

Alleluia, Confitemini e Laudate

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Allegro ♩ = 110

Soprano

f Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Alto

f Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Tenor

f Al - le - lu - ia. Al - le - lu - ia. Al - le - lu - ia.

Bass

f Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Allegro ♩ = 110

Violin I

f

Violin II

f

Contrabass

f

Allegro ♩ = 110

Harpisichord

f

4

S
ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

A
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

T
8
Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

B
ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -

Vln. I
4

Vln. II

Cb.

Hpschd.
4

Detailed description: This page of a musical score is for the second system of a piece titled 'Alleluia, Confitemini e Laudate'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Violin I, Violin II, Cello, and Harpsichord). The vocal parts are in a homophonic setting, with lyrics 'ia. Al - le - lu - ia. Al - le - lu - ia. Al - le - lu -' distributed across the staves. The instrumental parts include a rhythmic accompaniment for the Cello and Harpsichord, and melodic lines for the Violins. A rehearsal mark '4' is placed at the beginning of each staff. The score is written in a standard musical notation with treble and bass clefs.

7

S
ia. Al - le-lu - ia. Al - le-lu - ia. Al - le - lu - ia.

A
ia. Al-le-lu-ia. Al-le-lu-ia. Al - le-lu - ia. Al - le - lu - ia.

T
8
ia. Al-le-lu-ia. Al-le-lu-ia. Al - le-lu - ia. Al - le - lu - ia.

B
ia. Al - le-lu - ia. Al - le-lu - ia. Al - le - lu - ia.

Vln. I

Vln. II

Cb.

Hpschd.

Andante ♩ = 65

11

S

A

T

B

f Con - fi - te - mi - ni Do - - - mi -

f Con - fi - te - mi - ni Do - mi -

f Con - fi - te - mi - ni Do - mi -

f Con - fi - te - mi - ni Do - - - mi -

Andante ♩ = 65

11

Vln. I

Vln. II

Cb.

f

f

f

Andante ♩ = 65

11

Hpschd.

f

13

S
no quo - ni - am bo - - - - -

A
no quo - ni - am bo - - - - -

T
8
no quo - ni - am bo - - - - -

B
no quo - ni - am bo - - - - -

13

Vln. I

Vln. II

Cb.

13

Hpschd.

15

S
- - - - - nus

A
- - - - - nus Solo quo - ni - am in

T
8 - - - - - nus Solo quo - ni - am in

B
- - - - - nus

15

Vln. I

Vln. II

Cb.

15

Hpschd.

17

S

mi - se - ri -

A

sæ - - - cu - lum mi - se - ri - cor - di - a e - jus

T

8

sæ - - - cu - lum mi - se - ri - cor - di - a e - jus

B

mi - se - ri -

17

Vln. I

Vln. II

Cb.

17

Hpschd.

20

S
cor - di - a, mi - se - ri - cor - di - a _____ e - jus

A
Tutti
mi - se - ri - cor - - - - - di - a _____ e - jus

T
Tutti
mi - se - ri - cor - - - - - di - - - - a e - jus

B
cor - di - a, mi - se - ri - cor - di - a _____ e - jus

20

Vln. I

Vln. II

Cb.

20

Hpschd.

23 Solo

S
quo - ni-am in sæ - cu - lum mi - se - ri - cor - di - a e - jus,

A
mi - se - ri -

T
mi - se - ri -

B
Solo
quo - ni-am in sæ - cu - lum mi - se - ri - cor - di - a e - jus,

Vln. I

Vln. II

Cb.

Hpschd.

26 *Tutti*

S
mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - jus.

A
cor - di - a, mi - se - ri - cor - di - a e - jus.

T
8
cor - di - a, mi - se - ri - cor - di - a e - jus.

B
Tutti
mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - jus.

Vln. I

Vln. II

Cb.

Hpschd.

Andante ♩ = 65

29

S

A

T

B

2/4

Andante ♩ = 65

29

Vln. I

Vln. II

Cb.

f

f

f

2/4

Andante ♩ = 65

29

Hpschd.

