure of the second staff, which also has a slur with the number 4 over the last two measures. The second staff begins with a slur with the number 6 over the first two measures. The third staff begins with a slur with the number 5 over the first two measures. The fourth staff begins with a slur with the number 4 over the last two measures. The fifth staff begins with a slur with the number 12 over the last two measures.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

The musical score is written for Trompa 2 em Fá in 3/4 time with a key signature of three sharps (F#, C#, G#). It consists of eight staves of music. The first staff begins with a *ff* dynamic and a *solo* marking. A first ending of 15 measures is indicated above the staff. The second staff starts at measure 20 with a *pp* dynamic and a second ending of 2 measures. The third staff begins at measure 26. The fourth staff starts at measure 31 with a second ending of 2 measures. The fifth staff begins at measure 37. The sixth staff starts at measure 42 with a first ending of 14 measures and a *p* dynamic. The seventh staff begins at measure 60. The eighth staff starts at measure 65 with a first ending of 24 measures. Dynamics include *ff*, *p*, and *pp*. Articulations include accents and slurs.

II. Et incarnatus est

solo

4

7

10

13

p $\#e$

Detailed description: This section contains the first 13 measures of the 'Et incarnatus est' movement. It is written in 4/4 time and begins with a 'solo' marking. The melody is primarily in the treble clef. Measures 1-4 show a series of eighth and sixteenth notes. Measures 5-8 feature a more complex rhythmic pattern with slurs. Measures 9-12 continue with similar rhythmic motifs. Measure 13 concludes with a half note and a fermata, marked with a piano (*p*) dynamic and a sharp sign ($\#e$).

III. Crucifixus

solo

4

8

3

14

solo

16

ff

20

26

6

Detailed description: This section contains the first 26 measures of the 'Crucifixus' movement. It is written in 3/2 time and begins with a 'solo' marking. Measures 1-4 feature a 4-measure rest followed by a half note. Measures 5-8 show a 3-measure rest followed by a half note. Measures 9-13 consist of a series of eighth notes. Measures 14-15 feature a 'solo' marking and a series of eighth notes. Measures 16-19 continue with eighth notes and a half note, marked with a fortissimo (*ff*) dynamic. Measures 20-25 are mostly rests with a few half notes. Measure 26 concludes with a 6-measure rest.

IV. Et resurrexit

solo

f

ff

16

6

11

16

21

26

31

36

43

50

70

74

80

solo

Musical staff for measures 80-85. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The word "solo" is written above the first measure. The staff contains eighth and quarter notes with stems, and rests.

86

Musical staff for measures 86-90. It continues the melodic line from the previous staff with eighth and quarter notes and stems.

91

Musical staff for measures 91-95. It continues the melodic line with eighth and quarter notes and stems.

96

Musical staff for measures 96-100. It features a 11-measure rest in measure 99, indicated by a thick horizontal line and the number "11".

V. Et vitam

Musical staff for measures 1-7. It starts with a treble clef, a key signature of two sharps (D major), and a 2/2 time signature. A 4-measure rest is shown in measure 4 with a thick horizontal line and the number "4".

8

Musical staff for measures 8-11. It begins with a piano (*p*) dynamic marking. The staff contains quarter notes with stems.

12

Musical staff for measures 12-15. It continues the melodic line with quarter notes and stems.

16

Musical staff for measures 16-22. It features a 7-measure rest in measure 20 and a 15-measure rest in measure 22, both indicated by thick horizontal lines and numbers.

40

Musical staff for measures 40-43. It continues the melodic line with quarter notes and stems.

44

Musical staff for measures 44-47. It features an 11-measure rest in measure 45, indicated by a thick horizontal line and the number "11".

58

Musical staff for measures 58-61. It continues the melodic line with quarter notes and stems.

62

Musical staff for measures 62-65. It continues the melodic line with quarter notes and stems.

65

Musical staff for measures 65-68. It concludes the section with a half note in measure 67 and a quarter note in measure 68.

VI. Sanctus

ff

6

p

10

13

f

17

VII. Hosana

p

6

11

16

4

25

VIII. Benedictus

Musical score for VIII. Benedictus, Trompa 2 em Fá. The score is in 4/4 time and consists of three staves. The first staff begins with a dynamic marking of *f* and a measure rest, followed by a *p* dynamic marking and a measure rest. A fermata with the number 2 is placed over the second measure. The second staff starts at measure 6 and features a fermata with the number 7 over the final measure. The third staff starts at measure 16 and includes two triplet markings (3) and a dynamic marking of *p*. The piece concludes with the instruction *D.C. Hosana*.

IX. Agnus dei

Musical score for IX. Agnus dei, Trompa 2 em Fá. The score is in 3/4 time and consists of seven staves. The first staff begins with a dynamic marking of *pp* and a slur over three dotted half notes. A fermata with the number 4 is placed over the fourth measure, followed by a *pp* dynamic marking. The second staff starts at measure 9 and features a fermata with the number 4 over the first measure and a fermata with the number 6 over the final measure. The third staff starts at measure 22 and contains several rests and notes. The fourth staff starts at measure 27 and includes a fermata with the number 5 over the final measure. The fifth staff starts at measure 36 and features a slur over two dotted half notes and a fermata with the number 4 over the fourth measure. The sixth staff starts at measure 44 and includes a fermata with the number 12 over the final measure.

X. Dona nobis pacem

Musical score for Trompa 2 em Fá, 'Dona nobis pacem' section. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piece begins with a 6-measure rest, followed by a half note G4 (marked *p*), a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 4-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 5-measure rest, followed by a half note G4 (marked *p*), a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 2-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 39-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 44-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 49-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 54-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest. The score then continues with a 59-measure rest, followed by a half note G4, a quarter note A4, and a quarter rest. The next measure contains a whole rest. The following measure contains a half note B4, a quarter note C5, and a quarter rest.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

2

8

13

18

24

38

52

66

ff

cresc.

pp

p

p

6

5

4

7

10

6

76

86

II. Et incarnatus est

15

III. Crucifixus

9

19

27

IV. Et resurrexit

17

22

ff

Musical staff for measures 22-26. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth notes with stems pointing up, starting on G2 and ascending to G3. The dynamic marking *ff* is placed below the first measure.

27

p

Musical staff for measures 27-31. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth notes with stems pointing up, starting on G2 and ascending to G3. There is a whole rest in measure 30. The dynamic marking *p* is placed below the second measure.

32

Musical staff for measures 32-36. The staff is in bass clef with a key signature of one flat. It contains a sequence of eighth notes with stems pointing up, starting on G2 and ascending to G3. There is a whole rest in measure 36.

37

p

Musical staff for measures 37-46. The staff is in bass clef with a key signature of one flat. Measures 37 and 38 contain slurs with the numbers 17 and 15 above them, respectively. The rest of the staff contains eighth notes with stems pointing up, starting on G2 and ascending to G3. The dynamic marking *p* is placed below the fourth measure.

73

3

Musical staff for measures 73-77. The staff is in bass clef with a key signature of one flat. It contains eighth notes with stems pointing up, starting on G2 and ascending to G3. There is a whole rest in measure 76. Measure 77 contains a triplet of eighth notes on G3, indicated by a bracket and the number 3 above it.

80

21

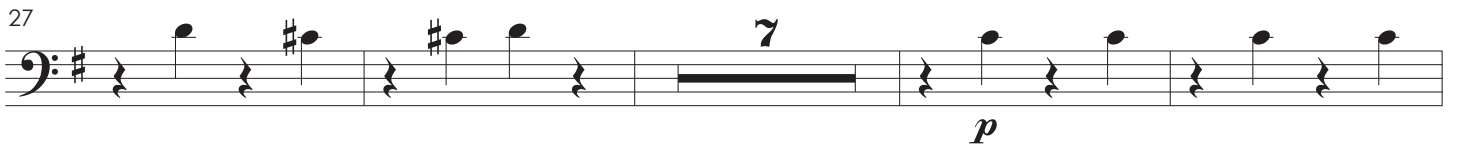
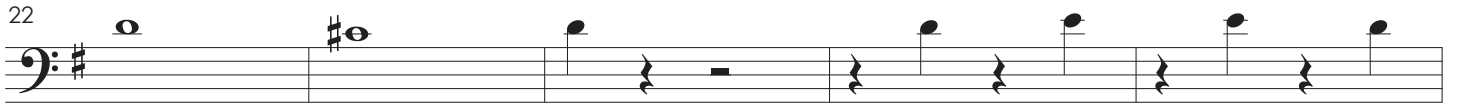
Musical staff for measures 80-84. The staff is in bass clef with a key signature of one flat. Measure 80 contains a whole note on G2 with a fermata above it. The rest of the staff contains eighth notes with stems pointing up, starting on G2 and ascending to G3. Measure 84 contains a 21-measure rest, indicated by a bracket and the number 21 above it.

