

16

Vno. I

Vno. II

Tip. 2^o

Org.

Rab.

(tr) ret re-vo-ca - - - - - *tr~* ret

cadenza



Gaudet exercitus

18

Allegro moderato

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Alt.

Bas.

Org.

Rab.

Allegro moderato

Gau-det ex - er - ci-tus an - ge - lo - rum qui - a so - lus so - lus ae - ter - na

Gau-det ex - er - ci-tus an - he - lo - rum qui - a so - lus so - lus ae - ter - na qui - a so - lus

Gau-det ex - er - ci-tus an - ge - lo - rum qui - a so - lus so - lus ae - ter - na qui - a so - lus

Gau-det ex - er - ci-tus an - ge - lo - rum qui - a so - lus

28

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Rab.

so - lus ae - ter - na hu - ma - na ge - ne - ri a - pa - ru - it gau - det gau - det qui - a so - lus so - lus ae -

so - lus ae - ter - na hu - ma - no ge - ne - ri a - pa - ru - it gau - det gau - det qui - a so - lus so - lus ae -

so - lus ae - ter - na hu - ma - no ge - ne - ri a - pa - ru - it gau - det gau - det qui - a so - lus so - lus ae -

so - lus ae - ter - na hu - ma - no ge - ne - ri a - pa - ru - it gau - det gau - det qui - a so - lus ae -

39

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Órg.

Rab.

ter - na qui - a so - lus so - lus ae - ter - na hu - ma - no ge - ne - ri hu - ma - no

ter - na qui - a so - lus so - lus ae - ter - na hu - ma - no ge - ne - ri hu - ma - no

ter - na qui - a so - lus so - ls ae - ter - na hu - ma - no ge - ne - ri hu - ma - no

ter - na qui - a so - lus ae - ter - na hu - ma - no ge - ne - ri hu - ma - no

47

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Org.

Rab.

ge - ne - ri hu - ma - no ge - ne - ri a - pa - ru - it a - pa - ru - it

ge - ne - ri hu - ma - no ge - ne - ri a - pa - ru - it a - pa - ru - it

ge - ne - ri hu - ma - no ge - ne - ri a - pa - ru - it a - pa - ru - it

ge - ne - ri hu - ma - no ge - ne - ri a - pa - ru - it a - pa - ru - it



Partitura de estudio
Projeto AVEMUS

Gloria in excelsis Deo

54 **Andante moderato**

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Org.

Rab.

p *cresc.*

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

Andante moderato

64

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

cadenza

De - o et in ter-ra pax in ter-ra_ pax_ ho - mi-ni - bus pax

p

72

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

pax_ ho - mi-ni-bus bo-nae vo - lun - ta - tis glo-ri-a in ex - cel - sis in ex-cel-sis De - o

fp

81

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

pp

f *p*

f *p*

f *p*

f *p*

p

et in ter - ra pax_ ho - mi-ni-bus bo - nae vo-lun - ta - tis bo-nae

92

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

vo - lun-ta - - - - - tis

102

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

p cresc. glo - - - ri - a in ex - cel - sis in ex - cel - sis in ex - cel - sis De - o glo - ri - a in ex - cel - sis

114

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

cadenza
glo - ri - a in ex - cel - sis De - o et in ter - ra pax - - - pax pax ho

121

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

f *p* *p*

f *p* *p*

p

cadenza

mi-ni-bus bo-nae vo - lun - ta - - - tis glo-ri-a in ex - cel - sis in ex-cel-sis De - o et in

fp

131

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

f *p*

f *p*

ter - ra pax - - ho - mi-ni-bus bo-nae vo - lun - ta - - - tis bo-nae vo - lun-ta - -

fp *fp*

142

Vno. I

Vno. II

Tip. 1^o

Tip. 2^o

Org.

Rab.

tr

tis

149

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Órg.

Rab.

150

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Órg.

Rab.

Al segno e dopo segue

Gloria Patri

157 **Adagio**

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Org.

Rab.

Glo - ri - a Pa - tri et fi - li - o Pa - tri et fi - li - o

Glo - - - - ri - a Pa - - - - tri et fi - li - o Pa - tri et fi - li - o

Glo - ri - a Pa - tri et fi - li - o Pa - tri et fi - li - o

Glo - ri - a Pa - tri et fi - li - o Pa - tri et fi - li - o

Adagio

161 **Al segno e dopo Hodie**

Vno. I

Vno. II

Tip. 1º

Tip. 2º

Alt.

Bas.

Org.

