

Compositor não identificado

Eia Mater

Para coro, cordas, trompas e flautas
For choir, strings, french horns and flutes

Pesquisa e Edição
Márcio Miranda Pontes

**Editora
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A obra

Na região das minas, teve origem, no século XVIII, uma das mais belas celebrações quaresmais de Minas Gerais - o Setenário das Dores de Nossa Senhora -, celebrado nas sete sextas-feiras que antecedem a Semana Santa. É importante observar que o tema das dores de Maria, certamente utilizado pela Igreja Católica para despertar a piedade dos fiéis, é dos mais recorrentes na história da arte, especialmente na pintura, na escultura e na literatura, além da música. Na literatura brasileira, por exemplo, o tema inspirou um importante livro do poeta marianense Alphonsus de Guimaraens - o Setenário das Dores de Nossa Senhora.

Inspiradas em conhecidas passagens bíblicas do Novo Testamento, as sete dores de Maria são representadas por sete punhais de prata cravados no coração da Virgem Imaculada. São elas:

1. a apreensão ao ouvir a sentença do velho Simeão sobre o destino de Jesus;
2. a agonia na fuga da Sagrada Família para o Egito;
3. a aflição com o desaparecimento de Jesus no templo de Jerusalém;
4. o encontro com Jesus carregando a pesada cruz;
5. o sofrimento ao presenciar a crucificação de Cristo;
6. o desespero ao receber nos braços o corpo do Cristo crucificado;
7. a solidade decorrente da ausência física de Jesus, após a crucificação.

O texto

Eia Mater, fons amoris, me sentire vim doloris; Fac, ut tecum lugeam. Et Dominicae passionis fructum sentiamus. Et sicut Filius Jesu Filius tui pronobis mortuus est. Et resurrexit ita et nos cum mortui cum eodem resurgamus. Gloria Patri et Filio et Spiritui Sancto.

Oh! Mãe, fonte de amor, faça que eu sinta a força da dor, para contigo chorar. E da Paixão do Senhor sintamos os frutos. E assim como Teu Filho Jesus morreu por nós e ressuscitou, que ressuscitemos com juntamente com os mortos. Gloria ao Pai, ao Filho e ao Espírito Santo.

Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram colocadas entre colchetes quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

The work

In the region of the mines, in the 18th century, one of the most beautiful Lenten celebrations of the state of Minas Gerais originated: the Septenary of Our Lady's Sorrows, celebrated during the seven Fridays preceding Holy Week. It is important to observe that the theme of Mary's sorrows, certainly used by the Catholic Church to arouse the followers' pity, is one of the most recurring themes in the history of art, especially in painting, sculpture and literature, besides music. In Brazilian literature, for instance, the theme has inspired an important book by the Mariana-native poet Alphonsus de Guimaraens – the *Setenário das Dores de Nossa Senhora* (the Septenary of Our Lady's Sorrows). Inspired by famous biblical passages from the New Testament, Mary's seven sorrows are represented by seven silver daggers thrust into the Immaculate Virgin's heart. They are:

- her apprehension upon hearing the prophecy of old Simeon about Jesus's destiny;
- her agony during the Sacred Family's flight into Egypt;
- her anguish over Jesus's loss in the temple of Jerusalem;
- her meeting with Jesus carrying the heavy cross;
- her suffering upon witnessing Christ's crucifixion;
- her despair upon receiving in her arms the body of crucified Christ;
- her grief caused by Jesus's physical absence, after crucifixion.

The text

Eia Mater, fons amoris, me sentire vim doloris; Fac, ut tecum lugeam. Et Dominicae passionis fructum sentiamus. Et sicut Filius Jesu Filius tui pronobis mortuus est. Et resurrexit ita et nos cum mortui cum eodem resurgamus. Gloria Patri et Filio et Spiritui Sancto.

O Mother, fountain of love, make me feel the power of sorrow, that I may grieve with you. Just as thy Son Jesus died for us and resurrected, may we resurrect together with the dead. Glory be to the Father, and to the Son, and to the Holy Ghost.

