

José Maurício Nunes Garcia (1767-1830)

Matinas do Natal

CPM 170 bis

Edição: Dr. Luiz Alves da Silva

flauta, clarineta, fagote, trompa, coro, cordas
(*flute, clarinet, bassoon, french horn, choir, strings*)

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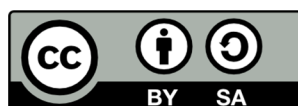
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MUSICA BRASILIS

Flauta

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo
f

Andante
5 *f* *f*

11 *poco rit.* **Allegro**
p *f*

17 *f*

26 *p* **Fine**

31 **Andante**
f *p*

40 *dal segno* **♩**

48 **Larghetto**
p *pp* **D.S. al Fine**

Responsório 2

Andante

3

10

16

22

27

32

39

46

p

pp

f

p

f

p

f

p

p

f

p

2

Fine

D.S. al Fine

Responsório 3

Larghetto **Allegro**

f *p* *f*

7 *p*

Moderato

15 *p*

21 *f*

27 *p* **Fine**

Andante

33 *p* 6

46 *pp* *cresc.* *p*

Largo

54 *p* *cresc.* *p*

59 *pp*

Responsório 4

Larghetto

f *pp*

7 *p* *pp* §

Allegro

12 *f*

17 *p*

22 *p*

27 *f*

32 *p* **Fine**

37 **Andante** **10** **D.S. al Fine**

Responsório 5

Andante

3

p *cresc.*

7

p *cresc.*

13

p cresc. *p* *f* **Allegro**

22

pp *f*

28

p **Fine**

Andante Maestoso

34

f *f* **tr**

42

p

47

f

53

p **§**

Responsório 6

Andante amoroso

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-12. Dynamics: *f*, *p*. Includes a 4-measure rest.

Musical staff 2: Treble clef, 2/4 time signature. Measures 13-22. Dynamics: *f*, *p*.

Allegro

Musical staff 3: Treble clef, 2/4 time signature. Measures 23-30. Dynamics: *f*.

Musical staff 4: Treble clef, 2/4 time signature. Measures 31-39. Dynamics: *p*, *cresc.*, *f*.

Musical staff 5: Treble clef, 2/4 time signature. Measures 40-44. Dynamics: *ff*. Ends with a double bar line and a 3/4 time signature change.

Andante

Musical staff 6: Treble clef, 3/4 time signature. Measures 45-62. Includes a 18-measure rest.

Musical staff 7: Treble clef, 3/4 time signature. Measures 63-73. Includes an 11-measure rest.

Responsório 7

Larghetto

3
p *cresc.*

7
p *cresc.* *pp*

§

Allegro

19
f

27
f

35
p *cresc.* *f*

Fine

40
p *pp*

Andante

47
f

§

Responsório 8

Largo

pp *p cresc.*

6 *pp*

9 **Allegro** *f*

16 *ff*

23 *rit.* *meno mosso* *p* **Fine**

28 **Andante** 20

48 *p* *cresc.* *p*

53

Clarinetas
em Sib

Matinas do Natal

CPM 170 bis

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Responsório 1

Largo

f

Andante

5 **f**

9 **f** **ff**

13 **p** *poco rit.* **f** **Allegro**

18 **f**

27 **Fine** **Andante** 16

48 **Larghetto** **p**

50 **pp** **D.S. al Fine**

Responsório 2

Andante

p **3**

8 *p* *pp*

15 *p*

Allegro

22 *f*

27 *p* **Fine**

Andante

32 *p* **4** *p*

42 *f*

47 *p* **D.S. al Fine**

Responsório 3

Larghetto

f *p* *f*

Allegro

f

7

Moderato

p *p*

12

Andante

p

20

f

27 **Fine**

p

Largo

33 *p*

40 *pp* *cresc.*

51 *p* *p* *cresc.*

57 *p* *pp*

Responsório 4

Larghetto

f **pp**

6 **p**

10 **pp** **f** **Allegro**

15

21 **p**

27 **f**

32 **p** **Fine**

Andante

37 **f** **p** **f**

40 **p** **p**

43 **cresc.** **f** **D.S. al Fine**

Responsório 5

Andante

Musical notation for measures 3-6. Measure 3 contains a triplet of eighth notes. Measure 4 has a whole rest. Measures 5 and 6 contain a half note chord. Dynamics: *p*, *cresc.*

Musical notation for measures 7-10. Measure 7 has a half note chord. Measure 8 has a dotted half note chord. Measure 9 has a half note chord. Measure 10 has a quarter note chord. Dynamics: *p*, *cresc.*

Musical notation for measures 11-15. Measure 11 has a whole rest. Measure 12 has a half note chord. Measure 13 has a dotted half note chord. Measure 14 has a half note chord. Measure 15 has a quarter note chord. Dynamics: *p*, *cresc.*, *p*

 Allegro

Musical notation for measures 16-21. Measure 16 has a quarter note chord. Measure 17 has a quarter note chord. Measure 18 has a quarter note chord. Measure 19 has a quarter note chord. Measure 20 has a quarter note chord. Measure 21 has a triplet of eighth notes. Dynamics: *f*

Musical notation for measures 22-26. Measure 22 has a quarter note chord. Measure 23 has a quarter note chord. Measure 24 has a quarter note chord. Measure 25 has a quarter note chord. Measure 26 has a quarter note chord. Dynamics: *pp*, *f*

Fine

Musical notation for measures 27-33. Measure 27 has a quarter note chord. Measure 28 has a quarter note chord. Measure 29 has a quarter note chord. Measure 30 has a quarter note chord. Measure 31 has a quarter note chord. Measure 32 has a quarter note chord. Measure 33 has a quarter note chord. Dynamics: *p*

Andante Maestoso

Musical notation for measure 34, consisting of a whole rest. Dynamics: *pp*

Responsório 6

Andante amoroso

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 1-12. Dynamics: *f*, *p*. Includes a 4-measure rest.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. Measures 13-18. Dynamics: *f*.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. Measures 19-22. Dynamics: *p*, *pp*.



Allegro

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. Measures 23-28. Dynamics: *f*.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. Measures 29-34. Dynamics: *p*, *cresc.*

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. Measures 35-39. Dynamics: *f*.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. Measures 40-44. Dynamics: *ff*. Ends with a double bar line and a "Fine" marking.



Andante

Musical staff 8: Treble clef, key signature of two sharps, 3/4 time signature. Measures 45-55. Dynamics: 18, 11.

Responsório 7

Larghetto

Musical notation for the first system of 'Responsório 7'. It consists of three staves. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It begins with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamics include *p* (piano), *cresc.* (crescendo), and another *p*. The second staff starts at measure 8 and features a melodic line with a slur and a *cresc.* marking. The third staff starts at measure 14 and contains a complex rhythmic pattern with triplets and sixteenth notes, ending with a double bar line and a 2/4 time signature. Dynamics include *p* and *pp* (pianissimo).

§

Allegro

Musical notation for the second system of 'Responsório 7'. It consists of three staves. The first staff starts at measure 19 with a treble clef, a key signature of one flat, and a 2/4 time signature. It features a long five-measure rest followed by a few notes, with a dynamic of *f* (forte). The second staff starts at measure 26 and contains a melodic line with slurs and a triplet. The third staff starts at measure 35 and features a melodic line with a slur and a dynamic of *f*. Dynamics include *p* and *cresc.* in the third staff. The system ends with a double bar line and a 3/4 time signature, marked 'Fine'.

Fine

Andante

§

Musical notation for the third system of 'Responsório 7'. It consists of one staff starting at measure 47 with a treble clef, a key signature of one flat, and a 3/4 time signature. It begins with a long 19-measure rest. The system ends with a double bar line.

Responsório 8

Largo

pp *p* *cresc.*

6 *pp*

§ **Allegro**

9 *f*

14 *ff*

19

24 *rit.* *p* **Fine**

28 **Andante** 20

48 *p* *cresc.*

52 *p*

Fagote

Matinas do Natal

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Responsório 1

Largo
f

Andante
p

poco rit. **Allegro**
p

Fine Andante
p

Larghetto **D.S. al Fine**
p

Responsório 2

Andante

p

p

p



Allegro

6

Fine

p

Andante

p

6

f

D.S. al Fine

5

p

Responsório 3

Larghetto

f *p*

Allegro

p

5

8

p

Moderato

2

p

2

22

5

p

Fine

Andante

33

p

40

pp *cresc.*

48

3

p

Largo

54

2

59

p *pp*

Responsório 4

Larghetto

Measures 1-11: *p*, *pp*

Allegro

Measures 12-31: *p*, *f*

Fine

Measures 32-36: *p*

Andante

Measures 37-42: *f*, *p*, *f*

Measures 40-42: *p*

D.S. al Fine

Measures 43-46: *cresc.*, *f*

Responsório 5

Andante

6
p *cresc.* *pp*

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

19 *f*

27 *p* **Fine**

Andante Maestoso

34 *f* *f*

41 *p*

46 *f*

51

56

Responsório 6

Andante amoroso

2 6 *p*

13 *f* *pp* §

23 **Allegro** *f* §

31 *p* *cresc.* §

42 *ff* §

45 **Andante** *p* §

50 *p* §

59 *p* §

63 *p* §

Responsório 7

Larghetto

6
p *cresc.*

12
p *pp*

§

Allegro

19
f *p*

34
cresc. *f*

Fine

41
pp

Andante

47
19

§

Responsório 8

Largo

Musical notation for measures 1-8. Measure 1 starts with a bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The dynamics are *pp* and *p cresc.*. Measure 5 is marked with a '5' and contains a triplet of eighth notes. Measure 8 ends with a double bar line and a key signature change to one flat (B-flat).

