

José Maurício Nunes Garcia (1767-1830)

Laudate pueri
CPM 179

Edição: Antonio Campos

coro, orquestra
(*choir, orchestra*)

Partes:

Flauta
Oboés 1, 2
Clarinetas 1, 2
Fagotes 1, 2
Trompas 1, 2
Trompetes 1, 2
Trombone
Tímpanos
Coro (SATB)
Violino I / Violino II
Violoncelo / Contrabaixo
Órgão

46 p.

ISMN 979-0-802303-73-7



MUSICA BRASILIS

Flauta

Laudate Pueri

CPM 179 - p.a as Vesperas do Esp.to Santo (1820)

Edição: Antônio Campos

José Mauricio Nunes Garcia

Allegro Maestoso

Musical staff 1: Treble clef, C major, 4/4 time. Measures 1-7. Dynamics: *f*.

Musical staff 2: Treble clef, C major, 4/4 time. Measures 8-14. Dynamics: *ff*.

Musical staff 3: Treble clef, C major, 4/4 time. Measures 15-20. Dynamics: *f*.

Musical staff 4: Treble clef, C major, 4/4 time. Measures 21-28. Dynamics: *p*. Includes a first ending bracket labeled "2".

Musical staff 5: Treble clef, C major, 4/4 time. Measures 29-36. Dynamics: *f*. Includes a first ending bracket labeled "2".

Musical staff 6: Treble clef, C major, 4/4 time. Measures 37-42. Dynamics: *ff*.

Musical staff 7: Treble clef, C major, 4/4 time. Measures 43-50. Dynamics: *f*, *p*, *f*. Includes a first ending bracket labeled "2".

Musical staff 8: Treble clef, C major, 4/4 time. Measures 51-60. Dynamics: *ff*. Includes a first ending bracket labeled "4".

Musical staff 9: Treble clef, C major, 4/4 time. Measures 61-68. Dynamics: *pp*. Includes a first ending bracket labeled "3".

Flauta

71 *p* **3** *f*

81

87

Andante sostenuto

p **2** *p*

10 *f*

Allegro Giusto

f **4** *dolce p*

11 *f* *ff*

18 *f* *f*

25 *pp* *p* *solo*

32 *p* *cresc* **3** *f*

40 *Flauta*

p *pp*

50

< cresc *f*

56

pp *p* *solo*

63

p *cresc* *f*

69

ff

76

p

Piú mosso

f

8

f

14

21

ff

28

32

Laudate Pueri

CPM 179 - p.a as Vesperas do Esp.to Santo (1820)

Allegro Maestoso

The musical score is written for two oboes in G major, 3/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f*. The second staff ends with *ff*. The third staff has a *p* marking and a 4-measure rest. The fourth staff has a *p* marking and a 2-measure rest. The fifth staff has *f* and *ff* markings. The sixth staff has *p* markings. The seventh staff has *f* and *p* markings. The eighth staff has a *ff* marking and a *p* marking, with the word "soli" written above the staff. The ninth staff has a *p* marking. The tenth staff has a *f* marking and a 3-measure rest.

Oboés I-II

75 *dolce*

80 *f*

86

89

Andante sostenuto

pp *p* **2** *p*

10 **2**

16 *f* *p* *soli*

Allegro Giusto

f **4** *pp*

11 *f* *ff*

18 *f* *f*

25 *pp* *p* *solo*

Oboés I-II

32 *p* *cresc* *f* 3

40 *p* *pp* 2

49 *cresc* *f*

56 *pp* *p* solo 2

63 *p* *cresc* *f* 2

69 *ff* 3

79 *p*

Piú mosso

f

7 *f*

13

20 *ff*

28

Clarinetas I-II em Sib

Laudate Pueri

CPM 179 - p.a as Vespas do Esp.to Santo (1820)