Editorial aspects

Musical manuscripts copied by the end of the 19th century and in the beginning of the 20th century were used. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics and agogics are faithful to the originals and were placed between braces, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

Eia Mater

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Compositor não identificado

Largo [$\text{♩} = 60$]

Musical score for 'Eia Mater' in 3/4 time, marked Largo with a tempo of 60 beats per minute. The score is in the key of B-flat major (two flats). The instruments and parts are:

- Flauta I: Treble clef, playing a melodic line with a triplet of eighth notes in the first measure, marked *[p]*.
- Flauta II: Treble clef, playing a similar melodic line to Flauta I, marked *[p]*.
- Trompa I em F: Treble clef, playing a simple harmonic accompaniment with a triplet of eighth notes in the first measure, marked *[p]*.
- Trompa II em F: Treble clef, playing a simple harmonic accompaniment with a triplet of eighth notes in the first measure, marked *[p]*.
- Soprano: Treble clef, with a whole rest in the first measure.
- Contralto: Treble clef, with a whole rest in the first measure.
- Tenor: Treble clef, with a whole rest in the first measure.
- Baixo: Bass clef, with a whole rest in the first measure.
- Violino I: Treble clef, playing a melodic line with a triplet of eighth notes in the first measure, marked *[p]*.
- Violino II: Treble clef, playing a similar melodic line to Violino I, marked *[p]*.
- Violoncelo e Contrabaixo: Bass clef, playing a melodic line with a triplet of eighth notes in the first measure, marked *[p]*.

4

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.

[p]
[p]
p
p
[p]
[p]
[p]
p
[p]
[p]
p
p

E - ia
E - ia
E - ia
E - ia
E - ia

Fl. I

Musical staff for Flute I, showing a melodic line with a crescendo hairpin and a dynamic marking of *[p]*.

Fl. II

Musical staff for Flute II, showing a melodic line with a crescendo hairpin and a dynamic marking of *[p]*.

Hn. I

Musical staff for Horn I, showing a whole rest.

Hn. II

Musical staff for Horn II, showing a whole rest.

S.

Musical staff for Soprano, with lyrics: vim do - lo - ris fac ut te - cum. Includes a crescendo hairpin and a dynamic marking of *[p]*.

A.

Musical staff for Alto, with lyrics: vim do - lo - ris fac ut te - cum. Includes a crescendo hairpin and a dynamic marking of *[p]*.

T.

Musical staff for Tenor, with lyrics: vim do - lo - ris fac ut te - cum. Includes a crescendo hairpin and a dynamic marking of *[p]*.

B.

Musical staff for Bass, with lyrics: vim do - lo - ris fac ut te - cum. Includes a crescendo hairpin and a dynamic marking of *[p]*.

Vln. I

Musical staff for Violin I, showing a melodic line with a crescendo hairpin and a dynamic marking of *[p]*.

Vln. II

Musical staff for Violin II, showing a melodic line with a crescendo hairpin and a dynamic marking of *[p]*.

Vc.

Musical staff for Violoncello, showing a melodic line with a crescendo hairpin and a dynamic marking of *p*.

17

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

21

Fl. I *[p]* *[f]* tr.

Fl. II *[p]* *[f]* tr.

Hn. I *[f]*

Hn. II *[f]*

S. *[f]*
lu - ge - am lu - ge - am

A. *[f]*
lu - ge - am lu - ge - am

T. *[f]*
lu - ge - am lu - ge - am

B. *[f]*
lu - ge - am lu - ge - am

Vln. I *[f]* tr.

Vln. II *[f]* tr.

Vc. *[f]*

Fl. I *[f]* *[f]* *[p]*
 Fl. II *[f]* *[f]* *[p]*
 Hn. I *[f]* *[f]*
 Hn. II *[f]* *[f]*
 S. *[p]* E - ia
 A. *[p]* E - ia
 T. *[p]* E - ia
 B. *[p]* E - ia
 Vln. I *[f]* *[f]* *p*
 Vln. II *[f]* *[f]* *[p]*
 Vc. *f* *[f]* *[p]*

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

vim do - lo - ris fac ut te - cum

vim do - lo - ris fac ut te - cum

vim do - lo - ris fac ut te - cum

vim do - lo - ris fac ut te - cum

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

lu - ge - am

Fl. I

Fl. II

Hn. I

Hn. II

S. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

A. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

T.

B.

