

José Maurício Nunes Garcia (1767-1830)

Te Deum em ré
CPM 096

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Partes:

Flautas 1, 2
Clarinetas 1, 2
Trompas 1, 2
Trompetes 1, 2
Tímpanos
Coro (SATB)
Violino I / Violino II
Viola
Violoncelo / Contrabaixo

55 p.

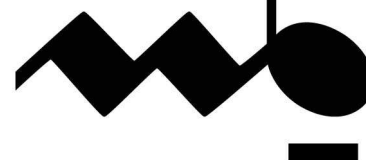
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Rio de Janeiro, 2017

Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

I-Te Dominum Confitemur

Maestoso $\text{♩} = 100$

Flautas I-II

The musical score is written for Flutes I and II in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Maestoso' with a quarter note equal to 100 beats per minute. The score consists of nine staves of music, each starting with a measure number. The first staff begins with a dynamic marking of *f*. The second staff has a *p* marking. The third staff includes a *cresc* marking and a *f* marking. The fourth staff has *p* markings. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has an *f* marking. The eighth staff has *f* markings. The ninth staff has a *f* marking. The score includes various musical notations such as slurs, ties, and dynamic markings. There are also some numerical markings (2, 5, 8, 9, 6) that appear to be measure counts or rehearsal marks.

86

p *p*

98

p

104

p *f*

110

p *cresc* *p* *f*

115

f *p* *p*

122

f *f*

128

f *p*

134

f *f*

149

p *f* *p*

154

f

Flautas
II- Te Ergo Quaesumus

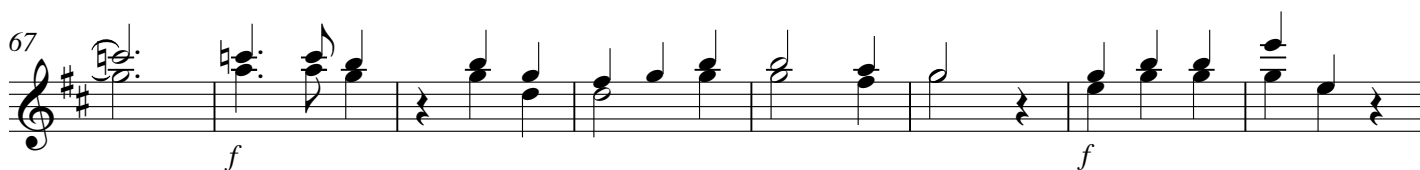
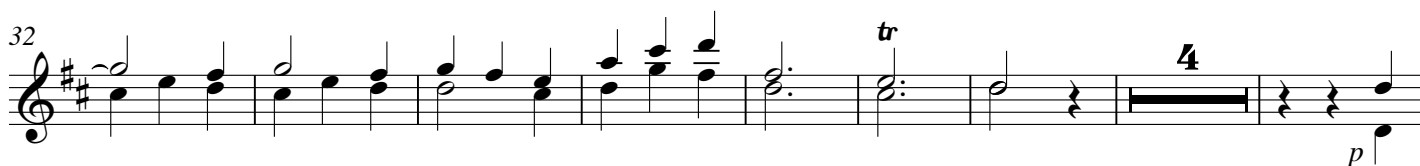
Largo $\text{♩} = 60$

