

Soprano

O Salutaris

Giuseppe Concone
Arranjo de Rafael Sales Arantes

Adagio espressivo

Soprano
Solo

p O Sa-lu-ta - ris hos - ti-a quæ cœ-li pan - dis

Solo

os - ti - um, Bel - la pre-munt hos - ti - li - a da ro-bur fer__ au -

Solo

xi - li-um. Bel-la

S

O Sa-lu-ta - ris hos - ti-a quæ cœ-li pan - dis os - ti - um.
pp dolce

Solo

pre - munt os - ti - li - a da ro - bur fer__ au - xi - li - um__

S

Bel - la pre-munt hos - ti - li - a da ro - bur fer__ au - xi - li - um

Solo

18

Bel - la pre-munt hos - ti - li - a da _____ ro - bur fer__ au -

p

Solo

21

xi - li-um. Bel - la pre-munt hos - ti - li - a da__ ro - bur__

Solo

24

fer__ au - xi - li - um. O Sa - lu - ta - ris

S

O Sa-lu - ta - ris hos - ti - a, Sa-lu-ta - ris

Solo

28

hos - ti - a. _____

S

hos - ti - a hos - ti - a. _____

Alto

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9

O Sa-lu-ta - ris hos - ti-a quæ cœ - li pan - dis

pp dolce

13

os - ti-um. Bel - la pre-munt hos - ti - li-a da ro - bur fer au - xi - li-um

18

O Sa-lu - ta - ris hos - ti - a, Sa - lu-ta - ris

28

hos - ti - a hos - ti - a.

Tenor

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8 **9**



O Sa-lu-ta - ris hos - ti-a quæ cœ - li pan - dis

pp dolce

13



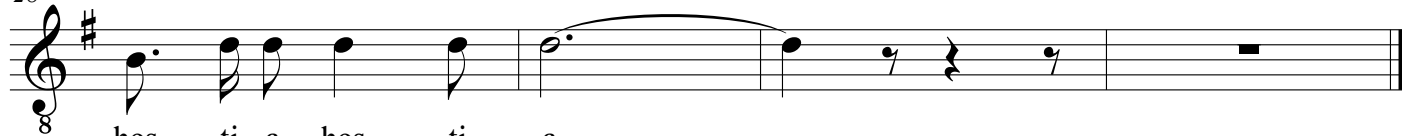
os - ti-um. Bel - la pre-munt hos - ti - li-a da ro-bur fer au - xi - li-um

18 **7**



O Sa-lu - ta - ris hos - ti - a, Sa - lu-ta - ris

28



hos - ti - a hos - ti - a. _____

Bass

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9

O Sa-lu - ta - ris hos - ti - a quæ coe - li pan - dis

pp dolce

13

os - ti - um. Bel - la pre - munt hos - ti - li - a da ro - bur fer au - xi - li - um