Rab.

et spi - ri - tu - i spi - ri - tu - i san - - - - - cto

et spi - ri - tu - i spi - ri - tu - i san - - - - - cto

et spi - ri - tu - i spi - ri - tu - i san - - - - - cto

et spi - ri - tu - i spi - ri - tu - i san - - - - - cto

Al segno e dopo Hodie

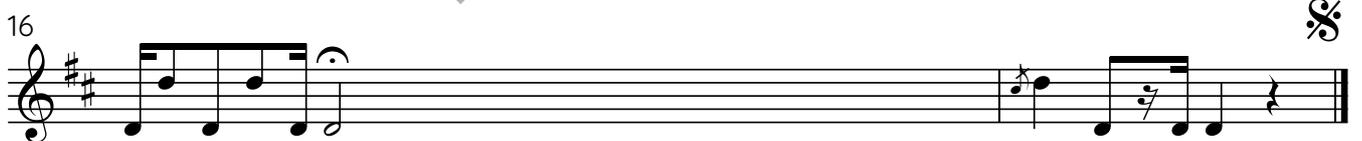
Hodie nobis

Violino I

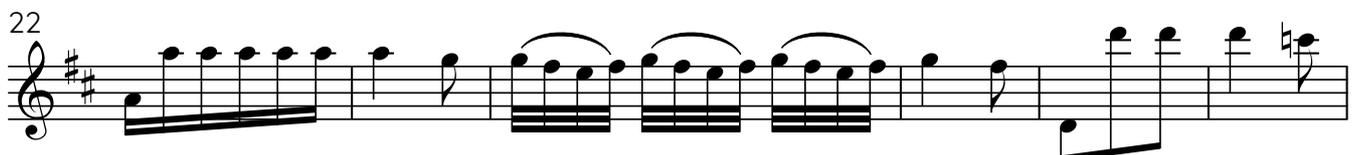
M.M. 343//1

António da Silva Leite

Adagio
arco



Allegro moderato



28

35

42

47

54 **Andante moderato**

60

66

71

77

pp

82

f p

88

f p f p

93

98

103

109

cresc.
p

116

122

128

f *p* *p*

134

f *p*

139

144

149

Al segno e dopo segue 

152



Musical staff for measures 152-160. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The music consists of eighth and sixteenth notes with various articulations.

157 **Adagio**



Musical staff for measures 157-160. The key signature has one flat (Bb) and the time signature is common time (C). The tempo is marked **Adagio**. The music features a mix of eighth and sixteenth notes.

161



Musical staff for measures 161-162. The key signature has one flat (Bb) and the time signature is common time (C). The music continues with eighth and sixteenth notes.

163

Al segno e dopo Hodie 



Musical staff for measures 163-166. The key signature has one flat (Bb) and the time signature is common time (C). The music concludes with a long note in the final measure.

Partitura de estudo
Projeto AEMUS

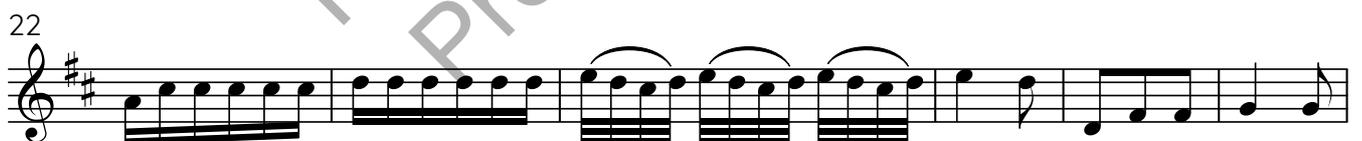
Hodie nobis

Violino II

M.M. 343//1

António da Silva Leite

Adagio
arco



Partitura de estudo
Projeto AVEMUS

Hodie nobis

Órgão

M.M. 343//1

António da Silva Leite

Adagio

Measures 1-4 of the piece. The music is in G major (one sharp) and common time (C). The tempo is Adagio. The notation shows a piano introduction with a steady bass line and a more active treble line.

5

Measures 5-7. The treble clef part features a series of sixteenth-note patterns, while the bass clef part continues with a steady eighth-note accompaniment.

8

Measures 8-10. The treble clef part has a more complex rhythmic pattern with some triplets, and the bass clef part maintains the steady accompaniment.

11

Measures 11-14. The treble clef part features a series of sixteenth-note patterns, and the bass clef part continues with a steady eighth-note accompaniment.

15

Measures 15-16. The treble clef part has a series of sixteenth-note patterns, and the bass clef part continues with a steady eighth-note accompaniment.

