

José Maurício Nunes Garcia (1767-1830)

Matinas da assumpção de N. Sr^a.
CPM 172

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Partes:

Flauta
Clarinetas 1, 2
Trompas 1, 2
Trompetes 1, 2
Tímpanos
Coro (SATB)
Violino I / Violino II
Viola
Violoncelo / Contrabaixo

121 p.

ISMN 979-0-802301-35-1



MUSICA BRASILIS

Flauta

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

f *p*

7 *soli* 2

14 *f* *p*

24 *f*

Allegretto 6 *solo* *dolce*

14

23 *cresc poco a poco* *f*

32 *p*

41 3 *f* *p*

52 3 *f* *ff*

Andantino **TACET**

2º Responsório

Allegro

f *p* *f*

p *f* *f*

p *p* *pp*

Allegretto Vivace

p *p*

pp

cresc poco a poco *p*

sfz *p* *sfz* *p*

p *p*

pp *pp*

Andantino

43

3° Responsório

Allegretto Maestoso

sol^o **15** *mf* *sfz*

Allegretto vivace

p *sfz* *p* *sfz* *f*

12 *p*

20 *f*

28

Andantino

47

Andantino

21

4° Responsório

Andantino mosso

p **3** *p*

10 *f*

Allegro giusto

4 *f* **4** *f* *(p)* **3** *f* **4**

24 *f* **2** *p* *f*

37

Andantino Maestoso

26

5º Responsório

Andantino mosso
solo
(mp)

6

14

Allegro
f

4

13

sfz p

22

sfz p f

29

solo

37

2

45

p

53

f

Larghetto
solo
p

8

pp cresc

14

solo tr

17

p

6° Responsório

Andantino maestoso

1
solo

p

8

pp

16

Allegro

(p)

10

f

19

(p)

f

31

f

42

ff

Andantino 29

Andantino 13

7° Responsório

Andantino

1
soli

(mp)

(mp) *p*

9

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *pp*

18

Allegretto

p

7

pp

16

25

f

36

p *f*

44

ff

52

Maestoso

53

8º e último Responsório

Andante Maestoso

12

f *p*

24

p *f*

33

p *f* *p* *f* *ff*

42

51

Andante sostenuto

5

p cresc *p* *sfzp*

Allegretto

pp

12

sfz p *sfz p* *pp*

24

pp *sfz p*

36

sfz p *pp*

51

61

Andantino

TACET

Clarinetas

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

Clarinetas I-II em Sib

f

5 *p* *soli*

12 *f*

18 *soli* *p*

25 *soli* *f*

Allegretto

soli *p*

9

18 *cresc poco a poco*

26 *soli* *f*

34 *p*

40 *f*

48 *soli*
p

55
f *ff*

Andantino

TACET

2º Responsório

Allegro
f *p* *f*

7
p *f* *f* *p*

15
p *pp*

Allegretto Vivace
soli
p *p*

11 *soli*
pp

22 *soli*

35 *cresc poco a poco*

48
p *sfz* *p* *sfz* *p*

Clarinetas

61 *solo*
p

72 *solo*
p

83 *pp*

95 *solo*

106

Andantino
p 2 2

110 *solo*

116 *soli* 3

125 2 *soli* 6

138 *f* *p* *soli* *p*

Allegretto Maestoso **3º Responsório**
soli (mf)

143 15 *soli* *p*

Allegretto vivace

p *sfz* *p* *sfz*
f *p*
f

Andantino

47

Andantino

21

4º Responsório

p *f* *f* *(p)* *f*
f *(p)* *p* *f*

41

Andantino Maestoso

26

5º Responsório

Andantino mosso

3 soli

p

2

soli

(mp)

11

p

pp

f

Allegro

2

11

sfz

p

sfz

p

f

20

p

29

5

2

sfz

p

43

f

52

Larghetto

soli

(p)

2

solo

7 *pp* *cresc*

12 *p* *pp* *solo*

17

6º Responsório

Andantino maestoso

soli *pp*

8

14 *pp*

Allegro

solo *(mp)* *f*

7 *f*

15

22 *(mp)* *f*

28 *f*

Clarinetas

36

43

ff

Andantino

29

Andantino

13

7º Responsório

Andantino

8

soli
(mp)

8

16

soli
p

Allegretto

2

10

18

26

36

44

ff

51

Maestoso

53

8º e último Responsório

Andante Maestoso

2

f *(p)* *sfz* *p*

6

sfz *p* *cresc* *f* *p*

11

f *tr* *solo* *dolce*

18

f *p* *tr* *sol*

26

f *p* *tr*

34

f *p* *f* *tr* *ff*

42

51

Andante sostenuto

5

p cresc *p* *sfz*

Allegretto

pp

12

sfz p *sfz p* *pp*

24

pp *sfz p*

36

sfz p *pp* solo

48

sfz p *pp*

58

sfz p *pp* 2

Andantino

TACET

TACET

Trompas

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

Trompas I-II em Fá

f

p soli *p*

f

p

f

Allegretto

29

f

p *f*

p *f*

ff

Andantino

TACET

ff

Trompas
2º Responsório

Allegro

Musical staff 1: Allegro, measures 1-5. Dynamics: *f*, *p*.

Musical staff 2: Allegro, measures 6-11. Dynamics: *f*, *p*, *solo*, *f*.

Musical staff 3: Allegro, measures 12-18. Dynamics: *f*, *p*, *pp*.

Allegretto Vivace

Musical staff 4: Allegretto Vivace, measures 19-28. Dynamics: *p*.

Musical staff 5: Allegretto Vivace, measures 29-38. Dynamics: *pp*.

Musical staff 6: Allegretto Vivace, measures 39-48. Dynamics: *cresc*, *p*.

Musical staff 7: Allegretto Vivace, measures 49-58. Dynamics: *pp*.

Musical staff 8: Allegretto Vivace, measures 59-68. Dynamics: *pp*.

Musical staff 9: Allegretto Vivace, measures 69-78. Dynamics: *pp*.

Andantino

43

Musical staff 10: Andantino, measure 79.

3º Responsório

Allegretto Maestoso

soli
(mf)

5 **15**

p

Allegretto vivace

2 **2**

p *f*

11

19

f

27

Andantino

47

Andantino

21

4º Responsório

Andantino mosso

3 *soli*

p

8 **5**

f

Allegro giusto

4 **4** **5** **4**

f *f* *f* *f*

26 *soli*
p *p* *f*

37

Andantino Maestoso

26

5º Responsório

Andantino mosso

3 *soli* **2**
p *p* *pp*

Allegro

f

8
sfz *p* *sfz* *p*

15
f **4** *p*

26 **3** **5** **5** **3**
p *sfz* *p*

46
f

53

Larghetto

p *pp* *cresc* *pp* **7** **4**

6º Responsório

Andantino maestoso

soli

pp

9

15

pp

Allegro

9

f

16

f

31

38

ff

44

Andantino

Andantino

29

13

7º Responsório

Andantino

soli

(*mp*)

p

p

9

p

pp

pp

Allegretto

24

f

31

4

f

42

ff

50

Maestoso

53

8º e último Responsório

Andante Maestoso

2

f

3

p

soli

12

f

5

f

24

pp

f

33

p

f

p

f

ff

42

50

Andante sostenuto

Musical notation for the first system of 'Andante sostenuto'. The key signature is one flat (B-flat) and the time signature is 3/4. The system begins with a fermata over a whole note chord, marked with a '7' above it. The first measure contains a half note chord (B-flat and D) with a dynamic marking of *p*. The second measure contains a half note chord (B-flat and D) with a dynamic marking of *sfz p*. The system concludes with a double bar line and a 2/4 time signature change.

Allegretto

Musical notation for the second system of 'Allegretto'. The key signature is one flat and the time signature is 2/4. The system features three triplet markings over eighth notes, each marked with a dynamic of *pp*. The system ends with a whole rest.

Musical notation for the third system of 'Allegretto', starting at measure 18. It continues with eighth notes and triplet markings, marked with a dynamic of *pp*.

Musical notation for the fourth system of 'Allegretto', starting at measure 35. It features eighth notes and triplet markings, marked with a dynamic of *pp*.

Musical notation for the fifth system of 'Allegretto', starting at measure 47. It consists of a continuous eighth-note melody, marked with a dynamic of *pp*.

Musical notation for the sixth system of 'Allegretto', starting at measure 58. It continues with eighth notes, marked with a dynamic of *pp*.

Andantino

TACET

Musical notation for the final system of 'Andantino'. The key signature is one flat and the time signature is common time (C). The system is a single measure of a whole rest, indicating a complete silence (TACET).

Trompetes

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

Trompetes I-II em Sib

Allegretto

Andantino

2º Responsório

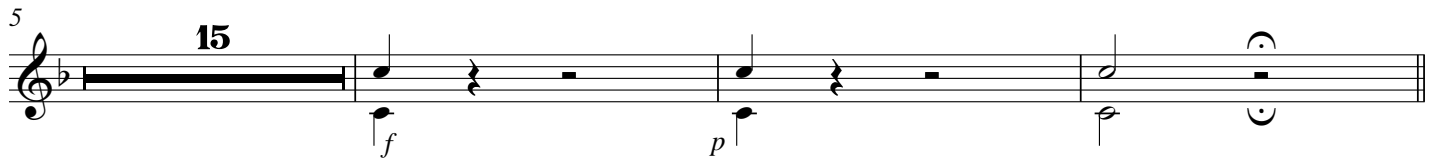
Allegro

Allegretto Vivace

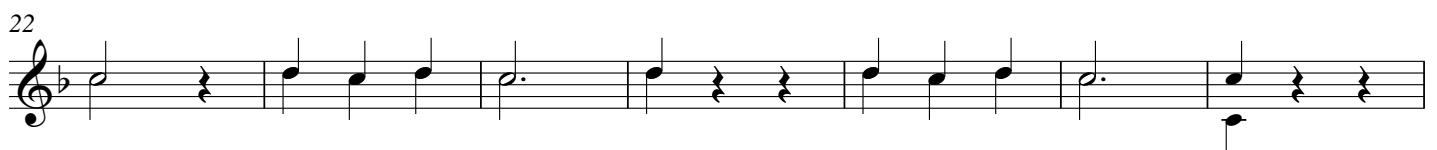
Andantino

3º Responsório

Allegretto Maestoso



Allegretto vivace



Andantino



Andantino



4º Responsório

Andantino mosso



Allegro giusto



37

Andantino Maestoso

26

5° Responsório

Andantino mosso

12

Allegro

8

15

26

46

53

Larghetto

9

14

6º Responsório

Andantino maestoso

soli

pp

9

14

pp

Allegro

9

f

17

8

f

32

40

ff

Andantino

29

Andantino

13

7º Responsório

Andantino

2

(p)