105

cresc.

Musical staff for measures 105-109. The staff is in bass clef with a key signature of one flat. It contains whole notes on G2, A2, B2, and C3. The dynamic marking *cresc.* is placed above the first measure. Measure 109 contains a whole note on G3 with a fermata above it.

V. Et vitam



VI. Sanctus

Musical score for VI. Sanctus, Trombone 1 part. The score is written in bass clef with a 4/4 time signature. It consists of four staves of music. The first staff begins with a *ff* dynamic marking. The second staff begins with a *p* dynamic marking. The third staff begins with a measure rest. The fourth staff begins with a *f* dynamic marking and ends with a fermata over the final note.

VII. Hosana

Musical score for VII. Hosana, Trombone 1 part. The score is written in bass clef with a 3/4 time signature and a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a measure rest and a fermata marked with the number 8. The second staff begins with a measure rest. The third staff begins with a measure rest and a fermata marked with the number 7. The fourth staff begins with a measure rest and ends with a fermata over the final note.

VIII. Benedictus

5

8

13

16 *D.C. Hosana*

IX. Agnus dei

7

13

25

43

X. Dona nobis pacem

9

5

20

27

29

f

59

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

2

7

12

16

23

38

52

66

76

ff

pp

p

p

pp

6

5

4

7

10

6

6

86

Musical notation for measure 86 in bass clef, key of B-flat major. It features a half note G2 with an accent (>) and a slur over it, followed by a whole rest. The dynamic marking *f* is placed below the staff.

II. Et incarnatus est

15

Musical notation for measure 15 in bass clef, key of B-flat major, 4/4 time signature. It consists of a whole rest.

III. Crucifixus

Musical notation for measure 9 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2 with a slur, followed by a half note F2 with a slur, then a whole rest. The dynamic marking *f* is placed below the staff.

9

Musical notation for measure 9 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2 with a slur, followed by a half note F2 with a slur, then a whole rest. The dynamic marking *f* is placed below the staff.

19

Musical notation for measure 19 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2, followed by a half note F2, then a whole rest.

27

Musical notation for measure 27 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2, followed by a half note F2, then a whole rest. The dynamic marking *f* is placed below the staff.

IV. Et resurrexit

17

Musical notation for measure 17 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2 with a slur, followed by a half note F2 with a slur, then a whole rest. The dynamic marking *f* is placed below the staff.

22

Musical notation for measure 22 in bass clef, key of B-flat major, 2/2 time signature. It features a half note G2, followed by a half note F2, then a whole rest. The dynamic marking *ff* is placed below the staff.

27

p

32

37

32

p

73

3

80

21

105

cresc.

V. Et vitam

6

12

22

27

7

p

38

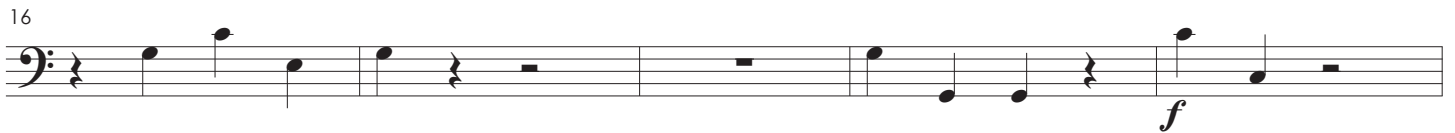
43

8

5



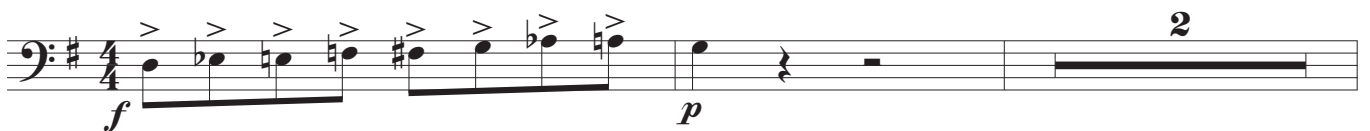
VI. Sanctus

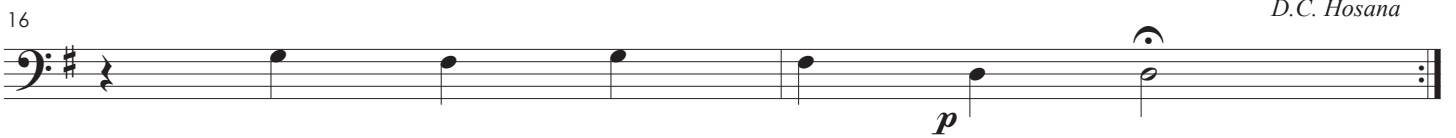
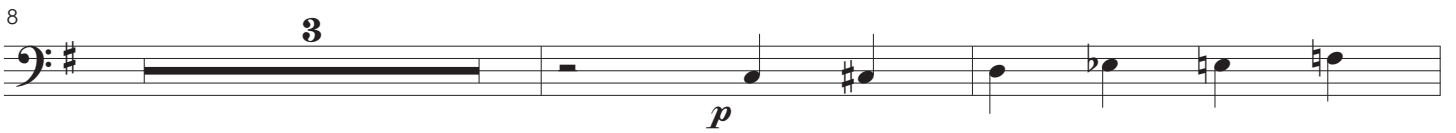
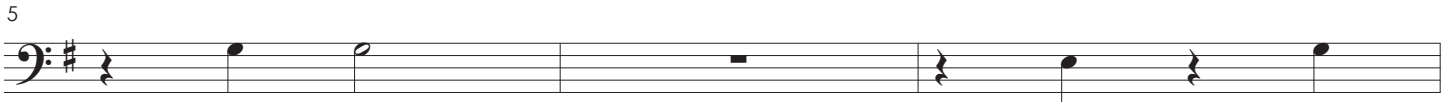


VII. Hosana

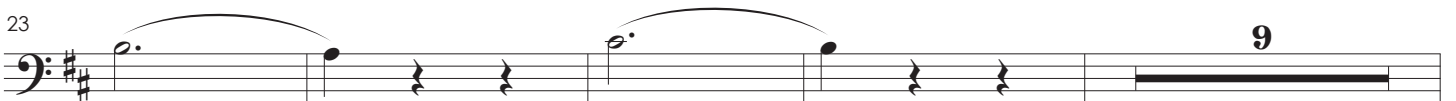


VIII. Benedictus





IX. Agnus dei



X. Dona nobis pacem



Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

Cre - do Cre - do Cre - do Cre - do

11 i - nu - num De - um in u - num De - um Cre - do Cre - do

17 Cre - do Cre - do. Pa - trem om - ni - po -

26 ten - tem fac - to - rem coe - li fac - to - rem

30 cae - li cae - li et ter - ra vi - si - bi - lium

34 om - nium et in vi - si - bi - li - um et in

38 u - num et in u - num et in un - num Do - mi - num

42 Je - su Chris - tum fi - li - um De - i

46 fi - li - um De - i u - ni ge - ni - tum

49

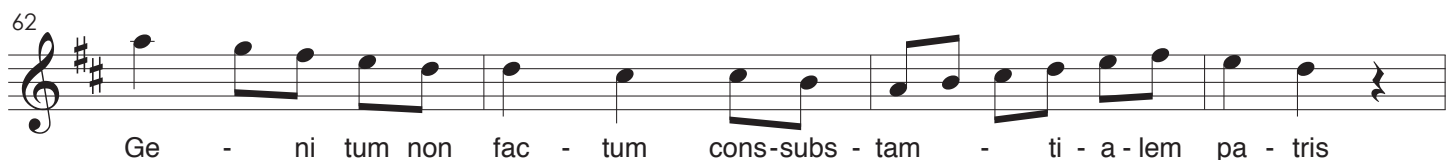
 et ex Pa - tri na - tum an - te om - ni - a sae - cu - la De - um de De - o

