

Quoniam
Solo do Sr. João dos Reis

Allegro Maestoso

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

- Flauta I**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic, then a piano (*p*) dynamic.
- Flauta II**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Oboés I, II**: Treble clef, 4/4 time. Features a *soli* section with a forte (*f*) dynamic.
- Clarineta I em Sib**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Clarineta II em Sib**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Fagotes I, II**: Bass clef, 4/4 time. Features a *soli* section with a forte (*f*) dynamic.
- Trompas I, II em Fá**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Trompetes em Sib**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Baixo**: Bass clef, 4/4 time. (Empty staff)
- Violino I**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Violino II**: Treble clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Violas I, II**: Alto clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Violoncelo**: Bass clef, 4/4 time. Starts with a forte (*f*) dynamic.
- Contrabaixo**: Bass clef, 4/4 time. Starts with a forte (*f*) dynamic.

7

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

soli
dolce

p
pp
p
p

Detailed description: This page of a musical score covers measures 7 through 13. The woodwind section includes Flutes I and II (Fl.I, Fl.II), Oboe I and II (Ob.I-II), Clarinets I and II (Cl.I, Cl.II), Bassoon I and II (Fag.I-II), Cor Anglais I and II (Cor.I-II), and Trumpets I and II (Tr.I-II). The string section includes Violin I (VI.I), Violin II (VI.II), Viola I and II (Va.I-II), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. Measures 7-9 feature a woodwind solo for Oboe and Bassoon, marked 'soli' and 'dolce'. Measures 10-13 show the woodwinds playing in a more active role, with dynamic markings of 'p' and 'pp'. The strings provide harmonic support throughout the passage.

26

Fl.I.I *soli*
dolce

Fl.II *soli*
dolce

Ob.I-II *p*

Cl.I

Cl.II

Fag.I-II *cresc*

Cor.I-II *pp*

Tr.I-II *pp*

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

VI.I

VI.II

Va.I-II

Vc.

Cb.

38

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

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

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

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

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

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

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

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

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

VI.I.

VI.II.

Va.I-II.

Vc. *p*

Cb. *p*

45

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

p

p

p

p

p

dolce

p

pp

dolce

p

p

p

arco

p

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

57

Fl.I. *f* *mf*

Fl.II *f* *mf*

Ob.I-II *f*

Cl.I

Cl.II

Fag.I-II *ff* *p*

Cor.I-II

Tr.I-II

B. quo - - ni -

VI.I

VI.II

Va.I-II

Vc. *p* *pizz*

Cb. *p*

62

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

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

VI.I

VI.II

Va.I-II

Vc.

Cb.

68

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

Tu - so - lus__ Do-mi-nus, Tu so - lus__ al - tis - si-mus, al - tis - si - mus, al -

VI.I

VI.II

Va.I-II

Vc.

Cb.

dolce

p

cresc

p

p

falsetto

f

81

Fl.I. *p* *soli*

Fl.II. *p* *soli*

Ob.I-II. *p*

Cl.I. *pp*

Cl.II. *pp*

Fag.I-II. *p* *soli*

Cor.I-II. *pp*

Tr.I-II. *pp*

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

VI.I

VI.II

Va.I-II

Vc.

Cb.

85

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

Je - - - - -

VI.I

VI.II

Va.I-II

Vc.

Cb.

pp

p

pp

pizz

p

pizz

p

pizz

p

pizz

p

89

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

f

f

soli

f

f

soli

f

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

arco

f

arco

f

arco

f

arco

f

arco

f

94

Fl.I.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

soli

cresc

f

dolce

f *p*

soli

p

soli

Je - su Chri - ste,

100

Fl.I. *sfz* *f*

Fl.II. *sfz* *f*

Ob.I-II *f* *soli*

Cl.I *p* *f*

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

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

Cor.I-II

Tr.I-II

B.

VI.I *cresc* *f*

VI.II *cresc* *f*

Va.I-II *cresc* *f*

Vc. *f*

Cb. *f*

107

FL.I *p*

FL.II

Ob.I-II *soli dolce*

Cl.I

Cl.II

Fag.I-II *f dolce*

Cor.I-II

Tr.I-II

B.

VI.I *f p*

VI.II *f p*

Va.I-II *f p*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 107 through 112. The score is for a symphony or concert band. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Cor Anglais I and II, and Trumpets I and II. The brass section includes Trombones I and II, and a Bass Trombone. The string section includes Violins I and II, Violas, Violas I and II, Cellos, and Double Basses. The key signature is B-flat major (two flats). The time signature is 4/4. Measure 107 starts with a dynamic of *p* for the flute. Measures 108-110 feature a woodwind solo for Oboes and Bassoons, marked *soli* and *dolce*. The bassoon part begins with a forte (*f*) dynamic. Measures 111-112 show the strings and violas playing a melodic line, with dynamics ranging from *f* to *p*.

