

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score is arranged in a system of staves. The instruments and parts are listed on the left side of the page:

- Flauta
- Oboé
- Clarineta Bb
- Fagote
- Trompa F
- Tímpanos
- Percussão (Triângulo) 1
- Percussão (Caixa-clara) 2
- Percussão (Zabumba) 3
- Soprano
- Contralto
- Tenor
- Baixo
- Violino I
- Violino II
- Viola
- Cello
- Contrabaixo

The score is written in 2/4 time and B-flat major. The tempo is marked "Tempo de Baião". The dynamics range from *mf* (mezzo-forte) to *ffz* (fortissimo with accent). The percussion parts are marked "Ritmo". The vocal parts (Soprano, Contralto, Tenor, Baixo) are currently silent.

MISSA ARMORIAL

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

f

Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

Ky ri e E le - i - son Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

MISSA ARMORIAL

23

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mf

mf

mf

Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

MISSA ARMORIAL

47

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

p

f

mf

Chris - te E - le - i - son

E - lei E - le - i - son E -

2

ff

MISSA ARMORIAL

65

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

i - son E - le - i - son

i - son E - le - i - son

MISSA ARMORIAL

71

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

E - - le - - i - - son E - - le -

8^{va}

MISSA ARMORIAL

14

77

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

i - - - son E - - - le - i - son i - son

i - - - son i - son E - - - le - i - son i - son

Detailed description: This page of a musical score for 'Missa Armorial' contains measures 77 through 81. The score is arranged in a standard orchestral format with woodwinds, brass, percussion, and strings. The woodwind section includes Flute, Oboe, Clarinet in B-flat, and Bassoon. The brass section includes Trumpet in F, Timpani, and three types of Percussion (trigonal, cymbal, and zabala). The vocal section consists of Soprano, Contralto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabasso. The vocal parts have lyrics in French: 'i - - - son E - - - le - i - son i - son'. The music features various rhythmic patterns, including sixteenth-note runs and triplet figures, and dynamic markings such as accents and hairpins.

83

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

arco

pizz

Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

MISSA ARMORIAL

95

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

son E - le - - i - son Ky - ri - e E - le - i - son

son E - le - - i - son Ky - ri - e E - le - i - son

ff

ff

ff

ff

ff

MISSA ARMORIAL

II. Gloria

18

Fl. *mp* *colla voce*

Ob. *mp*

Cl. Bb *mp*

Fag.

Tpa. F *mp*

Timp. *mp*

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T *Solo*
Glo - ria Glo - ria Glo - ri - a Glo - ri - a in ex - cel - sis

B

Vln. I *mf*

Vln. II *mf*

Vla. *p*

Vc. *p*

C.B. *p*

MISSA ARMORIAL

104 **A**

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

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

Deo Glo - ria Glo - ria Glo - ri - a Glo - ri - a in ex - cel - sis De - o

MISSA ARMORIAL

Fl. ^{ff}

Ob.

Cl. Bb

Fag.

Tpa. F ^{ff}
mf

Timp. ^{ff}

Perc. (trgl.) 1 ^{ff}

Perc. (cx.) 2 ^{ff}

Perc. (zab.) 3 ^{ff}

S ^{ff}
Et in terra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis Bo-nae vo-lun-ta-

C

T

B

Vln. I ^{ff}

Vln. II

Vla.

Vc.

C.B.

MISSA ARMORIAL

22

Calmo

B Andante

Fl. *poco rit.*

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S
tis Lau - da - mus te Lau - da - mus te

C
Lau - da - mus te Lau -

T

B

Vln. I

Vln. II

Vla. *pp*

Vc. *p*

C.B. *p*

121

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B. *col cello*

Lau - da - mus te Be - ne - di - ci - mus te

da - mus te

Lau - da - mus te A - do - ra - mus

MISSA ARMORIAL

24

125

Fl.

Ob.

Cl. Bb

Fag.

125

Tpa. F

125

Timp.

125

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

125

S

Gra - ti - as a - gi - mus ti - bi

C

Glo - ri - fi - ca - mus te

Gra - ti - as a - gi - mus ti - bi

T

te

A - gi - mus tibi

B

Glo - ri - fi - ca - mus te

125

Vln. I

Vln. II

Vla.

Vc.

C.B.

129

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Prop - ter mag - nam glo - ri - am tu - am

Prop - ter mag - nam glo - ri - am tu - am

Prop - ter mag - nam glo - ri - am tu - am

Detailed description: This page of the musical score, page 25 of 'Missa Armorial', begins at measure 129. It features a full orchestral ensemble and vocal soloists. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), and Bassoon (Fag.). The brass section consists of Trumpet in F (Tpa. F), Timpani (Timp.), and three Percussion parts: Percussion 1 (trgl.), Percussion 2 (ex.), and Percussion 3 (zab.). The vocal soloists are Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). The vocal parts have lyrics: 'Prop - ter mag - nam glo - ri - am tu - am'. The instrumental parts show various melodic and harmonic lines, with some woodwinds and strings playing sustained notes or moving lines, while the percussion parts are mostly rests.

139

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

(chimbal de pē)

mf

Perc. (cx.) 2

Perc. (zab.) 3

Ritmo

mf

S

Do - mi - ne Do - mi - ne De - us rex ce - les - tis Do - mi - ne

C

T

Do - mi - ne Do - mi - ne De - us rex ce - les - tis Do - mi - ne

B

139

Vln. I

Vln. II

Vla.

p

Vc.

pizz

C.B.

col cello

MISSA ARMORIAL

28

145

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

145

Vln. I

Vln. II

Vla.

Vc.

C.B.

Do - mi - ne De - us rex ce - les - tis De - us De - us pa - ter om - ni - po

2

MISSA ARMORIAL

Flauta

D Cantabile

151

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

tens De - us De - us pa - ter om - ni - po - tens Do - mi - ne

tens De - us De - us pa - ter om - ni - po - tens Do - mi - ne

p

p

MISSA ARMORIAL

30

157

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Do - mi - ne fi - li - u - ni - ge - ni - te Do - mi - ne Do - mi - ne fi - li - u - ni -

163

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne

ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne

MISSA ARMORIAL

169

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Do - mi - ne Je - su Chris - te Do - mi - ne fi - li - us pa -

rall.

MISSA ARMORIAL

34

181

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

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

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

Solo

Solo

187

1. 2.

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

(chimbal de pé)

mf

Ritmo

mf

no - bis no - bis

Solo

no - bis De - pre - ca - tio - nem nos - tram nos - tram

Solo

Sus - ci - pe de - pre - ca - tio - nem nos - tram nos - tram

199

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

Côro

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

no - bis Que se - des mi - se - re - se no - bis no - bis

no - bis no - bis Que se - des mi - se - re - re no - bis no - bis

211

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

Quo - nia - am tu so - lus sanc - tus Quo - ni - am Quo - ni - am Quo - nia - am tu so - lus sanc - tus

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

MISSA ARMORIAL

40

217

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

1.

f Tu so - lus Do - mi - nus tu so - lus al - tis - si - mus

p Do - mi - nus Do - mi - nus tu so - lus al - tis - si - mus

MISSA ARMORIAL

Menos

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F.

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

225

Chris - te Je - su Chris - te Cum san - cto spi - ri - tu

Detailed description: This page of a musical score for 'Missa Armorial' (page 42) features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and brass (Trumpet in F, Trombone) sections are shown with melodic lines and rests. The percussion section includes three parts: a snare drum (trgl.), a cymbal (cx.), and a triangle (zab.). The vocal parts (Soprano, Alto, Tenor, Bass) are accompanied by lyrics in Latin: 'Chris - te Je - su Chris - te Cum san - cto spi - ri - tu'. The string section (Violins I and II, Viola, Violoncello, and Double Bass) provides harmonic support. The score is marked 'Menos' and includes a rehearsal mark '225' at the beginning of each system. The time signature changes from 2/4 to 4/8 across the systems.

MISSA ARMORIAL

Tempo

230

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

(chimbal de pé)

mf

Ritmo

mf

pizz.

In Glo - ria de - i Pa - tris A - men A -

In Glo - ria de - i - Pa - tris

MISSA ARMORIAL

44

236

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

men A - men A -

242

Fl. *f*

Ob. *f*

Cl. Bb *f*

Fag. *f*

Tpa. F *f*

Timp. *f*

Perc. (trgl.) 1 (chimbal de pé) *mf*

Perc. (cx.) 2

Perc. (zab.) 3 Ritmo *mf*

S
men A - men A - men A - men

C

T
me A - men A - men A - men

B

Vln. I *f* *mp* *mf*

Vln. II *f* *mp* *mf*

Vla. *f* *mp* *mf*

Vc. *f* *arco* *mp* *mf*

C.B. *f* *pizz.*

MISSA ARMORIAL

46

248

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

A - men A -

A - men A -

MISSA ARMORIAL

III. Credo

48

Moderato

256

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S (SOLISTA)

Cre - do

C

T (SOLISTA)

Cre - do Cre - do

B (SOLISTA) BAIXO OU BARÍTONO

In u - num

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

C.B.

p

260

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

do _____ in u - num de - um _____ in u - num de - um _____

in u - num de - um _____ Cre - do Cre - do _____ de - um _____

de - um _____ u - num de - um _____ Cre - do _____

MISSA ARMORIAL

50

rit. **Baião**

265

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

de - um de - um

de - um

pizz

Ritmo

Ritmo

Ritmo

270

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Pa - trem om - ni - po - ten - tem Fac - to - rem -

Detailed description: This page of the musical score, numbered 51, begins at measure 270. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon), brass (Trumpet in F, Trombones), percussion (snare, cymbals, triangle), and strings (Violins I and II, Viola, Violoncello, Contrabass). The vocal soloist (Soprano) has lyrics in Latin: "Pa - trem om - ni - po - ten - tem Fac - to - rem -". The woodwinds and strings play melodic lines, while the percussion provides a rhythmic accompaniment. The score is written in a key signature of three flats and a common time signature.

MISSA ARMORIAL

52

275

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

cae - li et ter - rae

vi - si - bi lium om nium et in vi - si

280

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Do - mi - num Je - sum - Chris - tum

bi - li - um Je - - - sum Chris - tum

Et in u - num do mi - num - Je - sum Chris - tum

MISSA ARMORIAL

A

285

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Fi - lium dei u - ni -

pizz.

290

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

ge - ni - tum

Ex - pa - tre - na - tum

Ex - pa - tre na -

Simile U - ni - ge - ni - tum

Simile

Simile

MISSA ARMORIAL

56

294

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

an - te om - nia sae - cu - la de - um de de - um — lu - men de

natum an - te om nia sae - cu - la lu - men de

de - um de de - o —

MISSA ARMORIAL

299

Fl.

Ob.

Cl. Bb

Fag.

299

Tpa. F

299

Timp.

299

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

299

S

lu - mi - ne De um ve - rum de deo ve - ro De um ve - rum de deo ve - ro ge - ni - tum no fac -

C

T

lu - mi - ne

B

Je - su Chris - te De um ve - rum de deo ve - ro ge - ni tum non fac -

299

Vln. I

Vln. II

Vla.

arco

Vc.

arco

C.B.

MISSA ARMORIAL

58

B

303

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Solo

tum Con - subs - tan - ti - a - lem

Ge - ni - tum non fac - tum

Pa - - - tri

MISSA ARMORIAL

308

Fl.

Ob.

Cl. Bb

Fag.

308

Tpa. F

308

Timp.

308

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

308

S

C

T

B

308

Vln. I

Vln. II

Vla.

Vc.

C.B.

MISSA ARMORIAL

60

313

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Per quem om - nia fac - ta sunt in prop-ter nos ho - mi - nes

Per quem om - nia fac - ta sunt in prop-ter nos ho - mi - nes

mf

This page of the musical score, numbered 61, contains measures 318 through 322. The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Measures 318-321 are rests; measure 322 has a quarter note G4.
- Oboe (Ob.):** Measures 318-321 are rests; measure 322 has a quarter note G4.
- Clarinet in B-flat (Cl. Bb):** Measures 318-321 are rests; measure 322 has a quarter note G3.
- Bassoon (Fag.):** Measures 318-321 are rests; measure 322 has a quarter note G2.
- Trumpet in F (Tpa. F):** Measures 318-322 are rests.
- Timpani (Timp.):** Measures 318-322 are rests.
- Percussion (Perc.):**
 - (trgl.) 1:** Continuous sixteenth-note triplet pattern.
 - (cx.) 2:** Continuous eighth-note triplet pattern.
 - (zab.) 3:** Dotted quarter note followed by a quarter rest, repeated.
- Soprano (S), Alto (C), Tenor (T), Bass (B):** Measures 318-322 are rests.
- Violin I (Vln. I):** Measures 318-321 have a melodic line with slurs; measure 322 has a quarter note G4.
- Violin II (Vln. II):** Measures 318-321 have a melodic line with slurs; measure 322 has a quarter note G4.
- Viola (Vla.):** Measures 318-321 have a melodic line with slurs; measure 322 has a quarter note G3.
- Violoncello (Vc.):** Measures 318-321 have a melodic line with slurs; measure 322 has a quarter note G2.
- Double Bass (C.B.):** Measures 318-321 have a melodic line with slurs; measure 322 has a quarter note G1.

MISSA ARMORIAL

62

C

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Et prop - ter nos - tram sa - lu - tem des - cen - dit de coe - lis, des -

328 *poco cresc.....*

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S
cen - dit de coe - lis, des - cen - dit de coe - lis

C

T
cen - dit de coe - lis, des - cen - dit de coe - lis

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

338

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F
mp

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S
sanc - to Et in - car - na - tus est de spi - ri - tu

C

T
Et in - car - na - tus est de spi - ri - tu sanc - to

B

338

Vln. I

Vln. II

Vla.

Vc.

C.B.

346

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

B

Ex Ma - ri - a vir - gi - ne Et ho - mo fac - tus est

Ex Ma - ri - a vir - gi - ne Et ho - mo fac - tus est

MISSA ARMORIAL

68

351 1.

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

fac - tus est

fac - tus est

Detailed description: This page of the musical score, page 68, contains measures 351 through 355. It features a variety of instruments and vocal parts. The woodwinds (Flute, Oboe, Clarinet in B-flat, Bassoon) and strings (Trumpet in F, Timpani, Percussion) have specific rhythmic patterns, with some woodwinds and strings playing rests. The vocal parts (Soprano, Alto, Tenor, Bass) sing the phrase "fac - tus est" in a melodic line. The strings (Violins I and II, Viola, Violoncello, Contrabass) provide harmonic support with various rhythmic figures. The percussion parts are mostly rests.

MISSA ARMORIAL

356 | 2

Fl.

Ob.

Cl. Bb

Fag.

356

Tpa. F

356

Timp.

356

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

356

S

C

T

B

356

Vln. I

Vln. II

Vla.

Vc.

C.B.

MISSA ARMORIAL

70

Menos

360

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

p *mp*

Cru - - - ci - fi - xus e - ti - am pro no - bis sub -

Cru - - - ci - - - - xum sub -

p *mp*

p *mp*

p *mp*

p *mp*

MISSA ARMORIAL

C

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

364

Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

364

Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

364

MISSA ARMORIAL

72

This page of the musical score, page 72, covers measures 368 through 371. The score is arranged in a standard orchestral format with the following parts:

- Fl.** (Flute): Melodic line with slurs and ties.
- Ob.** (Oboe): Melodic line with slurs and ties.
- Cl. Bb** (Clarinet in B-flat): Melodic line with slurs and ties.
- Fag.** (Bassoon): Melodic line with slurs and ties.
- Tpa. F** (Trumpet in F): Sustained notes with slurs.
- Timp.** (Timpani): Sustained notes with slurs.
- Perc. (trgl.) 1** (Percussion 1, triangle): Sustained notes with slurs.
- Perc. (cx.) 2** (Percussion 2, cymbal): Sustained notes with slurs.
- Perc. (zab.) 3** (Percussion 3, snare drum): Sustained notes with slurs.
- S** (Soprano): Sustained notes with slurs.
- C** (Contralto): Sustained notes with slurs.
- T** (Tenor): Sustained notes with slurs.
- B** (Bass): Sustained notes with slurs.
- Vln. I** (Violin I): Sustained notes with slurs.
- Vln. II** (Violin II): Sustained notes with slurs.
- Vla.** (Viola): Sustained notes with slurs.
- Vc.** (Violoncello): Sustained notes with slurs.
- C.B.** (Cello/Bass): Sustained notes with slurs.

The score features a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, slurs, and ties across all parts, indicating a continuous melodic and harmonic flow.

388

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

389

Vln. I

Vln. II

Vla.

Vc.

C.B.

re - gni non e - rit fi - nis

Solo

MISSA ARMORIAL

78

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

392

Solo

fp

fp

fp

fp

fp

fp

396

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Et ___

MISSA ARMORIAL

80

F

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

i - te - rum ven - tu - rus est cum glo - ria lu - di - ca - re vi - vos et mor - tu - os cu - ius

rall.

404

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

re - gni non e - rit fi - nis cu - ius re - nig non e - rit fi - nis.

412

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Ritmo

Ritmo

Ritmo

Et in spi - ri - tum sanc - tum

Et in

MISSA ARMORIAL

84

417

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

do - mi - num et vi - vi - fi - can - tem

spi - ri - tum sanc - tum do - mi - num et vi - vi - fi -

MISSA ARMORIAL

86

427

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

ff fi - li - o

ff

pa - tre et fi - li - o *ff* fi - li - o si - mu - l/a - do -

432

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

si - mu - l'a - do - ra - tur et con -

ra - tur et con - glo - ri - fi - ca - tur

MISSA ARMORIAL

88

437

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

437

Vln. I

Vln. II

Vla.

Vc.

C.B.

glo - ri - fi - ta - tur

qui lo cu - tus est per pro - phe - tas

H

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

et a - pos - to - li - cam

et u - nam sanc - tam ca - tho - li - cam et a - pos - to - li - cam

a

MISSA ARMORIAL

90

447

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

ec - cle - si - am con - fi - te - or u - num bap -
pos - to - li - cam

pizz

arco

pizz

arco

452

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

tis - ma in re - mis - sio - nem pec - ca - to - rum

MISSA ARMORIAL

92

457

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

et ex - pec - to re - ssu rec - ti - o - nem mor - tu -

462

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

o - rum et vi - tam ven - tu - ri sae - cu - li

A -

MISSA ARMORIAL

94

I

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

men A - men A - men A - men A -

A - men A -

472

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

men A - men A - men A - men A - men A -

men A - men A - men

Simile

MISSA ARMORIAL

96

477

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

men - A - men A

A - men A - men A - men A - men A -

MISSA ARMORIAL

482

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

men A - men A - men A - men A - en A - men A - men A - men A -

men

A - men A - men A - men A -

MISSA ARMORIAL

98

487

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

men A - men A - men *ff* A - - - - men

C

ff

T

men A - men *ff* A - - - - men

B

ff

Vln. I

Vln. II

Vla.

Vc.

C.B.

MISSA ARMORIAL

102

507

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

sa - ba-oth ple - ni - sunt coe - li et terra glo - ria tu - a do - mi - nus

sa - ba - oth sunt coe - li et terra glo - ria tu - a do - mi -

sa - ba - oth sunt coe - li

514

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

De - us sa - ba - oth ple - ni sun - t coe - li et terra glo - ria tu - a

nus sa - ba - oth sun - t coe - li et terra glo - ria tu - a

sa - ba - oth

f

f

MISSA ARMORIAL

Menos
Grandioso

B

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. Bb *p* *f* *ff*

Fag. *p* *f* *ff*

Tpa. F *ff*

Timp. *ff*

Perc. (trgl.) 1 Prato a2

Perc. (ex.) 2

Perc. (zab.) 3

S *ff*
Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis in ex-cel-sis *ff* Oh! Oh! Oh! Oh!

C *ff*

T *ff*
Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis in ex-cel-sis *ff* Oh! Oh! Oh! Oh!

B *ff*

Vln. I *p* *ff* Divisi

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

C.B. *arco* *ff*

MISSA ARMORIAL
VI. BENEDICTUS

529

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

(SOLISTA)
MEZZO SOPRANO

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Be - ne - di - c - tus Be - ne -

MISSA ARMORIAL

534

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

Detailed description: This page of the musical score, numbered 106, is for the 'Missa Armorial'. It features a variety of instruments and a vocal soloist. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), and Bassoon (Fag.). The brass section consists of Trumpet in F (Tpa. F), Timpani (Timp.), and three Percussion parts: Percussion 1 (trgl.), Percussion 2 (cx.), and Percussion 3 (zab.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.). A vocal soloist (S) is also present. The score is in G major (one sharp) and 4/4 time. The vocal line begins at measure 534 with the lyrics 'di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne'. The woodwinds and strings provide accompaniment, with the bassoon and flute playing melodic lines and the strings providing harmonic support.

A

539

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

539

S

Do - mi - ni *pp* Do - mi - ni Be - ne - di - c - tus Solo Be - ne -

C

pp

T

pp Do - mi - ni Be - ne - dic - tus

B

pp Be - ne - dic - tus

539

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

C.B.

MISSA ARMORIAL

108

544

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Côro

di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

qui ve - nit in no - mi-ne

qui ve - nit in no - mi-ne

Detailed description: This page of the musical score, numbered 108, is for the 'Missa Armorial'. It features a variety of instruments and a choir. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), and Bassoon (Fag.). The brass section consists of Trumpet in F (Tpa. F), Timpani (Timp.), and three Percussion parts: Percussion 1 (trgl.), Percussion 2 (ex.), and Percussion 3 (zab.). The vocal section includes Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The score is in 4/4 time with a key signature of one sharp (F#). The choir part, labeled 'Côro', has lyrics in Portuguese: 'di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne' and 'qui ve - nit in no - mi-ne'. The page number '108' is at the top left, and the title 'MISSA ARMORIAL' is at the top center. The measure number '544' is written above the first staff of each instrument group.

MISSA ARMORIAL

549 **B** *Movido* **C**

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Cl. Bb *p* *f* *ff*

Fag. *p* *f* *ff*

Tpa. F *ff*

Timp. *ff*

Perc. (trgl.) 1 Prato a2

Perc. (cx.) 2

Perc. (zab.) 3

549 **(SOLISTA) Côro**

S Do - mi - ni Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis *ff* Oh!

C *ff*

T Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis *ff* Oh!

