

# Te Deum

## Te Dominum

José Maurício Nunes Garcia

**Andantino**

The musical score is arranged in a system with ten staves. The top four staves are for woodwinds: Flauta (Flute), Clarineta I em Sib (Clarinete I in B-flat), Clarineta II em Sib (Clarinete II in B-flat), and Trompas I, II em F# (Trumpets I and II in F#). The next four staves are for voices: Soprano, Alto, Tenor, and Bass. The bottom four staves are for strings: Violino I (Violin I), Violino II (Violin II), Viola, and Violoncelo (Cello). The score is in common time (C) and begins with a forte (f) dynamic. The vocal parts have lyrics in Portuguese: "Te Do - mi - num, te Do - mi -". The instrumental parts include various rhythmic patterns and melodic lines, with the strings providing a steady accompaniment.

4

Fl.

Cl. I

Cl. II

Cor. I, II

S.  
num con - fi - te - mur, con - fi -

A.  
num con - fi - te - mur, con - fi -

T.  
num con - fi - te - mur, con - fi -

B.  
num con - fi - te - mur, con - fi -

VI. I

VI. II

Va.

Vc.

8

Fl.

Cl. I

Cl. II

Cor. I, II

S.  
te - - mur, con-fi-te - mur, con-fi-te - mur.

A.  
te - - mur, con-fi-te - mur, con-fi-te - mur.

T.  
te - - mur, con-fi-te - mur, con-fi-te - mur.

B.  
te - - mur, con-fi-te - mur, con-fi-te - mur.

VI. I

VI. II

Va.

Vc.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*ff*

*ff*

Cantochão: Te æternum patrem, omnis terra veneratur.

Tibi omnes

Andantino

Fl. *p*

S. *solo*  
Ti - bi om - nes An - ge - li, ti - bi om - nes An - ge - li

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*



Fl. <sup>6</sup>

S. ti - bi, ti - bi\_ cœ - li, ti - bi\_ cœ - li et u - ni -

VI. I

VI. II

Va.

Vc.

11

Fl.

S.

ver - sæ po - tes - ta - - - tes, po - tes -

VI. I

VI. II

Va.

Vc.



14

Fl.

*f*

S.

- ta - - - - tes.

VI. I

*f*

VI. II

*f*

Va.

*f*

Vc.

*f*

Cantochão: Tibi cherubim et seraphim, incessabili voce proclamant:

# Sanctus

**Allegro vivo**

Fl. *ff*

Cl. I *ff*

Cl. II *ff*

Cor. I, II *ff*

S. *ff*  
San - ctus, San - ctus, San-ctus

A. *ff*  
San - ctus, San - ctus, San-ctus

T. *ff*  
San - ctus, San - ctus, San-ctus

B. *ff*  
San - ctus, San - ctus, San-ctus

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

5

Fl.

Cl. I

Cl. II

Cor. I, II

S.  
Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us

A.  
Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us

T.  
Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us

B.  
Do - mi - nus De - us Sa - ba - oth, San - ctus Do - mi - nus De - us

VI. I

VI. II

Va.

Vc.

8

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Sa - ba - oth, San - - ctus

Sa - ba - oth, San - - ctus

Sa - ba - oth, San - - ctus

Sa - ba - oth, San - - ctus

The musical score for page 8 features a variety of instruments and vocal soloists. The woodwind section includes Flute (Fl.), Clarinets I and II (Cl. I, Cl. II), and Cori I and II (Cor. I, II). The string section consists of Violins I and II (VI. I, VI. II), Viola (Va.), and Violoncello (Vc.). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal parts have lyrics: "Sa - ba - oth, San - - ctus". The score is divided into two measures by a bar line. The first measure contains the vocal entries and the initial instrumental accompaniment. The second measure continues the vocal lines and instrumental accompaniment. The woodwinds and strings provide harmonic support, while the vocal soloists deliver the main melodic lines.



10

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

Do - mi - nus De - us Sa - ba - oth.

*f*

*ff*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

Cantochão: Pleni sunt cœli et terra majestatis gloriæ tuæ.