TACET

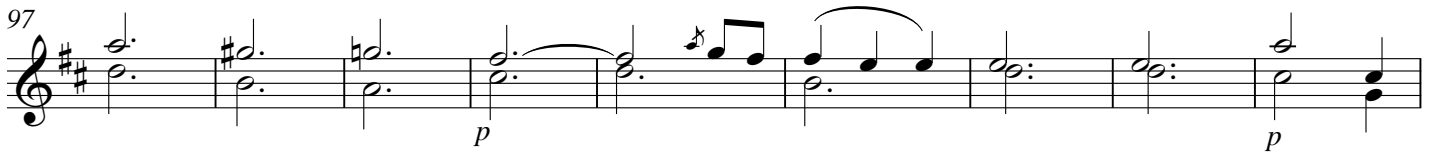


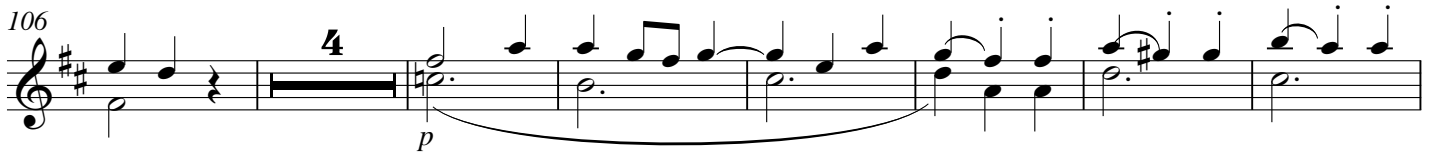
III-Aeterna Fac

Allegro Moderato $\text{♩} = 120$



87 

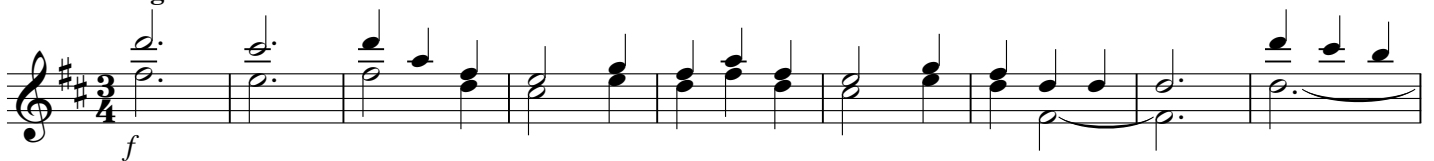
97 

106 

117 

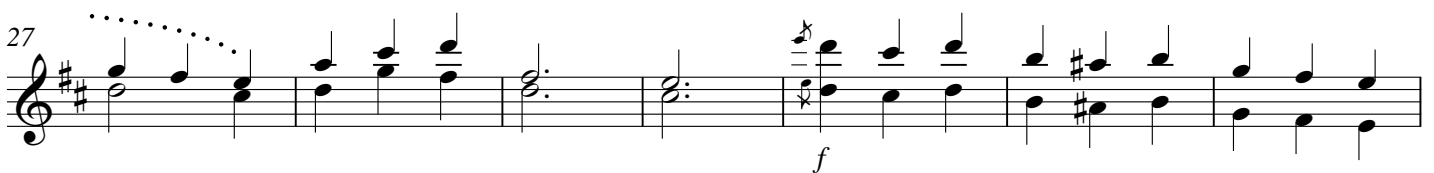
IV-In Te Domine Speravi

Più Allegro $\text{♩} = 130$



10 

19 

27 

34 

Clarinetas

Te Deum em Ré

CPM 096 (1799)

Edição: Antônio Campos

José Mauricio Nunes Garcia

I-Te Dominum Confitemur

Clarinetas I-II em Sib

Maestoso ♩ = 100

f

7

p *f*

18

f *p*

34

f

41

ff

49

f *f*

65

f *f*

Clarinetas

79

85

94

117

124

130

140

147

Clarinetas

153

f

II- Te Ergo Quaesumus

Largo $\bullet = 60$

TACET

III-Aeterna Fac

Allegro Moderato $\bullet = 120$

f

10

5

2

2

p *f* *f*

25

f

34

tr

16

p

58

f *p* *p*

66

f *f*

Clarinetas

75 **19**

p *p* *p*

104 **4**

p *p*

116

p *cresc* *avanz* *f*

IV-In Te Domine Speravi

Più Allegro ♩ = 130

f

10

dim *p f*

19

28

f

34

Trompas

Te Deum em Ré

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I-Te Dominum Confitemur

Maestoso ♩ = 100

Trompas I-II em Fá

7

17

37

43

49

63

80

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

8 2 2 14 8 9 6 10

Trompas

102

110

119

128

147

153

II- Te Ergo Quaesumus

Largo ♩ = 60

TACET

III-Aeterna Fac

Allegro Moderato ♩ = 120

9

Trompas

30

39

73

101

119

IV-In Te Domine Speravi

Più Allegro $\bullet = 130$

1

11

23

31

Trompetes

Te Deum em Ré

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I-Te Dominum Confitemur

Maestoso $\text{♩} = 100$

Trompetes I-II em Sib

1 *f*

6 *f*

9

14 (*f*)

20 (*f*)

40 *ff*

47 8

8

61 *f* *p* *f* *f*

68 9 *f* 6 *p* 10

99 *p* *cresc* *p*

Trompetes

105 *cresc* *p* *f* **4** *f*

115 *f* **5** *f*

126 *f* *f* **13** *f*

144 *f*

150 *f* *f*

155

II- Te Ergo Quaesumus

Largo ♩ = 60

TACET

III-Aeterna Fac

Allegro Moderato ♩ = 120

f

17 *f*

Trompetes

34 **19** **7**

68 **19**

95 **2** **3**

107 **10**

IV-In Te Domine Speravi

Più Allegro $\bullet = 130$

f

10 **4**

22 **2**

31 **2**

I-Te Dominum Confitemur

Maestoso $\text{♩} = 100$

8 **29**

43 **17**

65 **9**

79 **33**

118 **8** **13**

143

149

154

II- Te Ergo Quaesumus

Largo $\text{♩} = 60$

TACET

III-Aeterna Fac

Allegro Moderato ♩ = 120

9

f

9

17

f

33

19

60

55

p *cresc*

120

avanz *f*

IV-In Te Domine Speravi

Più Allegro ♩ = 130

9

f

9

13

2

31

2

f

Te Deum em Ré

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I-Te Dominum Confitemur

Maestoso ♩ = 100

f

Soprano

Te Do - mi - num con - fi - te - mur con - fi - te - mur con - fi - te -

Alto

Te Do - mi - num con - fi - te - mur con - fi - te - mur con - fi - te -

Tenor

Te Do - mi - num con - fi - te - mur con - fi - te - mur con - fi - te -

Baixo

Te Do - mi - num con - fi - te - mur con - fi - te - mur con - fi - te -

7

p

S.

mur Te ae - ter - num Pa - trem ae - ter - num Pa - trem om nis

A.

mur Te ae - ter - num Pa - trem ae - ter - num Pa - trem om nis

T.

mur Te ae - ter - num Pa - trem ae - ter - num Pa - trem om nis

B.

