

Ladainha

I - Kyrie

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Allegro

Flauta *p*

Clarineta em Sib *p*

Trompa em Fá *p*

Soprano *p*
Ky - ri - e,

Alto *p*
Ky - ri - e,

Tenor *p*
Ky - ri - e,

Baixo *p*
Ky - ri - e,

Allegro

Violino I *p*

Violino II *p*

Violoncelo *p*

4

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

pp

p

v

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

p

v

p

v

p

v

8

Fl.

Cl.

Cor.

S.

son, *pp* Chris - te, Chris - te, Chris - te,

A.

son, *pp* Chris - te, Chris - te, Chris - te,

T.

son, *pp* Chris - te, Chris - te, Chris - te

B.

son, *pp* Chris - te, Chris - te, Chris - te,

VI. I

dolce

VI. II

pp

Vc.

pp

12

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

Chris - te, Chris - te e - le - i - son, Chris - te e - le - i -

Chris - te, Chris - te e - le - i - son, Chris - te e - le - i -

Chris - te, Chris - te e - le - i - son, Chris - te e - le - i -

Chris - te, Chris - te e - le - i - son, Chris - te e - le - i -

pp

pp

16

Fl. *pp* *p*

Cl. *pp* *p*

Cor.

S. son,

A. son,

T. son,

B. son,

VI. I *p*

VI. II *p*

Vc. *p*

Detailed description: This page of a musical score, numbered 16, features ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef with a key signature of one sharp (F#). The Flute part begins with a *pp* dynamic and a slur over the first two notes, followed by a *p* dynamic. The Clarinet part mirrors this. The Cor Anglais (Cor.) staff is empty. The vocal staves (Soprano, Alto, Tenor, Bass) all begin with the word "son," on a single note. The bottom three staves are for Violin I (VI. I), Violin II (VI. II), and Viola (Vc.), all in treble clef with a key signature of one sharp. The Violin I and II parts begin with a *p* dynamic and a slur over the first two notes. The Viola part begins with a *p* dynamic and a slur over the first two notes. The score is divided into four measures by vertical bar lines.

23

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

p

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

Ky - ri - e e - le - i - son,

26

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

f

f

f

f

f

f

f

f

Ky - ri - e - e - le - i - son.

Ky - ri - e - e - le - i - son.

Ky - ri - e - e - le - i - son.

Ky - ri - e - e - le - i - son.

Ky - ri - e - e - le - i - son.

Ky - ri - e - e - le - i - son.

f

f

f

8

Fl.

Cl.

Cor.

S. *pp*
mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

A. *pp*
mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

T. *pp*
mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

B. *pp*
mi - se - re - re, mi - se - re - re, mi - se - re - re, mi - se -

VI. I

VI. II *pp*

Vc. *pp*

Detailed description of the musical score: The score is for page 10 of a piece. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a woodwind section (Flute, Clarinet, Cor Anglais). The vocal parts are in G major and sing the lyrics 'mi - se - re - re' in a melodic line. The instrumental parts provide accompaniment. The Flute and Clarinet parts have a melodic line with slurs and accents. The Cor Anglais part is mostly rests. The Violin I part has a melodic line with slurs and accents. The Violin II part has a harmonic accompaniment. The Viola part has a harmonic accompaniment. The dynamic markings are *pp* (pianissimo) for the vocal parts and *pp* for the Violin II and Viola parts. There are also *v* (accent) markings for the Flute, Clarinet, and Violin I parts.

15

Fl. *cresc* *f*

Cl. *cresc* *f*

Cor. *f*

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

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

T.
re - re, mi - se - re - re no - - bis.

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

VI. I *cresc* *f*

VI. II *cresc* *f*

Vc. *cresc* *f*

20 **Adagio**

S. *p*
San - cta Ma - ri - a o - ra pro no - bis, o - ra, o - ra,

A. *p*
San - cta Ma - ri - a o - ra pro no - bis, o - ra, o - ra,

T. *p*
San - cta Ma - ri - a o - ra pro no - bis, o - ra, o - ra,

B. *p*
San - cta Ma - ri - a o - ra pro no - bis,



26

S. o - ra pro no - bis, San - cta Ma - ri - a o - ra pro

A. o - ra pro no - bis, San - cta Ma - ri - a o - ra pro

T. o - ra pro no - bis, San - cta Ma - ri - a o - ra pro

B. San - cta Ma - ri - a o - ra pro

Allegro

31

Fl. *dolce*

Cl. *dolce*

Cor.