Te gloriosus

Andante sostenuto

The musical score is arranged in a multi-staff format. The instruments and vocal parts are as follows:

- Fl.** (Flute): Starts with a *p* dynamic, then *f*, and ends with *p*. It features melodic lines with accents and slurs.
- Cl. I** (Clarinet I): Starts with a rest, then *f*, and ends with *p*. It plays a supporting melodic line.
- Cl. II** (Clarinet II): Starts with a rest, then *f*, and ends with *p*. It plays a supporting melodic line.
- Cor. I, II** (Coronet I, II): Starts with a rest, then *f*, and ends with a rest. It provides harmonic support.
- S.** (Soprano): Labeled "duo" and *p*, then *f*. Lyrics: "Te glo - ri - o - sus, te glo - ri - o - sus".
- A.** (Alto): Starts with a rest, then *f*, and ends with a rest. Lyrics: "Te glo - ri - o - sus".
- T.** (Tenor): Labeled "duo" and *p*, then *f*. Lyrics: "Te glo - ri - o - sus, te glo - ri - o - sus".
- B.** (Bass): Starts with a rest, then *f*, and ends with a rest. Lyrics: "Te glo - ri - o - sus".
- VI. I** (Violin I): Starts with *p*, then *f*, and ends with *p*. It plays a melodic line with accents.
- VI. II** (Violin II): Starts with *p*, then *f*, and ends with *p*. It plays a melodic line with accents.
- Va.** (Viola): Starts with *p*, then *f*, and ends with *p*. It plays a supporting melodic line.
- Vc.** (Violoncello): Starts with *p*, then *f*, and ends with *p*. It plays a supporting melodic line.

The score is in 6/8 time with a key signature of one sharp (F#). Dynamics range from *p* (piano) to *f* (forte). The tempo is marked "Andante sostenuto".

6

Fl. *f* *ff*

Cl. I *f* *ff*

Cl. II *f* *ff*

Cor. I, II *ff*

S.  
A - pos - to - lo - rum cho - rus.

A.  
A - pos - to - lo - rum cho - rus.

T.  
A - pos - to - lo - rum cho - rus.

B.  
A - pos - to - lo - rum cho - rus.

Vl. I *f* *ff*

Vl. II *f* *ff*

Va. *f* *ff*

Vc. *f* *ff*

Cantochão: Te Prophetarum laudabilis numerus,

## Te martyrum candidatus

**Allegretto**

Fl. *f*

Cl. I *f*

Cl. II *f*

Cor. I, II *f*

S. *f*  
Te mar - ty-rum can - di - da - tus

A. *f*  
Te mar - ty-rum can - di - da - tus

T. *f*  
Te mar - ty-rum can - di - da - tus

B. *f*  
Te mar - ty-rum can - di - da - tus

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

5

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

lau - dat ex - er - ci - tus, ex - er - ci - tus.

lau - dat ex - er - ci - tus, ex - er - ci - tus.

lau - dat ex - er - ci - tus, ex - er - ci - tus.

lau - dat ex - er - ci - tus, ex - er - ci - tus.

ff

ff

ff

ff

ff

ff

ff

ff

Cantochão: Te per orbem terrarum sancta confitetur Ecclesia:

## Patrem immensæ

## Andantino

Fl. *p*  
 Cl. I *p*  
 Cl. II *p*  
 Cor. I, II  
 S.  
 A.  
 T. *p*  
 B.  
 VI. I *p*  
 VI. II *p*  
 Va. *p*  
 Vc. *p*

Pa - trem im-men - sæ, im-men - sæ Ma - jes - ta - tis,

5

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Im - men - sæ Ma - jes - ta - -

Im - men - sæ Ma - jes - ta - -

Im - men - sæ Ma - jes - ta - -

Im - men - sæ Ma - jes - ta - -

*f*

*f*

*f*

*f*

9

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

tis, Ma-jes-ta - tis, Ma-jes-ta - tis.

tis, Ma-jes-ta - tis, Ma-jes-ta - tis.

tis, Ma-jes-ta - tis, Ma-jes-ta - tis.

tis, Ma-jes-ta - tis, Ma-jes-ta - tis.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cantochão: Venerandum tuum verum et unicum Filium;