54

 lu - - - men de lu - mi - ne

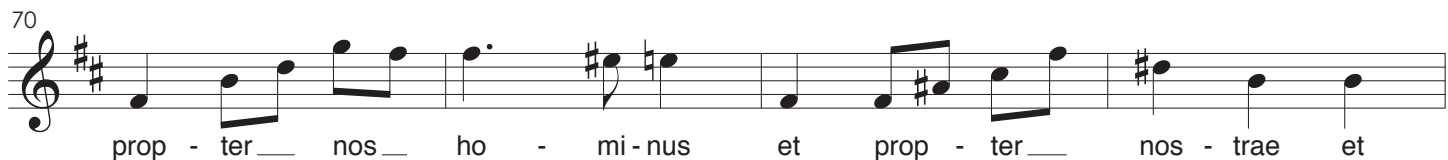
58


 De - - - um ve - rum de De - o ve - ro

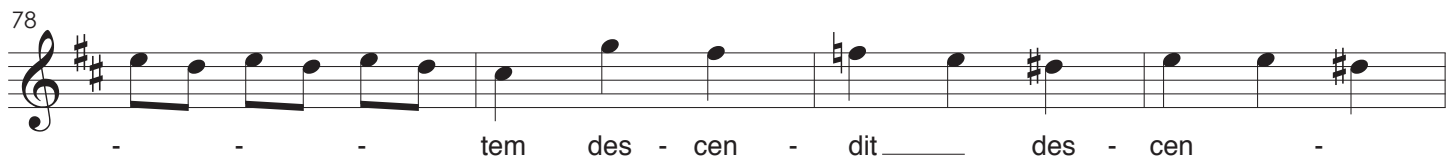
62

 Ge - ni tum non fac - tum cons - subs - tam - ti - a - lem pa - tris

66

 per - - - quam om - ni - um fac - ta - - - sunt qui


70

 prop - ter - - - nos - - - ho - mi - nus et prop - ter - - - nos - trae et

74

 prop - ter nos - tram nos - tram sa - lu - -

78

 - - - tem des - cen - dit - - - des - cen - -

82

 dit - - - des - cen - - dit des - cen - dit des -

86

 cen - dit de cae - lis.

II. Et incarnatus est

Et in - car - na - tus est de - Spi - ri - tu

5 Sancto ex Ma - ri - a ver - gi - ne et

12 ho - mo fac - tus est.

Detailed description: This block contains the musical notation for the first section, 'Et incarnatus est'. It consists of three staves of music in G minor, 4/4 time. The first staff starts with a whole rest followed by a half note G4, quarter notes A4 and Bb4, a dotted quarter note C5, and a half note Bb4. The second staff begins with a 4-measure rest, followed by a half note C#5, quarter notes D5 and E5, a dotted quarter note F5, and a half note E5. The third staff starts with a half note D5, quarter notes C5 and Bb4, a dotted quarter note A4, and a 2-measure rest.

III. Crucifixus

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

7 Cru - ci - fi - xus et ti - am pro no - bis sub _____

12 Pon - ti - o Pi - la - to Cru - ci - fi - xus

21 Cru - ci - fi - xus et ti am pro no - bis sub Pon - tio

28 o Pi - la - to Pi - la - to pas - sus

32 et se - pul - tus est se - pul - tus est.

Detailed description: This block contains the musical notation for the second section, 'Crucifixus'. It consists of seven staves of music in G minor, 3/2 time. The first staff begins with a mezzo-forte (*mf*) dynamic and features half notes G4, A4, Bb4, C5, D5, E5, and F5. The second staff continues with half notes G4, A4, Bb4, C5, D5, E5, and F5. The third staff starts with a 4-measure rest, followed by half notes G4, A4, Bb4, and C5. The fourth staff begins with a 21-measure rest, followed by half notes G4, A4, Bb4, C5, D5, E5, and F5. The fifth staff starts with a 28-measure rest, followed by half notes G4, A4, Bb4, C5, D5, E5, and F5. The sixth staff begins with a 32-measure rest, followed by quarter notes G4, A4, Bb4, and C5. The seventh staff continues with quarter notes D5, E5, F5, and G5.

IV. Et resurrexit

3

Et res - su - rex - ti - ter - ci - a di - ae

9

ter - ci - a di - ae ter - ci - a di - ae se - cun - dum se -

15

cun - dum scrip - tu - ras et as - cen - dit in - cae -

21

lum *ff* se - des ad dex - ter - ram Pa - tris et i - te -

27

rum ven - tu - rum ven - tu - rus est cum glo - ria

33

iu - di - ca - re vi - vos et mor - tu - os cu - ius reg - ni no

39

e - rit fi - nis. Et in Spi - ri - tum Sanc - tum Do - minum.

45

Et vi - vi - fi - can - tem: Qui ex Pa - tre

51

p Fi - lio - que pro - ce - dit. Qui cum Pa - tre et fi - li - o

57

Si - mul a - do - ra - tum et cum glo -

63

ri - fi - ca - tur Qui lo - cu - tus est per pro - phe - tas

69 *tutti*

Et u - nam sanc - tam ca - tho - li - cam

73

et a - pos - to - li - cam Ec - cle - si - am. Con -

76

fi - te - or u - num bap - tis - ma

81

in re - mis - si - o - nem pec - ca - to - rum

88

et exs - pec - to et exs - pec - to res - su - rec - tio - nem

94

res - su - rec - ti - o - nem mor - tu - o -

101

rum mor - tu - o - rum

V. Et vitam

Et vi - tam ven - tu - ri sae - cu - li et vi - tam ven -

7

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

13

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

19

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

25

Et vi - tam ven -

31

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

37

men a - men a - - - - - men a - men a -

43

men a - men. Et vi - tam ven - tu - ri sae - cu -

49

li a - men a - men a - men a - men

55

men a - men a - men a - men a - men a -

61

men a - men a - men.

VI. Sanctus

5

Sanc - tus Sanc - tus Do - mi-ni De - us De - us Sa - ba-oth

10

ple - ni sunt cae - li et ter - rae glo - ria tu - a glo - ria

15

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

VII. Hosana

p

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

6

sa - na in ex - cel - sis Ho -

14

sa - na in ex - cel - sis

21

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

25

in ex - cel - sis.

VIII. Benedictus

Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

in no - mi - ne Do - mi - ni Be - ne - dic - tus

- tus qui ve - nit in no - mi - ne

Do - mi - ni in no - mi - ne in no - mi - ne

ne Do - mi - ni Do - mi - ni

D.C. Hosana

IX. Agnus dei

Ag - nus De - i Ag - nus De - i qui tol - lis pec - ca - ta

mun - di qui tol - lis pec - ca - ta mun - di mi - se -

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

20

no - bis Ag - nus De - i qui tol - lis pe - ca - ta

26

mun - di mi - se - re - re no - bis

36

Ag - nus De - i qui tol - lis pec - ca - ta pec - ca - ta pec -

42

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

48

Do - na no - bis

X. Dona nobis pacem

Allegro

Do - na no - bis do - na no - bis do - na

6

no - bis do - na no - bis do - na no - bis

11

do - na no - bis do - na no - bis pa -

16

cem do - na no - bis do - na

32

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

37

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

42

no - bis pa - cem no - bis pa -

47

- - cem do - na no - bis pa -

52

ff cem no - bis pa - - - - cem. **6**

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

4 2

Cre - do Cre - do Cre - do Cre - do

11

i - nu - num De - um in u - num De - um Cre - do

17

4

Cre - do Cre - do. Pa - trem om - ni - po -

26

ten - tem fac - to - rem coe - li fac - to - rem cae - li

31

cae - li - et ter - ra vi - si - bi - lium om - nium

35

et in vi - si - bi - li - um et in u - num et in

39

u - num et in un - num Do - mi - num Je - su

43

Chris - tum fi - li - um De - i u - ni

47

 ge - ni - tum u - ni - ge - ni - tum et ex Pa - tri na - tum an - te

51

 om - ni - a sae - cu - la De - um de De - o lu -

55

 men de lu - mi - ne. De - um

59

 ve - rum de De - o ve - ro Ge - ni - tum nom

63

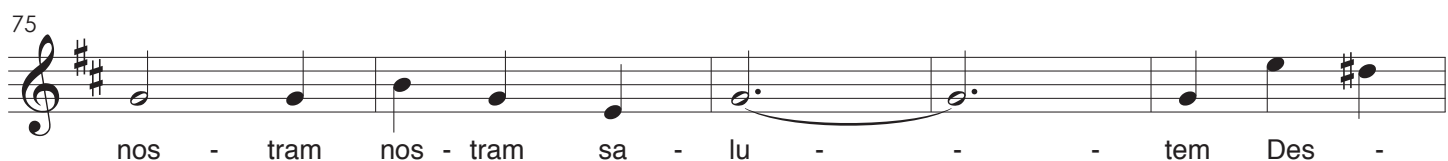
 fac - tum con - subs - tan - ti - a - lem pa - tris per quam

67

 om - ni - a fac - ta sunt qui prop - ter nos

71

 ho - mi - nus et prop - ter nos - trae et prop - ter

75

 nos - tram nos - tram sa - lu - - - tem Des -

80

 - - - cen - dit des -

84

 cen - dit des - cen - dit de cae - lis

II. Et incarnatus est

Et in - car - na - tus est de Spi - ri - tu
 5 Sanc - to ex Ma - ri - a ex Ma - ri -
 9 a ex Ma - ri - a ver - gi - ne et
 12 ho - mo fac - tus est.

