

André da Silva Gomes (1752–1844)

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

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coro, clarineta,
violino, trombone,
contrabaixo
(*choir, clarinet,
violin, trombone,
double bass*)

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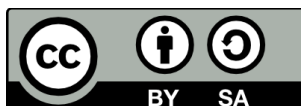
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MUSICA BRASILIS

Clarineta 1 em Dó

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

André da Silva Gomes

Largo

5

Andante

7

f

12

4

16

3

20

f

25

27

15

42

f

Musical staff 42-45: Treble clef, key signature of three sharps (F#, C#, G#). Measures 42-45 contain eighth and quarter notes with slurs. A dynamic marking of *f* is placed below the staff.

46

Musical staff 46-49: Treble clef, key signature of three sharps. Measures 46-49 contain quarter and eighth notes with slurs. A triplet of eighth notes is indicated by a '3' above the staff in measure 49.

52

52

Musical staff 52-59: Treble clef, key signature of three sharps. Measures 52-59 are a single long horizontal line, indicating a rest or a specific performance instruction.

60

f

Musical staff 60-64: Treble clef, key signature of three sharps. Measures 60-64 contain eighth and quarter notes with slurs. A dynamic marking of *f* is placed below the staff.

65

Musical staff 65-69: Treble clef, key signature of three sharps. Measures 65-69 contain quarter and eighth notes with slurs.

70

9

f

Musical staff 70-76: Treble clef, key signature of three sharps. Measures 70-76 are a single long horizontal line, indicating a rest or a specific performance instruction. A dynamic marking of *f* is placed below the staff.

80

Musical staff 80-84: Treble clef, key signature of three sharps. Measures 80-84 contain quarter and eighth notes with slurs.

85

Musical staff 85-87: Treble clef, key signature of three sharps. Measures 85-87 contain quarter and eighth notes with slurs.

88

Adagio

6

Musical staff 88-91: Treble clef, key signature of three sharps. Measures 88-91 are a single long horizontal line, indicating a rest or a specific performance instruction. The tempo marking **Adagio** is placed above the staff.

95 **Andante**

f

Musical staff 95-100: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. The staff contains a melodic line starting with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A slur covers the first six notes. The piece ends with a double bar line and a 2/4 time signature change.

100

Musical staff 100-104: Continuation of the melodic line from staff 95. It includes a slur over notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The staff concludes with a double bar line and a 2/4 time signature change.

104 **Largo**

6 **3**

Musical staff 104-113: Treble clef, 2/4 time signature. The staff contains two measures of rests. The first measure is marked with a '6' above it, and the second measure is marked with a '3' above it.

113

6

Musical staff 113-119: Treble clef. The staff contains one measure of a rest marked with a '6' above it.

119

10

Musical staff 119-130: Treble clef. The staff contains one measure of a rest marked with a '10' above it, followed by a half note G4 with a fermata. The piece ends with a double bar line and a common time signature change.

130 **Allegro**

f **3** *f*

Musical staff 130-138: Treble clef, common time signature. The staff contains a series of eighth notes with slurs: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line and a common time signature change.

138

Musical staff 138-144: Treble clef, common time signature. The staff contains a series of eighth notes with slurs: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line and a common time signature change.

144

f

Musical staff 144-150: Treble clef, common time signature. The staff contains a series of eighth notes with slurs: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The piece ends with a double bar line.

Clarineta 2 em Dó

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

André da Silva Gomes

Largo

5

Andante

7

f

12

4

16

3

20

f

25

27

15

42

f

Musical staff 42-45 in treble clef with key signature of three sharps (F#, C#, G#). The staff contains four measures of music. The first measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

46

3

Musical staff 46-49 in treble clef with key signature of three sharps. The staff contains four measures. The first measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The last measure contains a triplet of eighth notes: G4, F#4, E4.

52

8

Musical staff 52-55 in treble clef with key signature of three sharps. The staff contains four measures, all of which are part of an 8-measure rest.

60

f

Musical staff 60-64 in treble clef with key signature of three sharps. The staff contains five measures of music. The first measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

65

Musical staff 65-69 in treble clef with key signature of three sharps. The staff contains five measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

70

9

f

Musical staff 70-74 in treble clef with key signature of three sharps. The staff contains five measures. The first measure contains a 9-measure rest. The second measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

83

Musical staff 83-87 in treble clef with key signature of three sharps. The staff contains five measures of music. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter).