Sanctum quoque

Andante

Fl. *p*

Cl. I *p*

Cl. II *p*

Cor. I, II *p*

S. *p*  
San - ctum quo-que Pa - ra - cli-tum Spi-ri-tum,

A. *p*  
San - ctum quo-que Pa - ra - cli-tum Spi-ri-tum,

T. *p*  
San - ctum quo-que Pa - ra - cli-tum Spi-ri-tum,

B. *p*  
San - ctum quo-que Pa - ra - cli-tum Spi-ri-tum,

VI. I *p*

VI. II *p*

Va. *p*

Vc. *p*

Detailed description: This page of a musical score is for the section 'Sanctum quoque'. It features a variety of instruments and voices. The woodwind section includes Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Cor Anglais I and II (Cor. I, II). The brass section includes Trumpets I and II (VI. I, VI. II), Trombones (Va.), and a Cello/Double Bass (Vc.). The vocal section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is in 3/4 time and G major. The tempo is marked 'Andante'. The dynamics are consistently 'p' (piano). The vocal parts have lyrics: 'San - ctum quo-que Pa - ra - cli-tum Spi-ri-tum,'. The instrumental parts provide harmonic support with various melodic and rhythmic patterns.

6

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Pa - ra - cli - tum Spi - ri - tum.

Pa - ra - cli - tum Spi - ri - tum.

Pa - ra - cli - tum Spi - ri - tum.

Pa - ra - cli - tum Spi - ri - tum.

Cantochão: Tu rex gloriæ, Christe:

Tu Patris sempiternum

**Allegretto**

The score is for a full orchestra and voices. It is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The music is in a major mode. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text: 'Tu Pa - tris, tu Pa - tris sem - pi - ter - nus es Fi - li -'. The instrumental parts include Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Cori I and II (Cor. I, II), Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Violoncello (Vc.). The dynamics are marked 'f' (forte) throughout. The score consists of 10 measures. The vocal parts enter in the second measure. The instrumental parts provide harmonic support and texture.

Fl. *f*

Cl. I *f*

Cl. II *f*

Cor. I, II *f*

S. *f*  
Tu Pa - tris, tu Pa - tris sem - pi - ter - nus es Fi - li -

A. *f*  
Tu Pa - tris, tu Pa - tris sem - pi - ter - nus es Fi - li -

T. *f*  
Tu Pa - tris, tu Pa - tris sem - pi - ter - nus es Fi - li -

B. *f*  
Tu Pa - tris, tu Pa - tris sem - pi - ter - nus es Fi - li -

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

6

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

us, es Fi - li - us, es Fi - li - us.

us, es Fi - li - us, es Fi - li - us.

us, es Fi - li - us, es Fi - li - us.

us, es Fi - li - us, es Fi - li - us.

ff

ff

ff

ff

ff

ff

ff

Cantochão: Tu, ad liberandum suscepturus hominem, non horruisti Virginis uterum.

Tu devicto

Moderato

The musical score is for the piece "Tu devicto" and is marked "Moderato". It is in 3/4 time and the key signature has one sharp (F#). The score includes parts for Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Cor I and II (Cor. I, II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Violoncello (Vc.).

The vocal parts (S., A., T., B.) have the lyrics: "Tu de - vi - cto, de - vi - cto mor - tis".

The instrumental parts include:

- Flute (Fl.): Melodic line starting with a *p* dynamic, featuring eighth-note patterns and slurs.
- Clarinet I (Cl. I) and Clarinet II (Cl. II): Rests throughout the section.
- Cor I and II (Cor. I, II): Rests throughout the section.
- Violin I (VI. I): Melodic line with a *p* dynamic, featuring eighth-note patterns and slurs, ending with two triplet markings.
- Violin II (VI. II): Accompanying chords with a *p* dynamic.
- Viola (Va.): Accompanying chords with a *p* dynamic.
- Violoncello (Vc.): Accompanying chords with a *p* dynamic.

5

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

a - cu - le - o a - pe - ru -

a - cu - le - o a - pe - ru -

a - cu - le - o a - pe - ru -

a - cu - le - o a - pe - ru -

3 3 3 3 3 3

8

Fl. *f*

Cl. I *f*

Cl. II *f*

Cor. I, II *f*

S. *f*  
is - ti cre - den - ti - bus re - - gna cœ -

A. *f*  
is - ti cre - den - ti - bus re - - gna cœ -

T. *f*  
is - ti cre - den - ti - bus re - - gna cœ -

B. *f*  
is - ti cre - den - ti - bus re - - gna cœ -

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f* *cresc*

Detailed description: This page of a musical score, numbered 23, contains staves for various instruments and vocal soloists. The woodwind section includes Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), and Cor Anglais I and II (Cor. I, II). The string section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lower strings include Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Violoncello (Vc.). The vocal soloists (S., A., T., B.) are singing the Latin text 'is - ti cre - den - ti - bus re - - gna cœ -'. The score is marked with a forte (*f*) dynamic throughout. The Flute and Clarinet parts feature intricate melodic lines with slurs and accents. The Violin I part includes triplet markings. The Violoncello part concludes with a *cresc* (crescendo) marking.