16

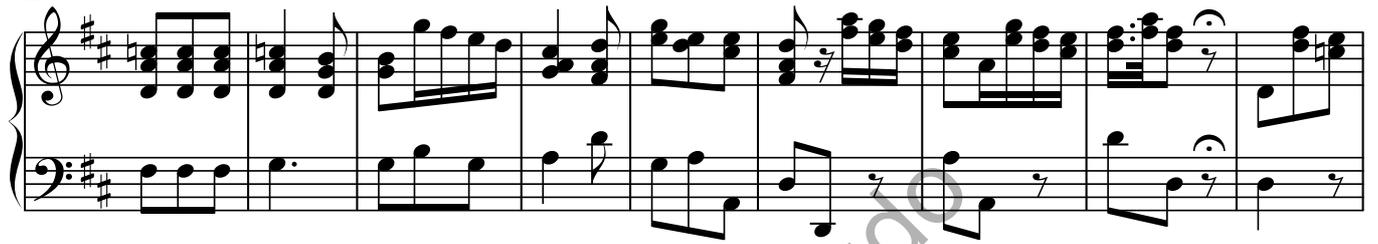
Measures 17-18. The treble clef part has a series of sixteenth-note patterns, and the bass clef part continues with a steady eighth-note accompaniment. The piece concludes with a final cadence.

18 **Allegro moderato**



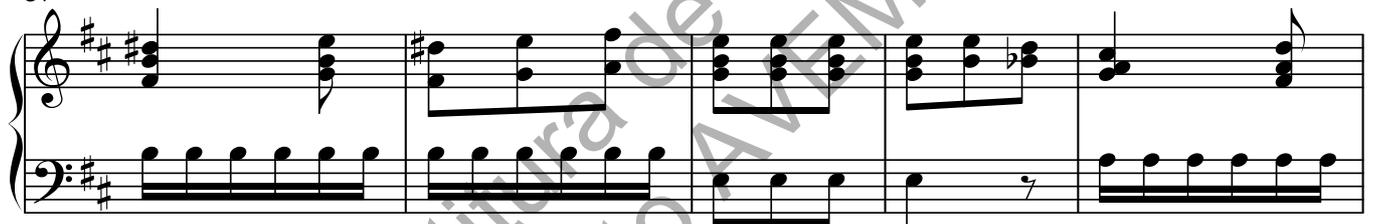
Musical notation for measures 18-27. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The music features a steady bass line and a treble line with chords and moving lines.

28



Musical notation for measures 28-36. The notation continues with similar rhythmic patterns and chordal structures as the previous system.

37



Musical notation for measures 37-41. The treble clef part shows some chromatic movement in the upper register.

42



Musical notation for measures 42-46. The bass line continues with a consistent eighth-note pattern.

47



Musical notation for measures 47-51. The piece concludes with a final cadence in both staves.

Partitura de estudo
Projeto ALFAMUS

Tiple 1º a solo

Órgão

54 Andante moderato

Musical notation for measures 54-59. The piece is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

60

Musical notation for measures 60-65. The right hand continues with a melodic line, and the left hand maintains the eighth-note accompaniment. A fermata is placed over the final chord of the system.

66

Musical notation for measures 66-70. The right hand has a more active melodic line with some grace notes, and the left hand continues with eighth notes.

71

Musical notation for measures 71-75. The right hand features a melodic line with grace notes, and the left hand continues with eighth notes. A fermata is placed over the final chord of the system.

76

Musical notation for measures 76-81. The right hand has a melodic line with grace notes, and the left hand continues with eighth notes. A dynamic marking of *fp* (fortissimo piano) is present at the beginning of the system.

82

Musical notation for measures 82-87. The right hand has a melodic line with grace notes, and the left hand continues with eighth notes.

88

Musical notation for measures 88-93. The system consists of a treble and bass staff. The key signature has three sharps (F#, C#, G#). The treble staff features chords and melodic lines, including a triplet of eighth notes in measure 91. The bass staff provides a steady accompaniment with eighth notes.

94

Musical notation for measures 94-98. The system consists of a treble and bass staff. The treble staff continues with chords and melodic lines, featuring a triplet of eighth notes in measure 96. The bass staff continues with eighth-note accompaniment.

99

Musical notation for measures 99-103. The system consists of a treble and bass staff. The treble staff features chords and melodic lines, including a triplet of eighth notes in measure 101. The bass staff continues with eighth-note accompaniment.

104

Musical notation for measures 104-109. The system consists of a treble and bass staff. The treble staff features chords and melodic lines, including a triplet of eighth notes in measure 106. The bass staff continues with eighth-note accompaniment.

110

Musical notation for measures 110-115. The system consists of a treble and bass staff. The treble staff features chords and melodic lines, including a triplet of eighth notes in measure 112. The bass staff continues with eighth-note accompaniment.