88

6

Adagio

Musical staff 88-91 in treble clef with key signature of three sharps. The staff contains four measures. The first measure contains a 6-measure rest. The second measure has a dynamic marking of *f*. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The last measure contains a fermata over a half note G4.

95 **Andante**

f

Musical staff 95-100: Treble clef, key signature of three sharps (F#, C#, G#), 2/4 time signature. Measures 95-100 contain a melodic line of eighth and quarter notes, starting with a forte (*f*) dynamic. A slur covers measures 95-99, and a fermata is placed over the final note in measure 100.

100

Musical staff 100-104: Continuation of the melodic line from the previous staff. Measure 100 has a fermata. Measures 101-103 continue the eighth-note pattern. Measure 104 shows a change in time signature to 2/4 and the end of the staff.

104 **Largo**

6

Musical staff 104-110: Treble clef, 2/4 time signature. A long horizontal bar with the number '6' above it spans the entire staff, indicating a six-measure rest.

110

3

Musical staff 110-113: Treble clef, 2/4 time signature. A long horizontal bar with the number '3' above it spans the entire staff, indicating a three-measure rest.

113

6

Musical staff 113-119: Treble clef, 2/4 time signature. A long horizontal bar with the number '6' above it spans the entire staff, indicating a six-measure rest.

119

10

Musical staff 119-130: Treble clef, 2/4 time signature. A long horizontal bar with the number '10' above it spans the first part of the staff. The staff ends with a fermata and a key signature change to three sharps (F#, C#, G#) and a common time signature (C).

130 **Allegro**

f 3 *f*

Musical staff 130-138: Treble clef, common time signature (C), key signature of three sharps. Measures 130-137 contain a fast, rhythmic eighth-note pattern with slurs. Measure 138 has a triplet of eighth notes, followed by a fermata and a forte (*f*) dynamic.

138

Musical staff 138-144: Treble clef, common time signature, key signature of three sharps. Measures 138-144 contain a melodic line with slurs and accents (>) over certain notes.

144

f

Musical staff 144-148: Treble clef, common time signature, key signature of three sharps. Measures 144-148 contain a melodic line with slurs and accents (>) over certain notes, starting with a forte (*f*) dynamic.

Trombone

Magnificat

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André da Silva Gomes

Largo

p

Andante

f

4

p

f

14

42

Musical staff 42-46 in bass clef with a key signature of three sharps (F#, C#, G#). It features a series of eighth-note runs, some with slurs, and dynamic markings of *f* (forte).

47

Musical staff 47-51 in bass clef with a key signature of three sharps. It includes a triplet of eighth notes and a whole rest.

52

Musical staff 52-59 in bass clef with a key signature of three sharps, consisting of a whole rest with the number 8 above it.

60

Musical staff 60-64 in bass clef with a key signature of three sharps, featuring eighth-note runs and dynamic markings of *f*.

65

Musical staff 65-69 in bass clef with a key signature of three sharps, featuring eighth-note runs and dynamic markings of *f*.

70

Musical staff 70-79 in bass clef with a key signature of three sharps, consisting of a whole rest with the number 9 above it, followed by a quarter rest and a quarter note.

80

Musical staff 80-84 in bass clef with a key signature of three sharps, featuring eighth-note runs and dynamic markings of *f*.

85

Musical staff 85-87 in bass clef with a key signature of three sharps, featuring a half note and a whole rest.

88

Adagio

Musical staff 88-91 in bass clef with a key signature of three sharps, consisting of a whole rest with the number 6 above it, followed by a whole note with a fermata.

Andante

95

f

101

Largo

104

p *f*

113

119

f *p* *f* *p*

Allegro

130

f *f*

138

144

f

Coro

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

André da Silva Gomes

Largo

Soprano

Mag - ni - fi - cat a - ni - ma me - a, a - ni - ma, a - ni - ma me - a, a - ni - ma me - a Do - mi - num.

Contralto

Mag - ni - cat a - ni - ma me - a, a - ni - ma, a - ni - ma me - a, a - ni - ma me - a Do - mi - num.

Tenor

Mag - ni - fi - cat a - ni - ma me - a, a - ni - ma, a - ni - ma me - a, a - ni - ma me - a Do - mi - num.