18

7

O Sa - lu - ta - ris hos - ti - a, Sa - lu - ta - ris

28

hos - ti - a hos - ti - a. _____

Flute

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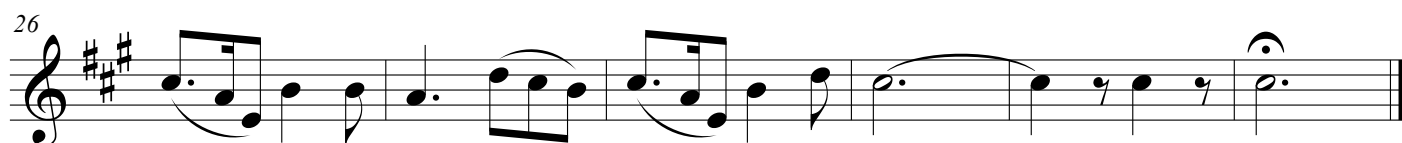
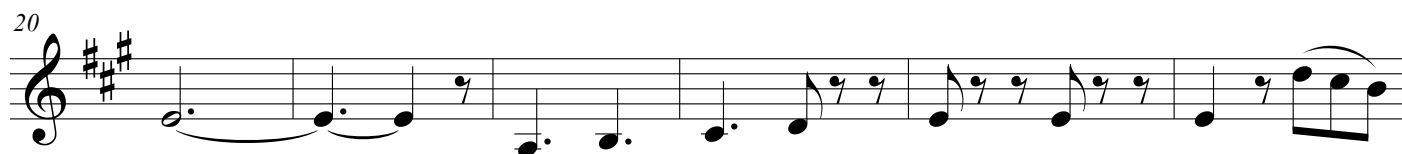
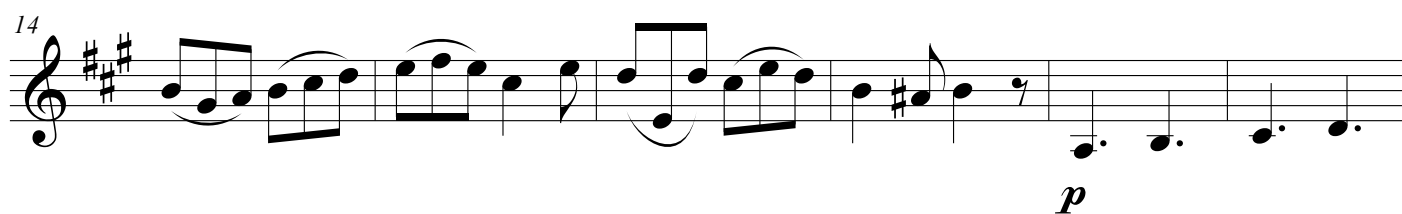
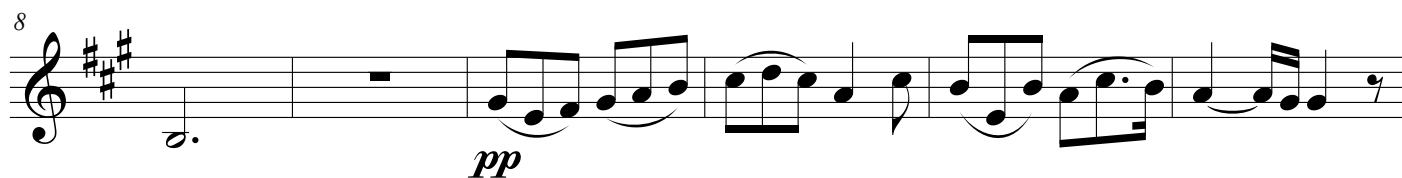
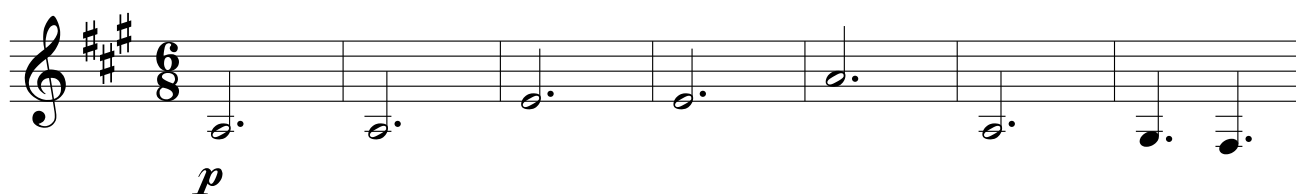
The musical score is written for a single flute part. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Adagio espressivo'. The score is divided into seven staves, each containing measures of music. The first staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The second staff begins at measure 6 and ends with a pianissimo (pp) marking. The third staff starts at measure 11. The fourth staff begins at measure 17 and includes a piano (p) marking. The fifth staff starts at measure 21. The sixth staff begins at measure 24 and includes a fermata. The seventh staff starts at measure 28 and ends with a double bar line. The score includes various musical notations such as slurs, ties, and dynamic markings.

Clarinet in B $\flat$

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Adagio espressivo



Horn in F

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Adagio espressivo

9

pp

16

7

p

28

Trumpet in B $\flat$

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Adagio espressivo

9

pp

14

7

25

p

Organ

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Adagio espressivo

Organ

First system of musical notation for measures 1-3. The piece is in G major (one sharp) and 6/8 time. The tempo/mood is 'Adagio espressivo'. The first staff (treble clef) features a continuous eighth-note melody. The second staff (bass clef) has a simple harmonic accompaniment with a piano (*p*) dynamic marking.

Second system of musical notation for measures 4-6. The melody continues in the treble staff, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present at the start of the system.

Third system of musical notation for measures 7-9. The melody continues in the treble staff, and the bass staff provides accompaniment. A piano (*p*) dynamic marking is present at the start of the system.

Fourth system of musical notation for measures 10-12. The melody continues in the treble staff, and the bass staff provides accompaniment. A pianissimo (*pp*) dynamic marking is present at the start of the system.

13

Measures 13-15 of the piano accompaniment for 'O Salutaris'. The music is in G major (one sharp) and 4/4 time. Measure 13 features a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 14 continues with eighth-note patterns in both hands. Measure 15 shows a half-note chord in the right hand and a quarter-note bass line in the left hand.

16

Measures 16-18 of the piano accompaniment. Measure 16 has a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 17 features a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 18 begins with a piano (*p*) dynamic, showing a half-note chord in the right hand and a quarter-note bass line in the left hand.

19

Measures 19-22 of the piano accompaniment. Measure 19 has a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 20 continues with a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 21 features a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 22 shows a half-note chord in the right hand and a quarter-note bass line in the left hand.

23

Measures 23-27 of the piano accompaniment. Measure 23 has a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 24 continues with a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 25 features a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 26 shows a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 27 has a half-note chord in the right hand and a quarter-note bass line in the left hand.

28

Measures 28-31 of the piano accompaniment. Measure 28 has a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 29 continues with a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 30 features a half-note chord in the right hand and a quarter-note bass line in the left hand. Measure 31 shows a half-note chord in the right hand and a quarter-note bass line in the left hand.