III. Crucifixus

mf Cru - ci - fi - xus e ti - am pro - no -
 6 bis Cru - ci - fi - xus et ti - am pro no - bis
 11 sub Pon - ti - o Pi - la - to
 19 Cru - ci - fi - xus Cru - ci - fi - xus
 24 et ti am pro no - bis sub Pon - tio o Pi -
 29 la - to Pi - la - to pas - sus
 32 et se - pul - tus est se - pul - tus est.

IV. Et resurrexit

5

Et res - su - re - xit

10

ter - ci - a di - ae se - cum -

15

dum escri - tu - ras et as - cen - dit in

20

cae - lum *ff* se - de a dex - te - ram Pa - tris

25

et i - te - rum ven - tu - rum ven -

30

tu - rus est cum glo - ria iu - di - ca - re vi - vos et

35

mor - tu - os cu - ius reg - ni no e - rit

40

fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi-num.

45

Et vi - vi - fi - can - tem: Qui ex

50

Pa - tre Fi - lio - que pro - ce - dit. *p* Qui cum Pa - tre et

55

fi - li - o Si - mul a - do - ra -

60

tum et cum glo - ri - fi - ca - tur

65

tutti

Qui lo - cu - tus est per pro - phe - tas Et u - nam

70

sanc - tam ca - tho - li - cam et a - pos - to - li - cam Ec -

75

cle - si - am. Con - fi - te - or u - num bap - tis -

80

4

ma in re - mis - si - o - nem

88

pec - ca - to - rum et exs - pec - to

93

res - su - rec - ti - o - nem mor -

98

tu - o - rum mor - tu -

103

2

o - - - rum

V. Et vitam

Et vi - tam ven - tu - ri sae - cu - li et vi -

6

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

11

tu - ri sae - cu - li ven - tu - ri sae - cu - li

16

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

21

a - - - - - men

26

Et vi - tam ven -

31

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

36



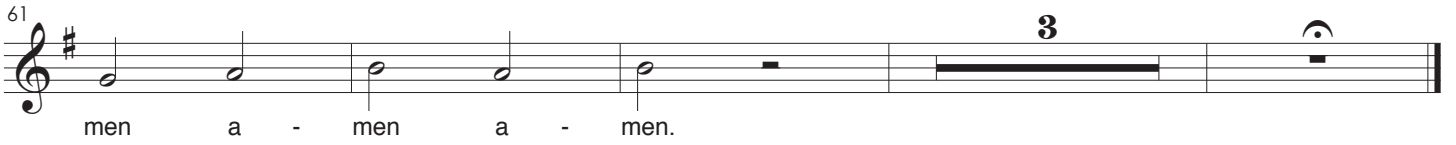
men a - men a - men a - - - - -

41

men a - men a - men a - men. Et vi -

46

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

51

 men a - men a - men
 56

 men a - men a - men a - men a - men a -
 61

 men a - men a - men.

VI. Sanctus

5

 Sanc - tus Sanc - tus Do - mi - ni
 8

 De - us De - us Sa - ba - oth ple - ni sunt
 11

 cae - li et ter - rae glo - ria
 13

 tu - a glo - ria tu - a *f*
 16

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

VII. Hosana

p

 Ho - sa - na in ex - cel - sis Ho - sa - na
 7

 in ex - cel - sis Ho - sa - na in ex -
 16

 cel - sis Ho - sa - na in ex - cel - sis
 25

 in ex - cel - sis.

VIII. Benedictus

Be - ne - dic - tus Be - ne - dic - tus

4

Be - ne - dic - tus qui ve - nit nit in no - mi - ne Do - mi - ni

7

in no - mi - ne Do - mi - ni in no - mi - ne Do -

11

- mi - ni in no - mi - ne Do - mi - ni in no - mi -

15

ne in no - mi - ne Do - mi - ni Do - mi - ni. *D.C. Hosana*

IX. Agnus dei

12

Mi - se - re - re no - bis

2

19

25

31

Ag - nus De - i qui tol - lis pec - ca - ta pec -

41

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

47

mun - di Do - na no - bis

X. Dona nobis pacem

Do - na do - na no - bis

8

pa - cem do - na no - bis

15

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

24

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

31

na no - bis pa - cem no - bis

38

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

45

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

52

cem no - bis pa - - - - - cem.

Tenor

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

Cre - do Cre - do Cre - do

Cre - do i - nu - num De - um in u - num De - um

Cre - do Cre - do Cre - do

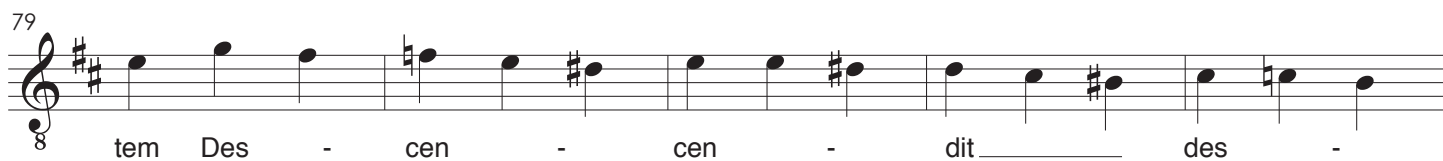
do. Pa - trem om - ni - po - ten - tem fac - to - rem

coe - li fac - to - rem cae - li cae - li et ter - ra

vi - si - bi - lium om - nium et in vi - si - bi - li - um et in

u - num et in u - num et in un - num Do - mi - num Je - su

Chris - tum fi - li - um De - i u - ni - ge - ni - tum



II. Et incarnatus est

Et in - car - na - tus est de Spi - ri - tu Sanc - to
 6 ex Ma - ri - a ex Ma - ri - a ex Ma - ri - a
 11 ver - gi - ne et ho - mo fac - tus est. **2**

III. Crucifixus

mf Cru - ci - fi - xus e ti - am pro - no -
 6 bis Cru - ci - fi - xus et ti - am pro no - bis
 11 sub Pon - ti - o Pi - la - to **4**
 19 Cru - ci - fi - xus Cru - ci - fi - xus
 24 et ti am pro no - bis sub Pon - tio o Pi -
 29 la - to Pi - la - to pas - sus et se - pul - tus *pp*
 33 est se - pul - tus est. **2**

IV. Et resurrexit

5

Et res - su - re - xit

10

ter - ci - a di - ae se - cum -

15

dum escri - tu - ras et as - cen - dit in

20

cae - lum *ff* se - de a dex - te - ram Pa - tris

25

et i - te - rum ven - tu - rum ven -

30

tu - rus est cum glo - ria iu - di - ca - re vi - vos et

35

mor - tu - os cu - ius reg - ni no e - rit

40

fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi-num.

45

Et vi - vi - fi - can - tem: Qui ex

50
8 Pa - tre Fi - lio - que pro - ce - dit. Si -

57
8 - - mu - la - do - ra - tur

64
8 Qui lo - cu - tus est per pro - phe - tas.

69
8 Et u - nam sanc - tam ca - tho - li - can et a - pos -

74
8 to - li - cam Ec - cle - si - am. Con - fi - te - or u -

77
8 num bap - tis - ma in re -

86
8 mis - si - o - nem pec - ca - to - rum et exs -

91
8 pec - to res - su - re - ti - o - nem

96
8 mor - tu - o - rum

102
8 mor - tu - o - rum

V. Et vitam

8 Et vi - tam ven - tu - ri sae - cu - li et vi -

6 8 tam ven - tu - ri sae - cu - li a - men Et vi - tam ven -

11 tu - ri sae - cu - li ven - tu - ri sae - cu - li

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

21 a - - - - - men *ff* Et vi -

26 8 tam ven - tu - ri sae - cu - li Et vi - tam ven -

31 8 tu - ri sae - cu - li a - men a - men a -

36 8 men a - men a - men a - men

41 8 a - men a - men a - men. Et vi -

46 8 tam ven - tu - ri sae - cu - li a - mem a -

51

mem a - men a - men. a - men

56

a - men a - men a - men a - men a -

61

men a - men a - men.

VI. Sanctus

5

Sanc - tus Sanc - tus Do - mi - ni De - us De - us Sa - ba - oth

10

ple - ni sunt cae - li et ter - rae glo - ria tu - a glo - ria

15

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

VII. Hosana

8

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

8

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

17

Ho - sa - na in ex - cel - sis

25

in ex - cel - sis.

