

# Te Christe Solum Novimus

Moteto a Solo

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Composto em 1800

**Allegro Moderato**

The musical score is arranged in a system with the following parts from top to bottom:

- Flauta I**: Treble clef, common time. Rested for the first four measures, then plays a melodic line starting in measure 5 with a *p* dynamic.
- Flauta II**: Treble clef, common time. Rested throughout the entire piece.
- Trompa I em Fá**: Treble clef, common time. Rested for the first two measures, then plays a rhythmic pattern starting in measure 3 with a *f* dynamic.
- Trompa II em Fá**: Treble clef, common time. Rested for the first two measures, then plays a rhythmic pattern starting in measure 3 with a *f* dynamic.
- Soprano**: Treble clef, common time. Rested for the first four measures, then enters in measure 5 with the vocal line "Te Christe solum" under a long slur.
- Violino I**: Treble clef, common time. Plays a rhythmic accompaniment with dynamics *f*, *p*, *pp*, *f*, and *p*.
- Violino II**: Treble clef, common time. Plays a rhythmic accompaniment with dynamics *f*, *p*, *pp*, *f*, and *p*.
- Viola**: Bass clef, common time. Plays a rhythmic accompaniment with dynamics *f*, *p*, *pp*, *f*, and *p*.
- Cello/Contrabaixo**: Bass clef, common time. Plays a rhythmic accompaniment with dynamics *f*, *p*, *pp*, *f*, and *p*.

8

Fl.I

Fl.II

Cor.I

Cor.II

S.

no - vi - mus Te Chri - - ste Chri - ste so - lum no - vi - mus Chri - ste so - lum no - vi - mus Te men - te pu - ra et

VI.I

VI.II

Va.

Vc./Cb.

*cresc*

*p*

*cresc*

*p*

*cresc*

*cresc*

*cresc*

*p*

*cresc*

*cresc*

*p*

*cresc*

*cresc*

*p*

*cresc*

15

Fl.I

Fl.II

Cor.I

Cor.II

S.

VI.I

VI.II

Va.

Vc./Cb.

sim- pli- ci

Flen - do\_ et\_\_\_ ca - nen - do

*p*

*f*

*f*

*f*

*f*

*f*

*p*

*pp*

*f*

*p*

*f*

*p*

*pp*

*f*

*p*

*f*

*p*

*pp*

*f*

*p*

*f*

*p*

*pp*

*f*

*p*

23

FL.I

FL.II

Cor.I

Cor.II

S.

VI.I

VI.II

Va.

Vc./Cb.

*p*

*f*

*p*

*f*

*p*

*f*

*p*

Flen - do\_ et ca - nen - do quae - su - mus in ten - - - - de

30

FL.I

FL.II

Cor.I

Cor.II

S.

no - - stris sen - si - bus in - ten - - - - -

VI.I

VI.II

Va.

Vc./Cb.