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Allegro Maestoso

The score consists of nine staves of music. The first staff begins with a *soli* marking and a dynamic of *(mf)*. The second staff starts at measure 6 with a dynamic of *f* and ends with *ff*. The third staff starts at measure 14 and includes a *solo* marking, a *dolce* marking, and a triplet of eighth notes. The fourth staff starts at measure 23 and features a *cresc* marking and a triplet of eighth notes. The fifth staff starts at measure 28 and includes a *cresc* marking and a *pp* dynamic. The sixth staff starts at measure 32 and has a *f* dynamic. The seventh staff starts at measure 36 and has a *ff* dynamic. The eighth staff starts at measure 42 and includes a *soli* marking and a *p* dynamic. The ninth staff starts at measure 46 and has a *p* dynamic. The score includes various articulations such as slurs, accents, and breath marks, as well as dynamic markings like *cresc*, *pp*, and *ff*.

Clarinetas I-II em Sib

50 *cresc* *f*

55 *p* *solo*

61 *p* *solo* **6**

73 *cresc* *f* *dolce*

77

80 *f*

87

Andante sostenuto
2 *pp* **4** *soli* *pp*

12 *f* **3**

Allegro Giusto
f **4** *soli* *p* **3** *f*

Clarinetas I-II em Sib

13 **2** soli *pp* **3** *pp* **5**

29 soli *pp* *pp* *f*

36 *p* *f* **4** *pp*

48 *f*

55 *cresc* **3** soli *pp*

64 *f*

70 *ff* **2**

78 solo *dolce* *cresc* *cresc*

83 *cresc* *cresc*

Piú mosso

f

8 *f*

14

21 *ff*

29

Allegro Maestoso

f

8 *ff*

15 *p* **6** **4**

30 *pp* **3** *ff*

39 **2** *p* *sol*

46 **2** *p* *f*

54 **3** *dolce*

63 *pp* **8**

70 *p* *sol* *p*

77 **8**

89

Andante sostenuto

Fagotes I-II

4

12

Allegro Giusto

5

6

soli

18

3

5

soli

2

33

2

3

2

45

p

dolce

cresc

52

8

soli

2

16

82

4

Piú mosso

7

5

17

3

8

8

ff

ff

26

8

8

31

Trompas I-II em Fá

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Allegro Maestoso

Staff 1: Treble clef, C major, 4/4 time. Measures 1-7. Dynamics: *f*.

Staff 2: Treble clef, C major, 4/4 time. Measures 8-14. Dynamics: *ff*.

Staff 3: Treble clef, C major, 4/4 time. Measures 15-21. Dynamics: *f*.

Staff 4: Treble clef, C major, 4/4 time. Measures 22-34. Dynamics: *sfz*, *f*. Includes a first ending bracket labeled '8' and the word 'soli' above the staff.

Staff 5: Treble clef, C major, 4/4 time. Measures 35-39. Dynamics: *ff*.

Staff 6: Treble clef, C major, 4/4 time. Measures 40-47. Dynamics: *f*. Includes a first ending bracket labeled '2'.

Staff 7: Treble clef, C major, 4/4 time. Measures 48-79. Dynamics: *f*, *ff*. Includes first ending brackets labeled '2', '6', and '19'.

Staff 8: Treble clef, C major, 4/4 time. Measures 80-85. Dynamics: *f*.

Staff 9: Treble clef, C major, 4/4 time. Measures 86-88.

Staff 10: Treble clef, C major, 4/4 time. Measures 89-94. Dynamics: *pp*. Ends with a double bar line and repeat sign.

Andante sostenuto

Staff 11: Treble clef, C major, 4/4 time. Measures 95-99. Dynamics: *pp*. Includes first ending brackets labeled '8' and '5'.