119

The musical score consists of ten staves. The woodwind section includes Flutes I and II (Fl.I, Fl.II), Oboe I and II (Ob.I-II), Clarinets I and II (Cl.I, Cl.II), and Bassoon I and II (Fag.I-II). The brass section includes Cor Anglais I and II (Cor.I-II), Trumpets I and II (Tr.I-II), and Trombones (B.). The string section includes Violins I and II (VI.I, VI.II), Viola I and II (Va.I-II), Violoncello (Vc.), and Contrabass (Cb.).

Measures 119 and 120 feature sustained chords for the Oboe and Bassoon, marked *ff*. The Flutes, Clarinets, and Bassoon (in measure 122) have a *f* dynamic. The Cor Anglais and Trumpets play a rhythmic pattern of quarter notes, marked *f*. The Violins I and II play a rapid sixteenth-note figure, marked *f*. The Viola, Cello, and Contrabass play a slower, sustained accompaniment, marked *f*. The Trombones are silent in this passage.

Measure 121 continues the woodwind and brass textures. The Oboe and Bassoon chords are sustained. The Flutes, Clarinets, and Bassoon (in measure 122) have a *f* dynamic. The Cor Anglais and Trumpets play a rhythmic pattern of quarter notes, marked *f*. The Violins I and II play a rapid sixteenth-note figure, marked *f*. The Viola, Cello, and Contrabass play a slower, sustained accompaniment, marked *f*. The Trombones are silent in this passage.

Measure 122 concludes the passage. The Flutes, Clarinets, and Bassoon (in measure 122) have a *f* dynamic. The Cor Anglais and Trumpets play a rhythmic pattern of quarter notes, marked *f*. The Violins I and II play a rapid sixteenth-note figure, marked *f*. The Viola, Cello, and Contrabass play a slower, sustained accompaniment, marked *f*. The Trombones are silent in this passage.

The score concludes with a *f* dynamic marking at the bottom of the page.

123

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

soli

soli

pp

soli

pp

soli

pp

soli

pp

fz

Quo - ni - am Tu so - lus,

sfz *p*

pizz

sfz *p*

129

Fl.I *soli*

Fl.II *dolce*

Ob.I-II *p*

Cl.I

Cl.II

Fag.I-II *cresc*

Cor.I-II *pp*

Tr.I-II *pp*

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

VI.I

VI.II

Va.I-II

Vc.

Cb.

135

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

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

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

141

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

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

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

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

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

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

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

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

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

VI.I.

VI.II.

Va.I-II.

Vc. *p*

Cb. *p*

148

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

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

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

160

Fl.I *f* *p*

Fl.II *f* *p*

Ob.I-II *f*

Cl.I *p*

Cl.II *p*

Fag.I-II *ff*

Cor.I-II

Tr.I-II

B. quo - ni - am Tu_

VI.I

VI.II

Va.I-II

Vc. *p*

Cb. *pizz* *p*

172

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

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

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

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

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

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

Cor.I-II *f*

Tr.I-II *f*

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

Vl.I *sfz* *f*

Vl.II *sfz* *f*

Va.I-II *sfz* *f*

Vc. *sfz* *f*

Cb. *arco* *sfz* *f*

187

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

su Chri

VI.I

VI.II

Va.I-II

Vc.

Cb.

cresc

arco

p

3

192

Fl.I

Fl.II

Ob.I-II

Cl.I

Cl.II

Fag.I-II

Cor.I-II

Tr.I-II

B.

VI.I

VI.II

Va.I-II

Vc.

Cb.

pp

pp

pp

pp

pp

tr

falsetto

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

p

p

p

p

p

p

198

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

f *p* *f* *f*

f *p* *f* *f*

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

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

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

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

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

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

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

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

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

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

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

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

203

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

Je - su,

Detailed description: This page of a musical score covers measures 203 to 207. The woodwind section (Flutes I & II, Oboe I & II, Clarinets I & II, Bassoon I & II) has a melodic line starting in measure 203 with a half note G4, followed by quarter notes A4, B4, and C5, then a half rest. The brass section (Corianders I & II, Trumpets I & II, Trombone) has a similar melodic line starting in measure 204 with a half note G3, followed by quarter notes A3, B3, and C4, then a half rest. The string section (Violins I & II, Violas, Cellos, and Double Basses) plays a rhythmic accompaniment of eighth notes, with a melodic line starting in measure 204 with a half note G2, followed by quarter notes A2, B2, and C3, then a half rest. The vocal line (Bass) enters in measure 207 with the lyrics "Je - su,".

213

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

Detailed description: This page of a musical score covers measures 213 to 216. The score is for a full orchestra. The woodwind section includes Flutes I and II, Oboe I and II, Clarinets I and II, Bassoon I and II, Cor Anglais I and II, and Trumpets I and II. The brass section includes Trombones. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The key signature is B-flat major (two flats). The score shows various rhythmic patterns and articulations across the measures. A large oval is drawn around the Bassoon I and II staves in measure 213, indicating a specific performance instruction or a double bar line. The page concludes with the instruction 'Cum Sancto Spiritu - Tutti'.