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

45

Fl. I
[f] *f*

Fl. II
[f] *f*

Hn. I
[f] *f*

Hn. II
[f] *f*

S.
[f] *f*
pas - si - o - nis fru - ctum

A.
[f] *f*
pas - si - o - nis fru - ctum

T.
[f] *f*
pas - si - o - nis fru - ctum

B.
[f] *f*
pas - si - o - nis fru - ctum

Vln. I
[f] *f*

Vln. II
[f] *f*

Vc.
[f] *f*

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.

sen - ti - a - - - -

sen - ti - a - - - -

sen - ti - a - - - -

sen - ti - a - - - -

The musical score is for a symphonic work, page 49 of 17. It features a woodwind section with two flutes (Fl. I and II) and two horns (Hn. I and II). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The string section consists of Violins I and II (Vln. I and II) and a Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts are singing the word 'sentia' with a long, sustained note on the final 'a'. The woodwinds and strings provide harmonic support.

Fl. I

Fl. II

Hn. I

Hn. II

S.
pas - si - o - nis fru - ctum

A.
pas - si - o - nis fru - ctum

T.
pas - si - o - nis fru - ctum

B.
pas - si - o - nis fru - ctum

Vln. I

Vln. II

Vc.

62

Fl. I

Fl. II

Hn. I

Hn. II

S.
o - nis fru - ctum sen - ti - a - mus sen - ti -

A.
o - nis fru - ctum sen - ti - a - mus sen - ti -

T.
o - nis fru - ctum sen - ti - a - mus sen - ti -

B.
o - nis fru - ctum sen - ti - a - mus sen - ti -

Vln. I

Vln. II

Vc.

67

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

[f]

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

74

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

77

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mus. Et Do -

mus. Et Do -

mus.

mus.

[mf]

[mf]

[mf]

[mf]

Fl. I

Fl. II

Hn. I

Hn. II

S.
mi - ni - cae pas - si - o - nis

A.
mi - ni - cae pas - si - o - nis

T.

B.

Vln. I

Vln. II

Vc.

Fl. I
[f]

Fl. II
[f]

Hn. I
[f]

Hn. II
[f]

S.
pas - si - o - nis.

A.
[f]
pas - si - o - nis.

T.
[f]
pas - si - o - nis.

B.
[f]
pas - si - o - nis.

Vln. I
[f]

Vln. II
[f]

Vc.
[f]

Verso
Largo [♩ = 42]

86

Fl. I

Fl. II

Hn. I

Hn. II

S.

A. *[mf]*
Et si - cut. Fi - li - us Je - su fi - li - us tu - i pro -

T. *[mf]*
Je - su fi - li - us tu - i - pro -

B.

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

Fl. I

Fl. II

Hn. I

Hn. II

S. *[p]* mor - tu - us *[pp]* mor - tu - us est.

A. *[p]* no - bis mor - tu - us *[pp]* mor - tu - us est.

T. *[p]* no - bis mor - tu - us *[pp]* mor - tu - us est.

B. *[p]* mor - tu - us *[pp]* mor - tu - us est.

Vln. I *[p]* *[pp]*

Vln. II *[p]* *[pp]*

Vc. *[p]* *[pp]*

Fl. I

Fl. II

Hn. I

Hn. II

S. *[f]*
Et res - sur - re - xit Et res - sur -

A. *[f]*
Et res - sur - re - xit

T. *[f]*
Et res - sur - re - xit

B. *[f]*
Et res - sur - re - xit

Vln. I *[f]*

Vln. II *[f]*

Vc. *[f]*

98

Fl. I

Fl. II

Hn. I

Hn. II

S.
- re - xit i - ta et nos et nos cum mor-tu-i

A.
et res- sur - re - xit et nos cum mor-tu-i

T.
et res- sur - re - xit et nos cum mor-tu-i

B.
et res- sur - re - xit et nos cum mor-tu-i

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

Hn. I

Hn. II

S. *[f]*
cum e - o dem cum e - o - dem re - sur -

A. *[f]*
cum e - o - dem cum e - o - dem re - sur -

T. *[f]*
cum e - o - dem cum e - o - dem re - sur -

B. *[f]*
cum e - o - dem cum e - o - dem re - sur -

Vln. I *[f]*

Vln. II *[f]*

Vc. *[f]*

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ga - mus re - sur - ga

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

- - - mus.

