



# Anthony (Antonio) SOUEREF

Grèce, CORFU

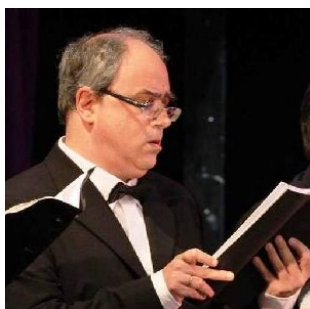
## Confiteam Te, Domine : terzetto religioso per voci e banda (final version)

### A propos de l'artiste

Anthony Soueref born in Corfu - Greece on 1962 (Xuereb, origin from Malta). Composes music for four-voice Choir, a cappella or accompanied by eccl. organ, on religious issues in particular, as well religious marches for Marching Band and other types of classical music. He is a civil engineer, since 1983 a member of the Choir of the Municipality of Corfu Town, a founding member of the School of Classical Singing in the chorus (1988), graduate student in classical singing also, with soprano Barbara Gkavakou, professor. He studied harmony and, since 2000, composes music as a hobby.

**Page artiste :** [https://www.free-scores.com/partitions\\_gratuites\\_axress.htm](https://www.free-scores.com/partitions_gratuites_axress.htm)

### A propos de la pièce



**Titre :** Confiteam Te, Domine : terzetto religioso per voci e banda (final version)  
**Compositeur :** SOUEREF, Anthony (Antonio)  
**Droit d'auteur :** © Anthony (Antonio) SOUEREF  
**Editeur :** SOUEREF, Anthony (Antonio)  
**Instrumentation :** Banda  
**Style :** Hymne

Anthony (Antonio) SOUEREF sur [free-scores.com](https://www.free-scores.com)



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# TERZETTO RELIGIOSO

per voci e banda

## ΟΜΟΛΟΓΩ ΣΟΙ, ΚΥΡΙΕ

(Confesso a Te, Signore)

Αντώνιος Δ. Σουέρεφ  
Ενοργάνωση: Γεράσιμος Σ. Νίνος

♩=60 **A**

The musical score is arranged for a variety of instruments and voices. It begins with a tempo marking of ♩=60 and a section marker 'A'. The instruments listed on the left are: Flute, Oboe, Clarinet in B♭ I, Clarinet in B♭ II, Clarinet in B♭ III, Alto Saxophone, Tenor Saxophone, Bassoon, Horn in F I, Horn in F II & III, Trumpet in B♭ I, Trumpet in B♭ II, Trombone I, Trombone II & III, Bass Trombone, Baritone, Euphonium, Tuba, Triangle, Cymbals, Soprano, Tenor, Baritone, Snare Drum, and Bass Drum. The vocal parts (Soprano, Tenor, Baritone) are currently blank. The woodwind and brass parts feature complex melodic lines with many slurs and ties. The percussion parts include a steady triangle pattern and cymbals. The score is written in a key signature of three flats (B♭, E♭, A♭) and a common time signature (C). The dynamic marking 'p' (piano) is used throughout the score.

14

Fl. *mf*

Ob. *mf*

B♭ Cl. I *mf*

B♭ Cl. II *mf*

B♭ Cl. III *mf*

A. Sax. *mf*

Bsn. *mf*

S. *mf* κοι-νω-νόν με, κοι-νω-

T. *p* Του Μυσ-τι-κού κοι - νω-νόν με πα-ρά-λα - βε. *mf* Του Δείπ-νου Σου Του Μυσ-τι-κού σή-με-ρον Υι - έ Θε-ού κοι-νω-

Bar. *p* Του Δείπ-νου Σου Του Μυσ-τι-κού κοι - νω-νόν με πα-ρά-λα - βε. *mf* Του Μυσ-τι-κού σή-με-ρον Υι - έ Θε-ού κοι-νω-νόν με,