§

Allegro

Musical notation for measures 9-20. Measure 9 starts with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The dynamic is *f*. Measure 13 has a dynamic of *ff*. Measure 20 contains a six-measure rest (marked '6') and ends with a double bar line, a key signature change to one sharp (F-sharp), and the word 'Fine'.

⊕
Fine

Andante

Musical notation for measures 21-27. Measure 21 starts with a bass clef and a key signature of one sharp (F-sharp). It contains a twenty-measure rest (marked '20'). Measure 27 ends with a double bar line and a key signature change to one flat (B-flat).

§

Musical notation for measures 28-47. Measure 28 starts with a bass clef and a key signature of one flat (B-flat). The dynamic is *p*. Measure 47 ends with a double bar line and a key signature change to one sharp (F-sharp).

p

cresc.

Musical notation for measures 48-51. Measure 48 starts with a bass clef and a key signature of one sharp (F-sharp). The dynamic is *p*. Measure 51 ends with a double bar line and a key signature change to one flat (B-flat).

p

§

Trompa em F#

Matinas do Natal

CPM 170 bis

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Responsório 1

Largo

f

S

Andante

5

f

9

f *ff* *p* *poco rit.*

⊕

Allegro

15

f

21

f *p* **Fine**

31

17

⊕

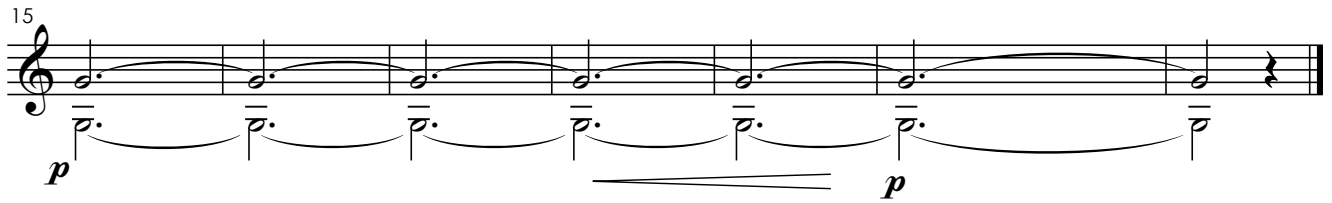
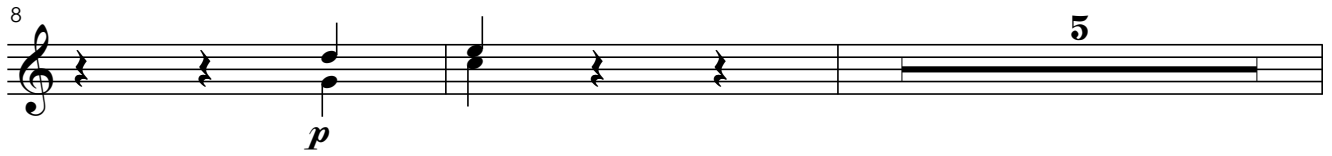
Larghetto

48

p **D.S. al Fine**

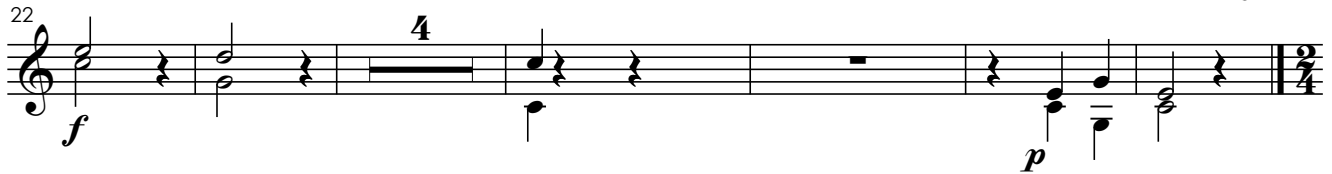
Responsório 2

Andante

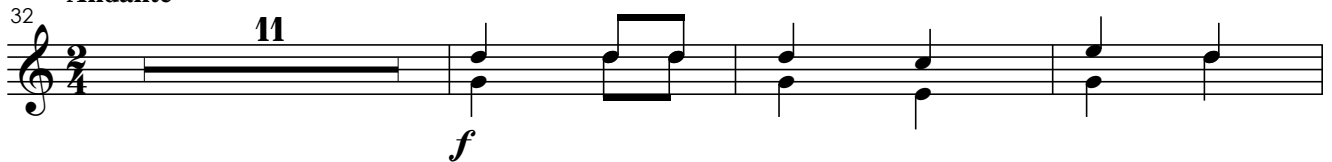


Allegro

Fine



Andante



D.S. al Fine



Responsório 3

Larghetto **Allegro**

f *p* *f*

7 *f* *p*

Moderato **Fine**

15 *f* *p*

Andante

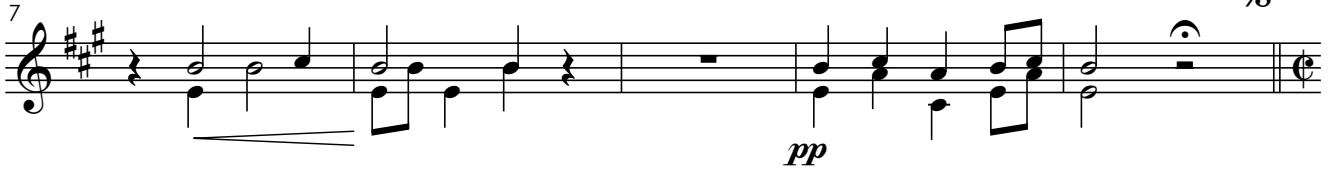
33 *f* *p*

Largo

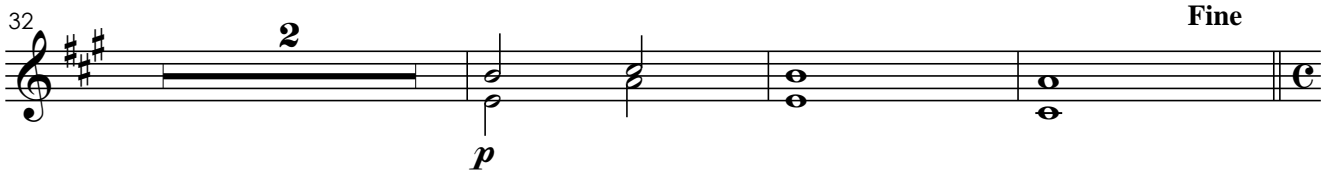
54 *p* *p*

Responsório 4

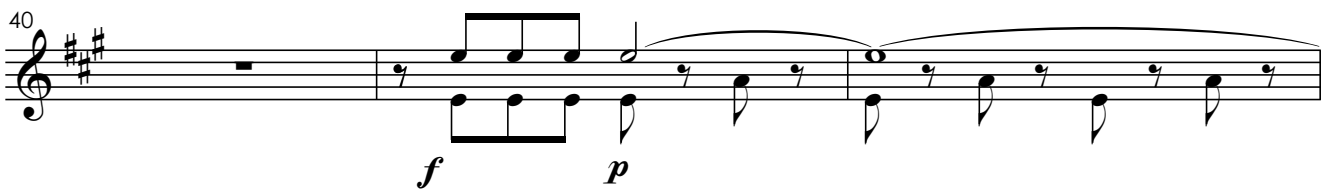
Larghetto



Allegro



Andante



D.S. al Fine

Responsório 5

Andante

7

16

Allegro

25

Fine

34

Andante Maestoso

27

Responsório 6

Andante amoroso

1
f 4

9
p

13
f

18 2 *pp*



Allegro

23 *f* 8

35
f

40 *ff* Fine

45 Andante 18

63 11

Responsório 7

Larghetto

Musical notation for measures 1-7. Measure 1 starts with a piano (*p*) dynamic. Measures 2-3 contain a half note with a fermata. Measures 4-7 feature a crescendo (*cresc.*) leading to a piano (*p*) dynamic.

Musical notation for measures 8-18. Measure 8 has a fermata with a '7' above it. Measures 9-10 have a piano (*p*) dynamic. Measures 11-18 end with a piano-piano (*pp*) dynamic and a double bar line.

Allegro

Musical notation for measures 19-25. Measure 19 starts with a forte (*f*) dynamic. Measures 20-25 continue with a strong rhythmic pattern.

Musical notation for measures 26-35. Measure 26 has a fermata with a '4' above it. Measures 27-35 continue the rhythmic pattern.