*pp*

*pp*

*p*

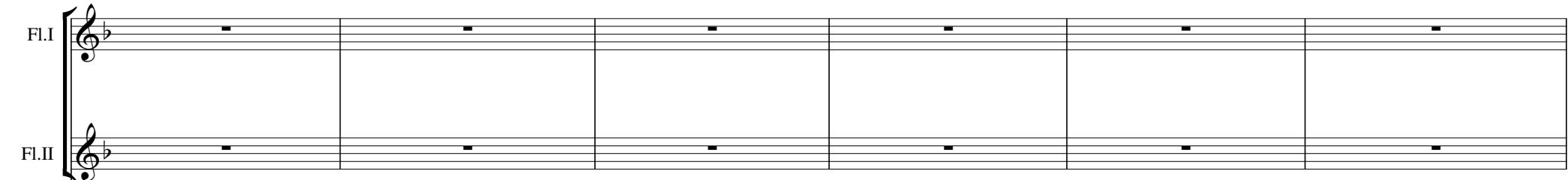
*pp*

*p*

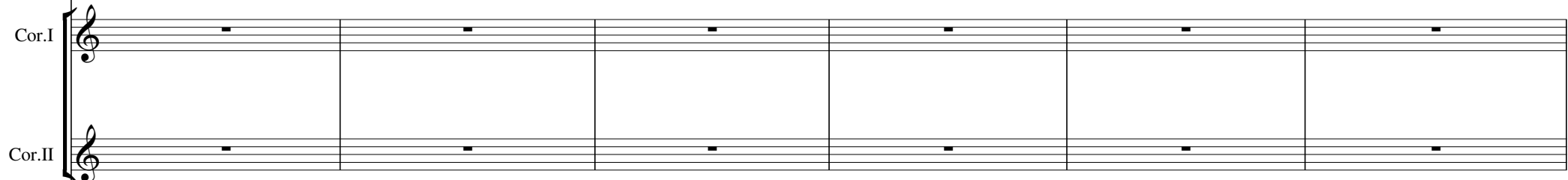
*pp*

36

Fl.I  
Fl.II



Cor.I  
Cor.II



S.



VI.I



VI.II



Va.



Vc./Cb.



42

Fl.I

Fl.II

Cor.I

Cor.II

S.

VI.I

VI.II

Va.

Vc./Cb.

Musical score for measures 42-48. The score includes parts for Flute I (Fl.I), Flute II (Fl.II), Cor Anglais I (Cor.I), Cor Anglais II (Cor.II), Soprano (S.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), and Violoncello/Double Bass (Vc./Cb.).  
 - Fl.I and Fl.II: Rests in measures 42-44, then play a half note (p) in measure 45, followed by a half note (f) in measure 46, and a half note (f) in measure 47.  
 - Cor.I and Cor.II: Rests in measures 42-44, then play a half note (p) in measure 45, followed by a half note (f) in measure 46, and a half note (f) in measure 47.  
 - S.: Singing line with lyrics: "de no - stris sen - si - bus in - ten - de no - stris sen - si - bus". Trills (tr) are marked above the notes in measures 45 and 46.  
 - VI.I, VI.II, Va., and Vc./Cb.: Rhythmic accompaniment. VI.I and VI.II play eighth notes with rests. Va. and Vc./Cb. play eighth notes. Dynamics range from *f* to *ff*.  
 - Measure 48: VI.I and VI.II play a half note (*ff*). Va. and Vc./Cb. play a half note (*f*).

50

FL.I  
*f* *f p* *f p* *f*

FL.II  
*f* *f p* *f p* *f*

Cor.I  
*f* *f* *f*

Cor.II  
*f* *f* *f*

S.  
Te Chri ste so - lum no - vi - mus Te men - te pu - ra et

VI.I  
*f p* *f p* *f* *pp* *p* *cresc*

VI.II  
*f p* *f p* *f* *pp* *p* *cresc*

Va.  
*f p* *f p* *f* *pp* *p* *cresc*

Vc./Cb.  
*f p* *f p* *f* *pp* *p* *cresc*



58

FL.I

FL.II

Cor.I

Cor.II

S.

sim - pli - ci    flen - do    flen - do    et\_ ca - nen - do    et\_ ca - nen - do    quae - su - mus

VI.I

VI.II

Va.

Vc./Cb.

*pp*

*pp*

*pp*

*pp*

*pp*

*dolce*

*dolce*

*dolce*

*dolce*

*cresc*

*cresc*

*cresc*

*cresc*

66

Fl.I

Fl.II

Cor.I

Cor.II

S.

Te Chri - ste so - lum no - vi - mus

Vl.I

Vl.II

Va.

Vc./Cb.

*f* *p* *pp* *f* *p*

*f* *p* *pp* *f* *p*

*f* *p* *pp* *f* *p*

*f* *p* *pp* *f* *p*

*f* *p* *pp* *f* *p*

*f* *p* *pp* *f* *p*

74

FL.I

FL.II

Cor.I

Cor.II

S.