mur Te ae - ter - num Pa - trem ae - ter - num Pa - trem om nis

Coro

14

S. *f*
ter - ra ve - ne - ra - tur Ti - bi om - nes An - ge - li ti - bi cae - li et u - ni

A. *f*
ter - ra ve - ne - ra - tur Ti - bi om - nes An - ge - li ti - bi cae - li et u - ni -

T. *f*
ter - ra ve - ne - ra - tur Ti - bi om - nes An - ge - li ti - bi cae - li et u - ni

B. *f*
ter - ra ve - ne - ra - tur Ti - bi om - nes An - ge - li ti - bi cae - li et u - ni

20

S. *solo*
ver - sae po - tes - ta - tes Ti - bi Che ru - bim et

A.
ver - sae po - tes - ta - tes

T.
ver - sae po - tes - ta - tes

B.
ver - sae po - tes - ta - tes

26

S. *tr* (tutti)
Se ra - phim in - ces - sa - bi - li vo - ce pro - cla - mant:

A.

T.

B.

Coro

32

p *f*

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

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

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

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

38

S. ni — sunt cae - li et ter - ra ma-jes - ta - tis ma-jes - ta - tis glo - ri-ae tu -

A. ni sunt cae - li et ter - ra ma-jes - ta - tis ma-jes - ta - tis glo - ri-ae tu -

T. ni sunt cae - li et ter - ra ma-jes - ta - tis ma-jes - ta - tis glo - ri-ae tu -

B. ni — sunt cae - li et ter - ra ma-jes - ta - tis ma-jes - ta - tis glo - ri-ae tu -

43

S. -ae te glo-ri - o - sus A pos-to - lo-rum cho - rus te pro-phae ta - rum lau-da - bi -

A. -ae te glo-ri - o - sus A pos-to - lo-rum cho - rus te pro-phae ta - rum lau-da - bi -

T. -ae te glo-ri - o - sus A pos-to - lo-rum cho - rus te pro-phae ta - rum lau-da - bi -

B. -ae te glo-ri - o - sus A pos-to - lo-rum cho - rus te pro-phae ta - rum lau-da - bi -

Coro

48

S. lis lau-da - - - bi-lis nu-me - rus

A. lis lau-da - - - bi - lis nu-me - rus

T. lis lau-da - - - bi - lis nu-me - rus

B. lis lau-da - - - bi-lis nu - me - rus

53

S. - - - - -

A. - - - - -

T. solo
Te - Mar - ty-rum Can - di - da - tus Te Mar - ty-rum

B. - - - - -

59

S. *f* lau-dat lau-dat lau-dat lau-dat ex -

A. *f* lau-dat lau-dat lau-dat lau-dat ex -

T. *f* Can - di - da - tus lau-dat lau-dat lau-dat lau-dat ex -

B. *f* lau-dat lau-dat lau-dat lau-dat ex -

Coro

66

p

S. er - ci - tus Te per or - bem ter - ra - rum San - cta con - fi -

A. er - ci - tus Te per or - bem ter - ra - rum San - cta con - fi -

T. er - ci - tus Te per or - bem ter - ra - rum San - cta con - fi -

B. er - ci - tus Te per or - bem ter - ra - rum San - cta con - fi -

73

tr *f*

S. te - tur e - ccle - si - a Pa - trem im - men - sae ma - jes - ta - tis

A. te - tur e - ccle - si - a Pa - trem im - men - sae ma - jes - ta - tis

T. te - tur e - ccle - si - a Pa - trem im - men - sae ma - jes - ta - tis

B. te - tur e - ccle - si - a Pa - trem im - men - sae ma - jes - ta - tis

80

tr **3** *f*

S. ve - ne - ran - dum tu - um ve - rum et

A. ve - ne - ran - dum tu - um ve - rum et

T. ve - ne - ran - dum tu - um ve - rum et

B. ve - ne - ran - dum tu - um ve - rum et

Coro

90

S. *tr* *p* *p*
u - ni-cum Fi - li - um San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum

A. *tr* *p* *p*
u - ni-cum Fi - li - um San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum

T. *tr* *p* *p*
u - ni-cum Fi - li - um San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum

B. *tr* *p* *p*
u - ni-cum Fi - li - um San - ctum quo - que Pa - ra - cli-tum Spi - ri - tum

99 Solo

B. *tr*
Tu - tu Rex Tu Rex glo - ri - ae Chris - te

105

B. *tr*
Chris - te Tu Pa - tris sem - pi - ter - nus Tu Pa - tris sem - pi -

110 (tutti)