a

25  $\text{♩} = 63$

Fl. *f*

Ob. *f*

B♭ Cl. I *f*

B♭ Cl. II *f*

B♭ Cl. III *f*

A. Sax. *f*

T. Sax. *f*

Bsn. *f*

Tbn. I *f*

B. Tbn. *f*

Tba. *f*

S. *f* νόν με πα - ρά-λα-βε. Ου μη γαρ, ου μη γαρ, ου μη γαρ το Μυσ-τή-ρι-ον εί - πω

T. *f* νόν με πα - ρά-λα-βε. Ου μη γαρ, ου μη γαρ το Μυσ-τή-ρι-ον εί - πω

Bar. *f* πα - ρά-λα-βε. Ου μη γαρ, Ου μη γαρ, ου μη γαρ. τοις εχθ-ροίς Σου εί-πω το Μυσ - τή - ρι - ον

**B**  $\text{♩} = 66$

35

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

B♭ Cl. I *f* *f*

B♭ Cl. II *f* *f*

B♭ Cl. III *f* *f*

A. Sax. *f* *f*

T. Sax. *f* *f*

Bsn. *f* *mf* *f*

Hn. I *f*

Hn. II & III *f*

B♭ Tpt. I *f*

B♭ Tpt. II *f*

Tbn. I *f*

Tbn. II & III *f*

B. Tbn. *f*

Bar. *f*

Euph. *f*

Tba. *f*

Tri. *f*

Cym. *f*

S. *espress.* *mf*  
ου φί - λη-μα Σοι δώ - σω,

T. *mf*  
ου φί - λη-μα Σοι δώ - σω,

Bar. *f*  
ου

**B**  $\text{♩} = 66$

S. D. *p*

B. D. *f*

46 **C**

Fl. *p* *f* *p*

Ob. *p* *f* *p*

B♭ Cl. I *p* *f* *p*

B♭ Cl. II *f* *p*

B♭ Cl. III *f* *p*

A. Sax. *f* *p*

T. Sax. *f* *p*

Bsn. *p* *f* *p*

Hn. I *f* *p*

Hn. II & III *f* *p*

B♭ Tpt. I *f* *p*

B♭ Tpt. II *f* *p*

Tbn. I *f* *p*

Tbn. II & III *f* *p*

B. Tbn. *f* *p*

Bar. *f* *p*

Euph. *f* *p*

Tba. *f* *p*

Tri. *f* *p*

Cym. *f*

S. *f* *p* *espress.* *p*  
 Σοι δώ - σω ου φί - λη-μα Σοι δώ - σω.

T. *f* *p* *espress.* *p*  
 Σοι δώ - σω καθ' ά-περ ο Ι - ού - δας ου φί - λη-μα Σοι δώ - σω.

Bar. *p* *espress.* *p*  
 φί-λη-μα Σοι δώ - σω καθ' ά-περ ο Ι - ού - δας ου φί - λη-μα Σοι δώ - σω.

**C**

S. D. *p*

B. D. *f*

57

**D**

Fl. *mf* *ff*

Ob. *mf* *ff*

B♭ Cl. I *mf* *ff* *f*

B♭ Cl. II *mf* *ff* *f*

B♭ Cl. III *mf* *ff* *f*

A. Sax. *mf* *ff* *f*

T. Sax. *mf* *ff*

Bsn. *mf* *ff*

Hn. I *mf* *ff*

Hn. II & III *mf* *ff*

B♭ Tpt. I *mf* *ff*

B♭ Tpt. II *mf* *ff*

Tbn. I *mf* *ff*

Tbn. II & III *mf* *ff*

B. Tbn. *mf* *ff*

Bar. *mf* *ff*

Euph. *mf* *ff*

Tba. *mf* *ff*

Tri. *ff*

Cym. *ff*

S. *mf* *doloroso f*  
ο - μο - λο - γώ Σοι, ο - μο-λο-γώ ως ο λησ-τής, ως ο λησ-τής ο -

T. *sp* *mf* *f*  
αλλ' ως ο λησ-τής ο - μο - λο - γώ Σοι, ως ο λησ-τής, ως ο λησ-τής ο -

Bar. *sp* *mf* *f*  
αλλ' ως ο λησ-τής ο - μο - λο - γώ Σοι, ο - μο-λο-γώ ως ο λησ-τής ο -

