

Missa em Fá

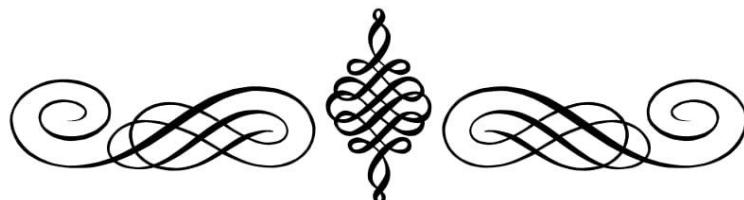
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Soprano



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Soprano

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Dueto

6 *Tutti*

11

16

24 **Allegro**

mp Chri - ste Chri - ste e - le - i - son e - le - i - son Chri - ste

29

Chri - ste e - le - i - son e - le - i - son Chri - ste e - le - i - son

34

Chri - ste - e - le - i - son e - le - i - son e - le - i - son e - le - i -

39 **5** **2**

son **p** Chri-ste e - le - i - son e - le - i -

50

son e - le - i - son e - le - i - son e -

Missa em Fá

57

4

le - i - son **f** Chri-ste e - le - i - son

67

Chri-ste e - le - i - son Chri - ste Chri - ste - e - le - i - son e -

73

le - i - son e - le - i - son e - le - i - son

p

79

Chri - ste **ff** Chri - ste **2** **f** Chri - - ste e -

ff

86

le - i - son e - le - i - son le - i - son e - le - i - son le - i - son

91

2 Chri - - ste _____ e - le - i - son _____ e - le - i - son

99

p Chri - ste Chri - ste e - le - i - son e - le - i - son e - le - i - son e - le - i - son

cresc.

105

- **mf** e - le - i - son e - le - i - son **mf** e - le - i - son e -

ff

111

le - i - son **ff** e - le - i - son e - le - i - son e - le - i - son e -

117

le - i - son e - le - i - son e - le - i - son **4**

2. Gloria

Allegro molto

12

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

17

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

22

cel - sis in ex - cel - sis De - o. **2** *p* in ex - cel - sis

29

De - o **2** glo - ri - a *cresc.* *f* in ex - cel - sis

35

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

40

glo - ri - a in ex - cel - sis De - o glo - ri - a. **8**

53

p et in ter - ra pax ho - mi - ni - bus **4**

61

p bo - næ vo - lun - ta - tis *f* in ter - ra pax

67

Solo

Tutti

ta - tis bo - næ vo - lun - ta - tis **mf** in ter - ra

68

pax **p** in ter - ra pax pax **mf** pax.

3. Laudamus/Gratias

Andante

Solo

p Lau - da - mus te, lau - da - mus te, be - ne - di - ci-mus te,

a - do - ra - - - mus te, glo - ri - fi - ca - - - mus te glo-ri - fi -

ca - - - - - mus glo - ri - fi - ca - - - mus te. ---

glo - - - ri - fi - ca - mus **p** glo - ri - fi - ca - mus, glo - ri - fi -

19

ca - mus te, glo - ri - fi - ca - mus te glo - ri - fi -

23

Tutti

4

ca - mus te. **f** Gra - ti - as gra - ti - as a - gi - mus **p**

31

ti - bi pro - pter ma - gnam pro - pter ma - gnam glo - ri - am glo - ri - am tu -

37

Solo

am gra - ti - as gra - ti - as a - gi - mus ti - bi pro - pter ma - gnam

42

Tutti

pro - pter ma - gnam glo - ri - am glo - ri - am tu - am, **f** pro - pter **p** cresc.

48

glo - ri - am glo - ri - am tu - am **f** pro - pter **f** pro - pter

54

f ma - gnam glo - ri - am tu - am pro - pter ma - gnam glo - ri - am glo - ri - am tu - am

59

4

C

Allegro molto Solo

mf Glo - ri - a in ex - cel - sis in ex - cel - sis

Missa em Fá

67

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

72

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

77

cel - sis in ex - cel - sis De - o in ex - cel - sis De - o

Più mosso

88

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

88

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

94

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

102

f in ex - cel - sis De - o glo - ri - a **p** in ex - cel - sis

108

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

113

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

118

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

124

glo - ri - a glo - ri - a, glo - ri - a.

6

4. Domine Deus

Allegro con moto Solo

9

f Do - mi-ne, **p** Do - mi - ne De - us, Rex cœ -

14

- les - tis Rex _____ cœ - les - tis, De - us _____

18

Pa - ter _____ om - ni - po - tens.

21

42

f Do - mi-ne, Do - mi-ne, **p** Do - mi - ne_ De - us, A - gnus

47

De - i, Fi - li - us Pa - tris, **p** A - gnus De - i Fi - li-us

Missa em Fá

52

Pa - tris A - gnus De - i Fi - li - us Pa -

tris, **p** Fi - li - us Pa -

tris, Fi - li - us Pa -

16

tris,

84

f Do - mi-ne, **p** Do - mi - ne Fi - li u - ni - ge - ni-te

Je su Chris - te Je su Chris - te u - ni -

- ge - ni-te Je - su - Chris - te Je - su Chris - te,

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

Do - mi - ne De-us A - gnus De - i Fi - li - us Pa -

107

8

119

124

130

135

140

144

2

5. Qui tollis/Suscipe

Larghetto

5

9

p mi - se - re - re, mi - se - re - re, **p** qui tol - lis pec-

16

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

20

mi - se - re - re no - bis, **ff** qui tol - lis pec-ca - ta mun - di, qui tol - lis pec-ca - ta

Allegro non molto

23

mun-di. **p** Sus - ci - pe, sus - ci - pe, sus - ci - pe, **ff**

27

p de - pre - ca - ti - o - nem nos - tram, sus - ci - pe, sus - ci - pe, sus - ci - pe

31

de - pre - ca - ti - o - nem nos - tram, **ff** sus - ci - pe, sus - ci - pe, sus - ci - pe

35

p de-pre ca-ti-o-nem nos - tram, sus - ci - pe, sus - ci - pe, sus - ci - pe **p** de - pre - ca - ti - o - nem **ff**

40

nos-tram, **f** sus - ci-pe **p** sus - ci-pe **ff** de - pre - ca - ti - o - nem nos - tram,

46

- o - nem de - pre - ca - ti - o - nem nos - tram,

52

sus - ci - pe **p** sus - ci - pe **ff** sus - ci - pe **p** sus - ci - pe

60

3

6. Qui sedes/Quoniam

Andante moderato

60

77

Allegro non molto

7. Cum Sancto Spiritu

Larghetto

3

p Cum San - cto Spi - ri - tu in glo - ri - a De - i

7

Pa - tris, in glo - ri - a De - i Pa - tris De - i Pa - tris

A-men. **f** A - men. A - men. **p** A - men. A - men. **f** A - men.

Allegro

17

p A - men. **f** In glo - ri - a De - i

5

Missa em Fá

26

Pa - tris De - i Pa-tris A - men. De - i Pa - tris De - i

31

Pa - tris A - men. De - i Pa - tris A-men, A - men.

37

De - i Pa - tris Pa-tris Pa-tris A - men. **p** In

43

glo - ri-a De - i Pa - tris De - i Pa-tris A-men. **f** A-men. **2**

50

A - men. **f** In glo - ri - a De - i Pa - tris **2**

56

De - i Pa-tris A - men. De - i Pa - tris De - i Pa - tris A -

61

men. **p** In glo - ri - a De - i Pa - tris

67

f In glo - ri - a De - i Pa - tris A-men. A - men. **p** A -

78

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

79

men. A - men, ***ff*** A - men. **5** ***p*** De - i

89

Pa - tris De - i Pa-tris A - men. ***f*** In glo - ri-a De - i

95

Pa - - tris De - - i Pa-tris De - i Pa - tris A - men. ***p*** A -

100

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

105

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

108

men, A - men. A -

111

men, A - men, A - men, A - men, A - men. **2**

Missa em Fá

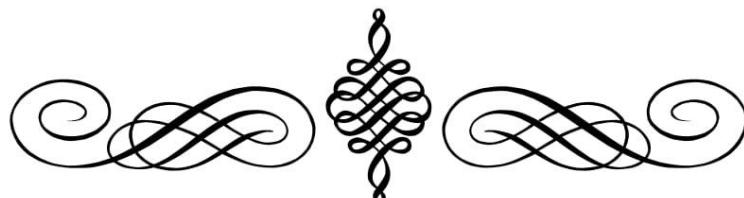
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Contralto



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Alto

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Dueto

Tutti

II

16

Allegro

21

2

49

56

3

64

Missa em Fá

70

Chri - ste Chri - ste e - le - i - son e - le - i - son e - le - i - son e -

p

le - i - son **ff** Chri - ste **ff** Chri - ste

3

Chri - ste _____ e - le - i - son _____ e - le - i - son e - le - i - son **f**

son Chri - ste e - le - i - son e - - le - i - son

e - le - i - son **p** Chri - ste Chri - ste e - le - i - son e - cresc.

le - i - son e - le - i - son e - le - i - son **mf** e - le - i - son e - **ff**

le - i - son **mf** e - le - i - son e - le - i - son **ff** e - le - i -

son e - - le - i - son e - le - i -

son e - le - i - son **4**

2. Gloria

Allegro molto

12

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

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

22

cel - sis in ex - cel - sis De - o. **p** in ex - cel - sis

29

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

cresc.

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

40

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

8

p et in ter - ra pax ho - mi - ni - bus **p** bo - næ

53

vo - lun - ta - tis **f** in ter - ra pax **f** in ter - ra

62

pax **p** pax *cresc.* pax pax ho - mi - ni - bus **f**

4

Solo

p bo - næ vo - lun - ta - tis bo - næ vo - lun - ta -
Tutti
 tis **mf** in ter-ra pax **p** in ter-ra pax pax pax.
mf **p**

3. Laudamus/Gratias

Andante

27

f Gra - ti - as gra - ti - as a - gi - mus ti - bi
p

pro - pter ma - gnam glo-ri - am pro - pter ma - gnam glo - ri - am glo-ri - am tu -

37

am pro - pter ma - gnam glo - ri - am tu _____
cresc.

am, ____ pro - pter ma - gnam glo - ri - am tu - am **f** pro - pter
f **p** *cresc.*

53

f pro - pter **f** ma - gnam glo - ri - am tu - am pro - pter ma - gnam glo - ri - am tu -

Allegro molto

4 **13**

am. **f** Glo - ri - a in ex - cel - sis

78

in ex - cel - sis De - o in _____ ex - cel - sis De - o

Più mosso

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

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

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

f in ex - cel - sis De - o glo - ri - a **p** in ex - cel - sis

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

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

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

glo - ri - a, glo - ri - a.

6

4. Domine Deus

Allegro con moto

20 Solo

f Do - mi - ne, **p** Do - mi - ne Fi - li u - ni -

- ge - ni - te Je - su Je - su Je - su Je -

su __ Je - su Chris - te. **f** Do - mi - ne,

p Do - mi - ne De - us A - gnus De - i, **p** A-gnus

De - i Fi - li - us Pa - tris, **p** Fi - li - us -

Pa - tris A-gnus De - i FI - li - us Pa - tris

p Fi - li - us Pa - tris, Fi - li - us Pa -

tris, **p** Do - mi - ne -

De - us, A - gnus De - i, Fi - li - us Pa - tris,

102

Do - mi - ne De-us A - gnus A - gnus De - i Fi - li-us Pa -

107

tris, **f** Do - mi-ne Do - mi³ - ne De - us Rex cœ-

114

- les - tis De - us Pa - ter De-us Pa - ter om - ni - po-tens, De-us

118

Pa - ter, Pa - ter om - ni - po-tens, Do - mi - ne De - us A - gnus De - i Fi - li - us

122

Pa - tris, **f** A - gnus De - i Fi - li - us Pa -

128

tris, **p** A - gnus De - i Fi - li - us Pa - **f**

132

tris, Fi - li - us Pa - tris, **p** A - gnus De - i Fi - li - us

137

Pa - tris, A - gnus De - i Fi - li - us Pa - tris Fi - li - us Fi - li - us

141

Pa - tris, A - gnus De - i Fi - li - us Pa - tris Fi - li - us Fi - li - us

146

Fi - li - us Pa - tris. **tr** 2

5. Qui tollis/Suscipe

Larghetto

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

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

3
tol-lis,
p mi - se - re - re, mi - se-re - re

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

mi - se - re - re mi - se-re - re no - bis,
ff qui tol - lis pecca - ta

Allegro non molto

mun - di, qui tol - lis pec - ca - ta mun - di.
ff Sus - ci - pe,

2
p sus - ci - pe, de-pre-ca - ti - o - nem nos - tram,
ff sus - ci - pe

de - pre - ca - ti - o - nem nos - tram,
p de - pre - ca - ti - o - nem

nos - tram,
f sus - ci - pe
p sus - ci - pe
ff de - pre - ca - ti -

46

- o - nem de - pre - ca - ti - o - nem nos - tram, sus - ci - pe

p sus - ci - pe **ff** sus - ci - pe **p** sus - ci - pe

3

6. Qui sedes/Quoniam

Andante moderato

60

Allegro non molto

77

7. Cum Sancto Spiritu

Larghetto

3

Allegro

16

2

40

47

55

Pa - tris A-men, A - men. De - i Pa-tris De - i Pa-tris A - men.

men. **p** In glo - ri - a De - i Pa - tris

f In glo - ri - a De - i Pa - tris De - i Pa-tris A-men. A - men. **p** A -

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

men. A - men, **ff** A - men. **5** **p** De - i

Pa - tris De - i Pa-tris A - men. **f** In glo - ri - a De - i

Pa - tris De - i Pa-tris De - i Pa-tris A - men. **p** A - men. A -

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

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

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

Missa em Fá

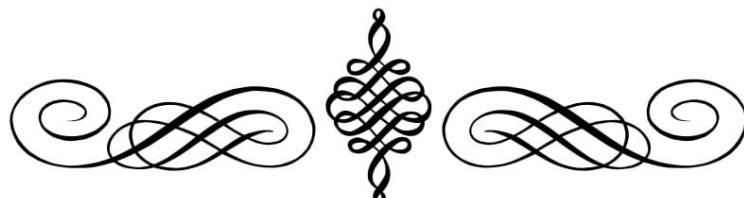
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Fundada no século XVIII

Tenor



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Tenor

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

8 *Tutti*

ff Ky - ri-e e - le - i-son **p** Ky - ri - e e -

13

- le - i - son **f** Ky - ri-e Ky - ri-e e - le - i - son e - le - i - son

Allegro

19 **19**

p Ky - ri - e Ky - ri - e Chri - ste Chri-ste e -
mf

45

le - i - son e - le - i-son Chri - ste Chri-ste e - le - i - son e - le - i-son

51

Chri - ste - e - le - i - son Chri - ste - e - le - i - son e - le - i - son e -

56

lei-son e - le - i - son **3** **f** Chri - ste Chri-ste e -

64

le - i - son e - le - i-son Chri - ste Chri-ste e - le - i - son e - le - i-son

Missa em Fá

70

Chri-ste e - le - i-son Chri-ste e - le - i-son e - le-i-son e - lei-son e -

p

le - i-son **ff** Chri-ste **ff** Chri-ste **2**

Chri - ste e - le - i-son e - le - i-son e - **f**

le - i-son e - le - - - i-son Chri-ste e -

le - i-son Chri-ste e - le - i-son e - le - i-son **p** Chri-ste

Chri-ste e - le - i-son e - le - i-son e-le-i-son e-le-i-son cresc.

mf e - le - i-son e - le - i-son **ff** e - le - i-son e - le - i-son

ff e - le - i-son e - le - i-

son e - le - i-son e - le - i-son

4

2. Gloria

Allegro molto

127 **12** *f* Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

143 in _____ ex - cel - sis De - o glo - ri - a in ex - cel - sis in ex -

148 cel - sis in ex - cel - sis De - o. **2** *p* in ex - cel - sis

155 **2** De - o glo - ri - a *f* in ex - cel - sis De - o *cresc.*

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

167 cel - sis De - o glo - ri - a. **8** *p* et in

180 ter - ra pax ho - mi-ni-bus **4** *p* bo - næ vo - lun -

189 ta - tis *f* in ter - ra pax *f* in ter - ra pax

195 *p* pax *cresc.* pax pax ho - mi - ni-bus *f* Solo bo næ

201

bo - næ bo - næ vo - lun - ta - tis

209

Tutti

tis ***mf*** in ter-ra pax ***p*** in ter-ra pax pax pax.
mf ***p***

3. Laudamus/Gratias

Andante

216

27

f Gra - ti-as gra - ti-as a - gi-mus ***p*** ti - bi pro - pter ma - gnam

248

glo - ri - am pro - pter ma - gnam glo - ri - am glo - ri - am tu - am

253

4

pro - pter ma - gnam glo - ri - am tu _____ am, _____
cresc. ***f***

262

pro - pter ma - gnam glo - ri - am glo - ri - am tu - am ***f*** pro - pter
p *cresc.*

268

f pro - pter ***f*** ma - gnam glo - ri - am tu - am pro - pter ma - gnam glo - ri - am tu - am.

Allegro molto

274 **4** **13**

f Glo - ri - a in ex - cel - sis in ex - cel - sis

294 **De - o** **in** **ex - cel - sis** **De - o** **glo - ri - a** **in** **ex -**

Più mosso

299 **cel - sis** **in** **ex - cel - sis** **in** **ex - cel - sis** **De - o.** **p** **in** **ex - cel - sis**

305 **De - o** **glo - ri - a** **in** **ex - cel - sis** **De - o** **glo - ri - a** **in** **ex - cel - sis** **De - o**

310 **glo - ri - a** **f** **in** **ex - cel - sis** **De - o** 4 **f** **in** **ex - cel - sis**

318 **De - o** **glo - ri - a** **p** **in** **ex - cel - sis** **De - o**

324 **glo - ri - a** **in** **ex - cel - sis** **De - o** **glo - ri - a** **in** **ex - cel - sis** **De - o** **glo - ri - a**

329 **f** **in** **ex - cel - sis** **De - o** **in** **ex - cel - sis** **De - o** **glo - ri - a**

335 **f** **in** **ex - cel - sis** **De - o** **f** **in** **ex - cel - sis** **De - o** **glo - ri - a**

341 **glo - ri - a,** **glo - ri - a.** **6**

4. Domine Deus

Allegro con moto

A musical staff in G clef and common time. The first measure consists of a single note on the A line. The second measure is a rest. The third measure is a sustained note on the A line. The key signature changes to B-flat major (two flats) at the end of the staff.

5. Qui tollis/Suscipe

Larghetto

505

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

ff

Allegro non molto

532

8 nos-tram, ***ff*** sus - ci - pe, sus - ci - pe sus - ci-pe ***p*** de - pre-ca - ti - o - nem nos - tram,

8 sus - ci - pe, sus - ci - pe, sus - ci-pe de - pre-ca - ti - o - nem nos-tram,
ff ***p***

8 sus - ci-pe ***p*** sus - ci-pe de - pre-ca - ti - o - nem de - pre - ca - ti -
f ***ff***

548
8 o - nem nos - tram, sus - ci-pe ***p*** sus - ci-pe

555
8 ***ff*** sus - ci - pe ***p*** sus - ci - pe 3

6. Qui sedes/Quoniam (Solo Tenores)

Andante moderato

Musical score for T 1, page 10, measures 569-570. The score consists of two staves. The top staff shows a melodic line with various note values and rests, ending with a dynamic **p**. The bottom staff shows harmonic bass notes. The vocal line includes lyrics: "mi - se - re - re, mi-se - re - re no - bis, mi-se -". Measure 569 ends with a fermata over the first two notes of the next measure.

Musical score for T 1, page 573. The score consists of two staves. The top staff shows a vocal line with various note heads and stems, including eighth and sixteenth notes, and rests. The bottom staff shows the lyrics: "re - re mi-se-re-re no - bis mi - se - re - re mi - se-re - re no - bis". The music is in common time, with a key signature of one sharp.

Musical score for Tenor 2 at measure 577. The key signature is one sharp. The vocal line consists of eighth-note patterns with occasional sixteenth-note grace notes. The lyrics are: **p** Qui se - des ad dex - te - ram ad dex - te - ram Pa - tris,

T 2

582

8

mi - se - re - re, mi-se - re

re ____ no - bis, qui

p

586

T 1

p qui se - des, ad

T 2

se - des ad dex - te - ram Pa - tris, qui se - des, ad

591

T 1

dex - te - ram qui se - des ad dex - te - ram Pa - tris **p** qui se - des ad

T 2

dex - te - ram qui se - des ad dex - te - ram Pa - tris **p** qui se - des ad

595

T 1

dex - te - ram ad dex - te - ram Pa - tris mi - se - **p**

T 2

dex - te - ram ad dex - te - ram Pa - tris

599

T 1

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

T 2

p qui se - des qui se - des ad dex - te - ram Pa - tris

603

T 1

re - - - - **f** re

cresc.

T 2

mi - se - re - - - - **f** re

cresc.

