

Soprano

# Nos autem gloriari

## Introito de Quinta-feira Santa

João Baptista Lehmann (1873 — 1955)  
Arranjo para Orquestra e Coro a partir de Deus  
misereatur nostri por Rafael Sales Arantes

Grave ♩ = 50

*p* Nos au-tem glo-ri - a - ri o - por - tet in cru - ce Do - mi - ni nos - tri Je - su

4  
Chris - te, in quo est *f* sa - lus, vi - ta et re - sur - re - cti - o

9  
nos - tra, *p* per quem sal - va - ti et li - be - ra - ti, per quem sal - va - ti et li - be -

13  
**Fine**  
ra - ti su - mus. *mf* De - us mi - se - re - a - tur nos - tri,

18  
*cresc.*  
et be - ne - di - cat — no - bis *f* il - lu - mi - net vul - tum su - um su - per nos, et

22  
*dim.*  
mi - se - re - a - tur nos - tri.

2 **D.C. al Fine**

Alto

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Chris - te, in quo est *f* sa - lus, vi - ta et re - sur - re - cti - o

9  
nos - tra, *p* per quem sal - va - ti et li - be - ra - ti, per quem sal - va - ti et li - be -

13  
**Fine**  
ra - ti su - mus. De - us *mf* mi-se-re - a - tur nos - tri, et be-ne-di - cat

19  
*dim.* no - bis *f* il - lu-mi-net vul-tum su-um su-per nos, et mi-se-re - a - tur nos - tri. **2** **D.C. al Fine**

Tenor

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**8** *p* Nos au-tem glo-ri-a-ri o-por-tet in cru-ce Do-mi-ni nos-tri Je-su

**4** Chris-te, in quo est *f* sa-lus, vi-ta et re-sur-re-cti-o

**9** *cresc.* nos-tra, *p* per quem sal-va-ti et li-be-ra-ti, per quem sal-va-ti et li-be-

**13** *Fine* ra-ti su-mus. **3** *f* il-

**20** *dim.* lu-mi-net vul-tum su-um su-per nos, et mi-se-re-a-tur nos-tri. **2** *D.C. al Fine*

Bass

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Grave ♩ = 50

*p* Nos au-tem glo-ri - a - ri o - por - tet in cru - ce Do-mi-ni nos - tri Je - su

4  
Chris - te, in quo est *f* sa - lus, vi - ta et re - sur - re - cti - o

9  
nos - tra, *p* per quem sal - va - ti et li - be - ra - ti, per quem sal - va - ti et li - be - ra - ti

14  
**Fine**  
su - mus. *f* il - lu - mi - net vul-tum su - um

21  
*dim.*  
su - per nos, et mi - se - re - a - tur nos - tri. **2** **D.C. al Fine**

Flute

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Grave ♩ = 50

*f*

*p*

*dim.*

**Fine**

**D.C. al Fine**

Clarinet in B $\flat$

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Grave  $\text{♩} = 50$

4

*f* *p*

10 *cresc.* Fine 4

20 *f* *dim.* D.C. al Fine

Horn in F

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Grave ♩ = 50

*f* *p*

11 *cresc.* *f* **Fine**

21 *dim.* **D.C. al Fine**

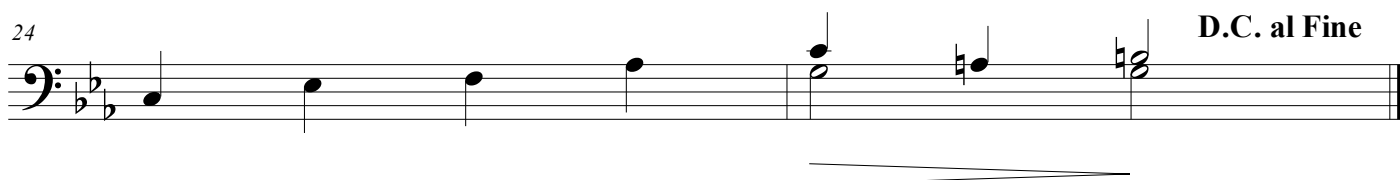
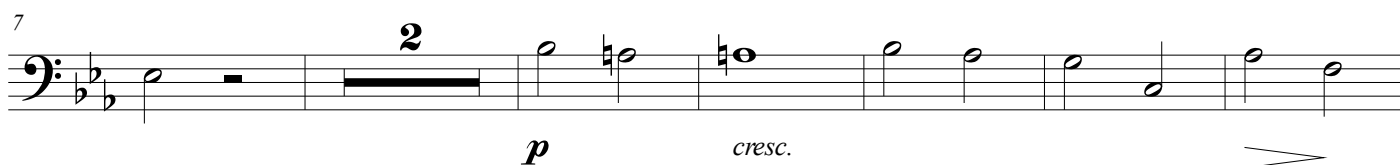
Trombone

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Violin I

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*p* *f*

7 *p* *cresc.*

13 *Fine* *mf* *cresc.*

19 *f* *dim.* *D.C. al Fine*

Violin II

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Grave ♩ = 50

The musical score for Violin II consists of four staves of music. The first staff (measures 1-6) begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Grave' with a quarter note equal to 50 beats. The dynamics start with a piano (*p*) marking and end with a forte (*f*) marking. The second staff (measures 7-12) starts with a measure rest of 7 measures, then continues with a piano (*p*) marking and a crescendo (*cresc.*) marking. The third staff (measures 13-18) starts with a measure rest of 13 measures, followed by a 'Fine' marking and a mezzo-forte (*mf*) marking. The fourth staff (measures 19-24) starts with a measure rest of 19 measures, followed by a crescendo (*cresc.*) marking, a forte (*f*) marking, a decrescendo (*dim.*) marking, and a 'D.C. al Fine' marking. The score concludes with a double bar line.