2

p

4

p

14

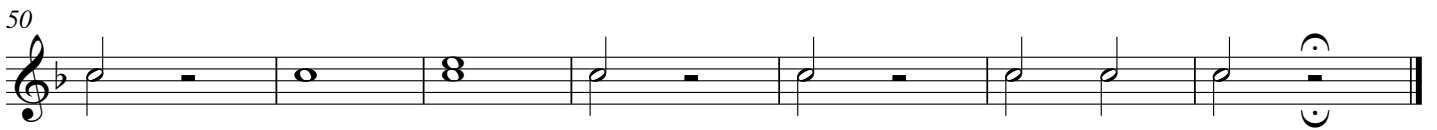
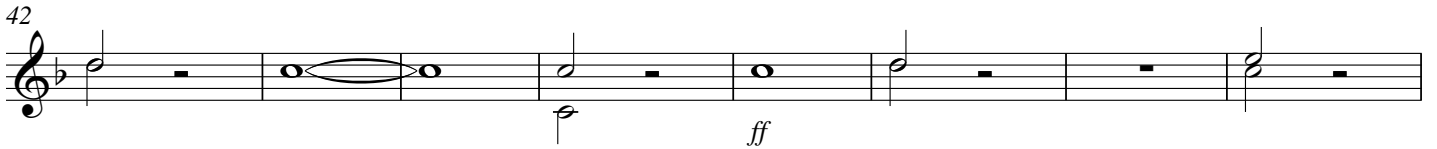
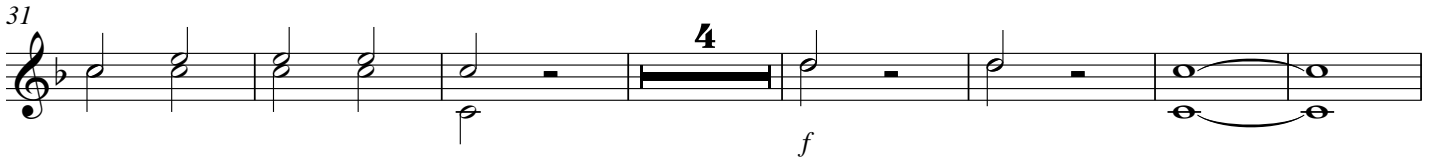
pp

2

pp

Allegretto

24



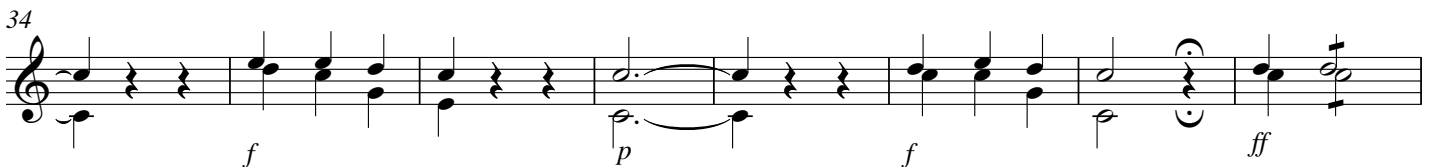
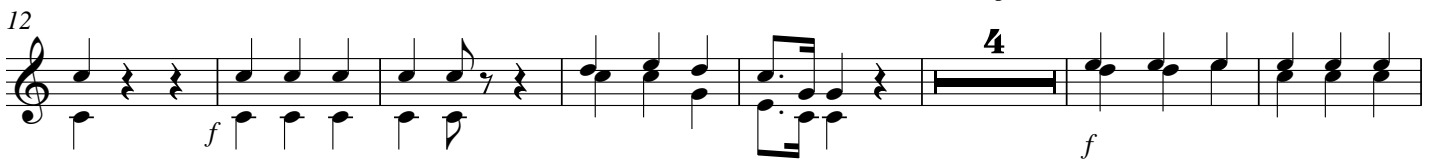
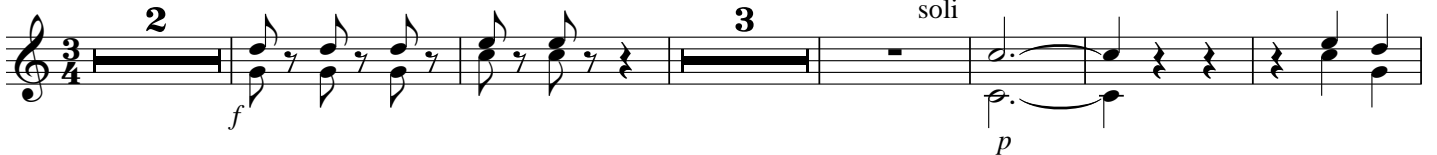
Maestoso

53



8º e último Responsório

Andante Maestoso



Andante sostenuto **Allegretto**

12 3 3 7

19 3 4 3 7 3

45 4 4

60

Andantino **TACET**

Tímpanos

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto
em B

9

f

14

f

8

27

f

Allegretto
29

f

37

7

f

7

f

57

ff

Andantino

TACET

TACET

Allegro
em D

2

f

f

7

2

f

p

f

p

pp

4

Allegretto Vivace

4

23

pp

38

24

pp

30

2

102

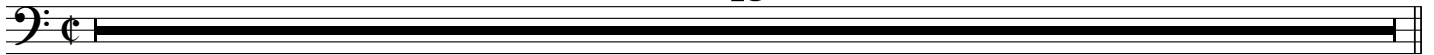


110



Andantino

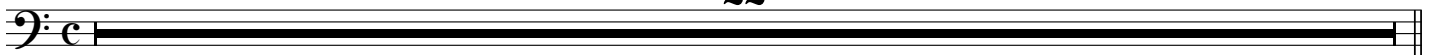
43



3º Responsório

Allegretto Maestoso

22



Allegretto vivace

em Mi^b 8



24



Andantino

47

Andantino

21



Andantino mosso

em B

12

4º Responsório



Allegro giusto

4

4

21



38



Andantino Maestoso

26



Andantino mosso

em F

7

5º Responsório

4



Allegro

4

15

49

Larghetto

20

6º Responsório

Andantino maestoso

18

Allegro em C

9

18

35

Andantino

29

Andantino

13

7º Responsório

Andantino em Mi♭

16

Allegretto

24

31

42

49

Maestoso

53

Andante Maestoso
em B

8º e último Responsório

14

33

45

51

Andante sostenuto
em Mi♭

13

Allegretto

45

56

Andantino

TACET

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

1º Responsório

Allegro Giusto

Soprano

Vi - di, vi - di spe - ci - o - sam

Alto

Vi - di, vi - di spe - ci - o - sam

Tenor

Vi - di, vi - di spe - ci - o - sam

Baixo

Vi - di, vi - di spe - ci - o - sam

8

S. *p* si - cut co - lum - bam *a 3 p* as - cen - den - tem *p* as - cen - den - tem

A. *p* si - cut co - lum - bam *p* as - cen - den - tem *p* as - cen - den - tem

T. *p* si - cut co - lum - bam *p* as - cen - den - tem *p* as - cen - den - tem

B. *p* si - cut co - lum - bam

14

S. *f* as - cen - den - tem de su - per - ri - vos, de su - per ri - vos a - qua - rum,

A. *f* as - cen - den - tem de su - per - ri - vos, de su - per ri - vos a - qua - rum,

T. *f* as - cen - den - tem de su - per - ri - vos, de su - per ri - vos a - qua - rum,

B. *f* as - cen - den - tem de su - per - ri - vos, de su - per ri - vos a - qua - rum,

20

S. *p*
cu - jus in - ex - ti - ma - bi - lis o - dor e - rat

A. *p*
cu - jus in - ex - ti - ma - bi - lis o - dor e - rat

T. *p*
cu - jus in - ex - ti - ma - bi - lis o - dor e - rat

B. *p*
cu - jus in - ex - ti - ma - bi - lis o - dor e - rat

26

S. *f*
ni - mis in ves - ti - men - tis e - jus, in ves - ti - men - tis e - jus.

A. *f*
ni - mis in ves - ti - men - tis e - jus, in ves - ti - men - tis e - jus.

T. *f*
ni - mis in ves - ti - men - tis e - jus, in ves - ti - men - tis e - jus.

B. *f*
ni - mis in ves - ti - men - tis e - jus, in ves - ti - men - tis e - jus.

Allegretto

p
Et si - cut di - es ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum,

p
Et si - cut di - es ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, et si - cut

p
Et si - cut

9

S. di - es ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum di - es,

A. di - es ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum di - es,

T. di - es ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, et si - cut di - es

B. Et si - cut di - es

p

17

S. ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, di - es ver - ni cir -

A. ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, di - es ver - ni cir -

T. ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, di - es ver - ni cir -

B. ver - ni cir - cun - da - bant e - am flo - res ro - sa - rum, et si - cut di - es ver - ni cir -

cresc

25

S. cun - da - bant e - am flo - res ro - sa - rum et si - cut di - es ver - ni cir -

A. cun - da - bant e - am flo - res ro - sa - rum et si - cut di - es ver - ni cir -

T. cun - da - bant e - am flo - res ro - sa - rum et si - cut di - es ver - ni cir -

B. cun - da - bant e - am flo - res ro - sa - rum et si - cut di - es ver - ni cir -

tutti f

33

S. *p*
cun - da-bant e - am flo-res ro - sa - rum, et li - li - a con-

A. *p*
cun - da-bant e - am flo-res ro - sa - rum, et li - li - a con-

T. *p*
cun - da-bant e - am flo-res ro - sa - rum, et li - li - a con-

B. *p*
cun - da-bant e - am flo-res ro - sa - rum, et li - li - a con-

41

S. *duo p* *tutti f* *p*
va-li-um, et li - li - a, li - li - a con - va - li - um, et

A. *duo p* *tutti f* *p*
va-li-um, et li - li - a li - li - a con - va - li - um, et

T. *duo* *f* *p*
va-li-um, li - li - a con - va - li - um, et

B. *duo* *f* *p*
va-li-um, li - li - a con - va - li - um, et

49

S. *duo p* (tutti)
li - li - a con - va - li - um, et li - li - a.

A. *duo p* (tutti)
li - li - a con - va - li - um, et li - li - a.

T. *duo p*
li - li - a con - va - li - um,

B. *duo p*
li - li - a con - va - li - um,

55 *f* *ff* **2**

S. Li - li - a con - va - li - um, con - va - - li - um.

A. Li - li - a con - va - li - um, con - va - - li - um.

T. ⁸ li - li - a con - va - li - um, con - va - - li - um.

B. *f* *ff* **2**

li - li - a con - va - li - um, con - va - - li - um.

Andantino

p

Quae est is - ta quae as - cen-dit per - de - ser tum si - cut

9

S. vir - gu-la fu - mi ex a - ro - ma-ti-bus Myr - rhae et Thu -

18 *p*

S. - ris, quae est is - ta quae as - cen-dit per - de - ser tum

25

S. si - cut vir - gu-la fu - mi ex a - ro - ma-ti-bus Myr-rhae et

32 *f*

S. Thu - ris, ex a - - ro - - ma - ti - bus

35 *p* *tr* **4**

S. Myr - rhae et Thu - - - - ris.

2º Responsório

Allegro

f *p* *f*
 Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no et si - cut cy -
f *p* *f*
 Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no et si - cut cy -
f *p* *f*
 Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no et si - cut cy -
f *p* *f*
 Si - cut ce - drus ex - al - ta - ta sum in Li - ba - no et si - cut cy -

7
p *f* *p* *f*
 S. pres - sus in mon - te Si - on, qua - si Myr - rha, qua - si
p *f* *p* *f*
 A. pres - sus in mon - te Si - on, qua - si Myr - rha, qua - si
p *f* *p* *f*
 T. pres - sus in mon - te Si - on, qua - si Myr - rha, qua - si
p *f* *p* *f*
 B. pres - sus in mon - te Si - on, qua - si Myr - rha, qua - si

14
p *pp*
 S. Myr - rha, e - le - cta, e - le - cta, e - le - cta.
p *pp*
 A. Myr - rha, e - le - cta, e - le - cta, e - le - cta.
p *pp*
 T. Myr - rha, e - le - cta, e - le - cta, e - le - cta.
p *pp*
 B. Myr - rha, e - le - cta, e - le - cta, e - le - cta.