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Adagio espressivo

p

4

7

pp

11

15

p

19

24

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Adagio espressivo

The musical score for Violin II of "O Salutaris" is written in G major (one sharp) and 6/8 time. The tempo/mood is "Adagio espressivo". The score consists of 30 measures, divided into eight staves. The first staff begins with a piano (*p*) dynamic. The melody is characterized by frequent slurs, indicating a legato playing style. The dynamics vary throughout, including piano (*p*), piano-piano (*pp*), and a final half-note chord. The piece concludes with a fermata on the final note.

4

7

11

15

18

22

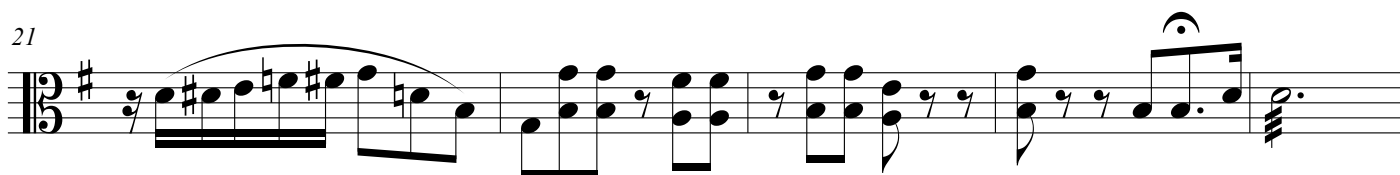
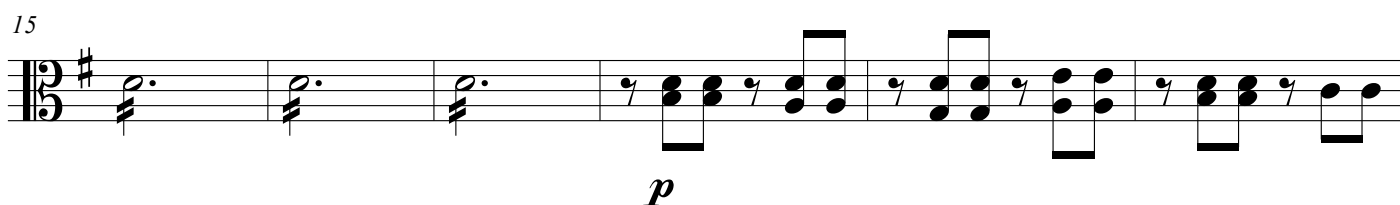
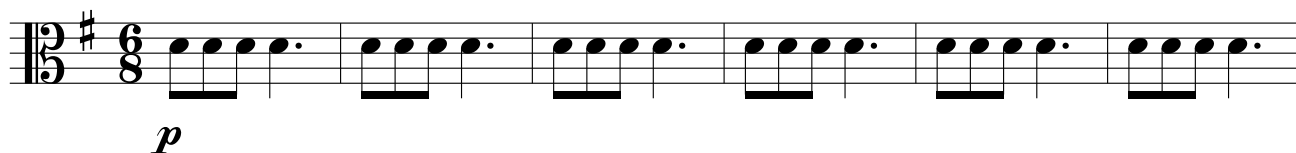
27

Viola

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Adagio espressivo

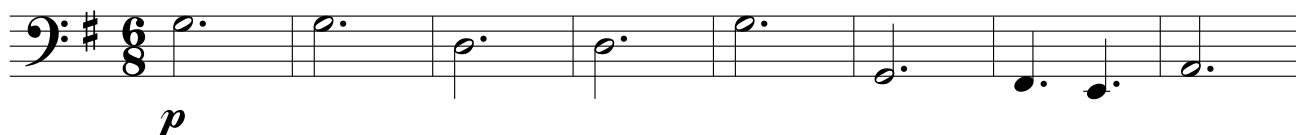


Contrabass

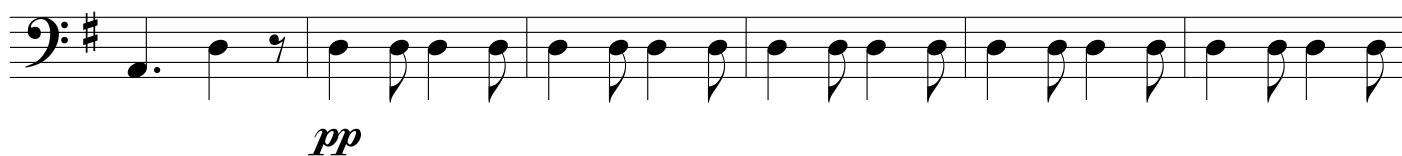
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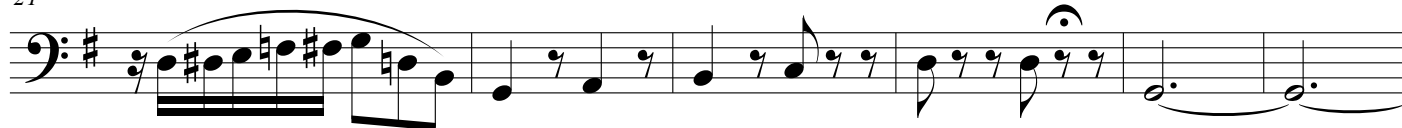
9



15



21



27

