

Misericordias Domini

XXXIV Congresso internacional de Pueri Cantores
Cracóvia - 2007

G.O. Fonds 8', 4', 2', Mix., Trompette 8'
Pos. Fonds 8', 4'
Rec. Flutes 8', Gamba 8'
P. Fonds 16', 8', 4', Bombarde 16'

Henryk Jan Botor

$\text{♩} = 80-90$

Órg.

GO *f*

5 *f*

S. *f*
Mi-se-ri-cor - di-as Do-mi - ni in æ - ter - num can - ta - bo

A. *f*
Mi-se-ri-cor - di-as Do-mi - ni in æ - ter - num can - ta - bo

T. *f*
Mi-se-ri-cor - di-as Do-mi - ni in æ - ter - num can - ta - bo

B. *f*
Mi-se-ri-cor - di-as Do-mi - ni in æ - ter - num can - ta - bo

Órg. *f*

Fine

9

Mi-se-ri-cor - di-as Do - mi - ni in ae - ter - num can - ta - bo.

Mi-se-ri-cor - di-as Do - mi - ni in ae - ter - num can - ta - bo.

Mi-se-ri-cor - di-as Do - mi - ni in ae - ter - num can - ta - bo.

Mi-se-ri-cor - di-as Do - mi - ni in ae - ter - num can - ta - bo.

tr Fine

Tenor Solo

13

mf

1. Con-fi - te - mi-ni Do - mi - no Quo - ni - am bo - nus quo - ni - am
 2. Qui fe - cit mi-ra - bi - li - a mag - na so - lus quo - ni - am

legato

Pos *mf*

18 *f* **D.S. al Fine** *mf*

in ae - ter - num mi - se - ri - cor - di - a e - jus. 3. Qui - a in hu - mi - li -
in ae - ter - num mi - se - ri - cor - di - a e - jus.

Rec
mp

- Anche 16', Fond 4'

22

ta - te nos - tra me - mor fu - it nos - tri quo - ni - am in ae - ter - num mi - se - ri - cor - di - a

28 *f* **D.S. al Fine** *mf*

e - jus. 4. Con - fi - te - mi - ni Do - mi - no do - mi - no - rum

Pos
mp

D.S. al Fine

33

f

quo - ni - am in ae - ter - num mi - se - ri - cor - di - as e - jus.

Musical score for measures 33-36. The vocal line is in G major with a key signature of one flat. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more static bass line in the left hand. The dynamics are marked *f* (forte).

37

mf

5. Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto Glo - ri - a Pa - tri et

Rec
mp

Musical score for measures 37-41. The vocal line continues with a melodic line. The piano accompaniment includes a 'Rec' (recording) mark and a dynamic marking of *mp* (mezzo-piano). The texture is more active with more frequent note changes in both hands.

D.S. al Fine

42

f

mf

Fi - li - o et Spi - ri - tu - i San - cto. 6. Si - cut e - rat in prin - ci - pi - o

Pos
mp + Flute 2'

Musical score for measures 42-45. The vocal line concludes with a final phrase. The piano accompaniment features a 'Pos' (pizzicato) mark and a dynamic marking of *mp* (mezzo-piano), with the instruction '+ Flute 2'' indicating the entry of a second flute. The dynamics are marked *f* (forte) and *mf* (mezzo-forte).

47

et nunc et sem - per, et in se - cu - lae

This system contains measures 47, 48, and 49. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "et nunc et sem - per, et in se - cu - lae".

D.S. al Fine

50

se - cu - lo - rum A - men, A - men. *f*

This system contains measures 50, 51, and 52. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "se - cu - lo - rum A - men, A - men." The final measure (52) is marked with a forte (*f*) dynamic. The system concludes with a double bar line.