Allegretto Vivace

De - di, de - di su - a - vi - ta - tem, su -

De - di, de - di su - a - vi - ta - tem, su -

De - di, de - di su - a - vi - ta - tem, su -

De - di, de - di su - a - vi - ta - tem, su -

a - vi - ta - tem o - do - ris, o - do - ris.

a - vi - ta - tem o - do - ris, o - do - ris.

a - vi - ta - tem o - do - ris, o - do - ris.

a - vi - ta - tem o - do - ris, o - do - ris.

de - di, de - di su - a - vi - ta -

de - di, de - di su - a - vi - ta -

de - di, de - di su - a - vi - ta -

de - di, de - di

52

S. *sfz* *p* *sfz* *p* **2** **9**
 tem o - do - ris, o - do - ris.

A. *sfz* *p* *sfz* *p* **2** **9**
 tem o - do - ris, o - do - ris.

T. *sfz* *p* *sfz* *p* **2** **9**
 tem o - do - ris, o - do - ris.

B. *sfz* *p* *sfz* *p* **2** **9**
 o - do - ris, o - do - ris.

73

S. *p*
 De - di, de - di su - a - vi - ta - tem, su - a - vi - ta - tem

A. *p*
 De - di, de - di su - a - vi - ta - tem, su - a - vi - ta - tem

T. *p*
 De - di, de - di su - a - vi - ta - tem, su - a - vi - ta - tem

B. *p*
 De - di, de - di su - a - vi - ta - tem, su - a - vi - ta - tem

84

S. *pp*
 o - do - ris, o - do - ris,

A. *pp*
 o - do - ris, o - do - ris,

T. *pp*
 o - do - ris, o - do - ris,

B. *pp*
 o - do - ris, o - do - ris,

93

S. o - do - ris, o - do - ris. 18

A. o - do - ris, o - do - ris. 18

T. o - do - ris, o - do - ris. 18

B. o - do - ris, o - do - ris. 18

Andantino

2 *p*

S. Et si-cut ci-na-mo - mum et bal - sa - mum a - ro - ma -

A. Et si-cut ci-na-mo - mum et bal - sa - mum a - ro - ma -

8

S. - ti - zans, a - ro - ma - ti - zans, et si-cut ci-na - mo-mum

A. - ti - zans, a - ro - ma - ti - zans, et si-cut ci-na - mo-mum

16

S. et bal - sa-mu-ma-ro-ma - ti-zans, et bal - sa-mum a - ro - ma -

A. et bal - sa-mu-ma-ro-ma - ti-zans, et bal - sa-mum a - ro - ma -

22

S. - ti - zans, a - ro - ma ti - zans, et si-cut ci-na - mo - mum

A. - ti - zans, a - ro - ma ti - zans, et si-cut ci-na - mo - mum

29

S. *tr*
et bal - sa - mum a - ro - ma - ti - zans, a - ro - ma - ti -

A. *tr*
et bal - sa - mum a - ro - ma - ti - zans, a - ro - ma - ti -

34

S. *tr* **5**
zans, a - ro - ma - ti - zans, a - ro - ma - ti - zans.

A. *tr* **5**
zans, a - ro - ma - ti - zans, a - ro - ma - ti - zans.

3º Responsório

Allegretto Maestoso

4 solo (*mf*)
Quae est is - ta quae pro - ces - sit, quae est is - ta quae pro -

12
ces - sit et for - mo - sa tam - quam Je - ru - sa - lem,

17
et for - mo - sa tam - quam Je - ru - sa - lem.

Allegretto vivace

duo *p* (tutti) duo *f*
Vi - de - runt e - am fi - li - ae Si - on et be - a - tam di - ce - runt et Re -

duo *p* (tutti) duo *f*
Vi - de - runt e - am fi - li - ae Si - on et be - a - tam di - ce - runt et Re -

p *p* *f*
8 Fi - li - ae Si - on di - ce - runt et Re -

p *p* *ff*
Fi - li - ae Si - on di - ce - runt et Re -

10

S. *solo*
gi - nae lau-da-ve-runt e - am vi - de - runt e - am fi - li - ae Zi - on

A. *p*
gi - nae lau-da-ve-runt e - am vi - de - runt e - am fi - li-ae Zi - on

T. *p*
gi - nae lau-da-ve-runt e - am vi - de - runt e - am fi - li-ae Zi - on

B. *p*
gi - nae lau-da-ve-runt e - am vi - de - runt e - am fi - li-ae Zi - on

17

S. *(tutti) f*
et be - a - tam, be - a - tam di - ce - runt et Re - gi - nae

A. *f*
et be - a - tam di - ce - runt et Re - gi - nae

T. *f*
et be - a - tam di - ce - runt et Re - gi - nae

B. *f*
et be - a - tam di - ce - runt et Re - gi - nae.

23

S.
lau - da-ve - runt e - - am, lau - da-ve - runt e -

A.
lau - da-ve - runt e - - am, lau - da-ve - runt e -

T.
lau - da-ve - runt e - - am, lau - da-ve - runt e - -

B.
lau - da-ve - runt e - - am, lau - da-ve - runt e -

28

S. am, lau - da - ve - runt e - - am. **3**

A. am, lau - da - ve - runt e - - am. **3**

T. am, lau - da - ve - runt e - - am. **3**

B. am, lau - da - ve - runt e - - am. **3**

Andantino

mf

8 Et si - cut_ di - es, si - cut di - es_ ver - ni cir - cun - da-bant, cir -

7 T. cun - da-bant e - am flo - res ro - sa - rum et_ li - li - a_ con -

13 T. -va - li-um, et_ li - li - a_ con - va - li-um cir - cun - da-bant e - am,

19 T. flo - res ro - sa - rum et li - li - a con - va - li - um Et si - cut_

25 T. di - es, si - cut di - es_ ver - ni cir - cun - da-bant, cir - cun - da-bant

30 T. e - am flo - res ro - sa - rum et li - li - a con - va - li-um, et

35 T. li - li - a_ con - va - li - um *tr* et li - li - a con - va - li-um, et

40 T. li - li - a_ con va - li - um, con - va - li - um. **3**

Andantino duo (*mp*)

Glo - ri - a Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i,

Glo - ri - a Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i,

9

S. Spi - ri - ti - i San - cto, et Spi - ri - tu - i San - cto glo - ri -

A. Spi - ri - ti - i San - cto, et Spi - ri - tu - i San - cto glo - ri -

15

S. a, et Spi - ri - tu - i San - cto glo - ri - a.

A. a, et Spi - ri - tu - i San - cto glo - ri - a.

4º Responsório

Andantino mosso *p* duo

Or - na - tum ma - ni - li - bus fi - li - um Je - ru - sa - lem Do - mi - nus con - cu -

Or - na - tum ma - ni - li - bus Do - mi - nus con - cu -

Or - na - tum ma - ni - li - bus fi - li - um Je - ru - sa - lem Do - mi - nus con - cu -

Or - na - tum ma - ni - li - bus Do - mi - nus con - cu -

7

S. *tutti p*
Do - mi - nus con - cu - pi - vit, Do - mi

A. *tutti p*
pi - vit Do - mi - nus con - cu - pi - vit, Do - mi

T. *tutti p*
Do - mi - nus con - cu - pi - vit, Do - mi

B. *tutti p*
pi - vit Do - mi - nus con - cu - pi - vit, Do - mi

11

S. *f*
nus con - cu - pi - vit, Do - mi - nus con - cu - pi - vit.

A. *f*
nus con - cu - pi - vit, Do - mi - nus con - cu - pi - vit.

T. *f*
nus con - cu - pi - vit, Do - mi - nus con - cu - pi - vit.

B. *f*
nus con - cu - pi - vit, Do - mi - nus con - cu - pi - vit.

Allegro giusto

S. *duo p* *(tutti) f* *duo p* *(tutti) f*
Et vi - den - tes e - am Fi - li - ae Si - on be - a - tis - si - mam prae - di - ca - ve - runt dis -

A. *duo p* *(tutti) f* *duo p* *(tutti) f*
Et vi - den - tes e - am Fi - li - ae Si - on be - a - tis - si - mam prae - di - ca - ve - runt dis -

T. *f* *f*
Fi - li - ae Si - on dis -

B. *f* *f*
Fi - li - ae Si - on dis -

12

S. *duo p* (tutti) *f* *duo p*
 cen-tes, Et vi-den-tes e - am Fi-li-ae Si-on be-a-tis-si-mam prae-di-ca-

A. *duo p* (tutti) *f* *duo p*
 cen-tes, Et vi-den-tes e - am Fi-li-ae Si-on be-a-tis-si-mam prae-di-ca-

T. *f*
 cen-tes, Fi-li-ae Si-on

B. *f*
 cen-tes, Fi-li-ae Si-on

23

S. (tutti) *f* **2** *p*
 ve-runt dis - cen-tes, un-guen-tum ef - fu - sum No - men Tu - um,

A. (tutti) *f* **2** *p*
 ve-runt dis - cen-tes, un-guen-tum ef - fu - sum No - men Tu - um

T. *f* **2** *p*
 dis - cen-tes, un-guen-tum ef - fu - sum No - men Tu - um

B. *f* **2** *p*
 dis - cen-tes, un-guen-tum ef - fu - sum No - men Tu - um

34

S. *f*
 un-guen-tum ef - fu - sum, un-guen-tum ef - fu - sum No - men Tu - um, No-men

A. *f*
 un-guen-tum ef - fu - sum, un-guen-tum ef - fu - sum No - men Tu - um, No-men

T. *f*
 un-guen-tum ef - fu - sum, un-guen-tum ef - fu - sum No - men Tu - um, No-men

B. *f*
 un-guen-tum ef - fu - sum, un-guen-tum ef - fu - sum No - men Tu - um, No-men

41

S. Tu - um, No - men Tu - um, No - men Tu - um.

A. Tu - um, No - men Tu - um, No - men Tu - um.

T. Tu - um, No - men Tu - um, No - men Tu - um.

B. Tu - um, No - men Tu - um, No - men Tu - um.

Andantino Maestoso

2 *p*

S. As - ti-tit Re - gi - na a dex - te - ris, dex - te-ris Tu - is in-ves

A. As - ti-tit Re - gi - na a dex - te - ris, dex - te-ris Tu - is in-ves

T. As - ti-tit Re - gi - na a dex-tris Tu-is, a dex-tris Tu-is

7

S. ti - tu, in-ves - ti - tu, in ves-ti - tu de-au - ra - ta

A. ti - tu, in-ves - ti - tu, in ves-ti - tu de-au - ra - ta

T. in- ves-ti - tu, in- ves-ti - tu, in ves-ti - tu de-au - ra - ta

11

S. in ves-ti - tu-de-au - ra - ta cir - cun - da - ta va - ri - e - ta -

A. in ves-ti - tu-de-au - ra - ta cir - cun - da - ta va - ri - e - ta -

T. in ves-ti - tu-de-au - ra - ta cir - cun - da - ta

15

S. te, va-ri - e - ta - - te, cir - cun - da - ta va - ri - e - ta -

A. te, va- e - ta - - te, cir - cun - da - ta va - ri - e - ta -

T. va - ri - e - ta - te, va - ri - e - ta - te, cir - cun - da - ta

19

S. te, va-ri - e - ta - - te, va - ri - e - ta - -

A. te, va- e - ta - - te, va - ri - e - ta - -

T. va - ri - e - ta - te, va - ri - e - ta - te, va - ri - e - ta -

23

S. -te, va - ri - e - ta - - - te.

A. -te, va - ri - e - ta - - - te.

T. te, va - ri - e - ta - te.

5º Responsório

Andantino mosso

p Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, *pp* be -

p Be - a - tam *cresc* me di - cent om - nes ge - ne - ra - ti - o - nes, *pp* be -

p Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, *cresc* *cresc* *pp* be -

p Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes, *cresc* *cresc* *pp* be -