607

T 1

p mi - se - re - re mi - se - re - - - - no - - - - bis, qui -

T 2

p mi - se - re - re mi - se - re - re no - - - - bis, qui -

612

T 1

T 2

se - des ad dex - te - ram ad dex - te - ram Pa-tris

617

T 1

T 2

p ad dex - te - ram Pa-tris, qui se - des f qui se - des ad

622 Allegro non molto

T 1

T 2

dex - te - ram ad dex - te - ram Pa-tris p Quo - ni - am tu so - lus, tu

626

T 2

so - lus so - lus San - ctus, Tu so - lus so - lus Do - mi - nus, Tu

630

T 2

so - lus Al - tis - si-mus Al - tis - si-mus Je - su Chris-te, Tu so - lus Al -

635

T 2

tis - si - mus Je - su Je - su Chris - te. 3

642

T 1

p Quo - ni - am tu so - - lus, tu so - - lus so - lus San - ctus, Tu

646

T 1

so - lus so-lus Do - mi - nus, Tu so - - lus Al - tis - si-mus, Je - su ____

651

T 1

Je - su __ Chris - te. **p** Quo - ni - am tu

T 2

p Quo - ni - am tu

655

T 1

so - lus **p** tu so - - lus so - - lus San - ctus **f** tu so - lus

T 2

so - lus **p** tu so - - lus so - - lus San - ctus **f** tu so - lus

658

T 1

San - ctus tu so - lus Do - mi - nus so - lus Al - tis - si - mus Je - su Chris -

T 2

San - ctus tu so - lus Do - mi - nus so - lus Al - tis - si - mus Je - su Chris -

662

T 1

te. **p** tu so - - lus Al - tis - si-mus

T 2

te. **p** tu so - - lus Al -

669

T 1

T 2

Al - tis - si - mus Je - su tu so - lus Al - tis - si - mus Je - su tu

672

T 1

T 2

tis - si-mus Je - su Chris-te tu so - lus Al - tis - si-mus Je - su Chris-te

so - lus Al - tis - si-mus Al - tis - si - mus Je - su **f**

676

T 1

T 2

Chris-te Je su Chris-te Je su

681

tr

T 1

T 2

Chris-te, Je su Chris-te, Je su

Chris - te, Je - su Chris - te, Je - su

Chris - te Al - tis - si - mus

685

T 1

T 2

su Chris-te Al - tis - si - mus Je Je

su Chris-te Al - tis - si - mus Je Je

690

T 1

T 2

cresc.

cresc.

693

T 1

T 2

f

f

696

T 1

3

te Je - su Chris - te

T 2

3

te Je - su Chris - te

7. Cum Sancto Spiritu

Larghetto

701 **3**

p Cum Sancto Spiritu in gloria Dei

707

Pa-tris, in glori-a De-i Pa-tris De-i Pa-tris Pa-tris A-men. **f** A-

712

men. A-men. **p** A-men. A-men. **f** A-men. **p** A-men.

Allegro

719 **13**

f In glori-a De-i Pa-tris, De-i Pa-tris

736

A-men. De-i Pa-tris De-i Pa-tris A-men.

741

p In glori-a De-i Pa-tris De-i Pa-tris De-i Pa-tris

748

A-men. **f** A-men. A-men. **f** De-i Pa-tris De-i Pa-tris

756

A-men, A-men. De-i Pa-tris De-i Pa-tris A-men.

762

p In glori-a De-i Pa-tris **f** In

768

glo-ri-a De - i Pa - tris De - i Pa - tris A-men. A - men. **p** A - men. **f** A - men, A - men. A - men.

men, A - men. A - men.

A - men., **ff** A - men.

p In glo - ri-a De - i

Pa - tris De - i Pa - tris

A - men. De - i Pa - tris De - i

Pa - tris A - men. **f** In glo - ri-a De - i Pa - tris De - i

Pa - tris A - men. **p** A - men. A - men. A - men, A - men. A - men. A - men. **f** **p**

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

men. A - men, A - men.

Missa em Fá

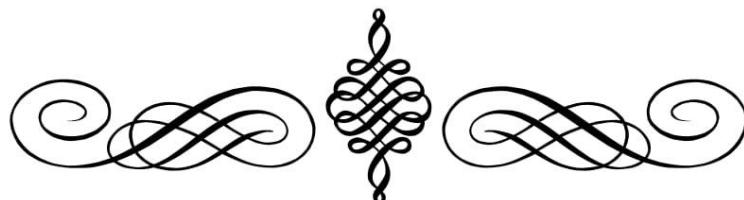
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Baixo



Edição de Rafael Sales Arantes

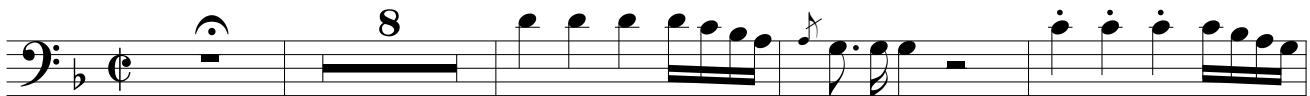
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Bass

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato*Tutti*

ff Ky - ri - e e - - le - i - son **p** Ky - ri - e e - -

13



- le - i - son **f** Ky - ri - e Ky - ri - e e - le - i - son e - le - i - son

Allegro

19

21



p Ky - ri - e Ky - ri - e

45

2



p Chri-ste e - le - i - son e - le - i - son

52



e - le - i - son e - le - i - son e - le - i -

58

3



son **f** Chri - ste Chri-ste e - le - i - son e - le - i - son

66



Chri - ste Chri-ste e - le - i - son e - le - i - son Chri - ste e - le - i - son

72



Chri - ste e - le - i - son e - le - i - son e - le - i - son

Missa em Fá

78

ff Chri-ste **ff** Chri-ste **f** Chri-ste e - le - i -

87

son Chri-ste e - le - i - son Chri-ste e - le - i - son e - le - i - son Chri -

93

ste e - le - i - son e - le - i - son e - le - i - son Chri -

98

son **p** Chri - ste Chri - ste e - le - i - son e - le - i - son e - le - i -

cresc.

103

son e - le - i - son **mf** e - le - i - son e - le - i - **ff**

109

son **mf** e - le - i - son e - le - i - son **ff** e - le - i - son

115

e - le - i - son e - le - i - son e - le - i -

120

son e - le - i - son

4

2. Gloria

Allegro molto

12

f Glo - ri - a in ex - cel - sis in ex - cel - sis De - o

17

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

22

cel - sis in ex - cel - sis De - o. **p** in ex - cel - sis

29

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

35

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

40

glo - ri - a in ex - cel - sis De - o glo - ri - a. **8**

53

p et in ter - ra pax ho - mi - ni - bus **4**

61

p bo - næ vo - lun - ta - tis **f** in ter - ra pax

f in ter - ra pax **p** pax *cresc.* pax pax pax ho - mi - ni - bus **f**

p bo - næ vo - lun - ta - tis **mf** in ter - ra

78

p Solo **Tutti**

pax **p** in ter - ra pax pax pax. **mf** **p**

3. Laudamus/Gratias

Andante

27

f Gra - ti - as gra - ti - as a - gi - mus ti - bi **p**

pro - pter ma - gnam glo - ri - am pro - pter ma - gnam glo - ri - am glo - ri - am tu -

am pro - pter ma - gnam glo - ri - am tu - *cresc.* am pro - pter ma - gnam glo - ri - am tu -

46

am,___ pro - pter ma - gnam glo - ri-am glo - ri - am tu - - am
f **p** *cresc.*

52

f pro-pter **f** pro-pter **f** ma-gnam glo-ri-am tu-am pro-pter ma-gnam glo-ri-am tu -

Allegro molto

58

am. **f** Glo - ri - a in ex - cel - - sis -

78

in ex - cel - sis De - o in _____ ex - cel - sis De - o -

Più mosso

88

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

98

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

104

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

102

f in ex - cel - sis De - o glo - ri - a **p** in ex - cel - sis

108

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

Missa em Fá

114

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

126 6

4. Domine Deus

Allegro con moto

30 Solo

p Do - mi - ne De - us, **p** A - gnus A - gnus De - i,
f Fi - li - us Pa - tris A - gnus, A - gnus De - i Fi - li - us
 Pa - tris, Pa - tris, Fi - li - us Pa - tris, Do - mi-ne,
p Do - mi - ne De - us, A - gnus De - i, FI - li - us Pa - tris,
p A - gnus De - i **p** Fi - li - us Pa - tris,

2

124

f A - gnu s De - i Fi - li - us Pa - tris, **f** A - gnu s

131

De - i, Fi - li - us Pa - tris, A - gnu s

138

De - i, **f** Fi - li - us Pa - tris, A - gnu s De - i Fi - li - us

144

Pa - tris Fi - li - us Fi - li - us Pa - tris.

5. Qui tollis/Suscipe

Larghetto

ff Qui tol - lis pec - ca - ta pec - ca - ta mun - di, qui

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

p mi - se - re - re, **ff** qui tol - lis pec - ca - ta qui

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

15

mun-di, **p** qui tol - lis pec - ca - ta pec-ca - ta mun - di mi - se - re - re no - bis

19

mi - se - re - re mi - se-re - re no - bis, **ff** qui tol - lis pec-ca - ta

Allegro non molto

22

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

ff Sus - ci - pe,

27

p sus - ci - pe,

ff de - pre - ca - ti - o - nem nos - tram,

33

sus - ci - pe, sus - ci - pe, sus - ci - pe **p** de - pre - ca - ti - o - nem nos - tram, sus - ci - pe, sus - ci - pe,

ff

38

sus - ci - pe **p** de - pre - ca - ti - o - nem nos - tram, **ff** sus - ci - pe

44

p sus - ci - pe **ff** de - pre - ca - ti - o - nem de - pre - ca - ti - o - nem

49

nos - - tram, sus - ci - pe **p** sus - ci - pe

56

ff sus - ci - pe **p** sus - ci - pe

3

6. Qui sedes/Quoniam

Andante moderato

60

7. Cum Sancto Spiritu

Larghetto

3

p Cum San - cto Spi - ri - tu in glo - ri - a De - i

7

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

12

men. A - men. **p** A - men. A - men. **f** A-men. **p** A-men.

Allegro

16

f A - men, A - men. De - i Pa - tris A -

40

men. **p** In glo - ri - a De - i Pa - tris **2**

47

De - i Pa - tris A - men. **f** A - men. A - men. **f** De - i

55

Pa - tris A - men, A - men. De - i Pa - tris De - i Pa - tris A -

61

men. **p** In glo - ri - a De - i Pa - tris
f In glo - ri - a De - i Pa - tris De - i Pa - tris A - men. A -

67

men. **p** A - men. **f** A - men, A - men, A - men. A - men.

72

men. **p** A - men. **f** A - men. A - men, A - men, **ff** A - men.

77

5
p De - i Pa - tris De - i Pa - tris A -

83

men. **f** In glo - ri - a De - i Pa - tris De - i Pa - tris De - i Pa - tris A -

99

men. **p** A - men. **f** A - men. A - men, A - men, A - men. **ff** A -

104

men. A - men. A - men. A - men, A - men, A - men. **ff** A - men, A - men, A - men.

109

men, A - men, A - men. A - men, A - men, A - men, A - men, A - men. **ff** 2

Missa em Fá

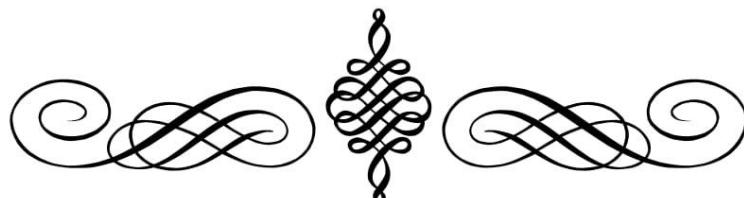
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Flauta



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

Frei José de Santa Rita Marques e Silva (Vila Viçosa, 1782 - 1837) foi um compositor e organista português. Segundo João Vaz, intérprete e conhedor da sua produção musical, a importância de Frei José Marques da Silva advém "não só do substancial número de obras com autoria firmemente estabelecida, como também da íntima relação da sua escrita de carácter operático com a morfologia dos órgãos construídos em Portugal na sua época".

Carreira musical

Estudou inicialmente em Vila Viçosa com Joaquim Galão, vindo para Lisboa onde professou na Igreja dos Frades Paulistas e veio a ocupar o cargo de organista, aos 22 anos. Aqui estudou com João José Baldi e foi chamado por este para ser organista da Capela Real da Bemposta, quando Baldi ocupou o cargo de seu Mestre, em 1808. Viria a desempenhar as mesmas funções, em 1816. Depois da morte de Baldi, concorreu e foi aceite na vaga docente de organista da Capela Real do Rio de Janeiro, durante a presença da Família Real no Brasil.

Quando foi criado o Conservatório de Lisboa, foi nomeado professor de orquestra, mas não chegou a exercer estas funções. Foi diretor do *Semanário Filarmónico*, cuja designação mudaria para *Semanário Harmónico*, e onde colaboraria. Teve vários alunos notáveis, de onde se destacam Joaquim Casimiro, Xavier Migone, Manuel Inocêncio dos Santos, João Baptista Sassetti, entre outros.

Obra

Foi compositor de música sacra, de onde se destacam as suas missas, matinas, motetes, um Te Deum, ladaínhas e um Stabat Mater. Compôs também para os seis órgãos do Convento de Mafra, incluindo uma missa para cinco coros de vozes masculinas e cinco órgãos, e uma missa para três coros de vozes masculinas e seis órgãos.

Compôs também sonatas, marchas e valsas para piano, prelúdios para órgão, e uma sinfonia para orquestra. Foi autor de uma Marcha Fúnebre para pianoforte, por ocasião do falecimento de Maria I de Portugal, em 1816.

Foi autor, sob a orientação de João José Baldi, de uma coleção de estudos de contraponto e fuga.

Da sua obra publicada, destacam-se os *Responsórios de Sexta-Feira Santa* (1832), que resultou de uma gravação na Igreja da Misericórdia de Santarém, sob a direção e órgão de João Vaz, em 2012.

As suas Obras Completas para órgão foram publicadas pela Universidade Católica do Porto em 2011, numa edição crítica de João Vaz.

Referências

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2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
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Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

5

9

15

(8^{va})

ff

f

5

Allegro

24

8

#o

p

39

p

44

7

#o

p

56

61

f

Missa em Fá

5

Musical score for 'Missa em Fá' (Missa in F major) featuring ten staves of musical notation. The score includes dynamic markings such as *p*, *ff*, *cresc.*, *mf*, and *ff*. Performance instructions include *loco* and *8va* (octave up). The music consists of six measures per staff, with measure numbers 66 through 121 indicated at the start of each staff.

66

(*8va*) - - - - loco

72

p

78

cresc. *ff* *p* *cresc.* *ff* *p*

83

f

8va - - - -

90

(*8va*) - - - - ,

98

p

cresc.

103

mf

ff

109

mf

ff

115

ff

121

2. Gloria

Allegro molto

6

16

21

26

31

36

41

f

p

cresc.

f

Missa em Fá

Musical score for Missa em Fá, featuring six staves of music. The key signature is F major (one sharp). Measure 47 starts with a forte dynamic (f) followed by a measure of rests. Measures 48-53 show eighth-note patterns with grace notes. Measure 54 begins with a piano dynamic (p). Measures 55-59 continue the eighth-note patterns. Measure 60 starts with a forte dynamic (f), followed by a piano dynamic (p), and then another piano dynamic (p). Measures 61-66 show eighth-note patterns with grace notes. Measure 67 begins with a forte dynamic (f), followed by a piano dynamic (p). Measures 68-73 show eighth-note patterns with grace notes. Measure 74 begins with a piano dynamic (p). Measures 75-80 show eighth-note patterns with grace notes. Measure 81 begins with a mezzo-forte dynamic (mf), followed by a piano dynamic (p), a mezzo-forte dynamic (mf), a diminuendo (dim.), and a piano dynamic (p).

3. Laudamus/Gratias

Andante

Measure 22: The first staff begins with a breve rest, followed by a forte dynamic (f). The second staff begins with a piano dynamic (p). Measures 23-25: The first staff shows eighth-note patterns with grace notes. The second staff shows eighth-note patterns with grace notes. Measure 26: The first staff begins with a piano dynamic (p). The second staff begins with a forte dynamic (f). Measure 27: The first staff begins with a piano dynamic (p). The second staff begins with a forte dynamic (f). The section ends with a forte dynamic (f) followed by a measure of rests.

37

41 *cresc.*

46 *f* *p* *cresc.*

51 *fp* *fp* *f*

Allegro molto

63 12

mf ————— *f*

8va-----

(8va)-----

Più mosso

p

mp —————

f

4

Musical score for Missa em Fá, showing staves 102 to 129. The score consists of five staves of music for a single instrument. The key signature is F major (one sharp). The dynamics and tempo markings change frequently across the staves.

- Staff 102: Dynamics f and p.
- Staff 108: Dynamics mp.
- Staff 113: Dynamics f.
- Staff 118: Dynamics f.
- Staff 123: Dynamics f.
- Staff 129: Dynamics f.

4. Domine Deus

Allegro con moto

Musical score for the section "Domine Deus". The score consists of three staves of music for a single instrument. The key signature changes to B-flat major (two flats).

- Staff 129: Dynamics f, p, 6, f.
- Staff 136: Dynamics p.
- Staff 20: Dynamics p, f, p.

Musical score for a solo instrument (likely flute or oboe) in F major. The score consists of ten staves of music, each starting with a treble clef and a key signature of one flat (F major). The music is divided into measures by vertical bar lines. Various dynamics are indicated throughout the score:

- Measure 34: **f**
- Measure 43: **p**
- Measure 48: **8**
- Measure 55: **p**
- Measure 61: **p**
- Measure 65: **f**
- Measure 102: **p**
- Measure 107: **f**
- Measure 112: **8**
- Measure 117: **32**
- Measure 120: **f**

The music includes several performance techniques such as grace notes, slurs, and dynamic markings like **f** (fortissimo), **p** (pianissimo), and **8** (octave). Measures 48, 55, and 61 feature sustained notes. Measure 65 ends with a fermata over the first note of the next measure. Measures 102, 107, and 112 show rhythmic patterns with eighth and sixteenth notes. Measures 117 and 120 conclude with sustained notes.

Musical score for Missa em Fá, page 12, showing staves 124 through 147.

The score consists of five staves of music for a single instrument. The key signature is F major (one sharp). The time signature varies between common time and 2/4.

- Staff 1 (Measures 124-125):** Dynamics include **f**, **p**, and **p**.
- Staff 2 (Measures 126-127):** Dynamics include **f**.
- Staff 3 (Measures 128-129):** Dynamics include **p**.
- Staff 4 (Measures 130-131):** Dynamics include **f**.
- Staff 5 (Measures 132-133):** Dynamics include **f**.
- Staff 6 (Measures 134-135):** Dynamics include **f**.
- Staff 7 (Measures 136-137):** Dynamics include **f**.
- Staff 8 (Measures 138-139):** Dynamics include **f**.
- Staff 9 (Measures 140-141):** Dynamics include **f**.
- Staff 10 (Measures 142-143):** Dynamics include **f**.
- Staff 11 (Measures 144-145):** Dynamics include **f**.
- Staff 12 (Measures 146-147):** Dynamics include **f**.

5. Qui tollis/Suscipe

Larghetto

Musical score for Qui tollis/Suscipe, Larghetto, showing measures 1 through 11.

The score consists of five staves of music for a single instrument. The key signature is F major (one sharp).

- Measure 1:** Dynamics include **ff**.
- Measure 2:** Dynamics include **p**.
- Measure 3:** Dynamics include **p**.
- Measure 4:** Dynamics include **p**.
- Measure 5:** Dynamics include **p**.
- Measure 6:** Dynamics include **p**.
- Measure 7:** Dynamics include **p**.
- Measure 8:** Dynamics include **p**.
- Measure 9:** Dynamics include **p**.
- Measure 10:** Dynamics include **p**.
- Measure 11:** Dynamics include **p**.

18

21 ***ff***

Allegro non molto

23 2 ***ff*** 5 ***ff***

38 ***ff***

38 2 ***p*** ***f***

43 ***p*** ***ff***

46 loco

51 ***8va***

58 ***p*** ***ff***

57 ***p*** ***ff***

6. Qui sedes/Quoniam

Andante moderato

8^{va} - - -

11

ff **f** >

17 **5** **p** **3** **p**

30 **p** **9** **f**

45 **p**

51 **f**

55 **f**

60

Allegro non molto

14

f

11

f

92

97

102

114

119

122

124

128

133

p

f

p

f

p

cresc.

f

ff

7. Cum Sancto Spiritu

Larghetto

The musical score consists of two staves of music in G major (two sharps) and common time.

Staff 1 (Top):

- Measures 1-4: Dynamics *p*. Measure 4 ends with a repeat sign.
- Measure 5: Dynamics *f*.
- Measure 9: Dynamics *f*.
- Measure 13: Dynamics *p*, *f*, *p*.

