

Missa Breve

Por Francisco da L. P. Missa Breve com 2 violinos Clarineta Trompa Tímpanos e Baixo
composta somente a orgão pello Snr. Pe. Mestre Joze Mauricio Nunes G.

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Andantino

Clarineta em Sib

Trompa em Fá

Tímpanos

Soprano

Alto

Tenor

Baixo

Violino I

Violino II

Violoncelo

Contrabaixo

f *ff* *p*

9

Cl. *p*

Cor. *p*

Timp.

S. *p* *sfz a 3*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

A. *p* *sfz a 3*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

T. *p* *sfz a 3*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, Ky - ri -

B. *p*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

VI. I

VI. II

Vc.

Cb.

Detailed description: This page of a musical score, numbered '2' at the top left, begins at measure 9. It features a variety of instruments and voices. The woodwind section includes Clarinet (Cl.), Cor Anglais (Cor.), and Trombones (T.). The string section includes Violins I and II (VI. I, VI. II), Violoncello (Vc.), and Contrabass (Cb.). The vocal parts consist of Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines are set to the text 'Kyrie eleison' and are marked with dynamics such as *p* (piano) and *sfz a 3* (sforzando, triplets). The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and sustained chords in the strings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

18

Cl. *f*

Cor. *f*

Timp. *f*

S. *f tutti* duo
e - le - i - son, Chris - te, Chris - te, e - le - i - son, Chris - te, Chris - te

A. *f tutti* duo
e - le - i - son, Chris - te, Chris - te, e - le - i - son, Chris - te, Chris - te

T. *f tutti*
e - le - i - son, Chris - te, Chris - te, e - le - i - son,

B. *a 4* *f tutti*
e - le - i - son, Chris - te, Chris - te, e - le - i - son,

VI. I *f* *p*

VI. II *f* *p*

Vc. *f*

Cb. *f*

27

Cl. *f* *p*

Cor. *f* *p*

Timp. *f*

S. *f tutti* *a 3*
e - le-i - son, Chris - te, Chris - te, e - le - i - son, Chris - te, Chris - te e - le - i -

A. *f tutti* *a 3*
e - le-i - son, Chris - te, Chris - te, e - le - i - son, Chris - te, Chris - te e - le - i -

T. *f tutti* *a 3*
Chris - te, Chris - te, e - le - i - son, Chris - te, Chris - te e - le - i -

B. *f tutti* *a 4*
Chris - te, Chris - te, e - le - i - son, e - le - i -

VI. I *f* *p*

VI. II *f* *p*

Vc. *f* *p*

Cb. *f* *p*

36

Cl. *p*

Cor. *p*

Timp.

S. *p tutti*
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

A. *p tutti*
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

T. *p tutti*
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

B. *p tutti*
son, Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son,

VI. I

VI. II

Vc. *p*

Cb. *p*



45

Cl. *f* *p* *sfz* *p* 3 3

Cor. *f*

Timp. *f*

S. *f* *p a 3* *sfz* *p tutti*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e -

A. *f* *p a 3* *sfz* *p tutti*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e -

T. *f* *p a 3* *sfz* *p tutti*
Ky - ri - e e - le - i - son, Ky - ri - e e - le - i - son, e -

B. *f* *a 4* *sfz* *p tutti*
Ky - ri - e e - le - i - son, e - le - i - son, e -

VI. I *f* *p* *sfz* *p*

VI. II *f* *p* *sfz* *p*

Vc. *f* *p* *sfz* *p*

Cb. *f* *sfz* *p*

54

Cl. *f*

Cor. *f*

Timp. *f*

S. *f*
le - - - i - - - son, e - - - -

A. *f*
le - - - i - - - son, e - - - -

T. *f*
le - - - i - - - son, e - - - -

B. *f*
le - - - i - - - son, e - - - -

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

58

Cl. *ff*

Cor. *ff*

Timp. *ff*

S.
le - - - i - - - son.

A.
le - - - i - - - son.

T.
le - - - i - - - son.

B.
le - - - i - - - son.

VI. I *ff*

VI. II *ff*

Vc. *ff*

Cb. *ff*

Gloria

Allegro

Clarinetta em Sib

Musical staff for Clarinet in B-flat. The staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It contains a whole rest in the first two measures and a quarter rest in the third measure, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. A *cresc* marking is placed below the notes.

Trompa em Fá

Musical staff for Trombone. The staff is in treble clef with a common time signature (C). It contains a whole rest in the first two measures and a whole note G2 in the third measure. A *p* marking is below the first measure, and a *cresc* marking is below the note in the third measure.