B *ff*

Vln. I *p* *ff*

Vln. II *p* *ff*

Vla. *p* *ff*

Vc. *ff*

C.B. *arco* *ff*

MISSA ARMORIAL
VII. AGNUS DEI

558

Fl. *f*

Ob. *f*

Cl. Bb *f*

Fag. *f*

Tpa. F *f*

Timp. *f*

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

C.B. *f*

**sem indicação de que instrumento deve tocar.

Ritmo

A

MISSA ARMORIAL

563

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

gnus de - i qui to - lis pec - ca - ta mun - di

de - i pec - ca - ta mun - di

Simile

Detailed description: This page of the musical score, numbered 112, is for the 'Missa Armorial'. It features a variety of instruments and voices. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Bb), and Bassoon (Fag.). The percussion section consists of a French Horn (Tpa. F), Timpani (Timp.), and three types of Percussion: (trgl.) 1, (cx.) 2, and (zab.) 3. The vocal section includes Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (C.B.). The score begins at measure 563. The vocal parts have lyrics in Latin: 'gnus de - i qui to - lis pec - ca - ta mun - di' for Soprano and 'de - i pec - ca - ta mun - di' for Tenor. The Viola part has a 'Simile' marking. The score is written in a key signature of one sharp (F#) and a common time signature (C).

571 

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Mi - se-re - re no - bis Mi ³ se-re - re no ³ - bis

Mi - se-re - re no - bis Mi ³ se-re - re no ³ - bis

Solo ³ *Côro*

To Coda

A

Musical score for the 'To Coda' section, measures 586-600. The score is for a full orchestra and includes the following parts:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. Bb (Clarinet in B-flat)
- Fag. (Bassoon)
- Tpa. F (Trumpet in F)
- Timp. (Timpani)
- Perc. (trgl.) 1 (Percussion, triangle)
- Perc. (cx.) 2 (Percussion, cymbal)
- Perc. (zab.) 3 (Percussion, snare drum)
- S. (Soprano)
- C. (Contralto)
- T. (Tenor)
- B. (Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- C.B. (Cello/Bass)

The score is in 2/4 time and features a key signature of one sharp (F#). The 'To Coda' section begins at measure 586. The woodwinds and strings play a rhythmic pattern of eighth notes, while the percussion provides a steady accompaniment. The vocal parts (Soprano, Contralto, Tenor, Bass) are silent throughout this section. The section concludes with a Coda symbol.

MISSA ARMORIAL

595 **B**

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (ex.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

**sem indicação de que instrumento deve tocar.

**sem indicação de que instrumento deve tocar.

**sem indicação de que instrumento deve tocar.

Côro

A - gnus de - i

Solo A - nus de - i Solo

A - gnus de - i Simile A - gnus

Simile

Simile

Simile

Simile

C

618

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

A - gnus de - i A - nus de - i A - gnus de - i Do - na no - bis

A - nus de - i A - nus de - i A - nus de - i Do - na no - bis

MISSA ARMORIAL

120

626

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

pa - cem Do - na no - bis pa - cem Do - na no - bis

MISSA ARMORIAL

634

Fl.

Ob.

Cl. Bb

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

pa - cem Do - na no - bis pa - cem

D

MISSA ARMORIAL

Maestoso

649

Fl.

Ob.

Cl. Bb.

Fag.

Tpa. F

Timp.

Perc. (trgl.) 1

Perc. (cx.) 2

Perc. (zab.) 3

S

C

T

B

Vln. I

Vln. II

Vla.

Vc.

C.B.

Do - na no - bis pa - cem

Do - na no - bis pa - cem

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score is written for a flute in 2/4 time. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo de Baião'. The score consists of ten staves of music, with measure numbers 6, 13, 26, 40, 49, 61, 71, 78, and 85 indicated at the start of their respective staves. Dynamics include *mf*, *ffz*, *f*, *mf*, *p*, *mp*, *f*, *sfz*, and *mf*. Articulations such as accents (>) and slurs are used throughout. Rehearsal marks A and B are present. Numerical markings (7, 4, 4, 2, 5) are placed above the staves, likely indicating fingerings or specific rhythmic patterns. The score concludes with a double bar line at the end of the final staff.

MISSA ARMORIAL

2 - Flauta

95

99

mp

II. GLORIA

107

*Calmo
poco rit.*

Andante

117

123

C Caboclinhos

c/ Piccolo

133

141

D Cantabile

151

163

174

rall.

f

fp

186

200

MISSA ARMORIAL

3 - Flauta

F

4 3 1. 2. *rall.*

Menos Menos

222

Tempo

230

239 *f* Lento

249

256 Moderato 9 *rit.* Baião 2 3

III. CREDO

274 2 4

286 A 4 8

302 B 2

311 C 7 2

326 *poco cresc.....*

334 2 A 4

4 - Flauta

MISSA ARMORIAL
IV. CREDO - ET INCARNATUS EST

344 *mf* **B** 4 1. 4

356 *Menos* 2. 4 **C** 3

367 **D "ET RESURREXIT"** 8

380 **E**

386 *p* 4 **F**

395 4

404 *rall.*

410 **"ET IN SPIRITUM SANCTUM"**
Baião (Moderato) 8

425 **G** 16 **H** 3

451 5

465 **I** 2

475

MISSA ARMORIAL

5 - Flauta

485

495

V.SANCTUS

504

513

Menos Grandioso

523

529

VI.BENEDICTUS

539

545

Menos Grandioso

552

VII.AGNUS DEI

558

571

Tg Coda

587

MISSA ARMORIAL

6 - Flauta

596

B 2

604

D.S. al Coda 5

616

C 2

626

3 2

634

2

D

D

647

647

652

Maestoso 652

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score is written for a flute in 2/4 time. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamics such as *mf*, *f*, *ffz*, *p*, *mp*, and *sfz*. There are also articulation marks like accents and slurs. Rehearsal marks A and B are present. Measure numbers 6, 13, 26, 40, 49, 61, 71, 78, and 85 are indicated at the start of their respective staves. The score includes several rests and complex rhythmic patterns.

MISSA ARMORIAL

2 - Flauta

95

99

mp

II. GLORIA

107

*Calmo
poco rit.*

Andante

117

123

C Caboclinhos

c/ Piccolo

133

141

D Cantabile

151

163

174

rall.

f

fp

186

200

MISSA ARMORIAL

3 - Flauta

F

4 3 1. 2. *rall.*

Menos Menos

222

Tempo

230

239 *f* Lento

249

256 Moderato 9 *rit.* Baião 2 3

III. CREDO

274 2 4

286 A 4 8

302 B 2

311 C 7 2

326 *poco cresc.....*

334 2 A 4 6

MISSA ARMORIAL
IV. CREDO - ET INCARNATUS EST

344 *mf* **B** 4 1. 4

356 *Menos* 2. 4 **C** 3

367 **D "ET RESURREXIT"** 8

380 **E**

386 *p* 4 **F**

395 4

404 *rall.*

410 **"ET IN SPIRITUM SANCTUM"**
Baião (Moderato) 8

425 **G** 16 **H** 3

451 5

465 **I** 2

475

MISSA ARMORIAL

5 - Flauta

485

495

V.SANCTUS

504

513

Menos Grandioso

523

529

VI.BENEDICTUS

539

Movido

545

Menos Grandioso

552

VII.AGNUS DEI

558

571

Tg Coda

587

MISSA ARMORIAL

6 - Flauta

596

B 2

Detailed description: This staff contains measures 596 through 603. It begins with a treble clef and a key signature of one sharp (F#). The music features eighth-note patterns with accents and slurs. A boxed letter 'B' is positioned above the staff at measure 600, and a '2' is placed above the staff at measure 601. The staff concludes with a double bar line.

604

D.S. al Coda 5

Detailed description: This staff contains measures 604 through 615. It starts with a treble clef and a key signature of one sharp. The music continues with eighth-note patterns and slurs. A '5' is written above the staff at measure 610. The instruction 'D.S. al Coda' is written in bold above the staff at measure 612. The staff ends with a double bar line.

616

C 2

Detailed description: This staff contains measures 616 through 625. It begins with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. A boxed letter 'C' is positioned above the staff at measure 622, and a '2' is placed above the staff at measure 625. The staff concludes with a double bar line.

626

3 2

Detailed description: This staff contains measures 626 through 633. It starts with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. A '3' is written above the staff at measure 630, and a '2' is placed above the staff at measure 633. The staff concludes with a double bar line.

634

2

Detailed description: This staff contains measures 634 through 646. It begins with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. A '2' is written above the staff at measure 640. The staff concludes with a double bar line.

D

D

Detailed description: This staff contains measures 647 through 651. It starts with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. A boxed letter 'D' is positioned above the staff at measure 647. The staff concludes with a double bar line.

647

b

Detailed description: This staff contains measures 647 through 651. It begins with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. A 'b' is written above the staff at measure 650. The staff concludes with a double bar line.

652

Maestoso

Detailed description: This staff contains measures 652 through 656. It starts with a treble clef and a key signature of one sharp. The music features eighth-note patterns with accents and slurs. The instruction 'Maestoso' is written in bold above the staff at measure 652. The staff concludes with a double bar line.

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score is written for Oboe in 2/4 time. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamics such as *mf*, *ffz*, *f*, *p*, *mp*, and *sfz*. There are also articulation marks like accents and slurs. Rehearsal marks A and B are present. Numerical markings (7, 4, 6) indicate specific rhythmic patterns or rests. The score ends with a double bar line on the final staff.

MISSA ARMORIAL

2 - Oboé

95

99 *colla voce* **A**

108 *mp*

115 *Calmo poco rit.* **B** Andante

121

127

C Caboclinhos

143

D Cantabile

168 *rall.*

178 *fp* **E**

193

Detailed description: This is a musical score for the Oboe 2 part of 'Missa Armorial'. The score is written in a single system with ten staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece begins at measure 95. The first staff (95-98) features a melodic line with accents and a fermata. The second staff (99-107) is marked 'colla voce' and includes a first ending bracket labeled 'A'. The third staff (108-114) is marked 'mp' and includes a second ending bracket labeled '2'. The fourth staff (115-120) is marked 'Calmo poco rit.' and includes a section bracket labeled 'B' with the tempo 'Andante'. The fifth staff (121-126) continues the melodic line. The sixth staff (127-142) includes a first ending bracket labeled '2' and a section bracket labeled 'C' titled 'Caboclinhos'. The seventh staff (143-167) includes a first ending bracket labeled '3', a section bracket labeled 'D' titled 'Cantabile', and a first ending bracket labeled '4'. The eighth staff (168-177) is marked 'rall.' and includes a first ending bracket labeled '6'. The ninth staff (178-192) is marked 'fp' and includes a section bracket labeled 'E' with two first ending brackets labeled '1.' and '2.', and a first ending bracket labeled '3'. The tenth staff (193-198) includes first ending brackets labeled '3', '3', '3', and '4'.

MISSA ARMORIAL

3 - Oboé

F

4

rall.

1.

221

2.

Menos

Menos

Tempo

227

2

237

3

f

Lento

248

Moderato

256

2

263

rit.

Baião

2

271

A

281

4

5

B

296

4

306

Solo

C

314

7

2

MISSA ARMORIAL

4 - Oboé

poco cresc.....

329

334

A

4

p

346

B

3

mf

355

C

2

Menos

363

D

"ET RESSUREXIT"

369

E

8

382

F

3

389

6

F

4

rall.

"ET IN SPIRITUM SANCTUM"

410

Baião (Moderato)

8

G

H

424

16

3

450

5

MISSA ARMORIAL

5 - Oboé

I

464

474

484

495

500

509

B

529

536

A

B

555

C Meno Grandioso

MISSA ARMORIAL

6 - Oboé

558 *f* 5

571 *p* 8 3 3 **To Coda** 4

A

B

597 14 **D.S. al Coda**

C

616 2

628 3 2

D

638

646

652 **Maestoso**

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score is written for Oboe in 2/4 time. It consists of nine staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamics such as *mf*, *ffz*, *f*, *p*, *mp*, and *sfz*. There are also articulations like accents and slurs. Rehearsal marks A and B are present. Numerical markings (7, 4, 6) indicate specific rhythmic patterns or rests. The score ends with a double bar line.

MISSA ARMORIAL

2 - Oboé

95

99 *colla voce* **A**

108 *mp* **2**

115 *Calmo poco rit.* **B Andante**

121

127 **2**

C Caboclinhos **2**

143 **3** **4**

D Cantabile **4** *rall.*

168 *f*

178 **E** **6** 1. 2. **3**

193 **3** **3** **3** **4**

Detailed description: This is a page of a musical score for Oboe 2. It contains ten staves of music, numbered 95 to 193. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and dynamic markings. Key features include:

- Measure 99: *colla voce* marking and section marker **A**.
- Measure 108: *mp* dynamic marking and a fermata with a **2** below it.
- Measure 115: *Calmo poco rit.* marking and section marker **B Andante**.
- Measure 127: A fermata with a **2** below it.
- Measure 143: Fermatas with **3** and **4** below them.
- Measure 168: *f* dynamic marking and a fermata.
- Measure 178: Section marker **E**, a fermata with a **6** below it, and first/second endings with a **3** below.
- Measure 193: Fermatas with **3** and **4** below them.

MISSA ARMORIAL

4 - Oboé

poco cresc.....

329

334

A

4

p

346

B

3

mf

355

C

2

Menos

363

D

"ET RESSUREXIT"

369

E

8

382

F

3

389

6

F

4

rall.

"ET IN SPIRITUM SANCTUM"

410

Baião (Moderato)

8

G

H

424

16

3

450

5

MISSA ARMORIAL

5 - Oboé

I

464

474

484

495

500

509

B

529

536

A

B

555

MISSA ARMORIAL

6 - Oboé

558 *f* 5

571 *p* 8 3 3 **To Coda** 4

A

B

597 14 **D.S. al Coda**

C

616 2

628 3 2

D

638

646

652 **Maestoso**

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

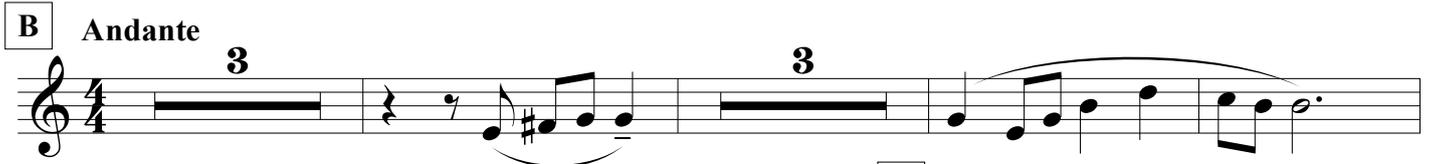
The musical score is written for Clarinet B \flat in 2/4 time, marked "Tempo de Baião". It consists of ten staves of music. The key signature has two flats (B \flat and E \flat). The score includes various dynamics and articulations:

- Staff 1: *mf* (mezzo-forte)
- Staff 2: *f* (forte), includes a first ending bracket labeled "A"
- Staff 3: *p* (piano)
- Staff 4: *mf* (mezzo-forte), includes a second ending bracket labeled "B" with a "5" above it, and *p* (piano) markings
- Staff 5: *p* (piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano), includes a "4" above the staff
- Staff 6: *f* (forte)
- Staff 7: *sfz* (sforzando)
- Staff 8: *mf* (mezzo-forte)
- Staff 9: *mf* (mezzo-forte), includes a "2" above the staff
- Staff 10: *mf* (mezzo-forte), includes a "4" above the staff

99 

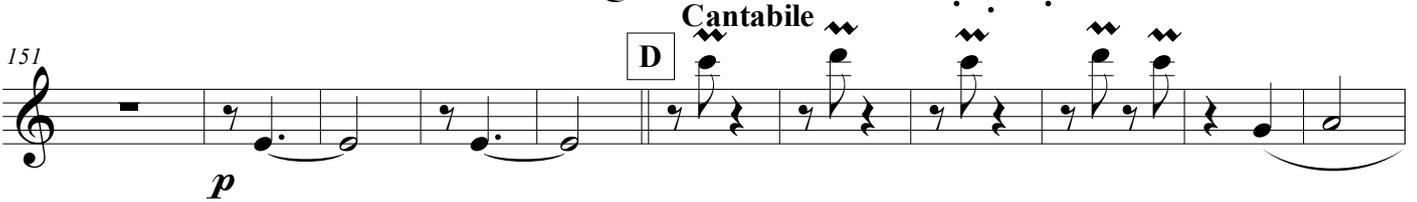
A *mp* **II. GLORIA** 

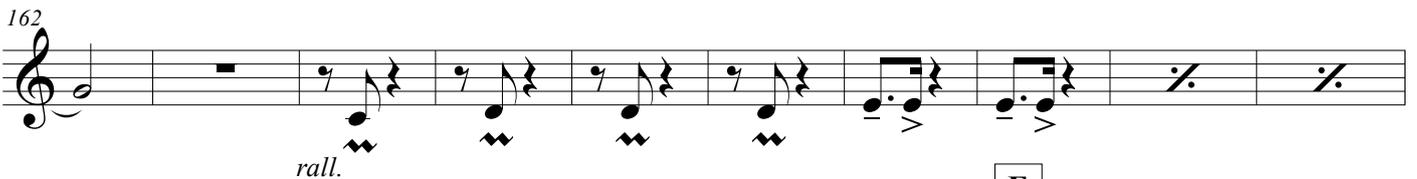
113 *Calmo poco rit.* 

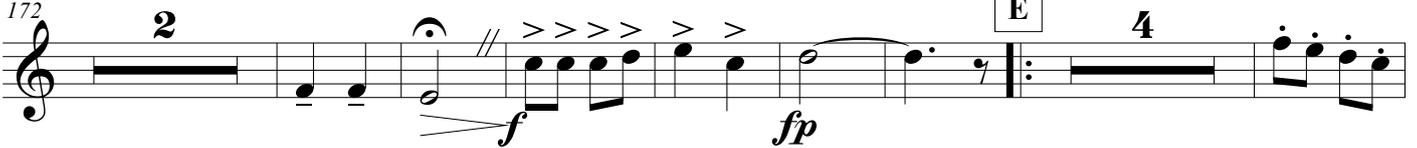
B *Andante* 

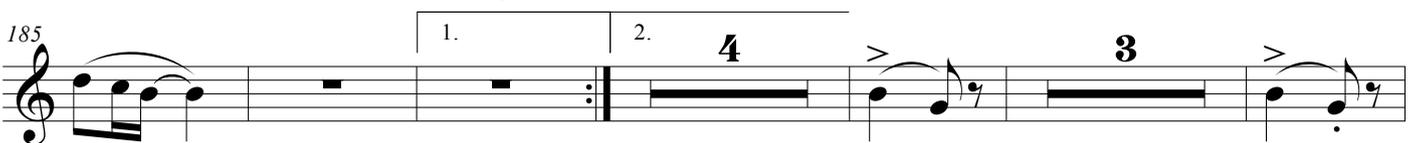
128 **C** *Caboclinhos* 

138 

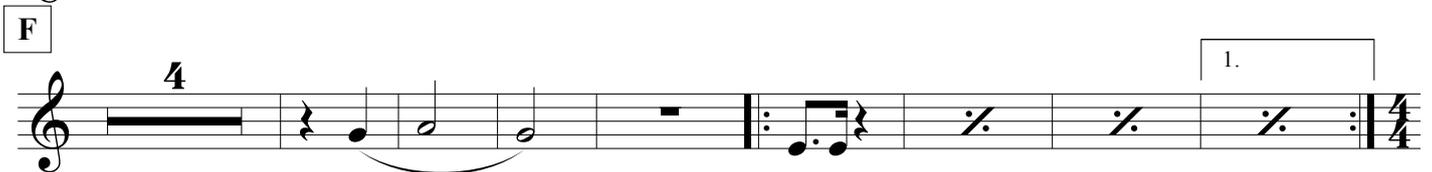
151 *p* **D** *Cantabile* 

162 *rall.* 

172 *f* **E** *fp* 

185 

197 

F 

221 *2. rall.* **Menos**

228 **Menos** **Tempo**

238 *f*

248 **Lento**

256 **Moderato**

264 *rit.* **III CREDO**
Baião

273 **3**

284 **A** **6**

297 **B** **2**

308

318 **C** **3** **2**

329 *poco cresc.....*

334 **A**

p

IV. CREDO - ET INCARNATUS EST **B**

340

4 **4** **3** 1.

Menos **C**

356

2. **4**

368

D "ET RESSUREXIT" **E**

8

387

396 **F**

405 *rall.*

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)

410

418 **G**

431

440 **H**

454

2 3

466

I 3 2

478

2

488

4/4

495

f

V.SANCTUS

501

A 6

511

3

520

Menos Grandioso *p* *f*

524

ff

VI.BENEDICTUS

529

3 3

A

4

B

Movido *p* *f* *ff*

C Menos Grandioso

558 *f* **VII. AGNUS DEI**

568 **To Coda**

587 **A**

594 **B**

602 **D.S. al Coda**

\emptyset

623 **C**

632

D

647

Maestoso

652

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

The musical score is written for Clarinet B \flat in 2/4 time, marked "Tempo de Baião". It consists of ten staves of music. The key signature has two flats (B \flat and E \flat). The score includes various dynamics and articulations:

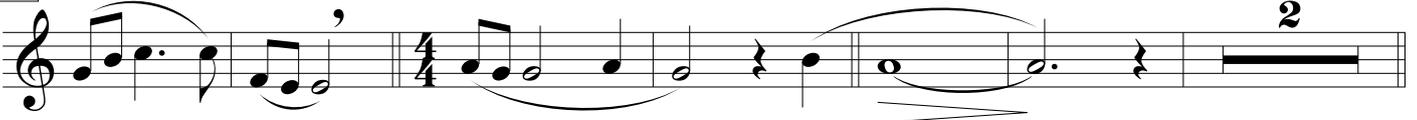
- Staff 1: *mf*
- Staff 2: *f*, includes a first ending bracket labeled "A" (measures 7-14).
- Staff 3: *p*
- Staff 4: *mf*, includes a second ending bracket labeled "B" (measures 23-26) with a "5" above it.
- Staff 5: *p*, *mf*, *mp*, *mf*, *mp*, includes a "4" above the final measure.
- Staff 6: *f*
- Staff 7: *sfz*, includes a "4" above the final measure.
- Staff 8: Includes a "2" above the first measure.
- Staff 9: *f*, includes a "4" above the final measure.

