

Adoramus

Compositor não identificado

Largo

Musical score for the first section of *Adoramus*. The score consists of eight staves. From top to bottom: Clarinet in B \flat , Horn 1 in F, Horn 2 in F, Trumpet in B \flat , Soprano, Alto, Tenor, and Bass. The key signature is one flat (B \flat). The tempo is Largo. The first measure shows the Clarinet, Horn 1, and Trumpet playing sustained notes. The second measure shows the Clarinet, Horn 1, and Trumpet playing sixteenth-note patterns. The third measure shows the Soprano, Alto, Tenor, and Bass holding sustained notes. Measure four shows the Bass holding a note.

Largo

Musical score for the second section of *Adoramus*. The score consists of four staves: Violin 1, Violin 2, Viola, and Violoncello. The key signature is one flat (B \flat). The tempo is Largo. The first measure shows Violin 1, Violin 2, and Viola playing sixteenth-note patterns. The second measure shows Violin 1, Violin 2, and Viola playing sixteenth-note patterns. The third measure shows Violin 1, Violin 2, and Viola playing sixteenth-note patterns. The fourth measure shows Violoncello playing eighth-note patterns. The fifth measure shows Violoncello playing eighth-note patterns. The sixth measure shows Violoncello playing eighth-note patterns. The seventh measure shows Violoncello playing eighth-note patterns. The eighth measure shows Violoncello playing eighth-note patterns.

3

Cl.

Hn. 1

Hn. 2

Tpt.

S. A - do - ra - mus-te

A. A - do - ra - mus - te

T. A - do - ra - mus-te

B. A - do - ra - mus - te

Vln. 1

Vln. 2

Vla.

Vcl.

5

Cl.

Hn. 1

Hn. 2

Tpt.

S. Chris - te et be-ne-di - ci-mus ti - bi

A. Chris - te et be-ne-di - ci-mus ti - bi

T. Chris - te et be-ne-di - ci-mus ti - bi

B. Chris - te et be-ne-di - ci-mus ti - bi

Vln. 1

Vln. 2

Vla.

Vcl.

p

p

p

p

7

Cl.

Hn. 1

Hn. 2

Tpt.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vcl.

qui - a per cru - cem

9

Cl.

Hn. 1

Hn. 2

Tpt.

S. per cru-cem tu - am re - de - mis -

A. per cru-cem tu - am re - de - mis -

T. per cru-cem tu - am re - de - mis -

B. per cru-cem tu - am re - de - mis -

Vln. 1

Vln. 2

Vla.

Vcl. f

10

11

Cl. *f*

Hn. 1

Hn. 2

Tpt. *f*

S. -ti mun - dum, *p* re-de-mis-ti mun -

A. -ti mun - dum, *p* re-de-mis-ti mun -

T. -ti mun - dum, *p* re-de-mis-ti mun -

B. -ti mun - dum, *p* re-de-mis-ti mun -

Vln. 1

Vln. 2

Vla.

Vcl.

13

Cl. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. *f*

S. dum

A. dum

T. ⁸ dum

B. dum

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

15

Cl.

Hn. 1

Hn. 2

Tpt.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

a - do - ra - mus te

A - do - ra - mus - te

a - do - ra - mus te

a - do - ra - mus te

17

Cl.

Hn. 1

Hn. 2

Tpt.

S. Chris - te et be-ne-di - ci-mus ti - bi

A. Chris - te et be-ne-di - ci-mus ti - bi

T. Chris - te et be-ne-di - ci-mus ti - bi

B. Chris - te et be-ne-di - ci-mus ti - bi

Vln. 1

Vln. 2

Vla.

Vcl.

19

Cl.

Hn. 1

Hn. 2

Tpt.

S.

A.

T.

B.

Vln. 1

Vln. 2

Vla.

Vc.

qui - a per cru - cem

21

Cl.

Hn. 1

Hn. 2

Tpt.

S.
per crucem tu - am
per cru -

A.
per crucem tu - am
per cru -

T.
per crucem tu - am
per cru -

B.
per crucem tu - am
per cru -

Vln. 1

Vln. 2

Vla.

Vc.

16

23

Cl.

Hn. 1

Hn. 2

Tpt.

S.
cem, cru-cem tu - am re - de

A.
cem, cru-cem tu - am re - de

T.
8 cem, cru-cem tu - am re - de

B.
cem, cru-cem tu - am re - de

Vln. 1

Vln. 2

Vla.

Vc.

27

Cl.

Hn. 1

Hn. 2

Tpt.

S. *p*
ti mun - dum re - de - mis - ti mun -

A. *p*
ti mun - dum re - de - mis - ti mun -

T. *p*
8 ti mun - dum re - de - mis - ti mun -

B. *p*
ti mun - dum re - de - mis - ti mun -

Vln. 1

Vln. 2

Vla.

Vc.

29

A musical score for orchestra and choir. The score consists of two systems of music. The top system includes parts for Clarinet (Cl.), Horn 1, Horn 2, Trompete (Tpt.), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom system includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Cello (Vcl.), and Double Bass (Vcl.). Measure 29 begins with a dynamic of *p*. The woodwind section (Cl., Hn. 1, Hn. 2, Tpt.) plays eighth-note patterns. The vocal parts (S., A., T., B.) enter with sustained notes followed by rests, labeled "dum". The strings (Vln. 1, Vln. 2, Vcl., Vcl.) play eighth-note patterns. The bassoon part (Vcl.) has a prominent eighth-note pattern at the end of the measure.