Tímpanos

Musical staff for Timpani. The staff is in bass clef with a common time signature (C). It contains a whole rest in the first two measures and a quarter note G2 in the third measure. A *cresc* marking is below the note in the third measure.

Soprano

Musical staff for Soprano. The staff is in treble clef with a common time signature (C). It contains a whole rest in all three measures.

Alto

Musical staff for Alto. The staff is in treble clef with a common time signature (C). It contains a whole rest in all three measures.

Tenor

Musical staff for Tenor. The staff is in treble clef with a common time signature (C) and an octave sign (8) below the clef. It contains a whole rest in all three measures.

Baixo

Musical staff for Bass. The staff is in bass clef with a common time signature (C). It contains a whole rest in all three measures.

Violino I

Musical staff for Violin I. The staff is in treble clef with a common time signature (C). It contains a continuous eighth-note pattern starting with a *p* marking in the first measure and a *cresc* marking in the third measure.

Violino II

Musical staff for Violin II. The staff is in treble clef with a common time signature (C). It contains a continuous eighth-note pattern starting with a *p* marking in the second measure and a *cresc* marking in the third measure.

Violoncello

Musical staff for Cello. The staff is in bass clef with a common time signature (C). It contains a quarter-note pattern starting with a *p* marking in the first measure and a *cresc* marking in the third measure.

Contrabaixo

Musical staff for Double Bass. The staff is in bass clef with a common time signature (C). It contains a quarter-note pattern starting with a *p* marking in the first measure and a *cresc* marking in the third measure.

4

Cl. *f* *ff*

Cor. *f* *ff*

Timp. *f* *ff*

S. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o,

A. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o,

T. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o,

B. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o,

VI. I *f* *ff*

VI. II *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

7

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

p

p

p

p

p

p

p

p

p

p

p

in ex - cel - sis De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

in ex - cel - sis De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

in ex - cel - sis De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

in ex - cel - sis De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

p

p

p

p

p

p

11

Cl. *f* *p*

Cor. *f* *p*

Timp. *f*

S. *f* *p solo*
glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a. Et in__

A. *f*
glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

T. *f*
glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

B. *f*
glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

VI. I *f* *p*

VI. II *f* *p*

Vc. *f* *p*

Cb. *f* *p*

17

Cl. *pp* *p*

Cor. *pp* *p*

Timp.

S. ter - ra — pax ho - mi - ni - bus

A. *p solo* Bo - næ, — bo - næ —

T.

B.

VI. I

VI. II

Vc.

Cb.

22

Cl. *pp*

Cor. *pp*

Timp.

S. duo
lau - da - mus te, be - ne di - ci - mus te

A. duo
vo - lun - ta - tis lau - da - mus te, be - ne di - ci - mus te

T.

B.

VI. I

VI. II

Vc.

Cb.

28

Cl. *f*

Cor. *f*

Timp. *f*

S. *f tutti*
a - do - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

A. *f tutti*
a - do - ra - mus te, glo - ri - fi - ca - mus, glo - ri - fi - ca - mus te. Gra - ti - as

T. *f tutti*
Gra - ti - as

B. *f tutti*
Gra - ti - as

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

34

Cl. *sfz* *p*

Cor. *sfz*

Timp.

S. *sfz* *p*
 a - gi- mus ti - bi pro - pter ma-gnam glo - ri-am tu - am Do - mi-ne

A. *sfz* *p*
 a - gi- mus ti - bi pro - pter ma-gnam glo - ri-am tu - am Do - mi-ne

T. *sfz* *p*
 a - gi- mus ti - bi pro-pter ma-gnam glo - ri-am tu - am Do - mi-ne

B. *sfz* *p*
 a - gi- mus ti - bi pro-pter ma-gnam glo - ri-am tu - am Do - mi-ne

VI. I *sfz* *p*

VI. II *sfz* *p*

Vc. *sfz* *p*

Cb. *sfz* *p*

39

Cl. *sfz p sfz p f*

Cor. *p sfz p sfz p f*

Timp. *f*

S. *sfz p sfz p f*
De - us Rex cœ - les - tis De - us Pa - ter om - ni - po -

A. *sfz p sfz p f*
De - us Rex cœ - les - tis De - us Pa - ter om - ni - po -

T. *sfz p sfz p f*
De - us Rex cœ - les - tis De - us Pa - ter om - ni - po -

B. *sfz p sfz p f*
De - us Rex cœ - les - tis De - us Pa - ter om - ni - po -

VI. I *sfz p*

VI. II *sfz p sfz p*

Vc. *sfz p sfz p f*

Cb. *sfz p sfz p f*

45

Cl. *p* *pp* *p*

Cor. *p* *pp* *p*

Timp.