99 

A

mp

II. GLORIA

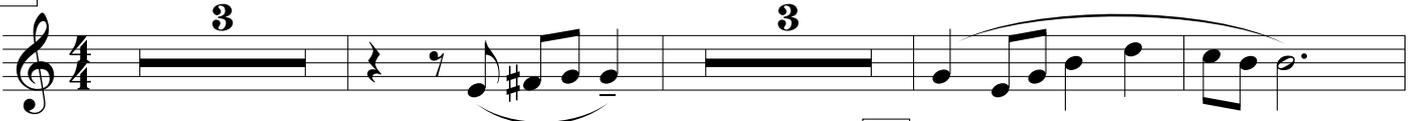


113 

*Calmo
poco rit.*

B

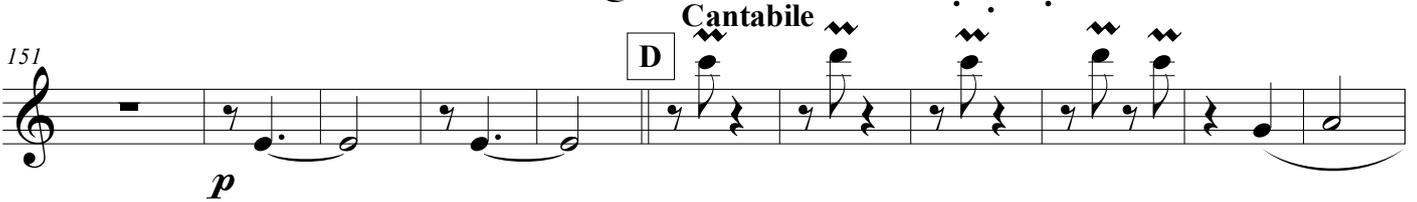
Andante



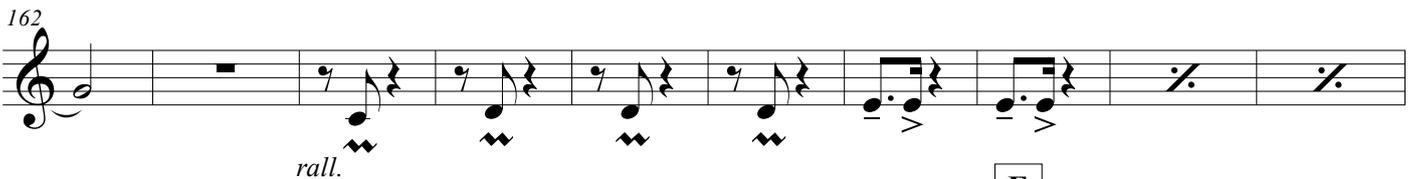
128 

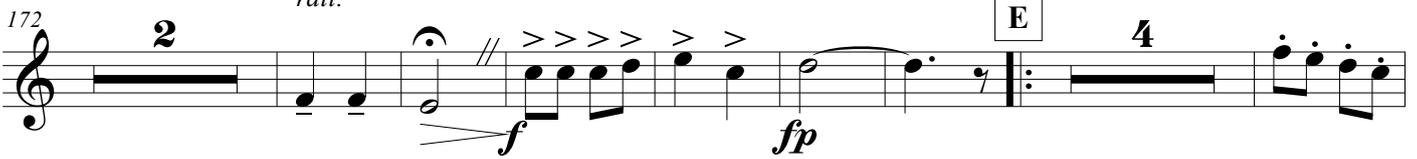
C Caboclinhos

138 

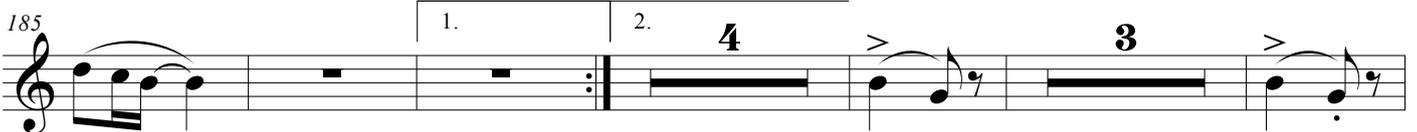
151 

D *Cantabile*

162 

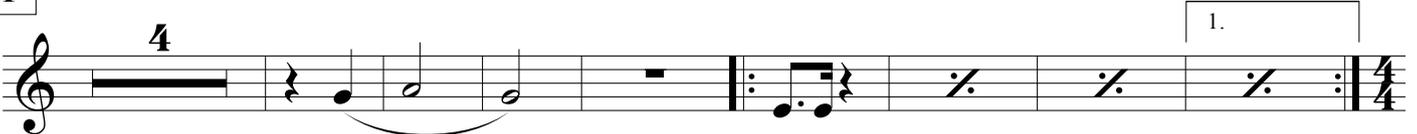
172 

E

185 

197 

F



221 *2. rall.* **Menos**

228 **Menos** **Tempo**

238 *f*

248 **Lento**

256 **Moderato**

264 *rit.* **III Credo**
Baião

273 **3**

284 **A** **6**

297 **2** **B**

308

318 **C** **2**

329 *poco cresc.....*

454

2 3

466

I 3 2

478

2

488

4/4

495

f

V.SANCTUS

501

A 6

511

3

520

B

Menos *p* Grandioso *f*

524

ff

VI.BENEDICTUS

529

3 3

A

4

B

Movido *p* *f* C Menos Grandioso *ff*

558 *f* **5**

VII. AGNUS DEI

To Coda

568 **5** **3**

587 **A**

594 **B** **2**

D.S. al Coda

602 **5**

\emptyset **2** **3**

623 **2** **2** **3**

632 **2** **2**

D **2** **2**

647 **2** **2**

Maestoso

652 **2** **2**

MISSA ARMORIAL

MÚSICA DE: CAPIBA

Tempo de Baião

I. KYRIE

ARRANJO: CLÓVIS PEREIRA

7 *f* A

15 *f* *p*

23

31 *mf* B *p* *p* *p* *p*

40 2 *f*

49 2

59 4 *fp*

69 *fp*

76

83 2

Detailed description: This is a musical score for the Bassoon part of the 'Missa Armorial' by Capiba, arranged by Clóvis Pereira. The piece is in 2/4 time and marked 'Tempo de Baião'. The score consists of ten staves of music, starting with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature of 2/4. The music features a variety of dynamics, including fortissimo (*f*), piano (*p*), mezzo-forte (*mf*), and fortissimo-piano (*fp*). There are also articulation marks such as accents and slurs. The score includes two marked sections, A and B, which are enclosed in boxes. Section A is located between measures 7 and 15, and Section B is between measures 31 and 40. The piece concludes with a double bar line and repeat sign at the end of the eighth staff.

91

II. GLORIA

A

99

107

113

B

Andante

125

131

C Caboclinhos

138

148

D Cantabile

159

169

rall.

E

MISSA ARMORIAL

3 - Fagote

193 **3** **3** **3** **2**

207 **F** **4** *rall.*

218 1. 2. **Menos**

225 **Menos** *p* **2**

233 **Tempo** **f**

244 **Lento**

III. CREDO

256 **Moderato** **3**

262 *rit.* **Baião** **2**

270 **3**

281 **A** **4**

293 **3**

B **5**

316 C

330 *poco cresc.....*

334 A **IV.CREDO - ET INCARNATUS EST**

344 B

mf Menos

354 C

362 D "ET RESSUREXIT"

374 E

381 F

394 F

401 *rall.*

Menos Grandioso

524

ff

VI. BENEDICTUS

529

539

545

B Movido

552

C Menos Grandioso

p *f*

558

VII. AGNUS DEI

569

585

To Coda

593

600

D.S. al Coda

610

626

MISSA ARMORIAL

7 - Fagote

635

2

D

642

650

Maestoso

MISSA ARMORIAL

MÚSICA DE: CAPIBA

Tempo de Baião

I. KYRIE

ARRANJO: CLÓVIS PEREIRA

7 *f* **A**

15 *f* *p*

23

31 *mf* **B** *p* *p* *p* *p*

40 *f*

49 *f*

59 *fp* 4

69 *fp*

76

83 2

Detailed description: This is a musical score for the Bassoon part of a piece titled 'Missa Armorial' by Capiba, arranged by Clóvis Pereira. The score is in 2/4 time and marked 'Tempo de Baião'. It consists of ten staves of music. The key signature has three flats (B-flat, E-flat, A-flat). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *fp* (fortissimo). There are also articulation marks like accents and slurs. Two sections are labeled 'A' and 'B' in boxes. The score features several repeat signs, including first and second endings. The piece concludes with a double bar line and a key signature change to one flat (F major/C minor).

91

II. GLORIA

A

99

107

113

B

Andante

125

C Caboclinhos

131

138

D Cantabile

148

159

169

E

MISSA ARMORIAL

3 - Fagote

193 **3** **3** **3** **2**

207 **F** **4** *rall.*

218 1. 2. **Menos**

225 **Menos** *p* **2**

233 **Tempo** **f**

244 **Lento**

III. CREDO

256 **Moderato** **3**

262 *rit.* **Baião** **2**

270 **3**

281 **A** **4**

293 **3**

B **5**

316 C

330 *poco cresc.....*

334 A **IV.CREDO - ET INCARNATUS EST**

344 B

354 *mf* Menos

362 C

369 D **"ET RESSUREXIT"**

374 E

381 3

389 *Solo*

394 F

401 *rall.*

Menos Grandioso

524

ff

VI. BENEDICTUS

529

539

545

Movido

tr

p *f*

552

Menos Grandioso

ff

VII. AGNUS DEI

558

569

585

To Coda

p

A

593

600

D.S. al Coda

⊕

C

610

626

MISSA ARMORIAL

7 - Fagote

635

2

D

642

650

Maestoso

Trompa F

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

Musical score for Trompa F, I. KYRIE, measures 1-82. The score is written in F major and 2/4 time. It begins with a rest for 4 measures, followed by a melodic line starting on G4. Measure 8 is marked with a box 'A'. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). There are several accents and slurs. Measure 16 is marked with a box 'B'. Measure 24 is marked with an '8' and a box 'B'. Measure 39 is marked with a '4'. Measure 49 is marked with a '4'. Measure 61 is marked with a '4'. Measure 73 is marked with a '4'. Measure 83 is marked with a '4', a '3', and a '2'. Measure 95 is marked with a '4'. The score ends with a double bar line and a key signature change to 3/4 time.

II. GLORIA

Musical score for Trompa F, II. GLORIA, measures 99-104. The score is written in F major and 3/4 time. It begins with a rest for 2 measures, followed by a melodic line starting on G4. Measure 99 is marked with a box 'A'. The dynamics range from *mp* (mezzo-piano) to *f* (forte). There are several accents and slurs. Measure 104 is marked with a '4'. The score ends with a double bar line and a key signature change to 3/4 time.

MISSA ARMORIAL

3 - Trompa F

249 *Lento*

256 *Moderato* **III. CREDO** *p*

276

294

306

324 *poco cresc.....*

334 **IV. CREDO - ET INCARNATUS EST** *mp*

342

351 *Menos*

360 **D "ET RESSUREXIT"**

370

383 *Solo*

F

396

rall.

405

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)

410

433

444

488

V.SANCTUS

495

503

524

Menos
Grandioso

529

VI.BENEDICTUS

549

Movido

549

MISSA ARMORIAL

5 - Trompa F

C

Menos Grandioso

ff

VII. AGNUS DEI

558

f

571



To Coda

f

A

B

D.S. al Coda

8 14 *f*

C



8

12

D

f

648

Maestoso

4

f

Trompa F

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

Musical score for Trompa F, I. KYRIE, measures 1-82. The score is written in F major and 2/4 time. It begins with a rest for 4 measures, followed by a melodic line starting on G4. Measure 8 is marked with a box 'A'. The dynamics range from *f* (forte) to *mf* (mezzo-forte) and *p* (piano). There are several accents (>) and slurs. Measure 16 is marked with a box 'B'. Measure 24 is marked with a box '8'. Measure 39 is marked with a box 'p'. Measure 49 is marked with a box '4'. Measure 61 is marked with a box '>'. Measure 73 is marked with a box '>'. Measure 83 is marked with a box '4', '3', and '2'. Measure 95 is marked with a box '>'. The score ends with a double bar line and a key signature change to 3/4 time.

II. GLORIA

Musical score for Trompa F, II. GLORIA, measures 99-104. The score is written in F major and 3/4 time. It begins with a rest for 2 measures, followed by a melodic line starting on G4. Measure 99 is marked with a box 'A'. The dynamics range from *mp* (mezzo-piano) to *f* (forte). There are several accents (>) and slurs. Measure 104 is marked with a box '4'. The score ends with a double bar line.

MISSA ARMORIAL

3 - Trompa F

249 *Lento*

256 *Moderato* **III. CREDO** *rit.* **Baião** *p*

276

294

306

C *poco cresc.....*

334 **A** **IV. CREDO - ET INCARNATUS EST** *mp* **B**

342

351

Menos **C**

370 **D** **"ET RESSUREXIT"**

383 **E** *Solo*

F

396

rall.

405

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)

410

433

444

488

V.SANCTUS

495

503

B

Menos
Grandioso

524

VI.BENEDICTUS

529

B Movido

549

MISSA ARMORIAL

5 - Trompa F

C

Menos Grandioso

VII. AGNUS DEI

558

571

To Coda

A

B

D.S. al Coda

C

8

12

D

648

Maestoso

4

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

Ritmo Simile

A Ritmo

22

Ritmo

B

49

Ritmo

63

Ritmo

78

Ritmo

90

II. GLORIA

A

Calmo poco rit. **B** Andante

C Caboclinhos

113-114 Ritmo Simile

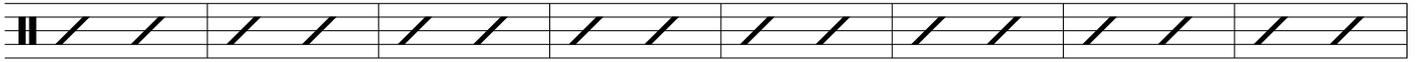
6

134-139 *mf*

147



D Cantabile



164



E

Simile

Ritmo

1.

2.



mf >

Simile

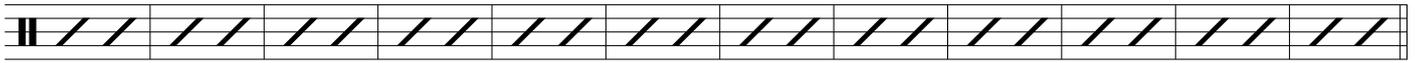
189

Ritmo



mf >

197



F

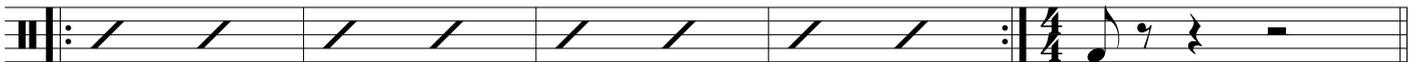


rall.

217

1.

2.



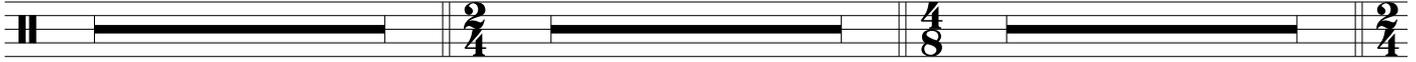
Menos

4

Menos

2

5



222-225

Tempo

Simile

233

Ritmo



mf >

244

Ritmo

Simile

Lento

2



mf >

III. CREDO

Moderato

10

Baião

Ritmo



256-265

270

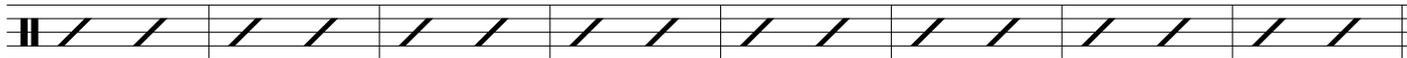


A

282



296



B



312

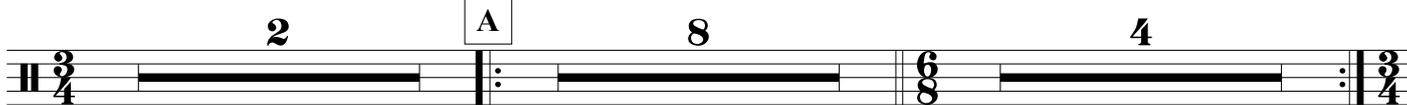


C

poco cresc.....



IV. CREDO - ET INCARNATUS EST

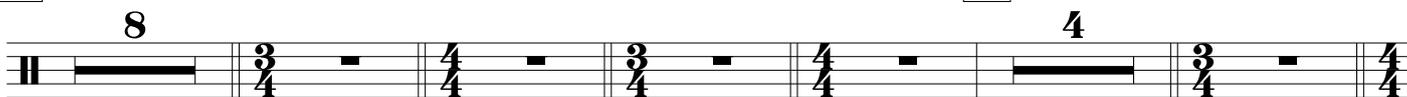


334-335

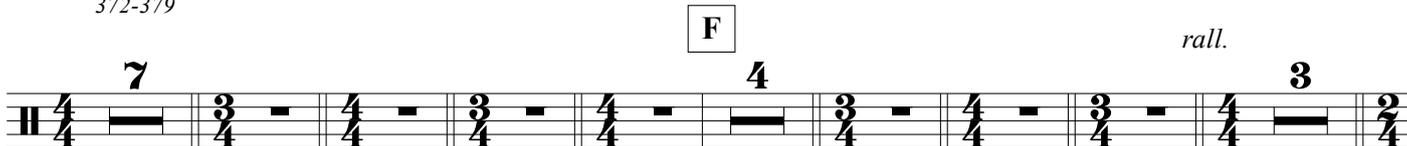


D "ET RESSUREXIT"

348-351



372-379



"ET IN SPIRITUM SANCTUM"
Baião (Moderato)



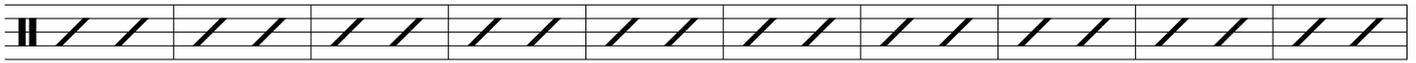
410-413

G

421



432



H



453



I

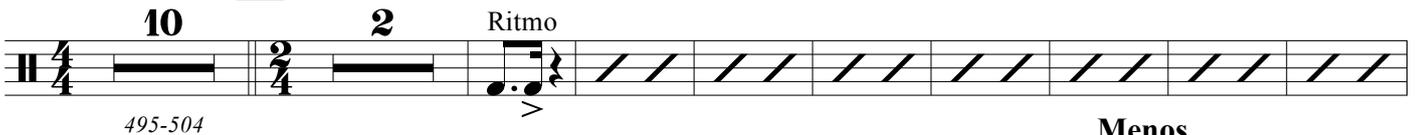


479



V.SANCTUS

A



515

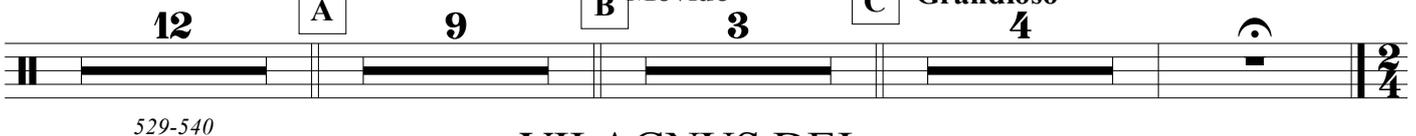


VI.BENEDICTUS

A

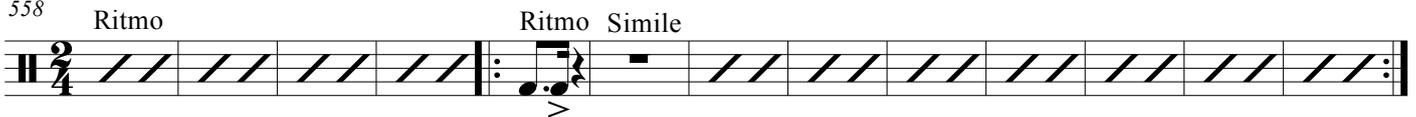
Movido

C



VII.AGNUS DEI

558



571



582

To Coda



587



A

B

**sem indicação de que intrumento deve tocar.

8



591-598

607

D.S. al Coda



Ritmo

Simile



C



631



D



Maestoso

647

4



MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

Ritmo Simile

A Ritmo

22

Ritmo

B

49

Ritmo

63

Ritmo

78

Ritmo

90

II. GLORIA

99

113-114

Calmo poco rit.

115-116

117-118

119-120

121-122

123-124

125-126

127-128

129-130

131-132

133-134

135-136

137-138

139-140

141-142

143-144

145-146

147-148

149-150

151-152

153-154

155-156

157-158

159-160

161-162

163-164

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579-580

581-582

583-584

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711-712

713-714

715-716

717-718

719-720

721-722

723-724

725-726

727-728

729-730

731-732

733-734

735-736

737-738

739-740

741-742

743-744

745-746

747-748

749-750

751-752

753-754

755-756

757-758

759-760

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763-764

765-766

767-768

769-770

771-772

773-774

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795-796

797-798

799-800

801-802

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807-808

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811-812

813-814

815-816

817-818

819-820

821-822

823-824

825-826

827-828

829-830

831-832

833-834

835-836

837-838

839-840

841-842

843-844

845-846

847-848

849-850

851-852

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855-856

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969-970

971-972

973-974

975-976

977-978

979-980

981-982

983-984

985-986

987-988

989-990

991-992

993-994

995-996

997-998

999-1000

C Caboclinhos

113-114

6

Ritmo

134-139

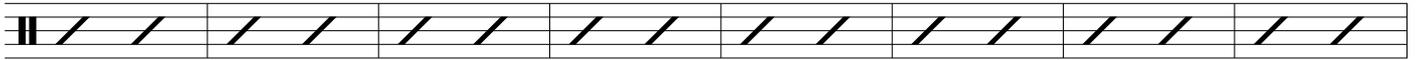
mf

Simile

147



D Cantabile



164



E

Simile

Ritmo

1. | 2.



mf >

Simile

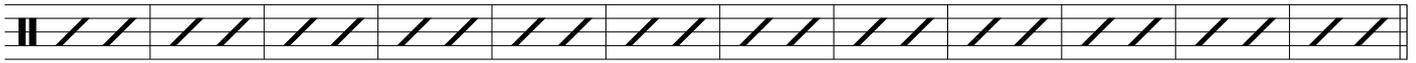
189

Ritmo

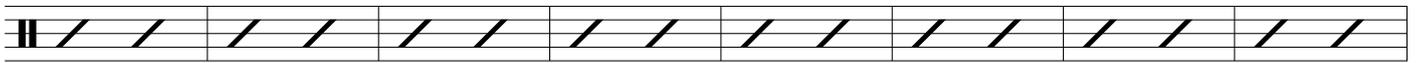


mf >

197



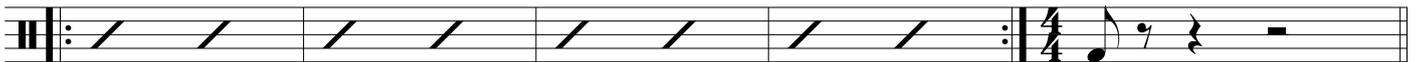
F



rall.