Staff 2 (Bottom):

- Measure 19: Dynamics *f*.
- Measure 24: Dynamics *p*. Measure 15 is indicated above the staff.
- Measure 44: Dynamics *f*.
- Measure 50: Dynamics *p*, *f*.
- Measure 56: Dynamics *p*.
- Measure 61: Dynamics *p*.

Musical score for organ, featuring ten staves of musical notation. The score consists of ten staves of music, each starting with a treble clef and a key signature of two sharps (F major). Measure numbers are indicated at the beginning of each staff: 66, 71, 76, 82, 87, 93, 99, 104, 108, and 111. The music includes dynamic markings such as **f**, **p**, **ff**, and **>**. The score is divided into sections by vertical bar lines and includes various note heads, stems, and beams.

Missa em Fá

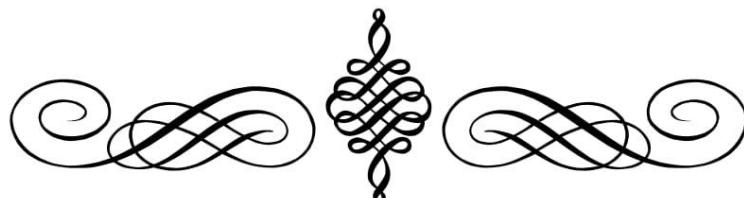
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Oboé



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

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Foi autor, sob a orientação de João José Baldi, de uma coleção de estudos de contraponto e fuga.

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As suas Obras Completas para órgão foram publicadas pela Universidade Católica do Porto em 2011, numa edição crítica de João Vaz.

Referências

1. «Frei José Marques e Silva». www.bensculturais.com. Conferência Episcopal Portuguesa. Consultado em 3 de janeiro de 2017
2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

5

9

15

5

Allegro

24

39

44

57

63

8

3

7

f

68

74

80

85

90

95

100

105

III

117

123

2. Gloria

Allegro molto

f

p

f

f

p

3

20

f

p

p

f

Musical score for orchestra, page 10, measures 78-85. The score consists of two staves. The top staff starts with a treble clef, a key signature of four sharps, and a time signature of 6/8. Measure 78 begins with a dynamic *p*. Measures 79-82 show sustained notes followed by rests. Measure 83 starts with a dynamic *mf*. The bottom staff begins with a treble clef, a key signature of four sharps, and a time signature of 2/4. Measure 84 starts with a dynamic *p*. Measures 85-87 show eighth-note patterns with grace notes and slurs. Measure 88 starts with a dynamic *p*.

3. Laudamus/Gratias

Andante

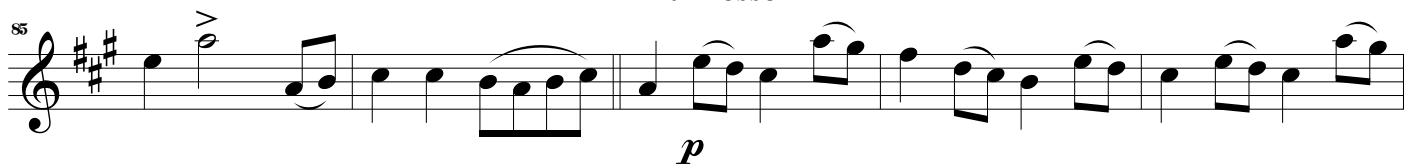
Musical score for piano, page 10, measures 27-29. The key signature is G major (one sharp). Measure 27 starts with a half note rest followed by a dynamic *f*. Measures 28 and 29 show a melodic line with eighth-note patterns. Measure 29 ends with a dynamic *p*.

Musical score for piano, page 10, system 46. The score shows a melodic line with various dynamics and performance instructions. The key signature is A major (three sharps). The melody consists of eighth-note patterns with grace notes and slurs. Dynamics include **f**, **p**, and *cresc.* (crescendo). A question mark with a brace indicates a repeat or variation section. The score is written on five staves.

Allegro molto

63 12
mf f

Musical score for piano, page 10, system 2, measures 79-80. The key signature is A major (no sharps or flats). The score consists of two staves. The top staff (treble clef) starts with a dotted half note followed by a quarter note, then a half note with a fermata. The bottom staff (bass clef) starts with a half note, followed by a fermata, then a half note with a fermata. The measure ends with a repeat sign and a double bar line.

Più mosso

Musical score page 9, measures 90-91. Treble clef, key signature of three sharps. Measure 90 continues eighth-note pairs. Measure 91 begins with a dynamic 'mp' and consists of six measures of eighth-note pairs.

Musical score page 9, measures 95-96. Treble clef, key signature of three sharps. Measure 95 starts with a dynamic 'f'. Measure 96 begins with a dynamic 'f' and contains a measure of eighth-note pairs followed by a measure of sixteenth-note pairs.

Musical score page 9, measures 103-104. Treble clef, key signature of three sharps. Measure 103 starts with a dynamic 'p'. Measure 104 begins with a dynamic 'p' and consists of six measures of eighth-note pairs.

Musical score page 9, measures 108-109. Treble clef, key signature of three sharps. Measure 108 begins with a dynamic 'mp'. Measure 109 begins with a dynamic 'mp' and consists of six measures of eighth-note pairs.

Musical score page 9, measures 114-115. Treble clef, key signature of three sharps. Measure 114 starts with a dynamic 'f'. Measure 115 begins with a dynamic 'f' and consists of six measures of eighth-note pairs.

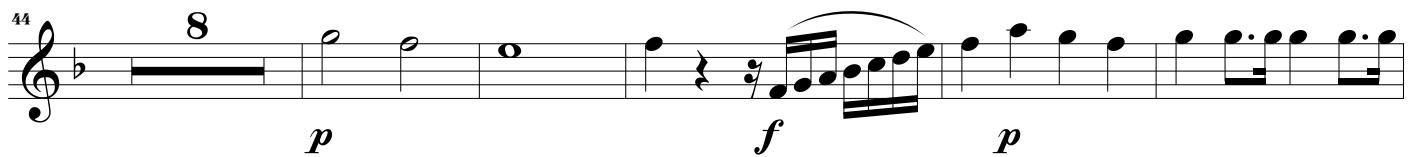
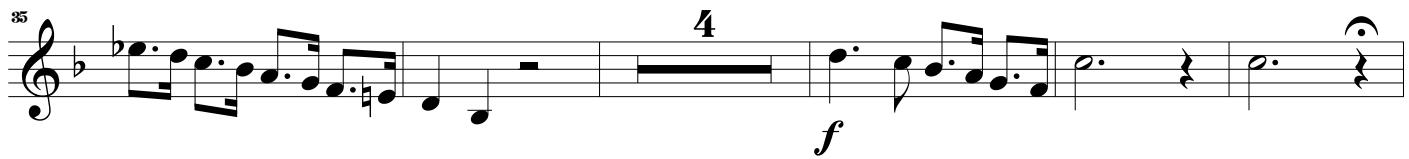
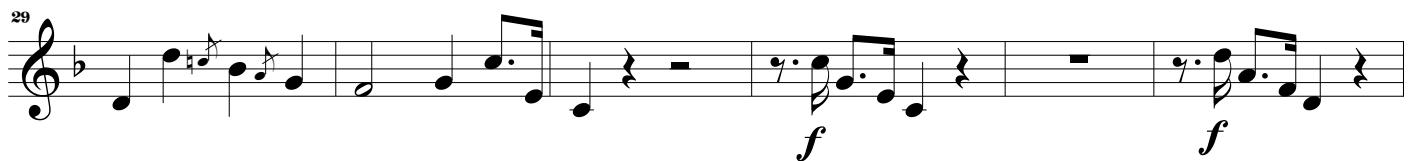
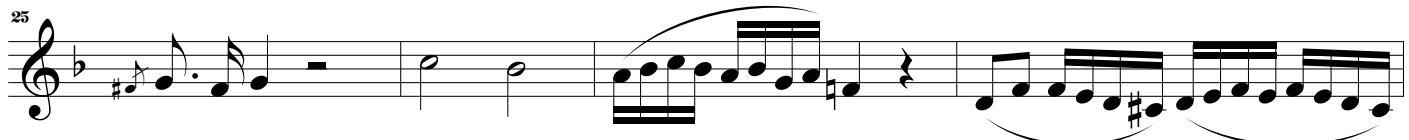
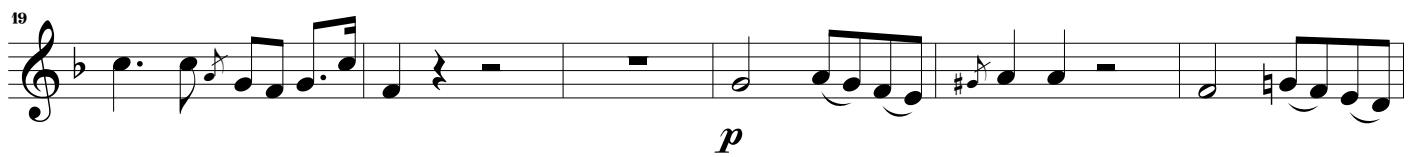
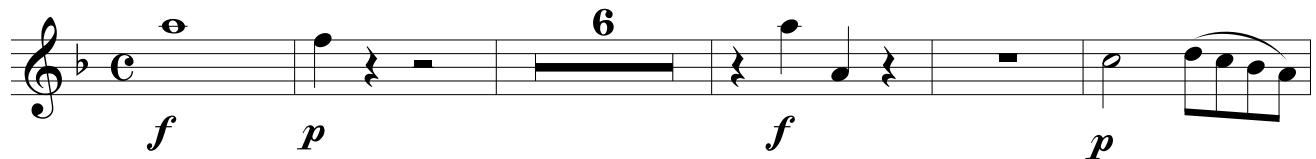
Musical score page 9, measures 120-121. Treble clef, key signature of three sharps. Measure 120 starts with a dynamic 'f'. Measure 121 begins with a dynamic 'f' and consists of six measures of eighth-note pairs.

Musical score page 9, measures 125-126. Treble clef, key signature of three sharps. Measure 125 begins with a dynamic 'f'. Measure 126 begins with a dynamic 'f' and consists of six measures of eighth-note pairs.

Musical score page 9, measures 131-132. Treble clef, key signature of three sharps. Measure 131 begins with a dynamic 'f'. Measure 132 begins with a dynamic 'f' and consists of six measures of eighth-note pairs.

4. Domine Deus

Allegro con moto



57

5. Qui tollis/Suscipe

Larghetto

Continuation of the musical score, starting at measure 5. The key changes to B-flat major. Measures 5-7 show eighth-note patterns. Measure 8 starts with a half note followed by a measure rest.

Continuation of the musical score, starting at measure 8. Measure 9 begins with a half note followed by a measure rest. Measure 10 starts with a dynamic marking p. Measures 11-12 show eighth-note patterns.

Continuation of the musical score, starting at measure 18. Measures 18-19 show eighth-note patterns. Measure 20 starts with a dynamic marking ff. Measures 21-22 show eighth-note patterns.

Allegro non molto

Continuation of the musical score, starting at measure 22. Measures 22-23 show eighth-note patterns. Measure 24 starts with a dynamic marking ff. Measures 25-26 show eighth-note patterns.

Continuation of the musical score, starting at measure 26. Measures 26-27 show eighth-note patterns. Measure 28 starts with a dynamic marking ff. Measures 29-30 show eighth-note patterns.

Continuation of the musical score, starting at measure 36. Measures 36-37 show eighth-note patterns. Measure 38 starts with a dynamic marking ff. Measures 39-40 show eighth-note patterns.

Continuation of the musical score, starting at measure 46. Measures 46-47 show eighth-note patterns. Measures 48-49 show eighth-note patterns.

51

p

54

ff

p

59

ff

6. Qui sedes/Quoniam

Andante moderato

11

ff

f

17

5

p

3

16

f

45

4

p

f

55

f

Allegro non molto

61

14

f

Musical score for organ, featuring eight staves of music. The score includes the following measures and dynamics:

- Staff 1: Measure 80 (Coda), dynamic **f**, Measure 81 (Coda), dynamic **p**.
- Staff 2: Measure 93, dynamic **f**, Measure 94, dynamic **p**, Measure 95, dynamic **f**.
- Staff 3: Measure 97, dynamic **f**, Measure 98 (Coda), dynamic **f**.
- Staff 4: Measure 114, dynamic **p**, Measure 115 (Coda), dynamic **f**.
- Staff 5: Measure 119, dynamic **f**.
- Staff 6: Measure 122.
- Staff 7: Measure 125, dynamic **p**.
- Staff 8: Measure 129, dynamic **cresc.**, Measure 130, dynamic **f**.
- Staff 9: Measure 134, dynamic **ff**.

7. Cum Sancto Spiritu

Larghetto

The musical score consists of ten staves of music for a single instrument, likely a flute or oboe. The key signature changes from G major (one sharp) to C major (no sharps or flats) at measure 13. The time signature is common time throughout.

- Measure 1:** Larghetto. Dynamics: **p**.
- Measure 5:** Dynamics: **f**.
- Measure 9:** Dynamics: **f**.
- Measure 13:** Key changes to C major. Dynamics: **p**, **f**, **p**.
- Measure 19:** Allegro. Dynamics: **f**.
- Measure 24:** Dynamics: **p**.
- Measure 29:** Dynamics: **f**.
- Measure 44:** Dynamics: **f**.
- Measure 51:** Dynamics: **p**, **f**.
- Measure 57:** Dynamics: **p**.

Missa em Fá

62

67

72

77

82

88

94

100

106

111

Detailed description: The image shows ten staves of musical notation for organ, arranged vertically. The key signature is F major (one sharp). The music begins with a melodic line in the upper register, followed by a section marked **f**. The dynamic **p** appears twice, once at measure 72 and once at measure 82. The dynamic **ff** is used at measure 77. Measure 100 features a dynamic marking **f > p**. Measures 106 and 111 both begin with a dynamic marking **f**.

Missa em Fá

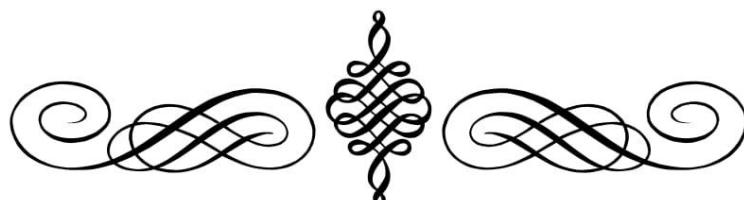
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Clarinete Bb 1



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Referências

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Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

1
5
9
14
19
ff
f

Allegro

5
8
p
3
p
7
p
f

66

72 *p*

78 *cresc.* *ff* *p* *cresc.* *ff* *p*

83 *f*

89

98 *p* *cresc.*

103 *mf* *ff*

108 *mf* *ff*

114

121

2. Gloria

Allegro molto

f

6

11

16

21

p

26

cresc.

f

31

36

41

Missa em Fá

47

4

p

55

2

61

f

66

p

p

72

f

p

2

79

p

mf

86

p

mf

dim.

p

3. Laudamus/Gratias

Andante

25

p

f

p

31

36

4

cresc.

44

f *p* *cresc.*

51

f *p* *f*

7

C

Allegro molto

63

12

mf *f*

79

Più mosso

85

p

90

mp

95

f

4

102

f

p

107

mp

113

f

f

119

f

f

124

o

129

4. Domine Deus

Allegro con moto

130

f

p

131

f

p

132

f

p

133

5

134

>>>

16

The image shows a page of sheet music for piano, consisting of eight staves of musical notation. The music is in common time and uses a treble clef. The key signature changes between G major (two sharps) and F# major (one sharp). Various dynamics are indicated throughout the piece, including *p* (piano), *f* (forte), and *mf* (mezzo-forte). The music includes several measures of eighth-note patterns, some sixteenth-note patterns, and a section starting at measure 70 in 32nd-note (16th-note) time. Measure numbers 21, 34, 43, 56, 62, 67, 70, 106, and 111 are visible above the staves.

116

120

p

f *p*

f

p

f *f*

140

147

5. Qui tollis/Suscipe

Larghetto

ff

5

Sheet music for piano, page 15, measures 8-57. The music is in common time and consists of two staves. Measure 8 starts with a forte dynamic. Measure 9 shows a melodic line with eighth-note pairs. Measure 10 continues the eighth-note pairs. Measure 11 is a rest followed by a melodic line. Measure 12 is a rest followed by a melodic line. Measure 13 is a rest followed by a melodic line. Measure 14 is a rest followed by a melodic line. Measure 15 starts with a piano dynamic. Measure 16 shows a melodic line with eighth-note pairs. Measure 17 continues the eighth-note pairs. Measure 18 is a rest followed by a melodic line. Measure 19 is a rest followed by a melodic line. Measure 20 is a rest followed by a melodic line. Measure 21 is a rest followed by a melodic line. Measure 22 is a rest followed by a melodic line. Measure 23 is a rest followed by a melodic line. Measure 24 is a rest followed by a melodic line. Measure 25 is a rest followed by a melodic line. Measure 26 starts with a forte dynamic. Measure 27 shows a melodic line with eighth-note pairs. Measure 28 continues the eighth-note pairs. Measure 29 is a rest followed by a melodic line. Measure 30 is a rest followed by a melodic line. Measure 31 is a rest followed by a melodic line. Measure 32 is a rest followed by a melodic line. Measure 33 is a rest followed by a melodic line. Measure 34 is a rest followed by a melodic line. Measure 35 is a rest followed by a melodic line. Measure 36 is a rest followed by a melodic line. Measure 37 is a rest followed by a melodic line. Measure 38 is a rest followed by a melodic line. Measure 39 is a rest followed by a melodic line. Measure 40 is a rest followed by a melodic line. Measure 41 is a rest followed by a melodic line. Measure 42 is a rest followed by a melodic line. Measure 43 is a rest followed by a melodic line. Measure 44 is a rest followed by a melodic line. Measure 45 is a rest followed by a melodic line. Measure 46 is a rest followed by a melodic line. Measure 47 is a rest followed by a melodic line. Measure 48 is a rest followed by a melodic line. Measure 49 is a rest followed by a melodic line. Measure 50 is a rest followed by a melodic line. Measure 51 is a rest followed by a melodic line. Measure 52 is a rest followed by a melodic line. Measure 53 is a rest followed by a melodic line. Measure 54 is a rest followed by a melodic line. Measure 55 is a rest followed by a melodic line. Measure 56 is a rest followed by a melodic line. Measure 57 is a rest followed by a melodic line.

6. Qui sedes/Quoniam

Andante moderato

11

ff

f

17

p

3

p

9

f

45

p

51

f

57

f

Allegro non molto

14

f

80

11

f

p

f

94

p

f

99

p

105

p

7

f

p

116

f

122

p

127

cresc.