VIII. Benedictus

Be - ne - dic - tus Be - ne - dic - tus

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni

in no - mi - ne Do - mi - ni in no - mi - ne

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

mi - ne Do - mi - ni in no - mi - ne

mi - ne Do - mi - ni in no - mi - ne

ne Do - mi - ni Do - mi - ni

D.C. Hosana

IX. Agnus dei

Mi - se - re - re mi - se - re - re mi - se -

re - re

Ag - nus De - i qui tol - lis pec -

ca - ta pec - ca - ta mun - di

53

Do - na no - bis

X. Dona nobis pacem

Do - na do - na no - bis

8

pa - cem do - na no - bis pa -

15

- cem Do - na no - bis Do - na no - bis

23

do - na no - bis pa - cem do -

31

na no - bis no - bis pa - cem no - bis

38

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

45

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

52

ff cem no - bis pa - - - - - cem.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

4 2

Cre - do Cre - do Cre - do

10

Cre - do i - nu-num De - um in u - num De - um

15

Cre - do Cre - do Cre - do.

25

Pa - trem om - ni - po - ten - tem fac - to - rem coe - li

29

fac - to - rem cae - li cae - li et ter - ra

33

vi - si - bi - lium om - nium et in vi - si - bi - li - um

37

et in u - num et in u - num et in un - num Do - mi -

41

num Je - su Chris - tum fi - li - um

45

De - i u - ni ge - ni - tum u - ge - ni - tum

an - te om - ni - a sae - cu - la De - um de

De - o lu - men de lu - mi -

ne. De - um ve - rum de De - o

ve - ro Ge - ni - tum nom fac - tum con - subs - tan - ti - a - lem

pa - tris per quam om - ni - a fac - ta

sunt qui prop - ter nos ho - mi - nus et prop - ter

nos - trae et prop - ter nos - tram nos - tram sa -

lu - - - - tem Des - cen -

cen - dit des - cen -

dit des - cen - dit de cae - lis

II. Et incarnatus est

5

ex Ma - ri - a ex Ma - ri -

9

a ex Ma - ri - a ver - gi - ne et

12

ho - mo fac - tus est

III. Crucifixus

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

5

no - bis Cru - ci - fi - xus —

9

et ti - am pro no - bis sub Pon - ti - o Pi -

13

la - to Cru - ci -

20

fi - xus Cru - ci - fi - xus

24

et ti am pro no - bis sub Pon - tio

28

o Pi - la - to Pi - la - to pas - sus

32

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

IV. Et resurrexit

5

Et res - su - re - xit

10

ter - ci - a di - ae se - cum -

15

dum escri - tu - ras et as - cen - dit in

20

cae - lum *ff* se - de a dex - te - ram Pa - tris

25

et i - te - rum ven - tu - rum ven -

30

tu - rus est cum glo - ria iu - di - ca - re vi - vos et

35

mor - tu - os cu - ius reg - ni no e - rit

40

fi - nis. Et in Spi - ri - tum Sanc - tum Do - mi-num.

45

Et vi - vi - fi - can - tem: Qui ex

50

Pa - tre Fi - lio - que pro - ce - dit. *p* Qui cum

55

Pa - treet Fi - lio Si - mul a - do -

60

ra - tur et con - glo - ri - fi - ca - tur:

65

Qui lo - cu - tus est per pro - phe - tas. Et u - nam

70

sanc - tam ca - tho - li - can et a - pos -

74

to - li - cam Ec - cle - si - am. Con - fi - te - or u -

77

num bap - tis - ma

81

in re - mis - si - o - nem

88

pec - ca - to - rum et exs - pec - to

93

res - su - re - ti - o - nem mor -

98

tu - o - - - rum mor - tu -

103

o - - - rum

V. Et vitam

Et vi - tam ven - tu - ri sae - cu - li et vi - tam ven -

7

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

13

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

19

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

25

Et vi - tam ven - tu - ri sae - cu - li Et vi - tam ven -

31

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

37

men a - men a - men a - men

43

a - men. Et vi - tam ven - tu - ri sae - cu -

49

li a - mem a - mem a - men a - men.

55

Musical notation for measures 55-60 in bass clef, key of D major. The notes are: a - men a - men a - men a - men a - men a -

61

Musical notation for measures 61-66 in bass clef, key of D major. The notes are: men a - men a - men. There is a triplet of eighth notes in measure 64 and a fermata over the final note in measure 66.

VI. Sanctus

Musical notation for measures 7-12 in bass clef, key of D major, 4/4 time. The notes are: Sanc - tus Sanc - tus Do - mi - ni De - us De - us Sa - ba - oth. There is a quintuplet of eighth notes in measure 7.

10

Musical notation for measures 13-18 in bass clef, key of D major, 4/4 time. The notes are: ple - ni sunt cae - li et ter - rae glo - ria tu - a glo - ria

15

Musical notation for measures 19-24 in bass clef, key of D major, 3/4 time. The notes are: tu - a glo - ri - a glo - ri - a tu - a. There is a forte (*f*) dynamic marking in measure 19 and a fermata over the final note in measure 24.

Hosana

20

Musical notation for measures 25-30 in bass clef, key of D major, 3/4 time. The notes are: Ho - sa - na in ex - cel - sis Ho - sa - na. There is a piano (*p*) dynamic marking in measure 25.

26

Musical notation for measures 31-36 in bass clef, key of D major, 4/4 time. The notes are: in ex - cel - sis Ho - sa - na in ex -

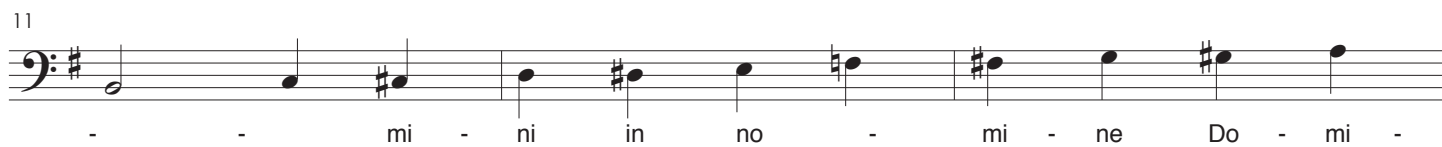
35

Musical notation for measures 37-42 in bass clef, key of D major, 4/4 time. The notes are: cel - sis Ho - sa - na in ex - cel - sis

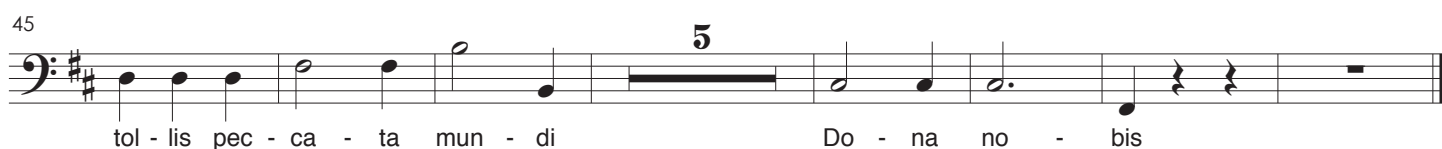
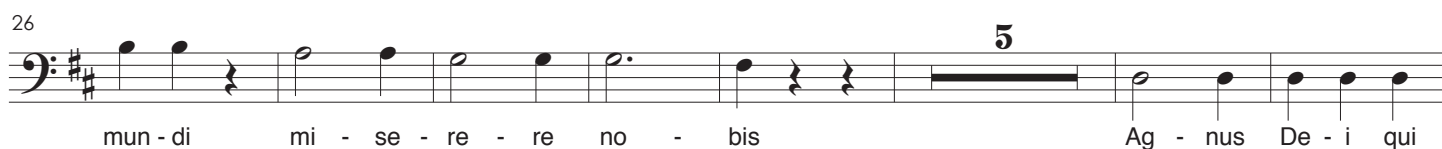
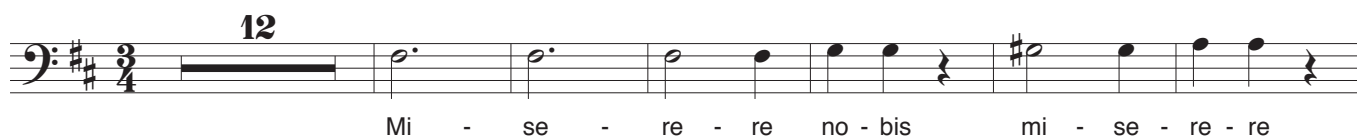
44

Musical notation for measures 43-48 in bass clef, key of D major, 4/4 time. The notes are: in ex - cel - sis. There is a fermata over the final note in measure 48.

VIII. Benedictus



IX. Agnus dei



X. Dona nobis pacem

Do - na do - na do - na no - bis

8

pa - cem do - na no - bis pa -

15

- - cem Do - na no - bis do - na no - bis

22

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

29

do - na no - bis no - bis pa -

36

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

43

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

50

no - bis pa - cem no - bis pa - cem.