217

1. | 2.



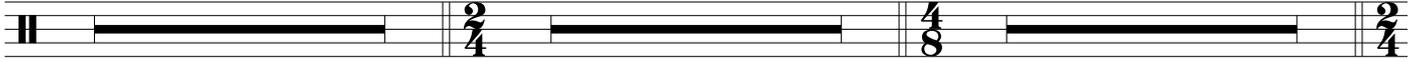
Menos

4

Menos

2

5



222-225

Tempo

Simile

233

Ritmo



mf >

244

Ritmo

Simile

Lento

2



mf >

III. CREDO

Moderato

10

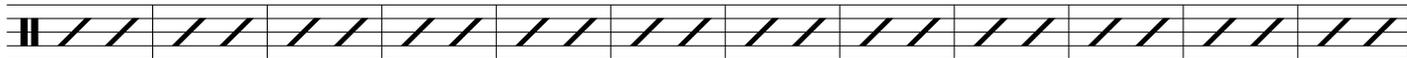
Baião

Ritmo



256-265

270



A

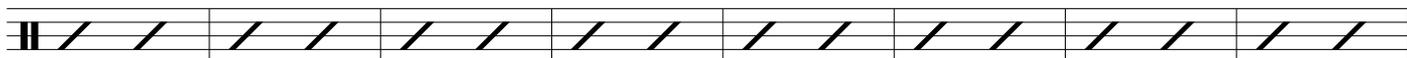
282



296



B



312

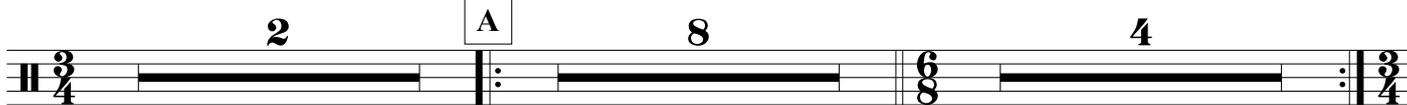


C

poco cresc.....



IV. CREDO - ET INCARNATUS EST



334-335

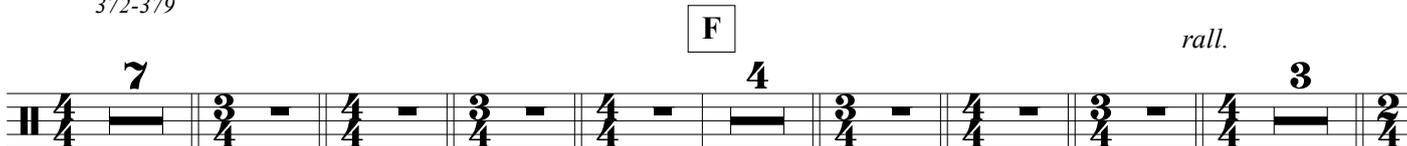


D "ET RESSUREXIT"

348-351



372-379



"ET IN SPIRITUM SANCTUM"
Baião (Moderato)



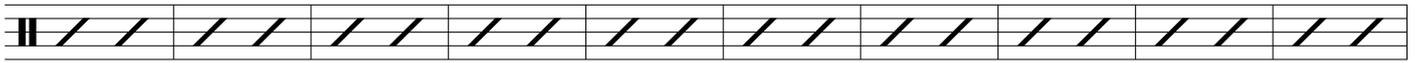
410-413

G

421



432



H



453



I

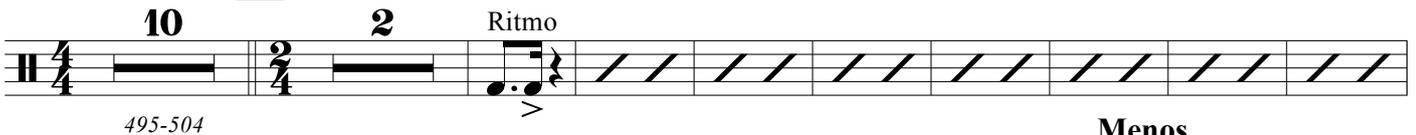


479



V.SANCTUS

A



515



VI.BENEDICTUS

A

B

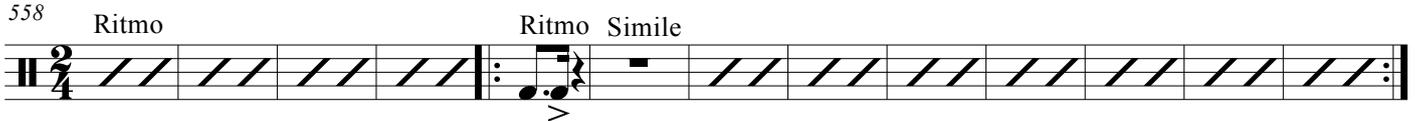
C



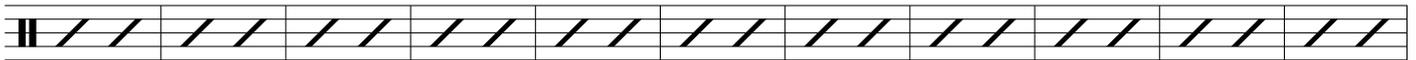
529-540

VII.AGNUS DEI

558



571

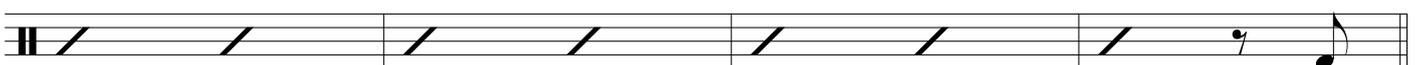


582

To Coda



587



A

B

**sem indicação de que intrumento deve tocar.

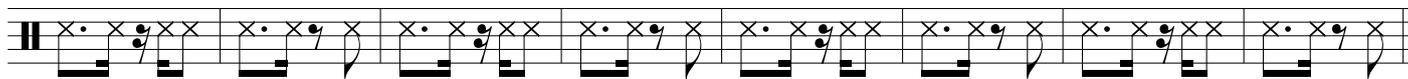
8



591-598

607

D.S. al Coda



Ritmo

Simile



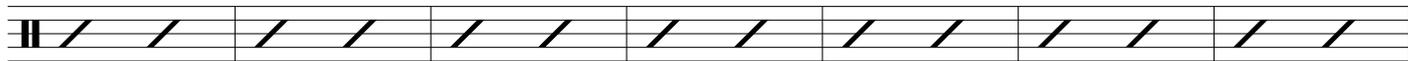
C



631



D



Maestoso

647

4



II. GLORIA

99

113

Calmo poco rit. **B** Andante **C** Caboclinhos **D** Cantabile

E

F

205

214

rall.

Menos
Cúpula do prato
(imitando sino)

222

mf

226

Menos **Tempo** **Lento**

256

Moderato **Baião**
Ritmo

III. CREDO

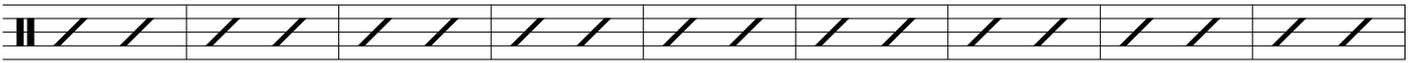
274

A

296

B

314



C *poco cresc.....*

IV. CREDO - ET INCARNATUS EST

334 **A** 2 8 **B** 4 4

352 *Menos* **C** 1. 4 2. 4 3 7

D "ET RESSUREXIT" **E** 8 4

388 7

F 4 *rall.* 3

"ET IN SPIRITUM SANCTUM"

Baião (Moderato)

410 4 Ritmo > Simile 2

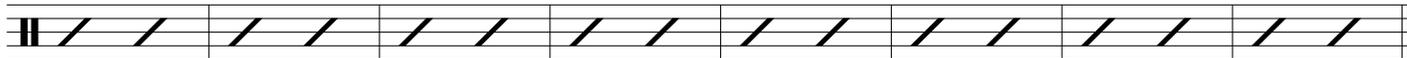
G

432

H

450

459



I



477



486



A

V.SANCTUS

495



514

B



Menos Grandioso

524



VI.BENEDICTUS

529

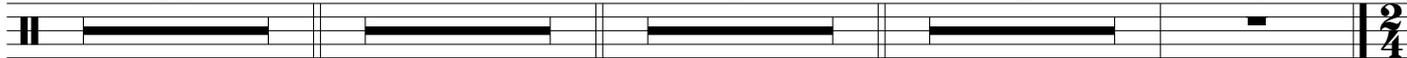
A

B

C

Movido 3

Menos Grandioso 4



VII.AGNUS DEI

558

**sem indicação de que intrumento deve tocar.



562

Ritmo >



571



To Coda

579



A

B

**sem indicação de que instrumento deve tocar.

8

607

D.S. al Coda



Ritmo



C

632

D

648

Maestoso

MISSA ARMORIAL

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

Ritmo > Simile

A Ritmo

18 Ritmo

26 Ritmo

B

36

8

Ritmo

51

60

Ritmo

69

78

Ritmo

87

95

II. GLORIA

99

113

Calmo
poco rit.

B **Andante**

C **Caboclinhos**

D **Cantabile**

E

F

205

214

rall.

Menos
Cúpula do prato
(imitando sino)

222

mf

226

Menos **Tempo** **Lento**

III. CREDO

256

Moderato **Baião**
10 **Ritmo**

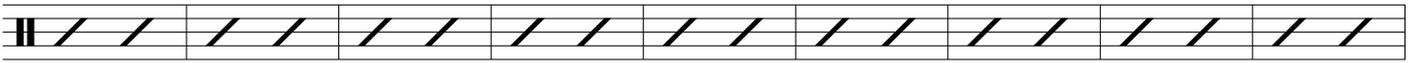
274

A

296

B

314



C *poco cresc.....*

IV. CREDO - ET INCARNATUS EST

334 **A** 2 8 **B** 4 4

352 *Menos* **C** 1. 4 2. 4 3 7

D "ET RESSUREXIT" **E** 8 4

388 7

F 4 *rall.* 3

"ET IN SPIRITUM SANCTUM"

Baião (Moderato)

410 4 Ritmo > Simile 2

G

432

H

450

459



I



477



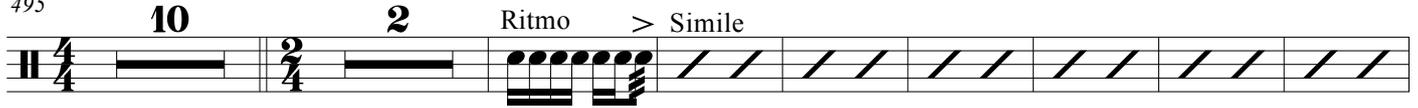
486



A

V.SANCTUS

495



514

B



Menos Grandioso

524



VI.BENEDICTUS

529

A

B

Movido 3

C

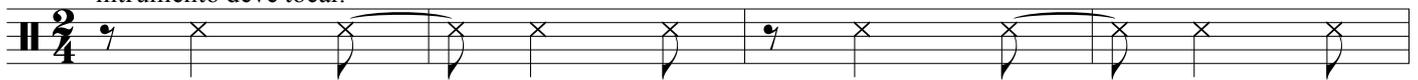
Menos Grandioso 4



VII.AGNUS DEI

558

**sem indicação de que intrumento deve tocar.

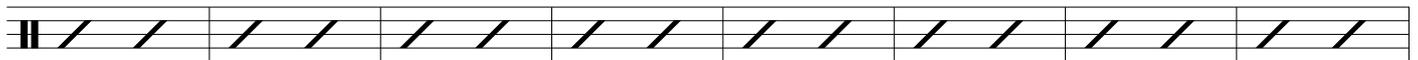


562

Ritmo >



571



To Coda

579



A

B

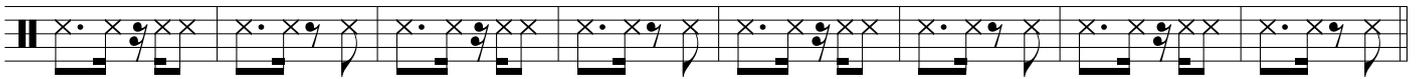
**sem indicação de que instrumento deve tocar.

8



607

D.S. al Coda

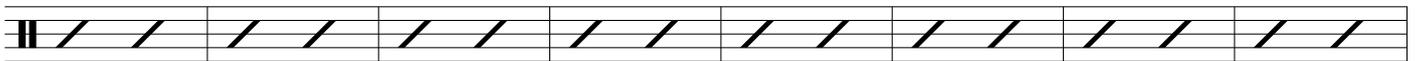


Ritmo

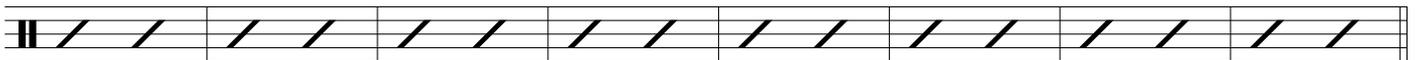
>



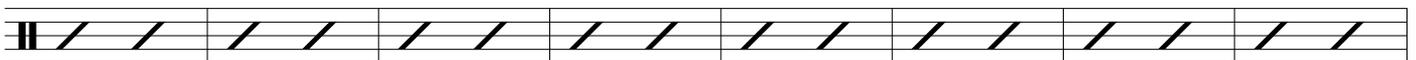
C



632



D



648

Maestoso



Percussão 1
Triângulo

MISSA ARMORIAL

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

The score is written for Percussion 1 (Triângulo) in 2/4 time. It begins with a 2-measure rest, followed by a rhythmic pattern of eighth notes with a '+' sign below each note, labeled 'Ritmo'. This is followed by a 'Simile' section with diagonal slashes. Measure 8 starts with a melodic line and a 'Ritmo' section. Measure 16 continues the melodic line and 'Ritmo'. Measure 24 features a melodic line with an accent (>) and a 'Ritmo' section. Measure 32 has a melodic line with an accent (>) and a 'Ritmo' section with a fermata over the final eighth note. Measure 49 is a 'Ritmo' section with diagonal slashes. Measure 58 is a 'Ritmo' section with diagonal slashes and a repeat sign. Measure 67 is a 'Ritmo' section with diagonal slashes. Measure 76 has a melodic line with accents (>) and a 'Ritmo' section. Measure 85 is a 'Ritmo' section with diagonal slashes. Measure 94 is a 'Ritmo' section with diagonal slashes, ending with a melodic line and a 3/4 time signature change.

II. GLORIA

A

99

Calmo

B

Andante

C

Caboclinhos

115

(chimbal de pé)

mf

141 Simile

D

Cantabile

150

159

E

Simile

168

mf

182

mf

191

200

F

rall.

218

228 Menos

5

Tempo

Simile

(chimbal de pé)

mf

4 - Percussão 1 - Triângulo

MISSA ARMORIAL

383 E 4 7

398 F 4 *rall.* 3

"ET IN SPIRITUM SANCTUM"

Baião (Moderato)

410 4 Ritmo Simile

419 G

428

437 H

446

455

464 I

473

482

491 3

V.SANCTUS

495 **A** 10 2 Ritmo Simile

515

B Prato a2 Menos Grandioso 4

VI.BENEDICTUS

529 **A** 12 **B** 9 Movido Prato a2 **C** Menos Grandioso 4

VII.AGNUS DEI

558 4 Ritmo Simile

566

S

To Coda

580

587

A

B **sem indicação de que intrumento deve tocar.

D.S. al Coda

607



Ritmo

Simile

Musical staff with rhythmic notation. The first two measures show a sequence of notes with stems pointing up, with '+' and 'o' symbols below them. The remaining measures contain diagonal slashes representing a rhythmic pattern.

C

Musical staff with diagonal slashes representing a rhythmic pattern.

632

Musical staff with diagonal slashes representing a rhythmic pattern.

D

Musical staff with diagonal slashes representing a rhythmic pattern.

648

Musical staff with notes and a 'Maestoso 4' marking. The staff contains diagonal slashes for the first three measures, followed by notes in the fourth measure, and a final measure with a thick horizontal line and a fermata.

Percussão 1
Triângulo

MISSA ARMORIAL

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

The score is written for Percussion 1 (Triangle) in 2/4 time. It begins with a 2-measure rest, followed by a rhythmic pattern of eighth notes with a '+' sign below each note, and a 'o' sign below the fifth note. This is followed by a 'Simile' section with diagonal slashes. Measure 8 starts with a boxed 'A' and a 'Ritmo' marking, followed by a melodic line and then diagonal slashes. Measure 16 starts with a 'Ritmo' marking and diagonal slashes. Measure 24 starts with a 'Ritmo' marking, a melodic line with an accent (>) on the first note, and then diagonal slashes. Measure 32 starts with a boxed 'B' and a melodic line with an accent (>) on the first note, followed by diagonal slashes and a final melodic phrase. Measure 41 has a 'Ritmo' marking and diagonal slashes. Measure 49 has a 'Ritmo' marking and diagonal slashes. Measure 58 has a 'Ritmo' marking and diagonal slashes. Measure 67 has diagonal slashes. Measure 76 has diagonal slashes, a melodic line with accents (>) on the first five notes, and then diagonal slashes. Measure 85 has diagonal slashes. Measure 94 has diagonal slashes and ends with a melodic line in 3/4 time.

II. GLORIA

A

99

Calmo

B

Andante

C

Caboclinhos

115

poco rit.

(chimbal de pé)

mf

141 Simile

D

Cantabile

150

159

E

Simile

168

(chimbal de pé)

mf

182

1. 2. Simile (chimbal de pé)

mf

191

200

F

rall.

218

Menos 4

2

228 Menos 5

Tempo

Simile

(chimbal de pé)

mf

240

Simile
(chimb3l de p3) 7

Lento 2

Moderato 10

Bai3o Ritmo

III. CREDO

272

A

281

290

B

299

308

C

317

326

poco cresc.....

334

A

IV. CREDO - ET INCARNATUS EST

B

Menos

344

C

D "ET RESSUREXIT"

363

4 - Percussão 1 - Triângulo

MISSA ARMORIAL

383 E 4 7

398 F 4 *rall.* 3

"ET IN SPIRITUM SANCTUM"

Baião (Moderato)

410 4 Ritmo Simile

419 G

428

437 H

446

455

464 I

473

482

491 3

V.SANCTUS

495 **A** 10 2 Ritmo Simile

515

B Prato a2 Menos Grandioso 4

VI.BENEDICTUS

529 **A** 12 **B** 9 Movido Prato a2 **C** Menos Grandioso 4

VII.AGNUS DEI

558 4 Ritmo Simile

566

S

To Coda

580

587

A

B **sem indicação de que intrumento deve tocar.

D.S. al Coda

607



Ritmo

Simile

Musical notation for triangle, showing a rhythmic pattern of eighth notes followed by a simile section of slanted lines.

C

632

D

648

Musical notation for triangle, showing a simile section of slanted lines, followed by a melodic phrase and a **Maestoso 4** section.

MISSA ARMORIAL

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

A

Soprano

Alto

Tenor

Bass

Ky-ri-e E - le - i - son Ky-ri-e E -

Ky-ri-e E - le - i - son Ky ri e E

S

A

T

B

le - i - son Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

le - i - son Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

S

A

T

B

Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

Ky-ri-e E - le - i - son Ky-ri-e E le - i - son

B

29

S Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

A Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

T Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

B Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

49

S Chris - te E - le - i - son Chris - te E - le - i - son

A Chris - te E - le - i - son Chris - te E - le - i - son

T E - lei E - le - i - son E - le - i - son E - lei E - le - i -

B E - lei E - le - i - son E - le - i - son E - lei E - le - i - son

56

S E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

A E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

T son E - le E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

B E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

63

S *f* E - le - i - son E - le - i - son E -

A *f*

T *f* E - le - i - son E - le - i - son E -

B *f*

72

S le - i - son E - le - i - son E - le - i - son i - son

A

T le - i - son E - le - i - son E - le - i - son i - son

B

83

S **2** Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

A **2**

T **2** Ky - ri - e E - le - i - son Ky ri e E le - i - son

B **2**

89

S
A
T
B

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

f

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

f

95

S
A
T
B

son E - le - i - son Ky - ri - e E - le - i - son —

son E - le - i - son Ky - ri - e E - le - i - son —

II. GLORIA

99

S
A
T
B

Glo-ria Glo - ria Glo-ri-a Glo-ri-a in ex-cel-sis Deo

Solo

A

S
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel - cis De - o

A
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel - cis De - o

T
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel - sis De - o

B
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel - sis De - o

111

S
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

A
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

T
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

B
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

116

*Calmo
poco rit.*

B Andante

S
Bo - nae vo-lun - ta - tis Lau - da - mus te Lau -

A
Bo - nae vo-lun - ta - tis Lau - da - mus te Lau -

T
Bo - nae vo-lun - ta - tis Lau - da - mus te Lau -

B
Bo - nae vo-lun - ta - tis Lau - da - mus te Lau -

120

S da-mus te Lau-da-mus te Be - ne - di - ci-mus

A Lau - da-mus te Lau - da-mus te

T Lau-da-mus te

B

124

S te Gra - ti - as a - gi-mus ti - bi

A Glo - ri - fi - ca - mus te Gra - ti - as a - gi-mus

T A - do - ra - mus te

B Glo - ri - fi - ca - mus te

128

S Prop - ter mag - nam glo - ri - am tu - am

A ti - bi Prop - ter mag - nam glo - ri - am

T A - gi - mus tibi

B

C Caboclinhos

131

S
Do - mi - ne

A
tu - am

T
8 Prop-ter mag-nam glo - ri - am tu - am Do - mi - ne

B

141

S
Do - mi - ne De - us rex ce - les - tis Do - mi - ne Do - mi - ne De - us rex ce - les - tis

A

T
8 Do - mi - ne De - us rex ce - les - tis Do - mi - ne Do - mi - ne De - us rex ce - les - tis

B

148

S
De - us De - us pa - ter om - ni - po - tens De - us De - us pa - ter om - ni - po - tens

A

T
8 De - us De - us pa - ter om - ni - po - tens De - us De - us pa - ter om - ni - po - tens

B

D *Cantabile*

S Do - mi - ne Do - mi - ne fi - li - u - ni - ge - ni - te Do - mi - ne Do - mi - ne fi - li - u - ni -

A

T Do - mi - ne Do - mi - ne fi - li - u - ni - ge - ni - te Do - mi - ne Do - mi - ne fi - li - u - ni -

B

163

S ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne Do - mi - ne Je - su

A

T ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne Do - mi - ne Je - su

B

rall. **E**

171

S Chris - te Do - mi - ne fi - li - us pa - tris Qui to - lis pe - ca - ta

A

T Chris - te Do - mi - ne fi - li - us pa - tris Qui to - lis pe - ca - ta

B

182

S *Solo* 1. 2.

pe-ca-ta mun-di mi-se-re-re no-sis _____ mi-se-re-re no-bis _____ no-bis _____

A

T *Solo*

pe-ca-ta mun-di mi-se-re-re no-bis _____ mi-se-re-re - no-bis _____ no-bis _____

B *Solo*

Sus-ci-

189

S

Qui se-des ad dex-te-ram pa-tris

A

T

De-pre-ca - tio - nem nos - tram nos - tram

B

pe de-pre-ca - tio - nem nos - tram nos - tram

196

S *Côro* *Côro*

pa - tris no - bis Que se-des mi-se-re-re no - bis

A

pa - tris *Solo*

T *Solo*

pa - tris Mi-se-re-re no-bis no - bis no - bis Que se-des mi-se-re-re no - bis

B

pa - tris

204

S no - bis mi-se-re-re no - bis Quo-ni-am Quo-ni-am Quo-nia-am tu

A Quo-ni-am Quo-ni-am

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

B

212

S so - lus sanc - tus Quo - ni-am Quo - ni-am Quo - nia-am tu so - lus sanc - tus

A

T

B

217

S 1. 2. *rall.* Je-su

A

T *f* Tu so - lus Do - mi - nus tu so-lus al - tis - si-mus tis-si-mus

B *p* Do - mi-nus Do - mi-nus tu so-lus al - tis - si-mus tis-si-mus

Menos

222

S Chris-te Je-su Chris-te Je-su Chris-te Je-su Chris-te Je-su Chris-te — Cum

A

T Je-su Chris-te Je-su Chris-te Je-sus Chris-te — Cum

B

Menos

Tempo

228

S san - cto spi - ri-tu — In Glo-ria de - i Pa-tris A - men A-men A - men A -

A

T san - cto spi - ri-tu — In Glo-ria de - i - Pa-tris

B

235

S men A-men A - men A - men A - men A - men

A

T A - men A-men A - men A - men A-men A - men A - men A - me

B

243

S A - men A - men

A

T A - men A - men

B

250

Lento

S A - men A - men A - men A - men.

