

José Maurício Nunes Garcia

Matinas de Nossa Senhora do Carmo CPM 175

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Partes:

Flauta
Oboé 1
Oboé 2
Clarineta 1
Clarineta 2
Fagotes 1, 2
Trompas 1, 2
Trompetes 1, 2
Trombone
Soprano
Alto
Tenor
Baixo
Violino I
Violino II
Viola
Violoncelo
Contrabaixo

198 p.

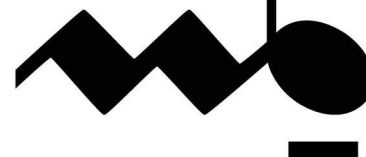
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Rio de Janeiro, 2017

Patrocínio

Realização



MINISTÉRIO DA
CULTURA



MUSICA BRASILIS

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

8

20

27

79

89

f

p

f

p

f

3

3

3

3

3

3

2

2

45

3

3

3

3

2

2

III. Beata es virgo

Andantino

7 *p* 4 *f*

15 *f*

21 *ff*

27

32 47 *p* 4 *f*

87 *f*

93 *ff*

98

IV. Sicut cedrus

TACET

V. Quae es ista

Allegro maestoso ♩ = 120

10 *p* 8 *f*

23 *solo* 1 *dolce*

30

36 *tutti* *f*

43 12 3 6

68 2 4 18 *p*

97 8 1 *f*

111 *solo* *dolce*

116

123 *tutti* *f*

VI. Ornata monilibus

Allegretto ♩ = 100

10 *p*

16

21 *solo*

28 *tr*

39

71 *p*

78

82 *solo*

89 *tr*

8

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

p *tr* 8 #

14 2 *f* 2

23 1 *f*

28 *ff*

35 **Andante sostenuto** ♩ = 80 17

56 **Allegro maestoso** ♩ = 120 *p* *tr* 8 #

70 2 *ff* 2 *f*

79 *ff*

86 *ff*

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

Musical score for Oboe 1, II. Congratulamini mihi. The score is in G major, 2/4 time, and consists of 11 staves of music. It features various dynamics (*ff*, *p*, *f*), articulation (accents, slurs), and fingerings (1, 2, 5, 6, 7). The tempo is marked Allegro Spiritoso with a quarter note equal to 120 beats per minute.

Dynamics: *ff*, *p*, *f*.

Articulation: *solo*, accents, slurs.

Fingerings: 1, 2, 5, 6, 7.

III. Beata es virgo

Andantino

13

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

p

1

16 solo

f

24

2

f

4

V. Quae es ista

Allegro maestoso ♩ = 120

solo
dolce

8

13 *f* *p*

21 *f* *cresc.*

24 *f* 12 20

65 1 4

78 *p* *solo* 7 3

93

98 *f* *p* 3

106

109 *f* 12

VI. Ornata monilibus

Allegretto $\text{♩} = 100$

The musical score is written for Oboe 1 in G minor, common time, at an Allegretto tempo (quarter note = 100). The piece is titled "VI. Ornata monilibus". The score consists of ten staves of music, with measure numbers 7, 13, 22, 28, 37, 64, 72, 81, 84, and 94 indicated at the beginning of their respective staves. The music features various dynamics, including fortissimo (*f*) and piano (*p*), and includes articulations such as trills (*tr*) and solo passages. Fingerings are indicated by numbers 1, 2, 3, and 6. The score includes several passages of sixteenth-note runs and triplet patterns.

VII. Felix namque

Allegretto ♩ = 100

1

f

12

f

17

20

cresc.

23

p *f*

28

Andante sostenuto ♩ = 80

Allegretto ♩ = 100

55

f

90

f *dolce*

99

102

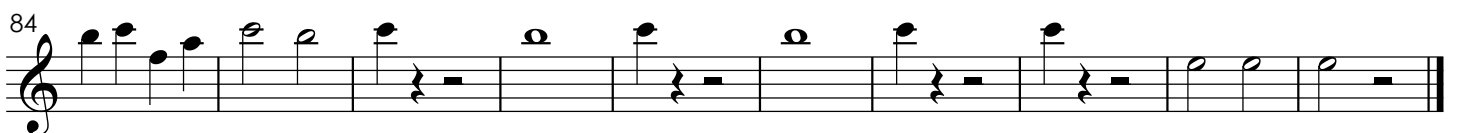
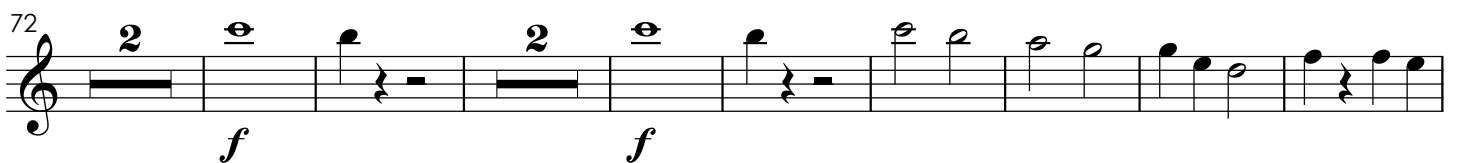
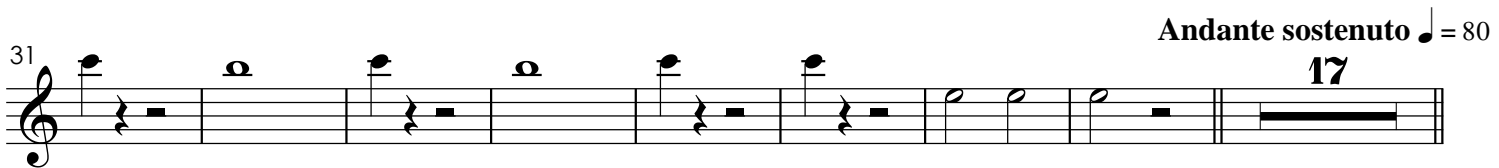
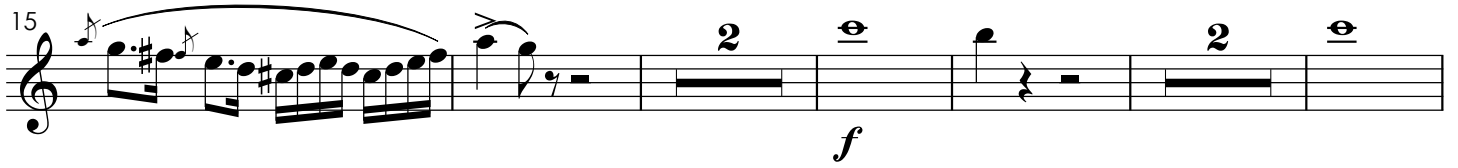
f

105

p

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



Matinas de Nossa Senhora do Carmo

Oboé 2

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

f **3** **18** *ff*

26 **1** *p*

30 **25** **3** *f*

61 **18** *f*

83

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

ff

17

f

8

2 **1**

2 **2**

5 **6** **f**

17 **f**

93

III. Beata es virgo

Andantino

13

17

22

28

37

69

15

88

92

98

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. Measure 1 has a fermata with '4' above it. Measure 2 starts with a piano 'p' dynamic. Measure 7 has a fermata with '28' above it.

Musical staff 2: Treble clef, 3/4 time signature, key signature of two flats. Measure 38 starts with a forte 'f' dynamic. Measure 37 has a fermata with '37' above it. Measure 40 has a forte 'f' dynamic.

Musical staff 3: Treble clef, 3/4 time signature, key signature of two flats. Measure 82 starts with a forte 'f' dynamic. Measure 84 has a fermata with '4' above it. Measure 86 has a forte 'f' dynamic.

Musical staff 4: Treble clef, 3/4 time signature, key signature of two flats. Measure 93 starts with a forte 'f' dynamic. Measure 95 has a fermata with '8' above it.

V. Quae es ista

Allegro maestoso ♩ = 120

16 **17**

f

38

f

45 **40** **16**

f

106 **17**

f

VI. Ornatam monilibus

Allegretto ♩ = 100
4

f

10

20

f

35

25

65

f

71

3

16

f

94

VII. Felix namque

Allegretto ♩ = 100

1

f

7

4

f

9

p

24

Andante sostenuto ♩ = 80

56

f

84

Allegretto ♩ = 100

1

f

1

90

4

f

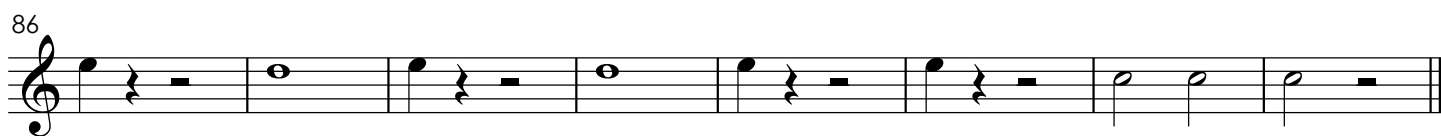
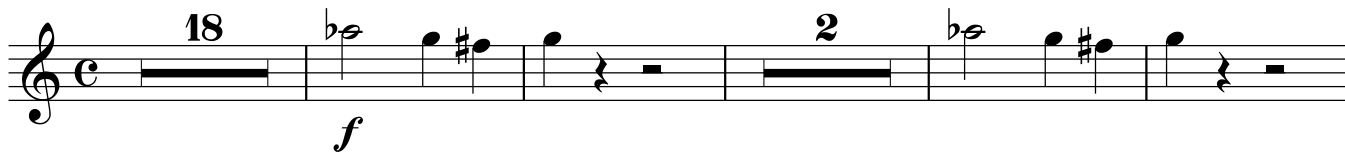
9

p

107

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



Matinas de Nossa Senhora do Carmo

Clarineta em Si \flat 1

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

1

solo

f

p

5

f

9

3

3

14

p

22

2

f

1

28

p

2

34

3

3

3

38

3

3

1

44

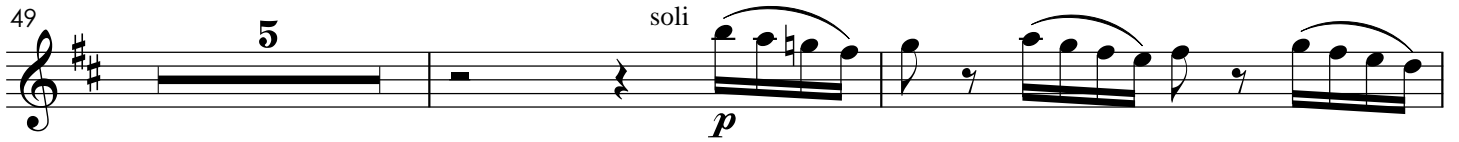


49

5

soli

p



56

1

solo

f

p



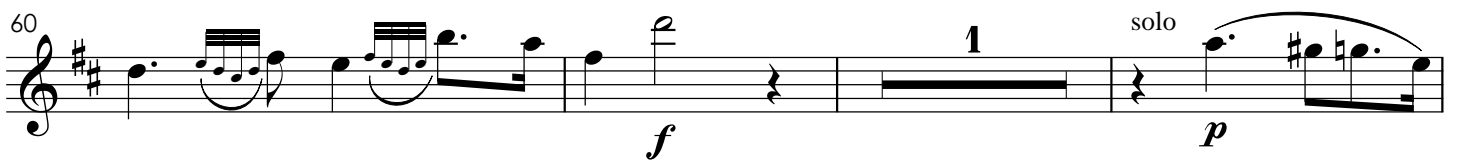
60

1

solo

f

p



64

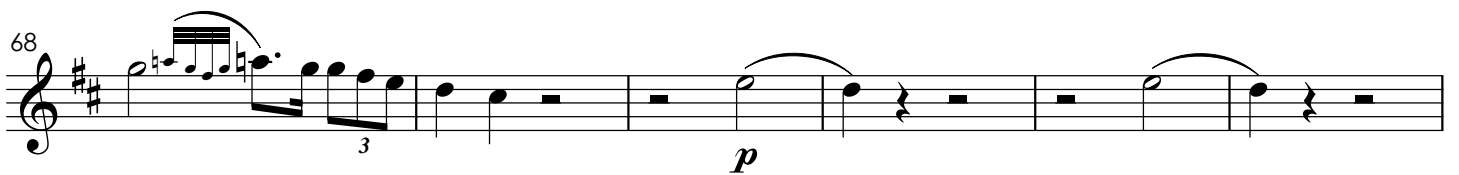
3



68

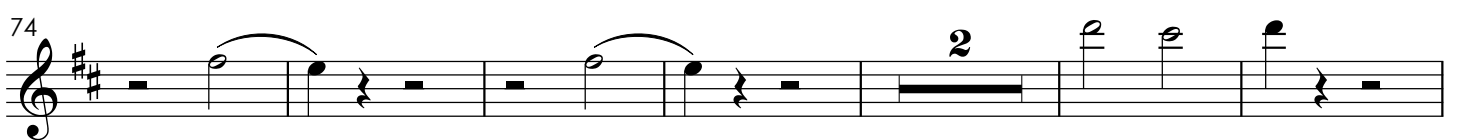
3

p

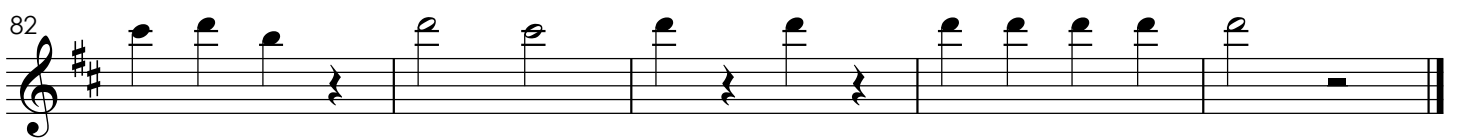


74

2



82



II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

ooboé

f *f* *p*

6

10

14

18

22

26

30

40

1

2

7

ooboé

p

45

1

2

50

2

5

61

6

f

p

72

oboé 1 $^\circ$

p

76

2

80

p

84

p

88

1

f

92

ff

III. Beata es virgo

Andantino

1

solo

p

3

1

6

soli

11

f

16

21

ff

29

1

solo

35

38

1

42

1

47

pp

55

2 1

p

64

3 3 soli

p

74

1

79

83

soli

f

90

ff

96

IV. Sicut cedrus

Allegretto gracioso $\text{♩} = 100$

4 *p* *soli*

9 1

16 1 3 3 3 3 3 3

22 3 3 3 3 3 3

27 3 3 3 3 3 3

32

40 *pp* *solo* 3 3 3 3 3 3

48 2 3 3 3 3 3 3

pp

55 **3** soli

61

65 **1** dolce **1**

72 **f** soli

79 **f** **ff**

87 **f** **ff**

93 soli oboé **p**

99 clarin. **p** **f**

V. Quae es ista

Allegro maestoso $\text{♩} = 120$

3 *solo*
dolce

8 *cresc.*

12 *clarin.*
3 3 *dolce* **3 3**

15 **3** *f*

19 *oboé*
dolce f cresc. cresc.

23 *clarin.*
dolce

28

34 *f*

40 **1**

50 *pp* **11** *oboé*

68

oboé

85

dolce oboé

93

cresc.

97

dolce

100

f *cresc.*

104

dolce *f* *cresc.* *più* *cresc.*

108

dolce

113

119

122

f

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

1

oboé

solo *f*

6

p

12

soli oboé

6

21

soli oboé

24

3

f

34

40

p

47

1

p

53

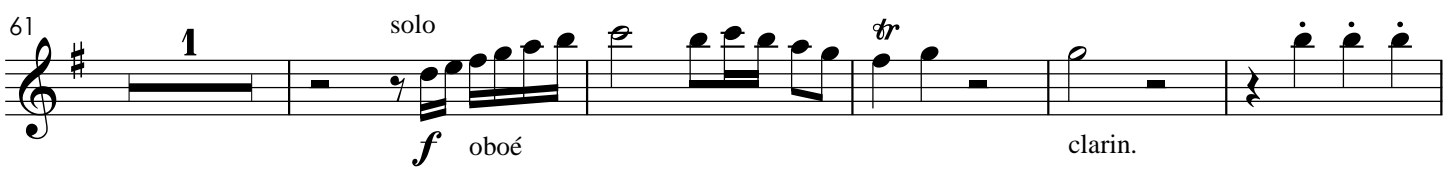
pp

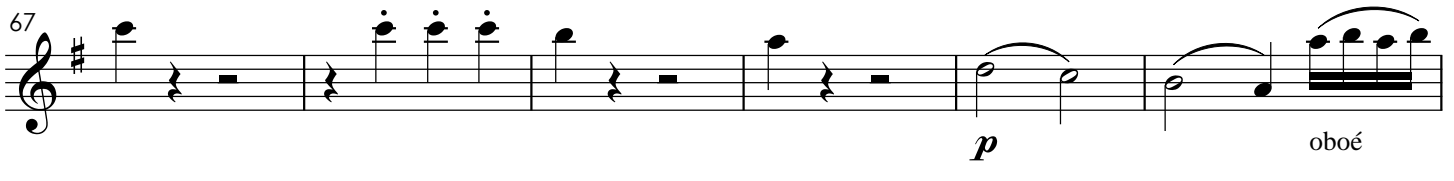
1


soli

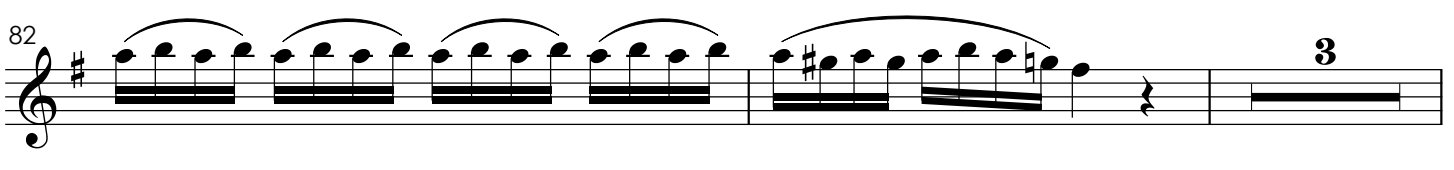
dolce

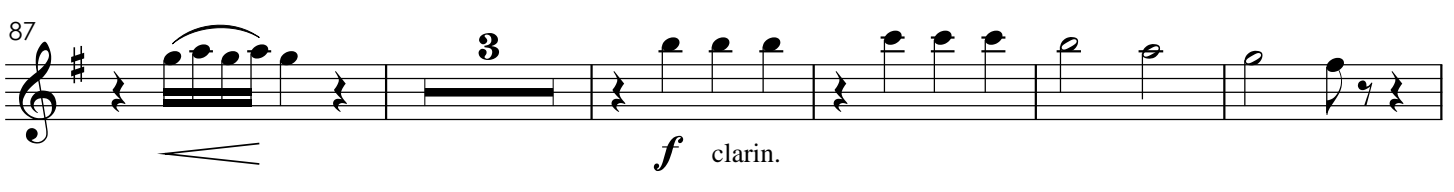
58  *cresc.*

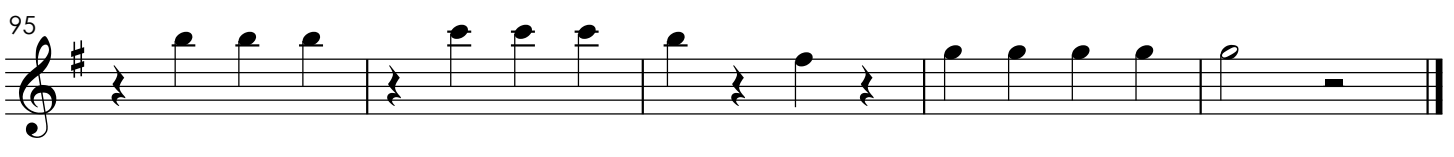
61  *f* oboé *solo* clarin. *tr*

67  *p* oboé

73  oboé

82  oboé

87  *f* clarin. *3*

95 

VII. Felix namque

Allegretto $\text{♩} = 100$

1

f

f

7

p

cresc.