S. *pp*
no - bis. O - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

A. *pp*
no - bis. O - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

T. *pp*
no - bis. O - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

B. *pp*
no - bis. O - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

VI. I *dolce*

VI. II *pp*

Vc. *pp*

38

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

cresc

f

o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra pro no - - bis.

cresc

f

cresc

f

cresc

f

Allegro vivace

solo

Fl. *p*

Cl. *ff* *ff*

Cor. *f*

S. *p*
San - cta Vir - go Vir - gi - num,

A. *p*
San - cta Vir - go Vir - gi - num,

T. *p*
San - cta Vir - go Vir - gi - num,

B. *p*
San - cta Vir - go Vir - gi - num,

VI. I *ff* *pp* *ff*

VI. II *ff* *pp* *ff*

Vc. *ff*

Detailed description: This page of a musical score is for page 15, marked 'Allegro vivace'. It features a 'solo' section for the Flute. The score includes parts for Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), and Viola (Vc.). The Flute part begins with a rest, followed by a melodic line starting on a half note G4, moving to A4, B4, C5, and ending on a half note B4. The Clarinet part plays a rhythmic accompaniment of eighth notes, starting on a half note G3, moving to A3, B3, and ending on a half note A3. The Cor Anglais part plays a rhythmic accompaniment of quarter notes, starting on a half note G3, moving to A3, B3, and ending on a half note A3. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'San - cta Vir - go Vir - gi - num,'. The vocal lines are in a simple, homophonic setting. The Violin I and II parts play a rhythmic accompaniment of eighth notes, starting on a half note G4, moving to A4, B4, and ending on a half note A4. The Viola part plays a rhythmic accompaniment of quarter notes, starting on a half note G3, moving to A3, B3, and ending on a half note A3.

Allegro

50

Fl. *p*

Cl. *p*

Cor.

S. *pp*
San - cta Vir - go Vir - gi-num. O - ra, o - ra, o - ra, o - ra, o - ra,

A. *pp*
San - cta Vir - go Vir - gi-num. O - ra, o - ra, o - ra, o - ra, o - ra,

T. *pp*
San - cta Vir - go Vir - gi-num. O - ra, o - ra, o - ra, o - ra, o - ra,

B. *pp*
San - cta Vir - go Vir - gi-num. O - ra, o - ra, o - ra, o - ra, o - ra,

Allegro

VI. I *p*

VI. II *p* *pp*

Vc. *pp*

Detailed description: This page of a musical score, numbered 16, features a variety of instruments and voices. At the top, the tempo is marked 'Allegro'. The score begins at measure 50. The Flute (Fl.) and Clarinet (Cl.) parts are marked with a piano (*p*) dynamic. The Cor Anglais (Cor.) part is silent. The vocal parts (Soprano, Alto, Tenor, Bass) are marked with a pianissimo (*pp*) dynamic and sing the Latin text: 'San - cta Vir - go Vir - gi-num. O - ra, o - ra, o - ra, o - ra, o - ra,'. The Violin I (VI. I) and Violin II (VI. II) parts are marked with a piano (*p*) dynamic, while the Viola (Vc.) part is marked with a pianissimo (*pp*) dynamic. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), and a time signature of 2/4. It also features dynamic markings, articulation marks like accents (>), and phrasing slurs.