Viola

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Grave ♩ = 50

The musical score for Viola is written in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Grave' with a quarter note equal to 50 beats. The score consists of four staves of music.

Measure 1: Starts with a piano (*p*) dynamic. The notes are G2, A2, B-flat2, C3, D3, E-flat3, F3, G3.

Measure 2: Continues the sequence with A2, B-flat2, C3, D3, E-flat3, F3, G3, A2.

Measure 3: Continues the sequence with B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2.

Measure 4: Continues the sequence with C3, D3, E-flat3, F3, G3, A2, B-flat2, C3.

Measure 5: Continues the sequence with D3, E-flat3, F3, G3, A2, B-flat2, C3, D3.

Measure 6: Continues the sequence with E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3.

Measure 7: Continues the sequence with F3, G3, A2, B-flat2, C3, D3, E-flat3, F3.

Measure 8: Continues the sequence with G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

Measure 9: Continues the sequence with A2, B-flat2, C3, D3, E-flat3, F3, G3, A2.

Measure 10: Continues the sequence with B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2.

Measure 11: Continues the sequence with C3, D3, E-flat3, F3, G3, A2, B-flat2, C3.

Measure 12: Continues the sequence with D3, E-flat3, F3, G3, A2, B-flat2, C3, D3.

Measure 13: Continues the sequence with E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3.

Measure 14: Continues the sequence with F3, G3, A2, B-flat2, C3, D3, E-flat3, F3.

Measure 15: Continues the sequence with G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

Measure 16: Continues the sequence with A2, B-flat2, C3, D3, E-flat3, F3, G3, A2.

Measure 17: Continues the sequence with B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2.

Measure 18: Continues the sequence with C3, D3, E-flat3, F3, G3, A2, B-flat2, C3.

Measure 19: Continues the sequence with D3, E-flat3, F3, G3, A2, B-flat2, C3, D3.

Measure 20: Continues the sequence with E-flat3, F3, G3, A2, B-flat2, C3, D3, E-flat3.

Measure 21: Continues the sequence with F3, G3, A2, B-flat2, C3, D3, E-flat3, F3.

Measure 22: Continues the sequence with G3, A2, B-flat2, C3, D3, E-flat3, F3, G3.

Measure 23: Continues the sequence with A2, B-flat2, C3, D3, E-flat3, F3, G3, A2.

Measure 24: Continues the sequence with B-flat2, C3, D3, E-flat3, F3, G3, A2, B-flat2.

The score includes dynamic markings: *p* (piano) at the beginning, *f* (forte) at measure 6, *p* at measure 10, *cresc.* (crescendo) at measure 12, *mf* (mezzo-forte) at measure 15, *cresc.* at measure 17, *f* at measure 19, *dim.* (diminuendo) at measure 21, and *D.C. al Fine* at measure 23.

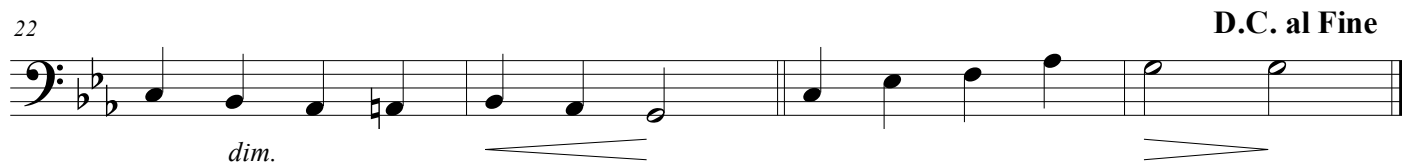
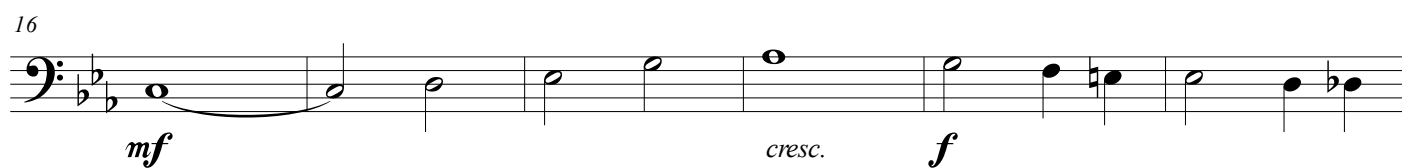
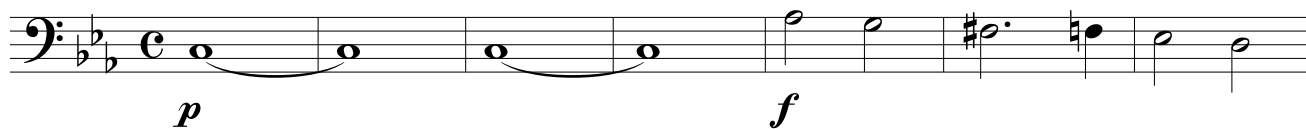
Contrabass

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Organ

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Grave ♩ = 50

Organ

Org.

Org.

Fine

Org.

Org.

D.C. al Fine