

# Todos los dioses el Dios

## *I. Bautismal*

Fernando Lerman

Andante ♩ = 80  
*dolce ma preciso*

The musical score is arranged in eight staves. The vocal staves (Soprano, Alto, Tenor, Baritone) are currently empty, each with a whole rest in every measure. The saxophone staves (Soprano, Alto, Tenor, Baritone) contain musical notation. The Alto Sax staff has the most activity, with a melodic line in the first two measures and a more rhythmic line in the last three. The Soprano Sax and Baritone Sax staves have melodic lines in the last three measures. The Tenor Sax staff is empty. The time signature is 5/4. The key signature has one sharp (F#).

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1

2

3

4

5

A

S

A

T

B

*mp*

a quam — a quam —

*mp*

a quam — a quam —

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*mp*

*mp*

*mp*

6

7

8

9

10

*mf* *Crescendo!*

S  
Bap tis Bap tis mun — e sse sa cra men tum — re ge ne ra tio nis — per

A  
Bap tis Bap tis mum e sse sa cra men tum — re ge ne ra tio nis — per a

T  
8 a quam — a quam Bap tis mum Bap tis mum Bap tis mum per

B  
a quam — a quam Bap tis mum Bap tis mum Bap tis mum per a

S. Sx.

A. Sx. *simile*

T. Sx. *simile*

B. Sx. *simile*

11

12

13

14

15

S  
a quam in ver bo

A  
a quam in ver bo

T  
8 a quam in ver bo

B  
a quam in ver bo

S. Sx.  
f mf

A. Sx.  
f mf

T. Sx.  
f mf

B. Sx.  
f mf

S  
Si quis di xe rit a qua ve ran et na tu ra lem non e se de ne ce si ta te bap

A  
Si quis di xe rit a qua ve ran et na tu ra lem non e se de ne ce si ta te bap

T  
Si quis di xe rit a qua ve ran et na tu ra lem non e se de ne ce si ta te bap

B  
Si quis A qua bap tis mum se ta te bap

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

B

S  
tis mi — E go te bap ti zo — in no mi ne Pa tris — et Fi lii etS pi ri tu — Sanc tis —

A  
tis mi — E go ti zo — in no mi ne Pa tris — S pi ri tu — Sanc tis —

T  
tis mi — E go te bap ti zo — in no mi ne Pa tris — S pi ri tu — Sanc tis —

B  
tis mi — E go bap ti zo — in no mi ne Pa tris — S pi ri tu — Sanc tis —

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*f* *simile*



S  
A  
T  
B

Pa cha ca ma ca si llac ta quis pi llac ta

Pa cha ca ma ca si llac ta quis pi llac ta

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*mf*

*mf*

*mf*

*mf*

31

32

33

34

35

36

S

A

T

B

S. Sx.

A. Sx.

T. Sx.

B. Sx.

8 Cca pac Yn ca \_\_\_ hua huay quic ta \_\_\_ mar ca ri a ta lli \_\_\_

Cca pac Yn ca \_\_\_ hua huay quic ta ca ri a ta lli \_\_\_

ta lli \_\_\_

37 38 39 40 41 42

*f* *mp* *f* *mp* *f* *mf*

S  
mf  
Ui ra co cha ya mi cuy nioc min cac yoc Cu ra yoc lla ma yoc y may na

A  
mf  
Ui ra co cha ya mi cuy nioc min cac yoc Cu ra yoc lla ma yoc y may na

T  
mf  
Ui ra co cha ya mi cuy nioc min cac yoc Cu ra yoc lla ma yoc y may na

B

S. Sx.

A. Sx.

T. Sx.  
simile

B. Sx.

S  
Yo chay cay — ma yoc a ma ca — cha ri huay  
cu chuy may ma na ay cay ma na chi qui man ta ca tui man man ta na

A  
Yo chay cay — ma yoc a ma ca — cha ri huay  
cu chuy may ma na ay cay ma na chi qui man ta ca tui man man ta na

T  
8  
Yo chay cay — ma yoc a ma ca — cha ri huay  
cu chuy may ma ay cay ma na chi qui man ta ca tui man man ta na

B  
Yo chay cay — ma yoc a ma ca — cha ri huay  
cu chuy may ma ay cay ma na chi qui man ta ca tui man man ta na