f

2/4

33

S
f Lau - da - te Do - mi-num om - nes gen - tes
p

A
f Lau - da - te Do - mi-num om - nes gen - tes
p

T
f Lau - da - te Do - mi-num om - nes gen - tes
p

B
f Lau - da - te Do - mi-num om - nes gen - tes
p

33

Vln. I
p

Vln. II
p

Cb.
p

33

Hpschd.
p

39

S *Solo*
f lau-da-te om-nes gen - tes, lau-da-te om-nes po - pu-li

A *Solo*
p lau - da -

T *Solo*
8 *f* lau-da-te om-nes gen - tes, lau-da-te om-nes po - pu-li

B *Solo*
p lau - da -

Vln. I *f*

Vln. II *f*

Cb. *f*

Hpschd. *f*

46

S *p* lau - da - te om - nes gen - tes

A te et col - lau - da - te e - um om - nes po - pu -

T *p* lau - da - te om - nes gen - tes

B te et col - lau - da - te e - um om - nes po - pu -

46

Vln. I *p*

Vln. II *p*

Cb. *p*

46

Hpschd. *p*

Detailed description: This page of a musical score contains measures 46 through 50. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Violin II, Cello, and Harpsichord). The vocal parts are in a 7/8 time signature and sing the Latin text 'lau-da-te om-nes gen-tes' and 'te et col-lau-da-te e-um om-nes po-pu-'. The instrumental parts provide accompaniment, with the Harpsichord playing a rhythmic pattern of eighth and sixteenth notes. The dynamics are marked as piano (*p*) throughout. Measure numbers 46, 47, 48, 49, and 50 are indicated at the beginning of their respective staves.

51

S

Tutti

quo - niam con - fir -

mf

A

li

T

8

B

li

quo - niam con - fir -

mf

51

Vln. I

f

mf

Vln. II

f

mf

Cb.

f

mf

51

Hpschd.

f

mf

55

S
ma - ta est mi - se - ri -

A
Tutti
mf su - per nos mi - se - ri - cor - dia e - jus mi - se - ri -

T
Tutti
mf su - per nos mi - se - ri - cor - dia e - jus mi - se - ri -

B
ma - ta est mi - se - ri - cor - di -

55

Vln. I

Vln. II

Cb.

55

Hpschd.

60

S
cor - di - a — e - - - jus

A
cor - di - a e - - - jus

T
8
cor - di - a — e - - - jus

B
a, mi - se - ri - cor - di - a e - - - jus et ve - ri - tas Do - mi -
mf

Solo

Vln. I

Vln. II

Cb.
mf

Hpschd.

60

60

60

66

S
ma - net ma - net in æ - ter - num

A
p
ma - net ma - net in æ - ter - num

T
p
ma - net ma - net in æ - ter - num

B
ni *f* et ve - ri - tas

Vln. I
p *f*

Vln. II
p *f*

Cb.
p *f*

Hpschd.
p *f*

Detailed description: This page of a musical score contains measures 66 through 70. It features four vocal parts (Soprano, Alto, Tenor, Bass) and four instrumental parts (Violin I, Violin II, Cello, and Harpsichord). The vocal parts enter at measure 66 with the lyrics 'ma - net ma - net in æ - ter - num'. The Soprano part has a sharp sign above the second measure. The Bass part has an '8' below the first measure. The instrumental parts begin at measure 66. The Violin I and II parts, Cello, and Harpsichord parts all start with a piano (*p*) dynamic and transition to a forte (*f*) dynamic at measure 70. The Bass part has a fermata at the end of measure 70. The Harpsichord part has a fermata at the end of measure 70.

70

S
f ma-net ma-net in æ - ter - num *f* ma-net ma-net in æ - ter-num in æ - *p*

A
f ma-net ma-net in æ - ter - num *p* in æ -

T
Solo *f* et ve - ri-tas Do-mi-ni *p* Tutti in æ -

B
Do - mi-ni *f* Tutti ma-net ma-net in æ - ter-num in æ - *p*

Vln. I
p

Vln. II
p

Cb.
p

Hpschd.
p

74

S
ter - - - num *f* in æ - ter - - - num.
cresc.

A
ter - - - num *f* in æ - ter - - - num.
cresc.

T
8
ter - - - num *f* in æ - ter - - - num.
cresc.

B
ter - - - num *f* in æ - ter - - - num.
cresc.

Vln. I
cresc. *f*

Vln. II
cresc. *f*

Cb.
cresc. *f*

Hpschd.
cresc. *f*

78

S

A

T

B

Vln. I

Vln. II

Cb.

Hpschd.

8

Detailed description of the musical score: The score is for page 21 of a piece titled 'Alleluia, Confitemini e Laudate'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and three instrumental staves (Violin I, Violin II, Cello, and Harpsichord). The vocal parts are mostly rests, indicating that the vocalists are silent for most of this section. The instrumental parts are more active. Violin I plays a melodic line with some grace notes. Violin II plays a rhythmic pattern of eighth notes. The Cello and Harpsichord parts are more melodic and rhythmic, with the Harpsichord playing a similar pattern to the Cello. The score is marked with a '78' at the beginning of each system, likely indicating the measure number. The key signature is one flat (B-flat), and the time signature is common time (C). The score ends with a double bar line and repeat signs.