12

f

oboé soli

dolce

16

19

solo

cresc.

f

22

p

f

27

Andante sostenuto $\text{♩} = 80$

p

35

41

50

57

64

72

80

Allegretto $\text{♩} = 100$

86

92

97

oboé

dolce

100

soli

103

f

105

clarin.

p f

VIII. Beatam me dicent

Allegro maestoso $\text{♩} = 120$

4 *p* *p* oboé soli

9

13

17 clarin. *f*

23 *f*

29

36 **Andante sostenuto** $\text{♩} = 17$ **Allegro maestoso** $\text{♩} = 120$

60 *p* *p* oboé soli

66

70

clarin.
f

74

80

85

Matinas de Nossa Senhora do Carmo

Clarineta em Si \flat 2

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

16

24

30

57

73

81

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

f *f* *p* soli

5

9

13

17

21 clarinetti *f*

25 *f*

29 8 soli

40 2 oboé

The musical score is written on a single staff in treble clef, key of D major (two sharps), and common time. It begins with a dynamic of *f* and a tempo marking of Allegro Spiritoso with a quarter note equal to 120 beats. The first measure contains a whole rest, followed by a series of eighth notes. The score is divided into systems of four measures each, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 40 indicated at the start of their respective systems. Performance instructions include 'soli' at the end of the first system, 'clarinetti' above measure 21, and 'oboe' above measure 40. Dynamics range from *f* (forte) to *p* (piano). Articulation includes accents (>) and slurs. The score concludes with a whole rest in the final measure.

III. Beata es virgo

Andantino

2

p

3

10

3

f

soli

18

22

ff

29

30

1

p

64

2

4

p

3

78

3

f

87

f

91

ff

97

59

p

67

dolce

75

f oboé *f* clarin. *ff*

81

soli

87

f clarin. *ff*

95

pp *f*

V. Quae es ista

Allegro maestoso $\text{♩} = 120$

8

14

21 *f* *cresc.* *dolce* 1

28

35 *f*

42 *soli* 1 3 31 *pp*

86 8

100 *f* *cresc.*

107 *dolce* 1

114

121 *f*

VI. Ornata monilibus

Allegretto $\text{♩} = 100$

8

14

31 clarin.

37

44

50

56 1 2 soli

64

70 12

88 3

96

VII. Felix namque

Allegretto $\text{♩} = 100$

1

f

f

7

p

cresc.

12

f

dolce

17

22

clarin.

p

f

28

Andante sostenuto $\text{♩} = 80$ Allegretto $\text{♩} = 100$

56

1

1

f

f

90

p

94

cresc.

f

dolce

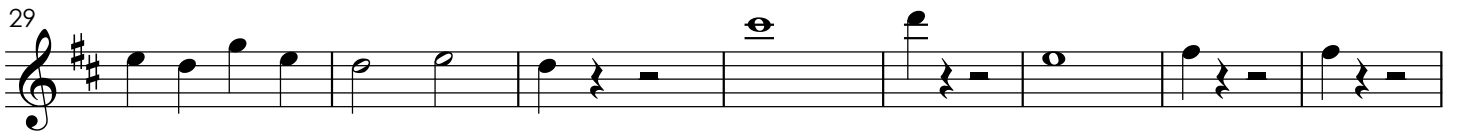
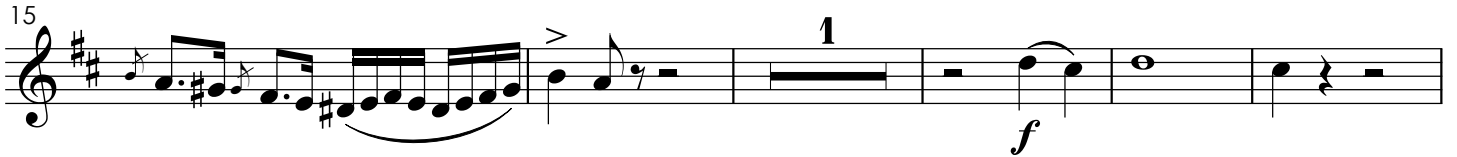
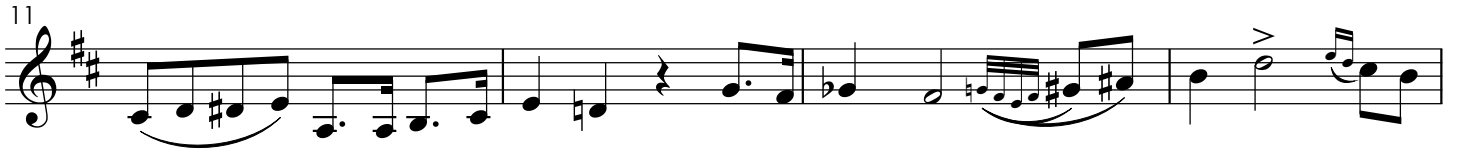
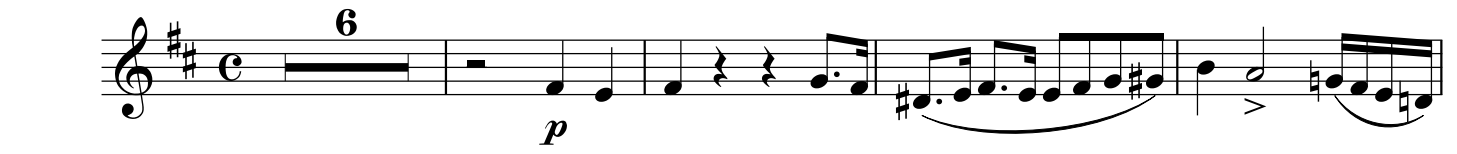
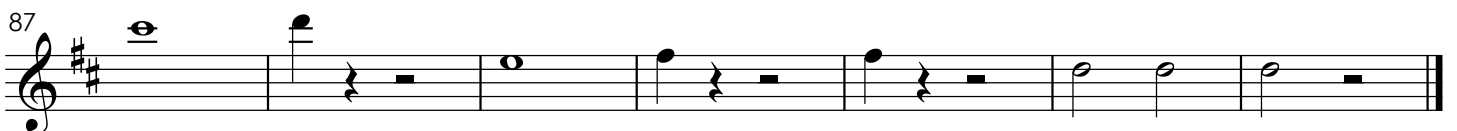
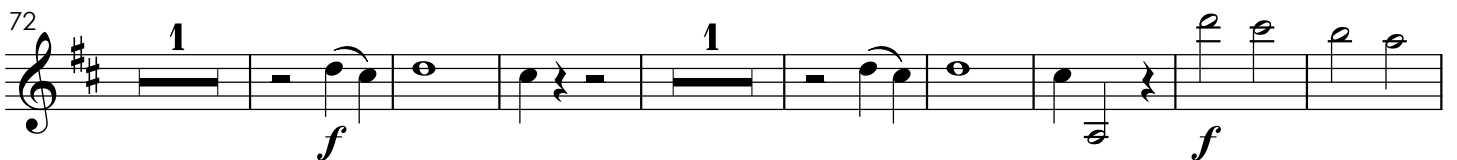
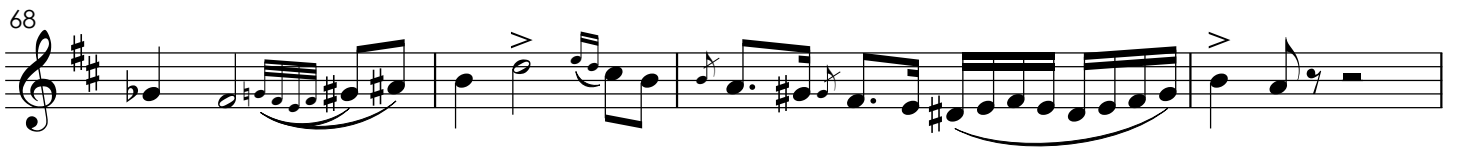
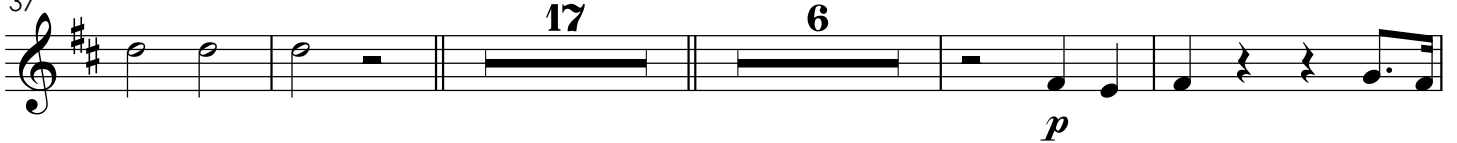
99

102

p

f

VIII. Beatam me dicent

Allegro maestoso $\text{♩} = 120$ Andante sostenuto $\text{♩} = 40$ Allegro maestoso $\text{♩} = 120$ 

Matinas de Nossa Senhora do Carmo

Fagotes 1, 2

José Maurício Nunes Garcia

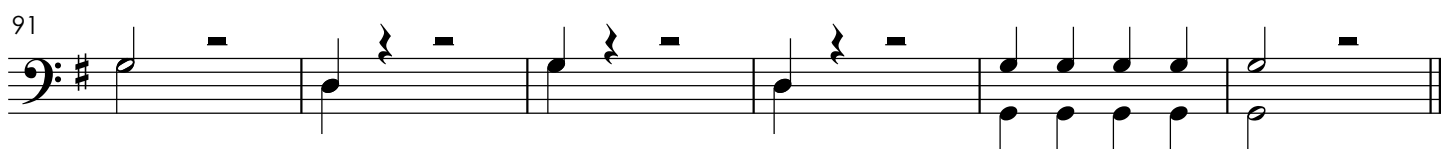
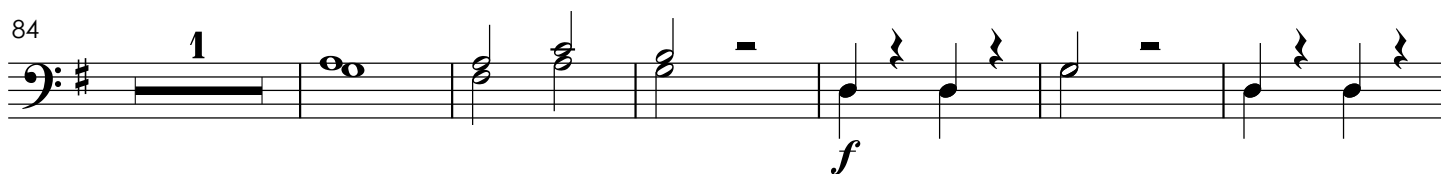
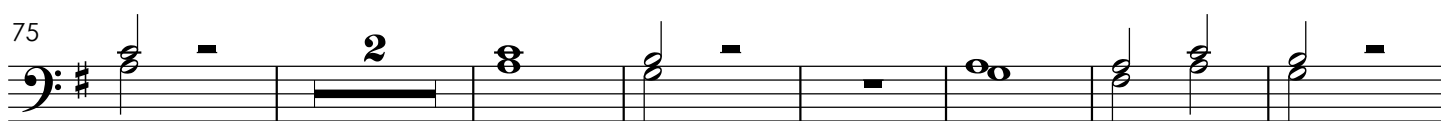
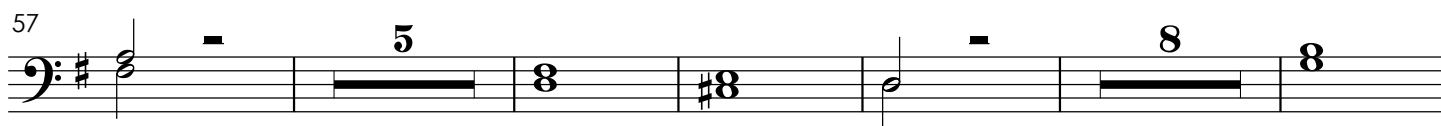
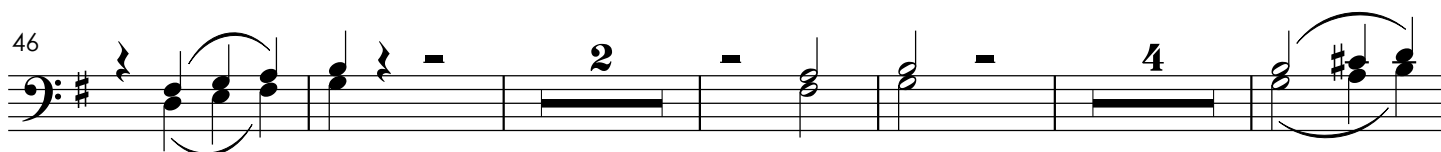
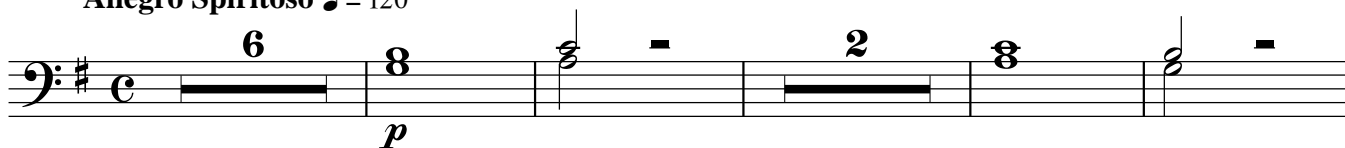
I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

The musical score is written for Bassoon 1 and 2 in the bass clef with a common time signature (C). The tempo is Allegro Maestoso with a metronome marking of 120 beats per minute. The score consists of eight staves of music, each containing measures 1 through 84. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *p* (piano) at several points. Fingerings and breath marks are indicated throughout the score. The key signature is one sharp (F#), and the time signature is common time (C). The score ends with a double bar line at measure 84.

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120



III. Beata es virgo

Andantino

7

8

p

20

13 solo clarineta

37

pp

42

1

pp

p

51

2

1

60

6

9

79

8

p

92

ff

ff

97

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

6

9

p

20

1

2

1

27

1

2

34

12

3

p

p

55

1

8

solo

3

3

3

68

3

3

3

3

3

3

3

73

3

3

3

26

2

pp

V. Quae es ista

Allegro maestoso ♩ = 120

p

13

p

29

p

58

p

92

p

100

p

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

2

9

f

15

tr

20

1

26

f

32

31

9

76

tr

81

1

87

f

8

VI. Ornatam monilibus

Allegretto ♩ = 100

2 9

16 1

23

29 31 9

74

82 1

88 8

VII. Felix namque

Allegretto ♩ = 100

14

p

23

p *f*

Andante sostenuto ♩ = 80

56

84

Allegretto ♩ = 100

14

p

106

p *f*

2

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

4

p *f*

13

21

29

34

Andante sostenuto ♩ = 80

39

f *p*

46

Allegro maestoso ♩ = 120

54

p

62

f

72

Musical notation for measures 72-75. Measure 72: Bass clef, two whole rests, then a half note G2 with a flat sign. Measure 73: Bass clef, a half note G2 with a flat sign, a quarter rest, and a half note G2 with a flat sign. Measure 74: Bass clef, two whole rests, then a half note G2 with a flat sign. Measure 75: Bass clef, a half note G2 with a flat sign, a quarter rest, and a half note G2 with a flat sign. Measure 76: Bass clef, a whole rest, then a half note G2 with a flat sign. Measure 77: Bass clef, a whole rest, then a half note G2 with a flat sign. Measure 78: Bass clef, a whole rest, then a half note G2 with a flat sign. Measure 79: Bass clef, a whole rest, then a half note G2 with a flat sign.

82

Musical notation for measures 82-85. Measure 82: Bass clef, quarter notes G2, A2, B2, C3. Measure 83: Bass clef, quarter notes D3, E3, F3, G3. Measure 84: Bass clef, quarter notes A3, B3, C4, D4. Measure 85: Bass clef, quarter notes E4, F4, G4, A4.

86

Musical notation for measures 86-89. Measure 86: Bass clef, eighth notes G2, A2, B2, C3. Measure 87: Bass clef, eighth notes D3, E3, F3, G3. Measure 88: Bass clef, eighth notes A3, B3, C4, D4. Measure 89: Bass clef, eighth notes E4, F4, G4, A4.

90

Musical notation for measures 90-93. Measure 90: Bass clef, eighth notes G2, A2, B2, C3. Measure 91: Bass clef, eighth notes D3, E3, F3, G3. Measure 92: Bass clef, eighth notes A3, B3, C4, D4. Measure 93: Bass clef, eighth notes E4, F4, G4, A4.

Matinas de Nossa Senhora do Carmo

Trompas em Fá 1, 2

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

The musical score is written for two parts of Trompas in F major. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked **Allegro Maestoso** with a metronome marking of ♩ = 120. The score consists of five staves of music. The first staff starts with a dynamic of *f* and includes a triplet of eighth notes and a 12-measure rest. The second staff starts at measure 20 with a dynamic of *f* and includes a 2-measure rest. The third staff starts at measure 27 with a dynamic of *p* and includes a 29-measure rest, a dynamic change to *f*, a triplet of eighth notes, and a 12-measure rest. The fourth staff starts at measure 74 with a dynamic of *p* and includes a 2-measure rest. The fifth staff starts at measure 82 and ends with a double bar line. The score includes various articulations such as accents and slurs.

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

The musical score is written for two parts of Trompas in F major. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro Spiritoso' with a quarter note equal to 120 beats per minute. The score consists of ten staves of music, with measure numbers 7, 15, 23, 28, 42, 52, 69, 75, 86, and 92 indicated at the start of their respective staves. The music features a variety of dynamics, including fortissimo (f), piano (p), and dolce. There are also slurs, accents, and specific fingerings (e.g., 2, 3, 5, 6, 8) indicated throughout the piece.