9

S. a - tam me di-cent, be - a - tam me di - cent om-nes ge-ne-ra-ti - o - nes.

A. a - tam me di-cent, be - a - tam me di - cent om-nes ge-ne-ra-ti - o - nes.

T. *pp* be - a - tam me di - cent, me di - cent om-nes ge-ne-ra-ti - o - nes.

B. a - tam me di-cent, be - a - tam me di - cent om-nes ge-ne-ra-ti - o - nes.

Allegro

S. *f* Qui - a___ fe - cit___ mi - hi___ ma - gna, qui - a___

A. *f* Qui - a___ fe - cit___ mi - hi___ ma - gna, qui - a___

T. *f* Qui - a___ fe - cit___ mi - hi___ ma - gna, qui - a___

B. *f* Qui - a___ fe - cit___ mi - hi___ ma - gna, qui - a___

7

S. fe - cit___ mi - hi___ ma - gna, *sfz p* ma - gna, *sfz p* ma - gna *f* qui

A. fe - cit___ mi - hi___ ma - gna, *sfz p* ma - gna, *sfz p* ma - gna *f* qui

T. fe - cit___ mi - hi___ ma - gna, *sfz p* ma - gna, *sfz p* ma - gna *f* qui

B. fe - cit___ mi - hi___ ma - gna, *sfz p* ma - gna, *sfz p* ma - gna *f* qui

15

S. po - tens est, qui po - tens est, qui po - tens est

A. po - tens est, qui po - tens est, qui po - tens est

T. po - tens est, qui po - tens est, qui po - tens est

B. po - tens est, qui po - tens est, qui po - tens est

22

S. *p* et san - ctum No - men, No - men e - jus,

A. *p* et san - ctum No - men, No - men e - jus,

T. *p* et san - ctum No - men, No - men e - jus,

B. *p* et san - ctum No - men, No - men e - jus,

30

S. *p* No - men e - jus, *sfz* 2

A. *p* No - men e - jus, *sfz* 2

T. *p* No - men e - jus, *sfz* 2

B. *p* No - men e - jus, *sfz* 2

39 *p*

S. et san - ctum No - men, No - men e - jus,

A. et san - ctum No - men, No - men e - jus,

T. et san - ctum No - men, No - men e - jus,

B. et san - ctum No - men, No - men e - jus,

47 *f*

S. et san - ctum No - men e - - - jus, No - men

A. et san - ctum No - men e - - - jus, No - men

T. et san - ctum No - men e - - - jus, No - men

B. et san - ctum No - men e - - - jus, No - men

53

S. e - - jus, No - men e - - jus. **3**

A. e - - jus, No - men e - - jus. **3**

T. e - - jus, No - men e - - jus. **3**

B. e - - jus, No - men e - - jus. **3**

Larghetto

5 *pp*

S. Et mi-se-ri-cor-di-a, et mi-se-ri-cor-di-a e - jus, mi se-ri-cor-di-a e-jus

5 *pp*

A. *Verso* a 4 Et mi-se-ri-cor-di-a, et mi-se-ri-cor-di-a e - jus, mi se-ri-cor-di-a e-jus

5 *pp*

T. Et mi-se-ri-cor-di-a, et mi-se-ri-cor-di-a e - jus, mi se-ri-cor-di-a e-jus

5 *pp*

B. Et mi-se-ri-cor-di-a, et mi-se-ri-cor-di-a e - jus, mi - se-ri-cor-di-a e-jus

10 *cresc*

S. a pro-ge - ni - e in pro-ge - ni - es ti - men - ti - bus e - um,

cresc

A. a pro-ge - ni - e in pro-ge - ni - es ti - men - ti - bus e - um,

cresc

T. a pro-ge - ni - e in pro-ge - ni - es ti - men - ti - bus e - um,

cresc

B. a pro-ge - ni - e in pro-ge - ni - es ti - men - ti - bus e - um,

14 *pp*

S. ti - men - ti - bus e - - um. **4**

pp

A. ti - men - ti - bus e - - um. **4**

pp

T. ti - men - ti - bus e - - um. **4**

pp

B. ti - men - ti - bus e - - um. **4**

6º Responsório

Andantino maestoso

5 *p*
Be - a - ta es Vir - go, Vir - go Ma - ri - ae quae Do - mi - num por

5 *p*
Be - a - ta es Vir - go, Vir - go Ma - ri - ae quae Do - mi - num por

5 *p*
Be - a - ta es Vir - go, Vir - go Ma - ri - ae quae Do - mi - num por

5 *p*
Be - a - ta es Vir - go, Vir - go Ma - ri - ae quae Do - mi - num por

12 *pp*
S. ta - sti cre - a - to - rem mun - di, cre - a -

A. ta - sti cre - a - to - rem mun - di, cre - a -

T. ta - sti cre - a - to - rem mun - di, cre - a -

B. ta - sti cre - a - to - rem mun - di, cre - a -

16
S. to - rem, cre - a - to - rem mun - di.

A. to - rem, cre - a - to - rem mun - di.

T. to - rem, cre - a - to - rem mun - di.

B. to - rem, cre - a - to - rem mun - di.

Allegro

p

Ge - nu - is - ti qui te fe - cit et in ae - ter - num

p

Ge - nu - is - ti qui te fe - cit et in ae - ter - num

p

Ge - nu - is - ti qui te fe - cit et in ae - ter - num

p

Ge - nu - is - ti qui te fe - cit et in ae - ter - num

8

S. *f*
per - ma - nens vir - go ge - nu - is - ti qui te fe - cit

A. *f*
per - ma - nens vir - go ge - nu - is - ti qui te fe - cit

T. *f*
per - ma - nens vir - go ge - nu - is - ti qui te fe - cit

B. *f*
per - ma - nens vir - go ge - nu - is - ti qui te fe - cit

14

S. et in ae - ter - num, et in ae - ter - num per - ma - nens, per - ma - nens

A. et in ae - ter - num, et in ae - ter - num per - ma - nens, per - ma - nens

T. et in ae - ter - num, et in ae - ter - num per - ma - nens, per - ma - nens

B. et in ae - ter - num, et in ae - ter - num per - ma - nens, per - ma - nens

20

S. *p*
vir - go, Ge - nu - is - ti qui te fe - cit et in ae -

A. *p*
vir - go, Ge - nu - is - ti qui te fe - cit et in ae -

T. *p*
vir - go, Ge - nu - is - ti qui te fe - cit et in ae -

B. *p*
vir - go, Ge - nu - is - ti qui te fe - cit et in ae -

27

S. *f*
ter - num per - ma - nens vir - go ge - nu - is - ti qui te

A. *f*
ter - num per - ma - nens vir - go ge - nu - is - ti qui te

T. *f*
ter - num per - ma - nens vir - go ge - nu - is - ti qui te

B. *f*
ter - num per - ma - nens vir - go ge - nu - is - ti qui te

33

S.
fe - cit et in ae - ter - num, et in ae - ter - num per - ma - nens,

A.
fe - cit et in ae - ter - num, et in ae - ter - num per - ma - nens,

T.
fe - cit et in ae - ter - num, et in ae - ter - num per - ma - nens,

B.
fe - cit et in ae - ter - num, et in ae - ter - num per - ma - nens,

39

S. per - ma - nens vir - go, per - ma - nens vir - go.

A. per - ma - nens vir - go, per - ma - nens vir - go.

T. per - ma - nens vir - go, per - ma - nens vir - go.

B. per - ma - nens vir - go, per - ma - nens vir - go.

Andantino

2 (p) A - ve Ma - ri - a, a - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum,

2 (p) A - ve Ma - ri - a, a - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus te - cum,

11

S. a - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus, Do - mi - nus te - cum,

A. a - ve Ma - ri - a gra - ti - a ple - na Do - mi - nus, Do - mi - nus te - cum,

19

S. Do - mi - nus, Do - mi - nus te - cum, Do - mi - nus te - cum. *f*

A. Do - mi - nus, Do - mi - nus te - cum, Do - mi - nus te - cum. *f*

Andantino

p Glo - ri - a Pa - tri, glo - ri - a Pa - tri, *sfz* *p* Pa - tri et
p Glo - ri - a Pa - tri, glo - ri - a Pa - tri, *sfz* *p* Pa - tri et
p Glo - ri - a Pa - tri, glo - ri - a Pa - tri, *sfz* *p* Pa - tri et
p Glo - ri - a Pa - tri, glo - ri - a Pa - tri, *sfz* *p* Pa - tri et

7

S. *sfz* *p* Fi - li - o et Spi - ri - tu - i San - cto. **2**

A. *sfz* *p* Fi - li - o et Spi - ri - tu - i San - cto. **2**

T. *sfz* *p* Fi - li - o et Spi - ri - tu - i San - cto. **2**

B. *sfz* *p* Fi - li - o et Spi - ri - tu - i San - cto. **2**

7º Responsório

Andantino

3 *p* Gra - ti - a,
duo (mp) *tr* *p* Dif - fu - sa est, dif - fu - sa est gra - ti - a,
duo (mp) *tr* *p* Dif - fu - sa est, dif - fu - sa est gra - ti - a,
(mp) *p* dif - fu - sa est gra - ti - a,

11

S. *pp* 2
gra - ti - a in la - bi - is, in la - bi - is tu - is, in la - bi - is tu - is.

A. *pp* 2
gra - ti - a in la - bi - is, in la - bi - is tu - is, in la - bi - is tu - is.

T. *pp* 2
gra - ti - a in la - bi - is, in la - bi - is tu - is, in la - bi - is tu - is.

B. *pp* 2
gra - ti - a in la - bi - is, in la - bi - is tu - is, in la - bi - is tu - is.

Allegretto

2 *p*
Pro - pte - re - a, pro pte - re - a

2 *p*
Pro - pte - re - a, pro pte - re - a

2 *p*
Pro - pte - re - a, pro pte - re - a

2 *p*
Pro - pte - re - a, pro - pte - re - a

10

S. be - ne - di - xit, be - ne - di - xit te,

A. be - ne - di - xit, be - ne - di - xit te,

T. *pp* be - ne - di - xit, be - ne - di - xit te,

B. *pp* be - ne - di - xit, be - ne - di - xit te,

18

S. De - us, De - us in ae - ter - num,

A. De - us, De - us in ae - ter - num,

T. De - us, De - us in ae - ter - num,

B. De - us, De - us in ae - ter - num,

27

S. *f* pro - pte - re - a, *p* pro - pte - re - a be - ne -

A. *f* pro - pte - re - a, *p* pro - pte - re - a be - ne -

T. *f* pro - pte - re - a, *p* pro - pte - re - a be - ne -

B. *f* pro - pte - re - a, pro - pte - re - a

35

S. di - xit, be - ne - di - xit, *f* be - ne - di - xit te De - us

A. di - xit, be - ne - di - xit *f* be - ne - di - xit te De - us

T. di - xit, be - ne - di - xit be - ne - di - xit te De - us

B. *f* be - ne - di - xit te De - us

42

S. *ff*
in ae - ter - - - num, in ae - ter - num,

A. *ff*
in ae - ter - - - num, in ae - ter - num,

T. *ff*
in ae - ter - - - num, in ae - ter - num,

B. *ff*
in ae - ter - - - num, in ae - ter - num,

48

S. **3**
in ae - ter - num, in ae - ter - - - num.

A. **3**
in ae - ter - num, in ae - ter - - - num.

T. **3**
in ae - ter - num, in ae - ter - - - num.

B. **3**
in ae - ter - num, in ae - ter - - - num.

Maestoso

3 *f*
Myr - rha et jut - ta et ca - si - a a - ves - ti - men - tis tu - is a

11
B. do - mi - bus e - bur - ne - is ex - qui - bus te de - le - cta - ve - runt fi - li - ae -

18
B. *p*
Re - gnum in ho - no - re tu - o myr - rha et gut - ta, gut - ta et ca - si - a

26
B. *f*
a - ves - ti - men - tis - tu - is a do - mi - bus e - bur - ne - is, a do - mi - bus e - bur - ne - is ex

32

B. *f*

qui-bus, ex - qui-bus, te de - le-cta - ve-runt fi - li-ae Re - gnum in ho-no-re

39

B. *f*

tu - o, te de - le-cta - ve-runt fi - li-ae Re - gnum in ho-no-re

46

B.

tu - o fi - li-ae Re - gnum in ho - no-re tu - o.