57

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

cresc

f

o - ra, o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra, o - ra pro no - - bis.

o - ra, o - ra, o - ra, o - ra pro no - - bis.

cresc

f

cresc

f

cresc

f

64 **Andantino**

Fl. *pp*

Cl. *pp*

Cor. *pp*

S. *pp*
Ma - ter, Ma - ter, Ma - ter di - vi - na gra - ti - a

A. *pp*
Ma - ter, Ma - ter, Ma - ter di - vi - na gra - ti - a

T. *pp*
Ma - ter, Ma - ter, Ma - ter di - vi - na gra - ti - a

B. *pp*
Ma - ter, Ma - ter, Ma - ter di - vi - na gra - ti - a

VI. I pizz

VI. II pizz

Vc. pizz

69

Fl. *dolce*

Cl. *dolce*

Cor.

S.
o - ra, o - - - - ra

A.
o - ra, o - - - - ra

T.
o - ra, o - - - - ra

B.
o - ra, o - - - - ra

VI. I

VI. II

Vc.

72

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

f

f

f

pro - - - - no - - - - bis.

pro no - - - - bis.

pro no - - - - bis.

pro no - - - - bis.

arco

f

arco

f

arco

f

75 **Allegro**

Fl. *p*

Cl. *p*

Cor.

S.

A.

T.

B. *solo*
Ma-ter, Ma-ter cas-tis-si-ma, Ma-ter, Ma-ter cas-tis-si-ma o-ra, o-ra.

VI. I *p*

VI. II *p*

Vc. *p*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in 2/4 time and the key signature has one sharp (F#). The tempo is marked 'Allegro'. The page number is 75. The instruments are arranged in a standard orchestral layout: Flute (Fl.), Clarinet (Cl.), Cor Anglais (Cor.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), and Viola (Vc.). The Flute and Clarinet parts have a dynamic marking of *p* (piano) at the end of the page. The Bass part has a 'solo' marking and lyrics: 'Ma-ter, Ma-ter cas-tis-si-ma, Ma-ter, Ma-ter cas-tis-si-ma o-ra, o-ra.' The Violin I and II parts also have a dynamic marking of *p*. The Viola part has a dynamic marking of *p*. The score consists of 8 measures.

84

Fl.

Cl.

Cor.

S. *pp*
O - ra, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

A. *pp*
O - ra, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

T. *pp*
O - ra, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

B. *pp*
O - ra, o - ra, o - ra, o - ra, o - ra, o - ra, o - ra,

VI. I

VI. II *pp*

Vc. *pp*

91



Fl. *cresc* *f*

Cl. *cresc* *f*

Cor. *f*

S.
o - ra, o - ra pro no - - bis.

A.
o - ra, o - ra pro no - - bis.

T.
o - ra, o - ra pro no - - bis.

B.
o - ra, o - ra pro no - - bis.

VI. I *cresc* *f*

VI. II *cresc* *f*

Vc. *cresc* *f*

96 **Allegro**

Fl. *f* *p* solo

Cl. *f*

Cor. *f*

S. *f* *p* *f* *p*
Ma ter in - ti - me - ra - ta, Ma ter in - ti - me -

A. *f* *p* *f* *p*
Ma ter in - ti - me - ra - ta, Ma ter in - ti - me -

T. *f* *p* *f* *p*
Ma ter in - ti - me - ra - ta, Ma ter in - ti - me -

B. *f* *p* *f* *p*
Ma ter in - ti - me - ra - ta, Ma ter in - ti - me -

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

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

Vc. *f*

111

Fl. *cresc* *f*

Cl. *cresc* *f*

Cor. *f*

S. o - ra, o - ra, o - ra, o - ra pro no - - bis.

A. o - ra, o - ra, o - ra, o - ra pro no - - bis.

T. o - ra, o - ra, o - ra, o - ra pro no - - bis.

B. o - ra, o - ra, o - ra, o - ra pro no - - bis.

VI. I *cresc* *f*

VI. II *cresc* *f*

Vc. *cresc* *f*

118 Allegro vivace

Fl. *p*

Cl. *p*

Cor. *p*

S.

A.