Musical notation for measures 36-40. Measure 36 starts with a crescendo (*cresc.*). Measure 37 has a forte (*f*) dynamic. Measures 38-40 continue the rhythmic pattern.

Fine

Musical notation for measures 41-46. Measure 41 has a fermata with a '2' above it. Measures 42-46 end with a piano (*p*) and piano-piano (*pp*) dynamic, followed by a double bar line.

Andante

Musical notation for measures 47-65. Measure 47 starts with a fermata with a '19' above it. The system ends with a double bar line and a section symbol (§).

Responsório 8

Largo

pp

6

pp

§

Allegro

9

f

14

ff

19

24

rit. *p* Fine

28

Andante 20

48

8

Coro

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo

Soprano
Alto
Tenor
Baixo

f Ho - di - e, ho - di - e,
f Ho - di - e, ho - di - e,
f Ho - di - e, ho - di - e,
f Ho - di - e, ho - di - e,

Andante

S
A
T
B

5
p ho - di - e no - bis cae - lo - rum Rex cae - lo - rum Rex de
p ho - di - e no - bis cae - lo - rum Rex cae - lo - rum Rex de
p ho - di - e no - bis cae - lo - rum Rex cae - lo - rum Rex de
ho - di - e no - bis cae - lo - rum Rex cae - lo - rum Rex

8

S *f* *ff*
Vir-gi-ne nas-ci di-gna - tus est ut ho-mi - nem per-di - tum, ut ho-mi - nem per - di - tum,

A *f* *ff*
Vir-gi-ne nas-ci di-gna - tus est ut ho-mi - nem per-di - tum, ut ho-mi - nem per - di - tum,

T *f* *ff*
Vir-gi-ne nas-ci di-gna - tus est ut ho-mi - nem per-di - tum, ut ho-mi - nem per - di - tum,

B *f* *ff*
ut ho-mi - nem per-di - tum, ut ho-mi - nem per - di - tum,

12

S *p* *pp* *poco rit.* \oplus **Allegro** *f*
ad cae - les-ti - a re - gna, re-vo-ca - ret. Gau - det ex - cer - ci - tus

A *p* *pp* *f*
ad cae - les-ti - a re - gna, re-vo-ca - ret. Gau - det ex - cer - ci - tus

T *p* *pp* *f*
ad cae - les-ti - a re - gna, re-vo-ca - ret. Gau - det ex - cer - ci - tus

B *pp* *f*
re-vo-ca - ret. Gau - det ex - cer - ci - tus

18

S *p* *cresc.*
An - ge - lo - rum qui - a sa - lus ae - ter - na hu - ma - no

A *p* *cresc.*
An - ge - lo - rum qui - a sa - lus ae - ter - na hu - ma - no

T *p* *cresc.*
An - ge - lo - rum qui - a sa - lus ae - ter - na hu - ma - no

B *p* *cresc.*
An - ge - lo - rum qui - a sa - lus ae - ter - na hu - ma - no

26 *f* *p* **Fine** *p* **Andante**

S ge - ne - ri ap - pa - ru - it ap - pa - ru - it. Glo - ri - a, glo - ri - a

A ge - ne - ri ap - pa - ru - it ap - pa - ru - it. Glo - ri - a, glo - ri - a

T ge - ne - ri ap - pa - ru - it ap - pa - ru - it. Glo - ri - a, glo - ri - a

B ge - ne - ri ap - pa - ru - it ap - pa - ru - it.

33 *f* *p*

S in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae

A in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus bo - nae

T in ex - cel - sis De - o et in ter - ra pax ho - mi - ni - bus

B in ex - cel - sis De - o et in ter - ra

38 *fp* *fp* *p*

S bo - nae vo - lun - ta - tis bo - nae, bo - nae vo - lun - ta - tis

A bo - nae vo - lun - ta - tis bo - nae, bo - nae vo - lun - ta - tis

T bo - nae vo - lun - ta - tis bo - nae, bo - nae vo - lun - ta - tis

B vo - lun - ta - tis

44 *fp* *fp* \oplus **Larghetto** *p*

S bo - nae, bo - nae vo - lun - ta - tis. Glo - ri - a Pa - tri et

A bo - nae, bo - nae vo - lun - ta - tis. et

T bo - nae, bo - nae vo - lun - ta - tis. et

B vo - lun - ta - tis.

49 *cresc.* *p* *pp* **D.S. al Fine**

S Fi - li - o et Spi - ri - tu - i San - cto.

A Fi - li - o et Spi - ri - tu - i San - cto.

T Fi - li - o et Spi - ri - tu - i San - cto.

B et Spi - ri - tu - i San - cto.

Responsório 2

Andante

p

Soprano
Ho - di - e no - bis de cae - lo pax ve - ra des - cen - dit, des - cen - dit, des -

p

Alto
de cae - lo pax ve - ra des - cen - dit, des - cen -

p

Tenor
de cae - lo pax ve - ra des - cen - dit, des - cen -

p

Baixo
de cae - lo pax ve - ra des -

8

p

S
cen - dit de cae - lo pax ve - ra, de cae - lo pax ve - ra des - cen - dit, des -

p

A
- dit de cae - lo pax ve - ra, de cae - lo pax ve - ra

p

T
- - dit de cae - lo pax ve - ra, de cae - lo pax ve - ra

p

B
cen - dit

15

p

S cen - - - dit, des - cen-dit, des - cen - dit.

p

A des - cen-dit, des - cen - dit, des - cen - dit.

p

T des - cen-dit, des - cen - dit, des - cen - dit.

p

B des - cen-dit, des - cen - dit.

Allegro

22

f

S Ho - di - e, ho - di - e per - to - tum mun - dum mel - li - flu - i - fa -

f

A Ho - di - e, ho - di - e per - to - tum mun - dum mel - le - flu - i - fa -

f

T Ho - di - e, ho - di - e per - to - tum mun - dum mel - li - flu - i - fa -

f

B Ho - di - e, ho - di - e per - to - tum mun - dum mel - li - flu - i - fa -

27

p

S cti sunt cae - li, fa - cti sunt cae - li. **Fine**

p

A cti sunt cae - li, fa - cti sunt cae - li.

p

T cti sunt cae - li, fa - cti sunt cae - li.

p

B cti sunt cae - li, fa - cti sunt cae - li.

32 *Soli Andante*
p *f p*

S Ho - di - e il - li - xit no - bis Di - es re - dem - pti - o - nis no - vae

A Di - es re - dem - pti - o - nis no - vae

T *fp* Di - es re - dem - pti - o - nis no - vae

B

39 *pp* *Tutti f*

S re - pa - ra - ti - o - nis an - ti - quae fe - li - ci - ta - tis ae - ter - nae,

A *pp* *f* re - pa - ra - ti - o - nis an - ti - quae fe - li - ci - ta - tis ae - ter - nae,

T *pp* *f* re - pa - ra - ti - o - nis an - ti - quae fe - li - ci - ta - tis ae - ter - nae,

B *f* fe - li - ci - ta - tis ae - ter - nae,

46 *D.S. al Fine*
p

S fe - li - ci - ta - tis ae - ter - nae, ae - ter - nae.

A *p* fe - li - ci - ta - tis ae - ter - nae, ae - ter - nae.

T *p* fe - li - ci - ta - tis ae - ter - nae, ae - ter - nae.

B *p* fe - li - ci - ta - tis ae - ter - nae, ae - ter - nae.

Responsório 3

Larghetto **Allegro**

f *p* *p*

Soprano
 Quem vi - dis - tis pas - to - res? Di - ci - te, di - ci - te,

Alto
 Quem vi - dis - tis pas - to - res? Di - ci - te, di - ci - te,

Tenor
 Quem vi - dis - tis pas - to - res?

Baixo
 Quem vi - dis - tis pas - to - res?

5

f *ff*

S
 di - ci - te an - nun - ti - a - te, an - nun - ti - a - te no - bis, di - ci - te an - nun - ti -

A
 di - ci - te an - nun - ti - a - te, an - nun - ti - a - te no - bis, di - ci - te an - nun - ti -

T
 di - ci - te an - nun - ti - a - te, an - nun - ti - a - te no - bis, di - ci - te an - nun - ti -

B
 di - ci - te an - nun - ti - a - te, an - nun - ti - a - te no - bis, di - ci - te an - nun - ti -

10

S *p*
a - te, an-nun-ti - a - te no - bis in ter - ris quis ap - pa - ru - it.

A *p*
a - te, an-nun-ti - a - te no - bis in ter - ris quis ap - pa - ru - it.

T *p*
a - te, an-nun-ti - a - te no - bis in ter - ris quis ap - pa - ru - it.

B *p*
a - te, an-nun-ti - a - te no - bis in ter - ris quis ap - pa - ru - it.