8º e último Responsório

Andante Maestoso

7

f *tr*

Vir-go Ma - ri - a

duo *tr* *tutti f*

Be - a - ta es Vir-go Ma - ri - a, Vir-go Ma - ri - a

8

duo *tr* *tutti f* *tr*

Be - a - ta es Vir-go Ma - ri - a, Vir-go Ma - ri - a

f

Vir-go Ma - ri - a

15

S. *p* *f*

De - i ge-ni-trix quae cre-di - di - sti, cre-di-di - sti Do-mi-no, quae cre-di-

A. *p* *f*

De - i ge-ni-trix quae cre-di - di - sti, cre-di-di - sti Do-mi-no, quae cre-di-

T. *p* *f*

De - i ge-ni-trix quae cre-di - di - sti, cre-di-di - sti Do-mi-no, quae cre-di-

B. *p* *f*

De - i ge-ni-trix quae cre-di - di - sti, cre-di-di - sti Do-mi-no, quae cre-di-

22

S. *p* *f*
 dis - ti, cre - di - dis - ti Do - mi - no, per - fe - cta sunt, per - fe - cta sunt, in

A. *p* *f*
 dis - ti, cre - di - dis - ti Do - mi - no, per - fe - cta sunt, per - fe - cta sunt, in

T. *p* *f*
 dis - ti, cre - di - dis - ti Do - mi - no, per - fe - cta sunt, per - fe - cta sunt, in

B. *p* *f*
 dis - ti, cre - di - dis - ti Do - mi - no, per - fe - cta sunt, per - fe - cta sunt, in

29

S. *f*
 te per - fe - cta sunt quae di - cta sunt ti - bi. ex - al - ta - ta

A. *duo p* *tutti f*
 te per - fe - cta sunt quae di - cta sunt ti - bi. es - se ex - al - ta - ta, ex - al - ta - ta

T. *duo p* *tutti f*
 te per - fe - cta sunt quae di - cta sunt ti - bi. es - se ex - al - ta - ta, ex - al - ta - ta

B. *f*
 te per - fe - cta sunt quae di - cta sunt ti - bi. ex - al - ta - ta

36

S. *f* *ff*
 es, An - ge - lo - rum, es - se ex - al - ta - ta es,

A. *duo p* *tutti f* *ff*
 es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es,

T. *duo p* *tutti f* *ff*
 es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es,

B. *f* *ff*
 es, An - ge - lo - rum, es - se ex - al - ta - ta es,

43

S. es - se ex - al - ta - ta es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es su - per cho - rus An - ge -

A. es - se ex - al - ta - ta es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es su - per cho - rus An - ge -

T. es - se ex - al - ta - ta es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es su - per cho - rus An - ge -

B. es - se ex - al - ta - ta es, su - per cho - rus An - ge - lo - rum, es - se ex - al - ta - ta es su - per cho - rus An - ge -

49

S. lo - rum, su - per cho - rus an - ge - lo - rum, su - per cho - rus an - ge - lo - rum.

A. lo - rum, su - per cho - rus an - ge - lo - rum, su - per cho - rus an - ge - lo - rum.

T. lo - rum, su - per cho - rus an - ge - lo - rum, su - per cho - rus an - ge - lo - rum.

B. lo - rum, su - per cho - rus an - ge - lo - rum, su - per cho - rus an - ge - lo - rum.

Andante sostenuto

p

S. In - ter - ce - de, in - ter - ce - de pro no - bis, ad

p

A. In - ter - ce - de, in - ter - ce - de pro no - bis, ad

p

T. In - ter - ce - de, in - ter - ce - de pro no - bis, ad

p

B. In - ter - ce - de, in - ter - ce - de pro no - bis, ad

8

S. *sfz p*
Do - mi-num De - um nos - trum, ad Do - mi-num De - um nos -

A. *sfz p*
Do - mi-num De - um nos - trum, ad Do - mi-num De - um nos -

T. *sfz p*
Do - mi-num De - um nos - trum, ad Do - mi-num De - um nos -

B. *sfz p*
Do - mi-num De - um nos - trum, ad Do - mi-num De - um nos -

Allegretto

S. *pp*
trum, in - ter - ce - de, in - ter - ce - de, in -

A. *pp*
trum. in - ter - ce - de, in - ter - ce - de, in

T. *pp*
trum. in - ter - ce - de, in - ter - ce - de, in

B. *pp*
trum. in - ter - ce - de, in - ter - ce - de, in

12

S. *sfz p sfz p pp*
- ter - ce - de pro no - bis ad Do - mi-num De - um nos - trum,

A. *sfz p sfz p pp*
ter - ce - de pro no - bis ad Do - mi-num De - um nos - trum.

T. *sfz p sfz p pp*
ter - ce - de pro no - bis ad Do - mi-num De - um nos - trum.

B. *sfz p sfz p pp*
ter - ce - de pro no - bis ad Do - mi-num De - um nos - trum.

25

S. *pp* in - ter - ce - de, in - ter - ce - de, in - ter - ce - de pro *sfz p*

A. *pp* in - ter - ce - de, in - ter - ce - de, in ter - ce - de pro *sfz p*

T. *pp* in - ter - ce - de, in - ter - ce - de, in ter - ce - de pro *sfz p*

B. *pp* in - ter - ce - de, in - ter - ce - de, in ter - ce - de pro *sfz p*

37

S. *sfz p* no - bis ad Do - mi - num De - um nos - trum, *pp* in - ter - ce - de **4** *pp*

A. *sfz p* no - bis ad Do - mi - num De - um nos - trum, *pp* in - ter - ce - de **4** *pp*

T. *sfz p* no - bis ad Do - mi - num De - um nos - trum, *pp* in - ter - ce - de **4** *pp*

B. *sfz p* no - bis ad Do - mi - num De - um nos - trum, *pp* in - ter - ce - de **4** *pp*

52

S. **3** pro no - bis ad Do - mi - num De - um nos - trum. **4**

A. **3** pro no - bis ad Do - mi - num De - um nos - trum. **4**

T. **3** pro no - bis ad Do - mi - num De - um nos - trum. **4**

B. **3** pro no - bis ad Do - mi - num De - um nos - trum. **4**

Andantino

(mp)

A - ve - Ma - ri - a gra - ti - a - ple - na Do - mi - nus te - cum Do - mi - nus te - cum,

6

S. A - ve - Ma - ri - a, A - ve - Ma - ri - a, A - ve - Ma - ri - a

9

S. gra - ti - a ple - na Do - mi - nus, Do - mi - nus te - cum,

12

S. Do - mi - nus, Do - mi - nus te - cum, *cresc* *f* *tr* Do - mi - nus te - cum.

Larghetto

p

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

p

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

p

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

p

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

Violinos

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

Violino I

Violino II

f

f

5

p

p

9

f

f

15

p

p

21

p

25

f

f

Allegretto

14

14

p

22

p cresc poco a poco

cresc poco a poco

30

f

f

38

pizz

arco

pizz

arco

f

f

46

pizz

arco

p

pizz

arco

p

54

f

f

58

ff

ff

Andantino

The musical score is for Violins, marked Andantino. It consists of six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations:

- Measures 3-5:** Treble staff starts with a half note G3, followed by quarter notes A3, B3, and C4. Bass staff has triplet eighth notes. Dynamics: *f* (measures 3-4), *p* (measure 5).
- Measures 6-10:** Treble staff has quarter notes with slurs. Bass staff has triplet eighth notes. Dynamics: *f* *sciolte* (measure 6), *p* (measures 7-10).
- Measures 11-15:** Treble staff has whole rests. Bass staff has triplet eighth notes. Dynamics: *p* (measures 11-15).
- Measures 16-20:** Treble staff has quarter notes with slurs. Bass staff has triplet eighth notes. Dynamics: *cresc* (measures 16-17), *sfz* (measures 18-19), *p* (measure 20).
- Measures 21-25:** Treble staff has quarter notes with slurs. Bass staff has triplet eighth notes. Dynamics: *p* (measures 21-25).
- Measures 26-30:** Treble staff has quarter notes with slurs. Bass staff has triplet eighth notes. Dynamics: *p* (measures 26-30).

31

32

33

34

35

36

37

38

39

40

41

42

2º Responsório

Allegro

1

2

3

4

5

6

7

8

9

10

11

14

p *pp*

Allegretto Vivace

p *p*

12

p *pp*

23

34

cresc poco a poco
cresc poco a poco

45

f *p* *sfz* *p*
p *sfz* *p*

56

Musical score for measures 56-67. The system consists of two staves. The upper staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. It contains a melodic line with various dynamics: *sfz* (measures 56-57), *p* (measures 58-59), a double bar line with a '2' above it (measures 60-61), a fermata (measure 62), and *p* (measures 63-67). The lower staff provides harmonic support with chords and single notes, also featuring dynamics *sfz* and *p*. A double bar line with a '2' above it is present in measure 60.

68

Musical score for measures 68-78. The system consists of two staves. The upper staff continues the melodic line with a fermata in measure 68, followed by a series of eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes.

79

Musical score for measures 79-89. The system consists of two staves. The upper staff features a melodic line with a *pp* dynamic marking in measure 80. The lower staff provides harmonic support with chords and single notes, also marked *pp* in measure 80.

90

Musical score for measures 90-99. The system consists of two staves. The upper staff features a melodic line with eighth and sixteenth notes. The lower staff provides harmonic support with chords and single notes.

100

Musical score for measures 100-108. The system consists of two staves. The upper staff features a melodic line with a fermata in measure 100. The lower staff provides harmonic support with chords and single notes.

109

Musical score for measures 109-118. The system consists of two staves. The upper staff features a melodic line with eighth notes. The lower staff provides harmonic support with chords and single notes.

Andantino

Musical score for Violins, Andantino tempo, measures 7-40. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features dynamic markings such as *p* (piano), *sfz* (sforzando), and *f* (forte). The score is divided into systems, with measure numbers 7, 13, 19, 25, 31, 37, and 40 indicated at the beginning of their respective systems. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a final measure at measure 40.

Violinos
3º Responsório

Allegretto Maestoso

4
p
p
f

10
cresc
poco a poco
cresc
poco a poco

15
f p
f p

Allegretto vivace

p sfz p sfz p
p sfz p sfz p

9
f p pizz
f p pizz

18
arco f arco f

27

Andantino

Musical score for Violinos, Andantino tempo. The score is written for two staves per system. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into systems, with measure numbers 10, 19, 25, 31, 35, 39, and 44 marked at the beginning of their respective systems.

