

# Te Deum em Ré

## I-Te Dominum Confitemur

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Composto em 1799

**Maestoso**

Flautas I-II  
*f*

Clarinetas I-II em Sib  
*f*

Trompas I-II em Fá  
*f*

Trompetes I-II em Sib  
*f*

Timpani  
*f*

Soprano  
*f*  
Te Do - - mi - num con - fi -

Alto  
*f*  
Te Do - - mi - num con - fi -

Tenor  
*f*  
Te Do - - mi - num con - fi -

Baixo  
*f*  
Te Do - - mi - num con - fi -

Violino I  
*f*

Violino II  
*f*

Viola  
*f*

Violoncelo  
*f*

Contrabaixo  
*f*



9

Fl.I-II *p*

Cl.I-II *p*

Cor.I-II

Tr.I-II

Timp.

S.  
ter - num Pa - trem ae - ter - num Pa - trem

A.  
ter - num Pa - trem ae - ter - num Pa - trem

T.  
ter - num Pa - trem ae - ter - num Pa - trem

B.  
ter - num Pa - trem ae - ter - num Pa - trem

VI.I *pp*

VI.II *p*

Va.

Vc. *p*

Cb. *p*

13

Fl. I-II *p* *cresc*

Cl. I-II

Cor. I-II *p*

Tr. I-II

Timp.

S.  
om nis ter - - ra ve - ne - ra - tur

A.  
om nis ter - - ra ve - ne - ra - tur

T.  
om nis ter - - ra ve - ne - ra - tur

B.  
om nis ter - - ra ve - ne - ra - tur

VI. I *cresc*

VI. II *p* *cresc*

Va. *p* *cresc*

Vc. *p* *cresc*

Cb. *p* *cresc*

17

Fl.I-II *f*

Cl.I-II *f*

Cor.I-II *f*

Tr.I-II *f*

Timp.

S. *f*  
Ti - bi om - nes An - ge-li ti - bi cae - li et u - ni - ver - sae po - tes -

A. *f*  
Ti - bi om - nes An - ge-li ti - bi cae - li et u - ni - ver - sae po - tes -

T. *f*  
Ti - bi om - nes An - ge-li ti - bi cae - li et u - ni - ver - sae po - tes -

B. *f*  
Ti - bi om - nes An - ge-li ti - bi cae - li et u - ni - ver - sae po - tes -

VI.I *f*

VI.II *f*

Va. *f*

Vc. *f*

Cb. *f*

21

Fl.I-II *f* *p*

Cl.I-II *f*

Cor.I-II

Tr.I-II

Timp.

S. *solo*  
 ta - - tes Ti - bi\_ Che ru - bim et

A.  
 ta - - tes

T.  
 ta - - tes

B.  
 ta - - tes

VI.I *p*

VI.II *p*

Va. *p*

Vc. *p*

Cb. *p*

26

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.  
S.  
A.  
T.  
B.  
VI.I  
VI.II  
Va.  
Vc.  
Cb.

*p*

Se ra-phim in - ces sa - bi - li vo - ce pro - cla - *tr*

*p*

Detailed description: This is a page of a musical score, page 7, starting at measure 26. The score is for a full orchestra and a vocal soloist. The instruments listed on the left are Flute I and II, Clarinet I and II, Cor Anglais I and II, Trumpet I and II, Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Soprano part has lyrics: "Se ra-phim in - ces sa - bi - li vo - ce pro - cla -" with a trill (tr) on the final note. The Flute I part begins with a piano (*p*) dynamic. The Viola part also has a piano (*p*) dynamic. The score is written in a standard musical notation with staves for each instrument and vocal part.