Allegro Giusto

Trompas I-II em Fá

12 3

21 3 soli pp

30 2 7 8

51 6 2 pp

64 2 f

72 ff

79 Piú mosso 8 f

7 f

13

20 ff

27

32

Trompetes I-II em Sib

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Allegro Maestoso

1

8

15

22

35

40

48

58

83

88

Andante sostenuto

18

Trombone

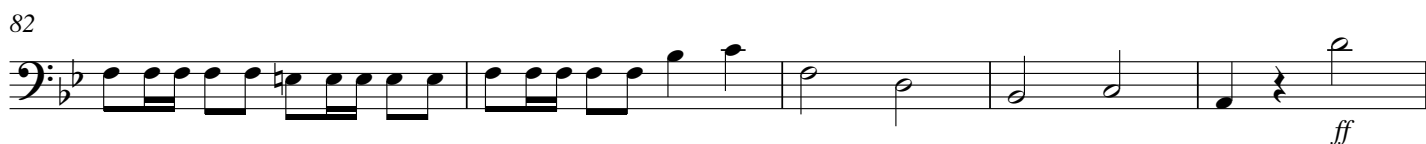
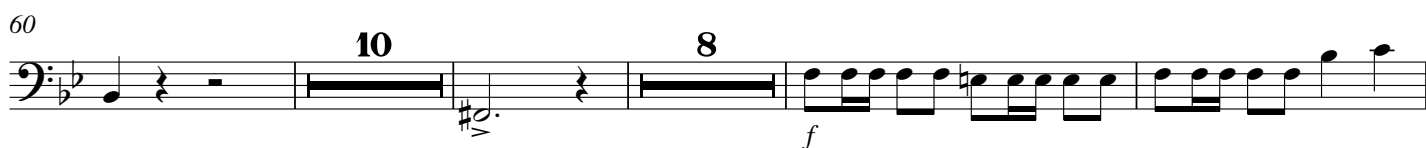
Laudate Pueri

CPM 179 - p.a as Vesperas do Esp.to Santo (1820)

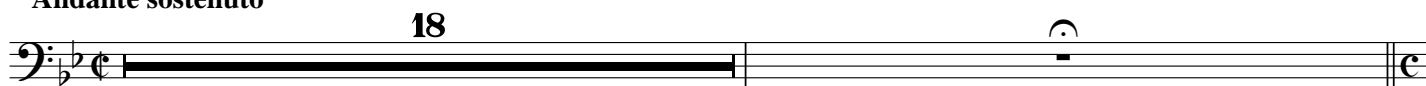
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Allegro Maestoso