Dynamics and performance markings include:

- f* (forte)
- p* (piano)
- sfz* (sforzando)
- pp* (pianissimo)
- cresc* (crescendo)

The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some slurs and accents throughout the piece.

Andantino

First system of the 'Andantino' section. It consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first measure of both staves starts with a piano (*p*) dynamic. The music features eighth and quarter notes with rests. The second system ends with a sforzando (*sfz*) dynamic.

Second system of the 'Andantino' section, starting at measure 8. It consists of two staves. The dynamics alternate between piano (*p*) and sforzando (*sfz*) throughout the system.

Third system of the 'Andantino' section, starting at measure 15. It consists of two staves. The dynamics include piano (*p*) and crescendo (*cresc*) markings.

4º Responsório

Andantino mosso

First system of the '4º Responsório' section. It consists of two staves in common time (C). The key signature has two flats. The music starts with a piano (*p*) dynamic. The first staff features a melodic line with slurs and accents, while the second staff provides a rhythmic accompaniment of eighth notes. The system concludes with a triplet of eighth notes in both staves.

Second system of the '4º Responsório' section, starting at measure 8. It consists of two staves. The dynamics are piano (*p*) in both staves.

Third system of the '4º Responsório' section, starting at measure 11. It consists of two staves. The dynamics include piano (*p*) and forte (*f*) markings.

Allegro giusto

Measures 1-13 of the *Allegro giusto* section. The upper voice begins with a melody of eighth and quarter notes, while the lower voice provides a harmonic accompaniment. Dynamics include *p* and *f*.

Measures 14-27 of the *Allegro giusto* section. The piece concludes with a double bar line and a '2' indicating a second ending. Dynamics include *p* and *f*.

Measures 28-38 of the *Allegro giusto* section. The upper voice features a melodic line with slurs, and the lower voice has a steady accompaniment. Dynamics include *p* and *f*.

Measures 39-48 of the *Allegro giusto* section. This system consists of a block of chords in both voices, primarily in the lower voice, with some upper voice notes at the end.

Andantino Maestoso

Measures 1-5 of the *Andantino Maestoso* section. The tempo is slower, in 3/4 time with a key signature of two flats. It features a melody in the upper voice and a bass line in the lower voice. Dynamics include *f* and *p*.

Measures 6-10 of the *Andantino Maestoso* section. The upper voice has a melodic line with a crescendo leading to a sforzando (*sfz*) dynamic, followed by a piano (*p*) section. The lower voice has a steady accompaniment.

11

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

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

16

pp *cresc* *sfz p*

pp *cresc* *sfz p*

21

f

f

5º Responsório

Andantino mosso

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

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

10

Allegro

f

f

9

Musical score for measures 9-15. The system consists of two staves. The upper staff features a melodic line with a slur over measures 10-11 and a fermata over measure 12. The lower staff provides harmonic accompaniment with chords and a melodic line. Dynamics include *sfz*, *p*, and *f*.

16

Musical score for measures 16-23. The system consists of two staves. The upper staff has a melodic line with a slur over measures 19-21 and a fermata over measure 22. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *p*.

24

Musical score for measures 24-30. The system consists of two staves. The upper staff has a melodic line with a slur over measures 24-26 and a fermata over measure 27. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *sfz* and *p*.

31

Musical score for measures 31-37. The system consists of two staves. The upper staff has a melodic line with a slur over measures 31-33 and a fermata over measure 34. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *sfz* and *p*.

38

Musical score for measures 38-43. The system consists of two staves. The upper staff has a melodic line with a slur over measures 38-40 and a fermata over measure 41. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *p*.

44

Musical score for measures 44-50. The system consists of two staves. The upper staff has a melodic line with a slur over measures 44-46 and a fermata over measure 47. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *f*.

51

Musical score for measures 51-57. The system consists of two staves. The upper staff has a melodic line with a slur over measures 51-53 and a fermata over measure 54. The lower staff features a rhythmic accompaniment of eighth notes. Dynamics include *f*.

Larghetto **2** pizz

2 *p* pizz

p

7

arco

arco

11

cresc

cresc

pizz

pizz

pp

pp

15

p

p

Andantino maestoso**6º Responsório**

(arco) **6**

p

(arco) **6**

p

13

pp

pp

17

3 3 3 3 3 3

Allegro

sfz *p* *sfz* *p*

7

f *f*

14

p *p*

23

29

f *f*

37

ff

ff

Andantino

p

p

9

sfz p

sfz p

16

sfz p

sfz p

sfz p

sfz p

sfz p

23

cresc

f

p

cresc

f

p

Andantino *tr*

p *p* *sfz* *p*

7

sfz *p* *pp* *pp*

sfz *p* *pp*

7º Responsório

Andantino **4**

p *sfz* *p* *sfz* *p*

p *sfz* *p*

11

sfz *p* *sfz* *p* *sfz* *p* *pp*

sfz *p* *sfz* *p* *pp*

Allegretto

p *pp*

p *pp*

16

24

31

38

48

Maestoso

6

Musical score for measures 6-12. The music is in 2/4 time and B-flat major. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a harmonic accompaniment with chords and eighth notes.

13

Musical score for measures 13-19. The music continues in 2/4 time and B-flat major. Measures 13-15 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 16-19 feature a more active melodic line in the upper staff and a simpler accompaniment in the lower staff. Dynamics include *p* (piano) in measures 16 and 19.

20

Musical score for measures 20-26. The music continues in 2/4 time and B-flat major. Measures 20-25 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *cresc* (crescendo) in measures 21 and 22, and *f* (forte) in measures 25 and 26.

27

Musical score for measures 27-33. The music continues in 2/4 time and B-flat major. Measures 27-32 feature a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Measures 33-34 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff.

34

Musical score for measures 34-40. The music continues in 2/4 time and B-flat major. Measures 34-39 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *p* (piano) in measures 34 and 35, and *f* (forte) in measures 38 and 39.

41

Musical score for measures 41-47. The music continues in 2/4 time and B-flat major. Measures 41-46 show a melodic line in the upper staff and a rhythmic accompaniment in the lower staff. Dynamics include *p* (piano) in measures 41 and 42, and *f* (forte) in measures 45 and 46.

47

8º e último Responsório

Andante Maestoso

8

23

29

45

51

Andante sostenuto

8

Allegretto

11

22

pp

pp

34

sfz

sfz

pp

sfz

sfz

pp

51

Andantino

f

p

pp

f

p

pp

9

sfz

p

cresc

f

sfz

p

f

Larghetto

f

p

f

p

Viola

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

f

5

p

10

3

f

18

p

23

27

f

Allegretto

14

p

22

cresc poco a poco

30

f

38

pizz

p

3

arco

f

pizz

p

51

3

arco

f

ff

Andantino

8

16

24

31

37

2º Responsório

Allegro

5

10

16

Allegretto Vivace

p

14

Musical staff 14: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. The staff contains a sequence of notes with rests, ending with a *pp* dynamic marking.

25

Musical staff 25: Treble clef, key signature of two sharps, 3/8 time signature. Features a double bar line with a '2' above it, indicating a second ending.

37

Musical staff 37: Treble clef, key signature of two sharps, 3/8 time signature. Includes a *p* dynamic marking at the end of the staff.

49

Musical staff 49: Treble clef, key signature of two sharps, 3/8 time signature. Includes the instruction *cresc poco a poco*.

61

Musical staff 61: Treble clef, key signature of two sharps, 3/8 time signature. Features a double bar line with a '2' above it, and *sfz p* dynamic markings.

73

Musical staff 73: Treble clef, key signature of two sharps, 3/8 time signature. Includes a *p* dynamic marking.

85

Musical staff 85: Treble clef, key signature of two sharps, 3/8 time signature. Includes a *pp* dynamic marking.

96

Musical staff 96: Treble clef, key signature of two sharps, 3/8 time signature.

105

Musical staff 105: Treble clef, key signature of two sharps, 3/8 time signature. Features a double bar line with a '4' above it, followed by a double bar line with a '2' above it.

Andantino

Musical staff 7: Treble clef, key signature of two sharps, common time signature. Includes a *p* dynamic marking.

Musical staff 13: Treble clef, key signature of two sharps, common time signature. Includes *sfz p* dynamic markings.

Musical staff 19: Treble clef, key signature of two sharps, common time signature. Includes *sfz p* dynamic markings.

Musical staff 25: Treble clef, key signature of two sharps, common time signature. Includes *sfz p* dynamic markings.

Musical staff 32: Treble clef, key signature of two sharps, common time signature. Includes *sfz p* dynamic markings.

Musical staff 38: Treble clef, key signature of two sharps, common time signature. Includes *sfz p* dynamic markings.

Musical staff 44: Treble clef, key signature of two sharps, common time signature. Includes *f p p f* dynamic markings.

Viola
3º Responsório

Allegretto Maestoso
4

10 *p*

15 *cresc poco a poco*

19

Allegretto vivace

10 *f p*

18 *p sfz p pizz sfz p f*

25 *p arco*

30 *f*

Andantino

7 *f p*

13 *f p*

19 *sfz p*

25 *sfz p*

31

36 *sfz p pp cresc sfz p*

41 *pp cresc sfz p*

45 *f*

Andantino

9 *p* *sfz* *p*

16 *sfz* *p*

p

Andantino mosso

4º Responsório

8 *p*

11 *p*

f

Allegro giusto

14 *p* *f* *p* *f*

29 *f* *p* *f* *p*

39 *f*

Andantino Maestoso

6 *f* *p*

12 *cresc* *sfz* *p* *cresc*

19 *sfz* *p* *pp* *cresc* *sfz* *p* *pp* *cresc*

23 *sfz* *p* *f*

Viola
5° Responsório

Andantino mosso

7 *p* *cresc* *p*

9 *Allegro* *cresc* *ppp* *f*

16 *sfz* *p* *sfz* *p* *f*

22 *p*

28 *p*

36 *sfz* *p* *sfz*

42 *p*

48 *f*

54

Larghetto

7 *p* *pizz*

12 *cresc*

16 *ppp*

20 *p*

Viola
6° ResponsórioAndantino maestoso
(arco)

6



13



Allegro

pp



7 sfz

p



13



19



25



31



37



43



Andantino



9 p



15



22 sfz p

sfz p

sfz p

sfz p

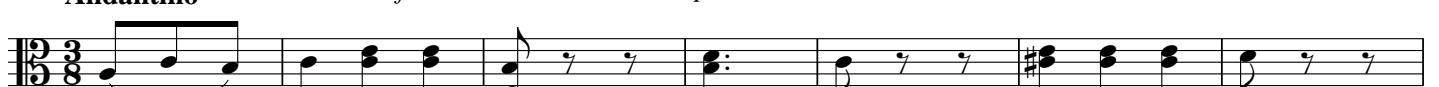


Andantino

cresc

f

p



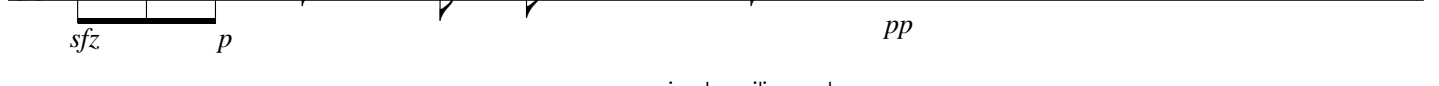
8 p



sfz

p

pp



Viola
7º Responsório

Andantino

6

Allegretto

2

Maestoso

Viola
8º e último Responsório

Andante Maestoso

Musical score for Viola, Andante Maestoso, measures 1-52. The score is in 3/4 time and B-flat major. It features various dynamics including *p*, *f*, *pp*, and *ff*, as well as articulations like *pizz* and *arco*. Measure numbers 8, 23, 31, and 47 are indicated. A fermata is present over measure 31.