S. *solo*
tens. Do - mi-ne Fi - li - u - ni - ge - ni - te.

A. *solo*
tens. Je - su, -

T. *tens.*

B. *tens.*

VI. I *p*

VI. II *p*

Vc. *p*

Cb. *p*

51

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

do

Do - mi - ne De - us a - gnus De - i

Je - su, Je - su Chris - te.

do

Do - mi - ne De - us a - gnus De - i,

57

Cl. *f*

Cor. *f*

Timp. *f*

S. *f tutti*
Fi - li - us Pa - tris. Do - mi - ne De - us a - gnus

A. *f tutti*
Do - mi - ne De - us a - gnus

T. *f tutti*
Fi - li - us Pa - tris. Do - mi - ne De - us a - gnus

B. *f tutti*
Do - mi - ne De - us a - gnus

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

61

Cl.

Cor.

Timp.

S.
De - i Fi - li - us Pa - tris. Qui tol - lis pec -

A.
De - i Fi - li - us Pa - tris. Qui tol - lis pec -

T.
De - i Fi - li - us Pa - tris. Qui tol - lis pec -

B.
De - i Fi - li - us Pa - tris. Qui tol - lis pec -

VI. I

VI. II

Vc.

Cb.

ff

ff

ff

ff

ff

ff

65

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

ca - ta mun - di mi - se - re - re, mi - se - re - re no - bis,

ca - ta mun - di mi - se - re - re, mi - se - re - re no - bis,

ca - ta mun - di mi - se - re - re, mi - se - re - re no - bis,

ca - ta mun - di mi - se - re - re, mi - se - re - re no - bis,

68

Cl. *p* *f* *p* solo

Cor. *p* *f* *p*

Timp. *f* *pp*

S. *p* *f* *a* 4
 qui — tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des

A. *p* *f* *a* 4
 qui — tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des

T. *p* *f* *a* 4
 qui — tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des

B. *p* *f* *a* 4
 qui — tol - lis pec - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nos - tram. Qui se - des

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

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

Vc. *p* *f* *p*

Cb. *p* *f* *p*

73

Cl. *pp*

Cor. *pp*

Timp.

S. *pp*
ad dex-te ram, dex - te-ram Pa - tris mi - se - re - re no - bis,

A. *pp*
ad dex - te-ram Pa - tris mi - se - re - re no - bis,

T. *pp*
ad dex - te-ram Pa - tris mi - se - re - re no - bis,

B. *pp*
ad dex - te-ram Pa - tris mi - se - re - re no - bis,

VI. I *pp*

VI. II *pp*

Vc. *pp*

Cb. *pp*

77

Cl. *p*

Cor. *p*

Timp.

S.
mi - se - re - re no - - bis.

A.
mi - se - re - re no - - bis.

T. *solo*
mi - se - re - re no - - bis. Quo - ni - am tu so - lus, tu

B.
mi - se - re - re no - - bis.

VI. I *p*

VI. II *p*

Vc. *p*

Cb. *p*

81

Cl.

Cor.

Timp.

S.

A.

T.
so - lus, so - lus_ San - ctus, tu___ so - lus, so - lus_ Do-mi-nus, tu___ so - lus, so - lus al-

B.

VI. I

VI. II

Vc.

Cb.

86

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

tis-si-mus, al - tis - si-mus, al - tis - si mus_____ Je - su, Je - su, Je - - su