116

Musical notation for measures 116-121. The system consists of a treble and bass staff. The treble staff features chords and melodic lines, including a triplet of eighth notes in measure 118. The bass staff continues with eighth-note accompaniment.

121

Musical score for measures 121-126. The piece is in G major (one sharp) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line of eighth notes. Measure 121 starts with a treble clef, a key signature of one sharp, and a common time signature. The piece concludes with a repeat sign.

127

Musical score for measures 127-132. The right hand continues the melodic development with various rhythmic patterns, including eighth and sixteenth notes. The left hand maintains the eighth-note bass line. Measure 127 begins with a treble clef, one sharp, and common time. The piece ends with a repeat sign.

133

Musical score for measures 133-137. The right hand features a more active melodic line with sixteenth-note runs. The left hand continues the eighth-note bass line. Measure 133 starts with a treble clef, one sharp, and common time. The piece concludes with a repeat sign.

138

Musical score for measures 138-142. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues the eighth-note bass line. Measure 138 begins with a treble clef, one sharp, and common time. The piece ends with a repeat sign.

143

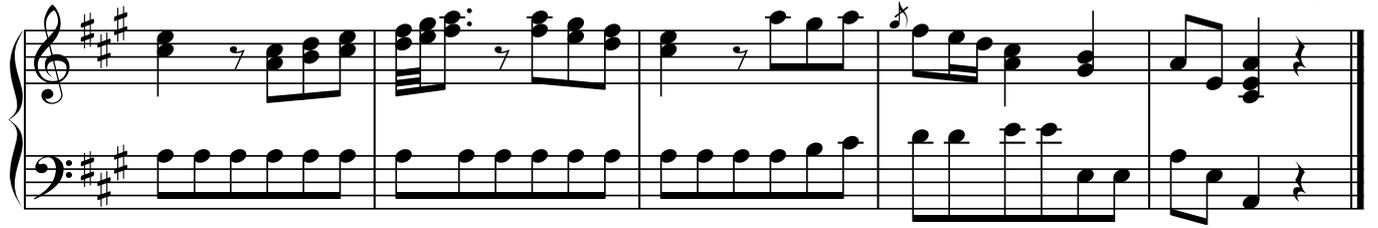
Musical score for measures 143-148. The right hand features a melodic line with eighth and sixteenth notes. The left hand continues the eighth-note bass line. Measure 143 starts with a treble clef, one sharp, and common time. The piece concludes with a repeat sign.

149

Musical score for measures 149-154. The right hand has a melodic line with eighth and sixteenth notes. The left hand continues the eighth-note bass line. Measure 149 begins with a treble clef, one sharp, and common time. The piece ends with a repeat sign.

Al segno e dopo segue 

152



Musical score for measures 152-156. The piece is in G major (one sharp) and common time. The right hand features a melodic line with grace notes and rests, while the left hand provides a steady bass line of eighth notes.

157 **Adagio**



Musical score for measures 157-160. The tempo is marked 'Adagio'. The key signature changes to F major (one flat). The right hand has a more complex texture with chords and grace notes, and the left hand continues with a steady bass line.

161

Al segno e dopo Hodie 



Musical score for measures 161-165. The piece returns to F major. The right hand features a melodic line with grace notes and rests, and the left hand provides a steady bass line. The score concludes with a final chord in the right hand.

Partitura de estudo
Projeto AVEVMS

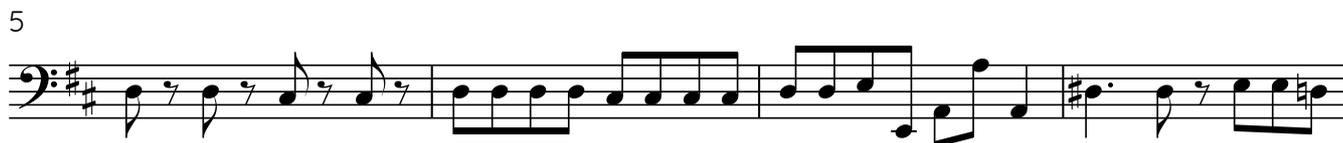
Rabecão

Hodie nobis

M.M. 343//1

António da Silva Leite

Adagio



Tiple 1º a solo

2

Rabecão

54 **Andante moderato**



61



67



72



78



84



91



97



103



110



116



121

Musical staff 121-126. Bass clef, key signature of two sharps (F# and C#). The staff begins with a quarter rest, followed by a half note G2, a quarter note A2, and a half note B2 with a fermata. From measure 124, there is a continuous eighth-note pattern: G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, 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