Andante sostenuto

Musical score for Viola, Andante sostenuto, measures 1-8. The score is in 3/4 time and B-flat major. It features dynamics *p* and *cresc*. Measure number 8 is indicated.

Allegretto

Musical score for Viola, Allegretto, measures 1-57. The score is in 2/4 time and B-flat major. It features dynamics *p*, *pp*, *sfz*, and *cresc*. Measure numbers 10, 22, 32, 44, and 57 are indicated.

Andantino



5



9



12



Larghetto



4



Baixo

Matinas da Assumpção de N. Sr^a.

CPM 172 - Para a festa de N. Sra. da Boa Morte (1813)

Edição: Antônio Campos

José Mauricio Nunes Garcia

1º Responsório

Allegro Giusto

Violoncelo

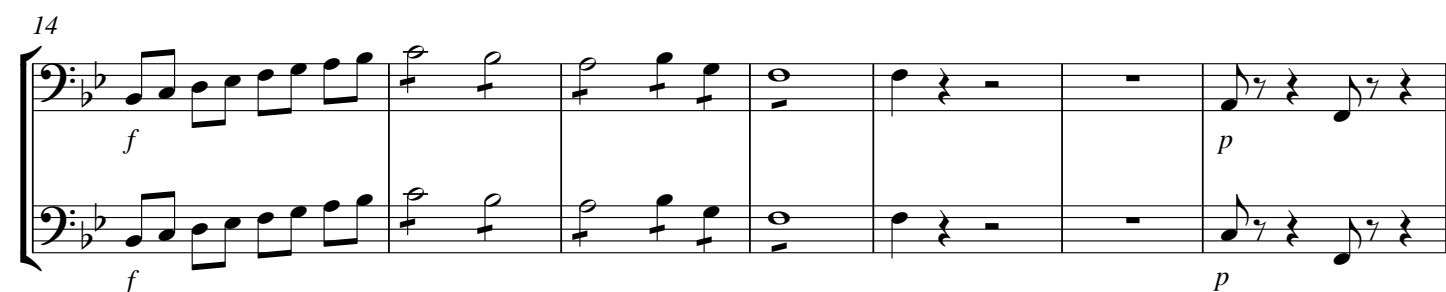
Contrabaixo



5



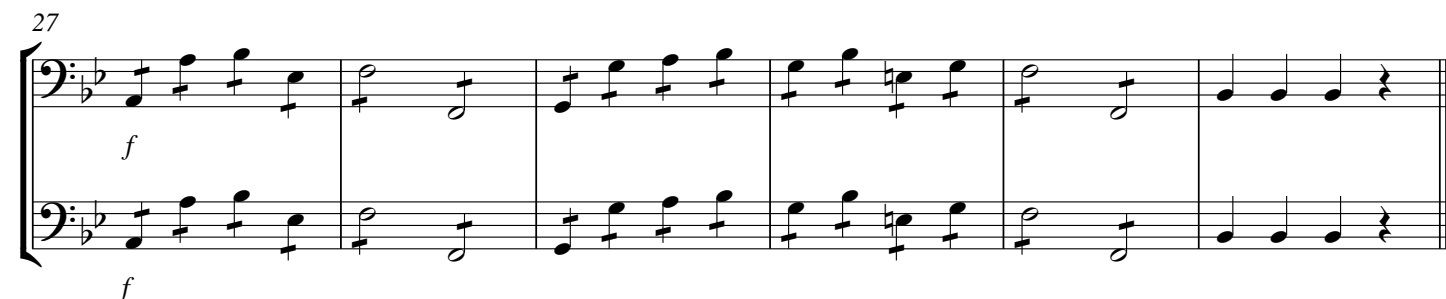
14



21

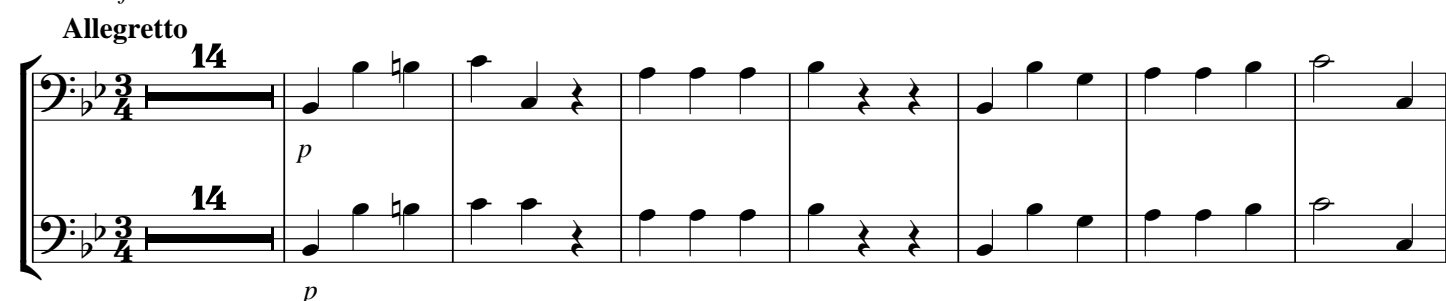


27



Allegretto

14



22

cresc poco a poco

30

cresc poco a poco

38

pizz

pizzP

arco

f arco

f

48

pizzP

arco

f arco

f

57

p

Andantino

8

f

p

17

25

cresc

sfz

p

33

38

f

pp

2º Responsório

Allegro

f *p*

5

f *p*

10

f *p* *f* *p*

15

pp *p*

Allegretto Vivace

p *p*

17

pp *pp*

34

cresc poco a poco *cresc poco a poco*

45

6

p *sfz* *p* *sfz* *p*

6

p *sfz* *p* *sfz* *p*

61

2

p

2

p

72

83

pp

pp

94

105

Andantino

First system of the musical score, measures 1-6. The music is in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Andantino'. The dynamics are *p* (piano) for measures 1-2, *sfz* (sforzando) for measure 3, and *p* (piano) for measures 4-6. There are accents over the first notes of measures 1 and 2.

Second system of the musical score, measures 7-12. The music continues in the same key and time signature. The dynamics are *sfz* (sforzando) for measure 7 and *p* (piano) for measures 8-12.

Third system of the musical score, measures 13-18. The music continues in the same key and time signature. The dynamics are *sfz* (sforzando) for measure 13 and *p* (piano) for measures 14-18.

Fourth system of the musical score, measures 19-24. The music continues in the same key and time signature. The dynamics are *sfz* (sforzando) for measure 19 and *p* (piano) for measures 20-24.

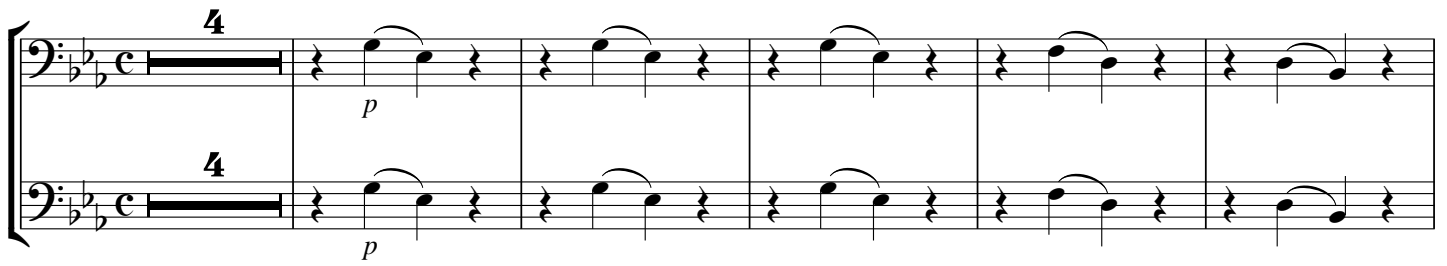
Fifth system of the musical score, measures 25-34. The music continues in the same key and time signature. The dynamics are *sfz* (sforzando) for measures 25-26 and *p* (piano) for measures 27-34.

Sixth system of the musical score, measures 35-40. The music continues in the same key and time signature. The dynamics are *f* (forte) for measures 35-36, *p* (piano) for measure 37, *f* (forte) for measure 38, *p* (piano) for measure 39, and *f* (forte) for measure 40.

3º Responsório

Allegretto Maestoso

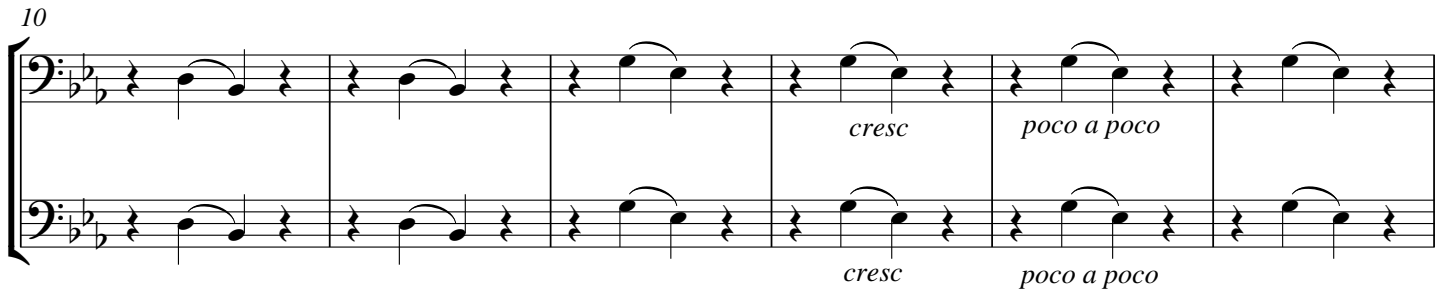
4



p

p

10



cresc

poco a poco

cresc

poco a poco

16



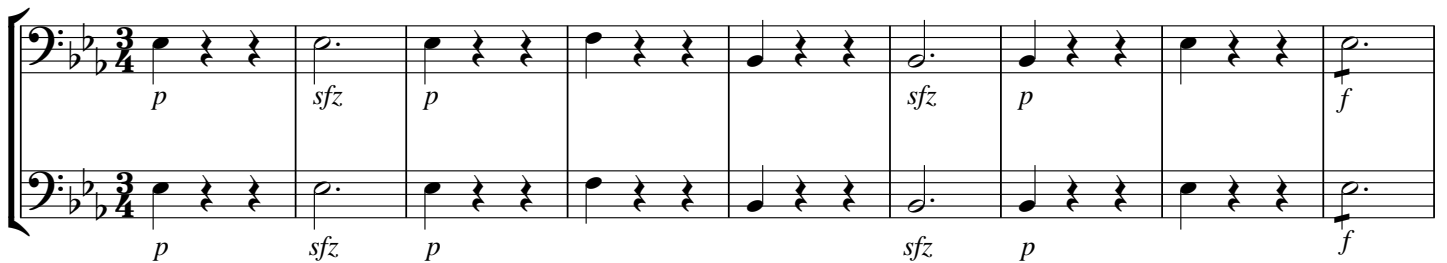
f

p

f

p

Allegretto vivace



p

sfz

p

sfz

p

f

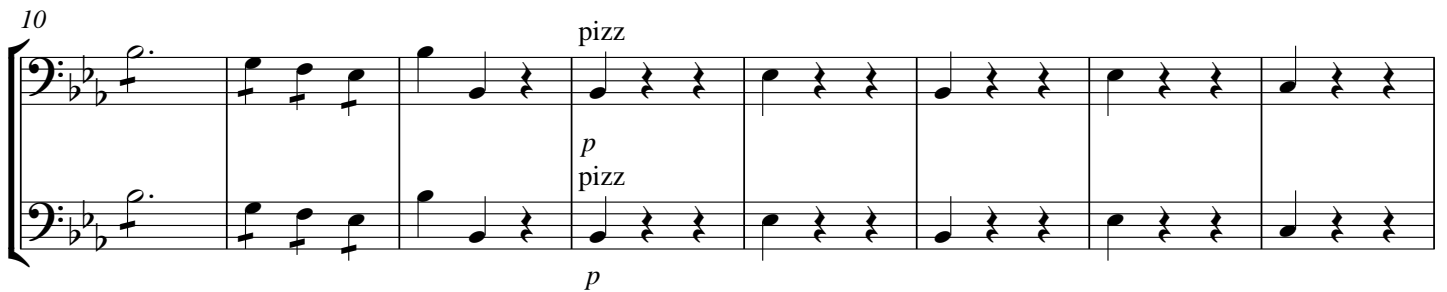
p

sfz

p

f

10



pizz

p

pizz

p

18



arco

f

arco

f

26

Musical notation for measures 26-32. The piece is in 3/4 time with a key signature of two flats. The notation consists of two staves, both in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, including some dotted rhythms and rests.