B. *tr*
ter - - - - - nus es Fi - li - us

114 *f* *p*

S. *f* *p*
Tu ad li - be - ran-dum sus - ce-ptu - rus ho - mi - nem

A. *f* *p*
Tu ad li - be - ran-dum sus - ce-ptu - rus ho - mi - nem

T. *f* *p*
Tu ad li - be - ran-dum sus - ce-ptu - rus ho - mi - nem

B. *f* *p*
Tu ad li - be - ran-dum sus - ce-ptu - rus ho - mi - nem

Coro

120

S. *f*
non ho-rru - is - ti Vir - gi - nis u - te - rum

A. *f*
non - ho-rru - is - ti Vir - gi - nis u - te - rum

T. *f*
non ho-rru - is - ti Vir - gi - nis u - te - rum *solo*
Tu de -

B. *f*
non ho-rru - is - ti Vir - gi - nis u - te - rum

126

T. *f*
-vi - cto Tu de - vi - cto mor - tis a - cu - le - o

133

T. *f*
a - pe - ru - is - ti cre - den - ti - bus re - gna

137

T. *f*
cae

140

S. *f*
Tu addex-te-ram, Tu addex-te-ram

A. *f*
Tu addex-te-ram, Tu addex-te-ram

T. *f*
lo-rum re - gna cae - lo - rum
Tu addex-te-ram, Tu addex-te-ram

B. *f*
Tu addex-te-ram, Tu addex-te-ram

Coro

145

S. De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris es - se ven - tu - rus

A. De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris es - se ven - tu - rus

T. De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris es - se ven - tu - rus

B. De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris es - se ven - tu - rus

150 *f*

S. es - se es - se es - se ven - tu - rus es - seven - tu - rus. **2**

A. es - se es - se es - se ven - tu - rus es - seven - tu - rus. **2**

T. es - se es - se es - se ven - tu - rus es - seven - tu - rus. **2**

B. es - se es - se es - se ven - tu - rus es - seven - tu - rus. **2**

II- Te Ergo Quaesumus

Largo ♩ = 60

4

S. Te er - go quae - su - mus tu - is fa - mu - lis fa - mu

11

S. lis sub - ve - ni quos pre - ti - o so san - gui - ne re - de - mis -

Coro

20

S. - ti quos pre-ti o - so san - gui - ne re - de - mi - sti.

A. Quos pre-ti o - so san - gui - ne re - de - mi - sti.

T. Quos pre-ti o - so san - gui - ne re - de - mi - sti.

B. Quos pre-ti o - so san - gui - ne re - de - mi - sti.

III-Aeterna Fac

Allegro Moderato $\text{♩} = 120$
2 *f*

S. Ae - ter - na fac cum San - ctis tu - is in glo - ri - a nu - me - ra -

A. Ae - ter - na fac cum San - ctis tu - is in glo - ri - a nu - me - ra -

T. Ae - ter - na fac cum San - ctis tu - is in glo - ri - a nu - me - ra -

B. Ae - ter - na fac cum San - ctis tu - is in glo - ri - a nu - me - ra -

9

S. ri Do - mi - ne et be - ne -

A. ri sal - vum fac po - pu - lum tu - um Do - mi - ne et be - ne -

T. ri sal - vum fac po - pu - lum tu - um Do - mi - ne et be - ne -

B. -ri Do - mi - ne et be - ne -

Coro

18

S. *f*
dic hae - re - di - ta - ti tu - ae et be - ne - dic hae - re - di -

A. *f*
dic hae - re - di - ta - ti tu - ae et be - ne - dic hae - re - di -

T. *f*
dic hae - re - di - ta - ti tu - ae et be - ne - dic hae - re - di -

B. *f*
dic hae - re - di - ta - ti tu - ae et be - ne - dic hae - re di

25

S. *f*
ta - ti tu - ae et re - ge e - os et ex - tol - le il - los

A. *f*
ta - ti tu - ae et re - ge e - os et ex - tol - le il - los

T. *f*
ta - ti tu - ae et re - ge e - os et ex - tol - le il - los

B. *f*
ta - ti tu - ae et re - ge e - os et ex - tol - le il - los

32

S. **4**
us - que in ae - ter - num in ae - ter - num

A. **4**
us - que in ae - ter - num in ae - ter - num

T. **4**
us - que in ae - ter - num in ae - ter - num

B. **4**
us - que in ae - ter - num in ae - ter - num

Coro

43

S. *[Silent]*

A. *solo*
per sin-gu-los di-es per sin-gu-los di-es

T. *[Silent]*

B. *[Silent]*

51

S. *[Silent]*

A. *p*
be-ne-di-ci-mus te

T. *p*
be-ne-di-ci-mus te

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

58

S. *f*
et lau-da-mus et lau-da-mus no-

A. *f*
et lau-da-mus et lau-da-

T. *f*
et lau-da-mus et lau-da-mus

B. *f*
et lau-da-mus et lau-da-

Coro

64

S. *p* men no - men tu - am in sae - cu-lum *f* et in sae - cu-lum sae - cu -

A. *p* mus no - men tu - am in sae - cu-lum *f* et in sae - cu-lum sae - cu -

T. *p* no - men tu - am in sae - cu-lum *f* et in sae - cu-lum sae - cu -

B. *p* mus no - men tu - um in sae - cu-lum *f* et in sae - cu-lum sae - cu -

72

S. *f* li di-gna-re Do-mi-ne *p* di - e is - - to si - ne-pec-

A. *f* li di-gna-re Do-mi-ne *p* di - e is - - to si - ne-pec-

T. *f* li di-gna-re Do-mi-ne *p* di - e is - - to si - ne-pec-

B. *f* li di-gna-re Do-mi-ne *p* di - e is - - to

80

S. ca - to nos cus-to - di - re **2** *p* mi - se - re - re no - stri

A. ca - to nos cus-to - di - re **2** *p* mi - se - re - re no - stri

T. ca - to nos cus-to - di - re **2** *p* mi - se - re - re no - stri

B. **2**

Coro

90

S. *p*
Do - mi - ne: mi - se - re - re no - stri mi -

A. *p*
Do - mi - ne: mi - se - re - re no - stri mi -

T. *p*
Do - mi - ne: mi - se - re - re no - stri mi -

B. *p*
mi - se - re - re no - stri mi -

101