57

6

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

8

14

19

24

28

33

38

42

ff

pizz.

arco

p

cresc.

p

48 *tr* *tr* *tr* *tr* *tr*

51 *tr* *tr* *tr* *tr* *tr*

54

57 *p*

61

66 *V*

70 *V* *V*

74

77

84 *f*

II. Et incarnatus est

pizz.
p *pp*

4

7

10

13 arco
p

III. Crucifixus

mf *f*

6

p

11

ff

16

21

26

31

pp

34

IV. Et resurrexit

The musical score is written for Violino I in G minor, 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music starts with a whole note chord (G2, B-flat2, E-flat3) followed by a series of eighth notes: G3, A3, B-flat3, C4, D4, E-flat4, F4, G4, A4, B-flat4, C5, D5, E-flat5, F5, G5. A dynamic marking of *f* is placed below the first eighth note. The second staff starts at measure 6 and features an *8va* marking above the first note. The third staff starts at measure 11 and also has an *8va* marking. The fourth staff starts at measure 16, with an *8va* marking above the first note and a *loco* marking above the eighth note. The fifth staff starts at measure 21 and has a *ff* dynamic marking below the first note. The sixth staff starts at measure 26. The seventh staff starts at measure 31, with an *8va* marking above the first note and a *loco* marking above the eighth note. The eighth staff starts at measure 36. The ninth staff starts at measure 41. The tenth staff starts at measure 46. The score concludes with a final whole note chord (G2, B-flat2, E-flat3).

51

p

Musical staff 51-54. Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A dynamic marking of *p* (piano) is placed below the staff.

55

Musical staff 55-58. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

59

Musical staff 59-62. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

63

Musical staff 63-66. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

67

Musical staff 67-70. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

71

Musical staff 71-74. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

75

Musical staff 75-78. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

79

Musical staff 79-82. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

83

Musical staff 83-86. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

87

Musical staff 87-90. Treble clef, key signature of two flats. The staff contains a sequence of quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3. A dashed line above the staff is labeled *sva*.

92 *loco*

Musical staff 92-94: Treble clef, key signature of two flats (B-flat, E-flat). Measure 92 starts with a whole rest. Measures 93-94 contain a melodic line of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

95

Musical staff 95-98: Treble clef, key signature of two flats. Measures 95-98 contain a melodic line of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 98 ends with a double bar line.

99

Musical staff 99-103: Treble clef, key signature of two flats. Measures 99-103 contain a melodic line of eighth notes: G4, A4, B-flat4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 103 ends with a double bar line.

104 *cresc.*

Musical staff 104-107: Treble clef, key signature of two flats. Measures 104-107 contain a series of chords: G4, B-flat4, D5; G4, B-flat4, D5; G4, B-flat4, D5; G4, B-flat4, D5; G4, B-flat4, D5; G4, B-flat4, D5. Measure 107 ends with a double bar line.

V. Et vitam

f

Musical staff 1-6: Treble clef, key signature of one sharp (F#). Measures 1-6 contain a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

7 *p*

Musical staff 7-12: Treble clef, key signature of one sharp. Measures 7-12 contain a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 12 ends with a double bar line.

13

Musical staff 13-18: Treble clef, key signature of one sharp. Measures 13-18 contain a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 18 ends with a double bar line.

19

Musical staff 19-24: Treble clef, key signature of one sharp. Measures 19-24 contain a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. Measure 24 ends with a double bar line.

25 *ff*

31

37

43

49

55

59 *ff*

64

VI. Sanctus

Musical score for VI. Sanctus, Violino I, measures 1-18. The score is written in 4/4 time and features various dynamics and articulations. Measure 1 starts with a fermata and a *ff* dynamic. Measures 2-4 include a triplet of eighth notes. Measures 5-7 feature a *p* dynamic and trills. Measures 8-10 continue with trills and a key signature change to one sharp. Measures 11-12 show a key signature change to one flat. Measures 13-15 consist of sixteenth-note runs. Measures 16-18 return to a *f* dynamic and conclude with a fermata.

VII. Hosana

Musical score for VII. Hosana, Violino I, measures 1-2. The score is written in 3/4 time and begins with a repeat sign. It features a steady eighth-note pattern in the first measure and a half-note pattern in the second measure.

Musical score for Violino I, measures 7-25. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature. It features a series of eighth and sixteenth notes, with dynamic markings *p* (piano) and *f* (forte). Measure 7 includes a fermata. Measure 13 has a *p* marking. Measure 25 has a *f* marking.

VIII. Benedictus

Musical score for VIII. Benedictus, measures 1-15. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of eighth and sixteenth notes, with dynamic markings *f* (forte) and *p* (piano). Measures 1, 3, 6, 9, 12, and 15 include triplet markings. Measure 15 includes a *D.C. Hosana* marking and a *p* marking.

IX. Agnus dei

The musical score for Violino I, IX. Agnus dei, page 11, is written in G major (one sharp) and 3/4 time. It consists of 11 staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes a pizzicato (*pizz.*) marking and a forte (*f*) dynamic. The third staff is marked *arco* and *p*. The fourth staff has a fermata over the final measure. The fifth staff has a fermata over the final measure. The sixth staff has a fermata over the final measure. The seventh staff has a fermata over the final measure. The eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a forte (*f*) dynamic and a pizzicato (*pizz.*) marking. The eleventh staff has a piano (*p*) dynamic.

49

Musical staff for measures 49-52. The key signature has two sharps (F# and C#). The melody consists of eighth and sixteenth notes.

53

Musical staff for measures 53-56. The melody continues with eighth and sixteenth notes, ending with a double bar line.

X. Dona nobis pacem

arco

Musical staff for measures 7-10. The key signature has two sharps. The time signature is 3/4. The word "arco" is written above the staff. The music features a steady eighth-note accompaniment.

10

Musical staff for measures 11-14. Continuation of the eighth-note accompaniment.

18

Musical staff for measures 15-18. Continuation of the eighth-note accompaniment.

26

Musical staff for measures 19-26. Continuation of the eighth-note accompaniment.

36

Musical staff for measures 27-36. The melody begins with a quarter rest followed by eighth notes.

40

Musical staff for measures 37-40. Continuation of the melody.

45

Musical staff for measures 41-45. Continuation of the melody.

50

Musical staff for measures 46-50. Continuation of the melody, ending with a double bar line. The dynamic marking *ff* is present below the staff.

55

Musical staff for measures 51-55. Continuation of the melody, ending with a double bar line.

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

8

13

18

23

28

33

38

ff

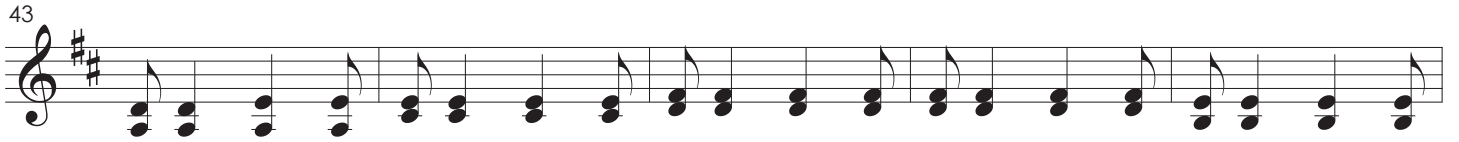
pizz.

arco

p

p

43



Musical staff 43-47: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of chords, primarily dyads and triads, moving in a stepwise fashion across the lines of the staff.

48



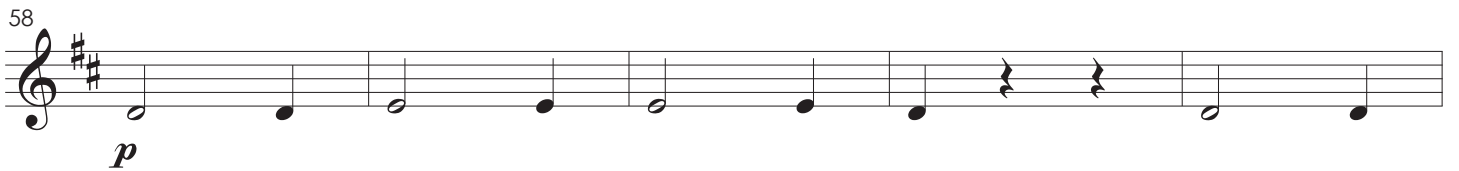
Musical staff 48-52: Treble clef, key signature of two sharps. The staff begins with a series of eighth notes, followed by a mix of eighth and sixteenth notes, and ends with a series of eighth notes.

53



Musical staff 53-57: Treble clef, key signature of two sharps. The staff features a melodic line with eighth notes, followed by a long note with a fermata, and then a series of eighth notes.