Andantino

Musical notation for measures 33-40, marked **Andantino**. The tempo is slower than the previous section. The notation consists of two staves in bass clef. The left hand has a simple eighth-note accompaniment, while the right hand has a more complex melodic line. Dynamics include *f* (forte) and *p* (piano).

11

Musical notation for measures 41-48. The notation consists of two staves in bass clef. The music is mostly rests, with a few notes in the right hand. A triplet of eighth notes is marked with a '3' above the notes in both staves. Dynamics include *p* (piano).

21

Musical notation for measures 49-56. The notation consists of two staves in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, including some dotted rhythms and rests.

27

Musical notation for measures 57-64. The notation consists of two staves in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *f* (forte) and *pp* (pianissimo).

33

Musical notation for measures 65-72. The notation consists of two staves in bass clef. The music features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. Dynamics include *cresc* (crescendo), *sfz* (sforzando), and *p* (piano).

40

Musical score for Baixo, measures 40-49. The score is in bass clef with a key signature of two flats. It consists of two staves. The first staff has dynamics *sfz p*, *f*, and *sfz*. The second staff has dynamics *sfz p* and *f*.

Andantino

Musical score for Baixo, measures 50-59. The score is in bass clef with a key signature of two flats and a 3/4 time signature. It consists of two staves. The first staff has dynamics *p*, *sfz*, and *p*. The second staff has dynamics *p*, *sfz*, and *p*.

9

Musical score for Baixo, measures 60-69. The score is in bass clef with a key signature of two flats. It consists of two staves. The first staff has dynamics *sfz* and *p*. The second staff has dynamics *sfz* and *p*.

16

Musical score for Baixo, measures 70-79. The score is in bass clef with a key signature of two flats. It consists of two staves. The first staff has dynamic *p*. The second staff has dynamic *p*.

4º Responsório**Andantino mosso**

Musical score for Baixo, measures 80-89. The score is in bass clef with a key signature of two flats and a common time signature. It consists of two staves. The first staff has dynamic *p* and a triplet of 3. The second staff has dynamic *p* and a triplet of 3.

9

Musical score for Baixo, measures 90-99. The score is in bass clef with a key signature of two flats. It consists of two staves. The first staff has dynamics *p* and *f*. The second staff has dynamics *p* and *f*.

Allegro giusto

4 4 5 4

f *f* *f* *f*

26

2 2

p *f* *f*

38

Andantino Maestoso

f *p*

f *p*

6

cresc *sfz* *cresc*

12

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

pp *cresc* *sfz* *p*

17

pp *cresc* *sfz* *p*

pp *cresc* *sfz* *p*

22

f

f

5º Responsório

Andantino mosso

p *cresc* *p* *cresc*

p *cresc* *p* *cresc*

8

pp

pp

Allegro

f

f

7

sfz *p*

sfz *p*

13

sfz p f sfz p f

20

sfz p sfz

36

f f f f f f f

52

f f f f f f f f f

Larghetto

2 pizz

p pizz p pizz p pizz p pizz

7

cresc cresc cresc cresc

12

pp

pp

16

pp

6º Responsório

Andantino maestoso

(arco) 6

(arco) 6

p

p

13

pp

pp

Allegro

sfz

p

sfz

p

8

f

f

Andantino

p

p

9

sfz p

sfz p

16

sfz p

sfz p *sfz p*

sfz p *sfz p* *sfz p*

23

cresc *f* *p*

cresc *f* *p*

Andantino

p

sfz p *sfz p* *pp*

p *sfz p* *sfz p* *pp*

7º Responsório

Andantino

6

p *sfz* *p* *sfz* *p* *sfz*

p *sfz* *p* *sfz* *p* *sfz*

14

p *sfz* *p* *pp*

p *sfz* *p* *pp*

Allegretto

2

p

p

10

pp

pp

18

f

f

26

33

Musical score for measures 33-39. The score is written for two staves in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). Measure 33 starts with a piano (*p*) dynamic. Measures 34-35 feature a melodic line in the upper staff with a slur. Measure 36 has a forte (*f*) dynamic. Measures 37-39 continue with a melodic line in the upper staff and a bass line in the lower staff.

40

Musical score for measures 40-46. The score is written for two staves in a 2/4 time signature with a key signature of two flats. Measure 40 starts with a piano (*p*) dynamic. Measures 41-46 continue with a melodic line in the upper staff and a bass line in the lower staff. Measure 46 ends with a fortissimo (*ff*) dynamic.

47

Musical score for measures 47-51. The score is written for two staves in a 2/4 time signature with a key signature of two flats. Measures 47-51 continue with a melodic line in the upper staff and a bass line in the lower staff.

52

Musical score for measures 52-56. The score is written for two staves in a 2/4 time signature with a key signature of two flats. Measures 52-56 continue with a melodic line in the upper staff and a bass line in the lower staff. Measure 56 ends with a fermata.

Maestoso

Musical score for measures 57-66. The score is written for two staves in a 3/4 time signature with a key signature of two flats. Measures 57-66 continue with a melodic line in the upper staff and a bass line in the lower staff. The tempo is marked **Maestoso**. Measure 57 starts with a forte (*f*) dynamic.

7

Musical score for measures 67-73. The score is written for two staves in a 3/4 time signature with a key signature of two flats. Measures 67-73 continue with a melodic line in the upper staff and a bass line in the lower staff.

15

Musical score for Baixo, measures 15-22. The score is in bass clef with a key signature of two flats. It consists of two staves. The upper staff has a melodic line with notes and rests, and the lower staff has a harmonic accompaniment. Dynamics include *p* (piano) and *cresc* (crescendo).

23

Musical score for Baixo, measures 23-30. The score is in bass clef with a key signature of two flats. It consists of two staves. The upper staff has a melodic line with notes and rests, and the lower staff has a harmonic accompaniment. Dynamics include *f* (forte).

31

Musical score for Baixo, measures 31-38. The score is in bass clef with a key signature of two flats. It consists of two staves. The upper staff has a melodic line with notes and rests, and the lower staff has a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

39

Musical score for Baixo, measures 39-46. The score is in bass clef with a key signature of two flats. It consists of two staves. The upper staff has a melodic line with notes and rests, and the lower staff has a harmonic accompaniment. Dynamics include *p* (piano) and *f* (forte).

47

Musical score for Baixo, measures 47-54. The score is in bass clef with a key signature of two flats. It consists of two staves. The upper staff has a melodic line with notes and rests, and the lower staff has a harmonic accompaniment.

Andante sostenuto

Musical score for Baixo, Andante sostenuto, measures 1-11. The score is in 3/4 time and features a bass clef. The music begins with a piano (*p*) dynamic and includes a crescendo (*cresc*) leading to a piano (*p*) dynamic. The piece concludes with a sforzando piano (*sfz p*) dynamic. The notation includes slurs and phrasing marks.

Allegretto

Musical score for Baixo, Allegretto, measures 12-23. The score is in 2/4 time and features a bass clef. The music is marked with *pizz* (pizzicato) and *pp* (pianissimo) dynamics.

Musical score for Baixo, measures 24-34. The score is in 2/4 time and features a bass clef. The music is marked with *arco* (arco) and *pizz* (pizzicato) dynamics, along with *sfz p* (sforzando piano) and *pp* (pianissimo) dynamics.

Musical score for Baixo, measures 35-46. The score is in 2/4 time and features a bass clef. The music is marked with *pizz* (pizzicato) and *pp* (pianissimo) dynamics.

Musical score for Baixo, measures 47-56. The score is in 2/4 time and features a bass clef. The music is marked with *arco* (arco) and *pizz* (pizzicato) dynamics, along with *sfz p* (sforzando piano) and *pp* (pianissimo) dynamics.

Musical score for Baixo, measures 57-66. The score is in 2/4 time and features a bass clef. The music is marked with *pizz* (pizzicato) and *pp* (pianissimo) dynamics.

58

Musical notation for measures 58-67. The piece is in a key with two flats and common time. The notation consists of two staves. The upper staff begins with a measure rest, followed by a series of quarter notes with stems pointing up. The lower staff also begins with a measure rest, followed by a series of quarter notes with stems pointing down. The word "(arco)" is written at the end of each staff.

Andantino

Musical notation for measures 68-77. The tempo is marked "Andantino". The piece is in a key with two flats and common time. The notation consists of two staves. Both staves begin with a dynamic marking of *f* (forte) and a triplet of eighth notes. The upper staff then has a dynamic marking of *p* (piano) and continues with quarter notes. The lower staff also has a dynamic marking of *p* and continues with quarter notes. The piece concludes with a triplet of eighth notes in both staves, marked with a "3" above and below the notes.

9

Musical notation for measures 78-87. The piece is in a key with two flats and common time. The notation consists of two staves. Both staves begin with a dynamic marking of *sfz* (sforzando) and a quarter note. The upper staff then has a dynamic marking of *p* (piano) and continues with quarter notes. The lower staff also has a dynamic marking of *p* and continues with quarter notes. The piece concludes with a quarter note in both staves.

13

Musical notation for measures 88-97. The piece is in a key with two flats and common time. The notation consists of two staves. Both staves begin with a quarter note. The upper staff then has a dynamic marking of *cresc* (crescendo) and a dynamic marking of *f* (forte). The lower staff also has a dynamic marking of *cresc* and a dynamic marking of *f*. The piece concludes with a quarter note in both staves.

Larghetto

Musical notation for measures 98-107. The tempo is marked "Larghetto". The piece is in a key with two flats and common time. The notation consists of two staves. Both staves begin with a dynamic marking of *f* (forte) and a quarter note. The upper staff then has a dynamic marking of *p* (piano) and continues with quarter notes. The lower staff also has a dynamic marking of *p* and continues with quarter notes. The piece concludes with a quarter note in both staves.

4

Musical notation for measures 108-112. The piece is in a key with two flats and common time. The notation consists of two staves. Both staves begin with a quarter note. The upper staff then has a quarter note. The lower staff also has a quarter note. The piece concludes with a quarter note in both staves.