91

Cl. *sfz p sfz p*

Cor. *sfz p sfz p*

Timp. *pp*

S. *sfz p sfz p*
Cum San - cto Spi - ri-tu in glo - ri - a

A. *sfz p sfz p*
Cum San - cto Spi - ri-tu in glo - ri - a

T. *sfz tutti p sfz p*
Chris - te. Cum San - cto Spi - ri-tu in glo - ri - a

B. *sfz p sfz p*
Cum San - cto Spi - ri-tu in glo - ri - a

VI. I *sfz p sfz p*

VI. II *sfz p sfz p*

Vc. *sfz p sfz p*

Cb. *sfz p sfz p*

95

Cl. *sfz* *p* *pp*

Cor. *sfz* *p* *pp*

Timp. *pp*

S. *sfz* *p* *pp*
De - i, De - i Pa - tris, a - men, a - men.

A. *sfz* *p* *pp*
De - i, De - i Pa - tris, a - men, a - men.

T. *sfz* *p* *pp*
De - i, De - i Pa - tris, a - men, a - men.

B. *sfz* *p* *pp*
De - i, De - i Pa - tris, a - men, a - men.

VI. I *sfz* *p* *pp*

VI. II *sfz* *p* *pp*

Vc. *sfz* *p*

Cb. *sfz* *p*

100

Cl. *ff*

Cor. *ff*

Timp. *ff*

S. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis

A. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis

T. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis

B. *ff*
Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis

VI. I *ff*

VI. II *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 30, contains ten staves. The top staff is for Clarinet (Cl.) in treble clef with a key signature of one sharp (F#) and a tempo marking of 100. It is followed by Cor Anglais (Cor.) in treble clef, Timpani (Timp.) in bass clef, and four vocal parts (Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.)) in their respective clefs. The vocal parts include the lyrics: "Glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - sis". Below the vocal parts are the staves for Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), and Contrabass (Cb.), all in bass clef. The bottom two staves (VI. I and VI. II) have a dynamic marking of *ff*. The bottom three staves (Vc. and Cb.) also have a dynamic marking of *ff*. The score is divided into three measures by vertical bar lines.

103

Cl. *p*

Cor. *p*

Timp.

S. *p*
De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

A. *p*
De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

T. *p*
De - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

B. *p*
De - - o, glo - ri - a, in ex-cel-sis De - o in ex-cel-sis De - o

VI. I *p*

VI. II *p*

Vc. *p*

Cb. *p*

106

Cl. *f*

Cor. *f*

Timp. *f*

S. *f*
 glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

A. *f*
 glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

T. *f*
 glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

B. *f*
 glo - ri - a, glo - ri - a in ex - cel - sis De - o, De - o glo - ri - a.

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

Mosso

Cl. *f*

Cor. *f*

Timp. *f*

S. *f*
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a - men, a -

A. *f*
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a - men, a -

T. *f*
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a - men, a -

B. *f*
Cum San - cto Spi - ri-tu in glo - ri-a De - i Pa - tris, a - men, a -

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

7

Cl. *ff*

Cor. *ff*

Timp. *ff*

S.
men, in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - men, a men, a - men, a -

A.
men, in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - men, a men, a - men, a -

T.
men, in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - men, a men, a - men, a -

B.
men, in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - men, a men, a - men, a -

VI. I *ff*

VI. II *ff*

Vc. *ff*

Cb. *ff*

Detailed description: This page of a musical score, numbered 34, features a variety of instruments and vocal parts. At the top, the Clarinet (Cl.), Cor Anglais (Cor.), and Timpani (Timp.) parts are marked with a forte (ff) dynamic. The woodwinds play rhythmic patterns, while the timpani provides a steady pulse. Below these are the vocal parts for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all of whom sing the same lyrics: "men, in glo - ri-a De - i Pa - tris, De - i Pa - tris, a - men, a - men, a men, a - men, a -". The string section, including Violin I (VI. I), Violin II (VI. II), Viola (Vc.), and Cello (Cb.), is also marked with a forte (ff) dynamic and plays a consistent rhythmic accompaniment. The score is written in a key with two sharps (F# and C#) and a common time signature.

14

Cl.

Cor.

Timp.

S.

A.

T.

B.

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

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

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

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

VI. I

VI. II

Vc.

Cb.

Presto

Cl. *f*

Cor. *f*

Timp. *f*

S. *f*
A - men, a - - - men, a - men, a -

A. *f*
A - men, a - - - men, a - men, a -

T. *f*
A - men, a - - - men, a - men, a -

B. *f*
A - men, a - - - men, a - men, a -

VI. I *f*

VI. II *f*

Vc. *f*

Cb. *f*

9

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

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

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

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

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

20

Cl. *f*

Cor.

Timp.

S. *p*
- - - - men, a - men, a - men, a - men,

A. *p*
- - - - men, a - men, a - men, a - men,

T. *p*
- - - - men, a - men, a - men, a - men,

B. *p*
- - - - men, a - men, a - men, a - men,

VI. I *p* *f*

VI. II *p* *f*

Vc. *p*

Cb. *p*

30

Cl.

Cor.

Timp.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

f

p

f

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

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

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

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

41

Cl.

Cor.

Timp.

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

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

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

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

VI. I

VI. II

Vc.

Cb.

50

Cl.

Cor.

Timp.

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

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

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

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

VI. I

VI. II

Vc.

Cb.