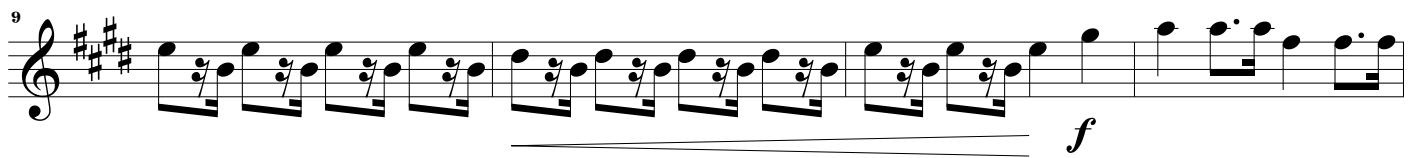
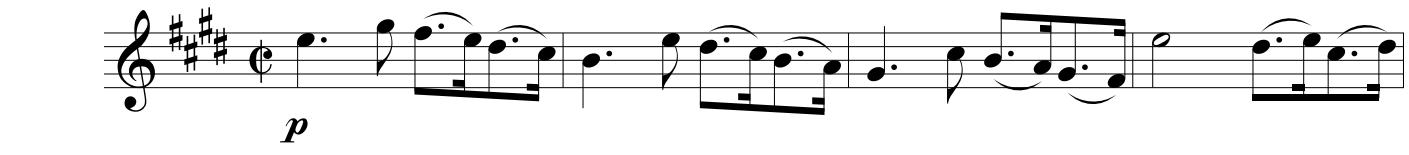
132

f

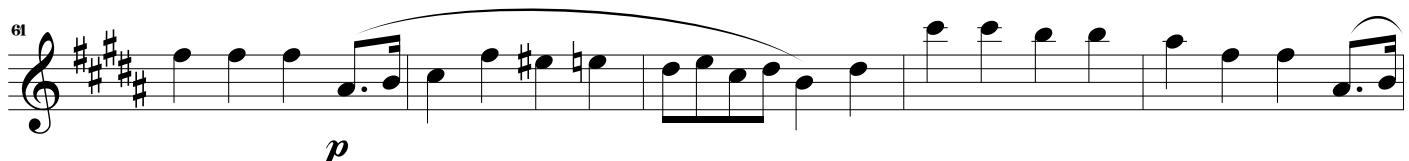
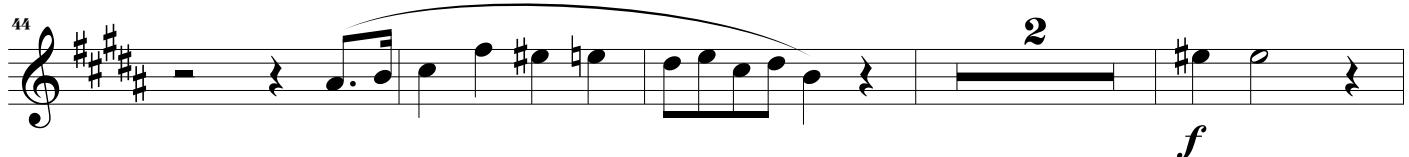
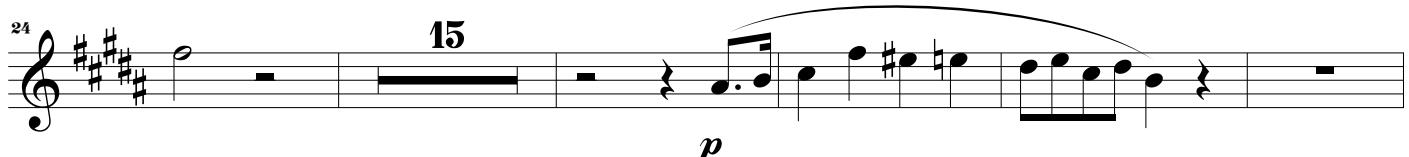
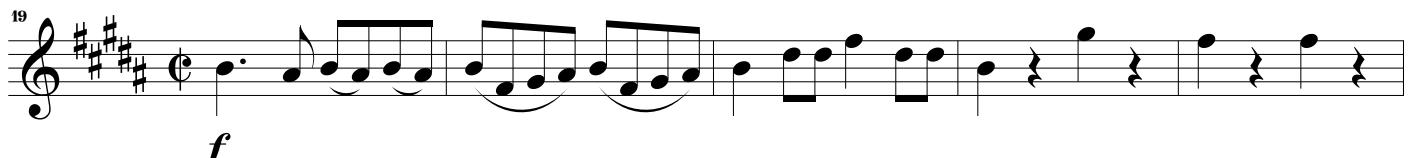
ff

7. Cum Sancto Spiritu

Larghetto



Allegro



Musical score for organ, featuring 11 staves of music with various dynamics and articulations. The score is in common time and consists of the following measures:

- Measure 66: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *f*.
- Measure 71: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *p*, dynamic marking *f*.
- Measure 76: Treble clef, key signature of F major (4 sharps).
- Measure 81: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *ff*, dynamic marking *p*.
- Measure 86: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *p*.
- Measure 91: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *f*.
- Measure 96: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *p*.
- Measure 101: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *f*, dynamic marking *p*.
- Measure 106: Treble clef, key signature of F major (4 sharps). Dynamics: dynamic marking *f*.
- Measure 111: Treble clef, key signature of F major (4 sharps).

Missa em Fá

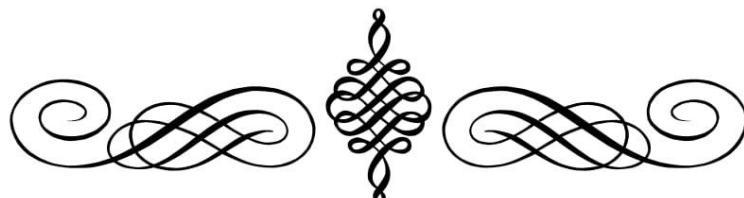
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Clarinete Bb 2



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1. «Frei José Marques e Silva». www.bensculturais.com. Conferência Episcopal Portuguesa. Consultado em 3 de janeiro de 2017
2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
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Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Musical score for the Kyrie section. The score consists of four staves of music for Clarinet in B♭ 2. The key signature is one sharp (F#). The tempo is indicated as **Moderato**. Measure 1 starts with a dynamic **f**, followed by **p** in measure 5. Measure 9 features a dynamic **ff**, followed by **f** in measure 15. Measure 15 ends with a key change to **C** major, indicated by a **5** above the staff.

Allegro

Musical score for the Allegro section. The score consists of six staves of music for Clarinet in B♭ 2. The key signature is two sharps (F# and C#). The tempo is indicated as **Allegro**. Measure 24 starts with a dynamic **p**, followed by measures 39 and 44, which also start with **p**. Measure 56 ends with a dynamic **f**.

Musical score for "Missa em Fá". The score consists of ten staves of music, each with a treble clef and a key signature of two sharps (F major). The time signature varies throughout the piece.

Measure 66: The first staff begins with eighth-note pairs. A crescendo arrow points to the end of the measure.

Measure 72: The dynamic is *p*. The second staff features eighth-note pairs.

Measure 78: The dynamic is *cresc.* The third staff includes dynamics *ff*, *p*, *cresc.*, *ff*, and *p*.

Measure 83: The dynamic is *f*. The fourth staff shows eighth-note pairs.

Measure 89: The fifth staff consists of eighth-note pairs.

Measure 98: The dynamic is *p*. The sixth staff includes a crescendo.

Measure 103: The dynamic is *mf*. The seventh staff includes dynamics *ff*.

Measure 109: The dynamic is *mf*. The eighth staff includes dynamics *ff*.

Measure 115: The ninth staff consists of eighth-note pairs.

Measure 121: The tenth staff ends with a fermata over the last note.

2. Gloria

Allegro molto

f

6

16

21

p

26 3

f

38

48 20

f

58 6

p

f

Musical score for piano, page 10, measures 79-86. The score consists of two staves. The top staff starts with a forte dynamic (f) and a treble clef. The bottom staff starts with a piano dynamic (p) and a treble clef. Measure 79: Treble clef, key signature of A major (no sharps or flats). Measures 80-81: Treble clef, key signature of A major. Measure 82: Treble clef, key signature of A major. Measure 83: Treble clef, key signature of A major. Measure 84: Treble clef, key signature of A major. Measure 85: Treble clef, key signature of A major. Measure 86: Treble clef, key signature of A major.

3. Laudamus/Gratias

Andante

Allegro molto

Musical score for piano, page 12, measures 53-54. The score shows a treble clef, a key signature of seven sharps, and a common time signature. Measure 53 starts with a forte dynamic (f) and a piano dynamic (p). Measure 54 begins with a forte dynamic (f). The score includes measure numbers 53 and 54, and page numbers 7 and 12.

Musical score for piano, page 10, measures 75-76. The key signature is A major (no sharps or flats). Measure 75 starts with a forte dynamic (**f**) and a sixteenth-note pattern. Measure 76 begins with a piano dynamic (*p*), followed by eighth-note patterns.

Più mosso

86

Moderato 120

p

98

4

f

p

A musical score for piano, page 106. The key signature is G major (one sharp). The melody consists of eighth and sixteenth notes, some with stems pointing up and some down. There are several rests of varying lengths. The score is on five staves.

111

mp

f

f

116

f

f

121

f

122

123

4. Domine Deus

Allegro con moto

11

f

p

f

p

16

10

f

f

21

4

f

8

36

Missa em Fá

52

58

64

70 37

111

120

125

132

139

145

5. Qui tollis/Suscipe

Larghetto

1

5

12

ff

ff

Allegro non molto

22

2

ff

5

ff

ff

6

ff

ff

47

ff

52

p

ff

58

p

ff

6. Qui sedes/Quoniam

Andante moderato

The musical score consists of eight staves of music. The first staff begins with a dynamic of ***ff***. Measures 11 and 16 are shown with dynamics ***f*** and ***p*** respectively. Measure 48 starts with a dynamic ***f*** and ends with a dynamic ***f***. The second section, "Allegro non molto," begins at measure 58 in common time (C). Measures 11 and 14 are indicated above the staff. Measure 76 starts with a dynamic ***f***. Measures 91 and 95 show dynamics ***f*** and ***p*** respectively. Measure 100 starts with a dynamic ***f*** and ends with a dynamic ***p***.

Allegro non molto

11 16 4 14

11

12

116

f

121

p

cresc. *f*

126

ff

7. Cum Sancto Spiritu

Larghetto

p

p

f

2

p *f* *p*

Allegro

19

24

16

2

p

p

46

2

f

p

53

f

58

p

64

2

p

f

71

p

f

76

ff

82

p

< >

p



Musical score page 15, system 2. The key signature is F major (one sharp). The measure number is 92. The dynamic marking *f* is present. The music consists of eighth-note patterns with slurs.

Musical score page 15, system 3. The key signature is F major (one sharp). The measure number is 97. The dynamic marking *p* is present. The music consists of eighth-note patterns with slurs.

Musical score page 15, system 4. The key signature is F major (one sharp). The measure number is 102. The dynamic markings *f*, >, and *p* are present. The music consists of eighth-note patterns with slurs.

Musical score page 15, system 5. The key signature is F major (one sharp). The measure number is 107. The dynamic marking *f* is present. The music consists of eighth-note patterns with slurs.

Musical score page 15, system 6. The key signature is F major (one sharp). The measure number is 111. The music consists of eighth-note patterns with slurs. The first note of the measure has a fermata over it.

Missa em Fá

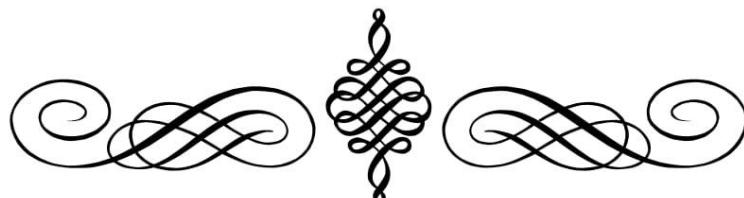
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em F



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

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Horn in F

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

The musical score consists of 12 staves of music for Horn in F. The first 18 measures are in common time (C) and common key (F). Measure 1 starts with a dynamic *p*. Measures 7 and 8 begin with *f*, followed by *ff* at measure 8. Measures 14-18 show a rhythmic pattern of eighth and sixteenth notes. Measure 19 starts with *pp* and ends with a dynamic *p*. The section concludes with a dynamic *s* at measure 26. The tempo changes to **Allegro** starting at measure 27. Measures 27-31 feature eighth-note patterns. Measures 32-36 show sixteenth-note patterns. Measures 37-41 continue with sixteenth-note patterns. Measures 42-46 show eighth-note patterns. Measures 47-51 show sixteenth-note patterns. Measures 52-56 show eighth-note patterns. Measures 57-61 show sixteenth-note patterns. Measures 62-66 show eighth-note patterns. The score ends with a dynamic *f* at measure 67.

Musical score for "Missa em Fá". The score consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines.

- Measure 68:** Measures 1-10. The music consists of eighth-note patterns. Measure 10 ends with a fermata over the eighth note.
- Measure 75:** Measures 11-15. Dynamics: *p*, *cresc.*, *p*, *ff*, *>*, *p*, *cresc.*
- Measure 81:** Measures 16-20. Dynamics: *p*, *f*.
- Measure 87:** Measures 21-25. Dynamics: *ff*, *p*.
- Measure 93:** Measures 26-30. Dynamics: *p*.
- Measure 99:** Measures 31-35. Dynamics: *cresc.*
- Measure 104:** Measures 36-40. Dynamics: *ff*. Measure 37 contains a measure repeat sign. Measures 38-40 have a triple time signature (indicated by '3').
- Measure 113:** Measures 41-45. Dynamics: *ff*.
- Measure 117:** Measures 46-50.
- Measure 122:** Measures 51-55.

The score includes various dynamic markings such as *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), *f* (forte), and *>* (slur or accent). Measure 104 features a triple time signature (indicated by '3') for measures 38-40. Measure 113 features a forte dynamic (*ff*). Measure 104 also includes a measure repeat sign. Measures 38-40 have a triple time signature (indicated by '3'). Measure 117 consists of eighth-note patterns. Measure 122 consists of eighth-note patterns.

2. Gloria

Allegro molto

3

8

13

21

27

33

37

42

48

cresc.

f

p

3

p

Musical score for Missa em Fá, page 7, measures 58 to 88.

Measure 58: Treble clef, key signature of four sharps. Measures 58-60: A melodic line with eighth-note pairs and sixteenth-note pairs. Measure 61: Rest followed by a measure of eighth notes. Measure 62: Measure of eighth notes. Measure 63: Measure of eighth notes. Measure 64: Measure of eighth notes. Measure 65: Measure of eighth notes. Measure 66: Measure of eighth notes. Measure 67: Measure of eighth notes. Measure 68: Measure of eighth notes. Measure 69: Measure of eighth notes. Measure 70: Measure of eighth notes. Measure 71: Measure of eighth notes. Measure 72: Measure of eighth notes. Measure 73: Measure of eighth notes. Measure 74: Measure of eighth notes. Measure 75: Measure of eighth notes. Measure 76: Measure of eighth notes. Measure 77: Measure of eighth notes. Measure 78: Measure of eighth notes. Measure 79: Measure of eighth notes. Measure 80: Measure of eighth notes. Measure 81: Measure of eighth notes. Measure 82: Measure of eighth notes. Measure 83: Measure of eighth notes. Measure 84: Measure of eighth notes. Measure 85: Measure of eighth notes. Measure 86: Measure of eighth notes. Measure 87: Measure of eighth notes. Measure 88: Measure of eighth notes.

3. Laudamus/Gratias

Andante

Musical score for Missa em Fá, page 7, measures 89 to 105.

Measure 89: Treble clef, key signature of four sharps. Measure 89: Measure of eighth notes. Measure 90: Measure of eighth notes. Measure 91: Measure of eighth notes. Measure 92: Measure of eighth notes. Measure 93: Measure of eighth notes. Measure 94: Measure of eighth notes. Measure 95: Measure of eighth notes. Measure 96: Measure of eighth notes. Measure 97: Measure of eighth notes. Measure 98: Measure of eighth notes. Measure 99: Measure of eighth notes. Measure 100: Measure of eighth notes. Measure 101: Measure of eighth notes. Measure 102: Measure of eighth notes. Measure 103: Measure of eighth notes. Measure 104: Measure of eighth notes. Measure 105: Measure of eighth notes.

Allegro molto

Musical score for Missa em Fá, page 7, measures 106 to 115.

Measure 106: Treble clef, key signature of four sharps. Measure 106: Measure of eighth notes. Measure 107: Measure of eighth notes. Measure 108: Measure of eighth notes. Measure 109: Measure of eighth notes. Measure 110: Measure of eighth notes. Measure 111: Measure of eighth notes. Measure 112: Measure of eighth notes. Measure 113: Measure of eighth notes. Measure 114: Measure of eighth notes. Measure 115: Measure of eighth notes.

Più mosso

Musical score for Missa em Fá, showing measures 113, 118, 123, and 129. The score consists of four staves of music in G major (two staves) and C major (two staves). Measure 113 starts with a dynamic *mf*. Measure 118 starts with a dynamic *f*. Measure 123 features a melodic line with grace notes. Measure 129 concludes with a fermata over the bass clef staff.

4. Domine Deus

Allegro con moto

150

Musical score for Domine Deus, starting with a dynamic *c*. The tempo is marked **150**.

5. Qui tollis/Suscipe

Larghetto

Musical score for Qui tollis/Suscipe, showing measures 5, 6, and 9. Measure 5 features a dynamic *ff*. Measure 6 shows a sustained note with a dynamic *p*. Measure 9 includes measure numbers 6 and 2 above the staff.

Allegro non molto

Musical score for Qui tollis/Suscipe, concluding section, showing measures 21 and 22. Measure 21 starts with a dynamic *ff*. Measure 22 concludes with a dynamic *ff*.

Musical score for Missa em Fá, showing measures 27, 28, 46, 54, and 59.

- Measure 27:** Key signature of one sharp. Measure number 6 above the staff. Dynamics: ***ff***, ***ff***.
- Measure 28:** Key signature of one sharp. Measure number 3 above the staff. Dynamics: ***f***, ***p***, ***ff***.
- Measure 46:** Key signature of one sharp. Measure number 3 above the staff. Dynamics: ***ff***, ***p***.
- Measure 54:** Key signature of one sharp. Dynamics: ***ff***, ***p***.
- Measure 59:** Key signature of one sharp. Dynamics: ***ff***.

6. Qui sedes/Quoniam

Andante moderato

Allegro non molto

Musical score for Qui sedes/Quoniam, showing measures 60 and 77.

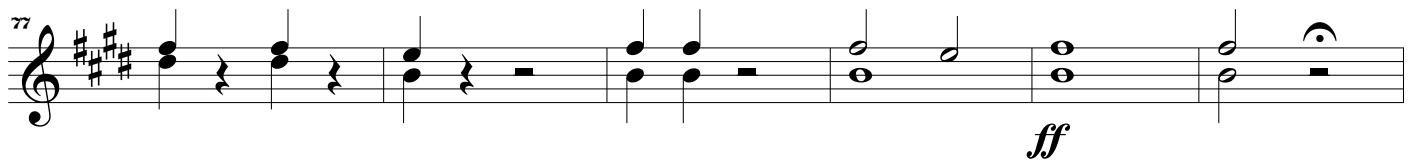
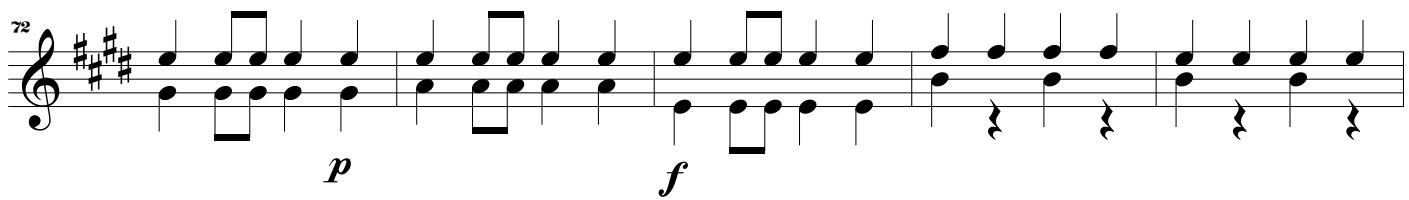
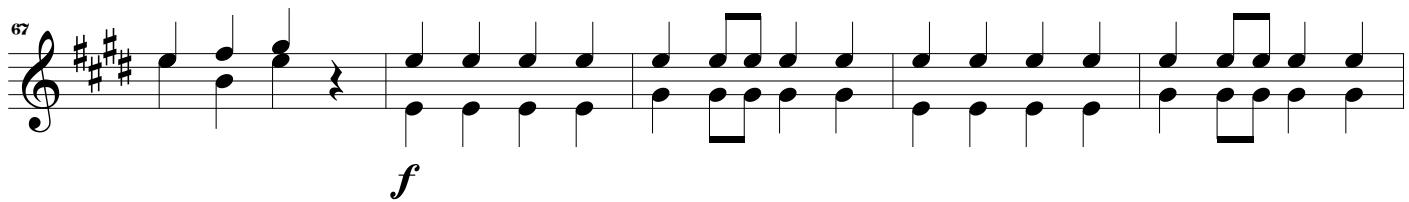
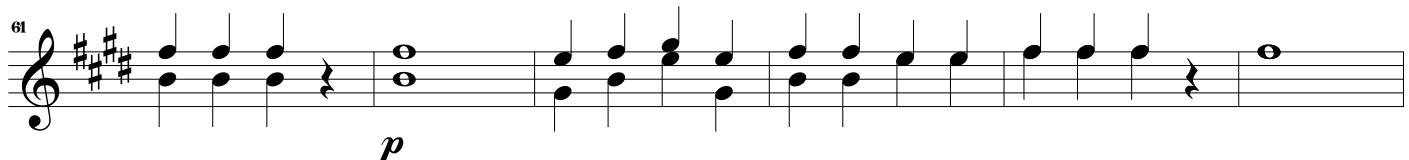
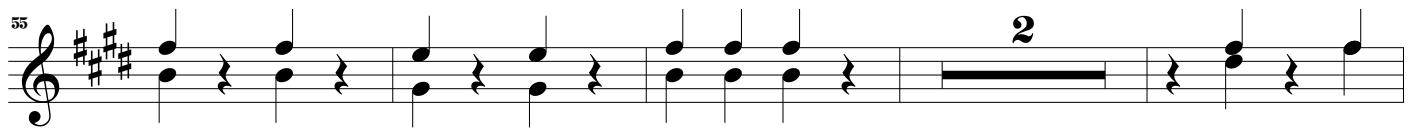
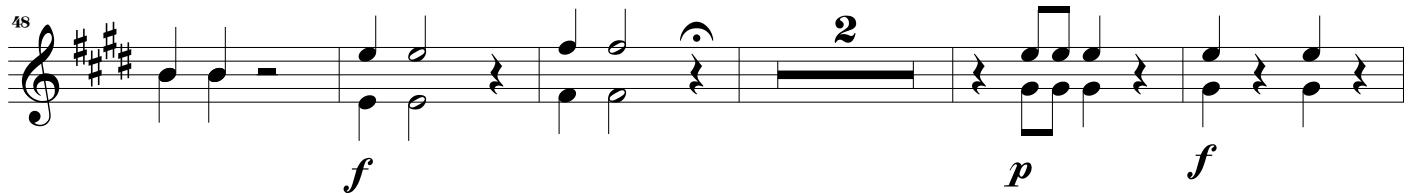
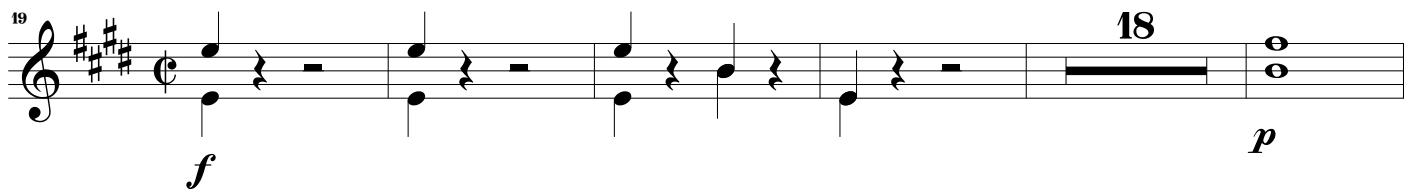
- Measure 60:** Key signature of two sharps. Time signature **2**. Measure number 60 above the staff.
- Measure 77:** Key signature of one sharp. Measure number 77 above the staff.