- - - mus.

- - - mus.

- - - mus.

Fl. I

Fl. II

Hn. I

Hn. II

S. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

A. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

T.

B.

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

114

Fl. I
[f]

Fl. II
[f] *f*

Hn. I
[f] *f*

Hn. II
[f] *f*

S.
[f] *f*
pas - si - o - nis fru - ctum

A.
[f] *f*
pas - si - o - nis fru - ctum

T.
[f] *f*
pas - si - o - nis fru - ctum

B.
[f] *f*
pas - si - o - nis fru - ctum

Vln. I
[f] *f*

Vln. II
[f] *f*

Vc.
[f] *f*

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.

sen - ti - a - - - -

sen - ti - a - - - -

sen - ti - a - - - -

sen - ti - a - - - -

The musical score is for a symphonic work, page 37, measure 118. It features a woodwind section with two flutes (Fl. I and II) and two horns (Hn. I and II). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all with lyrics "sen - ti - a - - - -". The string section consists of Violins I and II (Vln. I and II) and Violoncello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The woodwinds play sustained notes, while the strings play a rhythmic accompaniment of eighth notes.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mus. Et Do - mi - ni - cae

mus. Et Do - mi - ni - cae

mus. Et Do - mi - ni - cae

mus. Et Do - mi - ni - cae

[*pp*] [*p*]

[*pp*] [*p*]

[*p*] [*p*]

Fl. I

Fl. II

Hn. I

Hn. II

S.
pas - si - o - nis fru - ctum

A.
pas - si - o - nis fru - ctum

T.
pas - si - o - nis fru - ctum

B.
pas - si - o - nis fru - ctum

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

o - nis fru - ctum sen - ti - a - mus sen - ti -

o - nis fru - ctum sen - ti - a - mus sen - ti -

o - nis fru - ctum sen - ti - a - mus sen - ti -

o - nis fru - ctum sen - ti - a - mus sen - ti -

136

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

a - mus sen - ti - a - mus Et Do -

[f]

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

fru - ctum sen - ti - a - -

Fl. I

Musical staff for Flute I (Fl. I) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second and third measures contain whole rests. A hairpin crescendo is shown below the staff, starting from the first measure and extending to the end of the third measure.

Fl. II

Musical staff for Flute II (Fl. II) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second and third measures contain whole rests. A hairpin crescendo is shown below the staff, starting from the first measure and extending to the end of the third measure.

Hn. I

Musical staff for Horn I (Hn. I) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second and third measures contain whole rests.

Hn. II

Musical staff for Horn II (Hn. II) in G major, 4/4 time. The staff contains a bass clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G3, followed by a quarter rest. The second and third measures contain whole rests.

S.

Musical staff for Soprano (S.) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second measure contains a quarter note G4. The third measure contains a dotted quarter note G4. The fourth measure contains an eighth note G4. The dynamic marking *[mf]* is placed above the staff. The lyrics "mus. Et Do - mi - ni - cae" are written below the staff.

A.

Musical staff for Alto (A.) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second measure contains a quarter note G4. The third measure contains a dotted quarter note G4. The fourth measure contains an eighth note G4. The dynamic marking *[mf]* is placed above the staff. The lyrics "mus. Et Do - mi - ni - cae" are written below the staff.

T.

Musical staff for Tenor (T.) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter rest. The second and third measures contain whole rests. The lyrics "mus." are written below the staff.

B.

Musical staff for Bass (B.) in G major, 4/4 time. The staff contains a bass clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G3, followed by a quarter rest. The second and third measures contain whole rests. The lyrics "mus." are written below the staff.

Vln. I

Musical staff for Violin I (Vln. I) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4. The third measure contains a dotted quarter note G4. The fourth measure contains an eighth note G4. A hairpin crescendo is shown below the staff, starting from the first measure and extending to the end of the third measure. The dynamic marking *mf* is placed below the staff.

Vln. II

Musical staff for Violin II (Vln. II) in G major, 4/4 time. The staff contains a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4. The third measure contains a dotted quarter note G4. The fourth measure contains an eighth note G4. A hairpin crescendo is shown below the staff, starting from the first measure and extending to the end of the third measure. The dynamic marking *mf* is placed below the staff.

Vc.