Andante sostenuto



Trombone

Allegro Giusto

12

f

18

f *f*

24

12

f

41

32

8

f *f* *f* *f*

Piú mosso

f

9

f *f* *ff*

15

21

29

32

Tímpanos

Laudate Pueri

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Allegro Maestoso

em B



7



13



38



80

em F



84



88



Andante sostenuto

18



Tímpanos

Allegro Giusto

12 em B 26 32

75 8 Piú mosso

2

6 6

16

21 ff

25

30

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Allegro Maestoso

16 *f*

Soprano Lau - da - te pu - e - ri lau - da - te pu - e - ri Do - mi - num

Alto Lau - da - te pu - e - ri lau - da - te pu - e - ri Do - mi - num

Tenor Lau - da - te pu - e - ri lau - da - te pu - e - ri Do - mi - num

Baixo Lau - da - te pu - e - ri lau - da - te pu - e - ri Do - mi - num

22 *p*

S. lau - da - te lau - da - te lau - da - te no - men Do - mi - ni lau - da - te lau - da - te lau

A. lau - da - te lau - da - te lau - da - te no - men Do - mi - ni lau - da - te lau - da - te lau

T. lau - da - te lau - da - te lau - da - te no - men Do - mi - ni lau - da - te lau - da - te lau

B. lau - da - te lau - da - te lau - da - te no - men Do - mi - ni lau - da - te lau - da - te lau

28 *pp*

S. da - te lau - da - te no - men Do - mi - ni sit no - men Do - mi - ni be - ne - di - ctum ex hoc

A. da - te lau - da - te no - men Do - mi - ni sit no - men Do - mi - ni be - ne di ctum ex hoc

T. da - te lau - da - te no - men Do - mi - ni sit no - men Do - mi - ni be - ne - di - ctum ex hoc

B. da - te lau - da - te no - men Do - mi - ni sit no - men Do - mi - ni be - ne - di - ctum ex hoc

33

S. *f*
nuncet us - que in sae - cu - lum a so - lis or - tu us - que ad oc - ca - sum lau - da - bi - le lau -

A. *f*
nuncet us - que in sae - cu - lum a so - lis or - tu us - que ad oc - ca - sum lau - da - bi - le lau -

T. *f*
nuncet us - que in sae - cu - lum a so - lis or - tu us - que ad oc - ca - sum lau - da - bi - le lau -

B. *f*
nuncet us - que in sae - cu - lum a so - lis or - tu us - que ad oc - ca - sum lau - da - bi - le lau -

37

S. *ff*
da - bi - le no - men Do - mi - ni lau - da - bi - le no - men Do - mi ni ex

A. *ff*
da - bi - le no - men Do - mi - ni lau - da - bi - le no - men Do - mi ni ex

T. *ff*
da - bi - le no - men Do - mi - ni lau - da - bi - le no - men Do - mi ni ex

B. *ff*
da - bi - le no - men Do - mi - ni lau - da - bi - le no - men Do - mi ni ex

42

S. *a 3 p* *tutti f*
cel - sus ex cel - sus su - per om - nes gen - tes Do - mi - nus ex cel - sus ex

A. *a 3 p* *tutti f*
cel - sus ex cel - sus su - per om - nes gen - tes Do - mi - nus ex cel - sus ex

T. *a 3 p* *tutti f*
