

# José Maurício Nunes Garcia (1767-1830)

Gradual de S.ta Anna

Para o Commum das Santas nem Virgens nem Mártires  
CPM 133

Editoração: Antonio Campos

coro, órgão, orquestra  
(*choir, organ, orchestra*)

Partes:

Flautas 1 e 2

Trompas 1 e 2 em Fá

Violino I

Violino II

Violoncelo

Soprano, Alto, Tenor, Baixo e Órgão

10 p.



MUSICA BRASILIS

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José Maurício Nunes Garcia

Andante

*dolce* *p* *cresc*

6

*f* *p* *p* *p*

12

*pp* *pp* *pp*

18

*cresc* *sfz p* *pp*

23

*pp* *pp*

29 **Allegro**

*ff* *ff* *ff* *pp*

35

*pp* *pp* *pp*

41

*ff* *ff* *pp* *cresc* *f* *ff*

49

*ff* *pp*

53

*pp* *p*

Trompas 1 e 2 em Fá

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Andante

6

12

18

23

29 **Allegro**

35

41

49

53

*p* *pp* *pp*

*pp* *pp* *pp*

*p* *pp* *pp* *pp* *pp*

*ff* *ff* *ff* *pp* *pp*

*pp*

*f* *f* *ff* *ff* *ppp* *cresc* *f* *ff*

*ff* *ff* *ff* *pp sempre*

*p sempre* *p sempre* *pp*

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Andante

The musical score is written for Violino I in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Andante'. The score consists of ten staves of music. The first staff (measures 1-5) features a melodic line with dynamics *p*, *cresc*, *p*, and *cresc*, and includes a trill (tr) in measure 4. The second staff (measures 6-11) continues the melodic line with dynamics *p*, *cresc*, and *p*. The third staff (measures 12-17) features a rhythmic pattern with dynamics *pp*, *ff*, *pp*, *ff*, and *p*. The fourth staff (measures 18-22) includes a triplet (3) with dynamics *cresc*, *p*, *ff*, and *p*. The fifth staff (measures 23-28) continues the melodic line. The sixth staff (measures 29-34) is marked 'Allegro' and features a chordal texture with dynamics *p*, *pp*, *ff*, *ff*, *ff*, *p*, and *pp*. The seventh staff (measures 35-40) continues the chordal texture with dynamics *p*, *pp*, *p*, *pp*, and *p*. The eighth staff (measures 41-44) features a melodic line with dynamics *ff*, *ff*, *p*, and *pp*, and includes a trill (tr) in measure 43. The ninth staff (measures 45-48) continues the melodic line with dynamics *pp*, *cresc*, *ff*, and *ff*. The tenth staff (measures 49-52) features a chordal texture with dynamics *ff*, *ff*, and *pp*. The eleventh staff (measures 53-57) continues the melodic line with dynamics *pp*, *pp*, *pp*, *pp*, and *pp*.

Violino II

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José Maurício Nunes Garcia

Andante

The musical score for Violino II, titled "Gradual de S.ta Anna" by José Maurício Nunes Garcia, is presented in a single system. The piece is in the key of D major (two sharps) and 3/4 time. The tempo is marked "Andante". The score consists of 12 staves of music, with measure numbers 6, 12, 18, 23, 29, 35, 41, 45, 49, and 53 indicated at the beginning of their respective staves. The notation includes various dynamics such as *p*, *cresc*, *pp*, *f*, and *ff*, as well as articulation marks like slurs and accents. The piece concludes with a double bar line at the end of the 12th staff.

# Gradual de S.ta Anna

Para o Commum das Santas nem Virgens nem Mártires

José Maurício Nunes Garcia

Andante

1

6

12

18

23

29 **Allegro**

29

35

41

49

53

Soprano  
Alto  
Tenor  
Baixo  
Órgão

# Gradual de S.ta Anna

Para o Commum das Santas nem Virgens nem Mártires

José Maurício Nunes Garcia

Andante

The first system of the musical score consists of five staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Baixo. Each staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. The notes in these staves are all rests. The fifth staff is for the organ, with a grand staff (treble and bass clefs). It begins with a piano (*p*) dynamic. The organ part features a melodic line in the right hand and a bass line in the left hand. The right hand has a series of eighth and sixteenth notes, while the left hand has a simple bass line. The system ends with a *cresc* (crescendo) marking.

3 6 6 3 6 3 6 3 #6

The second system of the musical score begins with a vocal entry on the Soprano staff. The vocal line starts with the lyrics "Di - le - xis - ti jus - ti - ti - am et o -". The vocal part is marked *solo p*. The organ accompaniment continues with a *pp* (pianissimo) dynamic. The organ part features a rhythmic pattern of eighth notes in the right hand and a simple bass line in the left hand. The system ends with a *pp* marking.

3 3 6 6 3 4

12

-di - sti i - ni-qui - ta - tem; pro - pte-re-a un - xis - ti - ti De - us, De-us

*p* *f* *p* *f* *pp*

6 #4 6 #4 6 6 7

18

tu - us o - le - o lae - ti - ti - ae al - le - lu - ia, al - le - lu -

*cresc* *ff* *p* *p*

6 3 6 7 3 6 3



23

ia.

pp

**Allegro**

29 tutti *ff*

Di - ffu - sa est gra - ti - a in la - bi - is tu - is pro - pte - re - a

tutti *ff* *pp* *pp*

Di - ffu - sa est gra - ti - a in la - bi - is tu - is pro - pte - re - a

tutti *ff* *pp* *p*

Di - ffu - sa est gra - ti - a in la - bi - is tu - is pro - pte - re - a

tutti *ff* *ff* *pp*

Di - ffu - sa est gra - ti - a in la - bi - is tu - is pro - pte - re - a

*ff* *ff* *ff* *pp* *p*

3 3 3 3 6 3

35

*pp* *pp* *cresc*

be - ne - di - xit te De - us in ae - ter - num

*pp* *pp* *cresc*

be - ne - di - xit te De - us in ae - ter - num

*p* *p* *pp* *cresc*

be - ne - di - xit te De - us in ae - ter - num

*pp* *p* *pp* *cresc*

be - ne - di - xit te De - us in ae - ter - num

*pp* *pp* *cresc*

6 3 3 4  
2 3

41

*ff* *pp* *cresc* *f*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

*ff* *pp* *cresc* *f* *ff*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

*ff* *pp* *cresc* *ff*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

*ff* *pp* *cresc* *ff*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

*ff* *ff* *pp* *cresc* *f* *ff*

-4 6 6 3 6 6  
2

49 *ff* *ff*

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

al - le - lu - ia, al - le - lu - ia.

*ff* *ff* *pp sempre*

53

*pp*