31

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S. (tutti) *p*

mant: San - ctus san - ctus san - ctus

A. *p*

San - ctus san - ctus san - ctus

T. *p*

San - ctus san - ctus san - ctus

B. *p*

San - ctus san - ctus san - ctus

VI.I *tr* *p*

VI.II *tr* *p*

Va. *p*

Vc. *p*

Cb. *p*



35 9

Fl.I-II *f*

Cl.I-II *f*

Cor.I-II *(f)*

Tr.I-II *(f)*

Timp. *(f)*

S. *f*  
 san - ctus Do - mi - nus De - us Sa - ba - oth ple - ni — sunt cae - li et

A. *f*  
 san - ctus Do - mi - nus De - us Sa - ba - oth ple - ni sunt cae - li et

T. *f*  
 san - ctus Do - mi - nus De - us Sa - ba - oth ple - ni sunt cae - li et

B. *f*  
 san - ctus Do - mi - nus De - us Sa - ba - oth ple - ni — sunt cae - li et

VI.I *f*

VI.II *f*

Va. *f*

Vc. *f*

Cb. *f*

39

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.

S.  
A.  
T.  
B.

ter - ra ma - jes - ta - tis ma - jes - ta - tis glo - ri - ae tu - -  
 ter - ra ma - jes - ta - tis ma - jes - ta - tis glo - ri - ae tu - -  
 ter - ra ma - jes - ta - tis ma - jes - ta - tis glo - ri - ae tu - -  
 ter - ra ma - jes - ta - tis ma - jes - ta - tis glo - ri - ae tu - -

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

43

Fl.I-II *f*

Cl.I-II *ff*

Cor.I-II *f*

Tr.I-II *ff*

Timp.

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

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

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

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

VI.I

VI.II

Va.

Vc.

Cb.

47

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

ta - rum lau - da - bi - lis lau - da - - - - -

ta - rum lau - da - bi - lis lau - da - - - - -

ta - rum lau - da - bi - lis lau - da - - - - -

ta - rum lau - da - bi - lis lau - da - - - - -

51

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.  
- bi-lis nu - me - rus

A.  
bi - lis nu - me - rus

T.  
bi - lis nu - me - rus  
solo  
Te - - Mar - ty - rum

B.  
- bi-lis nu - me - rus

VI.I

VI.II

Va.

Vc.

Cb.

*p*

*p*

*p*

*p*

*p*

*p*

55

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.  
S.  
A.  
T.  
B.  
VI.I  
VI.II  
Va.  
Vc.  
Cb.

Can - di - da - tus Te Mar - ty-rum Can - di -

Detailed description: This page of a musical score covers measures 55 to 59. The score is for a full orchestra and vocal soloists. The woodwind section (Flutes I-II, Clarinets I-II, Cor Anglais I-II, Trumpets I-II) and timpani are currently silent, indicated by rests. The vocal soloists (Soprano, Alto, Tenor, Bass) are also silent. The vocal line in the Tenor part contains the lyrics: "Can - di - da - tus Te Mar - ty-rum Can - di -". The instrumental parts for Violins I and II, Viola, Violoncello, and Contrabass are active. The Violin parts play a rhythmic eighth-note pattern. The Viola part features a long, sustained eighth-note chord in the first measure, followed by a melodic line. The Violoncello and Contrabass parts play a steady eighth-note accompaniment.

60

Fl. I-II

Cl. I-II

Cor. I-II

Tr. I-II

Timp.

S.

A.

T.

B.

lau - dat lau - dat

lau - dat lau - dat

-da - tus lau - dat lau - dat

lau - dat lau - dat

lau - dat lau - dat

lau - dat lau - dat

lau - dat lau - dat

VI. I

VI. II

Va.

Vc.

Cb.

64

Fl.I-II *p* *f*

Cl.I-II *f*

Cor.I-II *p*

Tr.I-II *f*

Timp. *p* *f*

S.

A.

T.