cel - sus ex cel - sus su - per om - nes gen - tes Do - mi - nus ex cel - sus ex

B. *f*
cel - sus ex cel - sus ex cel - sus ex

47

S. *a 3 p* *tutti f*
 cel - sus su-per om-nes gen-tes Do-mi-nus et su - per cae - lo

A. *a 3 p* *tutti f*
 cel - sus su-per om-nes gen-tes Do-mi-nus et su - per cae - lo

T. *a 3 p* *tutti f*
 cel - sus su-per om-nes gen-tes Do-mi-nus et su - per cae - lo

B. *f*
 cel - sus et su - per cae - lo

52

S. *ff*
 glo-ri - a e - jus quis si-cut si-cut Do-mi-nus De-us nos - ter qui in

A. *ff*
 glo-ri - a e - jus quis si-cut si-cut Do-mi-nus De-us nos - ter qui in

T. *ff*
 glo-ri - a e - jus quis si-cut si-cut Do-mi-nus De-us nos - ter qui in

B. *ff*
 glo-ri - a e - jus quis si-cut si-cut Do-mi-nus De-us nos - ter qui in

58

S. *p*
 al - tis in al - tis ha - bi - tat et hu-mi - li - a res - pi - cit

A. *p*
 al - tis in al - tis ha - bi - tat et hu-mi - li - a res - pi - cit

T. *p*
 al - tis in al - tis ha - bi - tat et hu-mi - li - a res - pi - cit

B. *p*
 al - tis in al - tis ha - bi - tat et hu-mi - li - a res - pi - cit

64 *pp*

S. et hu - mi - li - a res - pi - cit et hu - mi - li - a res - pi cit in cae - lo in cae -

A. et hu - mi - li - a res - pi - cit et hu - mi - li - a res - pi cit in cae - lo in cae -

T. et hu - mi - li - a res - pi - cit et hu - mi - li - a res - pi cit in cae - lo in cae -

B. et hu - mi - li - a res - pi - cit et hu - mi - li - a res - pi cit in cae - lo in cae -

69 *p*

S. lo et in ter - ra et in ter - ra sus - ci - tans a ter - ra i - no - pem

A. lo et in ter - ra et in ter - ra sus - ci - tans a ter - ra i - no - pem

T. lo et in ter - ra et in ter - ra sus - ci - tans a ter - ra i - no - pem

B. lo et in ter - ra et in ter - ra sus - ci - tans a ter - ra i - no - pem

77 *cresc* *f*

S. et de ster - co - re e - ri - gens e - ri - gens pau - pe - rem ut - co - lo cet ut - co - lo cet e -

A. et de ster - co - re e - ri - gens e - ri - gens pau - pe - rem ut - co - lo cet ut - co - lo cet e -

T. et de ster - co - re e - ri - gens e - ri - gens pau - pe - rem ut - co - lo cet ut - co - lo cet e -

B. et de ster - co - re e - ri - gens e - ri - gens pau - pe - rem ut - co - lo cet ut - co - lo cet e -

82

S. um cum prin-ci - pi - bus po - pu-li su - i po - pu-li su - -

A. um cum prin-ci - pi - bus po - pu-li su - i po - pu-li su - -

T. um cum prin-ci - pi - bus po - pu-li su - i po - pu-li su - -

B. um cum prin-ci - pi - bus po - pu-li su - i po - pu-li su - -

86

S. i po - pu-li su - - i

A. i po - pu-li su - - i

T. i po - pu-li su - - i

B. i po - pu-li su - - i

Andante sostenuto

Solo do Snr. Antonio Pedro

(mf)