III. Beata es virgo

Andantino

2

3

9

17

24

30

32

3

4

74

3

3

85

f

92

ff

98

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

soli

dolce

6

10

14

18

22

26

30

34

4

f

42

p

4

solli

51

4

f

p

62

1

68

p

2

73

4

f

80

4

f

90

94

6

pp

V. Quae es ista

Allegro maestoso $\text{♩} = 120$

8 *p* *cresc.* 4

17 *f*

23 2 1 *p*

31 *soli*

37 *f*

43 *p* 7 *pp* 40 *p*

95 *cresc.* 4 *cresc.*

104 *f*

110 2 1 *p*

118 *soli* *f*

124

VI. Ornatam monilibus

Allegretto ♩ = 100

f soli

7

p

13

18

f

36

p

43

3

2

p

52

1

p

1

p

59

f soli

1

66

72

18

p

f

95

VII. Felix namque

Allegretto $\text{♩} = 100$

1

f

7

p

12

f

soli

p

18

pp

f

p

25

f

Andante sostenuto $\text{♩} = 80$ **Allegretto** $\text{♩} = 100$

56

1

85

f

p

92

f

97

p

soli

p

103

pp

f

p

f

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

6

10

14

21

28

34

Andante sostenuto **Allegro maestoso** ♩ = 120

39

17

6

65

68

Musical notation for measures 68-73. The key signature is one sharp (F#). The notation features a melodic line with eighth notes and rests, and a bass line with chords. A fermata is present over the final measure of this system, which is marked with a '2'.

74

Musical notation for measures 74-79. The key signature is one sharp (F#). The notation features a melodic line with eighth notes and rests, and a bass line with chords. The first measure of this system is marked with a forte dynamic (*f*). A fermata is present over the second measure, which is marked with a '2'. The second measure of this system is also marked with a forte dynamic (*f*). The third measure of this system is marked with a forte dynamic (*f*).

82

Musical notation for measures 82-86. The key signature is one sharp (F#). The notation features a melodic line with eighth notes and rests, and a bass line with chords.

87

Musical notation for measures 87-92. The key signature is one sharp (F#). The notation features a melodic line with eighth notes and rests, and a bass line with chords. The notation ends with a double bar line.

Matinas de Nossa Senhora do Carmo

Trompetes em Si \flat 1, 2

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

20

27

74

82

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

7

15

23

28

41

51

63

76

84

92

f *dolce* *p* *f* *f*

III. Beata es virgo

Andantino

2

3

9

17

24

30

32

3

70

4

3

3

84

soli

p

f

91

ff

97

IV. Sicut cedrus

V. Quae es ista

VI. Ornatam monilibus

TACET

VII. Felix namque

Allegretto $\text{♩} = 100$

7 *p*

12 *f* *p*

18 *pp* *f* *p*

25 *f* **Andante sostenuto** $\text{♩} = 80$ **56** **Allegretto** $\text{♩} = 100$ *f*

86 *p*

93 *f*

98 *p* *pp*

104 *f* *p* *f*

VIII. Beatam me dicent

TACET

Matinas de Nossa Senhora do Carmo

Trombone

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

1

6

14

24

30

57

1

62

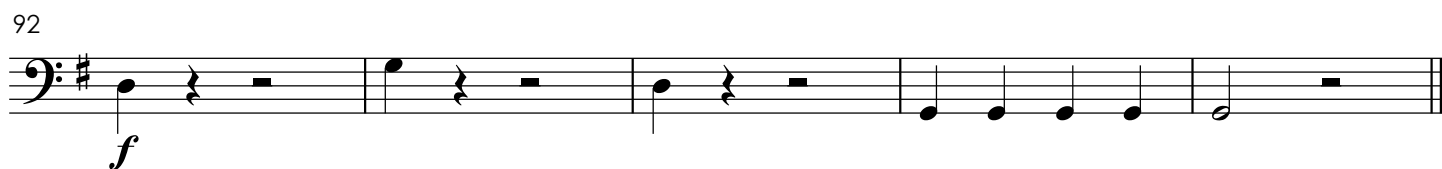
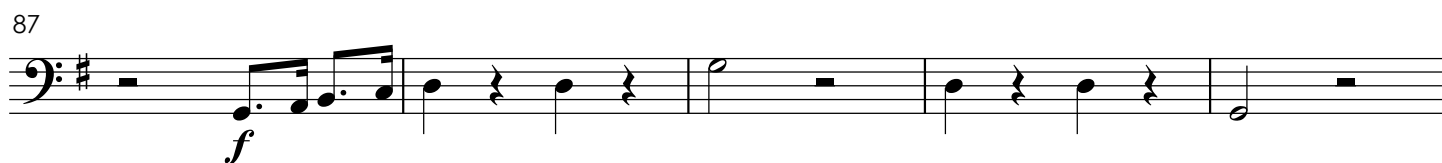
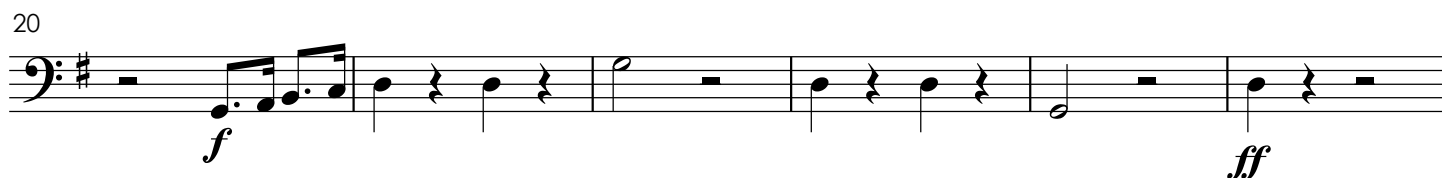
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8

78

83

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$ 

III. Beata es virgo

Andantino

13

18

23

27

85

91

95

99

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

20

f

25

4

f

34

4

37

f

f

80

4

f

f

91

8

f

V. Quae es ista

Allegro maestoso ♩ = 120

7 8 *p* *cresc.*

20 *f* 13

38 *f*

43 59 *p* *cresc.* *f*

107 13 *f*

124

VI. Ornatam monilibus

Allegretto ♩ = 100

4

f

10

4

p

19

1

25

f

32

38

25

f

68

4

p

77

1

83

90

f

96

VII. Felix namque

Allegretto ♩ = 100

1

f

7

5

f *f*

Andante sostenuto ♩ = 80

23

1

56

f

Allegretto ♩ = 100

84

1

f

90

5

7

f *f*

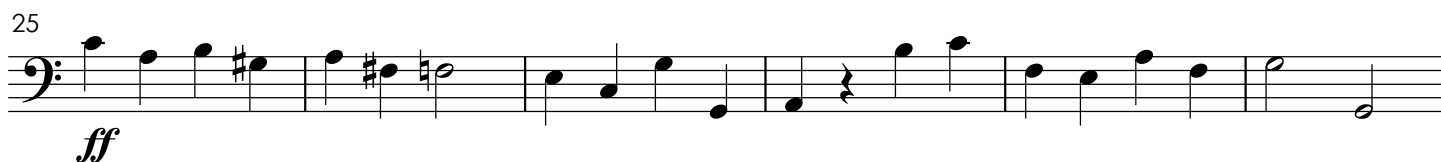
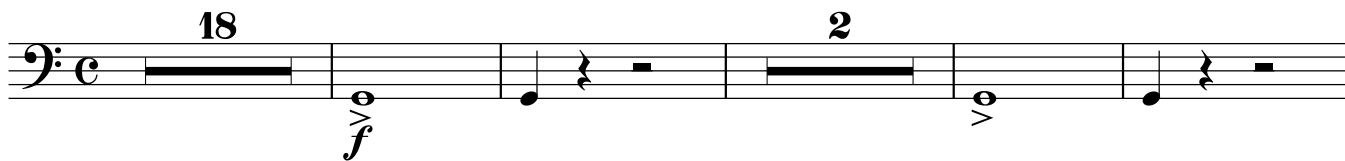
106

1

f

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



Andante sostenuto ♩ = 170



Matinas de Nossa Senhora do Carmo

Soprano

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

3 *p* 2

San - cta et im-ma-cu - la - ta vir - gi - ni-

9 *soli a 3*

tas qui-bus te lau - di-bus e - ffe-ram nes-ci-o qui - a quem cœ - li

15 *a 4*

ca - pe-re non, non, non po - te-rant tu - o gre - mi-o con - tu -

21 *tutti f*

lis - ti, tu - o gre - mi-o con - tu - lis -

25 1

ti. Be - ne - di - cta,

29

be - ne - di - cta tu in mu - li - e - ri -

34 3

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

39

fru - ctus, ven - tris tu - i,

43

et be - ne - di - ctus, et be - ne - di - ctus

47

fru - ctus, fructus ven - tris tu -

50

i, ven - tris tu - i, ven - tris tu - i.

60 *tutti* *p*

Qui-a quem cœ-li ca - pe-re non, non, non po - te - ram tu - o gre - mi-o

68 *soli a 3*

con - tu - lis - ti, qui - a quem cœ - li ca - pe-re non, non, non po - te - ram

74 *soli a 4* *tutti* *f*

tu - o gre - mi-o con - tu - lis - ti tu - o gre - mi-o con - tu -

80

lis - ti, tu - o gre - mi-o con - tu - lis - ti.

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

Con - gra - tu - la - mi - ni mi - hi om - nes

10 qui di - li - gi - tis Do - mi - num qui - a cum es - sem par - vu -

16 la pla - cu - i Al - tis - si - mo et de me - is vis -

22 ce - ri - bus ge - nu - i De - um et ho - mi - nem ge - nu - i De - um et ho - mi -

28 duo nem. Be - a - tam me — di - cent

34 om - nes ge - ne - ra - ti - o - nes qui - a An -

40 ci - llam hu - mi - lem res - pe - xit De - us,

47 be - a - tam me di - cent om - nes ge - ne - ra - ti - o -

54 nes qui - a An - ci - llam hu - mi - lem res - pe - xit De -

61 *tutti* *p*

us, res - pe - xit De - us Et de

74 **1**

me - is vis - ce - ri - bus, et de me - is vis - ce - ri - bus

80 *p*

ge - nu - i De - um et ho - mi - nem, ge - nu - i De - um et ho - mi -

87 *f*

nem et de me - is vis - ce - ri - bus ge - nu - i De - um et ho - mi - nem,

92 *f* **1**

ge - nu - i De - um et ho - mi - nem.

III. Beata es virgo

Andantino

1 *solo p* 2

Be - a - ta es _____ Vir - go Ma -

7

ri - a quæ Do - mi - num por - tas - ti cre - a - to - rem mun -

13 *tutti f*

di, ge - nu - is - ti qui te fe - cit et in æ - ter - num per - ma - nens vir - go,

18 1 *f*

ge - nu - is - ti qui te fe - cit et in æ - ter - num, in æ -

23

ter - num per - ma - nens vir - go, per - ma - nens vir - go, per - ma - nens vir -

29 43 *solo p* 2

go. Ge - nu - is - ti qui te

78

fe - cit et in æ - ter - num per - ma - nens, et in æ - ter - num per - ma - nens

83 *tutti f*

vir - go glo - ri - a Pa - tri, Pa - triet _____ Fi - li - o

89 1 *f*

et Spi - ri - tu - i San - cto ge - nu - is - ti qui te fe - cit et in æ -

95 2

ter - num per - ma - nens vir - go, per - ma - nens vir - go.

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

9 *p*

Si - cut ce - drus ex - al - ta - ta sum, ex - al -

15 *cresc.* *f*

ta - ta sum in Li - ba - no et si - cut, si - cut cy - pres - sus in _____

23 *p* *cresc.* *f*

mon - te Si - on et si - cut, si - cut cy - pres - sus in _____

31 *soli p* *tutti f*

mon - te Si - on qua - si my - rrhæ, my - rrhæ e - le - cta de - di su - a - vi -

39 *3* *solo*

ta - tem o - do - ris et si - cut ci - na - mo - mum

49 *2* *2*

et bal - sa - mum a - ro - ma - ti - zans, et

58 *3*

si - cut cin - na - mo - mum et bal - sa - mum

63 *3* *3* *3*

a - ro - ma - ti - zans, a - ro - ma - ti - zans,

67 **1** *p* **1**

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

73 *soli* *f* *tutti*

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

81 *soli* *p*

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

89 *tutti* *f* **1** *pp*

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

98 **2**

tem o - do - ris.

V. Quae es ista

Allegro maestoso $\text{♩} = 120$

3 *p*

Quae est is - ta quae pro - ces - sit

9 *cresc.* *p*

si - cut sol et for - mo - sa tam - quam Je - ru - sa - lem quae est is - ta quae pro -

14

ces - sit, quae pro - ces - sit si - cut sol et for - mo - sa

19 *f*

tam - quam Je - ru - sa - lem, tam - quam Je - ru - sa - lem, tam - quam Je - ru - sa -

24 1 *p*

lem vi - de - runt e - am fi - li - æ Si - on

30 *cresc.*

et be - a - ta di - xe - runt et Re - gi - næ lau - da - ve - runt e -

37 *f* 48

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

90 *p* *cresc.*

Vi - de - runt e - am fi - li - æ Si - on et be - a - tam di -

96 *p*

xe - runt et Re - gi - næ lau - da - ve - runt, lau - da - ve - runt e - am

102 *cresc.* *f*

et be - a - tam di - xe - runt, et Re - gi - næ

108

lau - da - ve - runt e - am, et Re - gi - næ lau - da - ve - runt

114

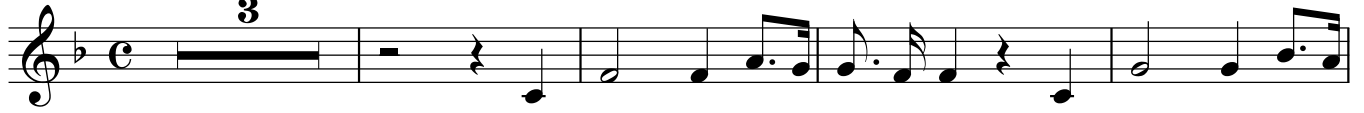
e - am, lau - da - ve - runt e - am, lau - da - ve - runt e -

122

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

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$
3



Or - na - tam mo - ni - li - bus, or - na - tam mo -



ni - li - bus, fi - li - am Je - ru - sa - lem Do - mi - nus con - cu - pi - vit



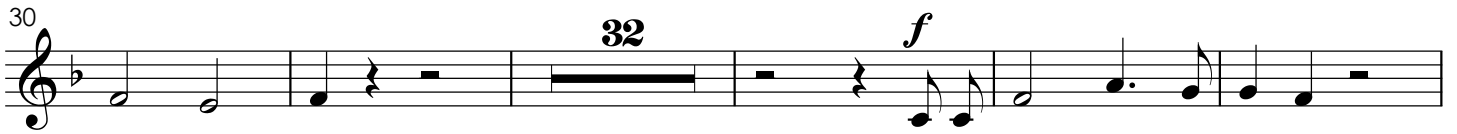
et vi - den - tes e - am fi - li - æ Si - on be - a -



tis - si - mam præ - di - ca - ve - runt di - cen - tes un -



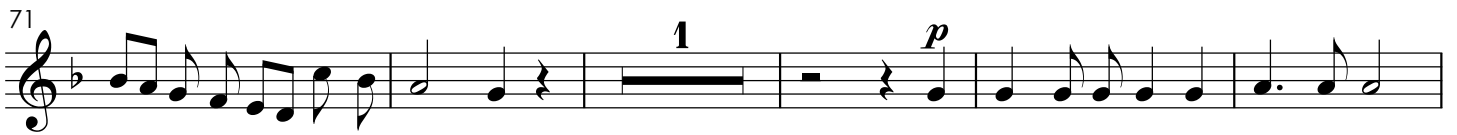
guen - tum e - ffu - sum no - men tu - um un - guen - tum e - ffu - sum no - men



tu - um. Et vi - den - tes e - am



fi - li - æ Si - on be - a - ti - ssi - mam, be - a - ti - ssi - mam



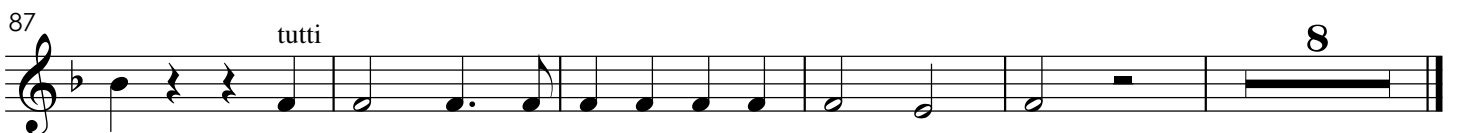
præ - di - ca - ve - runt di - cen - tes un - guen - tum e - ffu - sum no - men tu -



um glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto



un - guen - tum e - ffu - sum no - men tu -



um un - guen - tum e - ffu - sum no - men tu - um.

VII. Felix namque

Allegretto $\text{♩} = 100$

6 *p*

Fe - lix nam - que es sa - cra vir - go Ma - ri - a

11 *cresc.* **1** *p*

et om - ni lau - de di - gni - ssi - ma, di - gni - ssi - ma qui a ex te or - tus

16 **1** *cresc.* *f*

est, or - tus est sol jus - ti - ti - æ Chris - tus De - us nos - ter, Chris - tus

Andante sostenuto $\text{♩} = 80$

22 **4** **6**

De - us nos - ter. O - ra,

36

o - ra, o - ra pro po - pu - lo in - ter - ve - ni

42 *f*

pro cle - ro in - ter - ce - de pro de - vo - to fœ - mi - ne - o

48

se - xu sen - ti - ant om - nes tu - um Ju - va - men

54

qui - cum - que ce - le - brant tuam so - lem - nem com - me - mo - ra - ti -

59 *dolce*

o - - - - - nem, qui - cum - que ce - le - brant - am so -

64 *f* *dolce*

lemem, so - lem - nem com - me - mo - ra - ti - o - nem, qui - cum - que

69 *f* *dolce*

ce - le - brant - am so - lem - nem, so - lem - nem com - me - mo - ra - ti - o -

73 **6**

nem, com - me - mo - ra - ti - o - nem.

84 **6** *p* *cresc.*

Qui - a ex te or - tus est, or - tus est sol jus - ti - ti -

96 **1** *p*

æ qui a ex te or - tus est, or - tus est sol jus - ti - ti - æ

102 **1** *cresc.* *f* **4**

Chris - tus De - us nos - ter, Chris - tus De - us nos - ter.

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes



qui - a fe - cit mi - hi Do - mi - nus ma - gnam qui po - tens



est, fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et San - ctum,



et San - ctum no - men e - jus, et San - ctum no - men e - jus,



no - men e - jus, no - men e - jus.



et mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e - jus,



mi - se - ri - cor - di - a e - jus a pro - ge - ni - e in - prge - ni - es



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

Allegro maestoso ♩ = 120



Qui - a fe - cit mi - hi Do - mi - nus

66

ma - gna qui po - tens est et san - ctum no - men e - jus,

72

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

78

San - cto qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et ___

84

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

Matinas de Nossa Senhora do Carmo

Alto

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

3 *p* 2

San-cta et im-ma-cu - la - ta vir - gi - ni - tas

10

qui - bus te lau - di - bus e - ffe - ram nes - ci - o

14 *soli a 3* *a 4*

qui - a quem cœ - li ca - pe - re non, non, non po - te - rant tu - o gre - mi - o

20 *tutti f* 34

con - tu - lis - ti, tu - o gre - mi - o con - tu - lis - ti.