S. Sx.  
*f*  
*p* simile

A. Sx.  
*f*  
*p* simile

T. Sx.  
*f*  
*p* simile

B. Sx.  
*f*  
*mf*  
simile

S  
cas cauhs tus ca\_\_\_ a mus ca man ta mus ca man ta mus ca man

A  
cas cauhs tus ca\_\_\_ a mus ca man ta mus ca man ta mus ca man

T  
cas cauhs tus ca\_\_\_ a mus ca man ta mus ca man ta mus ca man

B  
cas cauhs tus ca\_\_\_ a mus ca man ta mus ca man ta mus ca man

S. Sx.  
f mf mp

A. Sx.  
f mf mp

T. Sx.  
f mf mp

B. Sx.  
f mf mp

(♩.=♩)

S  
A  
T  
B

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

D

S *mp* E lo hei A do nai A do nai

A *dolce* ruj A ta A do nai E lo hei nu me lej hao o lam a sher kid sha nu be mitz vo tav vet zi

T *mp* E lo hei A do nai A do nai vet zi

B *p* A do nai A do

S. Sx. *p* *mp*

A. Sx. *p* *mp*

T. Sx. *p*

B. Sx. *p* *mf*

S *mf*  
bi vri to shel A vra ham A vi nu

A  
va nu le haj ni so bi vri to shel A vra ham A vi nu

T *mf*  
va nu bi vri to shel A vra ham A vi nu

B *mf*  
nai Ah \_\_\_\_\_ bi vri to shel A vra ham A vi nu

S. Sx. *mf*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

S *mp* Ke shen she nij nas la brit *mf* ken i ka nes la To ra le ju pa

A *mp* shen nas brit ken ken ken nes ra u le ju pa *mf*

T *mp* shen nas brit ken ken ken nes ra u ju pa *mf*

B *mp* shen nas brit ken ken ken nes la To u le ju pa u le ma *mf*

S. Sx. *pp*

A. Sx. *pp*

T. Sx. *pp*

B. Sx. *pp*

95

96

97

98

99

100

101

102

103

104

105

106

107

108

**E** Adagio ♩ = 60

S  
le ma a sim to vim \_\_\_\_\_

A  
u le ma sim to vim \_\_\_\_\_

T  
u le ma sim to vim \_\_\_\_\_

B  
sim \_\_\_\_\_ to vim \_\_\_\_\_

*f* Ca ne ca na i chan pech ca tl

*f* Ca ne ca na i chan sho \_\_\_\_\_

*f* Ca ne ca na i chan A \_\_\_\_\_

*mp* Ca ne ca na

S. Sx.

A. Sx.

T. Sx.

B. Sx.

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

S *mf* Coz ca pan ti ca mi shi u toc *f* Ca ne ca na i chan pech ca tl *mf* Coz ca pan

A *mf* Coz ca pan ti *f* Ca ne ca na i chan sho\_\_\_\_\_ *mf* Coz ca pan

T *mf* Coz ca pan ti mi shi u toc *f* Ca ne ca na i chan A\_\_\_\_\_ *mf* Coz ca pan

B *mf* Coz ca pan ti *mp* Ca ne ca na *mp* Ca ne ca na *mf* Coz ca pan

S. Sx. *p*

A. Sx. *p*

T. Sx. *p*

B. Sx. *p*

F

S  
ti ca mi shi u toc Ca ne i chan cha ca sho ti ca sha

A  
ti ca mi shi u toc Ca ne i chan cha ca sho ti ca sha — A ui sha shiu ual me ua ya ue sha

T  
8 ti ca mi shi u toc Ca ne i chan cha ca sho ti ca sha ue sha

B  
ti ca mi shi u toc Ca ne i chan

S. Sx.  
*mp* *mf* *f* *f* *p*

A. Sx.  
*mp* *mf* *f* *f* *p*

T. Sx.  
*mp* *mf* *f* *f* *p*

B. Sx.  
*f* *f* *p*

131

132

133

134

135

136

137

138

Soprano (S): shiu ual me ua sha coz ca pi lla shiu ual me ua sha Ah ca ne ca na ah

Alto (A): xi va shiu ual me ua sha coz ca pi lla shiu ual me ua sha Ah ca ne ca na ah

Tenore (T): xi va shiu sha coz ca pi lla shiu ua sha Ah ca ne ca na ah

Basso (B): shiu sha coz ca pi lla shiu ua sha ca ne Ah ca na ah

Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenore Saxophone (T. Sx.), Basso Saxophone (B. Sx.): Instrumental accompaniment with dynamics *f* and *p*.