T. *solo*
Re - gi - na, Re - gi - na, Re - gi - na An - ge -

B.

VI. I *p*

VI. II *p*

Vc. *p*

Detailed description: This is a page of a musical score for a symphony orchestra and vocal soloist. The score is in common time (C) and the key signature has one sharp (F#). The tempo is marked 'Allegro vivace'. The instruments are arranged in a standard orchestral layout. The Flute (Fl.), Clarinet (Cl.), and Cor Anglais (Cor.) parts are marked with a piano (*p*) dynamic. The Soprano (S.), Alto (A.), and Bass (B.) parts are currently silent. The Tenor (T.) part has a 'solo' marking and is playing a melodic line with the lyrics 'Re - gi - na, Re - gi - na, Re - gi - na An - ge -'. The Violin I (VI. I) and Violin II (VI. II) parts are playing a rhythmic accompaniment of eighth notes, marked with a piano (*p*) dynamic. The Viola (Vc.) part is playing a similar rhythmic accompaniment, also marked with a piano (*p*) dynamic. The score is divided into four measures.

122

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

-lo - rum, Re - gi - na, Re - gi - - na

125

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

pp

f

O - - ra pro - no - - bis.

o - - ra pro no - - bis.

O - - ra pro no - - bis.

pp

f

pp

f

pp

f

132

Fl.

Cl.

Cor.

S.
- ta - rum, Re gi - na, Re - gi - na

A.
- ta - rum, Re gi - na, Re - gi - na

T.
- ta - rum, Re gi - na, Re - gi - na

B.
- ta - rum, Re gi - na, Re - gi - na

VI. I

VI. II

Vc.

135

Fl. *pp* *f*

Cl. *pp* *f*

Cor. *f*

S. *pp*
o - - ra pro no - - bis.

A. *pp*
o - - ra pro no - - bis.

T. *pp*
o - - ra pro no - - bis.

B. *pp*
o - - ra pro no - - bis.

VI. I *pp* *f*

VI. II *pp* *f*

Vc. *pp* *f*

Agnus Dei

Allegro

Flauta *p*

Clarineta em Sib *p*

Trompa em Fá *p*

Soprano *p*
A - gnus, A - gnus

Alto *p*
A - gnus, A - gnus

Tenor *p*
A - gnus, A - gnus

Baixo *p*
A - gnus, A - gnus

Violino I *p*

Violino II *p*

Violoncello *p*

8

Fl.

Cl.

Cor.

S.
De - i qui tol - lis pec - ca - ta mun - di

A.
De - i qui tol - lis pec - ca - ta mun - di

T.
De - i qui tol - lis pec - ca - ta mun - di

B.
De - i qui tol - lis pec - ca - ta mun - di

VI. I
dolce

VI. II
pp

Vc.
pp

Detailed description: This page of a musical score, numbered 35, features nine staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef with a key signature of two sharps (F# and C#). They play a melodic line starting at measure 8, marked *pp*. The third staff is for Cor Anglais (Cor.), which is silent. The next three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.), all in treble clef. The Bass (B.) part is in bass clef. All vocal parts sing the lyrics "De - i qui tol - lis pec - ca - ta mun - di" starting at measure 8, marked *pp*. The bottom three staves are for strings: Violin I (VI. I) in treble clef, Violin II (VI. II) in treble clef, and Viola (Vc.) in bass clef. The Violin I part is marked *dolce*, and the Violin II and Viola parts are marked *pp*. The score continues for four measures.

13

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

pp

pp

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

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

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

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

pp

pp

Detailed description: This page of a musical score, numbered 36, contains measures 13 through 16. The score is arranged in a system with ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked *pp*. The Flute part begins with a measure rest, followed by a melodic phrase in measures 14 and 15, and a final phrase in measure 16. The Clarinet part follows a similar pattern. The third staff is for Cor Anglais (Cor.), which is silent throughout. The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has the lyrics "mi - se - re - re no-bis," under the notes. The vocal parts enter in measure 13 and continue through measure 16. The bottom three staves are for string parts: Violin I (VI. I), Violin II (VI. II), and Violoncello (Vc.). The Violin I and II parts have melodic lines in measures 14 and 16, both marked *pp*. The Violoncello part is silent throughout.