11

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

lo - - - rum.

lo - - - rum.

lo - - - rum.

lo - - - rum.

*ff*

*ff*

*ff*

*ff*

Cantochão: Tu ad dexteram Dei sedes, in gloria Patris.



Judex crederis

**Allegretto**

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

- Fl.** (Flute): Treble clef, 3/4 time, *f* dynamic.
- Cl. I** (Clarinets I): Treble clef, 3/4 time, *f* dynamic.
- Cl. II** (Clarinets II): Treble clef, 3/4 time, *f* dynamic.
- Cor. I, II** (Coronets I, II): Treble clef, 3/4 time, *f* dynamic.
- S.** (Soprano): Treble clef, 3/4 time, *f* dynamic. Lyrics: Ju - dex cre - de-ris, Ju - dex cre - de-ris ec -
- A.** (Alto): Treble clef, 3/4 time, *f* dynamic. Lyrics: Ju - dex cre - de-ris, Ju - dex cre - de-ris ec -
- T.** (Tenor): Treble clef, 3/4 time, *f* dynamic. Lyrics: Ju - dex cre - de-ris, Ju - dex cre - de-ris ec -
- B.** (Bass): Bass clef, 3/4 time, *f* dynamic. Lyrics: Ju - dex cre - de-ris, Ju - dex cre - de-ris ec -
- VI. I** (Violins I): Treble clef, 3/4 time, *f* dynamic.
- VI. II** (Violins II): Treble clef, 3/4 time, *f* dynamic.
- Va.** (Viola): Bass clef, 3/4 time, *f* dynamic.
- Vc.** (Violoncello): Bass clef, 3/4 time, *f* dynamic.

6

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*cresc*

*ff*

*cresc*

*ff*

*ff*

*ff*

*ff*

*cresc*

*ff*

- ce, ec - ce, ec - ce ven - tu - rus.

- ce, ec - ce, ec - ce ven - tu - rus.

- ce, ec - ce, ec - ce ven - tu - rus.

- ce, ec - ce, ec - ce ven - tu - rus.

*ff*

*ff*

*ff*

*cresc*

*ff*

**Andante**

Fl. *p*

T. *solo p*  
Te er-go quæ - su-mus, te er - go quæ-su-mus

VI. I *p* *cresc*

VI. II *p* *cresc*

Va. *p pizz* *cresc*

Vc. *p*



Fl. <sup>7</sup>

T. <sup>8</sup>  
tu - is fa - mu - lis sub - ve - ni quos præ - ti -

VI. I

VI. II

Va.

Vc. *arco p*

10

Fl.

T.

VI. I

VI. II

Va.

Vc.

-o - so, præ - ti - o - so san - gui - ne.

13

Fl.

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*p* *3* *p*

*p* *cresc* *p*

*p* *cresc* *p*

*p* *cresc* *p*

*p* *cresc* *p*

*p* *cresc* *p*

*p* *cresc* *cresc* *p*

Re - de - mis - ti, re - de - mis - ti.

Re - de - mis - ti, re - de - mis - ti.

Re - de - mis - ti, re - de - mis - ti.

Re - de - mis - ti, re - de - mis - ti.

Re - de - mis - ti, re - de - mis - ti.

*p* *cresc* *cresc* *p*

Cantochão: Æterna fac cum sanctis tuis in gloria numerari.

Salvum fac Domine

Allegretto

The musical score is arranged in a standard orchestral format. It includes parts for Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Cor I and II (Cor. I, II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Violoncello (Vc.). The score is in 3/4 time with a key signature of one flat (B-flat). The tempo is marked 'Allegretto'. The music is divided into two main sections: a first section marked 'f' (forte) and a second section marked 'p' (piano). The vocal parts (S., A., T., B.) have lyrics in Latin: 'Sal - - vum fac po - pu-lum tu - um Do - mi-'. The woodwind and string parts provide accompaniment, with the strings playing a steady rhythmic pattern in the first section and a more active line in the second section.