Te Chri - - ste Chri - ste so - lum no - vi - mus Chri - ste so - lum no - vi - mus Te men - te pu - ra et sim - pli - ci

VI.I

VI.II

Va.

Vc./Cb.

*cresc*

*p cresc*

*p*

*cresc*

*p*

*cresc*

*f p*

*cresc*

*p*

*cresc*

*f p*

*cresc*

*p*

*cresc*

*f p*

*cresc*

*p*

*cresc*

*f p*

81

FL.I

FL.II

Cor.I

Cor.II

S.

Vl.I

Vl.II

Va.

Vc./Cb.

*pp*

*f*

*p*

*fp*

*p*

Flen - do\_ et\_ ca - nen - do\_ quae su - mus

*pp*

*f*

*p*

*fp*

*p*

*pp*

*f*

*p*

*fp*

*p*

89

Fl.I

Fl.II

Cor.I

Cor.II

S.

Flen - do et ca - nen - do quae su - mus in - ten -

Vl.I

Vl.II

Va.

Vc./Cb.

*f*

*f*

*f*

*f*

*fp*

*fp*

*fp*

*fp*

*pp*

*pp*

*pp*

*pp*

95

Fl.I  
Fl.II  
Cor.I  
Cor.II  
S.  
VI.I  
VI.II  
Va.  
Vc./Cb.

de no - stris\_ sen - si-

Detailed description: This page of a musical score, numbered 14 and 95, features seven staves. The top four staves are for Flute I (Fl.I), Flute II (Fl.II), Cor Anglais I (Cor.I), and Cor Anglais II (Cor.II), all of which are currently silent, indicated by a horizontal line with a bar. The fifth staff is for the Soprano (S.), which contains a vocal line with lyrics: "de no - stris\_ sen - si-". The sixth and seventh staves are for Violin I (VI.I) and Violin II (VI.II). The eighth staff is for the Viola (Va.), and the ninth staff is for the Violoncello/Double Bass (Vc./Cb.). The bottom three staves (VI.I, VI.II, and Vc./Cb.) contain rhythmic accompaniment, primarily consisting of eighth and sixteenth notes with stems pointing up, and some longer notes with slurs.



108

FL.I

FL.II

Cor.I

Cor.II

S.

no - stris sen - si - bus

VI.I

VI.II

Va.

Vc./Cb.

*p*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*



FL.I

FL.II

Cor.I

Cor.II

S.

De - can - ta - bo in ae - ter - num De - can - ta - bo al - le - lu - ia

VI.I

VI.II

Va.

Vc./Cb.

*cresc*

*p*

*f*

*pp*

*p*

*cresc*

*p*

*pp*

*p*

*cresc*

*p*

*pp*

*p*

*cresc*

*p*

17

Fl.I

Fl.II

Cor.I

Cor.II

S.

de - can - ta - bo in\_ ae - ter - num de - can - ta - bo al - le - lu - ia de - can ta - bo

Vl.I

Vl.II

Va.

Vc./Cb.

*p* *pp* *f* *p* *p*

*f* *p* *p*

*p* *pp* *f*

*pp* *f*

*pp* *cresc* *f* *p*

*pp* *cresc* *f* *p*

*pp* *cresc* *f* *p*

*p* *cresc* *f* *pp*

31

FL.I

FL.II

Cor.I

Cor.II

S.

al - le lu - ia al - - - le - lu - ia de - can - ta - bo in\_\_ ae - ter - num

VI.I

VI.II

Va.

Vc./Cb.

*f* *p* *f* *p* *f* *p* *pp* *pp* *pp*

45

FL.I

FL.II

Cor.I

Cor.II

S.

de\_can - ta - bo\_al - le - lu - ia

VI.I

VI.II

Va.

Vc./Cb.

*cresc*

*p*

*f*

*pp*

*p*

*cresc*

*p*

*f*

*p*

*cresc*

*p*

*f*

*p*

*cresc*

*p*

*f*

62

FL.I

FL.II

Cor.I

Cor.II

S.

