

# Domine, ad adjuvandum

Novena de N. S. do Carmo

Rafael Sales Arantes

28 de Julho de 2008

**Allegro**

Flute *f*

Clarinet in B $\flat$  *f*

Horn in F 1 *f*

Horn in F 2 *f*

**Allegro**

Soprano *f* Do - mi-ne, Do - mi-ne, Do - mi-ne ad ad - ju - van-dum me fes -

Alto *f* Do - mi-ne, Do - mi-ne, Do - mi-ne ad ad - ju - van-dum me fes -

Tenor *f* Do - mi-ne, Do - mi-ne, Do - mi-ne

Bass *f* Do - mi-ne, Do - mi-ne, Do - mi-ne

**Allegro**

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*





The musical score is arranged in systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 13-15 are marked with a forte (*f*) dynamic. The vocal parts enter in measure 13 with the lyrics: "ne, Do - mi - ne, ad ad - ju - van - dum me fes - ti - na me fes - ti - na Do - mi -".

16

Fl.

B♭ Cl.

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ne, ad ad - ju - van - dum me fes - ti - na me fes - ti - na Do - mi - ne

ne, ad ad - ju - van - dum me fes - ti - na me fes - ti - na Do - mi - ne

ne, me fes - ti - na Do - mi - ne

ne, me fes - ti - na Do - mi - ne *p* Do - mi - ne ad ad - ju -

*p*

*p*

*p*

*p*

*p*









32 Adagio ♩ = 45

Fl. *p*

B♭ Cl.

Hn. 1

Hn. 2

32 Adagio ♩ = 45

S  
ti - na me fes - ti - na Do - mi - ne Do - mi - ne.

A  
ti - na me fes - ti - na Do - mi - ne Do - mi - ne.

T  
8  
me fes - ti - na Do - mi - ne Do - mi - ne.

B  
me fes - ti - na Do - mi - ne Do - mi - ne.

32 Andante ♩ = 45

Vln. I *pizz. p*

Vln. II *pizz. p*

Vla. *arco p*

Vc. *pizz. p*

Cb. *pizz. p*

The musical score is arranged in systems. The first system includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The second system includes Soprano (S), Alto (A), Tenor (T), and Bass (B) vocal parts. The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

**Flute (Fl.):** Starts at measure 37 with a melodic line marked *dolce*. It concludes at measure 41 with a *mf* dynamic and a *dim.* instruction.

**B♭ Clarinet (B♭ Cl.):** Remains silent throughout the passage.

**Horn 1 (Hn. 1) and Horn 2 (Hn. 2):** Both instruments are silent throughout the passage.

**Vocal Parts (S, A, T, B):** All vocal parts sing the same text: "Glo - - - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i". The vocal parts are marked *fp* (fortissimo piano) at the beginning and *mf* (mezzo-forte) for the final phrase.

**Violin I (Vln. I) and Violin II (Vln. II):** Both play a rhythmic accompaniment of eighth notes. Vln. I is marked *mf* and *dim.* at the end. Vln. II is marked *mf* and *dim.* at the end.

**Viola (Vla.):** Plays a sustained chord, marked *mf* and *dim.* at the end.

**Violoncello (Vc.) and Contrabass (Cb.):** Both play a sustained chord, marked *mf* and *dim.* at the end.

42

Fl.

B♭ Cl.

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

*dim.*

*p*

San - - - cto et Spi-ri - tu - i San - cto San - - - cto

San - - - cto et Spi-ri - tu - i San - cto San - - - cto

San - - - cto et Spi-ri - tu - i San - cto San - - - cto

San - - - cto et Spi-ri - tu - i San - cto San - - - cto

*p*

*p*

*p*

*p*

*p*

**Allegro con brio** ♩ = 110

Fl.

B♭ Cl.

Hn. 1

Hn. 2

**Allegro con brio** ♩ = 110

S

A

T

B

**Allegro con brio** ♩ = 110

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* Si - cut e - rat in pri - ci - pi - o et nunc et sem - per et in sæ - cu - la sæ - cu -

*f* Si - cut e - rat in pri - ci - pi - o et nunc et sem - per et in sæ - cu - la sæ - cu -

*f* Si - cut e - rat in pri - ci - pi - o et nunc et sem - per et in sæ - cu - la sæ - cu -

*f* Si - cut e - rat in pri - ci - pi - o et nunc et sem - per et in sæ - cu - la sæ - cu -

arco  
*f*

arco  
*f*

arco  
*f*

arco  
*f*

arco  
*f*

51

Fl.

B♭ Cl.

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

lo-rum. A - men. A - - - men. A - - - men. A - men. A - men.

lo-rum. A - men. A - - - men. A - - - men. A - men. A - men.

lo-rum. A - men. A - - - men. A - - - men. A - men. A - men.

lo-rum. A - men. A - - - men. A - - - men. A - men. A - men. *p*

*tr*

*tr*

*tr*

*p*

*p*

*p*



60

Fl.

B♭ Cl.

Hn. 1

Hn. 2

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

ci - pi - o et nunc et sem - - - per

ci - pi - o et nunc et sem - - - per

*f* Si - cut e - rat in prin - ci - pi - o sem - - - per

*f* Si - cut e - rat in prin - ci - pi - o sem - - - per et in sæ - cu - la sæ - cu - lo - rum.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*





This page of the musical score, numbered 17, is titled "Domine, ad adjuvandum". It features a variety of instruments and vocal parts. The woodwind section includes Flute (Fl.), B♭ Clarinet (B♭ Cl.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The score begins at measure 67. The woodwinds and strings play intricate melodic and harmonic lines, with some woodwinds featuring rapid sixteenth-note passages. The vocal soloists enter with the text "men. A - men." in measure 67. The vocal parts are written in a simple, homophonic style, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts providing harmonic support. The overall texture is rich and layered, typical of a large-scale choral or orchestral work.