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

T A - men A - men A - men A - men.

B

Moderato

256 (SOLISTA) **III. CREDO**

S Cre - do Cre - do

A

T (SOLISTA) Cre - do Cre - do in u - num

8 (SOLISTA) **BAIXO OU BARÍTONO**

B In u - num de - um

261 *rit.*

S in u-num de - um in u-num de - um de - um de - um

A

T de - um Cre - do Cre - do de - um de - um

B u - num de - um Cre - do

266 **Baião** 4

S Pa - trem om-ni-po - ten - tem Fac - to - rem - cae - li et

A

T

B

276

S ter - rae Do-mi - num

A

T vi-si-bi lium om nium et in vi - si - bi-li-um Je -

B

Et in u-num do mi-num -

283

S Je - sum - Chris - tum _____ Fi - lium dei _____ u - ni -

A _____

T sum Chris - tum _____ Fi - lium dei

B Je - sum Chris - tum _____

290

S ge - ni - tum _____ Ex pa tre na - tum _____ an - te om - nia sae - cu -

A _____

T _____ Ex pa tre na - natum

B _____ U - ni - ge - ni - tum

295

S la _____ de - um de de - um _____ lu - men de lu - mi - ne _____

A _____

T an - te om nia sae - cu - la _____ lu - men de lu - mi - ne _____

B _____ de - um de de - o _____ Je - su

300

S De um ve-rum de deo ve-ro De um ve-rum de deo ve-ro ge-ni-tum no fac -

A

T

B Chris - te___ De um ve-rum de deo ve-ro ge-ni tum non fac -

B

303

S tum Con-subs-tan - ti - a - lem___

A

T Ge - ni - tum non fac ___ tum

B tum Pa - tri___

308

S Per quem om-nia fac - ta sunt in prop-ter nos___ ho-mi-nes

A

T Per quem om-nia fac - ta sunt in prop-ter nos___ ho-mi-nes

B

C

318

S Et prop - ter nos-tram sa - lu - tem__ des - cen - dit__ de coe - lis, __ des -

A

T Et prop - ter nos-tram sa - lu - tem__ des - cen - dit__ de coe - lis, __ des -

B

328

poco cresc.....

S cen - dit__ de coe - lis, __ des - cen - dit__ de coe-lis

A

T cen - dit__ de coe - lis, __ des - cen - dit__ de coe-lis

B

A IV. CREDO - ET INCARNATUS EST

334

S Et in-car-na-tus est de spi-ri-tu sanc - to

A

T Et in-car-na-tus est de spi-ri-tu

B

340

S Et in-car-na-tus est de spi-ri-tu sanc-to

A Et in-car-na-tus est de spi-ri-tu sanc-to

T sanc-to et in-car-na-tus, et in-car-na-tus

B Et in-car-na-tus est de spi-ri-tu sanc-to

344

B

S Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

A Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

T Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

B Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

351

S fac-tus est Cru-ci-fi-xus e-ti-am pro

A fac-tus est Cru-ci-fi-xus e-ti-am pro

T fac-tus est Cru-ci-fi-xus e-ti-am pro

B fac-tus est Cru-ci-fi-xus e-ti-am pro

Menos

C

363

S no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

A

T xum sub Pon - ti - o Pi - la - to pas - sus est.

B

D "ET RESSUREXIT"

368

S

A

(SOLISTA)
BARÍTONO

T Et res - su - re - xit ter - tia

B

375

S

A

T di - e et res - su re - xit se - cun - dum scrip - tu - ras Et as - cen - dit in

B

379

S

A

T
coe-lum se-des ad des - te-ram pa - tris Et _

B

E

S

A

T
i - te-rum _ ven-tu-rus est cum glo - ria lu - di - ca - re vi-vos et _ mor-tu-os cu-ius

B

388

S

A

T
re - gni non e-rit fi - nis

B

F

398

S

A

T

B

Et i-te-rum ven-tu-rus est cum glo-ria lu-di-ca-re vi-vos

403

S

A

T

B

et mor-tu-os cu-ius re - gni non e-rit fi - nis cu-ius re - nig non e-rit

rall.

407

S

A

T

B

fi - nis. Et in spi - ri - tum

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)
Côro 4

416

S
sanc - tum _____ do - mi-num et vi - vi-fi - can - tem _____

A

T
Et _____ in spi - ri-tum sanc - tum _____ do - mi-num et vi - vi-fi -

B

G

422

S
qui ex pax - tre fi-li o qui pro - ce - dit _____ *ff* fi - li-o

A
ff

T
can - tem _____ Qui cum pa - tre et fi - li-o *ff* fi - li-o

B
ff

430

S
si - mu - l/a - do - ra - tur _____ et - con - glo - ri-fi-

A
si - mu - l/a - do - ra - tur _____ et con - glo - ri-fi - ca - tur _____

T
si - mu - l/a - do - ra - tur _____ et con - glo - ri-fi - ca - tur _____

B

438 H

S ta - tur

A et u - nam — sanc-tam ca - tho - li-cam

T qui lo cu - tus — est per pro - phe - tas —

B

445

S et a-pos - to - li-cam — ec-cle-si - am con-fi - te - or u - num bap - tis - ma

A — et a-pos - to - li-cam —

T a pos - to - li - cam —

B

453

S in re-mis - sio-nem pec - ca - to - rum —

A

T et — ex - pec - to re-ssu rec - ti - o - nem

B

I

461

S
A
T
B

mor-tu - o - rum et vi - tam ven-tu - ri sac-cu - li

A - men A - men A -

469

S
A
T
B

men A - men A -

A - men A - men A - men A - men A - men

477

S
A
T
B

men - A - men A - men A - men A - men - A - men A - men A - men A -

A - men A - men A - men A - men A - men

484

S men A - en A - men *ff* A - men

A *ff*

T A - men *ff* A - men

B *ff*

V.SANCTUS

492

S **2** **3** **3**
Sanc - tus Sanc - tus

A **2** **3** **3**

T **2** **3** **3**
Sanc - tus Sanctus

B **2** **3** **3**

503

S **A** **2/4**
Sanc - tus Sanc - tus Do - mi - nus De - us sa - ba - oth ple - ni - sunt coe - li

A **2/4**

T **2/4**
Sanc - tus Sanctus Do - mi - nus sa - ba - oth sunt

B **2/4**
sa - ba - oth sunt

510

S
— et terra glo-ria tu-a do-mi-nus De-us sa-ba-oth ple-ni sun-t coe-li —

A
— et terra glo-ria tu-a do-mi-nus De-us sa-ba-oth ple-ni sun-t coe-li —

T
8
coe-li — et terra glo-ria tu-a do - mi-nus sa - ba - oth sun - t

B
coe-li — sa - ba - oth —

518

S
— et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis

A
— et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis

T
8
coe-li — et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis

B
— et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho - sa - na in ex-cel-sis

B

Menos Grandioso

523

S
in ex-cel-sis *ff* Oh! Oh! Oh! Oh!

A
ff

T
8
in ex-cel-sis *ff* Oh! Oh! Oh! Oh!

B
ff

26 - Côro
(SOLISTA)
MEZZO SOPRANO

MISSA ARMORIAL
VI. BENEDICTUS

529

S Be - ne - di - c-tus Be - ne -

A

T

B

534

S di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

A

T

B

539

Côro

Solo

S Do-mi-ni *pp* Do-mi-ni Be - ne - di - c-tus Be - ne -

A *pp* Do-mi-ni Be - ne - dic - tus

T *pp* Do-mi-ni Be - ne - dic - tus

B *pp* Be - ne - dic - tus

A

Côro

544

S di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

A

T qui ve - nit in no - mi-ne

B

549

(SOLISTA) **B** **Movido**
Côro

S Do - mi-ni Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis

A

T Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis

B

C **Menos**
Grandioso

S *ff* Oh! Oh! Oh! Oh!

A *ff*

T *ff* Oh! Oh! Oh! Oh!

B *ff*

MISSA ARMORIAL
VII. AGNUS DEI

558

4

S A - gnus de - i qui to - lis pec - ca - ta mun - di

A

T de - i pec -

B

569

Solo 3

Côro

S Mi - se - re - re no - bis Mi³ - se - re - re

A

T ca - ta mun - di Mi - se - re - re no - bis Mi³ - se - re - re

B

577

Solo 3

Côro

S no³ - bis Mi - se - re - re no - bis Mi³ - se - re - re

A

T no³ - bis Mi - se - re - re no - bis Mi³ - se - re - re

B

To Coda

A

B

Côro

585

S no - bis A - gnus

A

T no³ - bis A - nus

B A - gnus de - i

4 8

4 8

4 8

4 8

Solo

602

S de - i A - gnus de - i

A

T de - i Solo A - gnus de - i Solo

B A - gnus de - i

Côro

609

S A - nus de - i A - gnus de - i

A

T A - nus de - i Solo A - gnus de - i

B A - nus de - i

Côro D.S. al Coda



A - nus de - i A - gnus de - i A - nus de - i A - gnus

A - nus de - i A - nus de - i A - nus de - i A - nus

C

623

S de - i Do - na no - bis pa - cem Do - na no - bis pa - cem Do - na

A

T de - i Do - na no - bis pa - cem Do - na no - bis pa - cem Do - na

B

D

633

S no - bis pa - cem Do - na no - bis pa - cem **12**

A no - bis pa - cem Do - na no - bis pa - cem **12**

T no - bis pa - cem Do - na no - bis pa - cem **12**

B no - bis pa - cem Do - na no - bis pa - cem **12**

MISSA ARMORIAL

652

Maestoso

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in G major (one sharp) and 4/4 time. The tempo is marked 'Maestoso'. The lyrics are 'Do - na no - bis pa - cem'. The Soprano part has a long note on 'cem' that extends across the bar line. The Alto part has a similar long note. The Tenor and Bass parts have shorter notes for 'cem'.

S
Do - na no - bis pa - cem

A

T
Do - na no - bis pa - cem

B

MISSA ARMORIAL

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

A

Soprano

Alto

Tenor

Bass

Ky-ri-e E - le - i - son Ky-ri-e E -

Ky-ri-e E - le - i - son Ky ri e E

S

A

T

B

le - i - son Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

le - i - son Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

S

A

T

B

Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son

Ky-ri-e E - le - i - son Ky-ri-e E le - i - son

B

29

S Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

A Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

T Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

B Ky-ri-e E - le - i - son Ky-ri-e E - le - i - son 15

49

S Chris - te E - le - i - son Chris - te E - le - i - son

A Chris - te E - le - i - son Chris - te E - le - i - son

T E - lei E - le - i - son E - le - i - son E - lei E - le - i -

B E - lei E - le - i - son E - le - i - son E - lei E - le - i -

56

S E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

A E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

T son E - le E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

B E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son E - lei E - le - i - son

63

S *f* E - le - i - son E - le - i - son E -

A *f*

T *f* E - le - i - son E - le - i - son E -

B *f*

72

S le - i - son E - le - i - son E - le - i - son i - son

A

T le - i - son E - le - i - son E - le - i - son i - son

B

83

S **2** Ky - ri - e E - le - i - son Ky - ri - e E - le - i - son

A **2**

T **2** Ky - ri - e E - le - i - son Ky ri e E le - i - son

B **2**

89

S
A
T
B

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

f

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

f

95

S
A
T
B

son E - le - i - son Ky - ri - e E - le - i - son —

son E - le - i - son Ky - ri - e E - le - i - son —

II. GLORIA

99

S
A
T
B

Glo-ria Glo - ria Glo-ri-a Glo-ri-a in ex-cel-sis Deo

Solo

A

S
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel-cis De - o

A
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel-cis De - o

T
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel-sis De - o

B
Glo-ria Glo - ria Glo-ri - a Glo-ri - a in ex-cel-cis De - o

111

S
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

A
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

T
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

B
Et in ter - ra pax ho-mi-ni-bus Et in ter - ra pax ho-mi-ni-bus Bo-nae vo-lun-ta-tis

*Calmo
poco rit.*

B Andante

116

S
Bo - nae vo-lun - ta - tis Lau - da-mus te Lau -

A
Bo - nae vo-lun - ta - tis Lau - da-mus te Lau -

T
Bo - nae vo-lun - ta - tis Lau - da-mus te Lau -

B
Bo - nae vo-lun - ta - tis Lau - da-mus te Lau -

120

S da-mus te Lau-da-mus te Be - ne - di - ci-mus

A Lau - da-mus te Lau - da-mus te

T Lau-da-mus te

B

124

S te Gra - ti - as a - gi-mus ti - bi

A Glo - ri - fi - ca - mus te Gra - ti - as a - gi-mus

T A - do - ra - mus te

B Glo - ri - fi - ca - mus te

128

S Prop - ter mag - nam glo - ri - am tu - am

A ti - bi Prop - ter mag - nam glo - ri - am

T A - gi - mus tibi

B

C Caboclinhos

131

S
A
T
B

tu - am Do - mi - ne
Prop - ter mag - nam glo - ri - am tu - am Do - mi - ne

141

S
A
T
B

Do - mi - ne De - us rex ce - les - tis Do - mi - ne Do - mi - ne De - us rex ce - les - tis

148

S
A
T
B

De - us De - us pa - ter om - ni - po - tens De - us De - us pa - ter om - ni - po - tens

D *Cantabile*

S Do - mi - ne Do - mi - ne fi - li - u - ni - ge - ni - te Do - mi - ne Do - mi - ne fi - li - u - ni -

A

T Do - mi - ne Do - mi - ne fi - li - u - ni - ge - ni - te Do - mi - ne Do - mi - ne fi - li - u - ni -

B

163

S ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne Do - mi - ne Je - su

A

T ge - ni - te Do - mi - ne Do - mi - ne Je - su Chris - te Do - mi - ne Do - mi - ne Je - su

B

rall. **E**

171

S Chris - te Do - mi - ne fi - li - us pa - tris Qui to - lis pe - ca - ta

A

T Chris - te Do - mi - ne fi - li - us pa - tris Qui to - lis pe - ca - ta

B

182

S *Solo* 1. 2.

pe-ca-ta mun-di mi-se-re-re no-sis _____ mi-se-re-re no-bis _____ no-bis _____

A

T *Solo*

pe-ca-ta mun-di mi-se-re-re no-bis _____ mi-se-re-re - no-bis _____ no-bis _____

B *Solo*

Sus-ci-

189

S

Qui se-des ad dex-te-ram pa-tris

A

T

De-pre-ca - tio - nem nos - tram nos - tram

B

pe de-pre-ca - tio - nem nos - tram nos - tram

196

S *Côro* *Côro*

pa - tris no - bis Que se-des mi-se-re-re no - bis

A

pa - tris *Solo*

T *Solo*

pa - tris Mi-se-re-re no-bis no - bis no - bis Que se-des mi-se-re-re no - bis

B

pa - tris

204

S
no - bis mi-se-re-re no - bis Quo-ni-am Quo-ni-am Quo-nia-am tu

A
Quo-ni-am Quo-ni-am

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

B

212

S
so - lus sanc - tus Quo - ni-am Quo - ni-am Quo - nia-am tu so - lus sanc - tus

A

T

B

217

S
1. Je-su

A

T
f Tu so - lus Do - mi - nus tu so-lus al - tis - si-mus tis - si-mus

B
p Do - mi-nus Do - mi-nus tu so-lus al - tis - si-mus tis - si-mus

2. *rall.*

Menos

222

S
Chris-te Je-su Chris-te Je-su Chris-te Je-su Chris-te Je-su Chris-te — Cum

A

T
Je-su Chris-te Je-su Chris-te Je-sus Chris-te — Cum

B

Menos

Tempo

228

S
san - cto spi - ri-tu — In Glo-ria de - i Pa-tris A - men A-men A - men A -

A

T
san - cto spi - ri-tu — In Glo-ria de - i - Pa-tris

B

235

S
men A-men A - men A - men A - men A - men

A

T
A - men A-men A - men A - men A-men A - men A - men A - me

B

243

S A - men A - men

A

T A - men A - men

B

250

Lento

S A - men A - men A - men A - men.

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

T A - men A - men A - men A - men.

B

Moderato

256 (SOLISTA) **III. CREDO**

S Cre - do Cre - do

A

T (SOLISTA) Cre - do Cre - do in u - num

8 (SOLISTA) **BAIXO OU BARÍTONO**

B In u - num de - um

261 *rit.*

S in u-num de - um in u-num de - um de - um de - um

A

T de - um Cre - do Cre - do de - um de - um

B u - num de - um Cre - do

266 **Baião** 4

S Pa - trem om-ni-po - ten - tem Fac - to - rem - cae - li et

A

T

B

276

S ter - rae Do-mi - num

A

T vi-si-bi lium om nium et in vi - si - bi-li-um Je -

B

Et in u-num do mi-num -

283

S Je - sum - Chris - tum _____ Fi - lium dei _____ u - ni -

A _____

T sum Chris - tum _____ Fi - lium dei

B Je - sum Chris - tum _____

290

S ge - ni - tum _____ Ex pa tre na - tum _____ an - te om - nia sae - cu -

A _____

T _____ Ex pa tre na - natum

B _____ U - ni - ge - ni - tum

295

S la _____ de - um de de - um _____ lu - men de lu - mi - ne _____

A _____

T an - te om nia sae - cu - la _____ lu - men de lu - mi - ne _____

B _____ de - um de de - o _____ Je - su

300

S De um ve-rum de deo ve-ro De um ve-rum de deo ve-ro ge-ni-tum no fac -

A

T

B Chris - te___ De um ve-rum de deo ve-ro ge-ni tum non fac -

B

303

S tum Con-subs-tan - ti - a - lem___

A

T Ge - ni - tum non fac ___ tum

B tum Pa - tri___

308

S Per quem om-nia fac - ta sunt in prop-ter nos___ ho-mi-nes

A

T Per quem om-nia fac - ta sunt in prop-ter nos___ ho-mi-nes

B

C

318

S
A
T
B

Et prop - ter nos-tram sa - lu - tem__ des - cen - dit__ de coe - lis, __ des -

328

poco cresc.....

S
A
T
B

cen - dit__ de coe - lis, __ des - cen - dit__ de coe-lis__

A IV. CREDO - ET INCARNATUS EST

334

S
A
T
B

Et in-car-na-tus est de spi-ri-tu sanc - to

340

S Et in-car-na-tus est de spi-ri-tu sanc-to

A Et in-car-na-tus est de spi-ri-tu sanc-to

T sanc-to et in-car-na-tus, et in-car-na-tus

B Et in-car-na-tus est de spi-ri-tu sanc-to

344

B

S Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

A Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

T Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

B Ex Ma-ri-a vir-gi-ne Ex Ma-ri-a vir-gi-ne Et ho-mo fac-tus est

351

S fac-tus est Cru-ci-fi-xus e-ti-am pro

A fac-tus est Cru-ci-fi-xus e-ti-am pro

T fac-tus est Cru-ci-fi-xus e-ti-am pro

B fac-tus est Cru-ci-fi-xus e-ti-am pro

Menos

C

363

S no - bis sub Pon - ti - o Pi - la - to pas - sus et se - pul - tus est.

A

T xum sub Pon - ti - o Pi - la - to pas - sus est.

B

D "ET RESSUREXIT"

368

S

A

T (SOLISTA) BARÍTONO Et res - su - re - xit ter - tia

B

375

S

A

T di - e et res - su re - xit se - cun - dum scrip - tu - ras Et as - cen - dit in

B

379

S

A

T
coe-lum se-des ad des - te-ram pa - tris Et _

B

E

S

A

T
i - te-rum _ ven-tu-rus est cum glo - ria lu - di - ca - re vi-vos et _ mor-tu-os cu-ius

B

388

S

A

T
re - gni non e-rit fi - nis

B

F

398

S

A

T

B

Et i-te-rum ven-tu-rus est cum glo-ria lu-di-ca-re vi-vos

403

S

A

T

B

et mor-tu-os cu-ius re-gni non e-rit fi-nis cu-ius re-nig non e-rit

rall.

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)
Côro 4

407

S

A

T

B

Et in spi-ri-tum

fi-nis.