B.

ex - - - - er - - - - ci -

ex - - - - er - - - - ci -

ex - - - - er - - - - ci -

ex - - - - er - - - - ci -

VI.I *p* *f*

VI.II *p* *f*

Va. *p* *f*

Vc. *p* *f*

Cb. *p* *f*



67

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S. *p*  
tus Te per or - - bem ter -

A. *p*  
tus Te per or - - bem ter -

T. *p*  
tus Te per or - - bem ter -

B. *p*  
tus Te per or - - bem ter -

VI.I *p*

VI.II *p*

Va. *f* *p*

Vc. *p*

Cb. *p*

71

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

ra - rum San - cta con - fi - te - tur e - ccle - -

ra - rum San - cta con - fi - te - tur e - ccle - -

ra - rum San - cta con - fi - te - tur e - ccle - -

ra - rum San - cta con - fi - te - tur e - ccle - -

*p*

VI.I

VI.II

Va.

Vc.

Cb.

*pp*

*p*



79

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

ta - tis ve - ne - ran - dum tu - um

ta - tis ve - ne - ran - dum tu - um

ta - tis ve - ne - ran - dum tu - um

ta - tis ve - ne - ran - dum tu - um

*tr.*

*f*

*f*

83

Fl. I-II: Treble clef, key signature of two sharps. Measures 83-85 are rests. Measure 86 has a half note G4 with a *p* dynamic.

Cl. I-II: Treble clef, key signature of two sharps. Measure 83 has a half note chord (F#4, A4). Measure 84 has a half note chord (G4, B4). Measure 85 has a half note chord (A4, C#5). Measure 86 has a whole rest.

Cor. I-II: Treble clef, key signature of two sharps. Measures 83-85 are rests. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

Tr. I-II: Treble clef, key signature of two sharps. Measures 83-85 are rests. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

Timp.: Bass clef. Measures 83-86 are rests.

S. (Soprano): Treble clef, key signature of two sharps. Lyrics: "ve - - - - - rum". Measure 85 has a trill over the first note. Measure 86 has a whole rest.

A. (Alto): Treble clef, key signature of two sharps. Lyrics: "ve - - - - - rum". Measure 85 has a trill over the first note. Measure 86 has a whole rest.

T. (Tenor): Treble clef, key signature of two sharps. Lyrics: "ve - - - - - rum". Measure 85 has a trill over the first note. Measure 86 has a whole rest.

B. (Bass): Bass clef, key signature of two sharps. Lyrics: "ve - - - - - rum". Measure 85 has a trill over the first note. Measure 86 has a whole rest.

VI. I: Treble clef, key signature of two sharps. Measures 83-85 have eighth-note patterns. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

VI. II: Treble clef, key signature of two sharps. Measures 83-85 have eighth-note patterns. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

Va.: Bass clef, key signature of two sharps. Measures 83-85 have eighth-note patterns. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

Vc.: Bass clef, key signature of two sharps. Measures 83-85 have eighth-note patterns. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

Cb.: Bass clef, key signature of two sharps. Measures 83-85 have eighth-note patterns. Measure 86 has a half note chord (F#4, A4) with a *p* dynamic.

87

Fl. I-II

Cl. I-II

Cor. I-II

Tr. I-II

Timp.

*f*

S.

A.

T.

B.

*f*

*f*

*f*

*f*

et u - ni-cum

et u - ni-cum

et u - ni-cum

et u - ni-cum

VI. I

VI. II

Va.

Vc.

Cb.

*f*

*(f)*

*f*

*(f)*

*(f)*

91

Fl. I-II  
 Cl. I-II  
 Cor. I-II  
 Tr. I-II  
 Timp.

S.  
 A.  
 T.  
 B.

Fi - - - - li - um      San - ctum

Fi - - - - li - um      San - ctum

Fi - - - - li - um      San - ctum

Fi - - - - li - um      San - ctum

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





100

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

Rex Tu Rex glo-ri-ae Chris-te

VI.I

VI.II

Va.

Vc.

Cb.

*cresc*

*p*

105

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

Chris - - te Tu Pa - tris sem - pi - ter - nus Tu

VI.I

VI.II

Va.