60 *p* 2

Qui - a quem cœ - li ca - pe - re non, non, non po - te - ram tu - o

67 *soli a 3*

gre - mi - o con - tu - lis - ti, qui - a quem cœ - li ca - pe - re non, non, non

73 *soli a 4* *tutti f*

po - te - ram tu - o gre - mi - o con - tu - lis - ti tu - o

79 2

gre - mi - o con - tu - lis - ti, tu - o gre - mi - o con - tu - lis - ti.

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

5 *p* 1

Con - gra - tu - la - mi - ni mi - hi om - nes qui di -

11 1

li - gi - tis Do - mi - num qui - a cum es - sem par - vu - la

17 1 *f*

pla - cu - i Al - tis - si - mo et de me - is vis - ce - ri - bus

23 *f*

ge - nu - i De - um et ho - mi - nem ge - nu - i De - um et ho - mi - nem,

29 duo 1

Be - a - tam me — di - cent om - nes

35 1

ge - ne - ra - ti - o - nes qui - a An - ci - llam

41 1

hu - mi - lem res - pe - xit De - us,

47

be - a - tam me di - cent om - nes ge - ne - ra - ti -

53

o - nes qui - a An - ci - llam hu - mi - lem res - pe - xit

60

De - us, res - pe - xit De - us,

73 *tutti* *p*

Et de me - is vis - ce - ri - bus, et de me - is vis -

79 *p*

ce - ri - bus ge - nu - i De - um et ho - mi - nem, ge - nu - i

85 *f*

De - um et ho - mi - nem, et de me - is vis - ce - ri - bus ge - nu - i De - um et

91 *f*

ho - mi - nem, ge - nu - i De - um et ho - mi - nem.

III. Beata es virgo

Andantino

1 *solo p* 2

Be - a - ta es _____ Vir - go Ma -

7

ri - a quæ Do - mi - num por - tas - ti cre - a - to - rem mun -

13 *tutti f*

di, ge - nu - is - ti qui te fe - cit et in æ - ter - num per - ma - nens vir - go,

18 *f*

ge - nu - is - ti qui te fe - cit et in æ - ter - num per - ma - nens

24

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

30 *solo p* 43 2

Ge - nu - is - ti qui _____ te fe - cit

79

et in æ - ter - num per - ma - nens, et in æ - ter - num per - ma - nens vir -

84 *tutti f* 1

go glo - ri - a Pa - tri, Pa - triet _____ Fi - li - o

90 *f*

et Spi - ri - tu - i San - cto ge - nu - is - ti qui te fe - cit et in æ -

95 2

ter - num per - ma - nens vir - go, per - ma - nens vir - go.

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

9 *p*

Si - cut ce - drus ex - al - ta - ta sum, ex - al -

15 *cresc.* *f*

ta - ta sum in Li - ba - no et si - cut, si - cut cy - pres - sus in

23 *p* *cresc.* *f*

mon - te Si - on et si - cut, si - cut cy - pres - sus in

31 *soli p* *tutti f*

mon - te Si - on qua - si my - rrhæ, my - rrhæ le - cta de - di su - a - vi -

39 *tutti p* **26**

ta - tem o - do - ris de - di su - a - vi - ta - tem,

71 **1** *soli*

de - di su - a - vi - ta - tem, su - a - vi - ta - tem o - do - ris

79 *tutti f* *soli p*

su - a - vi - ta - tem o - do - ris su - a - vi - ta - tem o -

88 *tutti f* **1**

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

96 *pp* **2**

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

V. Quae es ista

Allegro maestoso ♩ = 120

4 *p* *cresc.*

Quãe est is - ta quãe pro - ces - sit si - cut

10 *p*

sol et for - mo - sa tam - quam Je - ru - sa - lem quãe est is - ta quãe pro - ces - sit,

15 *cresc.*

quãe pro - ces - sit si - cut sol et for - mo - sa tam - quam Je - ru - sa -

20 *f* 1

lem, tam - quam Je - ru - sa - lem, tam - quam Je - ru - sa - lem

26 *p*

vi - de - runt e - am fi - li - ãe Si - on et be - a - ta di - xe -

33 *cresc.* *f*

runt et Re - gi - nãe lau - da - ve - runt e - am, lau - da - ve - runt e -

39 2 solo

am, lau - da - ve - runt e - am. Et si - cut di - es

46

ver - ni cir - cun - da - bant e - am flo - res,

51 3 3

flo - res ro - sa rum, et li - li a

56 1

con - va - li - um flo - res ro - sa rum

62 **1** et _____ li - li - a con - va - li - um **1** et _____

68 flo - res ro - sa - rum et li - li - a _____ con - va -

74 *tr* li - um, et li - li - a _____ con - va - li -

81 **8** *p* um. Vi - de - runt e - am fi - li - æ Si - on

94 *< cresc.* et be - a - tam di - xe - runt **p** et Re - gi - næ lau - da - ve - runt,

100 *< cresc.* lau - da - ve - runt e - am et be - a - tam di - xe - runt,

106 **f** et Re - gi - næ lau - da - ve - runt e - am, **1** *p* et Re -

112 gi - næ lau - da - ve - runt e - am, lau - da - ve - runt e - am,

119 *< cresc.* lau - da - ve - runt e - am **f** lau - da - ve - runt e -

124 am, lau - da - ve - runt e - am. **1**

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

3

Or - na - tam mo - ni - li - bus, or - na - tam mo -

8

ni - li - bus, fi - li - am Je - ru - sa - lem Do - mi - nus con - cu - pi - vit

13

1 *p* soli

et vi - den - tes e - am fi - li - æ Si - on be - a -

18

cresc. 1 *p*

tis - si - mam præ - di - ca - ve - runt di - cen - tes un -

24

tutti

guen - tum e - ffu - sum no - men tu - um un - guen - tum e - ffu - sum no - men

30

32 *f*

tu - um. Et vi - den - tes e - am

67

fi - li - æ Si - on be - a - ti - ssi - mam, be - a - ti - ssi - mam

71

1 *p*

præ - di - ca - ve - runt di - cen - tes un - guen - tum e - ffu - sum no - men tu -

77

cresc.

um glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San -

81

1 *p*

cto un - guen - tum e - ffu - sum no - men tu -

87

tutti 8

um un - guen - tum e - ffu - sum no - men tu - um.

VII. Felix namque

Allegretto $\text{♩} = 100$

6 *p*

Fe - lix nam - que es sa - cra vir - go Ma - ri - a

11 *cresc.* **1** *p*

et om - ni lau - de di - gni - ssi - ma, di - gni - ssi - ma qui a ex te or - tus

16 **1** *cresc.* *f*

est, or - tus est sol jus - ti - ti - æ Chris - tus De - us nos - ter, Chris - tus

Andante sostenuto $\text{♩} = 80$

4 **56**

De - us nos - ter.

Allegretto $\text{♩} = 100$

6 *p* *cresc.*

Qui - a ex te or - tus est, or - tus

95 **1** *p*

est sol jus - ti - ti - æ qui a ex te or - tus est,

100 **1** *cresc.* *f*

or - tus est sol jus - ti - ti - æ Chris - tus De - us nos - ter, Chris - tus

105 **4**

De - us nos - ter.

VIII. Beatam me dicent

Allegro maestoso $\text{♩} = 120$ 

Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes



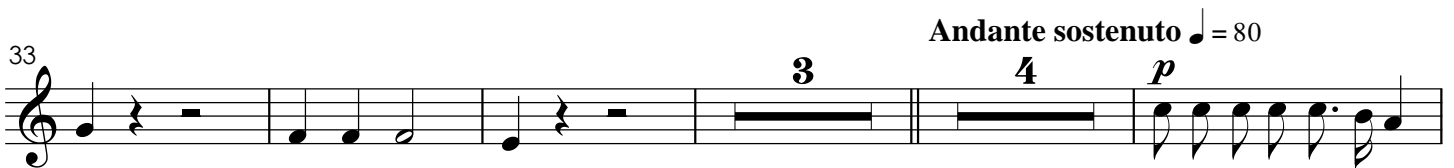
qui - a fe - cit mi - hi Do - mi - nus ma - gnam qui po - tens



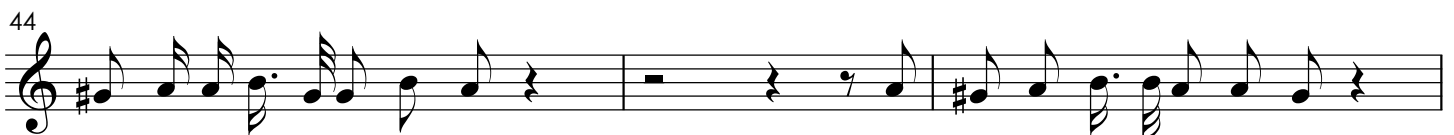
est, fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et San - ctum,



et San - ctum no - men e - jus, et San - ctum no - men e - jus, no - men e -



jus, no - men e - jus. et mi - se - ri - cor - di - a,



mi - se - ri - cor - di - a e - jus, mi - se - ri - cor - di - a e - jus



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



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

Allegro maestoso $\text{♩} = 120$ 

Qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est

68

et san-ctum no - men e - jus, glo - ri - a Pa - tri

74

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

80

qui - ãe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et San - ctum no - men

85

e - jus, no - men e - jus, no - men e - jus.

Matinas de Nossa Senhora do Carmo

Tenor

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

San - cta et im - ma - cu - la - ta vir - gi - ni -

9 tas qui - bus te lau - di - bus e - ffe - ram nes - ci - o soli a 3 qui - a quem cœ - li

15 ca - pe - re non, non, non po - te - rant a 4 tu - o gre - mi - o con - tu -

21 tutti *f* lis - ti, tu - o gre - mi - o con - tu - lis - ti. 34

60 *p* Qui - a quem cœ - li ca - pe - re 2 non, non, non po - te - ram tu - o

67 gre - mi - o soli a 3 con - tu - lis - ti, qui - a quem cœ - li ca - pe - re non, non, non

73 soli a 4 po - te - ram tu - o gre - mi - o con - tu - lis - ti tutti *f* tu - o

79 gre - mi - o con - tu - lis - ti, tu - o gre - mi - o con - tu - lis - ti. 2

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

5 *p* 1

Con - gra - tu - la - mi - ni mi - hi om - nes qui di -

11 8 1

li - gi - tis Do - mi - num qui - a cum es - sem par - vu - la

17 8 1 *f*

pla - cu - i Al - tis - si - mo et de me - is vis - ce - ri - bus

23 8 *f*

ge - nu - i De - um et ho - mi - nem ge - nu - i De - um et ho - mi - nem.

29 8 44 *p* 1

Et de me - is vis - ce - ri - bus, et de me - is vis -

79 8 *p*

ce - ri - bus ge - nu - i De - um et ho - mi - nem, ge - nu - i

85 8 *f*

De - um et ho - mi - nem, et de me - is vis - ce - ri - bus ge - nu - i De - um et

91 8 *f* 1

ho - mi - nem, ge - nu - i De - um et ho - mi - nem.

III. Beata es virgo

Andantino

1 *solo p* 2

8 Be - a - ta es _____ Vir - go Ma -

7

8 ri - a quæ Do - mi - num por - tas - ti cre - a - to - rem mun -

13 *tutti f*

8 di, ge - nu - is - ti qui te fe - cit et in æ - ter - num per - ma - nens -

17 1

8 vir - go, ge - nu - is - ti qui te fe - cit

22 *f*

8 et in æ - ter - num per - ma - nens vir - go, per - ma - nens vir -

27 10 *solo*

8 go, per - ma - nens vir - go. A - ve Ma -

42 1

8 ri - a gra - ti - a _____ ple - na

47 1

8 Do - mi - nus te - cum, A - ve Ma -

53

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

58

8 gra - ti - a ple - na Do - mi - nus te - cum, Do - mi - nus ³

63

te - - - cum. Ge - nu - is - ti

7

solo *p*

75

qui - - te fe - cit et in æ - ter - num per - ma - nens,

2

81

et in æ - ter - num per - ma - nens vir - go glo - ri - a - -

tutti *f*

86

Pa - tri, Pa - tri et Fi - li - o et Spi -

1

91

ri - tu - i San - cto ge - nu - is - ti qui te fe - cit et in æ -

f

95

ter - num per - ma - nens vir - go, per - ma - nens vir - go.

2

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

9 *p*

Si - cut ce - drus ex - al - ta - ta sum, ex - al - ta - ta

16 *cresc.* *f*

sum in Li - ba - no et si - cut, si - cut cy - pres - sus in mon - te

24 *p* *cresc.* *f*

Si - on et si - cut, si - cut cy - pres - sus in mon - te

32 *soli* *p* *f* *tutti*

Si - on qua - si my - rrahæ, my - rrahæ le - cta de - di su - a - vi - ta - tem o -

40 **26** *p* **1**

do - ris de - di su - a - vi - ta - tem, de - di

73 *soli* *f* *tutti*

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

81 *soli* *p* *f* *tutti*

tem o - do - ris su - a - vi - ta - tem o - do - ris su - a - vi -

90 **1** *pp*

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

99 **2**

o - do - ris.

V. Quae es ista

Allegro maestoso ♩ = 120

4 *p* *cresc.*

Quæ est is - ta quæ pro - ces - sit si - cut

10 *p*

sol et for - mo - sa tam - quam Je - ru - sa - lem quæ est is - ta quæ pro - ces - sit,

15

quæ pro - ces - sit si - cut sol et for - mo - sa tam - quam Je - ru - sa -

20 *f* 1

lem, tam - quam Je - ru - sa - lem, tam - quam Je - ru - sa - lem

26 *p*

vi - de - runt e - am fi - li - æ Si - on et be - a - ta di - xe -

33 *cresc.* *f*

runt et Re - gi - næ lau - da - ve - runt e - am, lau - da - ve - runt e -

39 48 *p*

am, lau - da - ve - runt e - am. Vi - de - runt e - am

92 *cresc.*

fi - li - æ Si - on et be - a - tam di - xe - runt

98 *p* *cresc.*

et Re - gi - næ lau - da - ve - runt, lau - da - ve - runt e - am et be -

103 *f*

a - tam di - xe - runt, et Re - gi - næ lau - da - ve - runt

109

e - am, et Re - gi - næ lau - da - ve - runt e - am,

115

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

122

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

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

Or - na - tam mo - ni - li - bus, or - na - tam mo -

ni - li - bus, fi - li - am Je - ru - sa - lem Do - mi - nus con - cu - pi - vit

et vi - den - tes e - am fi - li - æ Si - on be - a - tis - si - mam præ - di - ca -

ve - runt di - cen - tes un - guen - tum e - ffu - sum no - men

tu - um un - guen - tum e - ffu - sum no - men tu - um.

Et vi - den - tes e - am fi - li - æ Si - on be - a - ti - ssi - mam, be - a -

ti - ssi - mam præ - di - ca - ve - runt di - cen - tes un -

guen - tum e - ffu - sum no - men tu - um glo - ri - a Pa - tri et Fi - li - o et Spi -

ri - tu - i San - cto un - guen - tum e - ffu - sum no - men

tu - um un - guen - tum e - ffu - sum no - men tu - um.

VII. Felix namque

Allegretto ♩ = 100

6 *p*

Fe - lix nam - que es sa - cra vir - go Ma - ri - a

11 *cresc.* **1** *p*

et om - ni lau - de di - gni - ssi - ma, di - gni - ssi - ma qui a ex te or - tus

16 **1** *cresc.* *f*

est, or - tus est sol jus - ti - ti - æ Chris - tus De - us nos - ter, Chris - tus

22 **1**

De - us nos - ter.

28 **Andante sostenuto** ♩ = 80 **Allegretto** ♩ = 100

56 **6** *p*

Qui - a ex te or - tus

93 *cresc.* **1** *p*

est, or - tus est sol jus - ti - ti - æ qui a ex te or - tus

99 **1** *cresc.*

est, or - tus est sol jus - ti - ti - æ Chris - tus De - us

104 *f* **4**

nos - ter, Chris - tus De - us nos - ter.

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes

13

qui - a fe - cit mi - hi Do - mi - nus ma - gnam qui po - tens est,

21

fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et San - ctum,

26

et San - ctum no - men e - jus, et San - ctum no - men e - jus,

32

no - men e - jus, no - men e - jus.

Andante sostenuto ♩ = 80

56

Qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et san - ctum

69

no - men e - jus, glo - ri - a Pa - tri et Fi - li - o

77

et Spi - ri - tu - i San - cto qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et

84

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

Matinas de Nossa Senhora do Carmo

Baixo

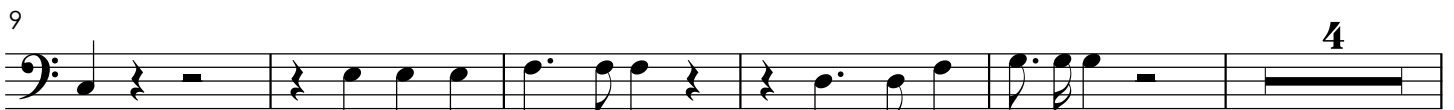
José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120



San - cta et im-ma-cu - la - ta vir - gi - ni-



tas qui - bus te lau - di - bus e - ffe - ram nes - ci - o



tu - o gre - mi - o con - tu - lis - ti, tu - o gre - mi - o con - tu - lis -



ti. Qui - a quem cœ - li ca - pe - re non, non, non



po - te - ram tu - o gre - mi - o con - tu - lis - ti,



tu - o gre - mi - o con - tu - lis - ti tu - o gre - mi - o con - tu - lis -



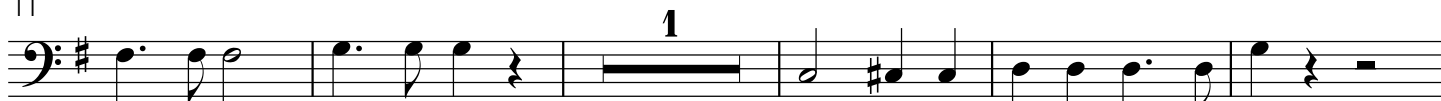
ti, tu - o gre - mi - o con - tu - lis - ti.

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$ 

Con - gra - tu - la - mi - ni mi - hi om - nes qui di -

11



li - gi - tis Do - mi - num qui - a cum es - sem par - vu - la

17



pla - cu - i Al - tis - si - mo et de me - is vis - ce - ri - bus

23



ge - nu - i De - um et ho - mi - nem ge - nu - i De - um et ho - mi - nem.

29



Et de me - is vis - ce - ri - bus, et de me - is vis -

79



ce - ri - bus ge - nu - i De - um et ho - mi - nem, ge - nu - i De - um et

86



ho - mi - nem, et de me - is vis - ce - ri - bus ge - nu - i De - um et ho - mi - nem,

92



ge - nu - i De - um et ho - mi - nem.