7

Fl. *f*

Cl. I *f*

Cl. II *f*

Cor. I, II

S. *f*  
ne et be - ne - dic hæ - re - di - ta - ti,

A. *f*  
ne et be - ne - dic hæ - re - di - ta - ti,

T. *f*  
ne et be - ne - dic hæ - re - di - ta - ti,

B. *f*  
ne et be - ne - dic hæ - re - di - ta - ti,

VI. I *f*

VI. II *f*

Va. *f*

Vc. *f*

12

Fl.

Cl. I

Cl. II

Cor. I, II

S.  
hæ - re - di - ta - ti tu - - - æ.

A.  
hæ - re - di - ta - ti tu - - - æ.

T.  
hæ - re - di - ta - ti tu - - - æ.

B.  
hæ - re - di - ta - ti tu - - - æ.

VI. I

VI. II

Va.

Vc.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Cantochão: Et rege eos, et extolle illos usque in æternum.

Per singulos dies

**Allegretto**

The score is for a piece titled "Per singulos dies" in 3/4 time, marked "Allegretto". It features a vocal line and an instrumental ensemble. The vocal line (Soprano) has lyrics: "Per sin - gu - los di - es be - ne - di - ci - mus te, per sin - gu - los di - es be - ne di - ci - mus". The instrumental parts include Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Cori I and II (Cor. I, II), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello (Vc.). The Flute part starts with a *p* dynamic and features melodic lines with accents and slurs. The strings (VI. I, VI. II, Va., Vc.) provide a rhythmic accompaniment, with the Violins and Viola starting on a *p* dynamic. The woodwinds (Cl. I, Cl. II) and Cori (Cor. I, II) are currently silent.



8

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

te, per sin - gu - los di - es be - ne di - ci - mus te, per sin - gu - los

per sin - gu - los di - es be - ne di - ci - mus te, per sin - gu - los

per sin - gu - los di - es be - ne di - ci - mus te, per sin - gu - los

per sin - gu - los di - es be - ne di - ci - mus te, per sin - gu - los

14

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

di - - es be - ne - di - ci - mus te, be - ne - di - ci -

di - - es be - ne - di - ci - mus te, be - ne - di - ci -

di - - es be - ne - di - ci - mus te, be - ne - di - ci -

di - - es be - ne - di - ci - mus te, be - ne - di - ci -

18

Fl. *f* *tr* *ff*

Cl. I *ff*

Cl. II *ff*

Cor. I, II *ff*

S.  
mus, be - ne - di - - ci - mus te.

A.  
mus, be - ne - di - - ci - mus te.

T.  
mus, be - ne - di - - ci - mus te.

B.  
mus, be - ne - di - - ci - mus te.

VI. I *ff*

VI. II *ff*

Va. *ff*

Vc. *ff*

Cantochão: et laudamus nomen tuum in sæculum, et in sæculum sæculi.

# Dignare, Domine

Larghetto

The musical score is arranged in a system with ten staves. The top three staves are for woodwinds: Flute (Fl.), Clarinet I (Cl. I), and Clarinet II (Cl. II). The next three staves are for brass: Cori I, II (Cor. I, II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves are for strings: Violin I (VI. I), Violin II (VI. II), Viola (Va.), and Cello (Vc.). The score is in 6/8 time with a key signature of one flat (B-flat). The tempo is marked 'Larghetto'. The lyrics are: 'Di - gna - re Do-mi-ne di - e is - to si - ne pec-'. The vocal parts (S., A., T., B.) and the string parts (VI. I, VI. II, Va., Vc.) all begin with a piano (*p*) dynamic. The woodwind parts (Fl., Cl. I, Cl. II) also begin with a piano (*p*) dynamic. The Cori I, II part begins with a piano (*p*) dynamic. The score consists of six measures of music.

7

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

ca - to nos cus - to - di - re,

ca - to nos cus - to - di - re,

ca - to nos cus - to - di - re,

ca - to nos cus - to - di - re,

*p*

*p*

*p*

*p*

*p*

*p*

13

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

si - ne pec - ca - to

si - ne pec - ca - to

si - ne pec - ca - to

si - ne pec - ca - to

17

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

nos cus - to di - - re.

nos cus - to di - - re.

nos cus - to di - - re.

nos cus - to di - - re.