7. Cum Sancto Spiritu

Larghetto

Musical score for Cum Sancto Spiritu, showing measures 6, 13, and 18.

- Measure 6:** Key signature of two sharps. Dynamics: ***p***, ***f***.
- Measure 13:** Key signature of two sharps. Dynamics: ***p***, ***p***, ***f***.
- Measure 18:** Key signature of three sharps. Measure number 2 above the staff.

Allegro

Musical score for Missa em Fá, page 11, featuring five staves of music. The key signature is F major (one sharp). The score includes dynamics such as *p*, *f*, and *> p*. Measure 88 starts with a dynamic *p* followed by a measure of *f*. Measures 97 and 102 show a sequence of eighth-note patterns with dynamics *> p* and *f*. Measure 108 concludes with a dynamic *f*. Measure 112 ends with a fermata over the last note.

Missa em Fá

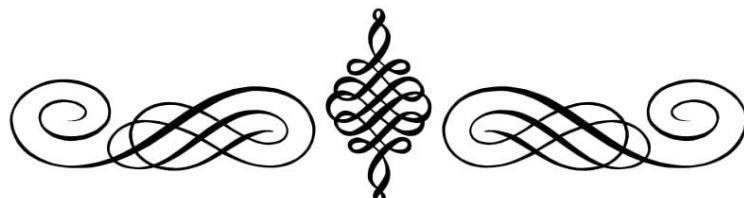
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em Mi b



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Horn in Eb

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Allegro

Missa em Fá

5

Musical score for "Missa em Fá". The score consists of ten staves of music for a single instrument. The key signature is F major (one sharp). The time signature varies throughout the piece.

Measure 70: The first staff begins with a whole note followed by a series of eighth notes. The dynamic is **p**.

Measure 77: The dynamic changes to **p cresc.**, then **ff**, then **p cresc.**, then **ff**, then **p**.

Measure 84: The dynamic is **f**.

Measure 89: The dynamic is **p**.

Measure 94: The dynamic is **p**.

Measure 99: The dynamic is **cresc.**

Measure 104: The dynamic is **ff**. The measure ends with a repeat sign and two endings, labeled **3** and **3**.

Measure 113: The dynamic is **ff**.

Measure 117: The dynamic is **p**.

Measure 122: The dynamic is **p**.

2. Gloria

Allegro molto

3

cresc.

f

p

p

Musical score for Missa em Fá, page 7, measures 58 to 84.

Measure 58: Treble clef, 5 sharps, 3/4 time. Dynamics: *p*. Measure 59: Measures 1-4. Measure 60: Measures 5-6. Measure 61: Measures 7-8. Measure 62: Measures 9-10. Measure 63: Measures 11-12. Measure 64: Measures 13-14. Measure 65: Measures 15-16. Measure 66: Measures 17-18. Measure 67: Measures 19-20. Measure 68: Measures 21-22. Measure 69: Measures 23-24. Measure 70: Measures 25-26. Measure 71: Measures 27-28. Measure 72: Measures 29-30. Measure 73: Measures 31-32. Measure 74: Measures 33-34. Measure 75: Measures 35-36. Measure 76: Measures 37-38. Measure 77: Measures 39-40. Measure 78: Measures 41-42. Measure 79: Measures 43-44. Measure 80: Measures 45-46. Measure 81: Measures 47-48. Measure 82: Measures 49-50. Measure 83: Measures 51-52. Measure 84: Measures 53-54.

3. Laudamus/Gratias

Andante

Measure 27: Treble clef, 5 sharps, 8 time. Dynamics: *f*. Measure 28: Measures 1-2. Measure 29: Measures 3-4. Measure 30: Measures 5-6. Measure 31: Measures 7-8. Measure 32: Measures 9-10. Measure 33: Measures 11-12. Measure 34: Measures 13-14. Measure 35: Measures 15-16. Measure 36: Measures 17-18. Measure 37: Measures 19-20. Measure 38: Measures 21-22. Measure 39: Measures 23-24. Measure 40: Measures 25-26. Measure 41: Measures 27-28. Measure 42: Measures 29-30. Measure 43: Measures 31-32. Measure 44: Measures 33-34. Measure 45: Measures 35-36. Measure 46: Measures 37-38. Measure 47: Measures 39-40. Measure 48: Measures 41-42.

Allegro molto

Measure 51: Treble clef, 5 sharps, 8 time. Dynamics: *p*. Measure 52: Measures 1-2. Measure 53: Measures 3-4. Measure 54: Measures 5-6. Measure 55: Measures 7-8. Measure 56: Measures 9-10. Measure 57: Measures 11-12. Measure 58: Measures 13-14. Measure 59: Measures 15-16. Measure 60: Measures 17-18. Measure 61: Measures 19-20. Measure 62: Measures 21-22. Measure 63: Measures 23-24. Measure 64: Measures 25-26. Measure 65: Measures 27-28. Measure 66: Measures 29-30. Measure 67: Measures 31-32. Measure 68: Measures 33-34.

Più mosso

Measure 85: Treble clef, 5 sharps, 8 time. Dynamics: *p*. Measure 86: Measures 1-2. Measure 87: Measures 3-4. Measure 88: Measures 5-6. Measure 89: Measures 7-8. Measure 90: Measures 9-10. Measure 91: Measures 11-12. Measure 92: Measures 13-14. Measure 93: Measures 15-16. Measure 94: Measures 17-18. Measure 95: Measures 19-20. Measure 96: Measures 21-22. Measure 97: Measures 23-24. Measure 98: Measures 25-26. Measure 99: Measures 27-28. Measure 100: Measures 29-30. Measure 101: Measures 31-32. Measure 102: Measures 33-34. Measure 103: Measures 35-36. Measure 104: Measures 37-38. Measure 105: Measures 39-40.

Musical score for Missa em Fá, showing measures 113, 118, 123, and 129. The score consists of two staves. Measure 113 starts with a forte dynamic (f) and continues with eighth-note patterns. Measure 118 begins with a piano dynamic (mf) and ends with a forte dynamic (f). Measure 123 features a sustained note followed by eighth-note patterns. Measure 129 concludes with a half note followed by a fermata.

4. Domine Deus

Allegro con moto

150

Musical score for Domine Deus, Allegro con moto, measure 150. The score is in common time, key signature of one sharp (F#), and consists of a single staff. It features a sustained note followed by a series of eighth notes.

5. Qui tollis/Suscipe

Larghetto

Musical score for Qui tollis/Suscipe, Larghetto, measures 5, 15, and 22. The score consists of three staves. Measure 5 shows a sustained note followed by eighth-note patterns. Measure 15 starts with a piano dynamic (p) and includes a melodic line with grace notes. Measure 22 concludes with a forte dynamic (ff).

Allegro non molto

2

6

ff

Musical score for piano, featuring five staves of music. The key signature is three sharps. Measure 33 starts with a forte dynamic (ff) and a melodic line consisting of eighth-note pairs and sixteenth-note pairs. Measure 34 begins with a sustained note followed by a dynamic change to ff. Measure 35 starts with a dynamic of f. Measures 36 and 37 begin with dynamics of p and ff respectively. Measure 38 features a dynamic of ff. Measure 39 consists of sustained notes. Measure 40 begins with a dynamic of f. Measures 41 and 42 begin with dynamics of p and ff respectively. Measure 43 features a dynamic of ff. Measure 44 consists of sustained notes. Measure 45 begins with a dynamic of ff. Measure 46 consists of sustained notes. Measure 47 begins with a dynamic of ff. Measures 48 and 49 begin with dynamics of p and ff respectively. Measure 50 features a dynamic of ff. Measure 51 consists of sustained notes. Measure 52 begins with a dynamic of ff. Measure 53 consists of sustained notes. Measure 54 begins with a dynamic of ff. Measure 55 consists of sustained notes. Measure 56 begins with a dynamic of ff. Measure 57 consists of sustained notes. Measure 58 begins with a dynamic of ff. Measure 59 consists of sustained notes. Measure 60 begins with a dynamic of ff.

6. Qui sedes/Quoniam

Andante moderato

Allegro non molto

A musical score excerpt featuring two measures. The first measure, labeled '60', begins with a treble clef, a key signature of four sharps, and a common time signature. It consists of a single sustained note across four beats. The second measure, labeled '77', begins with a bass clef, a key signature of three sharps, and a common time signature. It also consists of a single sustained note across four beats.

7. Cum Sancto Spiritu

Larghetto

Larghetto

p

f

2

Allegro

19

f

18

p

42

48

f

p

f

55

p

61

p

67

f

72

p

f

77

ff

10

Missa em Fá

Allegro

19

f

18

p

42

48

f

p

f

55

p

61

p

67

f

72

p

f

77

ff

Musical score for Missa em Fá, page 11, featuring six staves of music. The key signature is F major (one sharp). Measure 88 starts with a dynamic **p**. Measure 97 begins with a dynamic **f**, followed by a dynamic marking **p** with a downward arrow. Measure 102 starts with a dynamic **f**, followed by a dynamic marking **p** with an upward arrow, and ends with a dynamic **f**. Measure 108 begins with a dynamic **p**. Measure 112 ends with a fermata over the last note.

Missa em Fá

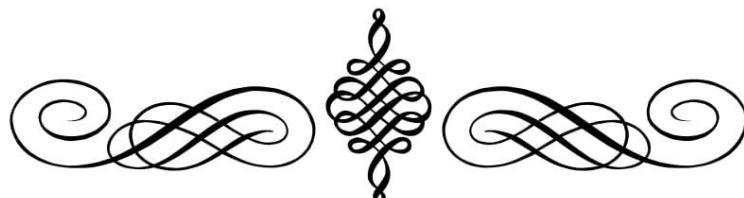
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em C



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

Frei José de Santa Rita Marques e Silva (Vila Viçosa, 1782 - 1837) foi um compositor e organista português. Segundo João Vaz, intérprete e conhedor da sua produção musical, a importância de Frei José Marques da Silva advém "não só do substancial número de obras com autoria firmemente estabelecida, como também da íntima relação da sua escrita de carácter operático com a morfologia dos órgãos construídos em Portugal na sua época".

Carreira musical

Estudou inicialmente em Vila Viçosa com Joaquim Galão, vindo para Lisboa onde professou na Igreja dos Frades Paulistas e veio a ocupar o cargo de organista, aos 22 anos. Aqui estudou com João José Baldi e foi chamado por este para ser organista da Capela Real da Bemposta, quando Baldi ocupou o cargo de seu Mestre, em 1808. Viria a desempenhar as mesmas funções, em 1816. Depois da morte de Baldi, concorreu e foi aceite na vaga docente de organista da Capela Real do Rio de Janeiro, durante a presença da Família Real no Brasil.

Quando foi criado o Conservatório de Lisboa, foi nomeado professor de orquestra, mas não chegou a exercer estas funções. Foi diretor do *Semanário Filarmónico*, cuja designação mudaria para *Semanário Harmónico*, e onde colaboraria. Teve vários alunos notáveis, de onde se destacam Joaquim Casimiro, Xavier Migone, Manuel Inocêncio dos Santos, João Baptista Sassetti, entre outros.

Obra

Foi compositor de música sacra, de onde se destacam as suas missas, matinas, motetes, um Te Deum, ladaínhas e um Stabat Mater. Compôs também para os seis órgãos do Convento de Mafra, incluindo uma missa para cinco coros de vozes masculinas e cinco órgãos, e uma missa para três coros de vozes masculinas e seis órgãos.

Compôs também sonatas, marchas e valsas para piano, prelúdios para órgão, e uma sinfonia para orquestra. Foi autor de uma Marcha Fúnebre para pianoforte, por ocasião do falecimento de Maria I de Portugal, em 1816.

Foi autor, sob a orientação de João José Baldi, de uma coleção de estudos de contraponto e fuga.

Da sua obra publicada, destacam-se os *Responsórios de Sexta-Feira Santa* (1832), que resultou de uma gravação na Igreja da Misericórdia de Santarém, sob a direção e órgão de João Vaz, em 2012.

As suas Obras Completas para órgão foram publicadas pela Universidade Católica do Porto em 2011, numa edição crítica de João Vaz.

Referências

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2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

The musical score consists of 13 staves of music for Horn in C. The first staff begins with a dynamic of **f**, followed by **p**. The second staff starts with **p**. The third staff begins with **ff**. The fourth staff starts with **f**. The fifth staff begins with **pp**. The sixth staff starts with **p**. The seventh staff begins with **4**. The eighth staff starts with **p**. The ninth staff begins with **p**. The tenth staff begins with **f**. The eleventh staff begins with **p**. The twelfth staff begins with **f**. The thirteenth staff begins with **p**.

Musical score for "Missa em Fá". The score consists of ten staves of music, each with a treble clef and four horizontal lines. The music is divided into measures by vertical bar lines. Various dynamic markings are present, including **p** (piano), **ff** (fortissimo), **cresc.** (crescendo), **f** (forte), and **3** (a measure with three measures of rest). Measure numbers are indicated at the beginning of each staff: 70, 77, 84, 90, 95, 100, 105, 113, 117, and 122. Measure 105 includes a tempo marking of **3**. Measure 113 includes a dynamic marking of **ff**.

2. Gloria

Allegro molto

<img alt="Musical score for the Gloria section of the Mass in F major. The score consists of eight staves of music for a single instrument. The key signature is F major (one sharp). Measure 1 starts with a forte dynamic (f) and a dotted half note. Measures 2-3 show eighth-note patterns. Measure 4 features a bassoon-like line with sixteenth-note patterns. Measures 5-6 continue the eighth-note patterns. Measure 7 shows a bassoon-like line with sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measure 10 features a bassoon-like line with sixteenth-note patterns. Measures 11-12 continue the eighth-note patterns. Measure 13 shows a bassoon-like line with sixteenth-note patterns. Measures 14-15 continue the eighth-note patterns. Measure 16 shows a bassoon-like line with sixteenth-note patterns. Measures 17-18 continue the eighth-note patterns. Measure 19 shows a bassoon-like line with sixteenth-note patterns. Measures 20-21 continue the eighth-note patterns. 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Measure 718 shows a bassoon-like line with sixteenth-note patterns. Measures 719-720 continue the eighth-note patterns. Measure 721 shows a bassoon-like line with sixteenth-note patterns. Measures 722-723 continue the eighth-note patterns. Measure 724 shows a bassoon-like line with sixteenth-note patterns. Measures 725-726 continue the eighth-note patterns. Measure 727 shows a bassoon-like line with sixteenth-note patterns. Measures 728-729 continue the eighth-note patterns. Measure 730 shows a bassoon-like line with sixteenth-note patterns. Measures 731-732 continue the eighth-note patterns. Measure 733 shows a bassoon-like line with sixteenth-note patterns. Measures 734-735 continue the eighth-note patterns. Measure 736 shows a bassoon-like line with sixteenth-note patterns. Measures 737-738 continue the eighth-note patterns. Measure 739 shows a bassoon-like line with sixteenth-note patterns. Measures 740-741 continue the eighth-note patterns. 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Measure 910 shows a bassoon-like line with sixteenth-note patterns. Measures 911-912 continue the eighth-note patterns. Measure 913 shows a bassoon-like line with sixteenth-note patterns. Measures 914-915 continue the eighth-note patterns. Measure 916 shows a bassoon-like line with sixteenth-note patterns. Measures 917-918 continue the eighth-note patterns. Measure 919 shows a bassoon-like line with sixteenth-note patterns. Measures 920-921 continue the eighth-note patterns. Measure 922 shows a bassoon-like line with sixteenth-note patterns. Measures 923-924 continue the eighth-note patterns. Measure 925 shows a bassoon-like line with sixteenth-note patterns. Measures 926-927 continue the eighth-note patterns. Measure 928 shows a bassoon-like line with sixteenth-note patterns. Measures 929-930 continue the eighth-note patterns. Measure 931 shows a bassoon-like line with sixteenth-note patterns. Measures 932-933 continue the eighth-note patterns. 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Musical score for Missa em Fá, page 7, featuring three staves of music. Measure 68 starts with a dynamic **p**. Measure 73 is labeled **10** and has a dynamic **mf**. Measure 78 is labeled **11** and has a dynamic **p**. Measure 83 is labeled **12** and has a dynamic **dim.**. Measure 87 is labeled **13** and has a dynamic **p**.

3. Laudamus/Gratias

Andante

Andante section, measures 27 to 30. Measure 27 starts with a dynamic **f**. Measure 28 is labeled **11**. Measure 29 is labeled **12**. Measure 30 is labeled **9**.

Allegro molto

Allegro molto section, measures 51 to 64. Measure 51 starts with a dynamic **p**. Measure 52 is labeled **11**. Measure 53 is labeled **13**. Measure 54 is labeled **f**. Measure 58 is labeled **2**. Measures 59 to 64 show a continuous eighth-note pattern.

Più mosso

Più mosso section, measures 88 to 95. Measure 88 starts with a dynamic **p**. Measure 89 is labeled **3**. Measure 90 is labeled **7**. Measure 91 starts with a dynamic **mf**, followed by a dynamic **f**. Measures 92 to 95 show a continuous eighth-note pattern.

Final section, measures 105 to 108. Measure 105 starts with a dynamic **p**. Measure 106 is labeled **3**. Measures 107 and 108 show a continuous eighth-note pattern.

113

mf

f

f

118

f

f

123

129

f

f

4. Domine Deus

Allegro con moto**150**

ff

5. Qui tollis/Suscipe

Larghetto

ff

5

6

2

p

Allegro non molto

2

ff

6. Qui sedes/Quoniam

Andante moderato

Allegro non molto

7. Cum Sancto Spiritu

Larghetto

Allegro

Sheet music for a solo instrument in G major, 2/4 time. The score consists of eight staves of music with various dynamics (f, p, ff) and measure numbers (18, 2, 10).

The music begins with a dynamic **f**. Measure 18 starts with a dynamic **p**. Measure 2 starts with a dynamic **p**, followed by a dynamic **f**. Measure 10 ends with a dynamic **ff**.

Detailed description: The sheet music is for a solo instrument in G major, 2/4 time. It features eight staves of music. Staff 1: Measure 18 starts with a dynamic **f**. Staff 2: Measure 1 starts with a dynamic **p**. Staff 3: Measure 2 starts with a dynamic **p**, followed by a dynamic **f**. Staff 4: Measure 1 starts with a dynamic **p**. Staff 5: Measure 2 starts with a dynamic **p**. Staff 6: Measure 1 starts with a dynamic **p**. Staff 7: Measure 2 starts with a dynamic **p**. Staff 8: Measure 1 starts with a dynamic **p**.

Missa em Fá

11

Musical score for Missa em Fá, page 11, showing staves 98 to 112.

The score consists of five staves of music for a single instrument. The key signature is F major (one sharp). The time signature is common time (indicated by 'C').

Staff 98: Dynamics: *p*, *f*. Measures show eighth-note patterns.

Staff 99: Measures show eighth-note patterns. Dynamics: *p*.

Staff 103: Measures show eighth-note patterns. Dynamics: *f*, *p*, *f*.

Staff 108: Measures show eighth-note patterns.

Staff 112: Measures show eighth-note patterns.

Missa em Fá

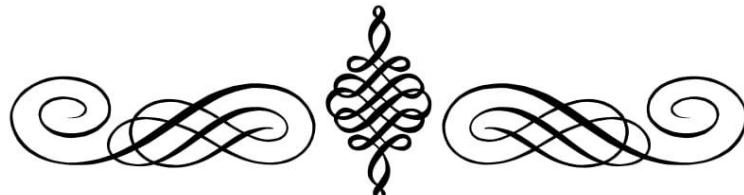
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompas em Bb



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

Frei José de Santa Rita Marques e Silva (Vila Viçosa, 1782 - 1837) foi um compositor e organista português. Segundo João Vaz, intérprete e conhedor da sua produção musical, a importância de Frei José Marques da Silva advém "não só do substancial número de obras com autoria firmemente estabelecida, como também da íntima relação da sua escrita de carácter operático com a morfologia dos órgãos construídos em Portugal na sua época".