III. Beata es virgo

Andantino **1** solo *p* **2**

Be - a - ta es _____ Vir - go Ma -

7
ri - a quæ Do - mi - num por - tas - ti cre - a - to - rem mun -

13 *tutti f.*
di, ge - nu - is - ti qui te fe - cit et in æ - ter - num per - ma - nens vir - go,

18 **1** *f*
ge - nu - is - ti qui te fe - cit et in æ -

23
ter - num per - ma - nens vir - go, per - ma - nens vir - go, per - ma - nens vir -

29 **43** solo *p* **2**
go. Ge - nu - is - ti qui _____ te

78
fe - cit et in æ - ter - num per - ma - nens, et in æ - ter - num per - ma - nens vir -

84 *tutti f.* **1**
go glo - ri - a Pa - tri, Pa - triet _____ Fi - li - o

90 *f*
et Spi - ri - tu - i San - cto ge - nu - is - ti qui te fe - cit et in æ -

95 **2**
ter - num per - ma - nens vir - go, per - ma - nens vir - go.

IV. Sicut cedrus

Allegretto gracioso $\text{♩} = 100$

9 *p*

Si - cut ce - drus ex - al - ta - ta sum, ex - al - ta - ta

16 *cresc.* *f*

sum in Li - ba - no et si - cut, si - cut cy - pres - sus in _____ mon - te

24 *p* *cresc.* *f*

Si - on et si - cut, si - cut cy - pres - sus in _____ mon - te

32 *f* *tutti*

Si - on de - di su - a - vi - ta - tem o - do - ris

42 *p* *tutti*

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

75 *f* *tutti*

su - a - vi - ta - tem o - do - ris

89 *f* *tutti* *pp*

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

97 *1* *2*

ta - tem o - do - ris.

V. Quae es ista

Allegro maestoso ♩ = 120

4 *p* *cresc.*

Quæ est is - ta quæ pro - ces - sit si - cut

10 *p*

sol et for - mo - sa tam - quam Je - ru - sa - lem quæ est is - ta quæ pro - ces - sit,

15

quæ pro - ces - sit si - cut sol et for - mo - sa tam - quam Je - ru - sa -

20 *f* 1

lem, tam - quam Je - ru - sa - lem, tam - quam Je - ru - sa - lem

26 *p*

vi - de - runt e - am fi - li - æ Si - on et be - a - ta di - xe -

33 *cresc.* *f*

runt et Re - gi - næ lau - da - ve - runt e - am, lau - da - ve - runt e -

39 48 *p*

am, lau - da - ve - runt e - am. Vi - de - runt e - am

92 *cresc.*

fi - li - æ Si - on et be - a - tam di - xe - runt

98 *p* *cresc.*

et Re - gi - næ lau - da - ve - runt, lau - da - ve - runt e - am et be -

103 *f*

a - tam di - xe - runt, et Re - gi - næ lau - da - ve - runt

109

Musical notation for measure 109, bass clef, 3/4 time. The staff contains a whole rest, followed by a first ending bracket over a whole note G. The second part begins with a piano (*p*) dynamic, featuring a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, a quarter note G, and a quarter note A.

e - am,

et Re - gi - næ lau - da - ve - runt e - am,

115

Musical notation for measure 115, bass clef, 3/4 time. The staff contains a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. A crescendo (<*cresc.*) marking is placed above the staff.

lau - da - ve - runt e - am,

lau - da - ve - runt e -

122

Musical notation for measure 122, bass clef, 3/4 time. The staff contains a half note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F, and a quarter note G. A forte (*f*) dynamic marking is placed above the staff. The measure concludes with a first ending bracket over a whole note G.

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

lau - da - ve - runt e - am.

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$
3



Or - na - tam mo - ni - li - bus, or - na - tam mo -



ni - li - bus, fi - li - am Je - ru - sa - lem Do - minus con - cu - pi - vit



et vi - den - tes e - am soli *p* fi - li - æ Si - on be - a -



tis - si - mam *cresc.* præ - di - ca - ve - runt di - cen - tes un -



guen - tum *tutti* e - ffu - sum no - men tu - um un - guen - tum e - ffu - sum no - men tu -



um. *solo* As - ti - tit Re - gi - na a dex - tris



tu - is in ves - ti - tu di - au - ra - to cir - cun - da - ta ve - ri -



ta - te, in ves - ti - tu di - au - ra - to cir -



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

55

ta - - - te. Et vi -

65

den - tes e - am fi - li - æ Si - on be - a - ti - ssi-mam, be - a -

70

ti - ssi-mam præ - di - ca - ve - runt di - cen - tes un -

75

guen - tum e - ffu - sum no - men tu - um glo - ri - a Pa - tri et Fi - li - o et Spi -

80

ri - tu - i San - cto un - guen - tum e - ffu - sum no - men tu -

87

um un - guen - tum e - ffu - sum no - men tu - um.

VII. Felix namque

Allegretto ♩ = 100

6 *p*

Fe - lix nam - que es sa-cra vir - go Ma - ri - a

11 *cresc.* **1** *p*

et om-ni lau - de di - gni-ssi-ma, di - gni - ssi - ma qui a ex te or-tus

16 **2** *f*

est, or - tus est sol jus - ti - ti-æ Chris - tus De - us nos -

23 **4** **56** **6**

Andante sostenuto ♩ = 80 **Allegretto** ♩ = 100

ter.

90 *p* *cresc.*

Qui - a ex te or - tus est, or - tus

95 **1** *p*

est sol jus-ti - ti - æ qui a ex te or-tus est, or - tus est sol jus-

101 **2** *f* **4**

ti - ti-æ Chris - tus De - us nos - ter.

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

Be - a - tam me di - cent om - nes ge - ne - ra - ti - o - nes

13



qui - a fe - cit mi - hi Do - mi - nus ma - gnam qui po - tens

20



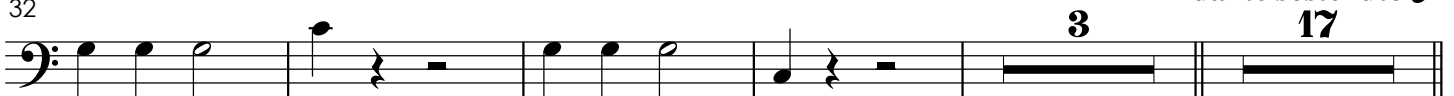
est, fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est et San - ctum,

26



et San - ctum no - men e - jus, et San - ctum no - men e - jus,

32

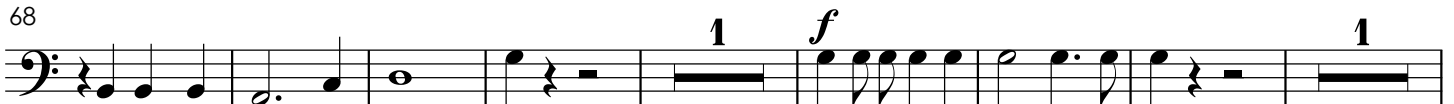


no - men e - jus, no - men e - jus.

Allegro maestoso ♩ = 120

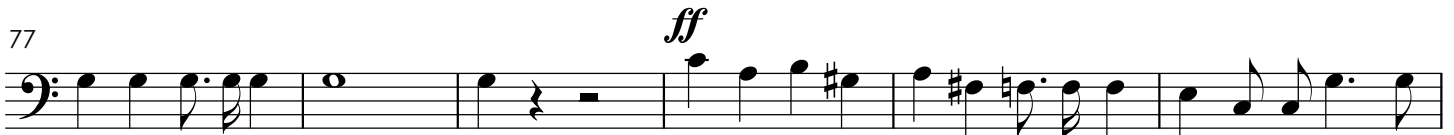
Qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens est

68



et san - ctum no - men e - jus, glo - ri - a Pa - tri et Fi - li - o

77



et Spi - ri - tu - i San - cto qui - a fe - cit mi - hi Do - mi - nus ma - gna qui po - tens

83



est et Sanctum no - men e - jus, no - men e - jus, no - men e - jus.

Matinas de Nossa Senhora do Carmo

Violino I

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

6

14

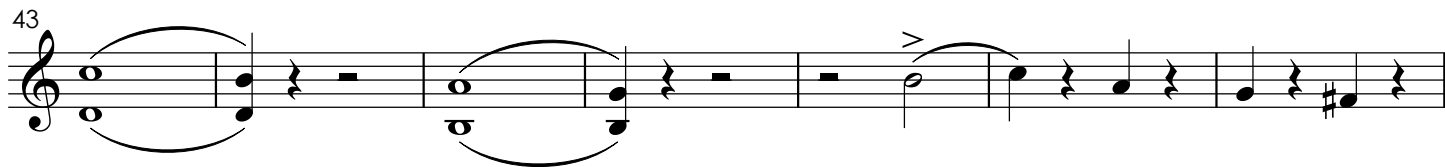
18

23

28

35

43



Musical staff 43-49: Treble clef, 3/4 time signature. Measures 43-44: Quarter notes G4, A4, B4, C5. Measures 45-46: Quarter notes G4, A4, B4, C5. Measure 47: Quarter note G4, quarter rest, quarter note A4. Measure 48: Quarter note B4, quarter rest, quarter note C5. Measure 49: Quarter note D5, quarter rest, quarter note E5.

50



Musical staff 50-53: Treble clef, 3/4 time signature. Measures 50-51: Quarter notes G4, A4, B4, C5. Measures 52-53: Quarter notes G4, A4, B4, C5.

54



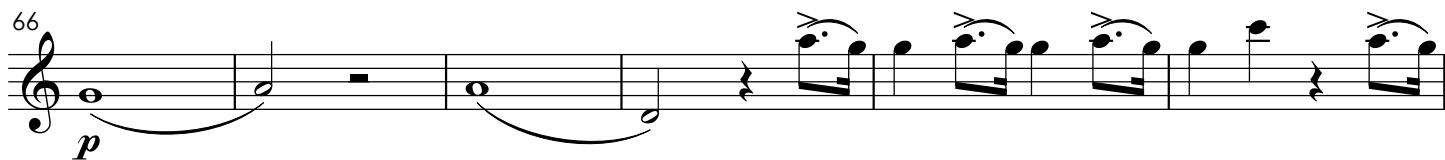
Musical staff 54-59: Treble clef, 3/4 time signature. Measures 54-55: Quarter notes G4, A4, B4, C5. Measure 56: Quarter note G4, quarter rest, quarter note A4. Measure 57: Quarter note B4, quarter rest, quarter note C5. Measure 58: Quarter note D5, quarter rest, quarter note E5. Measure 59: Quarter note F5, quarter rest, quarter note G5. Dynamics: *f*.

60



Musical staff 60-65: Treble clef, 3/4 time signature. Measures 60-61: Quarter notes G4, A4, B4, C5. Measure 62: Quarter note G4, quarter rest, quarter note A4. Measure 63: Quarter note B4, quarter rest, quarter note C5. Measure 64: Quarter note D5, quarter rest, quarter note E5. Measure 65: Quarter note F5, quarter rest, quarter note G5. Dynamics: *f*. First ending bracket (1) over measures 60-61, second ending bracket (2) over measures 64-65.

66



Musical staff 66-71: Treble clef, 3/4 time signature. Measures 66-67: Quarter notes G4, A4, B4, C5. Measure 68: Quarter note G4, quarter rest, quarter note A4. Measure 69: Quarter note B4, quarter rest, quarter note C5. Measure 70: Quarter note D5, quarter rest, quarter note E5. Measure 71: Quarter note F5, quarter rest, quarter note G5. Dynamics: *p*.

72



Musical staff 72-76: Treble clef, 3/4 time signature. Measures 72-73: Quarter notes G4, A4, B4, C5. Measure 74: Quarter note G4, quarter rest, quarter note A4. Measure 75: Quarter note B4, quarter rest, quarter note C5. Measure 76: Quarter note D5, quarter rest, quarter note E5.

77



Musical staff 77-81: Treble clef, 3/4 time signature. Measures 77-78: Quarter notes G4, A4, B4, C5. Measure 79: Quarter note G4, quarter rest, quarter note A4. Measure 80: Quarter note B4, quarter rest, quarter note C5. Measure 81: Quarter note D5, quarter rest, quarter note E5. Dynamics: *f*.

82



Musical staff 82-87: Treble clef, 3/4 time signature. Measures 82-83: Quarter notes G4, A4, B4, C5. Measure 84: Quarter note G4, quarter rest, quarter note A4. Measure 85: Quarter note B4, quarter rest, quarter note C5. Measure 86: Quarter note D5, quarter rest, quarter note E5. Measure 87: Quarter note F5, quarter rest, quarter note G5.

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

6

10

14

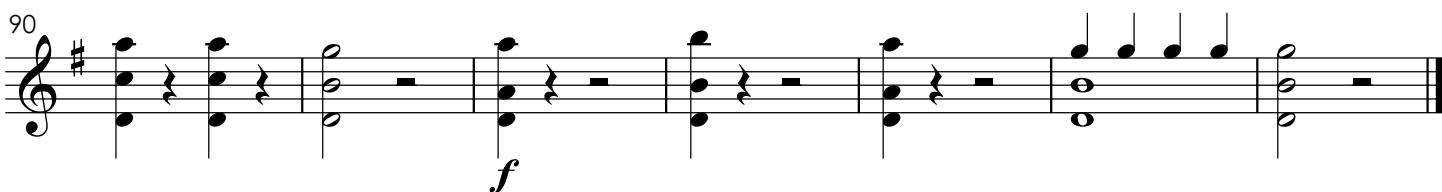
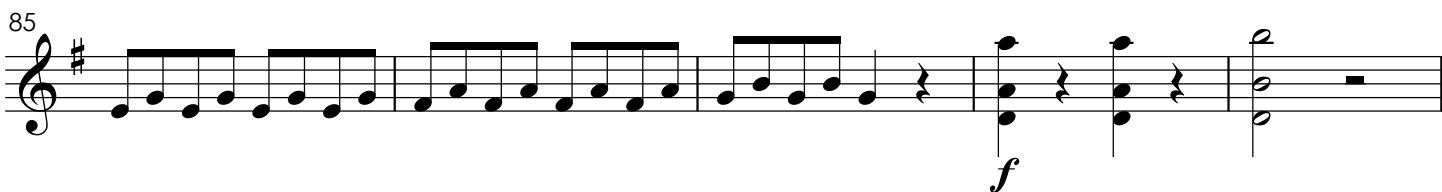
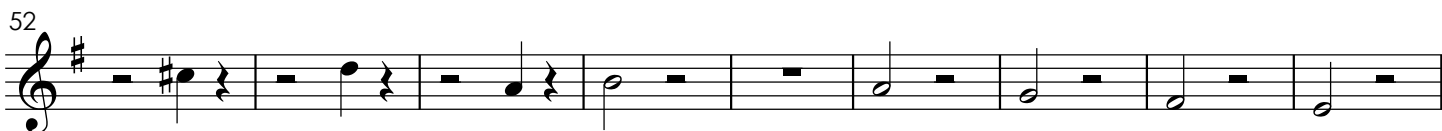
18

23

31

38

45



III. Beata es virgo

Andantino

dolce

6

12 *f*

18 *f*

24

30 *p*

35

39

44

49

Musical notation for measures 49-54, featuring a sequence of eighth and sixteenth notes in a treble clef with a key signature of three flats.

55

Musical notation for measures 55-60, including accents and rests in the treble clef.

61

Musical notation for measures 61-66, featuring triplets and slurs in the treble clef.

67

Musical notation for measures 67-72, including triplets and slurs in the treble clef.

72

Musical notation for measures 73-77, marked *dolce*, featuring slurs and accents in the treble clef.

78

Musical notation for measures 78-83, featuring accents and slurs in the treble clef.

84

Musical notation for measures 84-89, featuring rests and chords marked *f* in the treble clef.

90

Musical notation for measures 90-96, featuring chords and slurs marked *f* in the treble clef.

97

Musical notation for measures 97-102, featuring chords and slurs in the treble clef.

IV. Sicut cedrus

Allegretto gracioso ♩ = 100

8

p

13

19

cresc. *f*

24

p cresc.

30

f *p*

37

f

42

p

48

f *p*

53

1

f 3 3 3 3 3 3

58

pizz

p

65

arco

3 3 3 3 3 3

71

3 3 3 3 3 3

p

78

f *f*

85

p *f* *f*

92

1 pizz 1 1

p

100

1 arco

f

V. Quae es ista

Allegro maestoso ♩ = 120

7

13

17

23

28

33

38

43

49

54

p

cresc.

f

p

f

p

cresc.

58

62

68

75

82

89

96

100

106

112

117

122

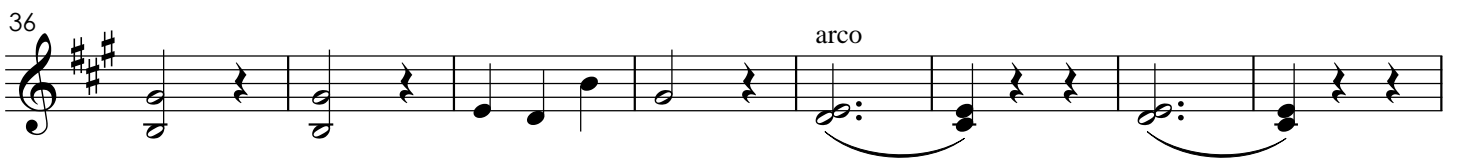
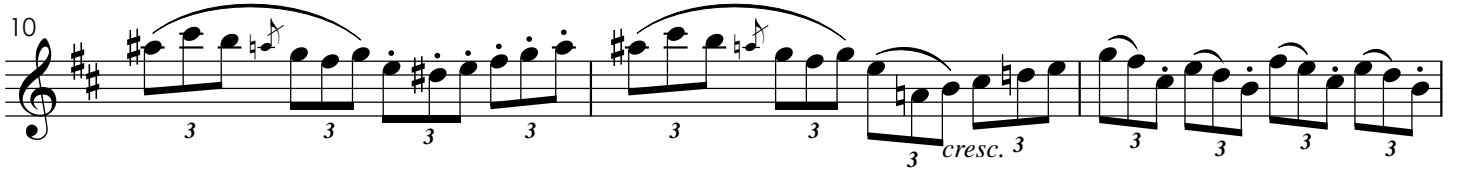
VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

The musical score for VI. Ornatam monilibus is written for Violino I. It begins with a tempo marking of Allegretto and a metronome marking of 100 beats per minute. The time signature is 4/4, and the key signature has one flat (B-flat major). The score consists of ten staves of music, with measure numbers 10, 23, 33, 40, 47, 53, 61, 72, 84, and 94 indicated at the start of their respective staves. The piece features a variety of dynamics, including forte (f) and piano (p), and includes articulations such as accents and slurs. Rhythmic patterns include triplets and groups of seven notes. The score concludes with a double bar line at the end of the tenth staff.