416

S
sanc - tum _____ do - mi-num et vi - vi-fi - can - tem _____

A

T
Et _____ in spi - ri-tum sanc - tum _____ do - mi-num et vi - vi-fi -

B

G

422

S
qui ex pax - tre fi-li o qui pro - ce - dit _____ *ff* fi - li-o

A
ff

T
can - tem _____ Qui cum pa - tre et fi - li-o *ff* fi - li-o

B
ff

430

S
si - mu - l/a - do - ra - tur _____ et - con - glo - ri-fi-

A
si - mu - l/a - do - ra - tur _____ et con - glo - ri-fi - ca - tur _____

T
si - mu - l/a - do - ra - tur _____ et con - glo - ri-fi - ca - tur _____

B

438 H

S ta - tur

A et u - nam — sanc-tam ca - tho - li-cam

T qui lo cu - tus — est per pro - phe - tas —

B

445

S et a-pos - to - li-cam — ec-cle-si - am con-fi - te - or u - num bap - tis - ma

A — et a-pos - to - li-cam —

T a pos - to - li - cam —

B

453

S in re-mis - sio-nem pec - ca - to - rum —

A

T et — ex - pec - to re-ssu rec - ti - o - nem

B

I

461

S
A
T
B

mor-tu - o - rum et vi - tam ven-tu - ri sac-cu - li

A - men A - men A -

469

S
A
T
B

men A - men A -

A - men A - men A - men A - men A - men

477

S
A
T
B

men - A - men A - men A - men A - men - A - men A - men A - men A -

A - men A - men A - men A - men A - men

484

S men A - en A - men *ff* A - men

A *ff*

T A - men *ff* A - men

B *ff*

V.SANCTUS

492

S **2** **3** **3**
Sanc - tus Sanc - tus

A **2** **3** **3**

T **2** **3** **3**
Sanc - tus Sanctus

B **2** **3** **3**

503

S **A**
Sanc - tus Sanc - tus Do - mi - nus De - us sa - ba - oth ple - ni - sunt coe - li

A

T Sanc - tus Sanctus Do - mi - nus sa - ba - oth sunt

B sa - ba - oth sunt

510

S
 et terra glo-ria tu-a do-mi-nus De-us sa-ba-oth ple-ni sun-t coe-li

A
 et terra glo-ria tu-a do-mi-nus sa-ba-oth sun-t

T
 coe-li et terra glo-ria tu-a do-mi-nus sa-ba-oth sun-t

B
 coe-li sa-ba-oth

518

B

S
 et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho-sa-na in-ex-cel-sis

A
 et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho-sa-na in-ex-cel-sis

T
 coe-li et terra glo-ria tu-a Ho-sa-na Ho-sa-na Ho-sa-na in-ex-cel-sis

B
 Ho-sa-na Ho-sa-na Ho-sa-na in-ex-cel-sis

523

Menos Grandioso

S
 in-ex-cel-sis *ff* Oh! Oh! Oh! Oh!

A
ff

T
 in-ex-cel-sis *ff* Oh! Oh! Oh! Oh!

B
ff

26 - Côro
(SOLISTA)
MEZZO SOPRANO

MISSA ARMORIAL
VI. BENEDICTUS

529

S Be - ne - di - c-tus Be - ne -

A

T

B

534

S di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

A

T

B

539

Côro

Solo

S Do-mi-ni *pp* Do-mi-ni Be - ne - di - c-tus Be - ne -

A *pp* Do-mi-ni Be - ne - dic - tus

T *pp* Do-mi-ni Be - ne - dic - tus

B *pp* Be - ne - dic - tus

A

Côro

544

S di - c-tus qui ve - nit in no - mi-ne qui ve - nit in no - mi-ne

A

T qui ve - nit in no - mi-ne

B

549

(SOLISTA) **B** **Movido**
Côro

S Do - mi-ni Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis

A

T Ho - sa - na Ho - sa - na Ho - sa - na in ex - cel - sis in ex - cel - sis

B

C **Menos**
Grandioso

S *ff* Oh! Oh! Oh! Oh!

A *ff*

T *ff* Oh! Oh! Oh! Oh!

B *ff*

MISSA ARMORIAL
VII. AGNUS DEI

558

4

S A - gnus de - i qui to - lis pec - ca - ta mun - di

A

T de - i pec -

B

569

Solo 3

Côro

S Mi - se - re - re no - bis Mi³ - se - re - re

A

T ca - ta mun - di Mi - se - re - re no - bis Mi³ - se - re - re

B

577

Solo 3

Côro

S no - bis Mi - se - re - re no - bis Mi³ - se - re - re

A

T no³ - bis Mi - se - re - re no - bis Mi³ - se - re - re

B

To Coda

A

B

Côro

585

S no³ - bis _____ A - gnus

A no³ - bis _____

T no³ - bis _____ Solo A - nus

B no³ - bis _____ A - gnus de - i _____

4 8

602

S de - i _____ A - gnus de - i

A de - i _____

T de - i _____ Solo A - gnus de - i Solo

B de - i _____ A - gnus de - i _____

Côro

609

S A - nus de - i _____ A - gnus de - i

A A - nus de - i _____

T A - nus de - i _____ Solo A - gnus de - i

B A - nus de - i _____

Côro D.S. al Coda



A - nus de - i A - gnus de - i A - nus de - i A - gnus

A - nus de - i A - nus de - i A - nus de - i A - nus

C

623

S de - i Do - na no - bis pa - cem Do - na no - bis pa - cem Do - na

A

T de - i Do - na no - bis pa - cem Do - na no - bis pa - cem Do - na

B

D

633

S no - bis pa - cem Do - na no - bis pa - cem **12**

A no - bis pa - cem Do - na no - bis pa - cem **12**

T no - bis pa - cem Do - na no - bis pa - cem **12**

B no - bis pa - cem Do - na no - bis pa - cem **12**

MISSA ARMORIAL

652

Maestoso

The musical score consists of four staves, each representing a different vocal part: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Maestoso'. The lyrics are 'Do - na no - bis pa - cem'. The Soprano and Tenor parts have lyrics under their respective notes, while the Alto and Bass parts do not. The Soprano part features a long note on 'cem' that spans across the end of the line. The Alto part has a similar long note on 'cem'. The Tenor part has a long note on 'cem' that spans across the end of the line. The Bass part has a long note on 'cem' that spans across the end of the line. The music is written in a grand staff format with four staves.

S
Do - na no - bis pa - cem

A

T
Do - na no - bis pa - cem

B

MISSA ARMORIAL

Violino II

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score for Violino II in the Kyrie section is written in 2/4 time and features a variety of rhythmic patterns and dynamics. The key signature has three flats (B-flat, E-flat, A-flat). The score includes several measures with rests, followed by melodic lines with accents and slurs. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo) and *p* (piano). There are also measures with double bar lines and repeat signs. The score is divided into sections labeled 'A' and 'B'. The tempo is marked 'Tempo de Baião'.

Measures 7, 16, 22, 29, 36, 42, 49, 60, 68, and 78 are indicated at the beginning of their respective staves.

87

Musical staff 87-94: Treble clef, key signature of three flats, 4/4 time. Measures 87-94. Includes a triplet of eighth notes in measure 87, a dynamic marking of *f* in measure 90, and another triplet of eighth notes in measure 93.

95

Musical staff 95-98: Treble clef, key signature of three flats, 4/4 time. Measures 95-98. Includes a dynamic marking of *ff* in measure 96 and a change to 3/4 time in measure 98.

II. GLORIA

99

Musical staff 99-106: Treble clef, key signature of three flats, 3/4 time. Measures 99-106. Includes a dynamic marking of *mf* in measure 100, a *C* time signature change in measure 101, and a *ff* dynamic marking in measure 102. A box labeled 'A' is placed above measure 102. The word 'Simile' is written below measure 106.

107

Musical staff 107-112: Treble clef, key signature of three flats, 4/4 time. Measures 107-112. Includes a dynamic marking of *mp* in measure 110 and accents in measures 108, 109, 110, and 111.

113

Musical staff 113-116: Treble clef, key signature of three flats, 4/4 time. Measures 113-116. Includes a 5/4 time signature change in measure 114 and a 3/4 time signature change in measure 116.

117

Musical staff 117-123: Treble clef, key signature of three flats, 3/4 time. Measures 117-123. Includes the instruction 'Calmo poco rit.' in measure 117, a box labeled 'B' above measure 118, and the instruction 'Andante' in measure 119.

124

Musical staff 124-129: Treble clef, key signature of three flats, 4/4 time. Measures 124-129.

130

Musical staff 130-135: Treble clef, key signature of three flats, 2/4 time. Measures 130-135. Includes a box labeled 'C' above measure 130, the instruction 'Caboclinhos' in measure 131, and a dynamic marking of *f* in measure 132.

136

Musical staff 136-146: Treble clef, key signature of three flats, 4/4 time. Measures 136-146. Includes a dynamic marking of *f* in measure 136 and a 4-measure rest in measure 140.

147

Musical staff 147-167: Treble clef, key signature of three flats, 4/4 time. Measures 147-167. Includes a 2-measure rest in measure 147 and a 4-measure rest in measure 151.

D

Musical staff 168-167: Treble clef, key signature of three flats, 4/4 time. Measures 168-167. Includes the instruction 'Cantabile' in measure 168.

168

Musical staff 168-175: Treble clef, key signature of three flats, 4/4 time. Measures 168-175. Includes trills in measures 168, 169, 171, and 172, and the instruction 'rall.' in measure 175.

MISSA ARMORIAL

3 - Violino II

175 **E**

183 1. 2.

192 *p* *f* **3**

203 **F**

214 *tr*

221 *rall.* *p* **Menos**

226 **Menos**

233 **Tempo** *f*

244 *mp* *mf*

250 **Lento** **3**

256 **Moderato** *p* **III. CREDO**

262 *rit.* **Baião**

C

370 **D** "ET RESSUREXIT"

376 *fp*

382 **E**

388

394 *fp*

399 **F** *fp*

405 *rall.*

410 "ET IN SPIRITUM SANCTUM"
Baião (Moderato) **6**

416

422 **G**

430 **2**

VIOLINO II

6 **H** Violino II

448

I

483

V. SANCTUS

495

498

A

513

B

Menos

Grandioso

Divisi

524

VI. BENEDICTUS

529

538

A

544

B **Movido**

p

C **Menos Grandioso** **Divisi**

ff

558

f

VII. AGNUS DEI

562

571

To Coda

587

A

B **Simile** *segue staccato*

D.S. al Coda

605

4

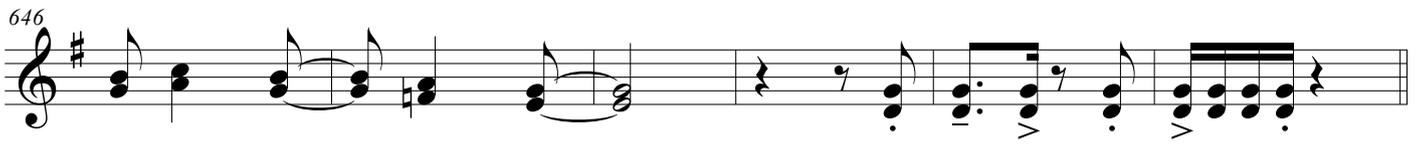
C **8**

D

8 - Violino II

MISSA ARMORIAL

646



Musical notation for measures 646-651. The staff is in treble clef with a key signature of one sharp (F#). Measure 646 begins with a quarter rest followed by a dotted quarter note G4. Measure 647 contains a half note chord of G4 and B4. Measure 648 contains a half note chord of G4 and B4. Measure 649 contains a half note chord of G4 and B4. Measure 650 contains a quarter rest followed by a dotted quarter note G4. Measure 651 contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all beamed together.

Maestoso

652



Musical notation for measures 652-657. The staff is in treble clef with a key signature of one sharp (F#). Measure 652 begins with a quarter rest followed by a dotted quarter note G4. Measure 653 contains a half note chord of G4 and B4. Measure 654 contains a half note chord of G4 and B4. Measure 655 contains a half note chord of G4 and B4. Measure 656 contains a half note chord of G4 and B4. Measure 657 contains a quarter rest followed by a dotted quarter note G4.

MISSA ARMORIAL

Violino II

I. KYRIE

MÚSICA DE: CAPIBA
ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

The musical score for Violino II in the Kyrie section consists of ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The tempo is marked 'Tempo de Baião'. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics include *mf*, *f*, *ff*, *mp*, and *p*. There are also articulation marks like accents and slurs. Rehearsal marks 'A' and 'B' are present. The score concludes with a double bar line and a fermata.

87

Musical staff 87-94: Treble clef, key signature of three flats (B-flat major/C minor), 4/4 time signature. Measures 87-94. Includes a triplet of eighth notes in measure 87, a dynamic marking of *f* in measure 90, and another triplet of eighth notes in measure 93.

95

Musical staff 95-98: Treble clef, key signature of three flats, 4/4 time signature. Measures 95-98. Includes a dynamic marking of *f* in measure 95 and a repeat sign in measure 96.

II. GLORIA

ff **A**

99

Musical staff 99-106: Treble clef, key signature of three flats, 3/4 time signature. Measures 99-106. Includes a dynamic marking of *mf* in measure 100, a common time signature 'C' in measure 101, and the instruction 'Simile' in measure 105.

107

Musical staff 107-112: Treble clef, key signature of three flats, 4/4 time signature. Measures 107-112. Includes a dynamic marking of *mp* in measure 110 and accents in measures 108, 109, 110, and 111.

113

Musical staff 113-116: Treble clef, key signature of three flats, 4/4 time signature. Measures 113-116. Includes a 5/4 time signature change in measure 114 and a 3/4 time signature change in measure 116.

Calmo poco rit.

B Andante

117

Musical staff 117-123: Treble clef, key signature of three flats, 3/4 time signature. Measures 117-123. Includes a 4/4 time signature change in measure 118 and a dynamic marking of *mp* in measure 122.

124

Musical staff 124-129: Treble clef, key signature of three flats, 4/4 time signature. Measures 124-129. Includes a dynamic marking of *mp* in measure 124.

C Caboclinhos

130

Musical staff 130-135: Treble clef, key signature of three flats, 2/4 time signature. Measures 130-135. Includes a dynamic marking of *f* in measure 131 and accents in measures 132 and 133.

136

Musical staff 136-146: Treble clef, key signature of three flats, 4/4 time signature. Measures 136-146. Includes a dynamic marking of *f* in measure 136 and a 4-measure rest in measure 140.

147

Musical staff 147-167: Treble clef, key signature of three flats, 4/4 time signature. Measures 147-167. Includes a 2-measure rest in measure 147 and a 4-measure rest in measure 151.

D Cantabile

Musical staff 168-167: Treble clef, key signature of three flats, 4/4 time signature. Measures 168-167. Includes a dynamic marking of *mp* in measure 168 and a dynamic marking of *f* in measure 169.

168

Musical staff 168-175: Treble clef, key signature of three flats, 4/4 time signature. Measures 168-175. Includes a dynamic marking of *f* in measure 168, a dynamic marking of *tr* in measure 170, and a dynamic marking of *rall.* in measure 175.

MISSA ARMORIAL

3 - Violino II

175 **E**

183 1. 2.

192 *p* *f* **3**

203 **F**

214 *tr*

221 *rall.* *p* **Menos**

226 **Menos**

233 **Tempo** *f*

244 *mp* *mf*

250 **Lento** **3**

256 **Moderato** *p* **III. CREDO**

262 *rit.* **Baião**

271

280

A pizz. > > Simile

297

303 **B**

311

320 **C**

329 2

A IV. CREDO - ET INCARNATUS EST

334

341

346 **B** 2

356 2. Menos p mp

C

370 **D** "ET RESSUREXIT"

376 *fp*

382 **E**

388

394 *fp*

399 **F** *fp*

405 *rall.*

410 "ET IN SPIRITUM SANCTUM"
Baião (Moderato) **6**

416 **G**

422

430

VIOLINO II

6 **H** Violino II

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with rests.

Musical staff starting at measure 448, featuring a triplet of eighth notes and a fermata.

Musical staff starting at measure 483, marked with a first ending bracket 'I' and a triplet of eighth notes.

Musical staff continuing the melodic line with various articulations and dynamics.

V. SANCTUS

Musical staff starting at measure 495, marked with a first ending bracket 'A' and a forte (*f*) dynamic.

Musical staff continuing the Sanctus section with dynamics *mf* and *ff*.

Musical staff starting at measure 513, marked with a first ending bracket 'B' and a piano (*p*) dynamic.

Musical staff continuing the Sanctus section with a forte (*f*) dynamic.

Musical staff starting at measure 524, marked with a first ending bracket 'A' and a piano (*p*) dynamic.

Menos

Grandioso

Divisi

Musical staff continuing the Sanctus section with a fortissimo (*ff*) dynamic.

VI. BENEDICTUS

Musical staff starting at measure 529, marked with a piano (*p*) dynamic.

Musical staff starting at measure 538, marked with a first ending bracket 'A' and a mezzo-piano (*mp*) dynamic.

544

B **Movido**
p

C **Menos Grandioso** **Divisi**
ff

558

562 **VII. AGNUS DEI**

571 **To Coda**

587 **A**

B **Simile** *segue staccato*

605 **D.S. al Coda**

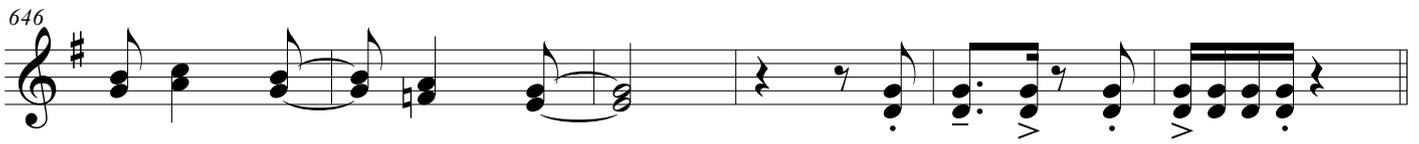
C

D

8 - Violino II

MISSA ARMORIAL

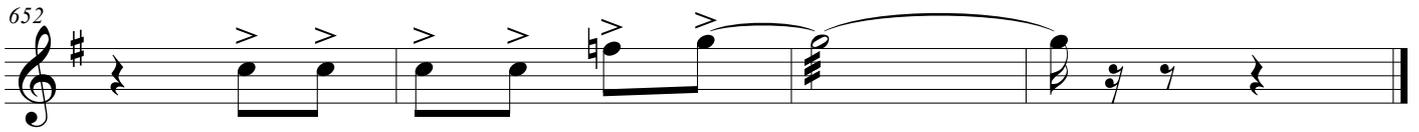
646



Musical notation for measures 646-651. The staff is in treble clef with a key signature of one sharp (F#). Measure 646 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. Measure 647 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 648 has a quarter note G4, a quarter note F#4, and a quarter note E4. Measure 649 has a quarter note D4, a quarter note C4, and a quarter note B3. Measure 650 has a quarter note A3, a quarter note G3, and a quarter note F#3. Measure 651 has a quarter note E3, a quarter note D3, and a quarter note C3. There are various articulation marks such as accents and slurs throughout the passage.

Maestoso

652



Musical notation for measures 652-657. The staff is in treble clef with a key signature of one sharp (F#). Measure 652 has a quarter rest, followed by a quarter note G4, and a quarter note A4. Measure 653 has a quarter note B4, and a quarter note C5. Measure 654 has a quarter note D5, and a quarter note E5. Measure 655 has a quarter note F#5, and a quarter note G5. Measure 656 has a quarter note A5, and a quarter note B5. Measure 657 has a quarter note C6, and a quarter note B5. There are various articulation marks such as accents and slurs throughout the passage.

MISSA ARMORIAL

Violino I

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

2

mf

7

A

3

f

16

ff

f

21

2

27

B

2

f

mf

35

f

mp

mf

mp

mf

mp

41

2

2

mf

f

49

mf

p

2

59

66

8^{va}

MISSA ARMORIAL

2 - Violino I

76 (8^{va})

85

94

II. GLORIA

99

mf

A

Simile

107

113

B Andante

118

124

129

C Caboclinhos

f

4

146

D Cantabile

MISSA ARMORIAL

3 - Violino I

167 *tr*

Musical staff 167-173. Treble clef, key signature of two flats. Measure 167 starts with a whole note G4. Measure 168 has a half note G4 and a half note A4. Measure 169 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 170 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 171 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 172 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 173 has a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.

174 *rall.* **E**

Musical staff 174-182. Measure 174 has a whole note G4. Measure 175 has a whole note G4. Measure 176 has a whole note G4. Measure 177 has a whole note G4. Measure 178 has a whole note G4. Measure 179 has a whole note G4. Measure 180 has a whole note G4. Measure 181 has a whole note G4. Measure 182 has a whole note G4.

183 1. 2.

Musical staff 183-191. Measure 183 has a whole note G4. Measure 184 has a whole note G4. Measure 185 has a whole note G4. Measure 186 has a whole note G4. Measure 187 has a whole note G4. Measure 188 has a whole note G4. Measure 189 has a whole note G4. Measure 190 has a whole note G4. Measure 191 has a whole note G4.

192 *p* *f* **F**

Musical staff 192-202. Measure 192 has a whole note G4. Measure 193 has a whole note G4. Measure 194 has a whole note G4. Measure 195 has a whole note G4. Measure 196 has a whole note G4. Measure 197 has a whole note G4. Measure 198 has a whole note G4. Measure 199 has a whole note G4. Measure 200 has a whole note G4. Measure 201 has a whole note G4. Measure 202 has a whole note G4.

203

Musical staff 203-213. Measure 203 has a whole note G4. Measure 204 has a whole note G4. Measure 205 has a whole note G4. Measure 206 has a whole note G4. Measure 207 has a whole note G4. Measure 208 has a whole note G4. Measure 209 has a whole note G4. Measure 210 has a whole note G4. Measure 211 has a whole note G4. Measure 212 has a whole note G4. Measure 213 has a whole note G4.

214 *tr*

Musical staff 214-220. Measure 214 has a whole note G4. Measure 215 has a whole note G4. Measure 216 has a whole note G4. Measure 217 has a whole note G4. Measure 218 has a whole note G4. Measure 219 has a whole note G4. Measure 220 has a whole note G4.

221 *rall.* **Menos** *p*

Musical staff 221-225. Measure 221 has a whole note G4. Measure 222 has a whole note G4. Measure 223 has a whole note G4. Measure 224 has a whole note G4. Measure 225 has a whole note G4.

226 **Menos**

Musical staff 226-232. Measure 226 has a whole note G4. Measure 227 has a whole note G4. Measure 228 has a whole note G4. Measure 229 has a whole note G4. Measure 230 has a whole note G4. Measure 231 has a whole note G4. Measure 232 has a whole note G4.

233 **Tempo** *f*

Musical staff 233-243. Measure 233 has a whole note G4. Measure 234 has a whole note G4. Measure 235 has a whole note G4. Measure 236 has a whole note G4. Measure 237 has a whole note G4. Measure 238 has a whole note G4. Measure 239 has a whole note G4. Measure 240 has a whole note G4. Measure 241 has a whole note G4. Measure 242 has a whole note G4. Measure 243 has a whole note G4.