§

Moderato

15

S *p*
Na - tum vi - di - mus et cho - ros An - ge - lo - rum, na - tum

A *p*
et cho - ros An - ge - lo - rum,

T *p*
et cho - ros An - ge - lo - rum,

B

Tutti

21

S *f*
vi - di - mus et cho - ros An - ge - lo - rum col - lau - dan - tes Do - mi - num,

A *f*
et cho - ros An - ge - lo - rum col - lau - dan - tes Do - mi - num,

T *f*
et cho - ros An - ge - lo - rum col - lau - dan - tes Do - mi - num,

B *f*
col - lau - dan - tes Do - mi - num,



Fine

27 *p*

S col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

A *p*

A col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

T *p*

T col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

B *p*

B col - lau - dan - tes Do - mi - num, col - lau - dan - tes Do - mi - num.

Andante

Solo

33

S Di - ci-te, di - ci-te quid nam vi - dis - tis, quid - nam vi -

38

S - dis - tis, et an-nun - ti - a - - - -

43

S - - - - - te - Chris - ti Na - ti - vi -

48 *tr*

S ta - tem, Na - ti - vi - ta - - - - tem.



a 4 Soli
Largo

54 *p* *cresc.*

S Glo - ri - a Pa - tri et Fi - li - o et Spi -

A *p* *cresc.*

A Glo - ri - a Pa - tri et Fi - li - o

T *p* *cresc.*

T Glo - ri - a Pa - tri et Fi - li - o

B *p* *cresc.*

B Glo - ri - a Pa - tri et Fi - li - o

59 *p* *pp* **§**

S ri - tu - i San - cto.

A *p* *pp*

A et Spi - ri - tu - i San - cto.

T *p* *pp*

T et Spi - ri - tu - i San - cto.

B *p* *pp*

B et Spi - ri - tu - i San - cto.

Responsório 4

Larghetto

Soprano

Alto

Tenor

Baixo

f *p*

O ma - gnum mys - te - ri - um et ad - mi -

O ma - gnum mys - te - ri - um et ad - mi -

O ma - gnum mys - te - ri - um et ad - mi -

O ma - gnum mys - te - ri - um et ad - mi -

4

S

A

T

B

cresc. *pp*

ra - bi - le, et ad - mi - ra - bi - le Sa - cra - men - tum ut

ra - bi - le, et ad - mi - ra - bi - le Sa - cra - men - tum

ra - bi - le, et ad - mi - ra - bi - le Sa - cra - men - tum

ra - bi - le, et ad - mi - ra - bi - le Sa - cra - men - tum

7

cresc. *p* *pp*

S a - ni - ma - li - a vi - de - rent Do - mi - num na - tum ja - cen - tem in prae - se - pi - o, ja -

cresc. *p* *pp*

A ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum ja - cen - tem in prae - se - pi - o, ja -

cresc. *p* *pp*

T ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum ja - cen - tem in prae - se - pi - o, ja -

cresc. *p* *pp*

B ut a - ni - ma - li - a vi - de - rent Do - mi - num na - tum ja - cen - tem in prae - se - pi - o, ja -

10

Allegro *f*

S cen - tem in prae - se - pi - o. Be - a - ta Vir - go

f

A cen - tem in prae - se - pi - o. Be - a - ta Vir - go

f

T cen - tem in prae - se - pi - o. Be - a - ta Vir - go

f

B cen - tem in prae - se - pi - o. Be - a - ta Vir - go

15

cresc.

S cu - jus vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

cresc.

A cu - jus vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

cresc.

T cu - jus vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

cresc.

B cu - jus vis - ce - ra me - ru - e - runt por - ta - re Do - mi - num

21

S *p*
Chris - tum Be - a - ta Vir - go cu - jus vis - ce - ra

A *p*
Chris - tum Be - a - ta Vir - go cu - jus vis - ce - ra

T *p*
Chris - tum Be - a - ta Vir - go cu - jus vis - ce - ra

B *p*
Chris - tum Be - a - ta Vir - go cu - jus vis - ce - ra

27

S *f*
me - ru - e - runt por - ta - re

A *f*
me - ru - e - runt por - ta - re

T *f*
me - ru - e - runt por - ta - re

B *f*
me - ru - e - runt por - ta - re

32

S *p*
Do - mi - num Do - mi - num Chris - tum.

A *p*
Do - mi - num Do - mi - num Chris - tum.

T *p*
Do - mi - num Do - mi - num Chris - tum.

B *p*
Do - mi - num Do - mi - num Chris - tum.

Fine

Soli

Andante

37 *f* *p* *f*

S A - ve Ma - ri - a gra - ti - a__ ple - na A - ve Ma - ri - a

A A - ve Ma - ri - a gra - ti - a__ ple - na A - ve Ma - ri - a

B A - ve Ma - ri - a gra - ti - a__ ple - na A - ve Ma -

40 *p* *p*

S gra - ti - a__ ple - na Do - mi - nus__ te - cum, A - ve Ma -

A gra - ti - a__ ple - na Do - mi - nus__ te - cum, A - ve Ma -

B ri - a gra - ti - a ple - na, A - ve Ma -

43 *cresc.* *f* **D.S. al Fine**

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

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

B ri - a gra - ti - a__ ple - na Do - mi - nus te - cum, Do - mi - nus te - cum.

Responsório 5

Andante

p *cresc.*

Soprano
Be - a - ta Dei Ge - ni - trix Ma - ri -

Alto
Be - a - ta Dei Ge - ni - trix Ma - ri -

Tenor
Be - a - ta Dei Ge - ni - trix Ma - ri *cresc.* -

Baixo
Be - a - ta Dei Ge - ni - trix Ma - ri -

6 *p* *cresc.*

S
a cu - jus vis - ce - ra, cu - jus vis - ce - ra

A
a cu - jus vis - ce - ra, cu - jus vis - ce - ra

T
a cu - jus vis - ce - ra, cu - jus vis - ce - ra

B
a cu - jus vis - ce - ra, cu - jus vis - ce - ra

11 *pp* *cresc.* *p*

S
in - ta - cta per - ma - nent, in - ta - cta per - ma - nent.

A
in - ta - cta per - ma - nent, in - ta - cta per - ma - nent.

T
in - ta - cta per - ma - nent.

B
in - ta - cta per - ma - nent.

Allegro *a 3 Soli*

16 **f** **p**

S Ho - di - e, ho - di - e ge - nu - it Sal - va - to - rem, Sal - va -

A Ho - di - e, ho - di - e ge - nu - it Sal - va - to - rem, Sal - va -

T Ho - di - e, ho - di - e ge - nu - it Sal - va - to - rem, Sal - va -

B Ho - di - e, ho - di - e ge - nu - it,

Tutti

22 **pp** **f**

S to - rem sae - cu - li, ho - di - e ge - nu - it Sal - va - to - rem

A to - rem sae - cu - li, ho - di - e ge - nu - it Sal - va - to - rem

T to - rem sae - cu - li, ho - di - e ge - nu - it Sal - va - to - rem

B ho - di - e ge - nu - it Sal - va - to - rem

Fine

28 **p**

S sae - cu - li, Sal - va - to - rem sae - cu - li.

A sae - cu - li, Sal - va - to - rem sae - cu - li.

T sae - cu - li, Sal - va - to - rem sae - cu - li.

B sae - cu - li, Sal - va - to - rem sae - cu -

Solo **Andante Maestoso**

34 *f* *p*

B

Be - a - ta quae cre - di - dit, be - a - ta, be -

38 *f*

B

a - ta quae cre - di - dit quo - ni - am per - fe - cta sunt, per -

42 *p*

B

fe - cta, per - fe - cta sunt om - ni - a, quae di - cta

46 *f* *tr*

B

sunt e - i a Do - mi - no, be - a - ta quae cre - di - dit

51

B

quo - ni - am per - fe - cta sunt, per - fe - cta sunt om - ni - a per - fe - cta sunt e - i a

56 *tr* §

B

Do - mi - no, a Do - mi - no.

Responsório 6

Andante amoroso

Soprano

Alto

Tenor

Baixo

4 *p*

San - cta et im - ma - cu - la - ta,

San - cta et im - ma - cu - la - ta,

San - cta et im - ma - cu - la - ta,

San - cta et im - ma - cu - la - ta,

9 *pp*

S

A

T

B

pp

pp

im - ma - cu - la - ta vir - gi - ni - tas,

im - ma - cu - la - ta vir - gi - ni - tas,

im - ma - cu - la - ta vir - gi - ni - tas,

im - ma - cu - la - ta vir - gi - ni - tas,

13

S *f* qui - bus Te lau - di - bus ef - fe - ram nes - ci - o, *ff* qui - bus Te

A *f* qui - bus Te lau - di - bus ef - fe - ram nes - ci - o, *ff* qui - bus Te

T *f* 8 qui - bus Te lau - di - bus ef - fe - ram nes - ci - o, *ff* qui - bus Te

B *f* qui - bus Te lau - di - bus ef - fe - ram nes - ci - o, *ff* qui - bus Te

18

S *p* lau - di - bus ef - fe - ram nes - ci - o, *pp* nes - ci - o.

A *p* lau - di - bus ef - fe - ram nes - ci - o, *pp* nes - ci - o.

T *p* 8 lau - di - bus ef - fe - ram nes - ci - o, *pp* nes - ci - o.

B *p* lau - di - bus ef - fe - ram nes - ci - o, *pp* nes - ci - o.