De - can - ta - bo in\_ ae - ter-num de - can - ta - bo\_ al - le - lu-ia de - can-ta - bo al - le - lu - ia

VI.I

VI.II

Va.

Vc./Cb.

*f* *p* *pp*





106

Fl.I *cresc*

Fl.II *cresc*

Cor.I *f p pp*

Cor.II *pp*

S. De - can - ta - bo\_ in ae - ter - num de - can - ta - bo al - le - lu - ia al - le -

Vl.I *f p f p dolce p*

Vl.II *f p f p pp p*

Va. *f p f p pp p*

Vc./Cb. *f p f p pp p*



122

FL.I  
FL.II

*f* *f*

Cor.I  
Cor.II

*f* *f* *f* *p* *f*  
*f* *f* *f* *p* *f*

S.

lu - ia de - can - ta - bo in ae - ter - num de - can - ta - bo al - le - lu - ia de - can - ta - bo al - le - lu - ia al - le -

VI.I  
VI.II  
Va.  
Vc./Cb.

*f* *p* *f* *ff*  
*f* *p* *f* *ff*  
*p* *f* *ff*  
*p* *f* *ff*

138

This page of a musical score covers measures 138 through 145. The instrumentation includes Flute I (Fl.I), Flute II (Fl.II), Cor Anglais I (Cor.I), Cor Anglais II (Cor.II), Soprano (S.), Violin I (Vl.I), Violin II (Vl.II), Viola (Va.), and Violoncello/Double Bass (Vc./Cb.). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

**Measure 138:** Flute parts enter with a fortissimo (*ff*) dynamic. The strings play a rhythmic accompaniment. The Soprano part begins with the lyrics "lu - ia."

**Measures 139-140:** The flute parts continue with *ff* dynamics. The strings maintain their accompaniment. The Soprano part has rests.

**Measure 141:** The flute parts transition to a piano (*p*) dynamic. The strings continue their accompaniment. The Soprano part has rests.

**Measures 142-145:** The flute parts continue with *p* dynamics. The strings play a sustained accompaniment. The Soprano part has rests.

**Dynamic Markings:**

- ff* (fortissimo) is used for the flute parts in measures 138 and 139.
- p* (piano) is used for the flute parts from measure 141 onwards.
- f* (forte) is used for the string parts in measures 138 and 139.
- p* (piano) is used for the string parts from measure 141 onwards.

**Lyrics:** The Soprano part has the lyrics "lu - ia." in measure 138.

147

FL.I  
*cresc*

FL.II  
*cresc*

Cor.I  
*cresc* *p* *pp* *f*

Cor.II  
*pp* *f*

S.

VI.I  
*cresc* *f*

VI.II  
*cresc* *f*

Va.  
*cresc* *f*

Vc./Cb.  
*cresc* *f*

Detailed description: This page of a musical score covers measures 147 to 154. The instrumentation includes Flute I (FL.I), Flute II (FL.II), Cor Anglais I (Cor.I), Cor Anglais II (Cor.II), Saxophone (S.), Violin I (VI.I), Violin II (VI.II), Viola (Va.), and Violoncello/Double Bass (Vc./Cb.). The score is in a key signature of one flat (B-flat major or D minor) and a common time signature. The Flute parts (FL.I and FL.II) feature melodic lines with slurs and a 'cresc' (crescendo) marking. The Cor Anglais parts (Cor.I and Cor.II) have a more complex dynamic structure, starting with 'cresc', moving to 'p' (piano), then 'pp' (pianissimo) in measure 150, and finally 'f' (forte) in measure 152. The Violin and Viola parts also show a 'cresc' marking and reach a 'f' dynamic. The Viola and Vc./Cb. parts have a 'cresc' marking. The Saxophone part (S.) is silent throughout the passage. The score concludes with a double bar line at the end of measure 154.