*f*

Cantochão: Miserere nostri, Domine, miserere nostri.

## Fiat misericordia

**Larghetto**

Fl. *p* *f*

Cl. I *f*

Cl. II *f*

Cor. I, II *f*

S. *p* *f* *f*  
 Fi - at mi-se-ri - cor - di - a tu - a, tu - a Do-mi ne

A. *p* *f* *f*  
 Fi - at mi-se-ri - cor - di - a tu - a, tu - a Do-mi ne

T. *p* *f* *f*  
 Fi - at mi-se-ri - cor - di - a tu - a, tu - a Do-mi ne

B. *p* *f* *f*  
 Fi - at mi-se-ri - cor - di - a tu - a, tu - a Do-mi ne

VI. I *p* *f*

VI. II *p* *f*

Va. *p* *f*

Vc. *p* *f*



5

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*p*

*p*

*p*

*p*

*p*

su - per nos, su - per nos quem - ad-mo-dum

su - per nos, su - per nos quem - ad-mo-dum

su - per nos, su - per nos quem - ad-mo-dum

su - per nos, su - per nos quem - ad-mo-dum

*p*

*p*

*p*

*p*

*p*

8

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*cresc* *f* *p*

spe - ra - vi - mus in te, in te.

*cresc* *f* *p*

spe - ra - vi - mus in te, in te.

*cresc* *f* *p*

spe - ra - vi - mus in te, in te.

*cresc* *f* *p*

spe - ra - vi - mus in te, in te.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

In te, Domine

Allegretto

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

- Fl. (Flute):** Treble clef, common time. Starts with a *p* dynamic. The melody features eighth and sixteenth notes with some slurs.
- Cl. I (Clarinet I):** Treble clef, key signature of one sharp (F#), common time. Contains whole rests.
- Cl. II (Clarinet II):** Treble clef, key signature of one sharp (F#), common time. Contains whole rests.
- Cor. I, II (Cor Anglais):** Treble clef, common time. Contains whole rests.
- S. (Soprano):** Treble clef, common time. Lyrics: "in te Do - mi - ne spe - ra - vi non con fun-dar in æ - ter-num, in te". Starts with a *p* dynamic.
- A. (Alto):** Treble clef, common time. Contains whole rests.
- T. (Tenor):** Treble clef, common time. Contains whole rests.
- B. (Bass):** Bass clef, common time. Contains whole rests.
- VI. I (Violin I):** Treble clef, common time. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.
- VI. II (Violin II):** Treble clef, common time. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Va. (Viola):** Alto clef, common time. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.
- Vc. (Violoncello):** Bass clef, common time. Plays a rhythmic accompaniment of eighth notes with a *p* dynamic.

5

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Do - mi - ne spe - ra - vi non con fun-dar in æ - ter - num, in te

in te

in te

in te

9

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*f*

*f*

*f*

*f*

Do - mi - ne spe - ra - vi non con fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con fun - dar in æ - ter - num, in te

13

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Do - mi - ne spe - ra - vi non con - fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con - fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con - fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con - fun - dar in æ - ter - num, in te

17

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

VI. I

VI. II

Va.

Vc.

21

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi-ne spe - ra - vi non con-fun - dar in æ - ter - num, in te

Do - mi - ne spe - ra - vi non con-fun - dar in æ - ter - num, in te



25

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

Do-mi-ne spe - ra - vi non con - fun - dar, non con - fun-dar in æ -

Do-mi-ne spe - ra - vi non con - fun - dar, non con - fun-dar in æ -

Do-mi-ne spe - ra - vi non con - fun - dar, non con - fun-dar in æ -

Do-mi-ne spe - ra - vi non con - fun - dar, non con - fun-dar in æ -

VI. I

VI. II

Va.

Vc.

29

Fl.

Cl. I

Cl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Va.

Vc.

*ff*

*ff*

*ff*

*ff*

ter - num, in æ - ter - num.

ter - num, in æ - ter - num.

ter - num, in æ - ter - num.

ter - num, in æ - ter - num.

*ff*

*ff*

*ff*

*ff*