244 *mp* *mf*

Musical staff 244-249. Measure 244 has a whole note G4. Measure 245 has a whole note G4. Measure 246 has a whole note G4. Measure 247 has a whole note G4. Measure 248 has a whole note G4. Measure 249 has a whole note G4.

250 **Lento** *3*

Musical staff 250-255. Measure 250 has a whole note G4. Measure 251 has a whole note G4. Measure 252 has a whole note G4. Measure 253 has a whole note G4. Measure 254 has a whole note G4. Measure 255 has a whole note G4.

256 **Moderato** **III. CREDO** *2* *rit.* *p*

Musical staff 256-261. Measure 256 has a whole note G4. Measure 257 has a whole note G4. Measure 258 has a whole note G4. Measure 259 has a whole note G4. Measure 260 has a whole note G4. Measure 261 has a whole note G4.

MISSA ARMORIAL

4 - Violino I

266 **Baião**

274

282 **A** pizz.

290 **Simile**

298

B

314 *mf*

322 **C**

327 **2**

334 **A** IV. CREDO - ET INCARNATUS EST

341

B

MISSA ARMORIAL

Menos

5 - Violino I

358 C

Musical staff 358-364: Treble clef, key signature of one sharp (F#). Measure 358 starts with a repeat sign. Dynamics include *p* and *mp*. A box labeled 'C' is above the staff.

365

Musical staff 365-378: Treble clef, key signature of one sharp (F#). Measure 365 starts with a repeat sign. Dynamics include *p* and *mp*. A box labeled 'D' is to the left of the staff.

"ET RESSUREXIT"

Musical staff 379-384: Treble clef, key signature of one sharp (F#). Measure 379 starts with a repeat sign. Dynamics include *fp*. A box labeled 'E' is above the staff.

379 E

Musical staff 385-390: Treble clef, key signature of one sharp (F#). Measure 385 starts with a repeat sign. Dynamics include *fp*. A box labeled 'E' is above the staff.

385

Musical staff 391-396: Treble clef, key signature of one sharp (F#). Measure 391 starts with a repeat sign. Dynamics include *fp*. A box labeled 'F' is above the staff.

391 F

Musical staff 397-402: Treble clef, key signature of one sharp (F#). Measure 397 starts with a repeat sign. Dynamics include *fp*. A box labeled 'F' is above the staff.

397

Musical staff 403-408: Treble clef, key signature of one sharp (F#). Measure 403 starts with a repeat sign. Dynamics include *fp*. A box labeled 'F' is above the staff.

403

Musical staff 410-415: Treble clef, key signature of one sharp (F#). Measure 410 starts with a repeat sign. Dynamics include *fp*. A box labeled 'F' is above the staff.

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)

Musical staff 416-421: Treble clef, key signature of one sharp (F#). Measure 416 starts with a repeat sign. Dynamics include *fp*. A box labeled 'F' is above the staff.

410 **6**

Musical staff 422-433: Treble clef, key signature of one sharp (F#). Measure 422 starts with a repeat sign. Dynamics include *fp*. A box labeled 'G' is above the staff.

416 G

Musical staff 434-440: Treble clef, key signature of one sharp (F#). Measure 434 starts with a repeat sign. Dynamics include *fp*. A box labeled 'G' is above the staff.

422

Musical staff 441-447: Treble clef, key signature of one sharp (F#). Measure 441 starts with a repeat sign. Dynamics include *fp*. A box labeled 'G' is above the staff.

434 **2**

Musical staff 448-454: Treble clef, key signature of one sharp (F#). Measure 448 starts with a repeat sign. Dynamics include *fp*. A box labeled 'G' is above the staff.

MISSA ARMORIAL

6 - Violino I

H

448

I

483

V.SANCTUS

495

500

A

512

B

Menos *p*

524

VI.BENEDICTUS

529

538

A

mp

544

B *Movido*

C *Menos Grandioso*

p *ff*

558

VILAGNUS DEI

562

f

To Coda

571

587

B *Simile*

segue staccato

D.S. al Coda

605

C

D

646

Maestoso

MISSA ARMORIAL

Violino I

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

2

mf

7

A

3

f

16

ff

f

21

2

27

B

2

f

mf

35

f

mp

mf

mp

mf

mp

41

2

2

mf

f

49

mf

p

2

59

66

8^{va}

MISSA ARMORIAL

2 - Violino I

76 (8^{va})

85

94

II. GLORIA

99

A

mf

Simile

107

mp

Calmo
poco rit.

113

B Andante

118

124

129

C Caboclinhos

f

4

146

2

155

D Cantabile

MISSA ARMORIAL

3 - Violino I

167 *tr*

174 *rall.* **E**

183 1. 2.

192 *p* *f* **F**

203

214 *tr*

221 *rall.* **Menos** *p*

226 **Menos**

233 **Tempo** *f*

244 *mp* *mf* **Lento** 3

250 **Moderato** **III. CREDO** 2 *rit.*

256 *p*

MISSA ARMORIAL

4 - Violino I

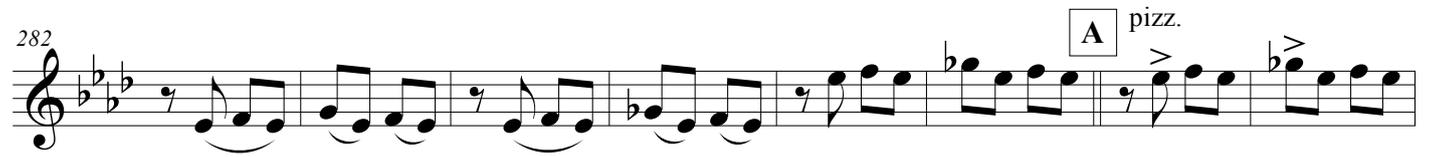
266 **Baião**



274



282 **A** pizz.



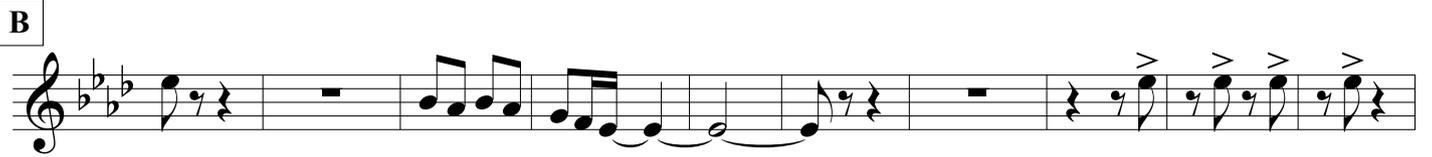
290 *Simile*



298



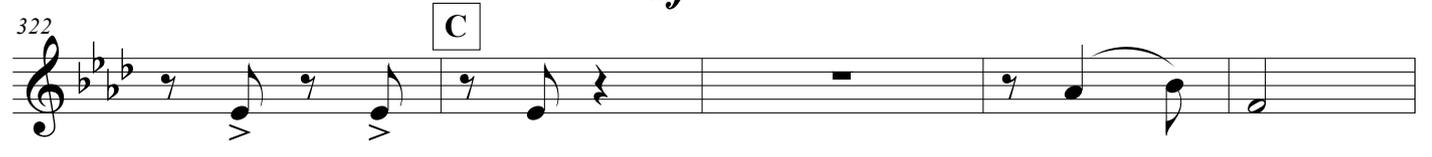
B



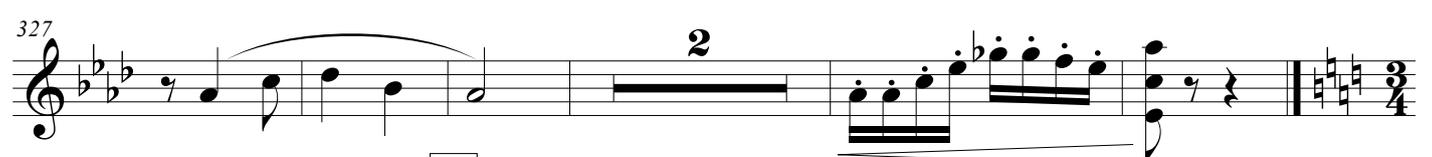
314 *mf*



322 **C**



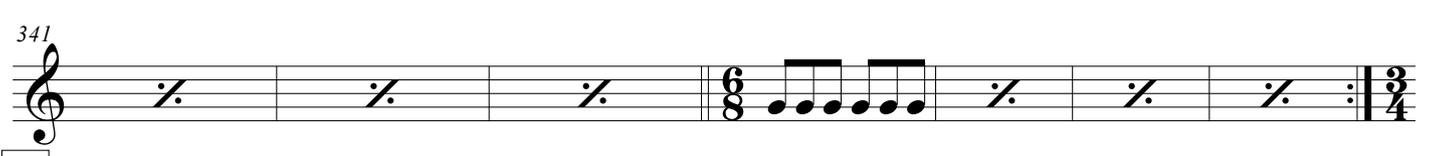
327 **2**



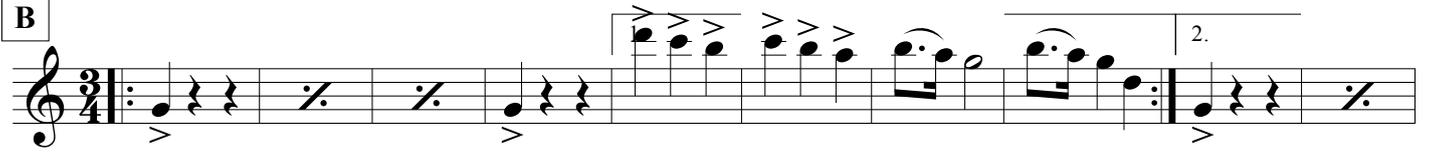
334 **A** IV. CREDO - ET INCARNATUS EST



341



B



MISSA ARMORIAL

Menos

5 - Violino I

358 C

365

D "ET RESSUREXIT"

379 E

385

391

397 F

403

"ET IN SPIRITUM SANCTUM"
Baião (Moderato) 6

416

422 G

434

MISSA ARMORIAL

6 - Violino I

H

448

I

483

V.SANCTUS

495

500

A

512

B

Menos *p*

524

VI.BENEDICTUS

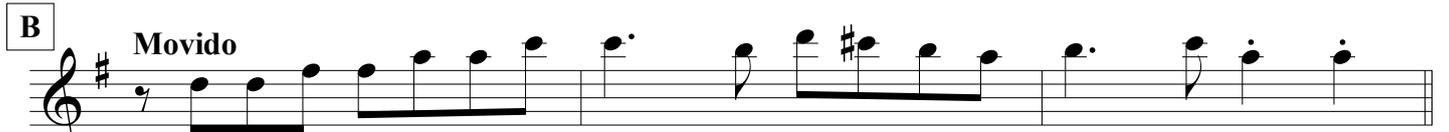
529

538

544



B *Movido*



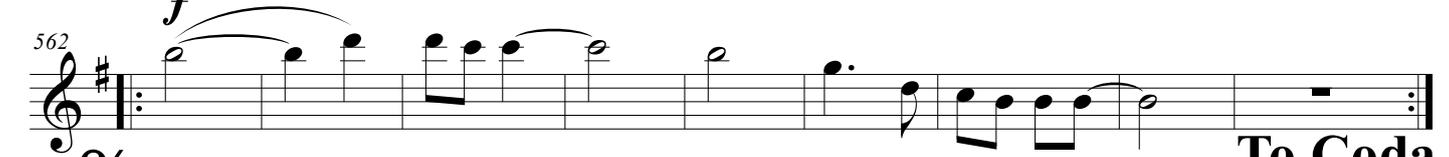
C *p* *Menos Grandioso*



ff **VILAGNUS DEI**



562 *f*



571 **To Coda**



587 **A**



B *Segue staccato*



605 **D.S. al Coda**



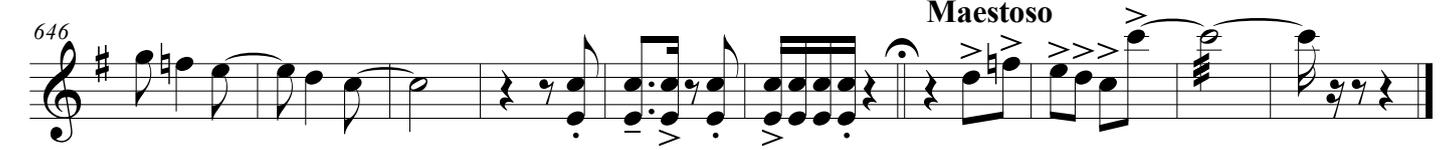
C



D



646 *Maestoso*



MISSA ARMORIAL

2 - Viola

85

94

II. GLORIA

99

107

113

B

Andante

126

132

C Caboclinhos

139

148

D Cantabile

159

170

MISSA ARMORIAL

E

3 - Viola

1. 2.

190

201

211

rall.

Menos

221

2.

Menos

p

227

Menos

Tempo

3

237

3

f

mp

mf

248

2

Lento

3

III. CREDO

256

Moderato

p

263

rit.

Baião

270

279

MISSA ARMORIAL

4 - Viola

A

pizz.

Simile

First staff of music, measures 291-295. Includes dynamic markings like accents and slurs.

296

arco

B

Second staff of music, measures 296-305. Includes dynamic markings like accents and slurs.

306

2

Third staff of music, measures 306-316. Includes dynamic markings like accents and slurs.

317

C

Fourth staff of music, measures 317-325. Includes dynamic markings like accents and slurs.

326

poco cresc.....

Fifth staff of music, measures 326-333. Includes dynamic markings like accents and slurs.

334

A IV. CREDO - ET INCARNATUS EST

Sixth staff of music, measures 334-339. Includes dynamic markings like accents and slurs.

340

Seventh staff of music, measures 340-345. Includes dynamic markings like accents and slurs.

346

B

Eighth staff of music, measures 346-353. Includes dynamic markings like accents and slurs.

354

Menos

Ninth staff of music, measures 354-361. Includes dynamic markings like accents and slurs.

C

362

Tenth staff of music, measures 362-368. Includes dynamic markings like accents and slurs.

D "ET RESSUREXIT"

369

Eleventh staff of music, measures 369-374. Includes dynamic markings like accents and slurs.

375

fp

Twelfth staff of music, measures 375-380. Includes dynamic markings like accents and slurs.

MISSA ARMORIAL

E

5 - Viola

381

381 Musical staff with notes and rests.

387

387 Musical staff with notes and rests.

393

393 Musical staff with notes and rests.

F

fp

399

399 Musical staff with notes and rests.

rall.

405

405 Musical staff with notes and rests.

"ET IN SPIRITUM SANCTUM"

Baião (Moderato)

410

410 Musical staff with notes and rests.

pizz.

G

arco

419

419 Musical staff with notes and rests.

429

429 Musical staff with notes and rests.

440

440 Musical staff with notes and rests.

H

447

447 Musical staff with notes and rests.

pizz.

arco

455

455 Musical staff with notes and rests.

I

9

4

Simile

475

475 Musical staff with notes and rests.

MISSA ARMORIAL
VII. AGNUS DEI

7 - Viola

558

Musical staff 558: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth and sixteenth notes, starting with a forte (*f*) dynamic marking.

562

Musical staff 562: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff begins with a five-measure rest, followed by eighth notes. A *Simile* marking is present above the staff.

571

Musical staff 571: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff features a section with a *§* symbol, followed by eighth notes with accents, and a two-measure rest.

583

To Coda

Musical staff 583: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a few notes, ending with a three-measure rest.

A

Musical staff A: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth notes with accents, followed by a section with a *segue staccato* marking.

B

Simile

Musical staff B: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth notes with accents, followed by a section with a *segue staccato* marking.

607

Musical staff 607: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes.

611

D.S. al Coda

Musical staff 611: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth notes with accents.

C

Musical staff C: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff begins with an eight-measure rest, followed by eighth notes with accents.

D

Musical staff D: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth notes with accents.

649

Maestoso

Musical staff 649: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains eighth notes with accents, ending with a section marked *Maestoso*.

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

I. KYRIE

The musical score is written for Viola in 2/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Tempo de Baião". The score is divided into ten staves, with measure numbers 8, 15, 25, 34, 40, 49, 59, 66, and 76 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *ff* (fortissimo) to *p* (piano). Articulations such as accents (>) and slurs are used throughout. Two specific sections are marked with boxes labeled "A" and "B". The score concludes with a double bar line and repeat signs at the end of the final staff.

MISSA ARMORIAL

2 - Viola

85

94

II. GLORIA

99

107

113

B

Andante

126

132

C Caboclinhos

139

148

159

170

MISSA ARMORIAL

E

3 - Viola

1. 2.

190

201

211

221

227

237

248

III. CREDO

256

263

270

279

MISSA ARMORIAL

4 - Viola

A

pizz.

Simile

First staff of music, measures 291-295. Includes a dynamic accent (>) and a flat sign (b).

296

arco

B

Second staff of music, measures 296-305. Includes a dynamic accent (>) and a flat sign (b).

306

2

Third staff of music, measures 306-316. Includes a dynamic accent (>) and a flat sign (b).

C

317

Fourth staff of music, measures 317-325. Includes a dynamic accent (>) and a flat sign (b).

326

poco cresc.....

Fifth staff of music, measures 326-333. Includes a dynamic accent (>) and a flat sign (b).

334

A IV. CREDO - ET INCARNATUS EST

Sixth staff of music, measures 334-339. Includes a dynamic accent (>) and a flat sign (b).

340

Seventh staff of music, measures 340-345. Includes a dynamic accent (>) and a flat sign (b).

B

346

Eighth staff of music, measures 346-353. Includes a dynamic accent (>) and a flat sign (b).

Menos

354

2.

Ninth staff of music, measures 354-361. Includes a dynamic accent (>) and a flat sign (b).

C

362

Tenth staff of music, measures 362-368. Includes a dynamic accent (>) and a flat sign (b).

D "ET RESSUREXIT"

369

Eleventh staff of music, measures 369-374. Includes a dynamic accent (>) and a flat sign (b).

375

fp

Twelfth staff of music, measures 375-380. Includes a dynamic accent (>) and a flat sign (b).

MISSA ARMORIAL

E

5 - Viola

381

381 Musical staff with notes and rests.

387

387 Musical staff with notes and rests.

393

393 Musical staff with notes and rests.

F

fp

399

399 Musical staff with notes and rests.

rall.

405

405 Musical staff with notes and rests.

"ET IN SPIRITUM SANCTUM"
Baião (Moderato)

410

410 Musical staff with notes and rests.

pizz.

G

arco

419

419 Musical staff with notes and rests.

429

429 Musical staff with notes and rests.

440

440 Musical staff with notes and rests.

H

447

447 Musical staff with notes and rests.

pizz.

arco

455

455 Musical staff with notes and rests.

I

9

4

Simile

475

475 Musical staff with notes and rests.

MISSA ARMORIAL

6 - Viola

481

Musical staff for Viola, measures 481-488. The staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains various rhythmic values including eighth and sixteenth notes, rests, and a fermata with a '2' above it. Accents are present over several notes.

489

Musical staff for Viola, measures 489-494. The staff continues with rhythmic patterns and rests, ending with a double bar line and a 4/4 time signature.

V.SANCTUS

495

Musical staff for Viola, measures 495-500. The staff is in 4/4 time and features a dynamic marking of *f* (forte) and *mf* (mezzo-forte). It includes a fermata at the end.

500

Musical staff for Viola, measures 500-505. The staff continues with rhythmic patterns and rests, ending with a double bar line and a 2/4 time signature.

A

Musical staff for Viola, measures 505-510. The staff is in 2/4 time and features a dynamic marking of *ff* (fortissimo) and *mf* (mezzo-forte). It includes a fermata with an '8' above it.

B

Musical staff for Viola, measures 510-525. The staff is in 4/4 time and features a dynamic marking of *p* (piano) and *ff* (fortissimo). It includes a fermata at the end.

Menos Grandioso

526

Musical staff for Viola, measures 526-529. The staff continues with rhythmic patterns and rests, ending with a double bar line.

529

VI.BENEDICTUS

Musical staff for Viola, measures 529-534. The staff is in 4/4 time and features a dynamic marking of *p* (piano). It includes a fermata at the end.

535

Musical staff for Viola, measures 535-540. The staff continues with rhythmic patterns and rests, ending with a double bar line.

A

Musical staff for Viola, measures 540-545. The staff is in 4/4 time and features a dynamic marking of *mp* (mezzo-piano). It includes a fermata at the end.

B

Musical staff for Viola, measures 545-550. The staff is in 4/4 time and features a dynamic marking of *p* (piano). It includes a fermata at the end.

Movido

C

Musical staff for Viola, measures 550-555. The staff is in 2/4 time and features a dynamic marking of *ff* (fortissimo). It includes a fermata at the end.

Menos Grandioso

MISSA ARMORIAL
VII. AGNUS DEI

7 - Viola

558 *f*

562 **5** *Simile*

571 **§**

583 **To Coda**

A

B *Simile* *segue staccato*

607

611 **D.S. al Coda**

C **8**

D

649 **Maestoso**

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

8 **A** *ff*

16 **2**

27 **B** **2**

35 **2** **2** **2** Div. **2**

45 **2** *f* **2** *p* **2**

55 **2**

63

76

85 **2** **3** *f* **3**

94 *ff*

II. GLORIA

A

99 *p* *p* *Div.* *Simile*

107 *mp*

113

117 *Calmo poco rit.* **B** *Andante* *p*

124

130 **C** *Caboclinhos*

137

146 **3**

D *Cantabile*

168 *rall.*

E 1. 2.

189 **3** *p* *f*

MISSA ARMORIAL

F

3 - Cello

202

rall.

213

Menos

222

p

229

Tempo

3

242

f

mp

mf

Lento

250

2

3

256

Moderato

p

III. CREDO

264

rit.

Baião

272

281

A pizz.

290

298

arco

B

308

C

320

poco cresc.....

330

A

IV. CREDO - ET INCARNATUS EST

334

B

344

351

359

Menos

C

366

D

"ET RESSUREXIT" Simile

376

E Simile

382

387

MISSA ARMORIAL

5 - Cello

393

fp *f*

398

F

403

rall.

"ET IN SPIRITUM SANCTUM"
 Baião (Moderato)

408

415

pizz.