17

Fl. *p*

Cl. *p*

Cor. *p*

S. *p*
A - gnus, A - gnus

A. *p*
A - gnus, A - gnus

T. *p*
A - gnus, A - gnus

B. *p*
A - gnus, A - gnus

VI. I *p*

VI. II *p*

Vc. *p*

Detailed description: This page of a musical score, numbered 37, contains measures 17 through 20. The score is arranged in a system with ten staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both starting with a piano (*p*) dynamic. The Flute part features a melodic line with eighth notes and sixteenth-note runs, while the Clarinet part provides a similar accompaniment. The Cor Anglais (Cor.) part is silent until measure 20, where it plays a sustained note. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 20 with the lyrics "A - gnus, A - gnus" on a four-note melodic phrase. The string parts (Violin I, Violin II, and Viola) provide harmonic support with rhythmic patterns of eighth and sixteenth notes, all starting with a piano (*p*) dynamic.

21

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

De - i mi - se - re - re,

De - i mi - se - re - re

De - i mi - se - re - re,

De - i mi - se - re - re

p

p

p

24

Fl.

Cl.

Cor.
p

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

A.
no - - - bis,

T.
mi - se - re - re no-bis,

B.
no - - - bis,

VI. I

VI. II

Vc.

27

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

f

f

f

f

f

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

mi - se - re - re no - bis.

Allegro giusto

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Cor. *pp* *f*

S. *p* *f* *p*
 Sub tu - um prae - si - di - um con - fu - gi - mus, con

A. *p* *f* *p*
 Sub tu - um prae - si - di - um con fu - gi - mus, con

T. *p* *f* *p*
 Sub tu - um prae - si - di - um con fu - gi - mus, con

B. *p* *f* *p*
 Sub tu - um prae - si - di - um con fu - gi - mus, con

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

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

Vc. *pp* *cresc* *f* *pp* *cresc*

sciolte

6

Fl. *f* *p*

Cl. *f* *p*

Cor. *f* *p*

S. *f* *pp*
 fu - gi-mus San - cta De - i ge - ni-trix,

A. *f* *pp*
 fu - gi-mus San - cta De - i ge - ni-trix,

T. *f* *pp*
 fu - gi-mus De - i ge - ni-trix,

B. *f* *pp*
 fu - gi-mus San - cta De - i ge - ni-trix,

VI. I *f* *p*

VI. II *f* *p*

Vc. *f* *p*

10

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

pp

pp

pp

San - cta De - i ge - ni - trix nos - tras,

San - cta De - i ge - ni - trix nos - tras,

De - i ge - ni - trix nos - tras,

San - cta De - i ge - ni - trix nos - tras,

De - i ge - ni - trix nos - tras,

San - cta De - i ge - ni - trix nos - tras,

De - i ge - ni - trix nos - tras,

San - cta De - i ge - ni - trix nos - tras,

De - i ge - ni - trix nos - tras,

San - cta De - i ge - ni - trix nos - tras,

14

Fl. *f* *pp*

Cl. *f* *pp*

Cor.

S. nos - tras. Nos - tras,

A. nos - tras. Nos - tras,

T. nos - tras. Nos - tras,

B. nos - tras. *solo* Nos-tras de-pre-ca-ti - o - nes. *tutti* Nos - tras,

VI. I *f* *p*

VI. II *f* *p*

Vc. *f* *p*

18

Fl. *f* *p* solo

Cl. *f* *p*

Cor.