Baixo

Mag - ni - fi - cat a - ni - ma me - a, a - ni - ma, a - ni - ma me - a, a - ni - ma me - a Do - mi - num.

Andante

7

S

Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu - ta - ri me - o.

C

Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu - ta - ri me - o.

T

Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu - ta - ri - me - o.

B

Et ex - sul - ta - vit spi - ri - tus me - us in De - o, in De - o sa - lu - ta - ri me - o.

12 *solo*

S Qui - a res - pe - xit hu - mi - li - ta - tem, hu - mi - li - ta - tem an - cil - lae su - ae.

C

T

B

16 *tutti* *p*

S Qui - a res - pex - it hu - mi - li - ta - tem an - cil - lae su - ae, - an - cil - lae su - ae:

C *p*
Qui - a res - pex - it hu - mi - li - ta - tem an - cil - lae su - ae, - an - cil - lae su - ae:

T *p*
Qui - a res - pex - it hu - mi - li - ta - tem an - cil - lae su - ae, - an - cil - lae su - ae:

B *p*
Qui - a res - pex - it hu - mi - li - ta - an - cil - lae su - ae, - an - cil - lae su - ae:

20

f

S ec - ce e - nin ex hoc be - a - tam me di - cent om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

f

C ec - ce e - nin ex hoc be - a - tam me di - cent om - nes, om - nes, om - nes ge - ra - ti - o - nes.

f

T ec - ce e - nin ex hoc be - a - tam me di - cent om - nes, om - nes, om - nes ge - ra - ti - o - nes.

f

B ec - ce e - nin ex hoc be - a - tam me di - cent om - nes, om - nes, om - nes ge - ne - ra - ti - o - nes.

27

S

C

solo

T Qui - a fe - cit mi - hi ma - gna, mi - hi ma - gna, qui - a fe - cit mi - hi mag - na qui

B

32

S

C

T

B

po - tens est, qui po - tens est: et san - tum no-men, et san - tum no-men, san - ctum no - men,

37

S

C

T

B

san - ctum no - men, no - men e - jus, san - ctum no - men, no - men e - jus.

42 *tutti*

S Et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es, et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-

C Et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es, et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-

T Et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es, et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-

B Et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es, et mi-se-ri-cor-di-a e-jus a pro-ge-ni-e in pro-ge-ni-es ti-

47

S men-ti-bus e-um, ti-men-ti-bus e-um, ti-men-ti-bus, ti-men-ti-bus e-um.

C men-ti-bus e-um, ti-men-ti-bus e-um, ti-men-ti-bus, ti-men-ti-bus e-um.

T men-ti-bus e-um, ti-men-ti-bus e-um, ti-men-ti-bus, ti-men-ti-bus e-um.

B men-ti-bus e-um, ti-men-ti-bus e-um, ti-men-ti-bus, ti-men-ti-bus e-um.

52

S *solo*
Fe - cit po - ten - ti - am Fe - cit po - ten - ti - am

C *solo*
Fe - cit po - ten - ti - am Fe - cit po - ten - ti - am

T

B *solo*
Fe - cit po - ten - ti - am in bra - chio su - o, fe - cit po - ten - ti - am

57

S
Fe - cit po - ten - ti - am in bra - chi - o su - o,

C
Fe - cit po - ten - ti - am in bra - chi - o su - o,

T

B
in bra - chi - o su - o,

60 *tutti*

S
fe - cit po - ten - ti - am in bra - chi - o tu - o, in bra - chi - o su - o: dis - per - cit su - per - bos men - te ____ cor - dis ____

C
fe - cit po - ten - ti - am in bra - chi - o tu - o, in bra - chi - o su - o: dis - per - cit su - per - bos men - te ____ cor - dis ____

T
fe - cit po - ten - ti - am in bra - chi - o tu - o, in bra - chi - o su - o: dis - per - cit su - per - bos men - cor - dis ____

B
fe - cit po - ten - ti - am in bra - chi - o tu - o, in bra - chi - o su - o: dis - per - cit su - per - bos men - te cor - dis

65 *solo*

S
su - i, dis - per - sit su - per - bos men - te - cor - dis, men - te ____ cor - dis ____ su - i. De -

C
su - i, dis - per - sit su - per - bos men - te - cor - dis, men - cor - dis ____ su - i.

T
su - i, dis - per - sit su - per - bos men - cor - dis, men - te ____ cor - dis ____ su - i.