Vc.

Cb.

109

Fl. I-II

Cl. I-II

Cor. I-II

Tr. I-II

Timp.

S.

A.

T.

B.

Pa - tris sem - pi - ter - - - - nus es Fi - li -

VI. I

VI. II

Va.

Vc.

Cb.

113

The musical score for measures 113-115 includes the following parts:

- Fl. I-II:** Flute I and II. Measure 113: eighth notes G4, A4, B4, C5. Measure 114: tied notes G4, A4, B4. Measure 115: tied notes G4, A4, B4.
- Cl. I-II:** Clarinet I and II. Measure 113: whole note G4. Measure 114: tied notes G4, A4, B4. Measure 115: tied notes G4, A4, B4.
- Cor. I-II:** Cor Anglais I and II. Measure 113: whole note G4. Measure 114: tied notes G4, A4, B4. Measure 115: tied notes G4, A4, B4.
- Tr. I-II:** Trumpet I and II. Measure 113: whole note G4. Measure 114: tied notes G4, A4, B4. Measure 115: tied notes G4, A4, B4.
- Timp.** Timpani. Measure 113: whole note G2. Measure 114: eighth notes G2, A2, B2. Measure 115: eighth notes G2, A2, B2.
- Vocal Soloists (Soprano, Alto, Tenor, Bass):** All parts begin at measure 114 with the lyrics "Tu ad li - be - ran - dum sus - ce - ptu - rus". The Soprano part starts with "(tutti) f".
- VI. I & II:** Violin I and II. Measure 113: eighth notes G4, A4, B4, C5. Measure 114: chords G4-A4-B4. Measure 115: sixteenth-note runs G4-A4-B4-C5.
- Va.:** Viola. Measure 113: whole note G4. Measure 114: chords G4-A4-B4. Measure 115: chords G4-A4-B4.
- Vc.:** Violoncello. Measure 113: whole note G2. Measure 114: chords G2-A2-B2. Measure 115: chords G2-A2-B2.
- Cb.:** Contrabasso. Measure 113: whole note G1. Measure 114: chords G1-A1-B1. Measure 115: chords G1-A1-B1.

117

Fl.I-II

Musical staff for Flute I and II. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There are dynamic markings *p* at the beginning and middle of the staff.

Cl.I-II

Musical staff for Clarinet I and II. The key signature has three sharps (F#, C#, G#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There are dynamic markings *(p)* at the beginning and *p* at the end of the staff.

Cor.I-II

Musical staff for Cor Anglais I and II. The key signature has three sharps (F#, C#, G#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5.

Tr.I-II

Musical staff for Trumpet I and II. The key signature has three sharps (F#, C#, G#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5.

Timp.

Musical staff for Timpani. The key signature has three sharps (F#, C#, G#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5.

S.

Musical staff for Soprano. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning. The lyrics are: ho - - mi - - nem non ho-rru is - ti

A.

Musical staff for Alto. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning. The lyrics are: ho - - mi - - nem non - ho-rru is - ti

T.

Musical staff for Tenor. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning. The lyrics are: ho - - mi - - nem non ho-rru is - ti

B.

Musical staff for Bass. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning. The lyrics are: ho - - mi - - nem non ho-rru - is - ti

VI.I

Musical staff for Violin I. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There are dynamic markings *p* at the beginning and *dolce* later in the staff. Trills are marked with *tr*.

VI.II

Musical staff for Violin II. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning.

Va.

Musical staff for Viola. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning.

Vc.

Musical staff for Violoncello. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning.

Cb.

Musical staff for Contrabass. The key signature has two sharps (F# and C#). The staff contains a melody starting with a half note G4, followed by eighth notes A4, B4, and C5. There is a dynamic marking *p* at the beginning.

122

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.