T. Qui ha - bi - ta - re ha - bi - ta - re__ fa - cit fa - cit ste - ri-lem_ in

7

T. do - mo in_ do - mo ha - bi - ta - re ha - bi-

12

T. ta - re__ fa - cit *dolce* ste - ri lem

16

T. *f* ste - ri - lem in do - - - mo

Allegro Giusto

T. *f*
 Ma - trem ma - trem fi - li - o - rum lae - tan - tem qui ha - bi - ta - re fa - cit

T. *f*
 ste - ri - lem ste - ri - lem in do - mo ma - trem *dolce* fi - li - o - rum lae - tan -

S. *tutti f*
 Qui ha - bi - ta - re fa - cit ste - ri - lem

A. *tutti f*
 Qui ha - bi - ta - re fa - cit ste - ri - lem

T. *dolce*
 tem ma - trem fi - li -

B. *tutti f*
 Qui ha - bi - ta - re fa - cit ste - ri - lem

S. *f*
 qui ha - bi - ta - re re fa - cit ste - ri - lem

A. *f*
 qui ha - bi - ta - re fa - cit ste - ri - lem

T. *dolce*
 o - rum fi - li - o - rum lae

B. *f*
 qui ha - bi - ta - re fa - cit ste - ri - lem

23

S. *f* ma - trem fi - li - o - rum lae tan - tem

A. *f* ma - trem fi - li - o - rum lae tan - tem

T. *p* tan - tem ma - trem ma - trem fi - li -

B. *f* ma - trem fi - li - o - rum lae tan - tem

28

S. **3**

A. **3**

T. **3** o - rum fi - li - o - rum lae tan - tem *f* ma - trem

B. **3**

35

S. *f* lae tan tem lae tan - tem

A. *f* lae tan tem lae tan - tem

T. *f* ma - trem fi - li - o - rum lae tan - tem

B. *f* lae tan tem lae tan - tem

40

S. lae tan tem lae tan - tem

A. lae tan tem lae tan - tem

T. ma - trem fi - li - o - rum lae

B. lae tan tem lae tan - tem

45

T. tan - tem lae tan - tem ma-trem fi - li - o - rum fi - li

50

T. o - rum lae - tan - tem fi - li - o - rum lae - tan - tem fi - li - o - rum lae -

55

T. tan - - - tem ma - trem ma-trem fi - li -

59

T. o - rum fi - li - o - rum lae tan - tem ma - trem

66

T. ma-trem fi - li - o - rum lae tan - tem lae tan -

71

S. ma - trem

A. ma - trem

T. tem lae tan - tem lae tan - tem

B. ma - trem

76

S. *p*
ma-trem fi li - o - rum lae tan - tem Glo - ri - a Pa - tri Pa - tri et

A. *p*
ma-trem fi li - o - rum lae tan - tem Glo - ri - a Pa - tri Pa - tri et

T. *tutti p*
Glo - ri - a Pa - tri Pa - tri et

B. *p*
ma-trem fi li - o - rum lae tan - tem Glo - ri - a Pa - tri Pa - tri et

82

S. *cresc* **Piú mosso**
Fi - li - o et Spi - ri - tu - i Spi - ri - tu - i San - cto

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

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

B. *cresc*
Fi - li - o et Spi - ri - tu - i Spi - ri - tu - i San - cto

2

S. Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in

A. Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in

T. Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in

B. Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in

8

S. sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu -

A. sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu -

T. sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu -

B. sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu - lo rum et in sae - cu - la sae - cu -

13

S. lo - rum a - - men a - men a - men a men a

A. lo - rum a - - men a - men a - men a men a

T. lo - rum a - - men a - men a - men a men a

B. lo - rum a - - men a - men a - men a men a

18

S. men a men a men a men a - men a - men. **13**

A. men a men a men a men a - men a - men. **13**

T. men a men a men a men a - men a - men. **13**

B. men a men a men a men a - men a - men. **13**

Violinos

Laudate Pueri

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Allegro Maestoso

The musical score is written for Violino I and Violino II. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked **Allegro Maestoso**. The score is divided into systems, with measure numbers 5, 11, 16, 22, and 29 indicated at the start of each system. The dynamics range from *f* (forte) to *pp* (pianissimo). The first system (measures 1-4) features a melodic line in Violino I and a supporting line in Violino II, both starting with a forte (*f*) dynamic. The second system (measures 5-10) continues the melodic development, with a forte (*f*) dynamic in Violino I and a forte (*f*) dynamic in Violino II. The third system (measures 11-15) shows a change in dynamics, with a forte (*f*) dynamic in Violino I and a fortissimo (*ff*) dynamic in Violino II. The fourth system (measures 16-21) features a forte (*f*) dynamic in both parts. The fifth system (measures 22-28) is marked *p* (piano) in both parts. The sixth system (measures 29-30) concludes with a forte (*f*) dynamic in both parts, with a pianissimo (*pp*) dynamic in the first two measures.

36

ff

41

f

51

>

56

p *ff* *pizz* *p*

62

pp

68

arco *p* *arco* *p*

77

cresc

f

82

cresc

f

88

cresc

f

Andante sostenuto

p

p

7

pizz

pizz

13

arco

f

p

arco

f

p

Allegro Giusto

Musical score for measures 1-8. The piece is in 2/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro Giusto'. The first system consists of two staves. Both staves begin with a dynamic marking of *f* (forte). The music features a mix of chords and single notes, with some rests. A double bar line with a '2' above it appears at the end of the system, indicating a second ending.

Musical score for measures 9-13. The first staff starts with a dynamic marking of *p* (piano) and the second staff with *f* (forte). The dynamics change to *ff* (fortissimo) in the final measure of the system. The music includes eighth-note patterns and chords.

Musical score for measures 14-18. The first staff features a continuous eighth-note pattern. The second staff has a dynamic marking of *f* (forte) in the final measure. The music is characterized by rhythmic complexity and dynamic contrast.

Musical score for measures 19-23. The first staff has a dynamic marking of *f* (forte) in the final measure. The second staff also has a dynamic marking of *f* (forte) in the final measure. The music continues with eighth-note patterns and chords.

Musical score for measures 24-27. Both the first and second staves begin with a dynamic marking of *p* (piano). The music features a mix of eighth-note patterns and chords.

Musical score for measures 28-31. The first staff has a dynamic marking of *p* (piano) in the second measure. The music consists of eighth-note patterns and chords.