S. *p*
se - re - re no - stri fi - at mi - se - ri - cor - di - a

A. *p*
se - re - re no - stri fi - at mi - se - ri - cor - di - a

T. *p*
se - re - re no - stri fi - at mi - se - ri - cor - di - a

B. *p*
se - re - re no - stri fi - at mi - se - ri - cor - di - a

110

S. *p*
tu - a Do - mi - ne su - per nos su - per nos quem -

A. *p*
tu - a Do - mi - ne su - per nos su - per nos quem -

T. *p*
tu - a Do - mi - ne su - per nos su - per nos quem -

B. *p*
tu - a Do - mi - ne su - per nos su - per nos quem -

Coro

118

cresc *f*

S. ad - mo - dum spe - ra - vi - mus in te.

A. ad - mo - dum spe - ra - vi - mus in te.

T. ad - mo - dum spe - ra - vi - mus in te.

B. ad - mo - dum spe - ra - vi - mus in te.

IV-In Te Domine Speravi

Più Allegro ♩ = 130

S. In te Do - mi - ne in te spe - ra - vi: non con - fun - dar non con -

A. In te Do - mi - ne in te spe - ra - vi: non con - fun - dar non con -

T. In te Do - mi - ne in te spe - ra - vi: non con - fun - dar non con -

B. In te Do - mi - ne in te spe - ra - vi: non con - fun - dar non con -

9

f *dim* *p* *f*

S. fun - dar in ae - ter - - - - - num, non con - fun - dar

A. fun - dar in ae - ter - - - - - num, non con - fun - dar

T. fun - dar in ae - ter - - - - - num, non con - fun - dar

B. fun - dar in ae - ter - - - - - num, non con - fun - dar

18

S. in ae - ter - num, non con - fun - dar in ae - ter - num

A. in ae - ter - num, non con - fun - dar in ae - ter - num

T. in ae - ter - num, non con - fun - dar in ae - ter - num

B. in ae - ter - num, non con - fun - dar in ae - ter - num non con - fun - dar

26

S. in - ae - ter - num, in ae - ter - num, non - con - fun - dar

A. in ae - ter - num, in ae - ter - num, non - con - fun - dar

T. in ae - ter - num, in ae - ter - num, non - con - fun - dar

B. in ae - ter - num, in ae - ter - num, non con - fun - dar

33

S. in ae - ter - num, in ae - ter - num, in ae - ter - num.

A. in ae - ter - num, in ae - ter - num, in ae - ter - num.

T. in ae - ter - num, in ae - ter - num, in ae - ter - num.

B. in ae - ter - num, in ae - ter - num, in ae - ter - num.

I-Te Dominum Confitemur

Maestoso ♩ = 100

Violino I *f*

Violino II *f*

4 *p*

9 *pp*

13 *p* *cresc*

17 *f*

21 *p*

26

Musical score for measures 26-30. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes in measure 28. The lower staff provides a harmonic accompaniment with eighth notes and rests. A slur is placed under the lower staff from measure 27 to 29.

31

Musical score for measures 31-34. The system consists of two staves. Both staves feature melodic lines with eighth notes and slurs. Trills (tr) are marked above notes in measures 31, 32, and 33. A piano (*p*) dynamic marking is present in measures 32 and 33. A slur is placed under the lower staff from measure 32 to 34.

35

Musical score for measures 35-39. The system consists of two staves. Both staves feature dense chordal textures with eighth notes. A forte (*f*) dynamic marking is present in measures 35 and 36.

40

Musical score for measures 40-44. The system consists of two staves. Both staves feature dense chordal textures with eighth notes.

45

Musical score for measures 45-50. The system consists of two staves. Both staves feature dense chordal textures with eighth notes.

51

Musical score for measures 51-54. The system consists of two staves. The upper staff features a melodic line with eighth notes and slurs. A piano (*p*) dynamic marking is present in measures 52 and 53. The lower staff provides a harmonic accompaniment with eighth notes and rests. A slur is placed under the lower staff from measure 52 to 54.

55

60

63

66

70

75

79

79

tr.

f

f

Musical score for measures 79-82. The key signature is two sharps (F# and C#). Measure 79 features a trill (tr.) on the first staff. Measures 79-80 are marked with a forte (f) dynamic. The score consists of two staves.

83

83

p

p

Musical score for measures 83-86. The key signature is two sharps. Measure 85 has a piano (p) dynamic marking. The score consists of two staves.

87

87

tr.

f

(f)

Musical score for measures 87-90. The key signature is two sharps. Measure 87 features a trill (tr.). Measures 89-90 are marked with a forte (f) dynamic. The score consists of two staves.

91

91

p

p

Musical score for measures 91-94. The key signature is two sharps. Measures 93-94 are marked with a piano (p) dynamic. The score consists of two staves.

95

95

p

p

Musical score for measures 95-99. The key signature is two sharps. Measures 98-99 are marked with a piano (p) dynamic. The score consists of two staves.

100

100

cresc

p

Musical score for measures 100-103. The key signature is two sharps. Measure 102 has a crescendo (cresc) marking. Measure 103 has a piano (p) dynamic marking. The score consists of two staves.