VII. Felix namque

Allegretto ♩ = 100



60

67

74

81

Allegretto ♩ = 100

86

91

93

96

1

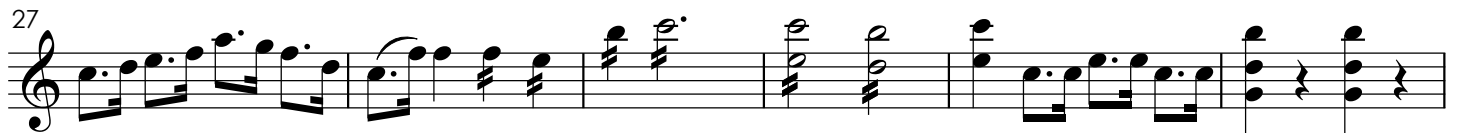
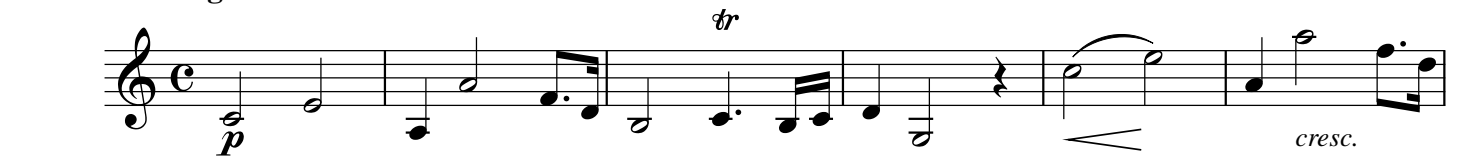
100

105

1

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



Andante sostenuto ♩ = 80



46

50

cresc.

56 **Allegro maestoso** ♩ = 120

p *tr* *cresc.*

63

p

67

71

ff *f*

77

f

82

f

88

f

Matinas de Nossa Senhora do Carmo

Violino II

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso ♩ = 120

6

14

18

23

28

35

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

5

8

11

14

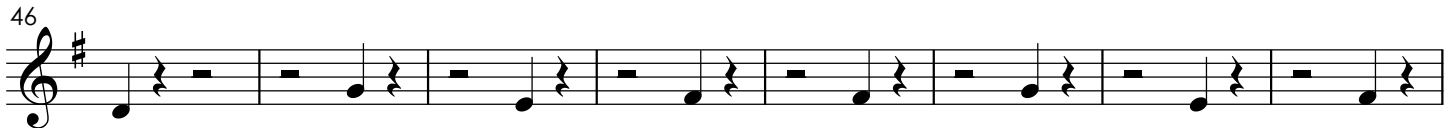
18

22

29

38

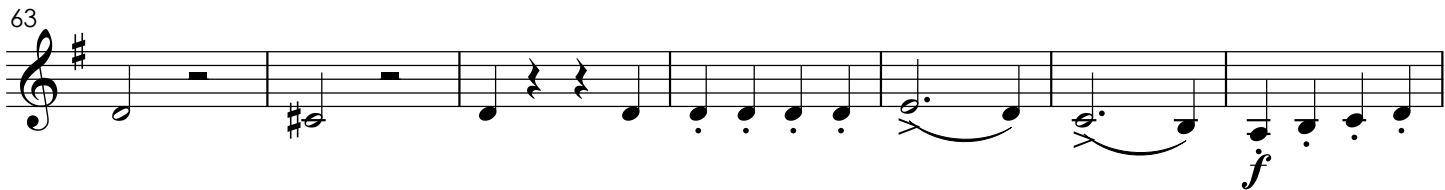
46



54



63



70



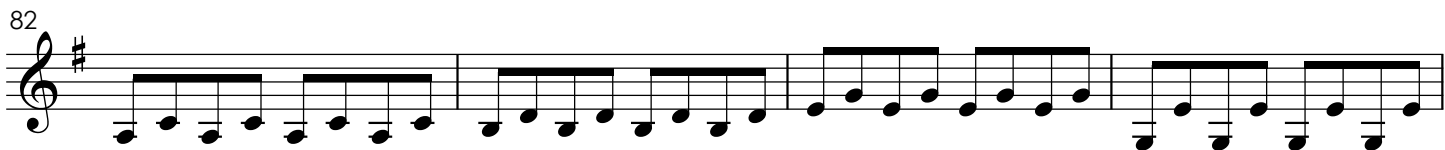
74




78



82



86



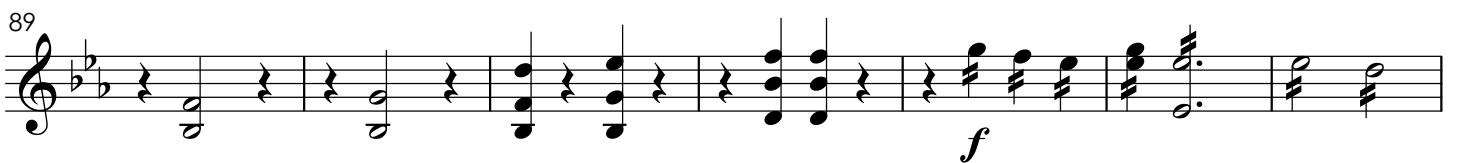
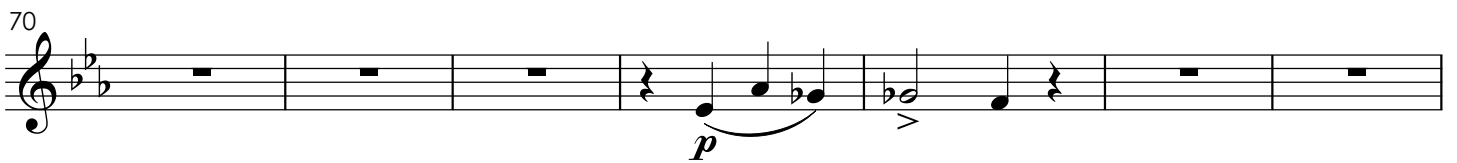
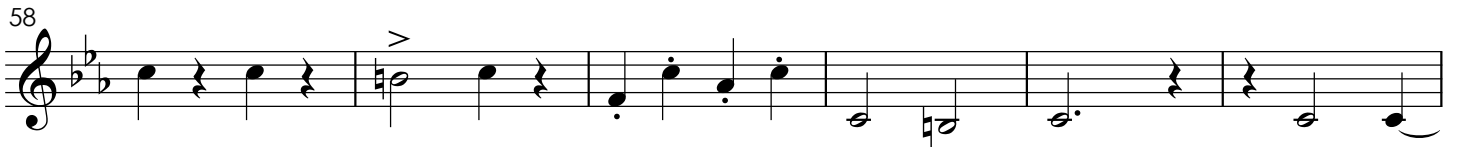
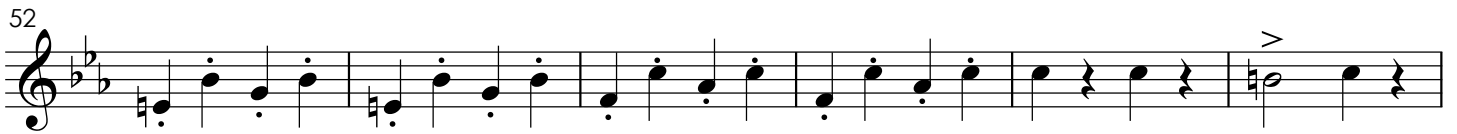
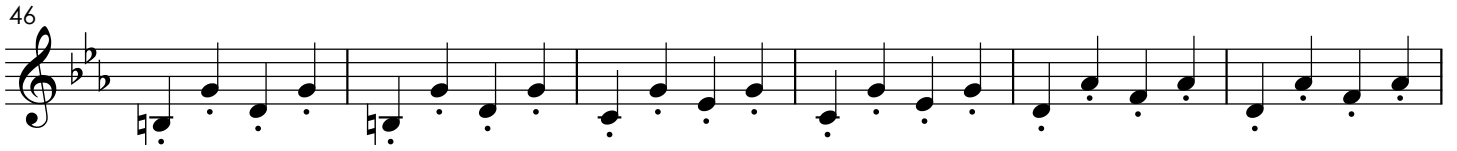
91



III. Beata es virgo

Andantino

The musical score is written for Violino II in G major (one sharp) and 3/4 time. The tempo is marked 'Andantino'. The piece consists of 40 measures, divided into eight staves. The first staff begins with a whole rest followed by a melodic phrase starting on G4, marked with a piano (*p*) dynamic and an accent (>). The second staff continues the melody with slurs and rests. The third staff features a series of chords, starting with a forte (*f*) dynamic. The fourth staff continues with chords and includes a trill on the final note. The fifth staff consists of a sequence of chords. The sixth and seventh staves feature a rhythmic pattern of eighth notes with slurs, marked with a piano (*p*) dynamic. The eighth staff concludes with a series of eighth notes.



IV. Sicut cedrus

Allegretto gracioso ♩ = 100

8

p

13

19

cresc.

f

24

p cresc.

29

f

p

35

f

41

1

p

47

f

p

52

1

f

57

3

pizz

p

64

arco

3

71

3

p

78

f

85

p

f

93

1

pizz

p

101

1

arco

f

V. Quae es ista

Allegro maestoso ♩ = 120

7

13

17

24

29

34

39

44

50

56

62 arco



Musical staff 62-68: Treble clef, key signature of two flats. Measures 62-68. Measure 62 starts with a half note G4. Measures 63-68 feature a series of eighth notes with slurs and accents. Measure 64 has a dynamic marking *p*. Measure 65 has a fermata over a half note G4.

69



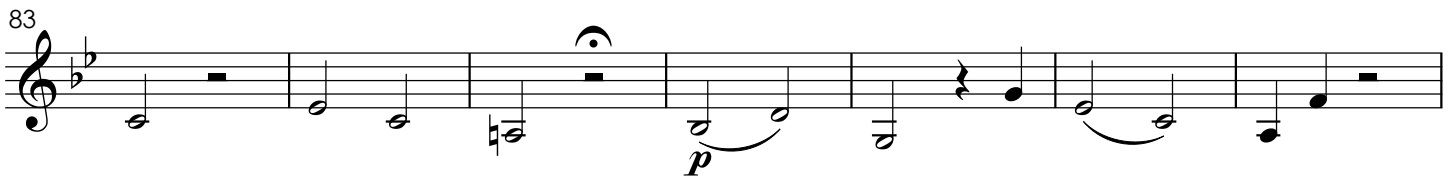
Musical staff 69-75: Treble clef, key signature of two flats. Measures 69-75. Measure 69 starts with a half note G4. Measures 70-75 feature a series of eighth notes with slurs and accents. Measure 71 has a dynamic marking *p*. Measure 72 has a fermata over a half note G4.

76



Musical staff 76-82: Treble clef, key signature of two flats. Measures 76-82. Measure 76 starts with a half note G4. Measures 77-82 feature a series of eighth notes with slurs and accents. Measure 78 has a dynamic marking *p*. Measure 82 has a fermata over a half note G4.

83



Musical staff 83-89: Treble clef, key signature of two flats. Measures 83-89. Measure 83 starts with a half note G4. Measures 84-89 feature a series of eighth notes with slurs and accents. Measure 85 has a dynamic marking *p*. Measure 86 has a fermata over a half note G4.

90



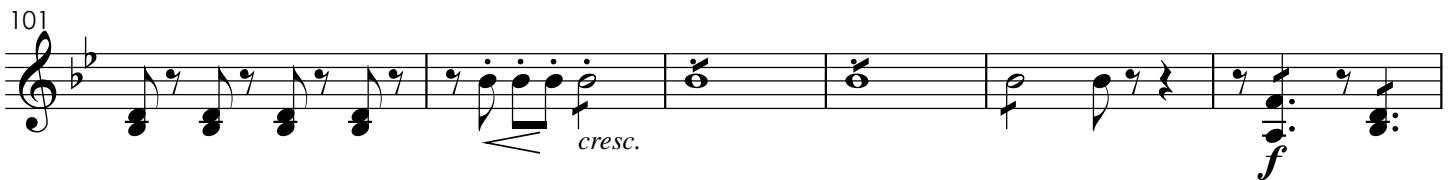
Musical staff 90-96: Treble clef, key signature of two flats. Measures 90-96. Measure 90 starts with a half note G4. Measures 91-96 feature a series of eighth notes with slurs and accents. Measure 92 has a dynamic marking *cresc.*. Measure 93 has a fermata over a half note G4.

97



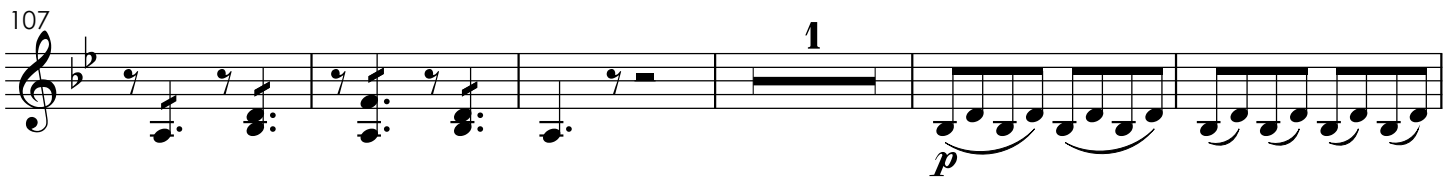
Musical staff 97-100: Treble clef, key signature of two flats. Measures 97-100. Measure 97 starts with a half note G4. Measures 98-100 feature a series of eighth notes with slurs and accents. Measure 99 has a dynamic marking *cresc.*. Measure 100 has a fermata over a half note G4.

101



Musical staff 101-106: Treble clef, key signature of two flats. Measures 101-106. Measure 101 starts with a half note G4. Measures 102-106 feature a series of eighth notes with slurs and accents. Measure 103 has a dynamic marking *cresc.*. Measure 104 has a dynamic marking *f*. Measure 105 has a fermata over a half note G4.

107



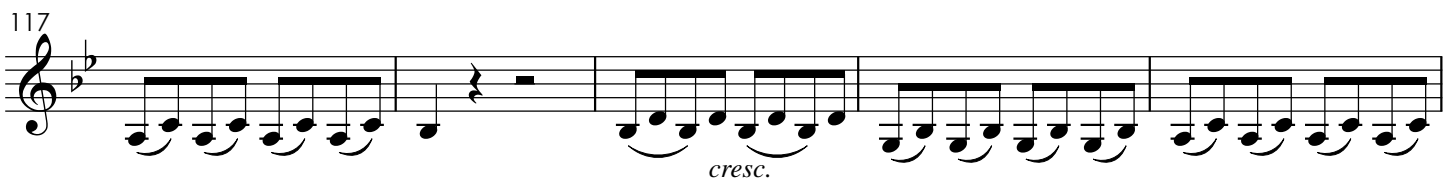
Musical staff 107-112: Treble clef, key signature of two flats. Measures 107-112. Measure 107 starts with a half note G4. Measures 108-112 feature a series of eighth notes with slurs and accents. Measure 109 has a dynamic marking *p*. Measure 110 has a first ending bracket labeled '1' over a half note G4.

113



Musical staff 113-116: Treble clef, key signature of two flats. Measures 113-116. Measure 113 starts with a half note G4. Measures 114-116 feature a series of eighth notes with slurs and accents. Measure 115 has a dynamic marking *cresc.*. Measure 116 has a fermata over a half note G4.

117



Musical staff 117-121: Treble clef, key signature of two flats. Measures 117-121. Measure 117 starts with a half note G4. Measures 118-121 feature a series of eighth notes with slurs and accents. Measure 119 has a dynamic marking *cresc.*. Measure 120 has a fermata over a half note G4.

122



Musical staff 122-125: Treble clef, key signature of two flats. Measures 122-125. Measure 122 starts with a half note G4. Measures 123-125 feature a series of eighth notes with slurs and accents. Measure 124 has a dynamic marking *f*. Measure 125 has a fermata over a half note G4.

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

11

24

35

41

47

52

60

71

83

93

61



67

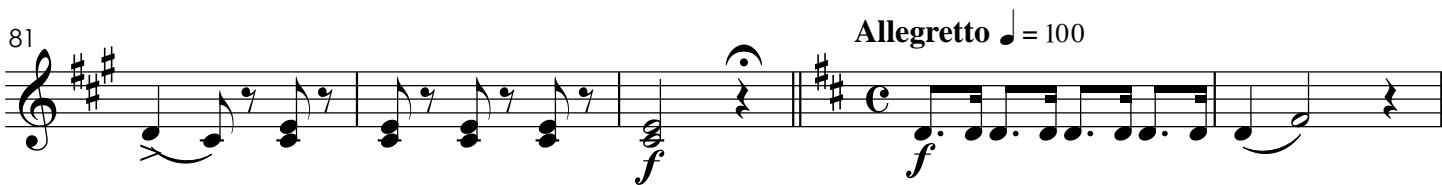


74



81

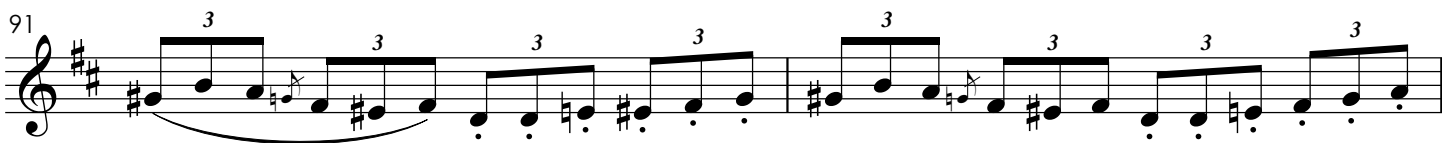
Allegretto ♩ = 100



86



91



93



96



100



105



VIII. Beatam me dicent

Allegro maestoso ♩ = 120

p *tr* *cresc.*

7

12

16 *vd* *f* *f*

22 *ff*

27

32

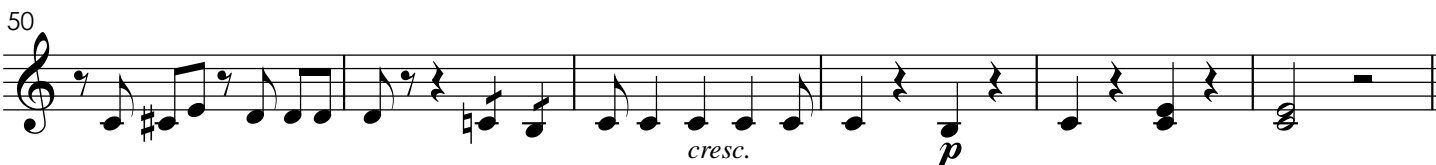
37 **Andante sostenuto** ♩ = 80 *f*

41 *p*

45



50



56 **Allegro maestoso** ♩ = 120 *tr*



62



67



71



78



83



88



Matinas de Nossa Senhora do Carmo

Viola

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

7

18

25

35

47

53

60

68

79

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120



7



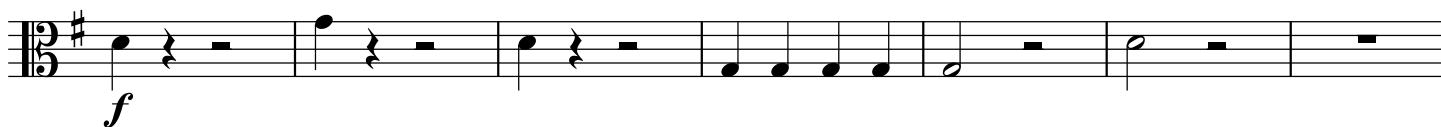
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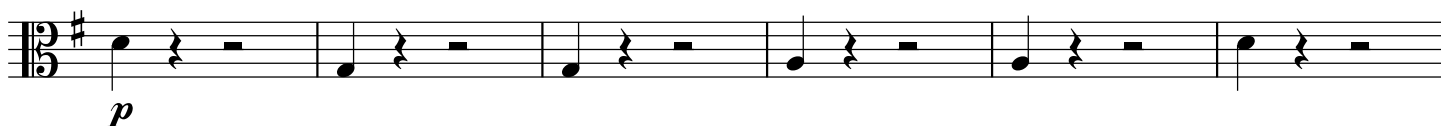
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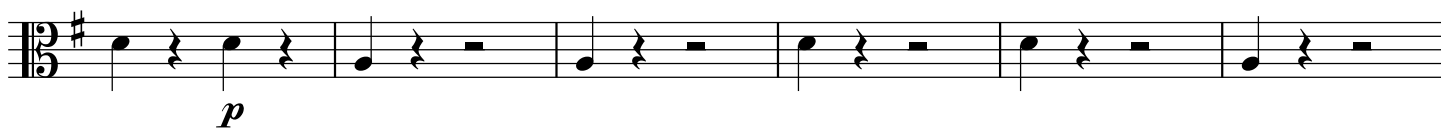
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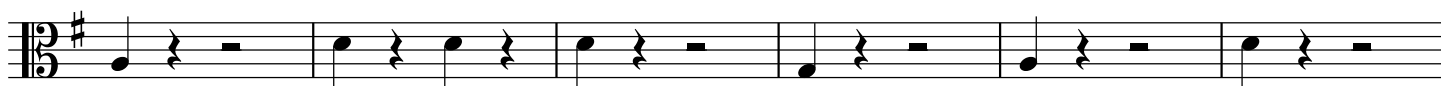
32