32

37

43

47

51

57

61

65

71

77

84

Piú mosso

5

10

Musical score system 10-15. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill marked with a 'tr' symbol. The lower staff contains a bass line with eighth and sixteenth notes. The key signature has two flats (B-flat and E-flat). The system ends with a double bar line.

16

Musical score system 16-22. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes. The key signature has two flats. The system ends with a double bar line. Dynamics include *ff* and *v*.

23

Musical score system 23-28. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a trill marked with a 'tr' symbol. The lower staff contains a bass line with eighth and sixteenth notes. The key signature has two flats. The system ends with a double bar line. Dynamics include *v*.

29

Musical score system 29-31. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes. The key signature has two flats. The system ends with a double bar line.

32

Musical score system 32-34. The system consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a bass line with eighth and sixteenth notes. The key signature has two flats. The system ends with a double bar line.

Baixo

Laudate Pueri

CPM 179 - p.a as Vespas do Esp.to Santo (1820)

Edição: Antônio Campos

José Mauricio Nunes Garcia

Allegro Maestoso

The musical score is written for Violoncello and Contrabaixo. It begins with a dynamic marking of *f* (forte) in measures 1-6. From measure 7, the dynamics shift to *ff* (fortissimo). Measures 14-18 return to *f*. Measures 19-25 are marked *p* (piano). Measures 26-34 feature a triplet of eighth notes, with dynamics ranging from *f* to *ff*. The score concludes at measure 35 with a final *ff* dynamic.

40

8^{va}
soli
p

Detailed description: This system contains measures 40 through 45. The music is in a bass clef with a key signature of two flats. Measures 40-42 feature a steady eighth-note accompaniment in the right hand. In measure 43, the right hand plays a chordal figure marked *p* (piano), which is circled and labeled *8^{va}* (octave). This figure continues through measures 44 and 45. The left hand provides a simple harmonic accompaniment.

46

f
p
f
8^{va}

Detailed description: This system contains measures 46 through 51. Measures 46-47 feature a strong eighth-note accompaniment in the right hand, marked *f* (forte). In measure 48, the right hand plays a circled chordal figure marked *p* (piano), labeled *8^{va}*. This figure continues through measures 49 and 50. Measure 51 features a single chord marked *f* and labeled *8^{va}*. The left hand accompaniment is consistent with the previous system.

52 (8)

f
p

Detailed description: This system contains measures 52 through 57. Measures 52-53 feature a strong eighth-note accompaniment in the right hand, marked *f*. Measures 54-55 feature a circled eighth-note figure marked *p* (piano). Measures 56-57 feature a circled eighth-note figure marked *p*. The left hand accompaniment continues with eighth notes.

58

ff
pizz
p
pizz
p

Detailed description: This system contains measures 58 through 63. Measures 58-60 feature a strong eighth-note accompaniment in the right hand, marked *ff* (fortissimo). Measures 61-63 feature a circled eighth-note figure marked *p* (piano), labeled *pizz* (pizzicato). The left hand accompaniment continues with eighth notes.

64

8^{va}
arco
pp
8^{va}
8^{va}

Detailed description: This system contains measures 64 through 69. Measures 64-65 feature a circled eighth-note figure marked *pp* (pianissimo), labeled *8^{va}* and *arco*. Measures 66-67 feature a circled eighth-note figure marked *pp*, labeled *8^{va}*. Measures 68-69 feature a circled eighth-note figure marked *pp*, labeled *8^{va}*. The left hand accompaniment continues with eighth notes.

70

soli
arco
p

Detailed description: This system contains measures 70 through 75. Measures 70-71 feature a circled eighth-note figure marked *pp*. Measures 72-73 feature a circled eighth-note figure marked *pp*, labeled *soli*. Measures 74-75 feature a circled eighth-note figure marked *p* (piano). The left hand accompaniment continues with eighth notes.