139 140 141 142 143 144 145 146 147

**G** **Tempo Primo**  
Andante ♩ = 80

*rit.*

S

A

T *p*  
8 a quam — a quam — a quam — a quam —

B *p*  
a quam — a quam — a quam — a quam —

S. Sx.

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

# Todos los dioses el Dios

## II. La Vida Rezando

Fernando Lerman

Adagio ♩ = 60

*mp*

Soprano  
Faz o bem ó Se nhor Faz o bem ó Se nhor Ag niis

Alto  
Faz o bem ó Se nhor Faz o bem ó Se nhor Ag niis

Tenor  
8 Faz o bem ó Se nhor Faz o bem ó Se nhor Ag niis

Baritone  
Faz o bem ó Se nhor Faz o bem ó Se nhor Ag niis

*Solo*  
*A piacere*

*mf*

Soprano Sax

Alto Sax

Tenor Sax

Baritone Sax

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1

2

3

4

5

6

7

8

9

S  
head and height of hea ven. Faz o bem!

A  
head and height of hea ven. Faz o bem!

T  
8 head and height of hea ven. Faz o bem!

B  
head and height of hea ven. Faz o bem!

S. Sx.  
end Solo

A. Sx.  
mf

T. Sx.

B. Sx.  
Solo  
mf  
end Solo

10

11

12

13

14

15

16

17

18

A

B

S  
Faz o bem ó Se nhor car en lui vous a vez é té com blés de toutes les ri chesses

A  
Faz o bem ó Se nhor

T  
Faz o bem ó Se nhor car en lui vous a vez é té com blés de toutes les ri chesses

B  
Faz o bem ó Se nhor car lui vez tout ri

S. Sx.  
*p* *f* *mp*

A. Sx.  
*p* *f* *mp*

T. Sx.  
*p* *f* *mp*

B. Sx.  
*p* *f* *mp*

19

20

21

22

23

24

25

26

27

S  
qui con cer nent la pa ro le et la con nais sance

A  
*mf*  
Ag niis head and height of hea ven mas ter of the earth is he. He qui cke neth the wa ters' seed—

T  
qui con cer nent la pa ro le et la con nais sance

B  
qui con nant la ro et con sance

S. Sx.  
*f* *mp*

A. Sx.  
*f* *mp*

T. Sx.  
*f* *mf*

B. Sx.  
*f*

28

29

30

31

32

33

34

35

36

37

C

D

S  
A  
T  
B

*f*  
Faz o bem ó Se nhor

*f*  
Faz o bem ó Se nhor

*f*  
Faz o bem ó Se nhor

*f*  
Faz o bem ó Se nhor *mf* Ag ni be gra cious

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*mf*  
*mf*  
*mf*  
*f*

*f*  
*f*  
*f*  
*f*

*mp*  
*mp*  
*mp*  
*mp*

*Solo*

38

39

40

41

42

43

44

45

S  
A  
T  
B

pp *f* Div.

grass Faz o bem

grass Faz o bem

grass Faz o bem

grass Faz o bem

thou art great thou hast approached the pious man hast come to sit on sacred grass Faz o bem

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

pp *f*

pp *f*

pp *f*

pp *f*

end Solo

E

S  
ó Se nhor Ag height of hea ven mas earth is he.

A  
ó Se nhor Ag niis head and height mas ter of the earth is he.

T  
ó Se nhor Ag height of hea ven mas earth is he.

B  
ó Se nhor Ag niis head and height mas ter of the earth is he.

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

54

55

56

57

58

59

60

61

Div. *f* Soprano I Solo Optativo *Rallentando*

S  
Faz o bem ó Se nhor. ass bons eaos que son re tos de co ra cao

A  
*f* Faz o bem ó Se nhor. ass bons eaos que son re tos de co ra cao

T  
*f* Faz o bem ó Se nhor. bons son cao

B  
*f* Faz o bem ó Se nhor. bons son cao

S. Sx. *f*

A. Sx. *f*

T. Sx. *f*

B. Sx. *f*

Todos los dioses el Dios  
*III. Al Paraíso*

Fernando Lerman

Cómodo ♩ = 120

The musical score is arranged in a system of eight staves. The top four staves are for voice: Soprano, Alto, Tenor, and Baritone. The bottom four staves are for saxophone: Soprano Sax, Alto Sax, Tenor Sax, and Baritone Sax. The key signature is B-flat major (two flats) and the time signature is 3/4. The tempo is marked 'CÓMODO' with a quarter note equal to 120 beats per minute. The score consists of eight measures. The voice parts are mostly rests, with some notes in the Soprano Sax part. The Alto Sax part has a melodic line in measures 3 and 7. The Tenor and Baritone Sax parts are mostly rests.

