

[XXV -] Inter Oves  
A Solo de Tenor com acompanhamento. de Bacho

Andante sostenuto ed' imperioso

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

- Flautas I-II:** Treble clef, common time. Part 1: *f* (first measure), then rests. Part 2: *f* (first measure), then rests.
- Clarinetas I-II em Sib:** Treble clef, common time. Part 1: *f* (first measure), then rests. Part 2: *f* (first measure), then rests. Part 3: *f* (first measure), then rests. Part 4: Solo (dolce) with a melodic line.
- Clarinetas III-IV em Sib:** Treble clef, common time. Part 1: *f* (first measure), then rests. Part 2: *f* (first measure), then rests. Part 3: *f* (first measure), then rests.
- Fagotes I-II:** Bass clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *p* (first measure), then rests.
- Trompas I-II em Fá:** Treble clef, common time. Part 1: Rest. Part 2: Rest. Part 3: Rest. Part 4: Solo *pp* with a long note.
- Trompetes I-II em Sib:** Treble clef, common time. Part 1: *f* (first measure), then rests. Part 2: *f* (first measure), then rests. Part 3: *f* (first measure), then rests.
- Tenor:** Treble clef, common time. Rest throughout.
- Baixo:** Bass clef, common time. Rest throughout.
- Violino I:** Treble clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *f* (first measure), *p* (second measure), then rests.
- Violino II:** Treble clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *f* (first measure), *p* (second measure), then rests.
- Viola:** Alto clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *f* (first measure), *p* (second measure), then rests.
- Violoncelo:** Bass clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *f* (first measure), *p* (second measure), then rests.
- Contrabaixo:** Bass clef, common time. Part 1: *f* (first measure), *p* (second measure), then rests. Part 2: *f* (first measure), *p* (second measure), then rests. Part 3: *f* (first measure), *p* (second measure), then rests. Part 4: *f* (first measure), *p* (second measure), then rests.





17

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p* *f* *p* *f*

et hab\_\_ hoe - dis me se - ques - tra sta - tu ens, sta - tu - ens

22

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*f*

in par - te dex - tra

25

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*mf*

in par - te, in par - - - te, in par - te dex -



7

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

8

Cor. I-II

Tr. I-II

T.

B.

ta - tis ma - le - di - ctis, con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis, con - fu

VI. I

VI. II

Va.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for measures 7 through 12. The woodwind section includes Flutes I and II, Clarinets I, II, III, and IV, Bassoons I and II, and Cor Anglais I and II. The brass section includes Trumpets I and II, Trombones I and II, and a Tuba. The string section consists of Violins I and II, Violas, Violas, Cellos, and Double Basses. The vocal part (Bass) has lyrics in Latin: 'ta - tis ma - le - di - ctis, con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis, con - fu'. The score shows various musical notations including rests, eighth notes, and sixteenth notes across six systems.



13

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

Solo

dolce

Con - fu - ta - tis ma - - - le -

ta - tis, con - fu - ta - tis ma - le - di - ctis con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tis ma - le -

18

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

Vi. I

Vi. II

Va.

Vc.

Cb.

- di - ctis ma - - - le - di - ctis

di - ctis, flam - mis a - cri - bus ad - di - ctis, flam - mis a - cri - bus ad - di - ctis vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis, vo - ca me, vo - ca



29

Fl. I-II *f*

Cl. I-II *f*

Cl. III-IV *f*

Fag. I-II *f*

Cor. I-II *f*

Tr. I-II *f*

T. *f*  
-di - ctis, ad - di - ctis, ad - di - ctis in - ter o - ves, in - ter o - ves, in - ter o - ves lo - cum

B.

VI. I *f* *p*

VI. II *f* *p*

Va. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Detailed description: This page of a musical score, numbered 149, begins at measure 29. It features a vocal soloist (T.) and a full orchestral ensemble. The woodwind section includes Flutes I-II, Clarinets I-II, Clarinets III-IV, Bassoons I-II, Cor Anglais I-II, and Trumpets I-II, all playing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The brass section includes Trombones I-II, Trumpets I-II, and Trombones I-II, also playing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The string section includes Violins I, Violins II, Violas, Cellos, and Double Basses, playing a rhythmic pattern of eighth notes with a dynamic marking of *f*. The vocal soloist (T.) sings the Latin text: "-di - ctis, ad - di - ctis, ad - di - ctis in - ter o - ves, in - ter o - ves, in - ter o - ves lo - cum". The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The music is in a major mode. The dynamic markings *f* and *p* are used throughout the score to indicate volume changes.

36

Fl.I-II

Cl.I-II

Cl.III-IV

Fag.I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*p*

*p*

*dolce*

*pp*

praes - ta in - ter o - ves lo - cum praes - ta et ab - hoe - dis me - se - ques - tra vo - ca,

*cresc*

*f*

*cresc*

*f*

*cresc*

*f*

*cresc*

*f*

*cresc*

*f*

*cresc*

*f*

42

Fl. I-II *f*

Cl. I-II *f*

Cl. III-IV *f*

Fag. I-II *f*

Cor. I-II *f*

Tr. I-II *f*

T.  
vo - ca con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis, ma - le - di - ctis

B.