S. nos - tras. Ne des -

A. nos - tras. Ne des -

T. nos - tras. Ne des -

B. nos - tras. *solo* Nos-tras de-pre-ca-ti - o - nes. *tutti* Ne des

VI. I *f* *p*

VI. II *f* *p*

Vc. *f* *p*

Detailed description: This page of a musical score, numbered 45, begins at measure 18. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), and Cor Anglais (Cor.), a vocal section with Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and a string section with Violin I (VI. I), Violin II (VI. II), and Violoncello (Vc.). The woodwinds play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and transitioning to piano (*p*) in the final measure. The Flute part includes a 'solo' marking. The vocal parts enter with the lyrics 'nos - tras.' and 'Ne des -'. The Bass part has a 'solo' marking and sings 'Nos-tras de-pre-ca-ti - o - nes.' followed by 'Ne des' in a 'tutti' section. The strings provide harmonic support with a similar rhythmic pattern, also moving from *f* to *p*.

22

Fl.

Cl. solo

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

pi - ci - as in ne - ces - si - ta - ti - bus nos - tras, nos - tras

pi - ci - as in ne - ces - si - ta - ti - bus nos - tras, nos - tras

pi - ci - as in ne - ces - si - ta - ti - bus nos - tras, nos - tras

pi - ci - as in ne - ces - si - ta - ti - bus nos - tras

27

Fl.

Cl.

Cor.

S.
de - pre-ca - ti - o - nes in ne-ces-si - ta - ti - bus, in ne-ces-si -

A.
de - pre-ca - ti - o - nes in ne-ces-si - ta - ti - bus, in ne-ces-si -

T.
8
de - pre-ca - ti - o - nes in ne-ces-si - ta - ti - bus, in ne-ces-si -

B.
de-pre-ca-ti - o - nes in ne-ces-si - ta - ti - bus, in ne-ces-si -

VI. I

VI. II

Vc.

32

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

p

pp

ta - ti-bus in ne - ces-si - ta - - - - ti -

ta - ti-bus in ne - ces-si - ta - - - - ti -

ta - ti-bus in ne - ces-si - ta - - - - ti -

ta - ti-bus in ne - ces-si - ta - - - - ti -

p

pp

43

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Cor. *f* *p*

S. *f* *pp*
 fu - gi - mus, con - fu - gi - mus San - cta De - i ge - ni - trix.

A. *f* *pp*
 fu - gi - mus, con - fu - gi - mus San - cta De - i ge - ni - trix.

T. *f* *pp*
 fu - gi - mus, con - fu - gi - mus De - i ge - ni - trix.

B. *f* *pp*
 fu - gi - mus, con - fu - gi - mus San - cta De - i ge - ni - trix.

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

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

Vc. *cresc* *f* *p*

48

Fl.

Cl.

Cor.

S.

A.

T.

B. *solo*
Sed a pe - ri - cu - lis, sed a pe - ri - cu - lis cun - ctas, sed a pe

VI. I

VI. II

Vc.

53

Fl.

Cl.

Cor.

S.

A.

T.

B.

ri - cu-lis, sed_ a pe - ri - cu-lis cun - ctas, li - be-ra nos

VI. I

VI. II

Vc.

68

Fl.

Cl.

Cor.

S.

A.

T.

B.

Vir - go glo-ri - o - sa et be-ne - di-cta,

Vir - go glo-ri - o - sa et be-ne - di-cta,

Vir - go glo-ri - o - sa et be-ne - di-cta,

Vir - go glo-ri - o - sa et be-ne - di-cta,

VI. I

VI. II

Vc.

73

Fl.

Cl.

Cor.

S.

A.

T.

B.

VI. I

VI. II

Vc.

et be-ne di - cta, et be - ne - di - cta, et

et be-ne di - cta, et be - ne - di - cta, et

et be-ne di - cta, et be - ne - di - cta, et

et be-ne - di - cta, et be - ne - di - cta, et

81

Fl. *pp* *f*

Cl. *pp* *f*

Cor. *pp* *f*

S. *pp*
et be - ne - di - cta.

A. *pp*
et be - ne - di - cta.

T. *pp*
et be - ne - di - cta.

B. *pp*
et be - ne - di - cta.

VI. I *pp* *f*

VI. II *f*

Vc. *pp* *f*