Allegro

23

S *f* Qui - a quem cae - li ca - pe - re, qui - a quem

A *f* Qui - a quem cae - li ca - pe - re, qui - a quem

T *f* 8 Qui - a quem cae - li ca - pe - re, qui - a quem

B *f* Qui - a quem cae - li ca - pe - re, qui - a quem

29

S cae - li ca - pe - re non *p* po - te - rant, *cresc.* non po - te - rant,

A cae - li ca - pe - re non *p* po - te - rant, *cresc.* non po - te - rant,

T cae - li ca - pe - re non *p* po - te - rant, *cresc.* non po - te - rant,

B cae - li ca - pe - re non *p* po - te - rant, *cresc.* non po - te - rant,

35

S tu - o gre - mi - o, tu - o gre - mi - o con - tu -

A tu - o gre - mi - o, tu - o gre - mi - o con - tu -

T tu - o gre - mi - o, tu - o gre - mi - o con - tu -

B tu - o gre - mi - o, tu - o gre - mi - o con - tu -

40

S lis - ti, *ff* con - tu - lis - ti. **Fine**

A lis - ti, *ff* con - tu - lis - ti.

T lis - ti, *ff* con - tu - lis - ti.

B lis - ti, *ff* con - tu - lis - ti.

*a 2 Soli***Andante**

45

S

Be - ne - di - cta - tu

T

Be - ne - di - cta - tu

50

S

in - mu - li - e - ri - bus, in - mu - li - e - ri -

T

in - mu - li - e - ri - bus, in - mu - li - e - ri -

54

S

bus et be - ne - di - ctus fru - ctus, et be - ne - di - ctus

T

bus et be - ne - di - ctus fru - ctus, et be - ne - di - ctus

58

S

fru - ctus ven - tris tu - i, ven - tris tu - i.

T

fru - ctus ven - tris tu - i, ven - tris tu - i.



a 4 Soli

63 *p*

S
Glo - ri - a Pa - tri et Fi - li - o et Spi -

A
p
Glo - ri - a Pa - tri et Fi - li - o et Spi -

T
p
8
Glo - ri - a Pa - tri et Fi - li - o et Spi -

B

68 *p* *cresc.* *p* §

S
ri - tu - i San - cto, Spi - ri - tu - i San - cto.

A
p *cresc.* *p*
ri - tu - i San - cto, Spi - ri - tu - i San - cto.

T
p *cresc.* *p*
8
ri - tu - i San - cto, Spi - ri - tu - i San - cto.

B
cresc. *p*
Spi - ri - tu - i San

Responsório 7

Larghetto

Soprano

Be - a - ta vis - ce - ra Ma - ri - ae vir - gi - nis, Ma - ri - ae

Alto

Be - a - ta vis - ce - ra Ma - ri - ae vir - gi - nis, Ma - ri - ae

Tenor

Be - a - ta vis - ce - ra Ma - ri - ae vir - gi - nis, Ma - ri - ae

Baixo

Be - a - ta vis - ce - ra Ma - ri - ae vir - gi - nis, Ma - ri - ae

S

vir - gi - nis, quae por - ta - ve - runt ae - ter - ni Pa - tris

A

vir - gi - nis, ae - ter - ni Pa - tris

T

vir - gi - nis, ae - ter - ni Pa - tris

B

vir - gi - nis,

S

Fi - li - um. Et be - a - ta u - be - ra quae la - cta - ve - runt, quae la - cta -

A

Fi - li - um. be - a - ta u - be - ra quae la - cta - ve - runt, quae la - cta -

T

Fi - li - um. Et be - a - ta u - be - ra quae la - cta - ve - runt, quae la - cta -

15 *cresc.* *pp*

S ve - runt Chris - tum Do - mi-num, Do - mi - num.

A ve - runt Chris - tum Do - mi-num, Do - mi - num.

T *cresc.* *pp*

B *p* *pp*

Chris - tum Do - mi - num.

Allegro

19 *f*

S Qui ho - di - e pro sa - lu - te mun - di, qui

A *f* Qui ho - di - e pro sa - lu - te mun - di, qui

T *f* Qui ho - di - e pro sa - lu - te mun - di, qui

B *f* Qui ho - di - e pro sa - lu - te mun - di, qui

26 *p*

S ho - di - e pro sa - lu - te mun - di, qui ho - di - e, qui

A *p* ho - di - e pro sa - lu - te mun - di, qui ho - di - e, qui

T *p* ho - di - e pro sa - lu - te mun - di, qui ho - di - e, qui

B *p* ho - di - e pro sa - lu - te mun - di, qui ho - di - e, qui

33

cresc. *f*

S ho - di - e pro sa - lu - te mun - di de Vir - gi - ne nas - ci di - gna - tus

cresc. *f*

A ho - di - e pro sa - lu - te mun - di de Vir - gi - ne nas - ci di - gna - tus

cresc. *f*

T ho - di - e pro sa - lu - te mun - di de Vir - gi - ne nas - ci di - gna - tus

cresc. *f*

B ho - di - e pro sa - lu - te mun - di de Vir - gi - ne nas - ci di - gna - tus

40

p *cresc.* *pp* **Fine**

S est, de__ Vir - gi - ne nas - ci di - gna - tus est, di - gna - tus est.

p *cresc.* *pp*

A est, de Vir - gi - ne nas - ci di - gna - tus est, di - gna - tus est.

p *cresc.* *pp*

T est, de__ Vir - gi - ne nas - ci di - gna - tus est, di - gna - tus est.

p *cresc.* *pp*

B est, de__ Vir - gi - ne nas - ci di - gna - tus est, di - gna - tus est.

Andante

47 *Solo*

S Di - es san-cti-fi - ca - tus il - lu - xit, il - lu - xit__ no - bis. Ve - ni - te__

54

S gen - tes et a - do - ra - te Do - mi - num, ve - ni - te, ve - ni - te, ve - ni - te gen - tes

60

S et a - do - ra - te Do - mi - num, a - do - ra - te Do - mi - num. —

Responsório 8

Largo

pp *p cresc.*

Soprano
Ver - bum ca - ro, ver - bum ca - ro fa - ctum est

Alto
Ver - bum ca - ro, ver - bum ca - ro fa - ctum est

Tenor
Ver - bum ca - ro, ver - bum ca - ro fa - ctum est

Baixo
ver - bum ca - ro, ver - bum ca - ro fa - ctum est

5 *p* *cresc.* *pp*

S et ha - bi - ta - vit, et ha - bi - ta - vit in no - bis, in no - bis.

A et ha - bi - ta - vit, et ha - bi - ta - vit in no - bis, in no - bis.

T et ha - bi - ta - vit, et ha - bi - ta - vit in no - bis, in no - bis.

B et ha - bi - ta - vit in no - bis.

Allegro

9 *f*

S Et vi - di - mus glo - ri - am e - jus, glo - ri - am,

A Et vi - di - mus glo - ri - am e - jus, glo - ri - am,

T Et vi - di - mus glo - ri - am e - jus, glo - ri - am,

B Et vi - di - mus glo - ri - am e - jus, glo - ri - am,

14 *ff*

S glo - ri - am qua - si u - ni - ge - ni - ti, u - ni -

A glo - ri - am qua - si u - ni - ge - ni - ti, u - ni -

T glo - ri - am qua - si u - ni - ge - ni - ti, u - ni -

B glo - ri - am qua - si u - ni - ge - ni - ti, u - ni -

19

S ge - ni - ti a Pa - tre ple - num gra - ti - ae

A ge - ni - ti a Pa - tre ple - num gra - ti - ae

T ge - ni - ti a Pa - tre ple - num gra - ti - ae et

B ge - ni - ti a Pa - tre ple - num gra - ti - ae et

23 *rit.* *p* **Fine**

S et ve - ri - ta - tis, ve - ri - ta - tis.

A et ve - ri - ta - tis, ve - ri - ta - tis.

T ve - ri - ta - tis, ve - ri - ta - tis.

B ve - ri - ta - tis, ve - ri - ta - tis.

Andante

28 *Solo*

S
 O - mni-a per i - psum fa - cta sunt et si - ne i - pso,

33

S
 et si - ne i - pso fa - ctum est ni - hil

38

S
 o - mni-a per i - psum fa - cta sunt et si - ne

43

S
 i - pso fa - ctum est ni - hil.



a 4 Soli

48

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

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

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

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

Violino I

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo

f

f

Andante

5

p

f

ff

8

p

pp

12

poco rit.