38



44



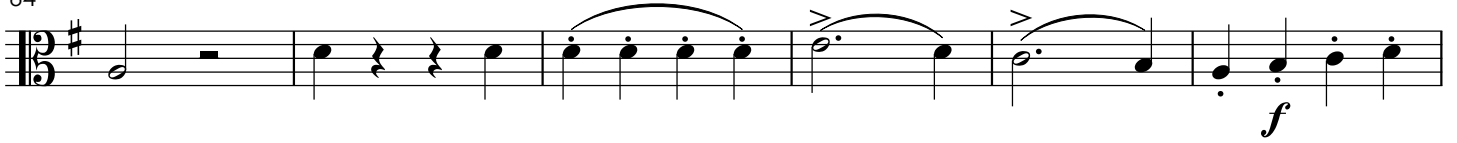
50



57



64



70



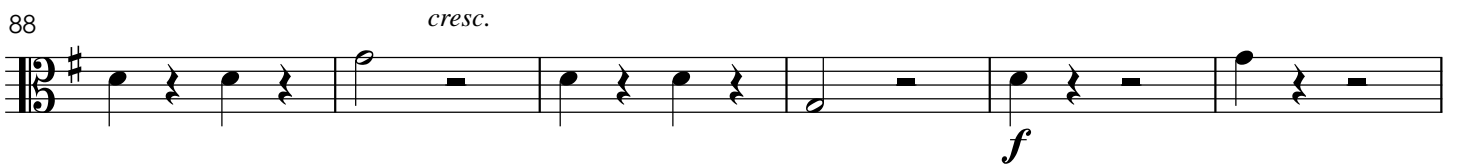
76



82



88



94



III. Beata es virgo

Andantino

1

2

p

7

p

13

f

19

f

26

p

32

p

37

p

42

1

p

48



55



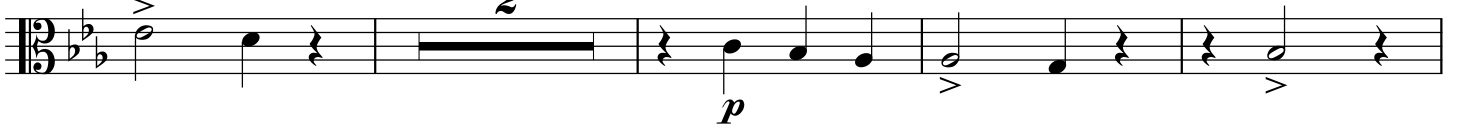
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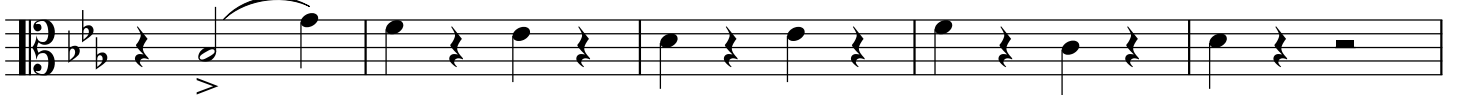
66



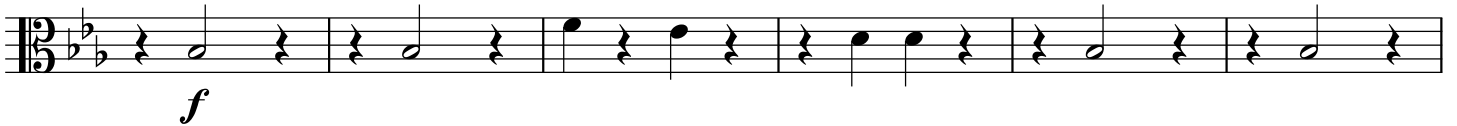
74



80



85



91



98



IV. Sicut cedrus

Allegretto gracioso ♩ = 100

8

p

13

19

cresc. *f*

25

p cresc. *f*

31

p *f*

38

f *p*

45

f *p*

51

f *pizz* *p*

3

59 arco

65

73

80

87

94

99

104

110

116

122

VI. Ornatam monilibus

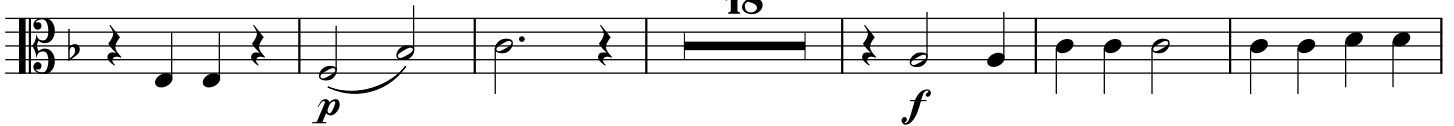
Allegretto $\text{♩} = 100$

4



10

18



34



40



49



53



61

4



71

18



94



VII. Felix namque

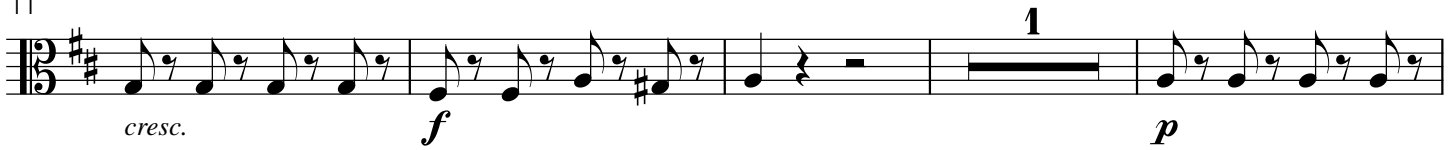
Allegretto ♩ = 100



6



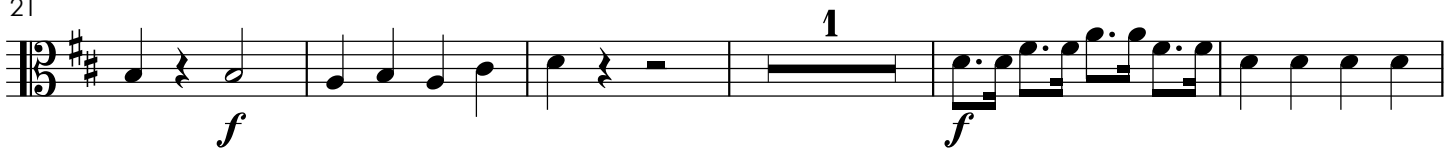
11



16



21



27

Andante sostenuto ♩ = 80



34

pizz.

arco



43



51



58



65

Musical staff 1: Measures 65-71. Bass clef, key signature of two sharps (F# and C#). Dynamics: *p*, *f*, *p*. Includes accents and slurs.

72

Musical staff 2: Measures 72-78. Bass clef, key signature of two sharps. Dynamics: *f*. Includes accents and slurs.

79

Musical staff 3: Measures 79-84. Bass clef, key signature of two sharps. Dynamics: *f*. Includes accents and slurs. Tempo change: **Allegretto** ♩ = 100.

85

Musical staff 4: Measures 85-90. Bass clef, key signature of two sharps. Dynamics: *p*. Includes accents and slurs.

91

Musical staff 5: Measures 91-94. Bass clef, key signature of two sharps. Dynamics: *f*.

95

Musical staff 6: Measures 95-99. Bass clef, key signature of two sharps. Dynamics: *f*, *p*. Includes a first ending bracket labeled "1".

100

Musical staff 7: Measures 100-105. Bass clef, key signature of two sharps. Dynamics: *cresc.*, *f*. Includes slurs.

106

Musical staff 8: Measures 106-111. Bass clef, key signature of two sharps. Dynamics: *f*. Includes a first ending bracket labeled "1".

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

Musical notation for measures 1-6. The piece is in 3/2 time. Measure 1 starts with a piano (*p*) dynamic. Measure 5 features a trill (*tr*) over a dotted quarter note. Measure 6 ends with a piano (*p*) dynamic and a *cresc.* (crescendo) marking.

7

Musical notation for measures 7-11. The piece continues with a piano (*p*) dynamic throughout this section.

12

Musical notation for measures 12-16. The piece continues with a piano (*p*) dynamic throughout this section.

17

Musical notation for measures 17-23. Measure 17 begins with a first ending bracket labeled '1'. The dynamic changes to forte (*f*) in measure 18.

24

Musical notation for measures 24-29. The dynamic changes to fortissimo (*ff*) in measure 24.

30

Musical notation for measures 30-35. The piece continues with a fortissimo (*ff*) dynamic throughout this section.

36

Andante sostenuto ♩ = 80

Musical notation for measures 36-41. The tempo and dynamics change to Andante sostenuto with a forte (*f*) dynamic.

42

Musical notation for measures 42-47. The dynamic changes to piano (*p*) in measure 42.

48

Musical notation for measures 48-53. The piece concludes with a piano (*p*) dynamic throughout this section.

54

Allegro maestoso ♩ = 120

Musical notation for measures 54-59. Measure 54 starts with a treble clef and a 3/4 time signature. The key signature has one flat (B-flat). The notation includes a double bar line at the start of measure 54. Measure 55 begins with a piano (*p*) dynamic. Measure 59 ends with a trill (*tr*) over a note.

60

Musical notation for measures 60-64. Measure 60 starts with a piano (*p*) dynamic. A slur covers measures 60 and 61. Measure 62 has a *cresc.* marking. Measure 64 ends with a piano (*p*) dynamic.

65

Musical notation for measures 65-68. Measures 65-68 consist of eighth-note patterns.

69

Musical notation for measures 69-72. Measure 72 ends with a first ending bracket labeled '1'.

73

Musical notation for measures 73-79. Measure 73 starts with a forte (*f*) dynamic. Measure 74 has a first ending bracket labeled '1'. Measure 79 ends with a whole note.

80

Musical notation for measures 80-83. Measure 80 starts with a forte (*f*) dynamic. Measure 83 ends with a whole note.

84

Musical notation for measures 84-88. Measures 84-88 consist of eighth-note patterns.

89

Musical notation for measures 89-92. Measures 89-92 consist of eighth-note patterns.

Matinas de Nossa Senhora do Carmo

Violoncelo

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

The musical score is written for Cello in a single system with ten staves. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is Allegro Maestoso with a metronome marking of 120 quarter notes per minute. The score includes various dynamics (f, p), articulations (pizz., arco), and fingering (1, 2). The piece begins with a forte (f) dynamic and a first fingering (1). It features a mix of eighth and sixteenth notes, often beamed together. There are several measures of rests, particularly in the first and second staves. The score concludes with a final double bar line.

II. Congratulamini mihi

Allegro Spiritoso $\text{♩} = 120$

6

12

18

24

31

38

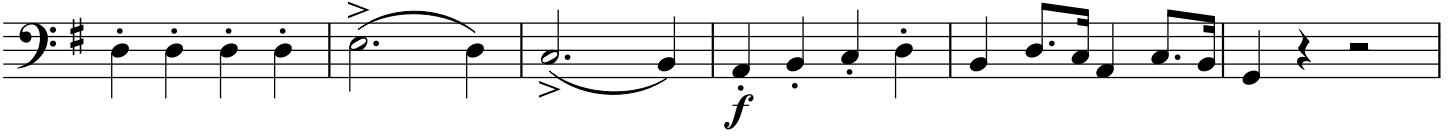
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52

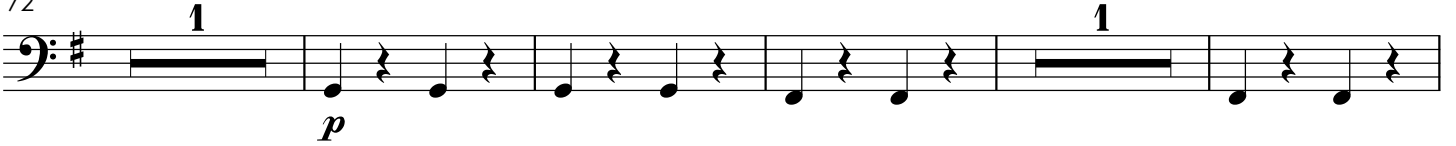
59



66



72



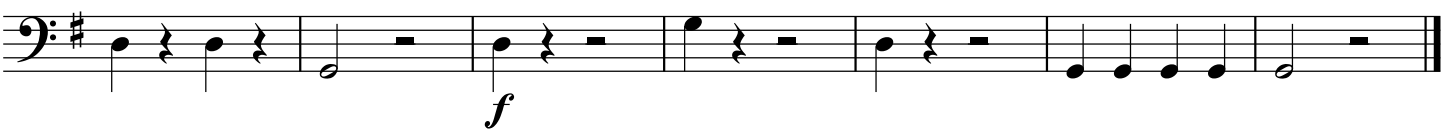
78



84



90



III. Beata es virgo

Andantino

1

p

2

p

7

13

f

19

f

25

31

p

35

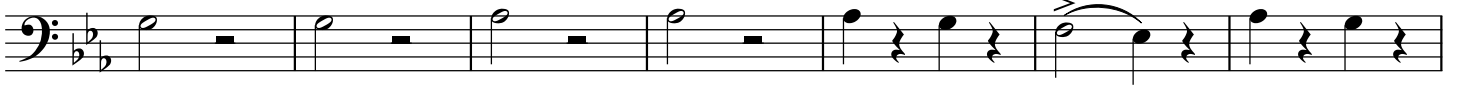
39

1

45



52



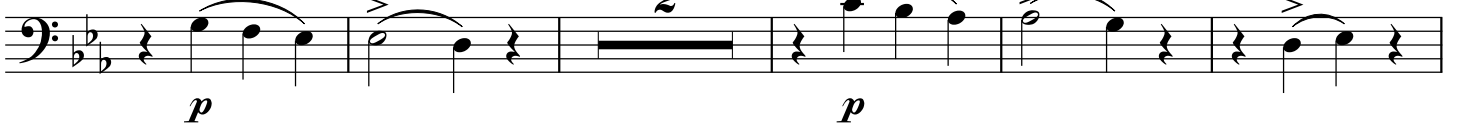
59



65



73



80



86



92



98



IV. Sicut cedrus

Allegretto gracioso ♩ = 100

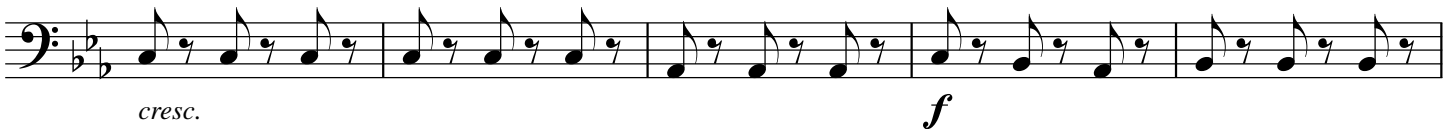
8



13



19



24



30



37



44



50



58 pizz
p

65 arco
p

71
p

78
f ff

85
p f ff

92 pizz
p

99 arco
pp f

V. Quae es ista

Allegro maestoso ♩ = 120



7

*cresc.*

13

< *cresc.*

18

*f*

24

*p*

30

*cresc.*

36

*f*

41

*p*

47



53

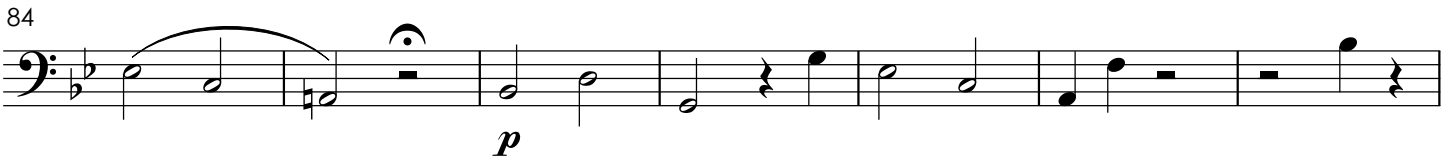


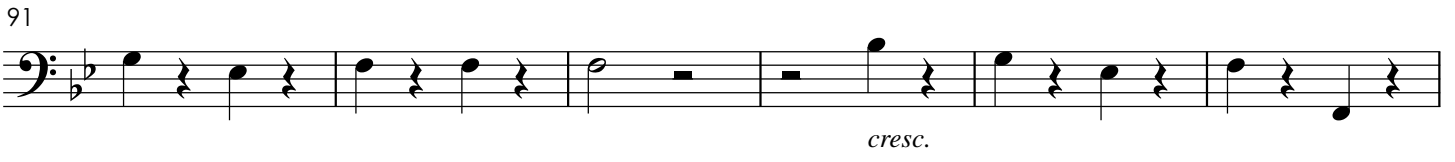
pizz


59 

66 


76 

84 

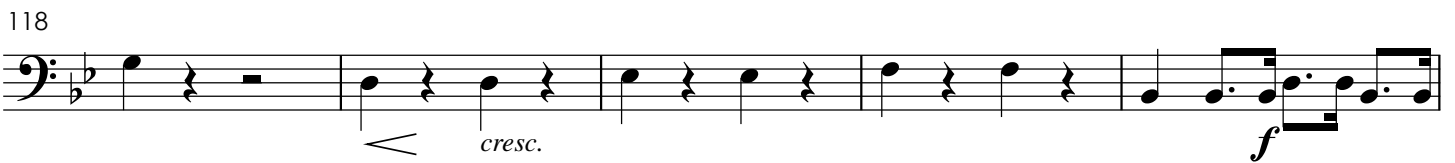
91 

97 

100 

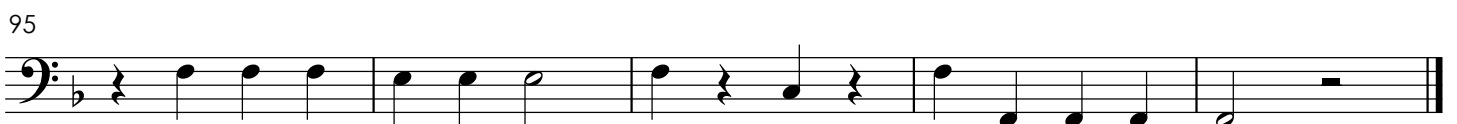
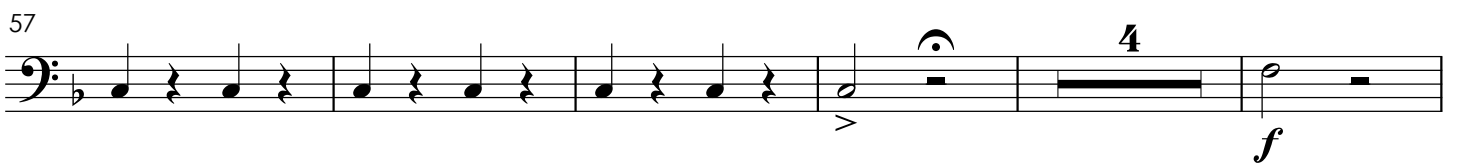
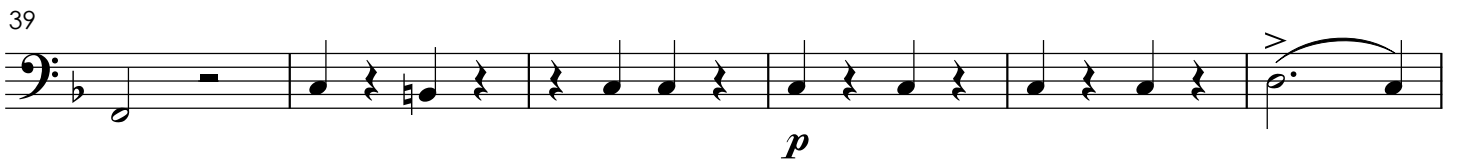
106 

112 

118 

123 

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$
4

VII. Felix namque

Allegretto ♩ = 100

6

11

< cresc. f p

16

p < cresc.