105

Violino I and II staves. Measure 105: *cresc*. Measure 106: *p*. Measure 107: *f*. Measure 108: *tr*.

109

Violino I and II staves. Measure 109: *tr*. Measure 110: *p*. Measure 111: *cresc*. Measure 112: *p*. Measure 113: *p*.

114

Violino I and II staves. Measure 114: *f*. Measure 115: *f*. Measure 116: *f*. Measure 117: *p*.

118

Violino I and II staves. Measure 118: *tr*. Measure 119: *tr*. Measure 120: *dolce*. Measure 121: *cresc*. Measure 122: *cresc*.

123

Violino I and II staves. Measure 123: *f*. Measure 124: *p*. Measure 125: *f*. Measure 126: *p*. Measure 127: *f*. Measure 128: *(f)*.

129

Violino I and II staves. Measure 129: *p*. Measure 130: *p*. Measure 131: *cresc*. Measure 132: *(cresc)*.

134

p

p

Musical score for measures 134-138. The key signature is two sharps (F# and C#). The music is in 4/4 time. The upper staff features a melody with rests and eighth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics are marked *p* (piano) in both staves.

139

cresc *f* *p* (*cresc*)

cresc *f* *p* *cresc*

Musical score for measures 139-142. The key signature is two sharps. The upper staff has a melody with dynamics *cresc*, *f*, *p*, and (*cresc*). The lower staff has dynamics *cresc*, *f*, *p*, and *cresc*. The music includes sixteenth-note passages and a crescendo.

143

f

f

Musical score for measures 143-147. The key signature is two sharps. The music consists of a dense texture of chords and sixteenth-note patterns in both staves, marked with a forte (*f*) dynamic.

148

p

p

Musical score for measures 148-151. The key signature is two sharps. The upper staff features a melodic line with dynamics *p* (piano). The lower staff has a rhythmic accompaniment with dynamics *p* (piano). There are dotted lines under the lower staff in the final measure.

152

f *p* *f*

f *p* *f*

Musical score for measures 152-154. The key signature is two sharps. The upper staff has dynamics *f*, *p*, and *f*. The lower staff has dynamics *f*, *p*, and *f*. The music includes chords and melodic lines with slurs.

155

f

f

Musical score for measures 155-158. The key signature is two sharps. The music features a strong rhythmic accompaniment with chords and sixteenth-note patterns in both staves, marked with a forte (*f*) dynamic.

II- Te Ergo Quaesumus

Largo $\text{♩} = 60$

Measures 1-5 of the musical score. The music is in 2/4 time, key of B-flat major. The first staff (Violin I) features a melodic line with eighth and sixteenth notes, and some rests. The second staff (Violin II) provides harmonic support with chords and moving lines. Dynamics include *p* (piano) in measures 4 and 5.

Measures 6-10. The first staff continues the melodic development with some rests. The second staff has a more active rhythmic pattern with eighth notes. Dynamics include *p* (piano) in measure 7.

Measures 11-17. The first staff shows a melodic line with some rests and a *cresc* (crescendo) marking in measure 15. The second staff has a rhythmic accompaniment with eighth notes and some rests. Dynamics include *p* (piano) in measure 12 and *cresc* in measure 16.

Measures 18-23. The first staff features a melodic line with some rests and a *p* (piano) marking in measure 18. The second staff has a rhythmic accompaniment with eighth notes and some rests. Dynamics include *p* (piano) in measures 19, 21, and 23.

Measures 24-27. The first staff continues the melodic line with eighth and sixteenth notes. The second staff has a rhythmic accompaniment with eighth notes and some rests.

Measures 28-31. The first staff features a melodic line with some rests and a *p* (piano) marking in measure 28. The second staff has a rhythmic accompaniment with eighth notes and some rests. Dynamics include *p* (piano) in measure 30.

Violinos
III-Aeterna Fac

Allegro Moderato $\text{♩} = 120$

Measures 1-7 of the musical score. The music is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro Moderato with a quarter note equal to 120 beats per minute. The first system consists of two staves. Both staves begin with a forte (*f*) dynamic. The upper staff features a series of chords and eighth-note patterns, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

Measures 8-14 of the musical score. Measure 8 is marked with the number '8'. The upper staff begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns and slurs. The lower staff continues the accompaniment with chords and eighth notes, also marked with a piano (*p*) dynamic.

Measures 15-20 of the musical score. Measure 15 is marked with the number '15'. The upper staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic in measure 17. It includes a trill (*tr.*) in measure 20. The lower staff begins with a piano (*p*) dynamic and features a dotted line in measure 15, indicating a continuation from the previous page.

Measures 21-26 of the musical score. Measure 21 is marked with the number '21'. The upper staff features a melodic line with eighth notes and a trill (*tr.*) in measure 24. The lower staff provides accompaniment with chords and eighth notes, marked with a forte (*f*) dynamic.

Measures 27-33 of the musical score. Measure 27 is marked with the number '27'. The upper staff begins with a forte (*f*) dynamic and includes a trill (*tr.*) in measure 28. The lower staff continues the accompaniment with chords and eighth notes, also marked with a forte (*f*) dynamic.

Measures 34-40 of the musical score. Measure 34 is marked with the number '34'. The upper staff features a melodic line with eighth notes and a piano (*p*) dynamic in measure 35. The lower staff provides accompaniment with chords and eighth notes, marked with a piano (*p*) dynamic.