Allegro

15

f

p

24

cresc.

f

p

Fine

Andante

31

p

f

2

37

p *fp* *fp* *cresc.*

44

fp *fp*

48

Larghetto

p *cresc.*

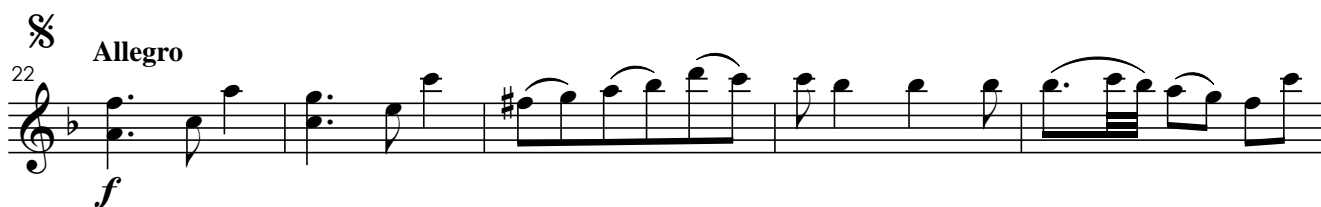
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D.S. al Fine

p

Responsório 2

Andante



Fine



D.S. al Fine

Responsório 3

Larghetto **Allegro**

1 *f* *p* 2

5 *f* *ff*

10 *p*

Moderato
15 *pizz.* *p*

22 *arco* *f*

28 *p* **Fine**

Andante
33 *p*

39

46 *cresc.* *p* *cresc.* *p*

♩ **Largo**

54 *p* *cresc.* *p*

59 *pp* §

Responsório 4

Larghetto

Musical staff 1: Treble clef, key signature of one sharp (F#), common time signature. Starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.

Musical staff 2: Treble clef, key signature of one sharp (F#), common time signature. Starts with a piano (*pp*) dynamic and includes a crescendo (*cresc.*) marking.

Musical staff 3: Treble clef, key signature of one sharp (F#), common time signature. Includes a crescendo (*cresc.*) marking.

Allegro

Musical staff 4: Treble clef, key signature of one sharp (F#), common time signature. Starts with a piano (*pp*) dynamic and includes a forte (*f*) dynamic.

Musical staff 5: Treble clef, key signature of one sharp (F#), common time signature. Includes a crescendo (*cresc.*) marking.

Musical staff 6: Treble clef, key signature of one sharp (F#), common time signature. Includes a piano (*p*) dynamic.

Musical staff 7: Treble clef, key signature of one sharp (F#), common time signature. Includes a forte (*f*) dynamic.

Fine

Musical staff 8: Treble clef, key signature of one sharp (F#), common time signature. Includes a piano (*p*) dynamic.

Andante

D.S. al Fine

Musical staff 9: Treble clef, key signature of one sharp (F#), common time signature. Includes a 10-measure rest.

Responsório 5

Andante

Allegro

Andante Maestoso

46

51

56

f

p

§

Responsório 6

Andante amoroso



Allegro



45 **Andante**

p

Musical staff 45-49: Treble clef, 3/4 time signature. Measures 45-49. Measure 45 starts with a piano (*p*) dynamic. The staff contains a series of notes with slurs and accents, including a triplet of eighth notes in measure 49.

50

Musical staff 50-53: Treble clef, 3/4 time signature. Measures 50-53. This staff consists of four measures of a triplet of eighth notes, each measure starting with an accent (>).

54

Musical staff 54-57: Treble clef, 3/4 time signature. Measures 54-57. This staff contains a series of notes with slurs and accents, including a triplet of eighth notes in measure 57.

58

Musical staff 58-62: Treble clef, 3/4 time signature. Measures 58-62. This staff contains a series of notes with slurs and accents, including a triplet of eighth notes in measure 62. A section symbol (§) is placed at the end of the staff.

63 *Solo*

p *cresc.*

Musical staff 63-67: Treble clef, 3/4 time signature. Measures 63-67. This staff contains a series of notes with slurs and accents, including a triplet of eighth notes in measure 67. A section symbol (§) is placed at the end of the staff.

68

p *cresc.* *p*

Musical staff 68-72: Treble clef, 3/4 time signature. Measures 68-72. This staff contains a series of notes with slurs and accents, including a triplet of eighth notes in measure 72. A section symbol (§) is placed at the end of the staff.

Responsório 7

Larghetto

7

12



Allegro

19

26

34

40

Andante

47

53

59



Responsório 8

Largo

pp

3

cresc.

5

pizz.

§

Allegro

9

f

13

ff

18

23

rit.

p

Fine

Andante

28 *p* *cresc.*

33

38

43

48

Violino II

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo

f

f

Andante

f

p

f

ff

poco rit.

Allegro

f

p

cresc.

f

p

Fine

Andante

p

f

2

p

fp

fp

♩ **Larghetto**

44

fp *fp* *p*

D.S. al Fine

49

cresc. *p* *pp*

Responsório 2

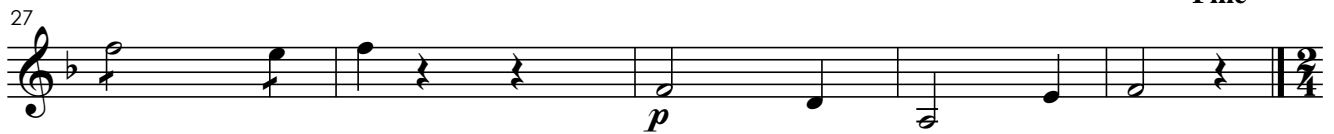
Andante



Allegro



Fine



Andante



D.S. al Fine



Responsório 3

Larghetto **Allegro**

5 *f* *ff*

10 *p*

15 **Moderato**
pizz.
p

24 *arco*
f

29 \oplus
Fine **Andante**
p

37

43 *cresc.*

49 *p* *cresc.* *p*

♩ **Largo**

54

59

p *cresc.* *pp* §

Detailed description: The image shows two staves of musical notation. The first staff, starting at measure 54, is in 3/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second staff, starting at measure 59, also has a key signature of one sharp and begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The piece concludes with a double bar line and a section symbol (§).

Responsório 4

Larghetto

f *p*

4

cresc. *pp*

7

cresc. *p*

Allegro

10

pp *f*

15

cresc.

21

p

27

f

Fine

32

p

Andante

D.S. al Fine

37

10

Responsório 5

Andante

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody continues with a crescendo (*cresc.*) marking and a fermata over the final measure.

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/4 time signature. The melody features piano (*p*) dynamics and a crescendo (*cresc.*) marking.



Allegro

Musical staff 4: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

Musical staff 5: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody features piano-piano (*pp*) and forte (*f*) dynamics.

Musical staff 6: Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody ends with a piano (*p*) dynamic and a "Fine" marking.

Andante Maestoso

Musical staff 7: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. The melody starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking.

Musical staff 8: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. The melody features a forte (*f*) dynamic marking.

Musical staff 9: Treble clef, key signature of two sharps (F#, C#), 3/4 time signature. The melody ends with a piano (*p*) dynamic marking.



Responsório 6

Andante amoroso

Musical staff 1: Treble clef, 2/4 time signature. Measures 1-6. Dynamics: *f*, *p*.

Musical staff 2: Treble clef. Measures 7-12. Dynamics: *pp*.

Musical staff 3: Treble clef. Measures 13-17. Dynamics: *f*, *ff*.

Musical staff 4: Treble clef. Measures 18-22. Dynamics: *p*, *pp*.



Allegro

Musical staff 5: Treble clef. Measures 23-28. Dynamics: *f*.

Musical staff 6: Treble clef. Measures 29-34. Dynamics: *p*, *cresc.*

Musical staff 7: Treble clef. Measures 35-39. Dynamics: *f*.

Musical staff 8: Treble clef. Measures 40-44. Dynamics: *cresc.* Ends with a double bar line and a \oplus **Fine** symbol.

45 **Andante**

50

54

58

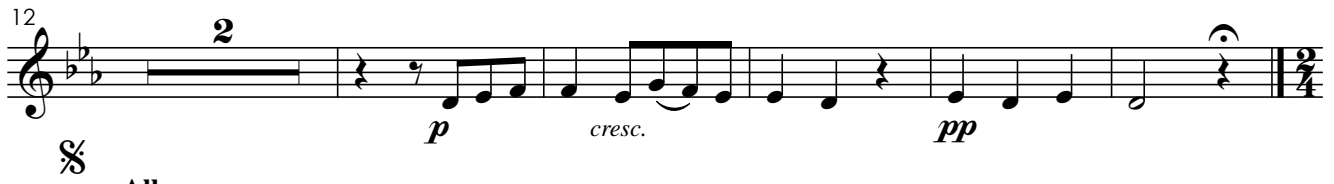
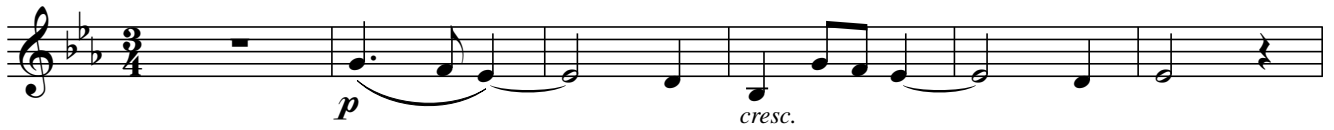
63 *Solo*

68

p *cresc.* *p*

Responsório 7

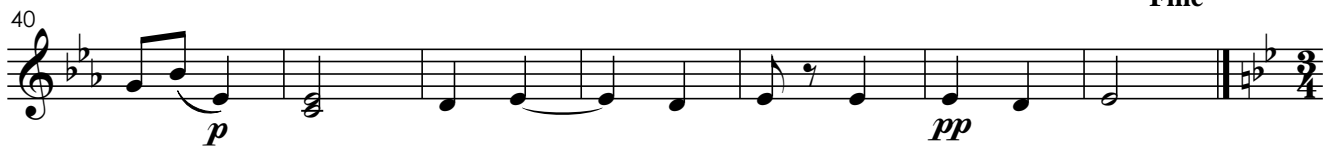
Larghetto



Allegro



Fine



Andante



Responsório 8

Largo



§

Allegro

⊕
Fine

Andante

28 *p* *cresc.*

33

38

43

48 8

Viola

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo

Musical notation for measures 1-4. The piece begins with a forte (*f*) dynamic. The tempo is marked *Largo*. The notation is in bass clef with a key signature of one flat and a common time signature.