S.  
A.  
T.  
B.

Vir-gi- nis\_ u - te - rum  
Vir-gi- nis\_ u - te - rum  
Vir-gi- nis\_ u - te - rum Tu de - vi - cto  
Vir-gi- nis\_ u - te - rum

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

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

127

Fl.I-II: *f* (measures 127-129), *p* (measure 130)  
 Cl.I-II: *f* (measures 127-129), *(p)* (measure 130)  
 Cor.I-II: *f* (measures 127-129)  
 Tr.I-II: *f* (measures 127-129)  
 Timp.: *f* (measures 127-129)  
 S.: -  
 A.: -  
 T.: Tu de - vi - cto mor - tis a -  
 B.: -  
 VI.I: *p* (measure 127), *f* (measure 128), *p* (measures 129-130)  
 VI.II: *p* (measure 127), *(f)* (measure 128), *p* (measures 129-130)  
 Va.: *p* (measure 127), *f* (measure 128), *p* (measures 129-130)  
 Vc.: *p* (measure 127), *f* (measure 128), *p* (measures 129-130)  
 Cb.: *p* (measure 127), *f* (measure 128), *p* (measures 129-130)

131

Fl. I-II

Cl. I-II

Cor. I-II

Tr. I-II

Timp.

S.

A.

T.

B.

cu - le - o a - pe - ru - is - ti cre -

VI. I

VI. II

Va.

Vc.

Cb.

*cresc*

*p*

*(cresc)*

*p*

*cresc*

*p*

*cresc*

*p*

*cresc*

*p*

*p*



135

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.  
S.  
A.  
T.  
B.  
VI.I  
VI.II  
Va.  
Vc.  
Cb.

den - ti - bus re - gna

Detailed description: This page of a musical score, numbered 135, features a symphony orchestra and a vocal soloist. The orchestration includes Flutes I and II, Clarinets I and II, Cor Anglais I and II, Trumpets I and II, Timpani, Soprano, Alto, Tenor, Bass, Violins I and II, Viola, Violoncello, and Contrabass. The vocal soloist (Tenor) has the lyrics "den - ti - bus re - gna". The score is written in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line is marked with an 8-measure rest at the beginning of the phrase. The instrumental parts for strings and woodwinds provide harmonic support, with some woodwinds playing sustained notes and strings playing rhythmic patterns.

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.



145

Fl.I-II

Cl.I-II

Cor.I-II

Tr.I-II

Timp.

S.

A.

T.

B.

VI.I

VI.II

Va.

Vc.

Cb.

*f*

*f*

*f*

De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris

De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris

De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris

De - i se - des in glo - ri - a Pa - tris Ju - dex cre - de - ris



153

Fl.I-II *p* *f*

Cl.I-II *f*

Cor.I-II *f*

Tr.I-II *f*

Timp.

S.  
rus es - se ven - tu - rus.

A.  
rus es - se ven - tu - rus.

T.  
rus es - se ven - tu - rus.

B.  
rus es - se ven - tu - rus.

VI.I *p* *f* *f*

VI.II *p* *f*

Va. *f*

Vc. *f*

Cb. *f*

156

Fl.I-II  
Cl.I-II  
Cor.I-II  
Tr.I-II  
Timp.  
S.  
A.  
T.  
B.  
VI.I  
VI.II  
Va.  
Vc.  
Cb.

*f*

*f*

*f*

Detailed description: This page of a musical score, numbered 39, contains measures 156 through 159. The score is for a full orchestra and voices. The key signature is two sharps (F# and C#), and the time signature is 4/4. The instruments are arranged in a standard orchestral layout. The woodwinds (Flutes, Clarinets, Cor Anglais, Trumpets) and percussion (Timpani) play chords and rhythmic patterns. The strings (Violins I and II, Viola, Violoncello, Contrabass) play a rhythmic accompaniment, with the lower strings marked *f* (forte). The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by rests. The score concludes with a double bar line at the end of measure 159.