**D**

S. D. *p*

B. D. *ff*

70

**E**  $\text{♩} = 63$

Fl. *f* *ff* *mf*

Ob. *f* *ff* *mf*

B♭ Cl. I *f* *ff* *mf*

B♭ Cl. II *f* *ff* *mf*

B♭ Cl. III *f* *ff* *mf*

A. Sax. *f* *ff* *mf*

T. Sax. *f* *ff* *mf*

Bsn. *f* *ff* *mf*

Hn. I *f* *ff* *mf*

Hn. II & III *f* *ff* *mf*

B♭ Tpt. I *f* *ff* *mf*

B♭ Tpt. II *f* *ff* *mf*

Tbn. I *f* *ff* *mf*

Tbn. II & III *f* *ff* *mf*

B. Tbn. *f* *ff* *mf*

Bar. *f* *ff* *mf*

Euph. *f* *ff* *mf*

Tba. *f* *ff* *mf*

Tri. *f* *ff* *mf*

Cym. *f* *ff*

S. *μ*ο - λο - γώ Σοι, ο - μο - λο - γώ, ο - μο - λο - γώ.

T. *μ*ο - λο - γώ Σοι, ο - μο - λο - γώ, ο - μο - λο - γώ.

Bar. *μ*ο - λο - γώ Σοι, ο - μο - λο - γώ, ο - μο - λο - γώ.

**E**  $\text{♩} = 63$

S. D. *p*

B. D. *f* *ff*

Musical score for woodwinds and brass instruments. The score includes parts for Flute (Fl.), Oboe (Ob.), B♭ Clarinet I (B♭ Cl. I), B♭ Clarinet III (B♭ Cl. III), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bassoon (Bsn.), Horn I (Hn. I), Horn II & III (Hn. II & III), Trombone I (Tbn. I), Trombone II & III (Tbn. II & III), Baritone (B. Tbn.), Baritone Saxophone (Bar.), Euphonium (Euph.), and Tuba (Tba.). The score begins at measure 80. Dynamics include *mf* (mezzo-forte) for several instruments.

Vocal and Baritone parts with lyrics. The vocal line (S.) and Baritone line (Bar.) are in Greek. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). The lyrics are:   
S. μνή - σθη - τί - μου, Κύ - ρι - ε, Βα - σι - λεί - α Σου, μνή - σθη - τί μου, Κύ - ρι - ε μου  
T. μνή - σθη - τί μου Κύ - ρι - ε μνή - σθη - τί μου Κύ - ρι - ε, Κύ - ρι - ε μου, Κύ - ρι - ε, εν τη Βα - σι - λεί - α Σου,  
Bar. μνή - σθη - τί μου Κύ - ρι - ε, Κύ - ρι - ε μου, Κύ - ρι - ε, εν τη Βα - σι - λεί - α Σου, μνή - σθη - τί μου,





92

Fl.

Ob.

B $\flat$  Cl. I

B $\flat$  Cl. II

B $\flat$  Cl. III

A. Sax.

T. Sax.

Bsn.

Hn. I

Hn. II & III

B $\flat$  Tpt. I

B $\flat$  Tpt. II

Tbn. I

Tbn. II & III

B. Tbn.

Bar.

Euph.

Tba.

Tri.

Cym.

S.

T.

Bar.

S. D.

B. D.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

εν τη Βα - σι - λεί - α Σου, μνή - σθη - τί μου, Κύ - ρι - ε, Κύ - ρι - ε.

εν τη Βα - σι - λεί - α Σου, μνή - σθη - τί μου, Κύ - ρι - ε, Κύ - ρι - ε.

εν τη Βα - σι - λεί - α Σου, μνή - σθη - τί μου, Κύ - ρι - ε, Κύ - ρι - ε.

*p*

*mf*