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

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

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

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

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

48

Fl. I-II *ff* *f*

Cl. I-II *ff* *f*

Cl. III-IV *ff* *f*

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

Cor. I-II *f* *f*

Tr. I-II *f* *f*

T. *8*  
vo - ca, vo - ca, vo - ca, vo - ca,

B.

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

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

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

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

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

54

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

me, vo - ca, vo - ca\_ me cum\_ be - ne - di - - ctis vo - ca, vo - ca\_ me, vo - ca,

*p*







75

Fl. I-II *f*

Cl. I-II *f*

Cl. III-IV *f*

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

Cor. I-II *f*

Tr. I-II *f*

T. *8*  
in - - ter o - ves lo - cum, lo - cum praes - ta et ab hoe - dis ab

B.

VI. I *p* *f*

VI. II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

82

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

hoe - dis me se ques - tra me se - ques - tra

B.

Con - fu - ta - tis,

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

89

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

con - - fu - ta - tis, con - fu - ta - tis ma - - le - di - ctis

95

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

Solo

dolce

con - fu -

con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tisma - le - di - ctis, con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tisma - le - di - ctis

101

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

ta - tis ma - - le - di - ctis ma - - - le - di - ctis

con - fu - ta - tis, con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis flam mis a - cri - bus ad - di - ctis, flam - mis a - cri - bus ad - di - ctis vo - ca me, vo - ca





112

Fl. I-II *f*

Cl. I-II *f*

Cl. III-IV *f*

Fag. I-II *f p f p*

Cor. I-II *f*

Tr. I-II *f*

T. *8*  
flam - - mis a - cri - bus ad - di - ctis, ad - di - ctis, ad - di - ctis in - ter o - ves, in - ter

B.

VI. I *p f p*

VI. II *p f p*

Va. *p f p*

Vc. *p f p*

Cb. *p f p*

119

FL. I-II

CL. I-II

CL. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*p*

*cresc*

*cresc*

*cresc*

*cresc*

*cresc*

o - ves, in - ter o - ves lo - cum praes - ta vo - ca me\_ cum be - ne di - ctis vo - ca,

125

Fl. I-II *f* *f*

Cl. I-II *f* *f*

Cl. III-IV *f* *f*

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

Cor. I-II *f* *f*

Tr. I-II *f*

T.  
vo - ca - con - fu - ta - tis, con - fu - ta - tis ma - le - di - ctis, ma - le - di - ctis

B.

VI. I *f* *p* *cresc* *mf* *f*

VI. II *f* *p* *cresc* *mf* *f*

Va. *f* *p* *cresc* *mf* *f*

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

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







150

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

Vi. I

Vi. II

Va.

Vc.

Cb.

*f*

*p*

me, vo - ca me cum be - ne - di - ctis

vo - came, vo - ca

157

FL. I-II

CL. I-II

CL. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

in - ter o - ves lo - cum praes - ta vo - ca me, vo - ca  
 me, con - fu - ta - tis ma - le - di - ctis, vo - ca me, vo - ca me, vo - ca me cum be - ne - di - ctis, vo - ca me cum be - ne -

*cresc*

*cresc*

*cresc*

*mf*

*mf*



163

Fl. I-II

Cl. I-II

Cl. III-IV

Fag. I-II

Cor. I-II

Tr. I-II

T.

B.

VI. I

VI. II

Va.

Vc.

Cb.

*f*

*p*

me cum be - ne - di - - ctis et ab hoe - dis me se

di - ctis, cum be - ne - di - - ctis, vo-came, vo-ca me, con futa-tis ma-le - di ctis, vo-came, vo-ca me, vo-ca me cum be ne -



176

FL. I-II  
CL. I-II  
CL. III-IV  
Fag. I-II  
Cor. I-II  
Tr. I-II  
T.  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Cb.

*ff*

ctis, cum be - ne - di - ctis, cum be - ne - di - ctis.

ctis, cum be - ne - di - ctis, cum be - ne - di - ctis.

*ff*

*ff*

*ff*

*ff*

*ff*

181

FL. I-II  
CL. I-II  
CL. III-IV  
Fag. I-II  
Cor. I-II  
Tr. I-II  
T.  
B.  
VI. I  
VI. II  
Va.  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 181 through 186. The score is arranged in a system with 14 staves. The woodwind section includes Flutes I and II, Clarinets I and II, Clarinets III and IV, Bassoons I and II, Cor Anglais I and II, and Trumpets I and II. The brass section includes Trombones I and II, Trumpets I and II, and Trombones I and II. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The woodwinds and strings play a rhythmic pattern of eighth notes, while the brass instruments play a more complex melodic line. The score is written in a key signature of one sharp (F#) and a common time signature (C). The page number 181 is written at the top left of the first staff.