B
su - i, dis - per - sit su - per - bos men - te - cor - dis, men - cor - dis su - i.

70

S
 po - su - it po - ten - tes de se - de et ex - al - ta - vit ex - al - ta - vit hu - mi - les

C

T

B

77

S
 et ex - al - ta - vit et ex - al - ta - vit hu - mi - les. E -

C
 E -

T
 E -

B
 E -

tutti *f*

80

S
su - ri - en - tes im - ple - vit, im - ple - vit bo - nis: et di - vi - tes, et

C
su - ri - en - tes im - ple - vit, im - ple - vit bo - nis: et di - vi - tes, et

T
su - ri - en - tes im - ple - vit, im - ple - vit bo - nis: et di - vi - tes, _____

B
su - ri - en - tes im - ple - vit, im - ple - vit bo - nis: et di - vi - tes, et

84

S
di - vi - tes, di - mi - sit i - na - nes. Sus - ce - pit, sus -

C
di - vi - tes, di - mi - sit i - na - nes.

T
di - vi - tes, di - mi - sit i - na - nes. Sus -

B
di - vi - tes, di - mi - sit i - na - nes.

solo

solo

88

S
ce - pit, sus - ce - pit Is - ra - el pu - e - rum su - um pu - e - rum su - um.

C

T
ce - pit, sus - ce - pit Is - ra - el pu - e - rum su - um pu - e - rum su - um. Re - cor -

B

tutti
p

92

S
p
Re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

C
p
Re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

T
8
da - - - tus mi - se - ri - cor - di - ae su - ae.

B
p
Re - cor - da - tus mi - se - ri - cor - di - ae su - ae.

Adagio

95 **Andante**

S
Si - cut lo - cu - tus___ est ad pa - tres___ nos___ tros A - bra - ham et se - mi - ni, et se - mi - nis

C
Si - cut lo - cu - tus___ est ad pa - tres___ nos___ tros A - bra - ham et se - mi - ni, et se - mi - nis

T
Si - cut lo - cu - tus___ est ad pa - tres___ nos___ tros A - bra - ham et se - mi - ni, et se - mi - nis

B
Si - cut lo - cu - tus___ est___ ad___ pa - tres___ nos___ tros A - bra - ham et se - mi - ni, et se - mi - nis

99

S
e - jus, A - bra - ham et se - mi - ni, et se - mi - ni e - jus in sae - - - - cu - la.

C
e - jus, A - bra - ham et se - mi - ni, et se - mi - e - jus in sae - - - - cu - la.

T
e - jus, A - bra - ham et se - mi - ni, et se - mi - ni e - jus in sae - - - - cu - la.

B
e - jus, A - bra - ham et se - mi - ni, et se - mi - ni e - jus in sae - - - - cu - la.

104 **Largo**
solo

S
Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, Pa - tri et Fi - li - o. **tutti**
f Glo - ri - a Pa - tri et Fi - li - o.

C
solo
Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, Pa - tri et Fi - li - o. **tutti**
f Glo - ri - a Pa - tri et Fi - li - o.

T
f
Glo - ri - a Pa - tri et Fi - li - o.
tutti
f

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

113 solo

S
Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, Pa - tri et Fi - li - o.

C
-

T
solo
Glo - ri - a Pa - tri, Pa - tri et Fi - li - o, Pa - tri et Fi - li - o.

B
-

tutti

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

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

C
f *p* *pp* *p* *f*
Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i *p* San - cto.

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

B
f *p* *pp* *p* *f*
Glo - ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i *p* San - cto.

130 **Allegro** *f*

S
Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la

C
f
Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la

T
f
Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la

B
f
Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la

134

Sae - cu - lo - rum, sae - cu - rum, sae - cu - lo - rum. lo - rum. A -

tutti

Sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. A -

tutti

Sae - cu - lo - rum, sae - cu - lo - rum, sae - cu - lo - rum. lo - rum. A -

tutti

Sae - cu - lo - rum, sae - cu - rum, sae - cu - lo - rum. A -

tutti

138

- men, a - men, a - men, a - men. men. Et in sae - cu - la sae - cu -

solo

- - men, a - men, a - men. men.

solo

- men, a - men, a - men, a - men. men. Et in sae - cu - la sae - cu -

- - men, a - men, a - men. men.