58



Musical staff 58-62: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes. A dynamic marking *p* is present below the first measure.

63



Musical staff 63-67: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes.

68



Musical staff 68-72: Treble clef, key signature of two sharps. The staff begins with a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes.

73



Musical staff 73-77: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes.

78



Musical staff 78-82: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes.

83



Musical staff 83-87: Treble clef, key signature of two sharps. The staff contains a series of eighth notes, followed by a series of eighth notes with a fermata, and ends with a series of eighth notes. A dynamic marking *f* is present below the staff.

II. Et incarnatus est

Musical score for "Et incarnatus est" in G minor, 4/4 time, for Violino II. The score consists of four staves of music. The first staff begins with a *pizz.* marking and a dynamic of *p*. The second staff continues the melodic line. The third staff shows a change in dynamics to *pp*. The fourth staff concludes the section with an *arco* marking and a dynamic of *mf*.

III. Crucifixus

Musical score for "Crucifixus" in G minor, 2/2 time, for Violino II. The score consists of three staves of music. The first staff begins with a dynamic of *mf*. The second staff continues the melodic line with a dynamic of *f*. The third staff concludes the section with a dynamic of *ff*.

22

30

34

IV. Et resurrexit

5

9

13

17

22

ff

27

32

37

42

47

52

p

57

62

67

72

77

82

87

92

97

103

cresc.

V. Et vitam

5

11

17

23

28

31

37

43

49

f

p

ff

56

60

64

ff

VI. Sanctus

3

ff

6

9

12

14

16

f

18

VII. Hosana

Musical score for Hosana, measures 1-25. The score is in treble clef, key of D major (one sharp), and 2/4 time. It begins with a double bar line and repeat sign. The first measure is marked *p*. The music consists of eighth notes, mostly beamed in pairs. Measure 25 ends with a fermata over a whole note and a repeat sign.

VIII. Benedictus

Musical score for Benedictus, measures 1-15. The score is in treble clef, key of D major (one sharp), and 4/4 time. It begins with a dynamic marking of *f* and accents (>) over the notes. The music is primarily eighth notes. Measure 15 ends with a fermata and a repeat sign, with the instruction *D.C. Hosana* above it. The final measure is marked *p*.

IX. Agnus dei

p

6 *f* *pizz.* *p* *arco*

11

17

22

27 *p*

32 *p*

37

42 *f* *pizz.* *p* *arco*

47

52

X. Dona nobis pacem

arco

8

15

22

29

36

41

45

49

54

ff

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

8

13

18

23

28

33

38

43

ff

pizz.

arco

p

p

48

53

58

63

68

73

78

83

II. Et incarnatus est

6

11

III. Crucifixus

mf

4 *f* *p*

10 *ff*

16 *pp*

22

29

34

Detailed description: This section of the score is for the 'Crucifixus' movement. It is written in 3/2 time and consists of a single melodic line. The key signature has two flats (B-flat and E-flat). The piece begins with a mezzo-forte (*mf*) dynamic. The first four measures feature a melodic line with slurs and a forte (*f*) dynamic. Measures 5-8 show a piano (*p*) dynamic with some rests. Measures 9-12 are marked fortissimo (*ff*) and consist of sustained chords. Measures 13-15 continue with chords, some marked piano (*pp*). Measures 16-21 feature a series of chords, some with triplets. Measures 22-28 continue with chords and triplets. Measures 29-33 feature a melodic line with triplets and a final triplet in measure 34.

IV. Et resurrexit

f

8

15

22 *ff*

Detailed description: This section of the score is for the 'Et resurrexit' movement. It is written in 3/2 time and consists of a single melodic line. The key signature has two flats (B-flat and E-flat). The piece begins with a forte (*f*) dynamic. Measures 1-7 feature a melodic line with slurs and a forte (*f*) dynamic. Measures 8-14 continue with a similar melodic line. Measures 15-21 feature a melodic line with slurs and a forte (*f*) dynamic. Measures 22-28 feature a melodic line with slurs and a fortissimo (*ff*) dynamic.

36

43

50

p

57

64

71

77

84

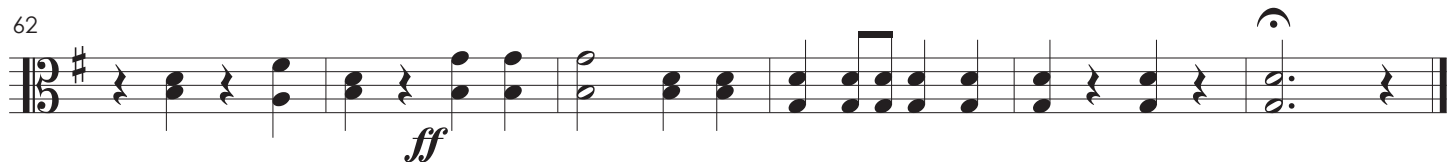
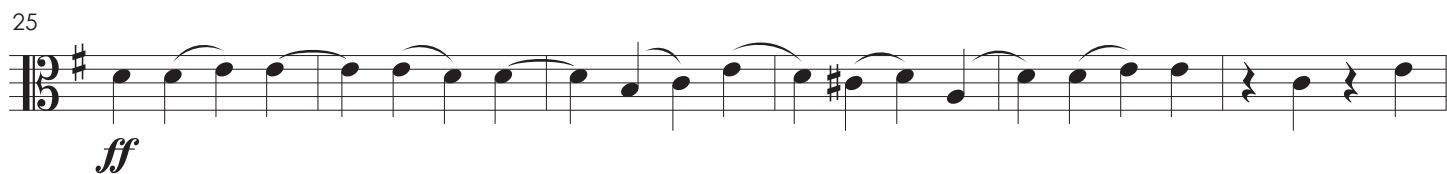
91

97

104

cresc.

V. Et vitam



VI. Sanctus

The musical score is written for Viola in 3/4 time, with a key signature of one sharp (F#). The score consists of eight staves of music, numbered 1 through 18. Measure 1 begins with a whole rest, followed by a quarter rest and a triplet of eighth notes marked *ff*. Measures 2-4 continue with eighth and quarter notes, some with accents. Measure 5 starts with a quarter rest, followed by a series of eighth notes marked *p*. Measures 6-8 continue with eighth notes. Measure 9 features a sequence of eighth notes. Measure 10 contains a series of chords. Measure 11 has a melodic line with a slur. Measure 12 continues with eighth notes. Measure 13 features eighth notes with slurs. Measure 14 contains eighth notes with slurs. Measure 15 has eighth notes with accents. Measure 16 begins with a quarter rest, followed by eighth notes with accents, marked *f*. Measure 17 continues with eighth notes and accents. Measure 18 concludes with a half note and a whole note, both with a sharp sign.

VII. Hosana

Musical score for Hosana, measures 1-25. The score is written for Viola in 3/4 time with a key signature of one sharp (F#). The first measure starts with a piano (*p*) dynamic. The melody consists of eighth notes with stems pointing down. Measure 7 is marked with a '7'. Measure 13 is marked with a '13'. Measure 19 is marked with a '19'. Measure 25 is marked with a '25' and ends with a forte (*f*) dynamic and a fermata over the final note.

VIII. Benedictus

Musical score for Benedictus, measures 1-12. The score is written for Viola in 4/4 time with a key signature of one sharp (F#). The first measure starts with a forte (*f*) dynamic and features accents (>) over the notes. The second measure has a piano (*p*) dynamic. The melody is primarily composed of eighth notes. Measure 3 is marked with a '3'. Measure 6 is marked with a '6'. Measure 9 is marked with a '9'. Measure 12 is marked with a '12'.

15 D.C. Hosana

IX. Agnus dei

9 arco

16

20

24

28 pizz.

35 arco pp

44 arco

49

53 pizz.