Carreira musical

Estudou inicialmente em Vila Viçosa com Joaquim Galão, vindo para Lisboa onde professou na Igreja dos Frades Paulistas e veio a ocupar o cargo de organista, aos 22 anos. Aqui estudou com João José Baldi e foi chamado por este para ser organista da Capela Real da Bemposta, quando Baldi ocupou o cargo de seu Mestre, em 1808. Viria a desempenhar as mesmas funções, em 1816. Depois da morte de Baldi, concorreu e foi aceite na vaga docente de organista da Capela Real do Rio de Janeiro, durante a presença da Família Real no Brasil.

Quando foi criado o Conservatório de Lisboa, foi nomeado professor de orquestra, mas não chegou a exercer estas funções. Foi diretor do *Semanário Filarmónico*, cuja designação mudaria para *Semanário Harmónico*, e onde colaboraria. Teve vários alunos notáveis, de onde se destacam Joaquim Casimiro, Xavier Migone, Manuel Inocêncio dos Santos, João Baptista Sassetti, entre outros.

Obra

Foi compositor de música sacra, de onde se destacam as suas missas, matinas, motetes, um Te Deum, ladaínhas e um Stabat Mater. Compôs também para os seis órgãos do Convento de Mafra, incluindo uma missa para cinco coros de vozes masculinas e cinco órgãos, e uma missa para três coros de vozes masculinas e seis órgãos.

Compôs também sonatas, marchas e valsas para piano, prelúdios para órgão, e uma sinfonia para orquestra. Foi autor de uma Marcha Fúnebre para pianoforte, por ocasião do falecimento de Maria I de Portugal, em 1816.

Foi autor, sob a orientação de João José Baldi, de uma coleção de estudos de contraponto e fuga.

Da sua obra publicada, destacam-se os *Responsórios de Sexta-Feira Santa* (1832), que resultou de uma gravação na Igreja da Misericórdia de Santarém, sob a direção e órgão de João Vaz, em 2012.

As suas Obras Completas para órgão foram publicadas pela Universidade Católica do Porto em 2011, numa edição crítica de João Vaz.

Referências

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2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Horn in Bb

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

The musical score consists of eight staves of music for Horn in Bb. The key signature is one sharp (F#). The tempo is **Moderato**. The score begins with a forte dynamic (f) followed by a piano dynamic (p). Measure 7 shows a piano dynamic (p) and a measure number '2'. Measure 14 features a dynamic ff. Measures 19 and 33 show dynamics pp and p respectively. Measure 44 has a dynamic p. Measures 50 and 64 show dynamics p. Measure 57 ends with a forte dynamic (f). Measure numbers 2, 4, 8, and 19 are marked above the staff.

Musical score for "Missa em Fá". The score consists of ten staves of music, numbered 70 to 122. The key signature is F major (one sharp). The music features various dynamics and markings, including *p*, *cresc.*, *ff*, *f*, *3*, and *cresc.* The score includes measures of eighth and sixteenth notes, rests, and dynamic changes. Measure 77 shows a crescendo from *p* to *ff* followed by a decrescendo back to *p*. Measure 105 features a dynamic change from *ff* to *3* (three measures). Measure 113 starts with a dynamic of *ff*.

2. Gloria

Allegro molto

3

8

13

21

p

26

31

cresc.

f

36

41

3

47

p

p

Musical score for Missa em Fá, page 7, measures 59 to 87. The score consists of three staves. Measure 59 starts with a whole note followed by a half note. Measure 60 has a fermata over a quarter note. Measure 61 is a repeat sign. Measures 62-63 show eighth-note patterns. Measure 64 is a repeat sign. Measures 65-66 show eighth-note patterns. Measure 67 is a repeat sign. Measures 68-69 show eighth-note patterns. Measure 70 is a repeat sign. Measures 71-72 show eighth-note patterns. Measure 73 is a repeat sign. Measures 74-75 show eighth-note patterns. Measure 76 is a repeat sign. Measures 77-78 show eighth-note patterns. Measure 79 is a repeat sign. Measures 80-81 show eighth-note patterns. Measure 82 is a repeat sign. Measures 83-84 show eighth-note patterns.

3. Laudamus/Gratias

Section 3 of the musical score, titled "Laudamus/Gratias". The score includes three systems of music.

System 1 (Measures 27-30): Key signature changes from G major (27) to E major (28), then to C major (29), and finally to A major (30). Dynamics: *f* (Measure 27), *p* (Measure 28), *f* (Measure 29).

System 2 (Measures 31-34): Key signature changes from G major (31) to E major (32), then to C major (33), and finally to A major (34). Dynamics: *p* (Measure 31), *f* (Measure 34).

System 3 (Measures 35-38): Key signature changes from G major (35) to E major (36), then to C major (37), and finally to A major (38). Dynamics: *p* (Measure 35), *mf* (Measure 37), *f* (Measure 38).

System 4 (Measures 39-42): Key signature changes from G major (39) to E major (40), then to C major (41), and finally to A major (42). Dynamics: *p* (Measure 39), *p* (Measure 42).

System 5 (Measures 43-46): Key signature changes from G major (43) to E major (44), then to C major (45), and finally to A major (46). Dynamics: *p* (Measure 43), *p* (Measure 46).

System 6 (Measures 47-50): Key signature changes from G major (47) to E major (48), then to C major (49), and finally to A major (50). Dynamics: *p* (Measure 47), *p* (Measure 50).

System 7 (Measures 51-54): Key signature changes from G major (51) to E major (52), then to C major (53), and finally to A major (54). Dynamics: *p* (Measure 51), *f* (Measure 54).

System 8 (Measures 55-58): Key signature changes from G major (55) to E major (56), then to C major (57), and finally to A major (58). Dynamics: *p* (Measure 55), *p* (Measure 58).

System 9 (Measures 59-62): Key signature changes from G major (59) to E major (60), then to C major (61), and finally to A major (62). Dynamics: *p* (Measure 59), *p* (Measure 62).

System 10 (Measures 63-66): Key signature changes from G major (63) to E major (64), then to C major (65), and finally to A major (66). Dynamics: *p* (Measure 63), *p* (Measure 66).

System 11 (Measures 67-70): Key signature changes from G major (67) to E major (68), then to C major (69), and finally to A major (70). Dynamics: *p* (Measure 67), *p* (Measure 70).

System 12 (Measures 71-74): Key signature changes from G major (71) to E major (72), then to C major (73), and finally to A major (74). Dynamics: *p* (Measure 71), *p* (Measure 74).

System 13 (Measures 75-78): Key signature changes from G major (75) to E major (76), then to C major (77), and finally to A major (78). Dynamics: *p* (Measure 75), *p* (Measure 78).

System 14 (Measures 79-82): Key signature changes from G major (79) to E major (80), then to C major (81), and finally to A major (82). Dynamics: *p* (Measure 79), *p* (Measure 82).

System 15 (Measures 83-86): Key signature changes from G major (83) to E major (84), then to C major (85), and finally to A major (86). Dynamics: *p* (Measure 83), *p* (Measure 86).

System 16 (Measures 87-90): Key signature changes from G major (87) to E major (88), then to C major (89), and finally to A major (90). Dynamics: *p* (Measure 87), *p* (Measure 90).

System 17 (Measures 91-94): Key signature changes from G major (91) to E major (92), then to C major (93), and finally to A major (94). Dynamics: *p* (Measure 91), *p* (Measure 94).

System 18 (Measures 95-98): Key signature changes from G major (95) to E major (96), then to C major (97), and finally to A major (98). Dynamics: *p* (Measure 95), *p* (Measure 98).

System 19 (Measures 99-102): Key signature changes from G major (99) to E major (100), then to C major (101), and finally to A major (102). Dynamics: *p* (Measure 99), *p* (Measure 102).

System 20 (Measures 103-106): Key signature changes from G major (103) to E major (104), then to C major (105), and finally to A major (106). Dynamics: *p* (Measure 103), *p* (Measure 106).

Missa em Fá

113

mf

f

f

118

f

f

123

>

>

129

4. Domine Deus

Allegro con moto**150**

5. Qui tollis/Suscipe

Larghetto

5

ff

6

p

2

ff

Allegro non molto

2

ff

6

38 **ff**

39 **ff**

40 **f** **p** **ff**

41 **ff**

42 **p**

43 **ff**

44 **p**

45 **ff**

46 **p**

47 **ff**

48 **p**

49 **ff**

50 **p**

51 **ff**

52 **p**

53 **ff**

54 **p**

55 **ff**

56 **p**

57 **ff**

58 **p**

59 **ff**

6. Qui sedes/Quoniam

Andante moderato

Allegro non molto

60 **ff**

77 **ff**

7. Cum Sancto Spiritu

Larghetto

6 **ff**

7 **ff**

8 **ff**

9 **ff**

10 **ff**

11 **ff**

12 **ff**

13 **ff**

14 **ff**

15 **ff**

Allegro

Musical score for a solo instrument in G major, Allegro tempo. The score consists of nine staves of music with various dynamics and markings.

Staff 1: Measures 19-22. Dynamics: **f**. Measure 22 has a fermata over the first note.

Staff 2: Measure 23 starts with a fermata over a whole note, followed by a measure of eighth notes. Measure 24 starts with a fermata over a whole note. Dynamics: **p**.

Staff 3: Measures 46-49. Dynamics: **f**. Measure 49 ends with a fermata over a whole note.

Staff 4: Measures 53-56. Dynamics: **p**, **f**.

Staff 5: Measures 58-61. Dynamics: **p**.

Staff 6: Measures 65-68. Dynamics: **f**.

Staff 7: Measures 71-74. Dynamics: **p**, **f**.

Staff 8: Measures 76-79. Dynamics: **ff**.

Musical score for organ, page 11, featuring five staves of music. The key signature is F major (one sharp). Measure 88 starts with a forte dynamic (f) followed by a half note. Measure 89 begins with a half note. Measure 90 starts with a half note. Measure 91 begins with a half note. Measure 92 starts with a half note. Measure 93 begins with a half note. Measure 94 begins with a half note. Measure 95 begins with a half note. Measure 96 begins with a half note. Measure 97 begins with a half note. Measure 98 begins with a half note. Measure 99 begins with a half note. Measure 100 begins with a half note. Measure 101 begins with a half note. Measure 102 begins with a half note. Measure 103 begins with a half note. Measure 104 begins with a half note. Measure 105 begins with a half note. Measure 106 begins with a half note. Measure 107 begins with a half note. Measure 108 begins with a half note. Measure 109 begins with a half note. Measure 110 begins with a half note.

Missa em Fá

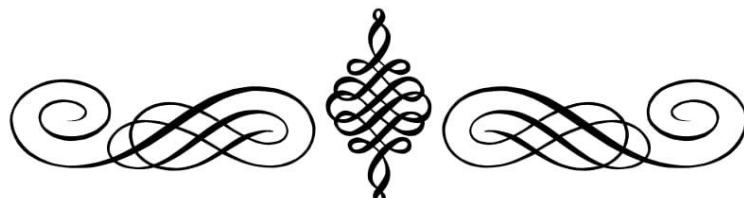
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompete Bb 1



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

Biografia

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Estudou inicialmente em Vila Viçosa com Joaquim Galão, vindo para Lisboa onde professou na Igreja dos Frades Paulistas e veio a ocupar o cargo de organista, aos 22 anos. Aqui estudou com João José Baldi e foi chamado por este para ser organista da Capela Real da Bemposta, quando Baldi ocupou o cargo de seu Mestre, em 1808. Viria a desempenhar as mesmas funções, em 1816. Depois da morte de Baldi, concorreu e foi aceite na vaga docente de organista da Capela Real do Rio de Janeiro, durante a presença da Família Real no Brasil.

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Referências

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2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Trumpet in B♭ 1

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

8
ff
2

14
f

Allegro

19
5
8
p

36
4
p
p

45

51
p

58
f

64

70

p

79

ff **p** **ff** **p** **f**

85

90

95

ff

9

108

ff

ff

3

114

119

123

3

2. Gloria

Allegro molto

f

6

11

16

21 8

28 **f**

39

45 27 **f** 14 *mf* *dim.* **p**

3. Laudamus/Gratias

Andante

27

f

22

f

f

Allegro molto

54

9

f

13

80

Più mosso

87

mf

7

f

98

4

f

106

8

f

f

119

f

f

124

129

4. Domine Deus

Allegro con moto

A musical staff is shown with a treble clef, a key signature of one sharp, and common time indicated by a 'C'. The tempo is marked as 150. The staff consists of five horizontal lines and four spaces, with a thick vertical bar line positioned near the beginning.

5. Qui tollis/Suscipe

Larghetto

Musical score for piano, page 5, measures 11-12. The score consists of two staves. The left staff uses a treble clef and a B-flat key signature. The right staff uses a bass clef. Measure 11 begins with a eighth note followed by a sixteenth-note triplet. Measures 12-13 show a continuous eighth-note pattern. Measure 14 begins with a sixteenth-note triplet. Measures 15-16 show a continuous eighth-note pattern. Measure 17 begins with a sixteenth-note triplet. Measures 18-19 show a continuous eighth-note pattern. Measure 20 begins with a sixteenth-note triplet. Measures 21-22 show a continuous eighth-note pattern. Measure 23 begins with a sixteenth-note triplet. Measures 24-25 show a continuous eighth-note pattern. Measure 26 begins with a sixteenth-note triplet. Measures 27-28 show a continuous eighth-note pattern. Measure 29 begins with a sixteenth-note triplet. Measures 30-31 show a continuous eighth-note pattern. Measure 32 begins with a sixteenth-note triplet. Measures 33-34 show a continuous eighth-note pattern. Measure 35 begins with a sixteenth-note triplet. Measures 36-37 show a continuous eighth-note pattern. Measure 38 begins with a sixteenth-note triplet. Measures 39-40 show a continuous eighth-note pattern. Measure 41 begins with a sixteenth-note triplet. Measures 42-43 show a continuous eighth-note pattern. Measure 44 begins with a sixteenth-note triplet. Measures 45-46 show a continuous eighth-note pattern. Measure 47 begins with a sixteenth-note triplet. Measures 48-49 show a continuous eighth-note pattern. Measure 50 begins with a sixteenth-note triplet. Measures 51-52 show a continuous eighth-note pattern. Measure 53 begins with a sixteenth-note triplet. Measures 54-55 show a continuous eighth-note pattern. Measure 56 begins with a sixteenth-note triplet. Measures 57-58 show a continuous eighth-note pattern. Measure 59 begins with a sixteenth-note triplet. Measures 60-61 show a continuous eighth-note pattern. Measure 62 begins with a sixteenth-note triplet. Measures 63-64 show a continuous eighth-note pattern. Measure 65 begins with a sixteenth-note triplet. Measures 66-67 show a continuous eighth-note pattern. Measure 68 begins with a sixteenth-note triplet. Measures 69-70 show a continuous eighth-note pattern. Measure 71 begins with a sixteenth-note triplet. Measures 72-73 show a continuous eighth-note pattern. Measure 74 begins with a sixteenth-note triplet. Measures 75-76 show a continuous eighth-note pattern. Measure 77 begins with a sixteenth-note triplet. Measures 78-79 show a continuous eighth-note pattern. Measure 80 begins with a sixteenth-note triplet. Measures 81-82 show a continuous eighth-note pattern. Measure 83 begins with a sixteenth-note triplet. Measures 84-85 show a continuous eighth-note pattern. Measure 86 begins with a sixteenth-note triplet. Measures 87-88 show a continuous eighth-note pattern. Measure 89 begins with a sixteenth-note triplet. Measures 90-91 show a continuous eighth-note pattern. Measure 92 begins with a sixteenth-note triplet. Measures 93-94 show a continuous eighth-note pattern. Measure 95 begins with a sixteenth-note triplet. Measures 96-97 show a continuous eighth-note pattern. Measure 98 begins with a sixteenth-note triplet. Measures 99-100 show a continuous eighth-note pattern. Measure 101 begins with a sixteenth-note triplet. Measures 102-103 show a continuous eighth-note pattern. Measure 104 begins with a sixteenth-note triplet. Measures 105-106 show a continuous eighth-note pattern. Measure 107 begins with a sixteenth-note triplet. Measures 108-109 show a continuous eighth-note pattern. Measure 110 begins with a sixteenth-note triplet. Measures 111-112 show a continuous eighth-note pattern.

21

ff

Allegro non molto

Musical score for piano, page 24, measures 2-6. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. Measure 2 starts with a forte dynamic (ff) and a long note. Measures 3 and 4 are indicated by a double bar line. Measure 5 starts with another forte dynamic (ff). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. Measures 2 and 3 show eighth-note patterns. Measures 4 and 5 show sixteenth-note patterns.

ff

2

3

f

2

A musical score page showing system 45. The key signature is two sharps. The dynamic is marked as ***ff***. The music consists of six measures of eighth-note patterns. Measure 1: A eighth note, B eighth note, C eighth note, D eighth note, E eighth note, F eighth note. Measure 2: G eighth note, H eighth note, I eighth note, J eighth note, K eighth note, L eighth note. Measure 3: M eighth note, N eighth note, O eighth note, P eighth note, Q eighth note, R eighth note. Measure 4: S eighth note, T eighth note, U eighth note, V eighth note, W eighth note, X eighth note. Measure 5: Y eighth note, Z eighth note, C sharp eighth note, D eighth note, E eighth note, F eighth note. Measure 6: G eighth note, H eighth note, I eighth note, J eighth note, K eighth note, L eighth note.

A musical score for piano, page 10, system 51. The key signature is A major (two sharps). The music consists of eight measures of eighth-note patterns. The first measure starts with a quarter note followed by a dotted half note. Measures 2-4 show a repeating pattern of eighth notes. Measures 5-6 show a similar pattern. Measures 7-8 show a different pattern. The dynamic 'p' (piano) is indicated below the staff, and 'ff' (fortissimo) is indicated above the staff.

56

ff

6. Qui sedes/Quoniam

Andante moderato

60

Allegro non molto

77

7. Cum Sancto Spiritu

Larghetto

p

6

f

12

2

2

f

Allegro

19

f

25

f

3

f

56

The image shows six staves of musical notation for piano, arranged vertically. The key signature is A major (three sharps). The first staff begins at measure 62, with a dynamic of **f**. The second staff begins at measure 70, also with a dynamic of **f**. The third staff begins at measure 76, with a dynamic of **ff**. The fourth staff begins at measure 82, with a dynamic of **f** and a tempo marking of **11**. The fifth staff begins at measure 98, with a dynamic of **p** indicated by a wedge symbol (\swarrow). The sixth staff begins at measure 103, with dynamics of **f**, **> p**, and **f**. The seventh staff begins at measure 108. The eighth staff begins at measure 113.

Missa em Fá

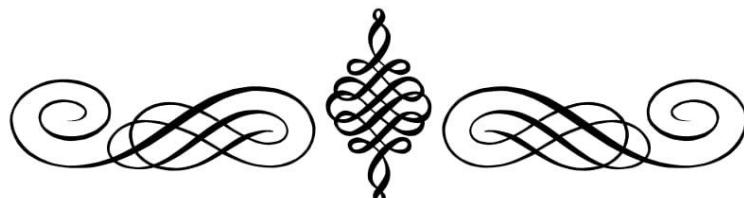
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Trompete Bb 2



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
Orquestra Ribeiro Bastos de São João del Rei.

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Referências

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Missa em Fá

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 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

8
ff

f

Allegro

5 8
p

4 9
p

f

72

A musical score page showing a single staff in G major (two sharps) and common time. The measure starts with a whole note followed by a dotted half note. A dynamic marking 'p' is placed below the staff. The measure ends with a thick horizontal bar. The next measure begins with a dotted half note, followed by a quarter note, another dotted half note, and a quarter note. A dynamic marking 'ff' is placed below the staff. The measure ends with a quarter note, followed by a dotted half note, and another quarter note. A dynamic marking 'p' is placed below the staff.

81

A musical score page showing a single staff in G major (two sharps) and common time. The measure starts with a dotted half note, followed by a quarter note, another dotted half note, and a quarter note. A dynamic marking 'ff' is placed below the staff. The measure ends with a quarter note, followed by a dotted half note, and another quarter note. A dynamic marking 'f' is placed below the staff.

87

A musical score page showing a single staff in G major (two sharps) and common time. The measure consists of a continuous series of eighth notes.

93

A musical score page showing a single staff in G major (two sharps) and common time. The measure consists of a continuous series of eighth notes.

99

A musical score page showing a single staff in G major (two sharps) and common time. The measure starts with a thick horizontal bar. The next measure begins with a sixteenth-note pattern: a sixteenth note, followed by a eighth note, another sixteenth note, another eighth note, and so on. A dynamic marking 'ff' is placed below the staff. The measure ends with a quarter note, followed by a thick horizontal bar. The next measure begins with a sixteenth-note pattern: a sixteenth note, followed by a eighth note, another sixteenth note, another eighth note, and so on. A dynamic marking 'ff' is placed below the staff.