144 *tutti*

S
lo - rum. A - - - - men, a - men, a - men, a - men.

C
tutti
A - - - - - men, a - men, a - men.

T
tutti
lo - rum. A - - - - men, a - men, a - men, a - men.

B
tutti
A - - - - - men, a - men, a - men.

Violino I

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

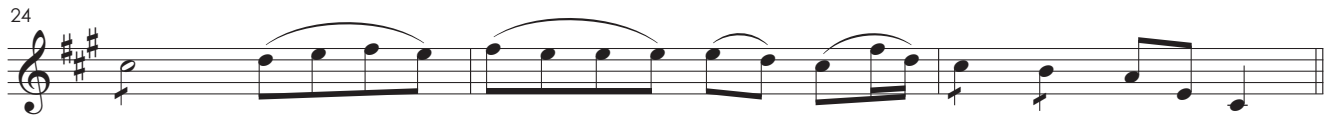
André da Silva Gomes

Largo
p

Andante
f

p

p



52

p

56

60

f

64

68

70

p

75

tr
f

80

84

p

88

Adagio

92

p

95

Andante

f

100

f

104

Largo

p

110

f *p*

113

p

119

f *p* *pp*

126

crescendo *f* *p*

130 **Allegro**

f

134

f

138

p

143

f

Violino II

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

André da Silva Gomes

Largo
p

Andante
f

p

p

20

f

24

27

p

31

36

39

42

f

45

49

52

p

56

60

f

64

p

68

70

p

75

f

80

84

p

88

Adagio

92 *p*



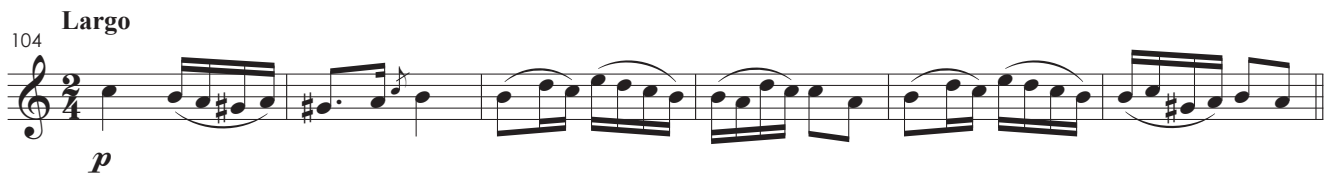
95 **Andante**
f



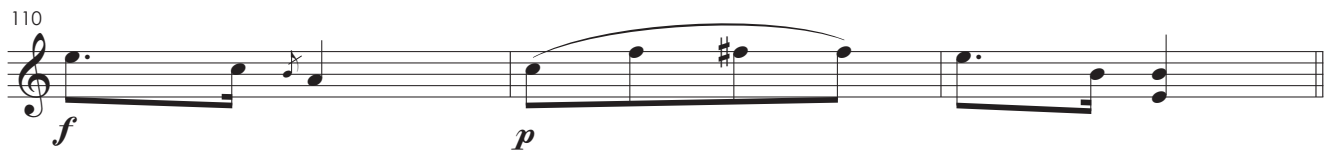
100



104 **Largo**
p



110 *f* *p*



113 *p*



119 *f* *p* *pp*



126 *cresc.* *f* *p*



130 **Allegro**

f

134

f

138

p

143

f

Contrabaixo

Magnificat

Transcrição realizada a partir de cópias de Manuel José Gomes, s.d.

André da Silva Gomes

Largo
p

Andante
f

7

12
p

16
p

20

f

23

27

p

31

36

39

42

f

45

48

p

52



56



60



64



67



70



75



80



84



88



Adagio

92



Andante

95



100



Largo

104



110



113



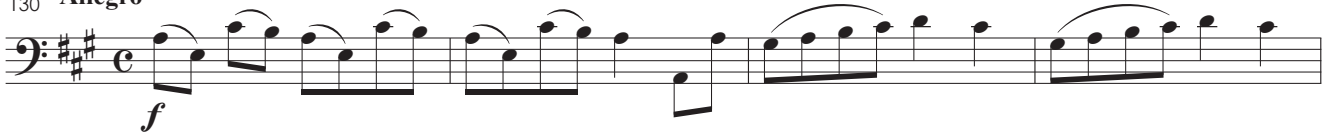
119



126



130 **Allegro**



134



138



143