41

Violino I and II staves. Measure 41 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *p* (piano) and *p* (piano).

48

Violino I and II staves. Measure 48 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *p* (piano) and *pp* (pianissimo).

53

Violino I and II staves. Measure 53 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *p* (piano) and *f* (forte).

59

Violino I and II staves. Measure 59 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *f* (forte) and *p* (piano).

65

Violino I and II staves. Measure 65 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *cresc* (crescendo) and *f* (forte).

72

Violino I and II staves. Measure 72 starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a melody in the upper voice and a supporting bass line in the lower voice. Dynamics include *f* (forte) and *p* (piano).

80

tr

p

p

Detailed description: This system covers measures 80 to 88. The top staff features a melodic line with a trill (tr) in measure 85. The bottom staff provides harmonic support with sustained notes and a crescendo leading to a piano (p) dynamic in measure 88.

89

tr

Detailed description: This system covers measures 89 to 96. The top staff continues the melodic line with a trill (tr) in measure 92. The bottom staff maintains a steady harmonic accompaniment.

97

cresc

Detailed description: This system covers measures 97 to 104. The top staff has a melodic line with a crescendo (cresc) marking in measure 103. The bottom staff features a long, sustained note with a crescendo and decrescendo shape.

105

p

p

p

p

Detailed description: This system covers measures 105 to 112. The top staff has a melodic line with piano (p) dynamics in measures 105, 107, 109, and 111. The bottom staff has a piano (p) dynamic in measure 107.

113

p

cresc

p

cresc

Detailed description: This system covers measures 113 to 119. The top staff has a piano (p) dynamic in measure 115 and a crescendo (cresc) in measure 119. The bottom staff has a piano (p) dynamic in measure 115 and a crescendo (cresc) in measure 119.

120

avanz

f

avanz

f

Detailed description: This system covers measures 120 to 127. The top staff has an 'avanz' marking in measure 122 and a forte (f) dynamic in measure 123. The bottom staff has an 'avanz' marking in measure 122 and a forte (f) dynamic in measure 123.

IV-In Te Domine Speravi

Più Allegro ♩ = 130

f

8 *tr* *f* *dim*

14 *p* *f* *p* *f*

20 *tr* *f* *tr*

25 *tr* *f* *f*

32 *f*

I-Te Dominum Confitemur

Maestoso $\bullet = 100$

1

6

11

16

21

27

33

38

43

47

Viola

52

Musical staff for measures 52-57. The staff is in 3/8 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The music consists of chords and rests, with a long note in measure 56.

58

Musical staff for measures 58-63. The staff continues in 3/8 time. It features a forte (*f*) dynamic in measure 58, followed by a piano (*p*) dynamic in measure 60, and returns to forte (*f*) in measure 63.

64

Musical staff for measures 64-68. The staff continues in 3/8 time. It features a piano (*p*) dynamic in measure 64, a forte (*f*) dynamic in measure 65, and returns to piano (*p*) in measure 68.

69

Musical staff for measures 69-73. The staff continues in 3/8 time. It features a piano (*p*) dynamic in measure 73.

74

Musical staff for measures 74-77. The staff continues in 3/8 time. It features a *cresc* (crescendo) marking in measure 75 and a forte (*f*) dynamic in measure 77.

78

Musical staff for measures 78-82. The staff continues in 3/8 time.

83

Musical staff for measures 83-87. The staff continues in 3/8 time. It features a piano (*p*) dynamic in measure 85.

88

Musical staff for measures 88-92. The staff continues in 3/8 time. It features a forte (*f*) dynamic in measure 88.

93

Musical staff for measures 93-98. The staff continues in 3/8 time. It features a piano (*p*) dynamic in measure 93.

99

Musical staff for measures 99-104. The staff continues in 3/8 time. It features a piano (*p*) dynamic in measure 99, a *cresc* (crescendo) marking in measure 102, and returns to piano (*p*) in measure 104.

105

Musical staff for measures 105-109. The staff continues in 3/8 time. It features a *cresc* (crescendo) marking in measure 105, a piano (*p*) dynamic in measure 106, a forte (*f*) dynamic in measure 107, and returns to piano (*p*) in measure 109.

Viola

111



117



123



129



135



140



146



151



156



II- Te Ergo Quaesumus

Largo $\bullet = 60$ 

8



Viola

16

24

III-Aeterna Fac

Allegro Moderato ♩ = 120

9

18

26

34

42

48

55

62

Viola

70

79

88

99

110

119

IV-In Te Domine Speravi

Più Allegro $\bullet = 130$

9

18

26

33

I-Te Dominum Confitemur

Maestoso ♩ = 100

Violoncelo

Contrabaixo

f

f

6

p

p

11

p

p

16

cresc *f*

cresc *f*

22

p

p

28

p

p

Baixo

35

Measures 35-39. Bass clef, key signature of two sharps (F# and C#). Measure 35 starts with a forte (*f*) dynamic. The music features eighth and sixteenth notes with some rests. Measure 36 has a forte (*f*) dynamic. Measure 37 has a forte (*f*) dynamic. Measure 38 has a forte (*f*) dynamic. Measure 39 has a forte (*f*) dynamic.