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1

2

3

4

5

6

7

8

S  
A  
T  
B

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*simile*

9

10

11

12

13

14

15

16

A

B

S *mp* Myo ho ren ge kyo Nam *mp* Myo ho ren ge kyo *f* A - la - ba - do

A *mp* Myo ho ren ge kyo Nam *mp* Myo ho ren ge kyo *f* A - la - ba - do

T *mp* Myo ho ren ge kyo Nam *mp* Myo ho ren ge kyo *f* A - la - ba - do

B *f* A - la - ba - do

S. Sx. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *mp* *f*

B. Sx. *mp* *f*

17

18

19

20

21

22

23

24

25

26

S  
se - a Dios \_\_\_\_\_ ñor \_\_\_\_\_

A  
se - a Dios se - a Dios Se - ñor \_\_\_\_\_

T  
8 se - a Dios se - a Dios Se - ñor \_\_\_\_\_

B  
se - a Dios Dios Se - ñor \_\_\_\_\_

S. Sx. *Solo* *mf* *end Solo*

A. Sx. *mp* *mf*

T. Sx. *mp* *mf*

B. Sx. *mp* *mf*

C

S *f*  
Kon gou ha nnya ha ra mi ta kon gou ha nya kyo

A *f*  
Kon gou ha nnya ha ra mi ta kon gou ha nya kyo

T *f*  
Kon gou ha nnya ha ra mi ta kon gou ha nya kyo

B *f*  
Kon gou ha nnya ha ra mi ta kon gou ha nya kyo

S. Sx. *mp* *f*

A. Sx. *mp* *f*

T. Sx. *f*

B. Sx. *f*

37

38

39

40

41

42

43

S  
A  
T  
B

kon gou ha nya kon gou ha nya kyo

kon gou ha kon gou ha nya kyo

kon gou ha kon gou ha nya kyo

kon gou ha kon gou ha nya kyo

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*mp*

*mp*

7

7

D

E

S *mp*  
 En el nom - bre de Dios com - pa - si - vo mi - se - ri - cor - dio - so mi - se - ri - cor - dio - so

A *mp*  
 Nom - bre de Dios com - pa - si - vo mi - Dios mi Dios

T *mp* *p*  
 Nom - bre de Dios com - pa - si - vo mi Dios mi Dios Al pa - ra - i - so

B *mp* *p*  
 Nom - bre de Dios com - pa - si - vo mi - se - ri - cor - dio - so mi - se - ri - cor - dio - so Al pa - ra - i - so

S. Sx. *p*

A. Sx.

T. Sx. *p*

B. Sx. *p*

51

52

53

54

55

56

57

58

59

60

S  
A  
T  
B

A - la - ba - do se - a Dios

A - la - ba - do se - a Dios

Al - pa - ra - i - so Al - pa - ra - i - so Al - pa - ra - i - so Al - pa - ra - i - so

Al - pa - ra - i - so Al - pa - ra - i - so Al - pa - ra - i - so Al - pa - ra - i - so

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*p* *mp* *mf* *mf* *mf* *mf*

*simile* *simile* *simile* *simile*

61 62 63 64 65 66 67 68

Detailed description of the musical score: The score is for a vocal ensemble and strings. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'A - la - ba - do se - a Dios' and 'Al - pa - ra - i - so'. The string parts (Soprano, Alto, Tenor, Bass) provide accompaniment. The score is divided into measures 61 through 68. Dynamic markings include *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). The string parts also include *simile* markings. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

S  
A  
T  
B  
S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

A - la - ba - do Myo ho ren ge kyo Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te

A - la - ba - do Myo ho ren ge kyo

Al - pa - ra - i Myo ho ren ge kyo Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te

Al - pa - ra - i - so A - la - ba - do se - a Dios A - la - ba - do

*mf* *f* *mf* *f* *mf* *f* *mp* *mp* *mp* *f*

S  
A  
T  
B

*mf* Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te *mp* Ga te ga te Bo di sva

*mf* Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te *mp* Ga te ga te Bo di sva

*mf* Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te *mp* Ga te ga te Bo di sva

B se - a Dios A - la - ba - do se - a Dios A - la -

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

*mp*  
*mp*  
*mp*  
*mp*

**cresc... poco a poco**

S  
ha Ga te ga te Bo di sva ha Se - a Dios se - a Dios se - a Dios \_\_\_\_\_

A  
ha Ga te ga te Bo di sva ha Se - a Dios se - a Dios se - a Dios \_\_\_\_\_

T  
ha Ga te ga te Bo di sva ha Se - a Dios se - a Dios se - a Dios \_\_\_\_\_

B  
ba - do se - a Dios \_\_\_\_\_ A - la - ba - do se - a Dios \_\_\_\_\_

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

S  
A  
T  
B

Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te Se - a Dios Myo ho ren ge

Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te Se - a Dios Myo ho ren ge

Pa ra sam ga te Pa ra sam ga te Pa ra sam ga te Se - a Dios Myo ho ren ge

A - la - ba - do A - la - ba do - Se - a Dios Al - pa - ra - i - so

S. Sx.  
A. Sx.  
T. Sx.  
B. Sx.

S *mp* **G**  
 kyo Nam Myo ho ren ge kyo A - la - ba - do se - a Dios

A *mp*  
 kyo Nam Myo ho ren ge kyo A - la - ba - do se - a Dios se - a Dios Se -

T *mp*  
 8 kyo Nam Myo ho ren ge kyo A - la - ba - do se - se - a Dios Se -

B *mp*  
 Al - pa - ra - i - so Al - pa - ra - i - so Al - pa - ra - i - so Oh Oh Oh Oh Oh

S. Sx. *simile* *mp*

A. Sx. *f* *mp*

T. Sx. *simile* *mp*

B. Sx. *simile* *mp*

100

101

102

103

104

105

106

107

108

109

S  
ñor \_\_\_\_\_ Pa ra ga te Pa ra sam ga te Pa ra sam ga te Pa ra ga te Pa ra sam ga te

A  
ñor \_\_\_\_\_ Pa ra ga te Pa ra sam ga te Pa ra sam ga te Pa ra ga te Pa ra sam ga te

T  
ñor \_\_\_\_\_ Pa ra ga te Pa ra sam ga te Pa ra sam ga te Pa ra ga te Pa ra sam ga te

B  
Oh \_\_\_\_\_ Pa ra Pa ra sam ga te te Pa ra sam ga Al pa ra i so

S. Sx.  
mf

A. Sx.  
mf

T. Sx.  
mf

B. Sx.  
mf

110

111

112

113

114

115

116

117

S  
Myo ho ren ge kyo Nam \_\_\_\_\_ Myo ho ren ge kyo \_\_\_\_\_ Myo ho ren ge

A  
Myo ho ren ge kyo Nam \_\_\_\_\_ Myo ho ren ge kyo \_\_\_\_\_ Myo ho ren ge

T  
8 Myo ho ren ge kyo Nam \_\_\_\_\_ Myo ho ren ge kyo \_\_\_\_\_ Myo ho ren ge

B  
*f*  
Al pa - ra - i - so Al pa - ra - i - so Al pa - ra - i - so Al pa - ra - i - so Al pa - ra - i - so

S. Sx.  
*f*

A. Sx.  
*mp* *simile* *f* *mp*

T. Sx.  
*mp* *simile* *f* *mp*

B. Sx.  
*f*

118 119 120 121 122 123 124 125 126 127

The musical score is arranged in two systems. The first system contains four vocal staves: Soprano (S), Alto (A), Tenor (T), and Bass (B). The second system contains four instrumental staves: Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and Bass Saxophone (B. Sx.).

**Vocal Parts:**  
Soprano (S): kyo Nam Myo ho ren ge kyo  
Alto (A): kyo Nam Myo ho ren ge kyo  
Tenor (T): kyo Nam Myo ho ren ge kyo  
Bass (B): Al pa - ra - i - so Al pa - ra - i - so kyo

**Instrumental Parts:**  
S. Sx.: Melodic line with a fermata over the final note.  
A. Sx.: Rhythmic accompaniment with a forte (*f*) dynamic marking.  
T. Sx.: Rhythmic accompaniment with a forte (*f*) dynamic marking.  
B. Sx.: Bass line with a steady rhythmic pattern.

Soprano (S), Alto (A), Tenor (T), Bass (B), Soprano Saxophone (S. Sx.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.)

Lyrics: Pa ra sam ga te Pa ra sam ga te Ga te Ga te

Dynamic markings: *mp*, *f*, *mp cresc... !!*, *mp*, *ff*, *mp*

138

139

140

141

142

143

144

145

146

S  
Pa ra sam ga te \_\_\_\_\_ Ah \_\_\_\_\_

A  
Pa ra sam ga te \_\_\_\_\_ Ah \_\_\_\_\_

T  
Pa ra sam ga te \_\_\_\_\_ Al pa - ra - i - so Bo di sva ha

B  
Pa ra sam ga te \_\_\_\_\_ Al pa - ra - i - so Bo di sva ha

S. Sx.  
\_\_\_\_\_

A. Sx.  
\_\_\_\_\_

T. Sx.  
\_\_\_\_\_

B. Sx.  
\_\_\_\_\_