21

f f

27

Andante sostenuto ♩ = 80

p p

34

pizz. arco

43

p

51

< cresc. p

59

f p

66

Musical staff 66: Bass clef, key signature of two sharps (F# and C#). The staff contains a sequence of notes with accents and slurs. Dynamics include *f* and *p*.

73

Musical staff 73: Bass clef, key signature of two sharps. The staff contains a sequence of notes with accents and slurs.

80

Musical staff 80: Bass clef, key signature of two sharps. The staff contains a sequence of notes with accents and slurs. Dynamics include *f* and *p*. The tempo marking **Allegretto** with a quarter note equal to 100 is present.

85

Musical staff 85: Bass clef, key signature of two sharps. The staff contains a sequence of notes with slurs. Dynamics include *p*.

91

Musical staff 91: Bass clef, key signature of two sharps. The staff contains a sequence of notes with slurs. Dynamics include *cresc.*

95

Musical staff 95: Bass clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a first ending bracket labeled '1'. Dynamics include *f* and *p*.

100

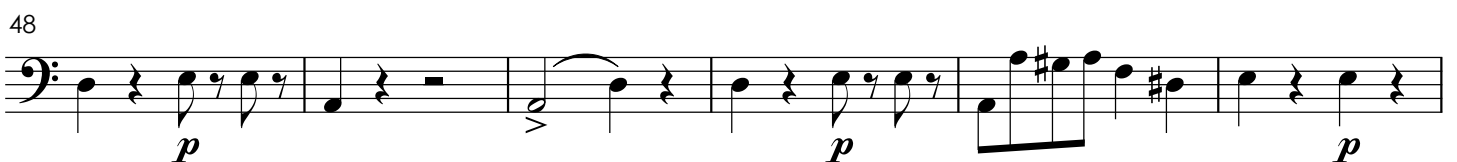
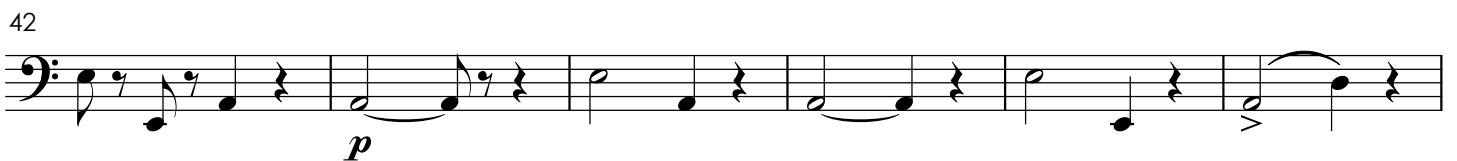
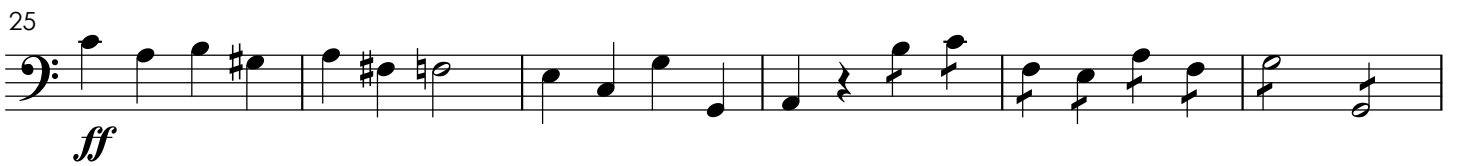
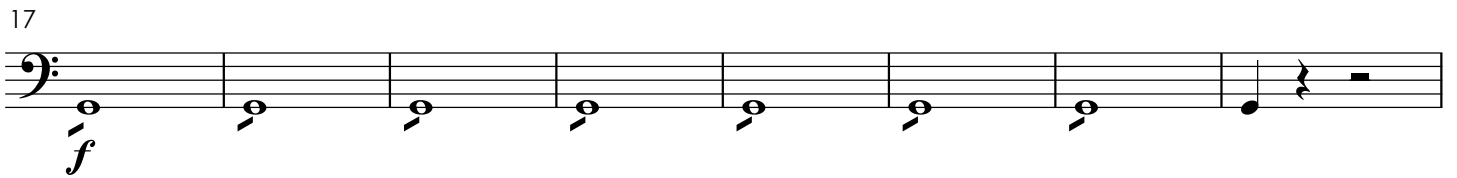
Musical staff 100: Bass clef, key signature of two sharps. The staff contains a sequence of notes with slurs and accents. Dynamics include *p*, *cresc.*, and *f*.

106

Musical staff 106: Bass clef, key signature of two sharps. The staff contains a sequence of notes with slurs and a first ending bracket labeled '1'. Dynamics include *f*.

VIII. Beatam me dicent

Allegro maestoso ♩ = 120



54 **Allegro maestoso** ♩ = 120

54 *p*

60 *cresc.* *p*

65

68

72

72 *f*

80 *ff*

86

90

Matinas de Nossa Senhora do Carmo

Contrabaixo

José Maurício Nunes Garcia

I. Sancta et immaculata

Allegro Maestoso $\text{♩} = 120$

7

22 arco

29 arco

39

48

57

63

79

II. Congratulamini mihi

Allegro Spiritoso ♩ = 120

f

6

p

12

18

f

24

ff

31

p

38

1

45

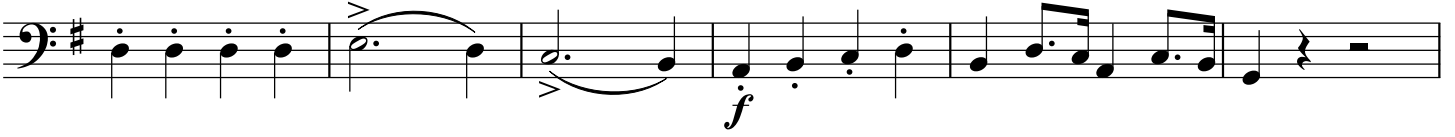
1

52

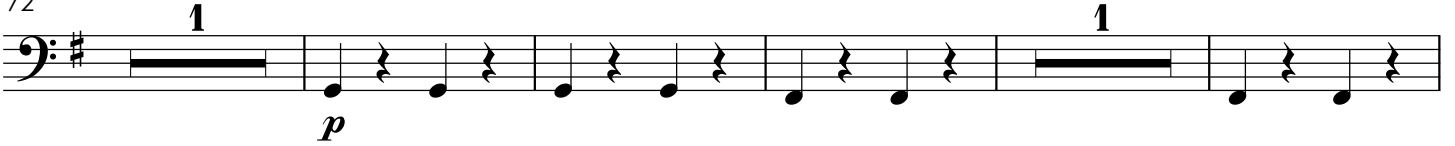
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66



72



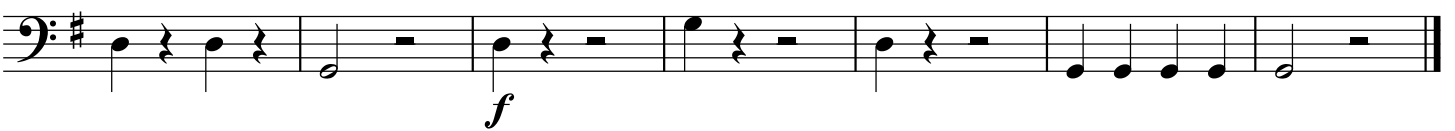
78



84



90



III. Beata es virgo

Andantino 1

7

13

19

25

31

35

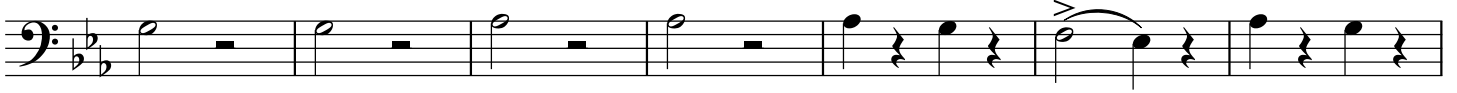
39

1

45



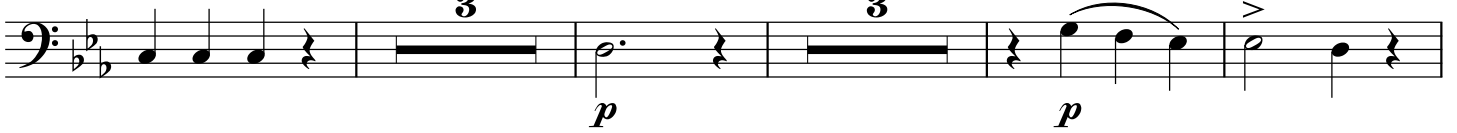
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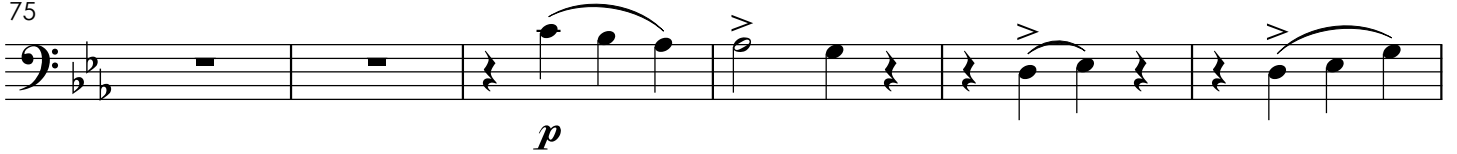
59



65



75



81



87



93



99



IV. Sicut cedrus

Allegretto gracioso ♩ = 100

8



13



19



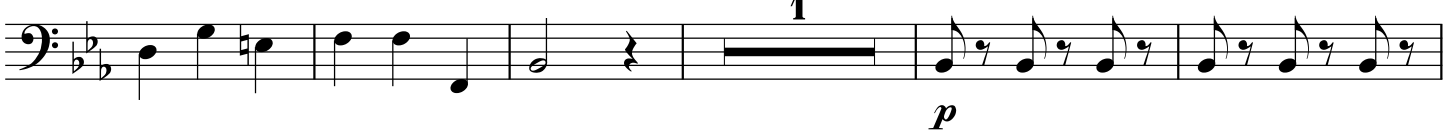
24



30



39



45



51



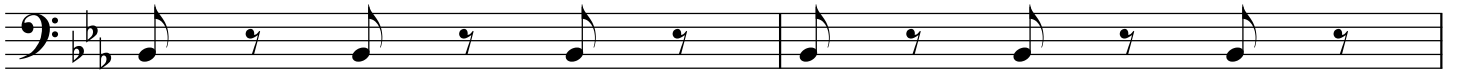
59



66



72



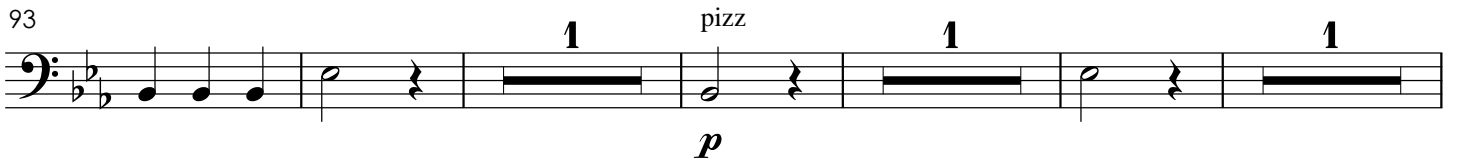
74



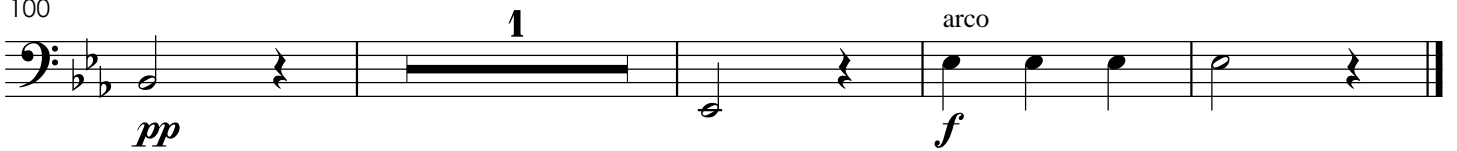
83



93



100



V. Quae es ista

Allegro maestoso ♩ = 120



7



13



18



24



30



36



41



47



53

pizz



60

68

75

82

89

95

100

106

112

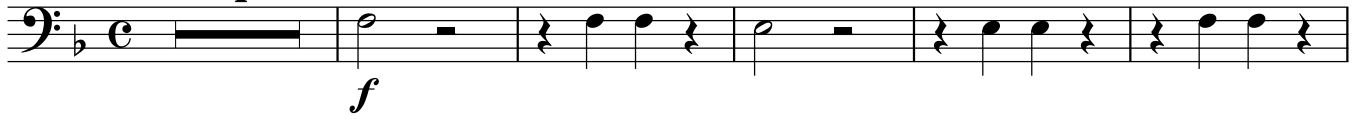
118

124

VI. Ornatam monilibus

Allegretto $\text{♩} = 100$

4



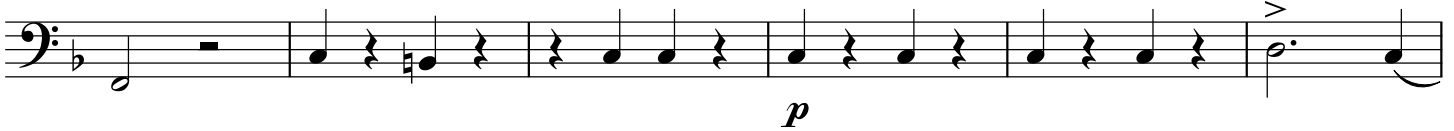
10



33



39



45



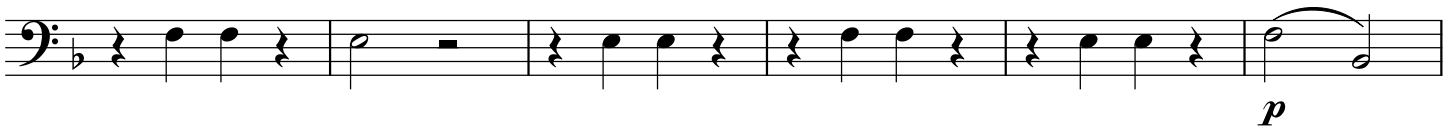
51



57



66



72



95



VII. Felix namque

Allegretto ♩ = 100

6

11

16

22

28

Andante sostenuto ♩ = 80

36

44

53

61

68

Musical staff for measures 68-74. The key signature is two sharps (F# and C#). The staff contains eighth and sixteenth notes with accents. Dynamics include *f* and *p*.

75

Musical staff for measures 75-81. The key signature is two sharps. The staff contains eighth and sixteenth notes with accents.

82

Allegretto ♩ = 100

Musical staff for measures 82-86. The key signature is two sharps. The time signature changes to common time (C). The staff contains eighth and sixteenth notes. Dynamics include *f*.

87

Musical staff for measures 87-92. The key signature is two sharps. The staff contains eighth and sixteenth notes. Dynamics include *p*.

93

Musical staff for measures 93-97. The key signature is two sharps. The staff contains eighth and sixteenth notes. Dynamics include *cresc.* and *f*. A first ending bracket labeled '1' is present at the end.

98

Musical staff for measures 98-103. The key signature is two sharps. The staff contains eighth and sixteenth notes. Dynamics include *p*. A second ending bracket labeled '2' is present at the end.

104

Musical staff for measures 104-109. The key signature is two sharps. The staff contains eighth and sixteenth notes. Dynamics include *f*. A first ending bracket labeled '1' is present at the end.

VIII. Beatam me dicent

Allegro maestoso ♩ = 120

Musical notation for measures 1-8. The piece is in bass clef with a common time signature (C). It begins with a piano (*p*) dynamic. A slur covers measures 1 through 4. Measure 5 contains a triplet of eighth notes, also marked with a piano (*p*) dynamic.

9

Musical notation for measures 9-12, continuing the eighth-note rhythmic pattern.

13

Musical notation for measures 13-18. The piece concludes with a fortissimo (*ff*) dynamic in the final two measures.

19

Musical notation for measures 19-26. The piece concludes with a fortissimo (*ff*) dynamic in the final two measures.

27

Musical notation for measures 27-32, continuing the eighth-note rhythmic pattern.

33

Musical notation for measures 33-38, continuing the eighth-note rhythmic pattern.

39 **Andante sostenuto** ♩ = 80

Musical notation for measures 39-43. The tempo changes to Andante sostenuto. The piece begins with a fortissimo (*f*) dynamic and ends with a piano (*p*) dynamic.

44

Musical notation for measures 44-49. The piece concludes with a piano (*p*) dynamic.

50

Musical notation for measures 50-55. The piece concludes with a piano (*p*) dynamic.

56 **Allegro maestoso** ♩ = 120

64

68

72

80

85

90