77 *8va*

cresc *f*

82

f

88

v. *v.*

Andante sostenuto

p *pp* *p*

8

pizz *arco* *pp* *pizz*

14

8 *arco* *f* *f* *p* *f* *f* *p*

Allegro Giusto

Musical notation for measures 1-7. The piece is in bass clef with a key signature of two flats and a common time signature. The music features a strong bass line with dynamic markings of *f* (forte) in both staves.

Musical notation for measures 8-13. The music continues with dynamic markings of *p* (piano) and *f* (forte) in both staves. Measure 13 features a triplet of eighth notes in the right hand.

Musical notation for measures 14-19. The music features a complex rhythmic pattern with sixteenth notes and dynamic markings of *f* (forte) in both staves.

Musical notation for measures 20-31. Measure 20 includes a dynamic marking of *pp* (pianissimo) and an *8va* (octave) marking. The piece concludes with a double bar line and a **6** (six) measure rest in both staves.

Musical notation for measures 32-38. Measure 32 includes a dynamic marking of *pp* (pianissimo) and an *8va* (octave) marking. The music features dynamic markings of *f* (forte) and *ff* (fortissimo) in both staves.

Musical notation for measures 39-44. The music features a complex rhythmic pattern with sixteenth notes and dynamic markings of *p* (piano) in both staves.

44

p

50

cresc

f

cresc *f*

56

6

f

6

f

8va

68

ff

p

74

ff

p

ff

p

80

Piú mosso

Musical notation for measures 1-9. The piece is in a minor key (one flat) and 3/4 time. The tempo is 'Piú mosso'. The dynamic is *f* (forte). The notation consists of two staves, both in bass clef. The right hand plays a series of chords, while the left hand plays a rhythmic accompaniment of eighth notes.

Musical notation for measures 10-15. The notation continues with two staves in bass clef. The right hand features a melodic line with eighth notes and some rests, while the left hand provides a steady eighth-note accompaniment.

Musical notation for measures 16-21. Measure 16 is marked with a *f* dynamic. A dashed line above the staff indicates an *8va* (octave) shift for the right hand, which is also marked *soli*. The right hand plays a melodic line with eighth notes, while the left hand continues with eighth-note accompaniment.

Musical notation for measures 22-29. The dynamic is *ff* (fortissimo). The notation consists of two staves in bass clef. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment of eighth notes.

Musical notation for measures 30-35. The notation continues with two staves in bass clef. The right hand plays a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment of eighth notes. The piece concludes with a double bar line.

Allegro Maestoso

Órgão

f
trombetas

5 3 = = 5 3 7 5 3 5 3 6 3 6 4 7 4 2

8

ff

3 ——— 3 3 3 6 4 3 3 3 3

14

f

3 uniss. 3 3 5 3 uniss.

19

p
flautado ligeiro

3 6 4 3 6 6 3 6 4 3

26

p

f
trombetas

3 6 5 3 6 6 3 6 4 3 3 3 3 3

35

6/5 4/2 6 b5 3 #6 6 6 3 #6 5/3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

40

3 3 3 uniss. 2 uniss. 2

48

2 uniss. 6 6/5 3 4 4 3 #6

59

3 b3 3 19 5/3 6/5 3 6 #3

82

3 6/5 3 6 #3 3 3 6 #3 6 3 6 #3

88

3 #3 3 7/3 3 7/3 uniss. b7/5/3 Segue Solo

Andante sostenuto

18

18

Allegro Giusto

12

f trombetas

12

5/3 #6 3 6 6/3 #4/3 6

18

f

6 #6 3 4/2 3 6/3 4/b3 6 3 7/b3

24

12

ff trombetas

12

3 7/b3 3 7/b3 3 b6/3 6 b5/6

41

32

ff trombetas

32

uniss.

79

p flautado ligeiro

p

3 6/4 3 6 6 3 6/4 3 3 6/5 3 6 6 3 6/4 3