G arco

424

H

435

444

pizz. *arco*

452

I

471

10 2

489

V.SANCTUS

495

f *mf*

500

A *ff*

523

p **Menos Grandioso**

ff

VI. BENEDICTUS

529

535

A

547

B **Movido**

C **Menos Grandioso**

ff

VII. AGNUS DEI

558

571

f

583

To Coda

MISSA ARMORIAL

7 - Cello

A

Musical notation for section A, bass clef, key of D major, measures 58-61. The notation includes a fermata over the first measure, a double bar line with a '2' above it, and a repeat sign at the end.

B

Musical notation for section B, bass clef, key of D major, measures 62-65. The notation includes the instruction "Simile" and "segue staccato".

605

Musical notation for section B, bass clef, key of D major, measures 605-610. The notation includes a fermata over the first measure and a repeat sign at the end.

611

Musical notation for section B, bass clef, key of D major, measures 611-616. The notation includes a fermata over the first measure and a repeat sign at the end.

D.S. al Coda

Coda symbol and musical notation for section B, bass clef, key of D major, measures 617-620. The notation includes a fermata over the first measure, a '4' above it, and a repeat sign at the end.

C

Musical notation for section C, bass clef, key of D major, measures 621-631. The notation includes a fermata over the first measure and a repeat sign at the end.

632

Musical notation for section C, bass clef, key of D major, measures 632-647. The notation includes a fermata over the first measure and a repeat sign at the end.

D

Musical notation for section D, bass clef, key of D major, measures 648-651. The notation includes a fermata over the first measure and a repeat sign at the end.

648

Musical notation for section D, bass clef, key of D major, measures 648-651. The notation includes a fermata over the first measure and a repeat sign at the end.

Maestoso

652

Musical notation for section D, bass clef, key of D major, measures 652-655. The notation includes a fermata over the first measure and a repeat sign at the end.

MISSA ARMORIAL

I. KYRIE

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

Tempo de Baião

8

16

27

35

45

55

63

76

85

94

ff

II. GLORIA

A

99

p *p* *Div.* *Simile*

Detailed description: Musical staff 99-106. Starts with a 3/4 time signature, then changes to 4/4. The music features a melodic line with a fermata on the first measure. Dynamics include piano (*p*) and *Div.* (divisi). The section ends with a *Simile* marking.

107

mp

Detailed description: Musical staff 107-112. Features a rhythmic pattern of eighth notes. Dynamics include *mp* (mezzo-piano).

113

Detailed description: Musical staff 113-116. Features a rhythmic pattern of eighth notes. Time signatures include 5/4 and 3/4.

117

Calmo poco rit. **B** *Andante*

p

Detailed description: Musical staff 117-123. Section B, *Andante*. Starts with a 3/4 time signature, then changes to 4/4. Dynamics include *p* (piano) and *Calmo poco rit.* (calm, slightly ritardando).

124

Detailed description: Musical staff 124-129. Continuation of the *Andante* section with a rhythmic pattern of eighth notes.

130

C *Caboclinhos*

Detailed description: Musical staff 130-136. Section C, *Caboclinhos*. Features a rhythmic pattern of eighth notes. Time signature is 2/4.

137

Detailed description: Musical staff 137-145. Continuation of the *Caboclinhos* section with a rhythmic pattern of eighth notes.

146

3

Detailed description: Musical staff 146-155. Continuation of the *Caboclinhos* section with a rhythmic pattern of eighth notes. Includes a triplet marking.

D *Cantabile*

Detailed description: Musical staff 156-167. Section D, *Cantabile*. Features a melodic line with a fermata. Dynamics include *p* (piano).

168

rall.

Detailed description: Musical staff 168-188. Continuation of the *Cantabile* section. Dynamics include *rall.* (ritardando) and *f* (forte).

E

Detailed description: Musical staff 189-188. Section E. Features a melodic line with a fermata. Dynamics include *p* (piano) and *f* (forte).

189

3 *p* *f*

Detailed description: Musical staff 189-195. Continuation of the *Cantabile* section. Dynamics include *p* (piano) and *f* (forte). Includes a triplet marking.

MISSA ARMORIAL

F

3 - Cello

202

rall.

213

Menos

Menos

222

p

229

Tempo

242

f

mp

mf

250

Lento

256

Moderato

p

III. CREDO

264

rit.

Baião

272

281

A pizz.

290

298

arco

B

308

C

320

poco cresc.....

330

A

IV. CREDO - ET INCARNATUS EST

334

B

344

351

1.

2.

359

Menos

C

366

D

"ET RESSUREXIT"

Simile

376

fp

382

E

Simile

387

MISSA ARMORIAL

5 - Cello

393

fp *f*

398

F *f*

403

F *f*

"ET IN SPIRITUM SANCTUM"
 Baião (Moderato)

408

f

415

pizz.

424

G arco *f*

435

H *f*

444

pizz. arco

452

I *f*

471

f

489

f

V.SANCTUS

495

f *mf*

500

A *ff*

523

p **Menos Grandioso**

ff

VI. BENEDICTUS

529

535

A

547

B **Movido**

C **Menos Grandioso**

ff

VII. AGNUS DEI

558

f

571

f

583

To Coda

MISSA ARMORIAL

7 - Cello

A

B

Simile *segue staccato*

605

611

D.S. al Coda

C

632

D

648

Maestoso

652

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

I. KYRIE

Tempo de Baião

8

A

16

24

B

42

49

58

63

73

MISSA ARMORIAL

2 - Contrabaixo

83 arco pizz.

93 arco *ff*

99 II. GLORIA **A** *p*

107 *mp* Simile

113

117 Calmo poco rit. **B** Andante col cello *p*

124

130

C Caboclinhos col cello pizz. col cello

146

D Cantabile

164

MISSA ARMORIAL

3 - Contrabaixo

173 *rall.*

Musical staff 173-188. Bass clef, key signature of two flats. Measure 173 starts with a whole rest. Measure 174 has a quarter note G2. Measure 175 has a quarter note F2. Measure 176 has a quarter note E2 with a fermata. Measure 177 has a double bar line. Measure 178 has a quarter note D2. Measure 179 has a quarter rest. Measure 180 has a whole rest. Measure 181 has a quarter note C2. Measure 182 has a quarter note B1 with an accent. Measure 183 has a quarter note A1 with an accent. Measure 184 has a quarter note G1 with an accent. Measure 185 has a quarter note F1 with an accent. Measure 186 has a quarter note E1 with an accent. Measure 187 has a quarter note D1 with an accent. Measure 188 has a quarter note C1 with an accent.

E

Musical staff 189-198. Bass clef, key signature of two flats. Measure 189 has a quarter note G2. Measure 190 has a quarter note F2. Measure 191 has a quarter note E2. Measure 192 has a quarter note D2. Measure 193 has a quarter note C2. Measure 194 has a quarter note B1. Measure 195 has a quarter note A1. Measure 196 has a quarter note G1. Measure 197 has a quarter note F1. Measure 198 has a quarter note E1. A triplet of three eighth notes (G1, F1, E1) is indicated above measures 194-196.

190

Musical staff 199-208. Bass clef, key signature of two flats. Measure 199 has a quarter note G2. Measure 200 has a quarter note F2. Measure 201 has a quarter note E2. Measure 202 has a quarter note D2. Measure 203 has a quarter note C2. Measure 204 has a quarter note B1. Measure 205 has a quarter note A1. Measure 206 has a quarter note G1. Measure 207 has a quarter note F1. Measure 208 has a quarter note E1.

199

Musical staff 209-218. Bass clef, key signature of two flats. Measure 209 has a quarter note G2. Measure 210 has a quarter note F2. Measure 211 has a quarter note E2. Measure 212 has a quarter note D2. Measure 213 has a quarter note C2. Measure 214 has a quarter note B1. Measure 215 has a quarter note A1. Measure 216 has a quarter note G1. Measure 217 has a quarter note F1. Measure 218 has a quarter note E1.

F

208

Musical staff 219-228. Bass clef, key signature of two flats. Measure 219 has a quarter note G2. Measure 220 has a quarter note F2. Measure 221 has a quarter note E2. Measure 222 has a quarter note D2. Measure 223 has a quarter note C2. Measure 224 has a quarter note B1. Measure 225 has a quarter note A1. Measure 226 has a quarter note G1. Measure 227 has a quarter note F1. Measure 228 has a quarter note E1.

217 *rall.*

Musical staff 229-238. Bass clef, key signature of two flats. Measure 229 has a quarter note G2. Measure 230 has a quarter note F2. Measure 231 has a quarter note E2. Measure 232 has a quarter note D2. Measure 233 has a quarter note C2. Measure 234 has a quarter note B1. Measure 235 has a quarter note A1. Measure 236 has a quarter note G1. Measure 237 has a quarter note F1. Measure 238 has a quarter note E1. A first ending bracket covers measures 229-234. A second ending bracket covers measures 235-238. The word "arco" is written above measure 235, and "Menos" is written below measure 235.

224 *p*

Musical staff 239-248. Bass clef, key signature of two flats. Measure 239 has a quarter note G2. Measure 240 has a quarter note F2. Measure 241 has a quarter note E2. Measure 242 has a quarter note D2. Measure 243 has a quarter note C2. Measure 244 has a quarter note B1. Measure 245 has a quarter note A1. Measure 246 has a quarter note G1. Measure 247 has a quarter note F1. Measure 248 has a quarter note E1. A triplet of three eighth notes (G1, F1, E1) is indicated above measures 244-246. The word "Menos" is written above measure 244, and "p" is written above measure 245.

233 **Tempo** *pizz.*

Musical staff 249-258. Bass clef, key signature of two flats, 2/4 time signature. Measure 249 has a quarter note G2. Measure 250 has a quarter note F2. Measure 251 has a quarter note E2. Measure 252 has a quarter note D2. Measure 253 has a quarter note C2. Measure 254 has a quarter note B1. Measure 255 has a quarter note A1. Measure 256 has a quarter note G1. Measure 257 has a quarter note F1. Measure 258 has a quarter note E1. The word "Tempo" is written above measure 249, and "pizz." is written above measure 250.

242 *f* *arco* *pizz.*

Musical staff 259-268. Bass clef, key signature of two flats. Measure 259 has a quarter note G2. Measure 260 has a quarter note F2. Measure 261 has a quarter note E2. Measure 262 has a quarter note D2. Measure 263 has a quarter note C2. Measure 264 has a quarter note B1. Measure 265 has a quarter note A1. Measure 266 has a quarter note G1. Measure 267 has a quarter note F1. Measure 268 has a quarter note E1. The word "arco" is written above measure 259, and "pizz." is written above measure 260. The dynamic "f" is written below measure 259.

251 **Lento**

Musical staff 269-278. Bass clef, key signature of two flats. Measure 269 has a quarter note G2. Measure 270 has a quarter note F2. Measure 271 has a quarter note E2. Measure 272 has a quarter note D2. Measure 273 has a quarter note C2. Measure 274 has a quarter note B1. Measure 275 has a quarter note A1. Measure 276 has a quarter note G1. Measure 277 has a quarter note F1. Measure 278 has a quarter note E1. The word "Lento" is written above measure 272.

256 **Moderato** **III. CREDO**

Musical staff 279-288. Bass clef, key signature of three flats, 6/8 time signature. Measure 279 has a quarter note G2. Measure 280 has a quarter note F2. Measure 281 has a quarter note E2. Measure 282 has a quarter note D2. Measure 283 has a quarter note C2. Measure 284 has a quarter note B1. Measure 285 has a quarter note A1. Measure 286 has a quarter note G1. Measure 287 has a quarter note F1. Measure 288 has a quarter note E1. The word "Moderato" is written above measure 279, and "III. CREDO" is written above measure 282.

260 *p* *rit.*

Musical staff 289-298. Bass clef, key signature of three flats, 2/4 time signature. Measure 289 has a quarter note G2. Measure 290 has a quarter note F2. Measure 291 has a quarter note E2. Measure 292 has a quarter note D2. Measure 293 has a quarter note C2. Measure 294 has a quarter note B1. Measure 295 has a quarter note A1. Measure 296 has a quarter note G1. Measure 297 has a quarter note F1. Measure 298 has a quarter note E1. The dynamic "p" is written below measure 289, and "rit." is written above measure 297.

MISSA ARMORIAL

4 - Contrabaixo

266 **Baião**
pizz.

275

A

299

B

308

317

C

326

poco cresc.....

334

A

IV. CREDO - ET INCARNATUS EST

342

B

1.

2.

Menos

C

357

p

mp

365

MISSA ARMORIAL

5 - Contrabaixo

D

"ET RESSUREXIT"

Musical staff for measures 375-380. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A dynamic marking of *fp* is present.

380

Musical staff for measures 380-388. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A dynamic marking of *fp* is present. A box labeled 'E' is placed above the staff.

388

Musical staff for measures 388-396. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A dynamic marking of *fp* is present. A box labeled 'F' is placed above the staff.

396

Musical staff for measures 396-404. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A dynamic marking of *fp* is present. The word *rall.* is written below the staff.

404

Musical staff for measures 404-410. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note.

"ET IN SPIRITUM SANCTUM"

410

Baião (Moderato)

Musical staff for measures 410-417. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note.

417

Musical staff for measures 417-435. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. The word *pizz.* is written above the staff.

G

Musical staff for measures 435-444. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note.

435

Musical staff for measures 444-453. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A box labeled 'H' is placed above the staff.

444

Musical staff for measures 453-462. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note.

453

Musical staff for measure 462. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note. A box labeled 'I' is placed above the staff.

462

Musical staff for measure 462. The staff is in bass clef with a key signature of one sharp (F#). It contains a series of rests and notes, with a fermata over the final note.

MISSA ARMORIAL

6 - Contrabaixo

471

First staff of music, measures 471-478.

480

Second staff of music, measures 480-488.

489

Third staff of music, measures 489-494.

V.SANCTUS

495

Fourth staff of music, measures 495-502, including dynamic marking *mf*.

A

Fifth staff of music, measures 503-512.

513

Sixth staff of music, measures 513-522.

B

Seventh staff of music, measures 523-532, including dynamic marking *arco*.

Menos Grandioso

524

Eighth staff of music, measures 524-528, including dynamic marking *ff*.

VI.BENEDICTUS

529

Ninth staff of music, measures 529-535.

A

536

Tenth staff of music, measures 536-546.

B Movidio arco

547

Eleventh staff of music, measures 547-556.

C

Menos Grandioso

Twelfth staff of music, measures 557-562, including dynamic marking *ff*.

MISSA ARMORIAL

MÚSICA DE: CAPIBA

ARRANJO: CLÓVIS PEREIRA

I. KYRIE

Tempo de Baião

8

A

16

24

B

42

49

58

63

73

MISSA ARMORIAL

2 - Contrabaixo

83 arco pizz.

93 arco *ff*

99 II. GLORIA **A** *p*

107 *mp* Simile

113

117 Calmo poco rit. **B** Andante col cello *p*

124

130

C Caboclinhos col cello pizz. col cello

146

D Cantabile

164

MISSA ARMORIAL

3 - Contrabaixo

173 *rall.*

Musical staff 173-188. Bass clef, key signature of two flats. Measure 173 starts with a whole rest. Measure 174 has a quarter note G2. Measure 175 has a quarter note F2. Measure 176 has a quarter note E2 with a fermata. Measure 177 has a double bar line. Measure 178 has a quarter note D2. Measure 179 has a quarter rest. Measure 180 has a quarter rest. Measure 181 has a quarter note C2. Measure 182 has a quarter note B1. Measure 183 has a quarter note A1. Measure 184 has a quarter note G1. Measure 185 has a quarter note F1. Measure 186 has a quarter note E1. Measure 187 has a quarter note D1. Measure 188 has a quarter note C1. There are accents (>) over the notes in measures 182-188. A hairpin crescendo is shown below the staff.

E

Musical staff 188-198. Measure 188 has a quarter note G1. Measure 189 has a quarter note F1. Measure 190 has a quarter note E1. Measure 191 has a quarter note D1. Measure 192 has a quarter note C1. Measure 193 has a quarter note B1. Measure 194 has a quarter note A1. Measure 195 has a quarter note G1. Measure 196 has a quarter note F1. Measure 197 has a quarter note E1. Measure 198 has a quarter note D1. A triplet of eighth notes is indicated in measure 195. First and second endings are marked above the staff.

190

Musical staff 198-208. Measure 198 has a quarter note C1. Measure 199 has a quarter note B1. Measure 200 has a quarter note A1. Measure 201 has a quarter note G1. Measure 202 has a quarter note F1. Measure 203 has a quarter note E1. Measure 204 has a quarter note D1. Measure 205 has a quarter note C1. Measure 206 has a quarter note B1. Measure 207 has a quarter note A1. Measure 208 has a quarter note G1. Slashes (/) indicate cuts in the music.

199

Musical staff 208-218. Measure 208 has a quarter note F1. Measure 209 has a quarter note E1. Measure 210 has a quarter note D1. Measure 211 has a quarter note C1. Measure 212 has a quarter note B1. Measure 213 has a quarter note A1. Measure 214 has a quarter note G1. Measure 215 has a quarter note F1. Measure 216 has a quarter note E1. Measure 217 has a quarter note D1. Measure 218 has a quarter note C1. Slashes (/) indicate cuts in the music.

F

208

Musical staff 218-228. Measure 218 has a quarter note B1. Measure 219 has a quarter note A1. Measure 220 has a quarter note G1. Measure 221 has a quarter note F1. Measure 222 has a quarter note E1. Measure 223 has a quarter note D1. Measure 224 has a quarter note C1. Measure 225 has a quarter note B1. Measure 226 has a quarter note A1. Measure 227 has a quarter note G1. Measure 228 has a quarter note F1. Slashes (/) indicate cuts in the music.

217 *rall.*

Musical staff 228-242. Measure 228 has a quarter note E1. Measure 229 has a quarter note D1. Measure 230 has a quarter note C1. Measure 231 has a quarter note B1. Measure 232 has a quarter note A1. Measure 233 has a quarter note G1. Measure 234 has a quarter note F1. Measure 235 has a quarter note E1. Measure 236 has a quarter note D1. Measure 237 has a quarter note C1. Measure 238 has a quarter note B1. Measure 239 has a quarter note A1. Measure 240 has a quarter note G1. Measure 241 has a quarter note F1. Measure 242 has a quarter note E1. First and second endings are marked above the staff. The tempo marking *rall.* is present. The instruction *arco* is written above the staff.

224 *Menos* *p*

Musical staff 242-252. Measure 242 has a quarter note D1. Measure 243 has a quarter note C1. Measure 244 has a quarter note B1. Measure 245 has a quarter note A1. Measure 246 has a quarter note G1. Measure 247 has a quarter note F1. Measure 248 has a quarter note E1. Measure 249 has a quarter note D1. Measure 250 has a quarter note C1. Measure 251 has a quarter note B1. Measure 252 has a quarter note A1. A triplet of eighth notes is indicated in measure 248. The instruction *Menos* is written above the staff. The instruction *p* is written below the staff.

233 **Tempo** *pizz.*

Musical staff 252-262. Measure 252 has a quarter note G1. Measure 253 has a quarter note F1. Measure 254 has a quarter note E1. Measure 255 has a quarter note D1. Measure 256 has a quarter note C1. Measure 257 has a quarter note B1. Measure 258 has a quarter note A1. Measure 259 has a quarter note G1. Measure 260 has a quarter note F1. Measure 261 has a quarter note E1. Measure 262 has a quarter note D1. The tempo marking **Tempo** is written above the staff. The instruction *pizz.* is written above the staff.

242 *arco* *pizz.* *f*

Musical staff 262-272. Measure 262 has a quarter note C1. Measure 263 has a quarter note B1. Measure 264 has a quarter note A1. Measure 265 has a quarter note G1. Measure 266 has a quarter note F1. Measure 267 has a quarter note E1. Measure 268 has a quarter note D1. Measure 269 has a quarter note C1. Measure 270 has a quarter note B1. Measure 271 has a quarter note A1. Measure 272 has a quarter note G1. Accents (>) are over the notes in measures 262-263. The instruction *arco* is written above the staff. The instruction *pizz.* is written above the staff. The instruction *f* is written below the staff.

251 **Lento**

Musical staff 272-282. Measure 272 has a quarter note G1. Measure 273 has a quarter note F1. Measure 274 has a quarter note E1. Measure 275 has a quarter note D1. Measure 276 has a quarter note C1. Measure 277 has a quarter note B1. Measure 278 has a quarter note A1. Measure 279 has a quarter note G1. Measure 280 has a quarter note F1. Measure 281 has a quarter note E1. Measure 282 has a quarter note D1. A fermata is over the note in measure 279. The tempo marking **Lento** is written above the staff.

III. CREDO

256 **Moderato** *p*

Musical staff 282-292. Measure 282 has a quarter note G1. Measure 283 has a quarter note F1. Measure 284 has a quarter note E1. Measure 285 has a quarter note D1. Measure 286 has a quarter note C1. Measure 287 has a quarter note B1. Measure 288 has a quarter note A1. Measure 289 has a quarter note G1. Measure 290 has a quarter note F1. Measure 291 has a quarter note E1. Measure 292 has a quarter note D1. The tempo marking **Moderato** is written above the staff. The instruction *p* is written below the staff.

260 *rit.*

Musical staff 292-302. Measure 292 has a quarter note C1. Measure 293 has a quarter note B1. Measure 294 has a quarter note A1. Measure 295 has a quarter note G1. Measure 296 has a quarter note F1. Measure 297 has a quarter note E1. Measure 298 has a quarter note D1. Measure 299 has a quarter note C1. Measure 300 has a quarter note B1. Measure 301 has a quarter note A1. Measure 302 has a quarter note G1. A fermata is over the note in measure 301. The instruction *rit.* is written above the staff.

MISSA ARMORIAL

4 - Contrabaixo

266 **Baião**
pizz.

275

A

299

B

308

317

C

326

poco cresc.....

334

A

IV. CREDO - ET INCARNATUS EST

342

B

1.

2.

Menos

C

357

p

mp

365

MISSA ARMORIAL

6 - Contrabaixo

471

First staff of music, measures 471-478.

480

Second staff of music, measures 480-488.

489

Third staff of music, measures 489-494.

V.SANCTUS

495

Fourth staff of music, measures 495-502, includes dynamic marking *mf* and a box labeled 'A'.

Fifth staff of music, measures 503-512.

513

Sixth staff of music, measures 513-523.

Seventh staff of music, measures 524-533, includes dynamic marking *ff* and a box labeled 'B'.

Menos Grandioso

524

Eighth staff of music, measures 524-528.

VI.BENEDICTUS

529

Ninth staff of music, measures 529-535, includes a box labeled 'A'.

536

Tenth staff of music, measures 536-546.

Movido arco

547

Eleventh staff of music, measures 547-556, includes dynamic marking *ff* and a box labeled 'C'.

Menos Grandioso

557

Twelfth staff of music, measures 557-566.