Andante

Musical notation for measures 5-7. The tempo is marked *Andante*. The piece concludes this section with a piano (*p*) dynamic.

Musical notation for measures 8-11. The dynamics range from *f* to *ff*. The tempo remains *Andante*.

Musical notation for measures 12-17. The dynamics range from *p* to *f*. The tempo changes from *Andante* to *Allegro* at measure 14, indicated by a *poco rit.* marking and a new tempo symbol. The time signature changes to 2/4.

Musical notation for measures 18-24. The dynamics range from *p* to *cresc.* The tempo remains *Allegro*.

Musical notation for measures 25-30. The dynamics range from *f* to *p*. The piece concludes with a *Fine* marking.

Andante

Musical notation for measures 31-37. The tempo is marked *Andante*. The dynamics range from *p* to *f*. The time signature changes to 3/8.

Musical notation for measures 38-40. The dynamics range from *fp* to *fp*. The tempo remains *Andante*.

⊕ **Larghetto**

44

Musical notation for measures 44-48. The staff is in bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The notation includes eighth notes, quarter notes, and a half note. Dynamics are marked as *fp* (fortissimo piano) for measures 44 and 45, and *p* (piano) for measures 46-48. A fermata is placed over the final note of measure 48.

49

Musical notation for measures 49-51. The staff is in bass clef with a key signature of one flat (B-flat). The time signature is common time (C). The notation includes eighth notes, quarter notes, and a half note. Dynamics are marked as *cresc.* (crescendo) for measure 49, *p* (piano) for measure 50, and *pp* (pianissimo) for measure 51. A fermata is placed over the final note of measure 51. The instruction **D.S. al Fine** is written above the staff at the end of measure 51.

Responsório 2

Andante

Musical notation for measures 1-7 of the first system, marked Andante. The key signature has one flat, and the time signature is 3/4. Dynamics include *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*.

8

Musical notation for measures 8-14 of the first system, marked Andante. Dynamics include *p*.

15

Musical notation for measures 15-21 of the first system, marked Andante. Dynamics include *p*.

22

Allegro

Musical notation for measures 22-26 of the second system, marked Allegro. Dynamics include *f*.

27

Fine

Musical notation for measures 27-31 of the second system, marked Allegro. Dynamics include *p*. The system ends with a double bar line and a 2/4 time signature.

32

Andante

Musical notation for measures 32-38 of the third system, marked Andante. Dynamics include *p*, *fp*.

39

Musical notation for measures 39-45 of the third system, marked Andante. Dynamics include *pp*, *f*.

46

D.S. al Fine

Musical notation for measures 46-52 of the third system, marked Andante. Dynamics include *p*.

Responsório 3

Larghetto

Allegro

5

10

§

Moderato

15

pizz.

21

arco

27

Fine

Andante

33

38

43

cresc.

48

p cresc. p



Largo

54

Musical staff for measures 54-58. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a dynamic marking of *p*. A slur covers the first four measures. A *cresc.* marking is placed under the fifth measure. The staff ends with a repeat sign.



59

Musical staff for measures 59-63. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music begins with a dynamic marking of *p*. A slur covers the last three measures of the staff, which ends with a dynamic marking of *pp* and a fermata over the final note. The staff concludes with a double bar line.

Responsório 4

Larghetto

f *p*

4

cresc. *pp*

7

cresc. *p*

Allegro

10

pp *f*

15

cresc.

21

p

27

f

32

p **Fine**

37

Andante **10** **D.S. al Fine**

f

Responsório 5

Andante

p *cresc.*

7

p *cresc.* *p* *cresc.* *p*

Allegro

16

f *p*

22

pp *f*

28

p **Fine**

Andante Maestoso

34

f *p*

38

f

42

45

p

49

Musical notation for measures 49-52. The staff is in bass clef with a key signature of one sharp (F#). The music consists of a continuous eighth-note pattern. A dynamic marking of *f* (forte) is placed below the first measure. The piece ends with a fermata over the final note.

53

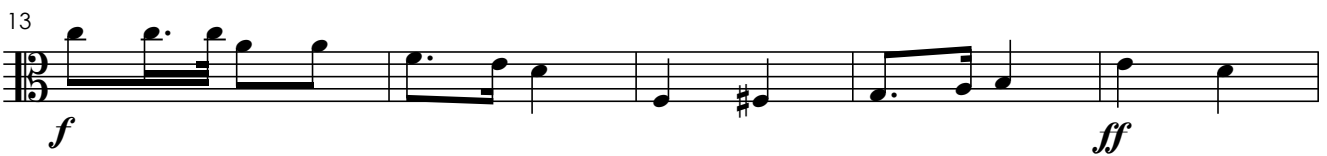
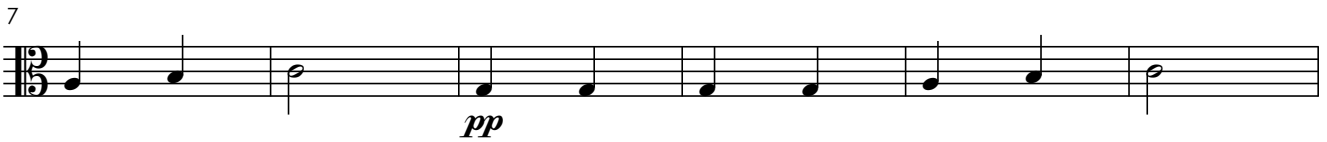
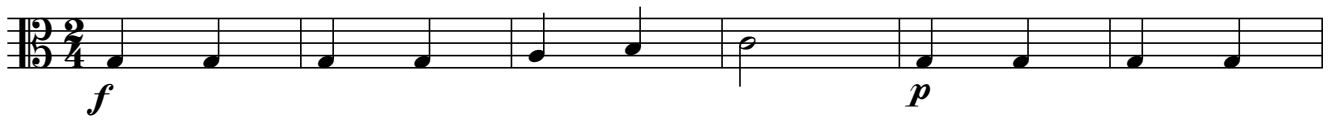
Musical notation for measures 53-56. The staff is in bass clef with a key signature of one sharp (F#). The music features a sequence of eighth notes with accents, followed by a half note and a quarter note. A section symbol (§) is located at the end of the line.

57

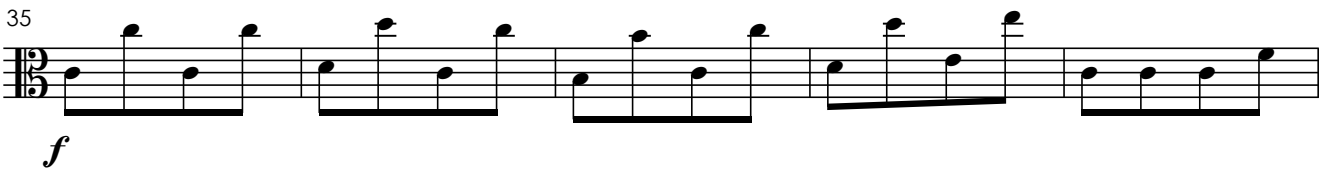
Musical notation for measures 57-60. The staff is in bass clef with a key signature of one sharp (F#). The music begins with a dynamic marking of *p* (piano) and consists of eighth notes. A fermata is placed over the final note of the piece.

Responsório 6

Andante amoroso



Allegro



Andante

45

50

54



59



63 *Solo*



68

Responsório 7


Larghetto



7



12




Allegro

19



26



33



40



Fine

Andante

47



53



60



Responsório 8

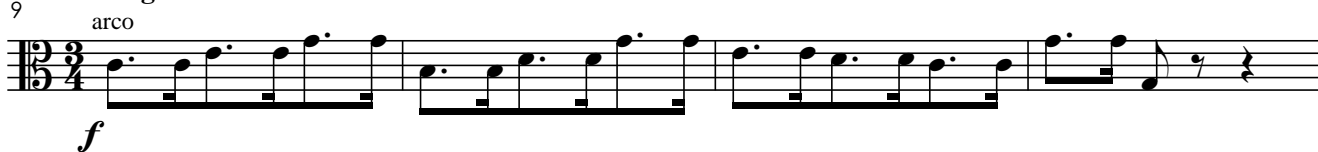
Largo



§

Allegro

arco



13



18



23

rit.