X. Dona nobis pacem

arco

9

17

25

33

41

49

58

ff

2

Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

8

17

25

34

42

50

58

66

73

82

ff

p

pizz.

arco

f

II. Et incarnatus est

pizz.

p *pp*

6

12

arco

III. Crucifixus

mf *f* *p*

8

ff

16

20

23

26

29

pp

33

IV. Et resurrexit



7



13



19



25



31



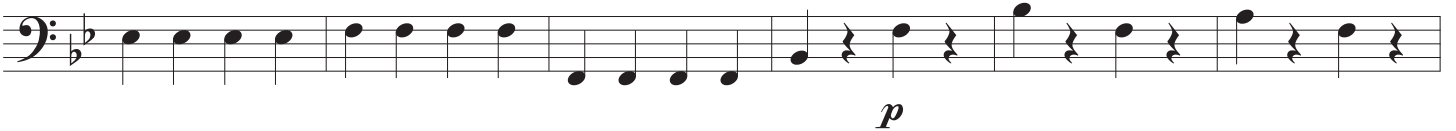
37



43



49

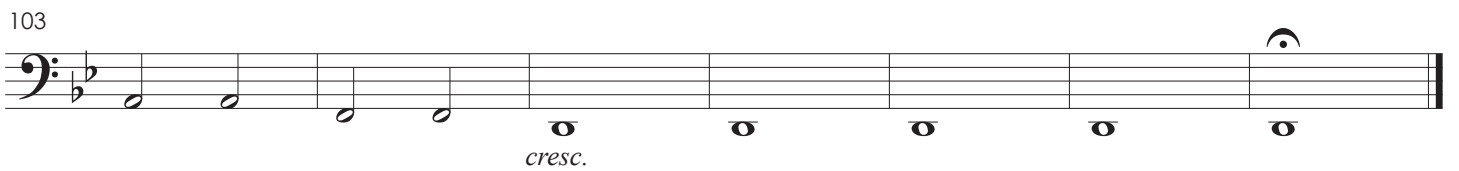
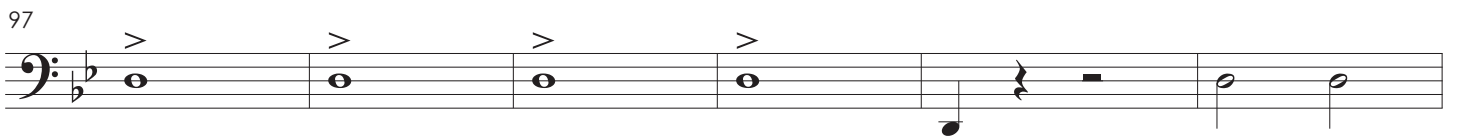


55

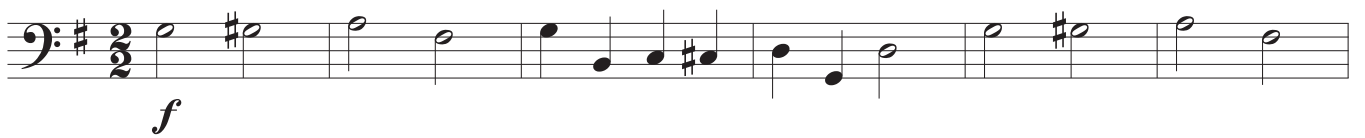


61





V. Et vitam



25

ff

29

35

43

50

57

63

ff

VI. Sanctus

ff

5

pizz.
p

9

12 arco

15

17

f

Detailed description: This block contains the first system of musical notation for the Credo section. It consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff (measures 12-14) is marked 'arco'. The second staff (measures 15-16) features a *f* dynamic marking. The third staff (measures 17-18) ends with a fermata. The music includes various rhythmic values and articulation marks.

VII. Hosana

p

6

11

16

21

26

f

Detailed description: This block contains the musical notation for the Hosana section, starting with a repeat sign and a 3/4 time signature. It consists of six staves of music in bass clef with a key signature of one sharp (F#). The first staff (measures 1-6) is marked *p*. The sixth staff (measures 26-31) is marked *f*. The music is primarily composed of quarter and eighth notes with rests.

VIII. Benedictus

f *p*

4

cresc.

Detailed description: This block contains the musical notation for the beginning of the Benedictus section. It starts with a 4/4 time signature and a key signature of one sharp (F#). The first staff (measures 1-3) is marked *f* and *p*. The second staff (measures 4-7) is marked *cresc.*. The music consists of quarter and eighth notes.

8



12



15



IX. Agnus dei



p

8



f

p

pizz.

15



arco

22



29



p

36



pp

43



f

p

pizz.



Credo

Transcrição de
Lenita Waldige Mendes Nogueira

Carlos Gomes

I. Credo in unum Deum

2

ff

8

15

pizz.

25

p

34

arco

43

52

p

61

70

79

f

II. Et incarnatus est

pizz.

p *pp*

6

11

arco

Detailed description: This section contains three staves of music for the 'Et incarnatus est' movement. The first staff starts with a 'pizz.' (pizzicato) instruction and features a sequence of quarter notes with rests, marked with dynamics *p* and *pp*. The second staff continues this sequence. The third staff begins with an 'arco' (arco) instruction and features a half note with a fermata, followed by quarter notes. The key signature is one flat (B-flat) and the time signature is 4/4.

III. Crucifixus

mf *f* *p*

8

ff

17

21

25

29

pp

33

Detailed description: This section contains seven staves of music for the 'Crucifixus' movement. The first staff is in 2/2 time and features a sequence of half notes, marked with dynamics *mf*, *f*, and *p*. The second staff continues with a half note and a fermata, marked with *ff*. The third and fourth staves feature eighth-note patterns with accents (>). The fifth and sixth staves continue with eighth-note patterns and accents. The seventh staff features a half note with a fermata, marked with *pp*, followed by triplet eighth notes. The eighth staff continues with triplet eighth notes. The key signature is one flat (B-flat) and the time signature is 2/2.

IV. Et resurrexit

9

Musical notation for measures 1-8. The piece begins with a half note G2, followed by a series of eighth notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A dynamic marking of *f* is placed below the first eighth note.

9

Musical notation for measures 9-16. The sequence continues with eighth notes: D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

17

Musical notation for measures 17-24. The sequence continues with eighth notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, 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91



99



V. Et vitam



7



13



19



25



31



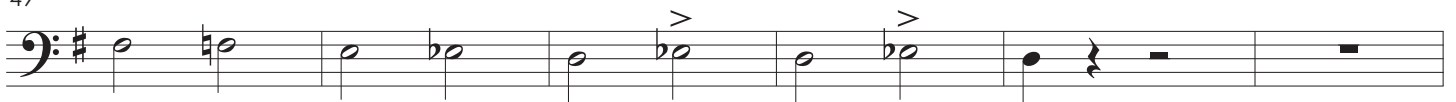
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43



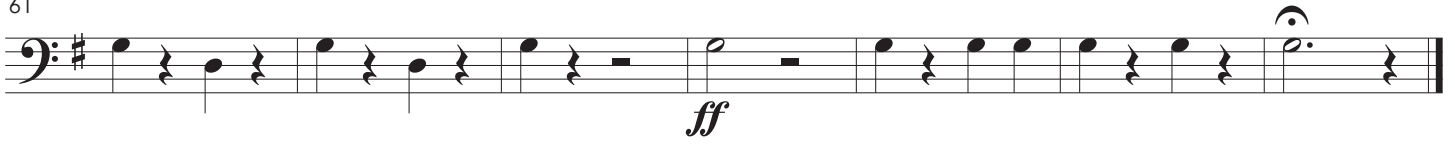
49



55



61



VI. Sanctus

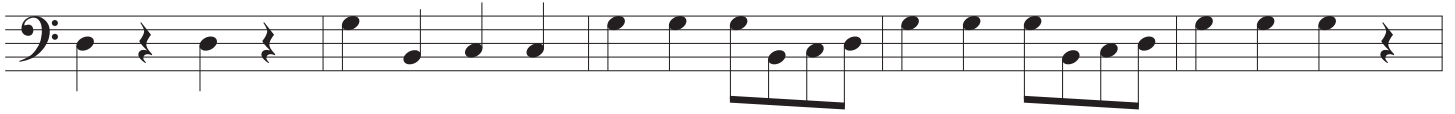


6 pizz.



11

arco



16



VII. Hosana



7



13



19



25



VIII. Benedictus

Musical score for VIII. Benedictus, Contrabaixo. The score is in bass clef, key of D major (one sharp), and 4/4 time. It consists of five staves of music. The first staff starts with a forte (*f*) dynamic and includes accents (>) over several notes. The second staff begins with a piano (*p*) dynamic. The third and fourth staves continue the melodic line. The fifth staff features triplet markings (3) and ends with a double bar line and a fermata over the final note, labeled "D.C. Hosana".

IX. Agnus dei

Musical score for IX. Agnus dei, Contrabaixo. The score is in bass clef, key of D major (one sharp), and 3/4 time. It consists of six staves of music. The first staff begins with a piano (*p*) dynamic. The second staff includes markings for "pizz." (pizzicato) and "arco" (arco), with a forte (*f*) dynamic. The third staff continues with "pizz." and "arco" markings and a piano (*p*) dynamic. The fourth and fifth staves continue the melodic line. The sixth staff begins with a piano (*p*) dynamic and includes "pizz." markings.

43 *pizz.* *f* *arco* *p*

50 *pizz.*

X. Dona nobis pacem

arco *p*

8

15 *pizz.*

22 *arco*

29 *pizz.*

36 *arco*

43

50 **3**

59