Musical staff for Violoncello (Vc.) in G major, 4/4 time. The staff contains a bass clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a quarter note G3, followed by a quarter note A3. The second measure contains a quarter note B3. The third measure contains a dotted quarter note G3. The fourth measure contains an eighth note G3. A hairpin crescendo is shown below the staff, starting from the first measure and extending to the end of the third measure. The dynamic marking *mf* is placed below the staff.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

pas - si - o - nis pas - si -

pas - si - o - nis pas - si -

pas - si -

pas - si -

[f]

Fl. I

Musical staff for Flute I (Fl. I) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Fl. II

Musical staff for Flute II (Fl. II) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Hn. I

Musical staff for Horn I (Hn. I) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Hn. II

Musical staff for Horn II (Hn. II) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

S.

Musical staff for Soprano (S.) in 2/4 time, with lyrics "o - - nis." and a trill-like figure at the end.

A.

Musical staff for Alto (A.) in 2/4 time, with lyrics "o - - nis." and a trill-like figure at the end.

T.

Musical staff for Tenor (T.) in 2/4 time, with lyrics "o - - nis." and a trill-like figure at the end.

B.

Musical staff for Bass (B.) in 2/4 time, with lyrics "-o - - nis." and a trill-like figure at the end.

Vln. I

Musical staff for Violin I (Vln. I) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Vln. II

Musical staff for Violin II (Vln. II) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Vc.

Musical staff for Violoncello (Vc.) in 2/4 time, featuring a melodic line with a trill-like figure at the end.

Fl. I

Fl. II

Hn. I

Hn. II

S. *[mf]*
Glo - ri - a Pa - tri et Fi - li - o

A. *[mf]*
Glo - ri - a Pa - tri et Fi - li - o

T. *[mf]*
Glo - ri - a Pa - tri et Fi - li - o

B. *[mf]*
Glo - ri - a Pa - tri - et Fi - li - o

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

Fl. I

Fl. II

Hn. I

Hn. II

S.
et Spi - ri tu - i San - cto.

A.
et Spi - ri - tu - i San - cto.

T.
et Spi - ri - tu - i San - cto.

B.
et Spi - ri - tu - i San - cto.

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

Hn. I

Hn. II

S. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

A. *[mf]*
Et Do - mi - ni - cae pas - si - o - nis

T.

B.

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

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Fl. I
[f]

Fl. II
[f] *f*

Hn. I
[f] *f*

Hn. II
[f] *f*

S.
[f] *f*
pas - si - o - nis fru - ctum

A.
[f] [f]
pas - si - o - nis fru - ctum

T.
[f] [f]
pas - si - o - nis fru - ctum

B.
[f] [f]
pas - si - o - nis fru - ctum

Vln. I
[f] [f]

Vln. II
[f] [f]

Vc.
[f] [f]

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

pas - si - o - nis fru - ctum

pas - si - o - nis fru - ctum

pas - si - o - nis fru - ctum

pas - si - o - nis fru - ctum

Fl. I
 Fl. II
 Hn. I
 Hn. II
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vc.

sen - ti - a - - mus. pas - si -
 sen - ti - a - - mus. pas - si -
 sen - ti - a - - mus. pas - si -
 sen - ti - a - - mus. pas - si -

[p]
 [p]

Fl. I

Fl. II

Hn. I

Hn. II

S.
o - nis fru - ctum sen - ti - a - mus sen - ti -

A.
o - nis fru - ctum sen - ti - a - mus sen - ti -

T.
o - nis fru - ctum sen - ti - a - mus sen - ti -

B.
o - nis fru - ctum sen - ti - a - mus sen - ti -

Vln. I

Vln. II

Vc.

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

mi - ni - cae pas - si - o - nis

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Fl. I

Fl. II

Hn. I

Hn. II

S. *[mf]*
mus. Et Do - mi - ni - cae pas - si -

A. *[mf]*
mus. Et Do - mi - ni - cae pas - si -

T.
mus.

B.
mus.

Vln. I *[mf]*

Vln. II *[mf]*

Vc. *[mf]*

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Fl. I

Fl. II

Hn. I

Hn. II

S.
o - - - nis.

A.
o - - - nis.

T.
o - - - nis.

B.
-o - - - nis.

Vln. I

Vln. II

Vc.