114

A musical score page showing a single staff in G major (two sharps) and common time. The measure consists of a continuous series of eighth notes.

119

A musical score page showing a single staff in G major (two sharps) and common time. The measure consists of a continuous series of eighth notes.

123

A musical score page showing a single staff in G major (two sharps) and common time. The measure consists of a continuous series of eighth notes.

2. Gloria

Allegro molto

f

6

11

16

21 8

33 *f*

38

43 27 14 *f*

57 *mf* dim. *p*

3. Laudamus/Gratias

Andante

27

22

f *f* *f*

Allegro molto

54

9

13

f

79

Più mosso

7

mf *f*

97

4

f

106

8

f *f*

118

f *f*

123

127

131

4. Domine Deus

Allegro con moto

150



5. Qui tollis/Suscipe

Larghetto

ff

12

ff

c

Allegro non molto

2

ff

6

ff

2

ff

3

f

2

ff

p

ff

ff

6. Qui sedes/Quoniam

Andante moderato

Musical score for the section "Qui sedes/Quoniam". The key signature is A major (three sharps). The tempo is Andante moderato. The measure number is 60. The music consists of two staves. The first staff starts with a half note followed by a long rest. The second staff starts with a half note followed by a long rest.

Allegro non molto

7. Cum Sancto Spiritu

Larghetto

Musical score for the section "Cum Sancto Spiritu". The key signature is A major (three sharps). The tempo is Larghetto. The dynamic is *p*. The measure number is 6. The music consists of two staves. The first staff starts with a dotted half note followed by eighth-note pairs. The second staff starts with a dotted half note followed by eighth-note pairs.

Continuation of the musical score for "Cum Sancto Spiritu". The key signature remains A major (three sharps). The measure number is 6. The music consists of two staves. The first staff starts with a half note followed by a long rest. The second staff starts with a half note followed by a long rest. The dynamic *f* is indicated at the end of the second staff.

Continuation of the musical score for "Cum Sancto Spiritu". The key signature changes to C major (no sharps or flats). The measure number is 12. The music consists of two staves. The first staff starts with sixteenth-note pairs followed by eighth-note pairs. The second staff starts with eighth-note pairs followed by sixteenth-note pairs. The dynamic *f* is indicated at the end of the second staff.

Allegro

Continuation of the musical score for "Cum Sancto Spiritu". The key signature changes back to A major (three sharps). The measure number is 19. The music consists of two staves. The first staff starts with eighth-note pairs followed by eighth-note pairs. The second staff starts with eighth-note pairs followed by eighth-note pairs. The dynamic *f* is indicated at the end of the second staff.

Continuation of the musical score for "Cum Sancto Spiritu". The key signature changes to C major (no sharps or flats). The measure number is 25. The music consists of two staves. The first staff starts with a long rest followed by eighth-note pairs. The second staff starts with a long rest followed by eighth-note pairs. The dynamic *f* is indicated at the end of the second staff.

Final continuation of the musical score for "Cum Sancto Spiritu". The key signature changes back to A major (three sharps). The measure number is 56. The music consists of two staves. The first staff starts with eighth-note pairs followed by eighth-note pairs. The second staff starts with eighth-note pairs followed by eighth-note pairs.

61

5

f

70

f

76

ff

82

11

f

98

p

103

f > *p*

f

108

113

-

Missa em Fá

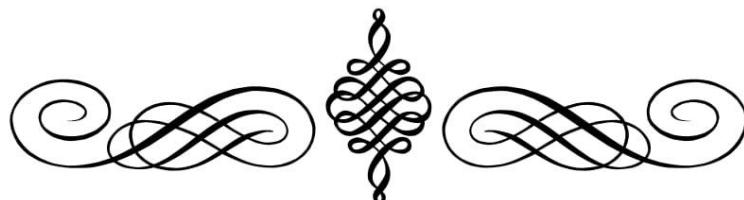
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Tímpanos



Edição de Rafael Sales Arantes

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Referências

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3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Allegro

Missa em Fá

5

80

Musical score page 1. The bass clef is on the left. The first measure starts with a dotted half note at **p**, followed by a crescendo to **ff**. The second measure starts with a dotted half note at **p**, followed by a dynamic **f**. The third measure consists of a series of eighth notes.

87

Musical score page 2. The bass clef is on the left. The measures consist of a series of eighth notes.

94

Musical score page 3. The bass clef is on the left. The measures consist of a series of eighth notes. The dynamic **p** is indicated below the staff.

101

Musical score page 4. The bass clef is on the left. The measures consist of a series of eighth notes. The dynamic **cresc.** is indicated below the staff. The number **3** is placed above the staff in the fourth measure.

108

Musical score page 5. The bass clef is on the left. The measures consist of a series of eighth notes. The dynamic **ff** is indicated below the staff. The number **3** is placed above the staff in the second measure.

116

Musical score page 6. The bass clef is on the left. The measures consist of a series of eighth notes.

122

Musical score page 7. The bass clef is on the left. The measures consist of a series of eighth notes. A fermata is placed over the last note of the first measure.

2. Gloria

Allegro molto

6

Musical score for bassoon part, measures 6-10. The key signature changes to C major (no sharps or flats). Measures 6-7 show eighth-note chords. Measure 8 begins with a forte dynamic (f).

12

Musical score for bassoon part, measures 12-16. The key signature changes back to F major (one sharp). Measures 12-13 show eighth-note chords. Measure 14 begins with a forte dynamic (f).

18

Musical score for bassoon part, measures 18-22. The key signature changes to C major (no sharps or flats). Measures 18-19 show eighth-note chords. Measure 20 begins with a forte dynamic (f).

24

6

Musical score for bassoon part, measures 24-28. The key signature changes to F major (one sharp). Measure 24 starts with a dynamic (p). Measure 25 is a fermata. Measure 26 begins with a forte dynamic (f). Measures 27-28 show eighth-note chords.

35

Musical score for bassoon part, measures 35-39. The key signature changes to C major (no sharps or flats). Measures 35-36 show eighth-note chords. Measures 37-39 show eighth-note chords.

40

Musical score for bassoon part, measures 40-44. The key signature changes to F major (one sharp). Measures 40-41 show eighth-note chords. Measures 42-44 show eighth-note chords.

46

24

17

Musical score for bassoon part, measures 46-50. The key signature changes to C major (no sharps or flats). Measure 46 starts with a dynamic (f). Measures 47-48 show eighth-note chords. Measure 49 is a fermata. Measure 50 begins with a forte dynamic (f).

3. Laudamus/Gratias

Andante

61

Allegro molto

13

f

Più mosso

2

85

p

91

f

97

p

110

f

116

f

f

123

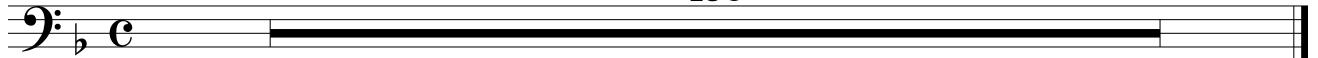
f

129

4. Domine Deus

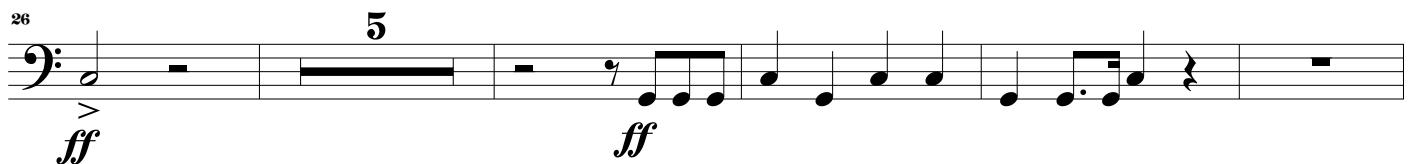
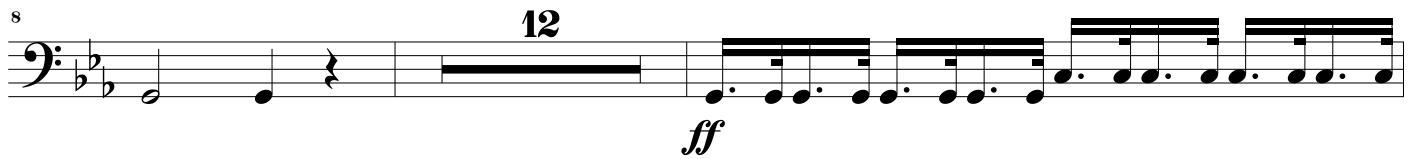
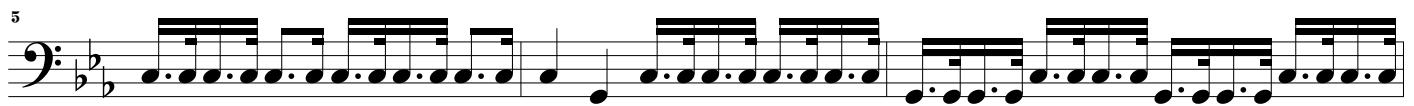
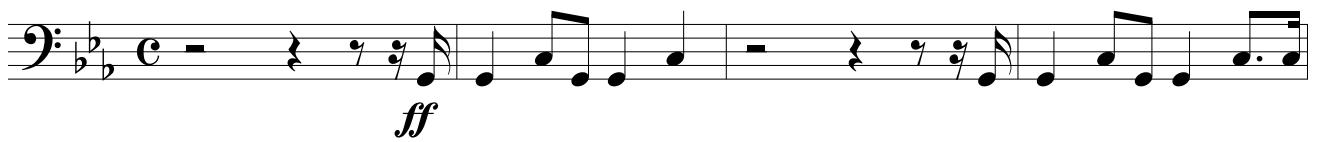
Allegro con moto

150



5. Qui tollis/Suscipe

Larghetto



Musical score for Missa em Fá, featuring four staves of music for bassoon.

- Measure 36:** Bassoon plays eighth-note patterns. Dynamics: ***ff***, ***f***.
- Measure 44:** Bassoon plays eighth-note patterns. Dynamics: ***p***, ***ff***, ***ff***. Measure begins with a ***tr***.
- Measure 52:** Bassoon plays eighth-note patterns. Dynamics: ***p***, ***ff***.
- Measure 58:** Bassoon plays eighth-note patterns. Dynamics: ***p***, ***ff***.

6. Qui sedes/Quoniam

Musical score for Qui sedes/Quoniam, featuring two staves of music for bassoon.

- Measure 60:** Key signature changes to **$\frac{2}{4}$** . Measure ends with a ***ff***.
- Measure 77:** Key signature changes to **C**. Measure ends with a ***ff***.

7. Cum Sancto Spiritu

Larghetto

A musical score for bassoon, page 10, featuring ten measures. The key signature is one sharp, and the time signature is common time (C). Measure 1: Bassoon plays a half note followed by a rest. Measure 2: Bassoon plays a quarter note followed by a rest. Measures 3-4: Rests. Measure 5: Bassoon plays a half note followed by a rest. Measure 6: Bassoon plays a quarter note followed by a rest. Measures 7-8: Rests. Measure 9: Bassoon plays a half note followed by a rest. Measure 10: Bassoon plays a quarter note followed by a rest. The dynamic marking 'p' (piano) is placed below the staff at the beginning of the piece.

7

3

f

5

C

This image shows the bassoon part for page 7, measures 3 through 5. The key signature changes from A major (two sharps) to C major (no sharps or flats). Measure 3 starts with a half note followed by a quarter note. Measure 4 begins with a half note, followed by a quarter note, then a half note, and a quarter note. Measure 5 starts with a half note, followed by a quarter note, then a half note, and a quarter note. The dynamic marking 'f' is placed below measure 3.

Allegro

19

f

Musical score for page 25, system 18. The key signature is two sharps. The first measure consists of a single eighth note followed by a sixteenth-note rest. The second measure contains four eighth notes followed by a sixteenth-note rest. The third measure has a sixteenth-note rest followed by four eighth notes. The dynamic marking *p* is placed below the staff.

49

2

f *p* *f*

A musical score for bassoon, page 56, measures 1-10. The score consists of ten staves of music. Measure 1: Bassoon plays eighth note, tied to eighth note. Measure 2: Bassoon plays eighth note, tied to eighth note. Measure 3: Bassoon plays eighth note, tied to eighth note. Measure 4: Bassoon plays eighth note, tied to eighth note. Measure 5: Bassoon plays eighth note, tied to eighth note. Measure 6: Bassoon plays eighth note, tied to eighth note. Measure 7: Bassoon plays eighth note, tied to eighth note. Measure 8: Bassoon plays eighth note, tied to eighth note. Measure 9: Bassoon plays eighth note, tied to eighth note. Measure 10: Bassoon plays eighth note, tied to eighth note.

62

p

f

Musical score for *Missa em Fá*, featuring five staves of music for bassoon. The score consists of five systems of music, each starting with a dynamic instruction:

- System 1 (Measures 75-79): *tr*
- System 2 (Measures 80-84): *tr*, *f*
- System 3 (Measures 85-89): *p*
- System 4 (Measures 90-94): *f*
- System 5 (Measures 95-99): *p*

The music features various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, primarily using quarter note heads. Measure numbers 75 through 110 are indicated above the staves.

Missa em Fá

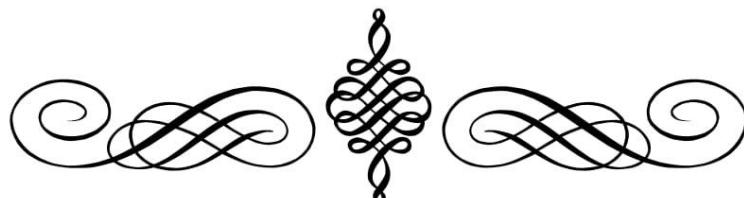
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Violino I



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Violin I

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

17

Allegro

37

44

50

57

64

71

78

87

pizz.

95

arco

102

109

116

121

2. Gloria

Allegro molto

f

6

12

18

p

cresc. **f**

30

35

Musical score page 7, measures 41-42. Treble clef, key signature of two sharps. Measure 41: Eight eighth-note pairs followed by a fermata over a dotted half note. Measure 42: Eight eighth-note pairs followed by a fermata over a dotted half note.

Musical score page 7, measures 47-48. Treble clef, key signature of two sharps. Measure 47: Sixteenth-note patterns with dynamic *p*. Measure 48: Sixteenth-note patterns.

Musical score page 7, measures 52-53. Treble clef, key signature of two sharps. Measure 52: Eighth-note chords. Measure 53: Eighth-note chords.

Musical score page 7, measure 55. Treble clef, key signature of two sharps. Sixteenth-note patterns.

Musical score page 7, measures 64-65. Treble clef, key signature of two sharps. Measures start with eighth-note chords. Dynamic *f* at measure 64, dynamic *f* at measure 65, dynamic *p* and *cresc.* at measure 65.

Musical score page 7, measures 70-71. Treble clef, key signature of two sharps. Measures start with eighth-note chords. Dynamic *f* at measure 70, dynamic *p* at measure 71.

Musical score page 7, measure 76. Treble clef, key signature of two sharps. Measures start with eighth-note chords.

Musical score page 7, measures 84-85. Treble clef, key signature of two sharps. Measures start with eighth-note chords. Dynamic *mf*, dynamic *p*, dynamic *mf*, dynamic *dim.*, dynamic *p*. The first measure includes a pizzicato instruction (*pizz.*) above the staff.

3. Laudamus/Gratias

Andante

8

6

11

19

26

32

38

44

52

59

65

Allegro molto

71

72

84

Più mosso

90

95

100

106

112

117

123

129

4. Domine Deus

Allegro con moto

6

12

17

23

28

34

40

47

53

59

65

71

76

81

87

93

99

105

111

Musical score for Missa em Fá, page 12, featuring six staves of music. The key signature is F major (one sharp). Measure 117 starts with a dotted half note followed by eighth-note pairs. Measures 118-120 show a transition with dynamic markings **f**, *dim.*, and **p**. Measures 121-125 feature sixteenth-note patterns. Measures 126-130 continue with sixteenth-note patterns and dynamic **f**. Measures 131-135 show eighth-note patterns with dynamic **p** and **f**. Measures 136-140 feature eighth-note patterns. Measures 141-146 show eighth-note patterns with dynamic **p**.

5. Qui tollis/Suscipe

Larghetto

ff

p *ff*

p *ff*

p

ff

p

Allegro non molto

p

Musical score for string instruments, likely cello or double bass, featuring six staves of music. The score includes dynamic markings such as *ff*, *p*, *f*, and *pizz.* Performance instructions like "arco" and "pizz." are also present. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes between staves, and the time signature appears to be common time throughout.

6. Qui sedes/Quoniam

Andante moderato

Musical score for the section "Qui sedes/Quoniam" in "Missa em Fá". The score consists of ten staves of music for a single instrument.

- Staff 1:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***ff***, ***p***, ***v***.
- Staff 2:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***, ***p***.
- Staff 3:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***p***, ***f***, ***p***, **pizz.**.
- Staff 4:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***, ***p***.
- Staff 5:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***, ***p***, **cresc.**.
- Staff 6:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***, ***p***.
- Staff 7:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***, ***p***.
- Staff 8:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***.
- Staff 9:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***.
- Staff 10:** Treble clef, 2/4 time, key signature of one sharp. Dynamics: ***f***.

Allegro non molto

Musical score for the section "Allegro non molto" in "Missa em Fá". The score consists of two staves of music for a single instrument.

- Staff 1:** Treble clef, common time, key signature of one sharp. Dynamics: ***p***.
- Staff 2:** Treble clef, common time, key signature of one sharp.

76

7. Cum Sancto Spiritu

Larghetto

Musical score for measures 1-5 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). The tempo is Larghetto. Measure 1 starts with a forte dynamic (f) followed by eighth-note pairs. Measures 2-4 show eighth-note pairs with grace notes. Measure 5 ends with a half note.

Musical score for measures 6-10 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). The tempo is Larghetto. Measures 6-9 show eighth-note pairs with grace notes. Measure 10 ends with a half note.

Allegro

Musical score for measures 11-15 of 'Cum Sancto Spiritu'. The key signature changes to C major (no sharps or flats). The tempo is Allegro. Measures 11-14 show eighth-note pairs with grace notes. Measure 15 ends with a half note.

Musical score for measures 16-20 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). Measures 16-19 show eighth-note pairs with grace notes. Measure 20 ends with a half note.

Musical score for measures 21-25 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). Measures 21-24 show eighth-note pairs with grace notes. Measure 25 ends with a half note.

Musical score for measures 26-30 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). Measures 26-29 show eighth-note pairs with grace notes. Measure 30 ends with a half note.

Musical score for measures 31-35 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). Measures 31-34 show eighth-note pairs with grace notes. Measure 35 ends with a half note.

Musical score for measures 36-40 of 'Cum Sancto Spiritu'. The key signature is A major (two sharps). Measures 36-39 show eighth-note pairs with grace notes. Measure 40 ends with a half note.

58

59

60

61

62

63

64

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66

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79

80

81

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83

84

85

86

87

88

89

90

91

92

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102

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Missa em Fá

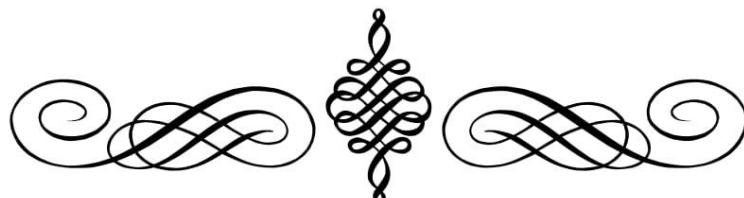
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Orquestra Ribeiro Bastos

Fundada no século XVIII

Violino II



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Violin II

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Musical score for Violin II, Kyrie section, Moderato tempo. The score consists of five staves of music. Staff 1 starts with a dynamic **f**, followed by **p** and pizzicato markings. Staff 2 starts with **arco**, followed by a sequence of eighth-note patterns. Staff 3 starts with **pizz.**, followed by **p** and **f**. Staff 4 starts with **arco**. Staff 5 starts with **p**.

Allegro

Allegro section, starting at measure 24. The score consists of six staves of music. Staff 1 starts with **mp**. Staff 2 starts with **p** and dynamic markings > and >. Staff 3 starts with **mp**. Staff 4 starts with **mp**. Staff 5 starts with **p** and dynamic markings > and >.

57

64

71

78

87

95

102

109

116

123

2. Gloria

Allegro molto

Sheet music for a solo instrument (likely flute or oboe) in G major (two sharps). The music consists of eight staves of music, numbered 1 through 8.

Staff 1: Dynamics include **f** (fortissimo) at the beginning and **vff** (very forte fortissimo) later. Measure 12 ends with a repeat sign and a first ending.

Staff 2: Measures 13-14. The dynamic is **vff**.

Staff 3: Measures 15-16. The dynamic is **vff**.

Staff 4: Measures 17-18. The dynamic is **p** (pianissimo).

Staff 5: Measures 19-20. The dynamic is **cresc.** followed by **f** (fortissimo).

Staff 6: Measures 21-22. The dynamic is **p**.