⊕
Fine

28

Andante



35

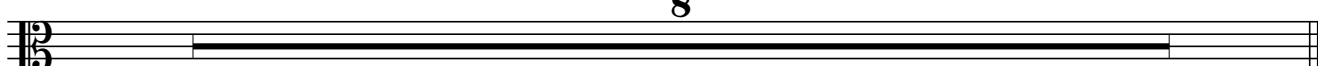


41



⊕

48



§

Cello

Matinas do Natal

CPM 170 bis

José Maurício Nunes Garcia

Responsório 1

Largo

Andante

poco rit.

Allegro

Fine

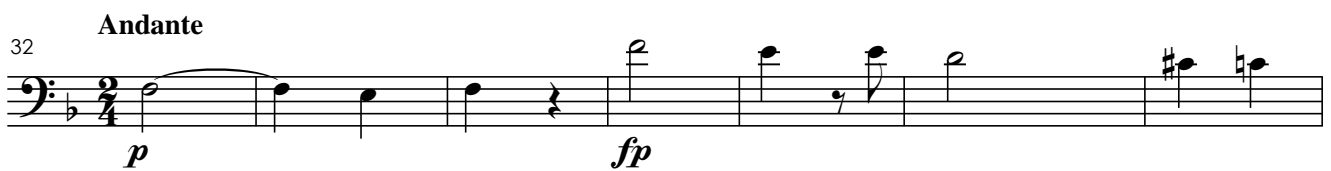
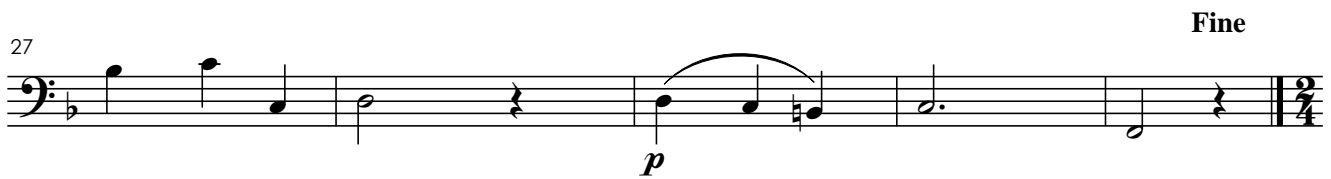
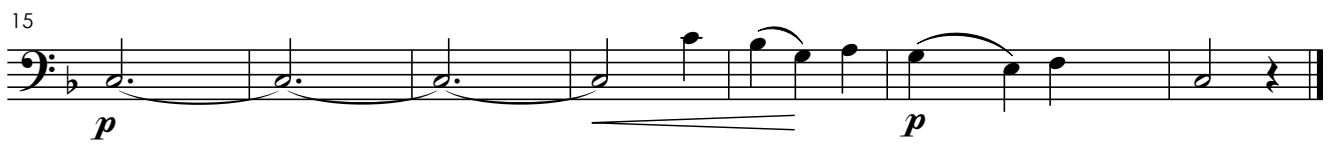
Andante

Larghetto

D.S. al Fine

Responsório 2

Andante



Responsório 3

Larghetto

Allegro

Musical staff 1: Bass clef, key signature of one sharp (F#), common time signature. Measures 1-4. Dynamics: *f*, *p*, *p*.

Musical staff 2: Bass clef, key signature of one sharp (F#), common time signature. Measures 5-8. Dynamics: *f*, *ff*.

Musical staff 3: Bass clef, key signature of one sharp (F#), common time signature. Measures 9-12. Dynamics: *p*.



Moderato

Musical staff 4: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 13-23. Dynamics: *p*. Includes *pizz.* marking.

Musical staff 5: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 24-32. Dynamics: *f*, *p*. Includes *arco* marking and **Fine** symbol.

Andante

Musical staff 6: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 33-37. Dynamics: *p*.

Musical staff 7: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 38-42.

Musical staff 8: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 43-47. Dynamics: *cresc.*

Musical staff 9: Bass clef, key signature of one sharp (F#), 2/4 time signature. Measures 48-52. Dynamics: *p*, *cresc.*, *p*. Includes section separator symbol (S).

♩

54 **Largo**

p *cresc.*

Detailed description: This musical staff covers measures 54 to 58. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Largo'. The first measure starts with a piano (*p*) dynamic. A slur covers measures 54, 55, and 56. A crescendo (*cresc.*) marking is placed below the staff between measures 56 and 57. The staff ends with a fermata over the final note of measure 58.

59

p *pp*

⌘

Detailed description: This musical staff covers measures 59 and 60. It continues with the same clef, key signature, and time signature. The first measure of this staff (measure 59) starts with a piano (*p*) dynamic. The second measure (measure 60) starts with a pianissimo (*pp*) dynamic. The staff concludes with a double bar line and a fermata over the final note.

Responsório 4

Larghetto

1 *f* *p*

4 *cresc.* *pp*

7 *cresc.* *p*

10 *pp* *f* **Allegro**

15 *cresc.*

21 *p*

27 *f*

32 *p* **Fine**

37 **Andante**

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

40 *p* *pp*

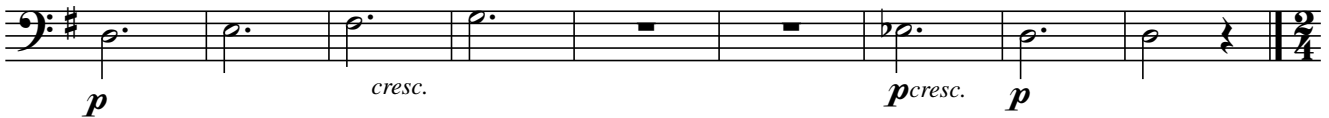
43 *cresc.* *f* **D.S. al Fine**

Responsório 5

Andante



7



§

Allegro

16



22



28



Fine

Andante Maestoso

34



38



42



45



49

f

Musical notation for measures 49-52. The key signature is one sharp (F#). The notation consists of eighth notes with stems pointing up, grouped in pairs. The dynamics are marked *f* (forte).

53

Musical notation for measures 53-56. The key signature is one sharp (F#). The notation consists of eighth notes with stems pointing up, followed by quarter notes. The dynamics are marked *f* (forte). A section symbol (§) is located at the end of the line.

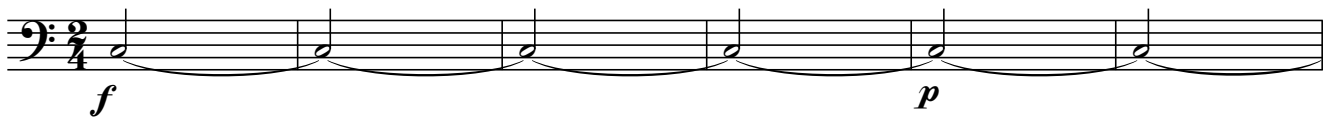
57

p

Musical notation for measures 57-60. The key signature is one sharp (F#). The notation consists of eighth notes with stems pointing up, followed by quarter notes. The dynamics are marked *p* (piano). A section symbol (§) is located at the end of the line.

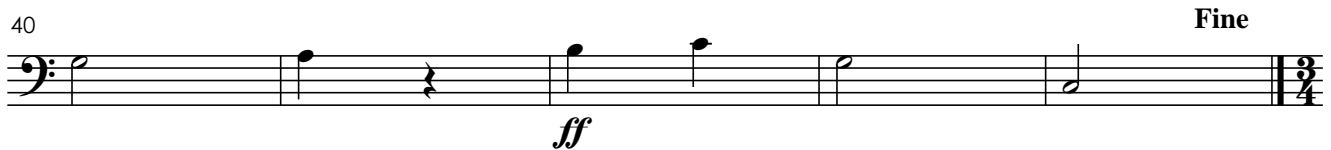
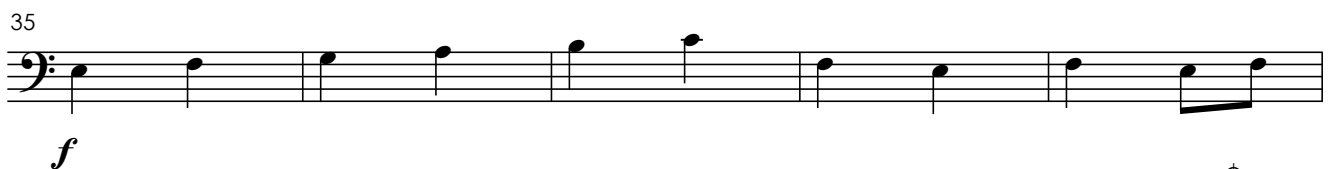
Responsório 6

Andante amoroso



§

Allegro



45 **Andante**

p

50

54

58

63 *Solo*

p *cresc.*

68

p *cresc.* *p*

Responsório 7

Larghetto

p *cresc.*

7

p *cresc.*

12

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

19 **Allegro**

f

26

p

34

cresc. *f*

40 **Fine**

p *pp*

47 **Andante**

p

54

60

cresc.

Responsório 8

Largo

pp

5



Allegro

arco

9

f

16

22

rit. Φ **Fine** *p*

Andante

28

p *cresc.*

33

38

43

48

p Φ \S