40

Measures 40-44. Bass clef, key signature of two sharps. Measure 40 has a forte (*f*) dynamic. Measure 41 has a forte (*f*) dynamic. Measure 42 has a forte (*f*) dynamic. Measure 43 has a forte (*f*) dynamic. Measure 44 has a forte (*f*) dynamic.

45

Measures 45-49. Bass clef, key signature of two sharps. Measure 45 has a forte (*f*) dynamic. Measure 46 has a forte (*f*) dynamic. Measure 47 has a forte (*f*) dynamic. Measure 48 has a forte (*f*) dynamic. Measure 49 has a forte (*f*) dynamic.

50

Measures 50-54. Bass clef, key signature of two sharps. Measure 50 has a forte (*f*) dynamic. Measure 51 has a forte (*f*) dynamic. Measure 52 has a forte (*f*) dynamic. Measure 53 has a piano (*p*) dynamic. Measure 54 has a piano (*p*) dynamic.

55

Measures 55-60. Bass clef, key signature of two sharps. Measure 55 has a piano (*p*) dynamic. Measure 56 has a piano (*p*) dynamic. Measure 57 has a piano (*p*) dynamic. Measure 58 has a piano (*p*) dynamic. Measure 59 has a piano (*p*) dynamic. Measure 60 has a piano (*p*) dynamic.

61

Measures 61-65. Bass clef, key signature of two sharps. Measure 61 has a forte (*f*) dynamic. Measure 62 has a piano (*p*) dynamic. Measure 63 has a forte (*f*) dynamic. Measure 64 has a piano (*p*) dynamic. Measure 65 has a forte (*f*) dynamic.

66

Measures 66-70. Bass clef, key signature of two sharps. Measure 66 has a piano (*p*) dynamic. Measure 67 has a piano (*p*) dynamic. Measure 68 has a piano (*p*) dynamic. Measure 69 has a piano (*p*) dynamic. Measure 70 has a piano (*p*) dynamic.

Baixo

71

75

80

84

89

93

98

Baixo

104

p *cresc* *p* *f*

p *cresc* *p* *f*

110

p *cresc* *p* *f*

p *cresc* *p* *f*

116

p *cresc*

p *cresc*

123

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

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

129

p *cresc* *p*

p *cresc* *p*

136

cresc *f*

cresc *f*

141

p *f*

p *f*

147

152

156

II- Te Ergo Quaesumus

Largo $\text{♩} = 60$

9

17

24

Baixo
III-Aeterna Fac

Allegro Moderato $\text{♩} = 120$

9 *f*

18 *p* *f*

26 *f*

34 *f*

42 *p*

53 *p*

63 *f*

Baixo

61

Musical notation for measures 61-68. The system consists of two staves. The upper staff begins with a dynamic marking of *f* and contains a melodic line with eighth notes. The lower staff also begins with *f* and contains a rhythmic accompaniment of eighth notes. At measure 65, the dynamics shift to *p* in both staves. A dotted line above the upper staff indicates a crescendo leading to *cresc* at the end of the system.

69

Musical notation for measures 69-77. The system consists of two staves. The upper staff features a melodic line with eighth notes and rests, with dynamics *f* and *p*. The lower staff provides a rhythmic accompaniment with eighth notes and rests, also marked with *f* and *p*.

78

Musical notation for measures 78-86. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with *p*. The lower staff is mostly empty, with rests, indicating a solo passage in the upper voice.

87

Musical notation for measures 87-96. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with *p*. The lower staff is mostly empty, with rests, indicating a solo passage in the upper voice.

97

Musical notation for measures 97-107. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with *p*. The lower staff contains a rhythmic accompaniment with eighth notes and rests, also marked with *p*.

108

Musical notation for measures 108-117. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with *p*. The lower staff contains a rhythmic accompaniment with eighth notes and rests, also marked with *p*.

118

Musical notation for measures 118-125. The system consists of two staves. The upper staff contains a melodic line with eighth notes and rests, marked with *cresc* and *f*. The lower staff contains a rhythmic accompaniment with eighth notes and rests, also marked with *cresc* and *f*. The system concludes with the instruction (Segue Più Allegro).

Baixo

IV-In Te Domine Speravi

Più Allegro ♩ = 130

Measures 1-8 of the piece. The music is in 3/4 time with a key signature of one sharp (F#). The tempo is Più Allegro at 130 beats per minute. The piece begins with a forte (f) dynamic. The notation consists of two staves, both in bass clef, with a brace on the left. The melody is primarily eighth notes, with some quarter notes in the upper staff.

Measures 9-16. Measure 9 starts with a forte (f) dynamic. A slur covers measures 10-12, with a *dim* (diminuendo) marking. Measure 13 has a piano (p) dynamic, and measure 14 returns to forte (f). The lower staff continues with a steady eighth-note accompaniment, also marked with *f*, *dim*, and *p f* dynamics.

Measures 17-24. The music continues with eighth-note patterns in both staves. The upper staff features some chromatic movement and accidentals (sharps and naturals). The lower staff maintains a consistent eighth-note accompaniment.

Measures 25-32. The piece continues with eighth-note figures. A forte (f) dynamic is indicated in measure 28. The notation remains consistent with the previous sections, featuring two bass clef staves.

Measures 33-40. The final section of the page shows measures 33-40. The music concludes with a final cadence in both staves, ending with a double bar line. The upper staff has some dotted rhythms and rests.