Staff 7: Measures 23-24. The dynamic is **p**.

Staff 8: Measures 25-26. The dynamic is **p**.

Musical score for string quartet, Missa em Fá, page 7. The score consists of six staves of music:

- Staff 1 (Measures 50-56): Treble clef, 2/4 time, key signature of F major (one sharp). Measures 50-53 show eighth-note patterns. Measure 54 starts with a half note followed by eighth-note pairs. Measure 55 has a fermata over the first note. Measure 56 ends with a fermata over the first note.
- Staff 2 (Measures 57-63): Treble clef, 2/4 time, key signature of F major (one sharp). Measures 57-60 show eighth-note patterns. Measure 61 starts with a half note followed by eighth-note pairs. Measure 62 has a fermata over the first note. Measure 63 ends with a fermata over the first note.
- Staff 3 (Measures 64-69): Treble clef, 2/4 time, key signature of F major (one sharp). Measure 64 starts with a half note followed by eighth-note pairs. Dynamics: *f*, *f*. Measure 65 has a fermata over the first note. Measure 66 starts with a half note followed by eighth-note pairs. Dynamics: *mp*, *cresc.* Measure 67 ends with a fermata over the first note.
- Staff 4 (Measures 70-75): Treble clef, 2/4 time, key signature of F major (one sharp). Measures 70-74 show eighth-note patterns. Dynamics: *f*, *p*. Measure 75 ends with a fermata over the first note.
- Staff 5 (Measures 76-81): Treble clef, 2/4 time, key signature of F major (one sharp). Measures 76-80 show eighth-note patterns. Measure 81 ends with a fermata over the first note.
- Staff 6 (Measures 84-89): Treble clef, 2/4 time, key signature of F major (one sharp). Measure 84: *pizz.*, *mf*. Measure 85: *p*. Measure 86: *mf*. Measure 87: *dim.*. Measure 88: *p*. Measure 89 ends with a fermata over the first note.

Performance instructions include *pizz.*, *arco*, *cresc.*, *dim.*, and dynamic markings such as *f*, *p*, *mf*.

3. Laudamus/Gratias

Andante

The musical score consists of eight staves of music in G major (two sharps) and common time (indicated by '8'). The tempo is Andante. The score includes dynamic markings such as *p*, *f*, *cresc.*, and *decresc.*. Measure numbers 1 through 58 are visible on the left side of each staff. The music features various note patterns, including eighth-note and sixteenth-note figures, and includes several fermatas and grace notes.

Allegro molto

The continuation of the musical score starts at measure 63 in Allegro molto tempo. The key changes to C major (no sharps or flats). The tempo is indicated by 'C'. The dynamic is marked as *p* followed by a crescendo arrow and *mf*.

70

76

f

88

Più mosso

p

90

95

f

p

102

f

p

108

113

f

f

119

f

f

125

131

4. Domine Deus

Allegro con moto

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

49

56

62

68

74

79

85

91

97

104

Musical score for Missa em Fá, page 12, showing staves 110 through 144.

The score consists of six staves of music, each with a treble clef and a key signature of one flat (F major). The time signature varies between common time and 6/8.

- Staff 1 (Measures 110-115):** Features a melodic line with eighth-note patterns and a bassoon part indicated by "vcl".
- Staff 2 (Measures 116-120):** Shows a steady eighth-note pattern.
- Staff 3 (Measures 121-127):** Includes dynamic markings **f**, **dim.**, and **p**.
- Staff 4 (Measures 128-134):** Features a dynamic **f**.
- Staff 5 (Measures 135-141):** Features a dynamic **p**.
- Staff 6 (Measures 142-144):** Shows a rhythmic pattern of eighth and sixteenth notes.

5. Qui tollis/Suscipe

Larghetto

1 

Allegro non molto

23 

58

p

ff

p

59

ff

6. Qui sedes/Quoniam

Andante moderato

60

ff

p

61

f

p

62

f

p

pizz.

63

arco

f

p

64

f

p

cresc.

65

f

p

66

f

p

67

f

ff

C

Allegro non molto

62

p

69

76

f

p

82

88

f

p

98

f

p

f

98

p

106

pizz.

111

arco

f

p

116

f

Musical score for Missa em Fá, featuring three staves of music:

- Measure 122:** Treble clef, key signature of one sharp (F#). The music consists of eighth-note pairs followed by a measure of eighth notes. A dynamic **p** (piano) is indicated at the end.
- Measure 128:** Treble clef, key signature of one sharp (F#). The music includes eighth-note pairs and sixteenth-note patterns. Dynamics **cresc.** (crescendo) and **f** (fortissimo) are marked. The measure ends with a double bar line and repeat dots.
- Measure 134:** Treble clef, key signature of one sharp (F#). The music features eighth-note pairs and sixteenth-note patterns. A dynamic **ff** (fortississimo) is indicated.

7. Cum Sancto Spiritu

Larghetto

1

6

11

17

23

29

35

41

47

Gloria

19

56

A musical score page showing a single staff in G major (one sharp) and common time. The measure starts with a dotted half note followed by eighth notes. The dynamic is *p*.

68

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamic is *f*.

70

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamics are *p* and *f*.

76

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamic is *ff*.

82

A musical score page showing a single staff in G major (one sharp) and common time. The measure starts with a half note followed by a fermata over the next six measures. The dynamic is *p*.

90

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamic is *f*.

96

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamic is *p*.

103

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamics are *f*, *> p*, and *f*.

109

A musical score page showing a single staff in G major (one sharp) and common time. The measure consists of eighth notes. The dynamic is *f*.

Missa em Fá

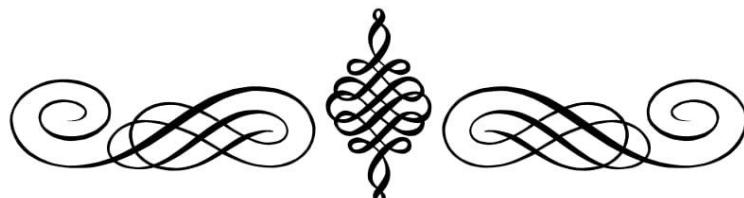
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Viola



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Biografia

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Foi compositor de música sacra, de onde se destacam as suas missas, matinas, motetes, um Te Deum, ladaínhas e um Stabat Mater. Compôs também para os seis órgãos do Convento de Mafra, incluindo uma missa para cinco coros de vozes masculinas e cinco órgãos, e uma missa para três coros de vozes masculinas e seis órgãos.

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As suas Obras Completas para órgão foram publicadas pela Universidade Católica do Porto em 2011, numa edição crítica de João Vaz.

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1. «Frei José Marques e Silva». www.bensculturais.com. Conferência Episcopal Portuguesa. Consultado em 3 de janeiro de 2017
2. Vaz, João (1 de janeiro de 2011). Frei José Marques e Silva (1782-1837): obras completas para órgão Complete organ Works. Porto: Universidade Católica, CITAR. ISBN 9789898366085
3. Frei José Marques e Silva no Diccionario Biographico de Musicos Portugueses

Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

7

14 arco

19

Allegro

24

30

37

44

51

58

65

72

79

86

94

101

108

115

122

2. Gloria

Allegro molto

1

f

6

12

18

p

30

cresc.

f

36

42

p

50

Musical score for string bass, page 7, featuring five staves of music.

Measure 57: Bassoon part. The bassoon plays a sustained note followed by a series of eighth-note pairs connected by slurs. The bassoon part consists of two staves.

Measure 64: Bassoon part. The bassoon plays eighth-note pairs connected by slurs. Dynamics: **f**, **f**, **mp**, **cresc.**

Measure 71: Bassoon part. The bassoon plays eighth-note pairs connected by slurs. Dynamics: **f**, **p**, **pizz.**

Measure 78: Bassoon part. The bassoon plays eighth-note pairs connected by slurs. Dynamics: **p**, **mf**.

Measure 85: Bassoon part. The bassoon plays eighth-note pairs connected by slurs. Dynamics: **p**. Articulation: **arco**. Dynamic markings: **mf**, **dim.**

3. Laudamus/Gratias

Andante

68

Allegro molto

Allegro molto

63

75

f

81

Più mosso

p

88

94

f *p*

100

f *p*

106

112

f *f*

118

f *f*

124

131

4. Domine Deus

Allegro con moto

1

7

14

20

27

33

39

45

50

56

62

69

76

82

89

96

103

110

116

122

f dim. *p*

129

f

135

dim. *p* *f*

142

146

This block contains musical staves for measures 116 through 146. Measure 116 starts with a bassoon line. Measures 117-122 show a transition with dynamic changes from forte to piano. Measures 129-135 feature a rhythmic pattern of eighth and sixteenth notes. Measures 142-146 conclude the section with sustained notes and rests.

5. Qui tollis/Suscipe

Larghetto

ff

4

p

11

ff

15

p

21

ff

Allegro non molto

24

p

ff

p

31

ff

p

ff

pizz.

37

p

f

48

arco

p **ff**

49

p

56

ff **p** **ff**

6. Qui sedes/Quoniam

Andante moderato

ff **p**

f

11

p

f

p

19

f

p

f

29

f

p

f

p

38

cresc.

ff

46

p

f

p

f

58

Allegro non molto

p

65

p

71

f

77

p

84

p

90

f

p

f

p

95

f

p

102

2

pizz.

p

Musical score for organ, page 17, featuring five staves of music. The key signature is one sharp (F#). Measure 110 starts with a forte dynamic (f) and ends with a piano dynamic (p), with an arco instruction above the notes. Measure 116 begins with a forte dynamic (f). Measure 122 ends with a piano dynamic (p). Measure 128 begins with a crescendo (cresc.) and ends with a forte dynamic (f). Measure 134 begins with a fortissimo dynamic (ff).

7. Cum Sancto Spiritu

Larghetto

Musical score for the first section of "Cum Sancto Spiritu". The key signature is two sharps, and the time signature is common time. The tempo is Larghetto. The score consists of two staves. The first staff starts with a dynamic *p*. The second staff begins at measure 6, with a dynamic *f* indicated by a crescendo line.

Continuation of the musical score. The key signature changes to three sharps. Measures 13 through 17 show a rhythmic pattern of eighth and sixteenth notes. Dynamics *p*, *f*, and *p* are marked under the first, second, and third measures respectively. The section concludes with a measure in E major.

Allegro

Continuation of the musical score in Allegro tempo. The key signature is three sharps. The score shows a rhythmic pattern of eighth and sixteenth notes. A dynamic *f* is marked under the first measure.

Continuation of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes.

Continuation of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes. A dynamic *p* is marked under the last measure.

Continuation of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes. A dynamic *f* is marked under the last measure.

Continuation of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes. Dynamics *p* and *f* are marked under the first and second measures respectively.

Final section of the musical score. The key signature changes to four sharps. The score shows a rhythmic pattern of eighth and sixteenth notes. A dynamic *p* is marked under the last measure.

65

71

76

82

90

96

102

107

112

Missa em Fá

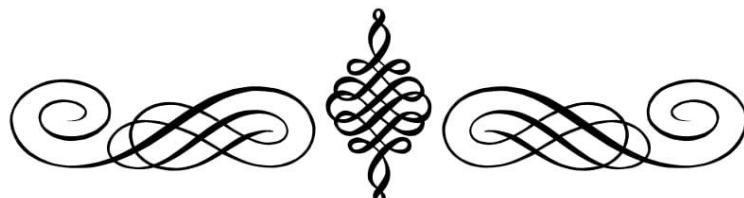
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Violoncello



Edição de Rafael Sales Arantes

Editada a partir de manuscrito do arquivo da
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Missa em Fá

Frei José de Santa Rita Marques e Silva (1782 - 1837)
 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

7

14

20

Allegro

24

29

37

44

51

58



65



72



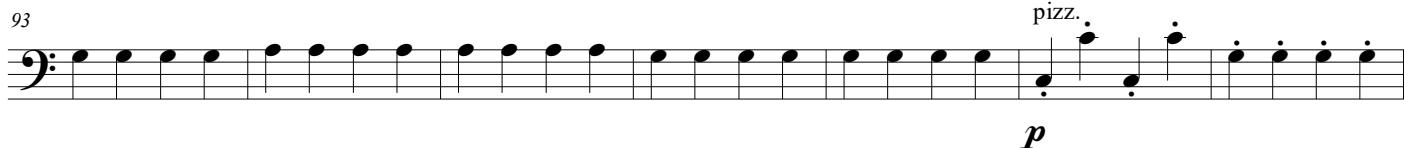
79



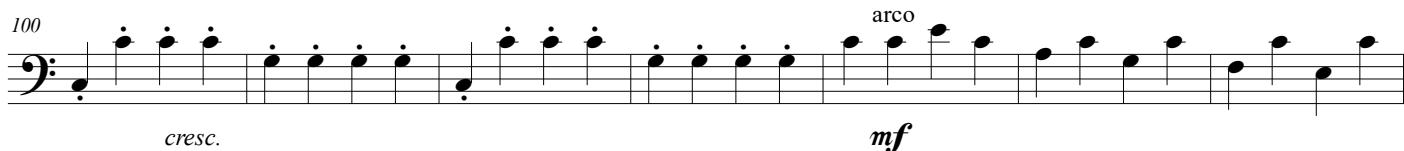
86



93



100



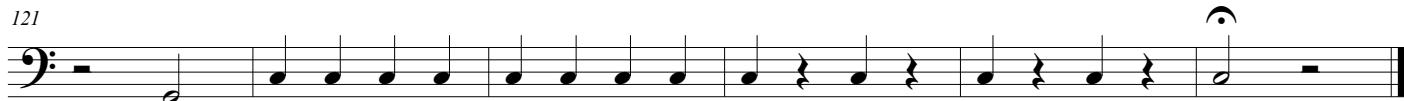
107



114



121



2. Gloria

Allegro molto

f

cresc. **f**

p

f

mp cresc. **f**

78

p

pizz.

arco

mf

p

mf

dim.

p

3. Laudamus/Gratias

Andante

88

p

f

p

9

16

p

f

p

f

p

23

f

p

31

f

p

cresc.

f

p

f

p

f

p

38

46

f

p

cresc.

fp

fp

fp

f

p

54

f

p

Allegro molto

62

p *mf*

68

74

f

80

Più mosso

87

p

93

f *p*

99

f

105

p

111

f

116

122

129

4. Domine Deus

Allegro con moto

7

14

21

28

34

40

41

45

55

62

69

76

82

89

96

108

110

116

122

129

136

142

147

5. Qui tollis/Suscipe

Larghetto

Musical score for cello part, page 2, featuring ten staves of music with various dynamics and performance instructions.

1. Staff 1: Measures 1-3. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***ff***. Measure 3 ends with a repeat sign.

2. Staff 2: Measures 4-6. Bass clef, 2/4 time, B-flat key signature. Measures 6-7 end with a repeat sign.

3. Staff 3: Measures 7-11. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***p***.

4. Staff 4: Measures 11-15. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***ff***.

5. Staff 5: Measures 15-19. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***p***, ***ff***.

6. Section title: **Allegro non molto**

7. Staff 6: Measures 23-27. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***p***, ***ff***, ***p***.

8. Staff 7: Measures 28-32. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***ff***.

9. Staff 8: Measures 35-39. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***p***, ***ff***, ***p***.

10. Staff 9: Measures 41-45. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***f***, ***p***, ***ff***.

11. Staff 10: Measures 48-52. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***p***.

12. Staff 11: Measures 55-59. Bass clef, 2/4 time, B-flat key signature. Dynamics: ***ff***, ***p***, ***ff***.

6. Qui sedes/Quoniam

Andante moderato

14

11

19

29

38

47

Allegro non molto

58

65

71

77

84

90

95

102

2

110

116

122

128

134

7. Cum Sancto Spiritu

Larghetto

Bassoon

1 **p**

6 **f**

6

12 **p** **f** **p** **f**

Allegro

13 **f**

31

36 **p**

37

42 **f**

43

48 **f**

49

54 **p**

65

71

76

82

90

96

102

107

Missa em Fá

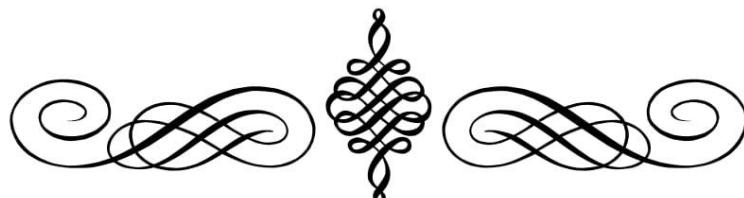
Frei José de Santa Rita Marques e Silva



Orquestra Ribeiro Bastos

Fundada no século XVIII

Contrabaixo



Edição de Rafael Sales Arantes

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Contrabass

Missa em Fá

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 Partes de Oboé, 2º Clarinete e Trompetes por Rafael Sales Arantes

1. Kyrie

Moderato

Allegro

58



65



72



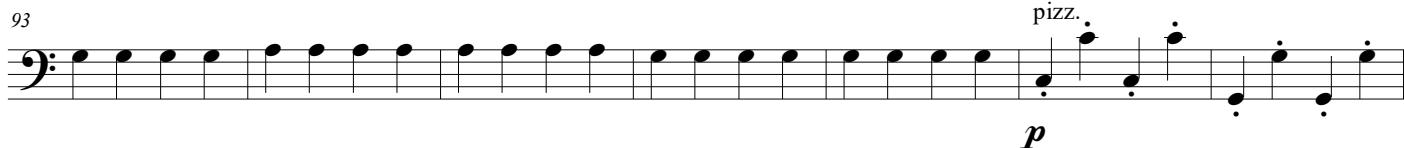
79



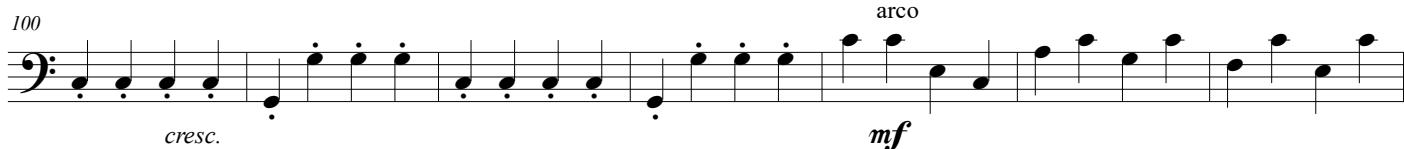
86



93



100



107



114



121



2. Gloria

Allegro molto

f

6

12

18

24

p

30

cresc.

f

36

42

3

p

52

3

61

67

74

82

3. Laudamus/Gratias

Andante

p

9

16

23

31

38

47

55

Allegro molto

63

69

75

81

Più mosso

87

93

102

f

p

109

114

f

f

120

f

f

127

4. Domine Deus

Allegro con moto

<img alt="Musical score for 'Domine Deus' section, starting at measure 1. The score consists of four staves of music for bassoon or double bass. Measure 1 starts with a forte dynamic (f) and a rhythmic pattern of eighth and sixteenth notes. Measure 2 begins with a piano dynamic (p). Measures 3 and 4 show eighth-note patterns with grace notes. Measures 5 and 6 show eighth-note patterns with grace notes. Measures 7 and 8 show eighth-note patterns with grace notes. Measures 9 and 10 show eighth-note patterns with grace notes. Measures 11 and 12 show eighth-note patterns with grace notes. Measures 13 and 14 show eighth-note patterns with grace notes. Measures 15 and 16 show eighth-note patterns with grace notes. Measures 17 and 18 show eighth-note patterns with grace notes. Measures 19 and 20 show eighth-note patterns with grace notes. Measures 21 and 22 show eighth-note patterns with grace notes. Measures 23 and 24 show eighth-note patterns with grace notes. 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69

76

82

59

96

103

110

116

122

129

136

142

147

5. Qui tollis/Suscipe

Larghetto

ff

p

Allegro non molto

ff

p

ff

p

ff

p

ff

pizz.

f

p

arco

ff

p

ff

p

ff

6. Qui sedes/Quoniam

Andante moderato

11

19

20

28

47

58

Allegro non molto

65

71

77

84

90

95

102

110

116

122

128

134

7. Cum Sancto Spiritu

Larghetto

Bassoon

6

12

p f p

Allegro

19

f

25

31

37

p

44

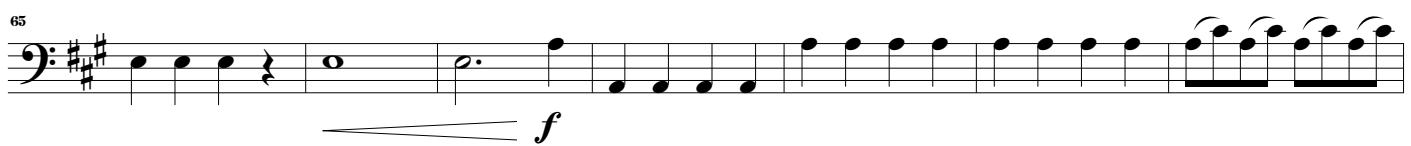
f

51

f

58

p



72

p

f

77

ff

88

3

p

91

f

97

p

102

f

p

107

f

111

ff