

# José Maurício Nunes Garcia (1767-1830)

Matinas da Conceição  
CPM 174

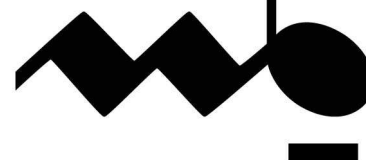
Edição: Antonio Campos

coro, orquestra  
*(choir, orchestra)*

Partes:

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

62 p.



MUSICA BRASILIS

## Responsório 1º

Andante Moderato

Musical notation for the first system of Responsório 1º, measures 1-9. The tempo is Andante Moderato. The music is in common time (C) and begins with a rest for 9 measures, followed by a series of eighth and sixteenth notes. A dynamic marking of *f* is present.

Andantino

♩ = 80

Musical notation for the second system of Responsório 1º, measures 10-23. The tempo is Andantino with a quarter note equal to 80 beats per minute. The music is in 3/8 time and features a series of eighth notes. A dynamic marking of *f* is present.

Musical notation for the third system of Responsório 1º, measures 24-43. The music continues with eighth notes and rests. A dynamic marking of *ff* is present.

Allegro Maestoso

## Responsório 2º

Musical notation for the first system of Responsório 2º, measures 1-8. The tempo is Allegro Maestoso. The music is in common time (C) and begins with a rest for 9 measures, followed by eighth notes. A dynamic marking of *f* is present.

Musical notation for the second system of Responsório 2º, measures 9-16. The music features a rest for 2 measures, followed by a 'solo' section with a dynamic marking of *p*.

Musical notation for the third system of Responsório 2º, measures 17-23. The music includes triplets and a rest for 2 measures, followed by eighth notes. A dynamic marking of *f* is present.

Musical notation for the fourth system of Responsório 2º, measures 24-47. The music features a rest for 18 measures, followed by a 'solo' section with a dynamic marking of *p*, and then eighth notes with triplets. A dynamic marking of *f* is present.

Musical notation for the fifth system of Responsório 2º, measures 48-52. The music includes eighth notes, a trill (tr), and a rest for 5 measures. A dynamic marking of *f* is present.

Allegro Maestoso

## Responsório 3º

Musical notation for the first system of Responsório 3º, measures 1-9. The tempo is Allegro Maestoso. The music is in common time (C) and begins with a rest for 2 measures, followed by eighth notes. A dynamic marking of *f* is present.

Musical notation for the second system of Responsório 3º, measures 10-22. The music features eighth notes and a rest for 8 measures, followed by eighth notes. A dynamic marking of *f* is present.

Musical notation for the third system of Responsório 3º, measures 23-27. The music includes eighth notes and a rest for 5 measures, followed by eighth notes. A dynamic marking of *f* is present.

33

**Responsório 4º****Allegro Maestoso**

4

10

22

31

**Responsório 5º****Allegro Moderato**

8

13

27

44

50

**Responsório 6º****Andantino**

5

50

Andantino

13

Musical staff 1: Flute part, measures 1-13. Dynamics: *f*, *p*.

Musical staff 2: Flute part, measures 14-21. Solo section, dynamics: *(p)*. Measure 21 has a 4-measure rest.

Musical staff 3: Flute part, measures 22-31. Dynamics: *f*, *p*.

Musical staff 4: Flute part, measures 32-40. Dynamics: *f*. Measures 35 and 39 have 4 and 2 measure rests respectively.

Musical staff 5: Flute part, measures 41-50. Dynamics: *ff*, *f*. Measure 46 has a 9-measure rest.

Responsório 8º

Allegretto

Musical staff 6: Flute part, measures 51-60. Dynamics: *f*, *ff*. Measure 56 has a 2-measure rest.

Musical staff 7: Flute part, measures 61-70. Dynamics: *f*, *p*. Measures 61, 66, and 69 have 10, 6, and 11 measure rests respectively.

Musical staff 8: Flute part, measures 71-80. Dynamics: *pp*. Measure 79 has a 3-measure rest.

Musical staff 9: Flute part, measures 81-90. Dynamics: *ff*, *p*. Measures 84 and 89 have 2 and 9 measure rests respectively.

Musical staff 10: Flute part, measures 91-95. Dynamics: *cresc.* Measure 95 has a 3-measure rest.

Musical staff 11: Flute part, measures 96-100.

## Responsório 1º

**Andante Moderato**

*mp*

6

3 3

*p*

9

*f*

**Andantino** ♩ = 80

8

*f*

6

*(p)*

26

4 7

*f*

46

*ff*

## Responsório 2º

**Allegro Maestoso**

*f*

7

solo

*dolce*

6

19

solo

*dolce*

3 3 3 3 3 3

*f*

Clarinetas I-II em Sib

23 *p* *p* *p* *pp*

29 *solo* *pp*

36 *f* *solo* *dolce*

43 **9** *f*

55

Responsório 3º

Allegro Maestoso

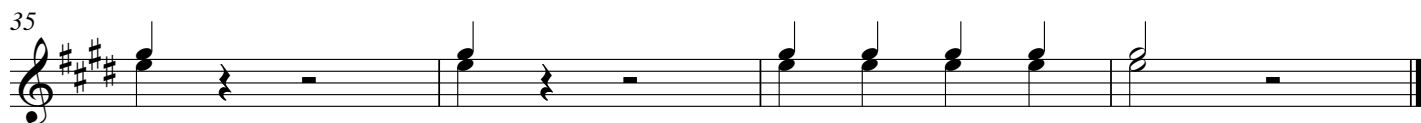
*f* *ff*

6 *p* *f*

12 *p* *pp* *p*

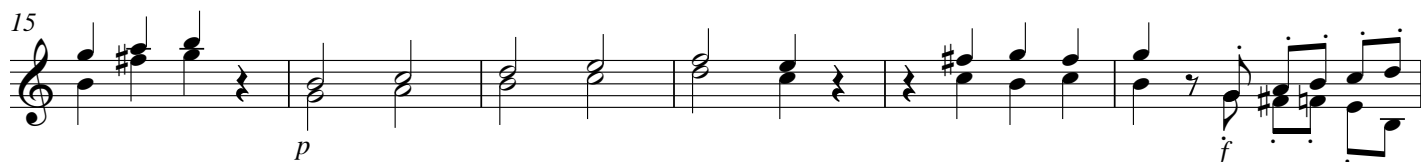
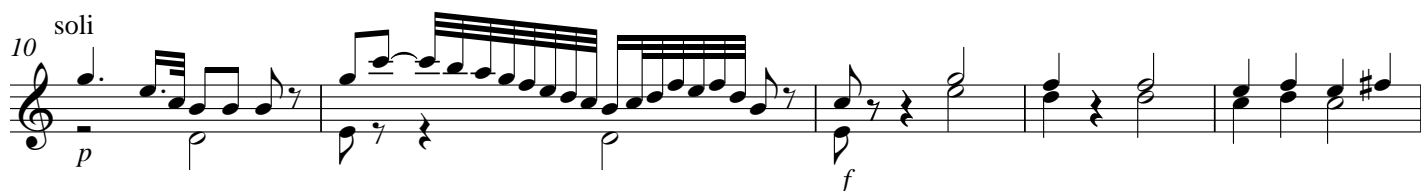
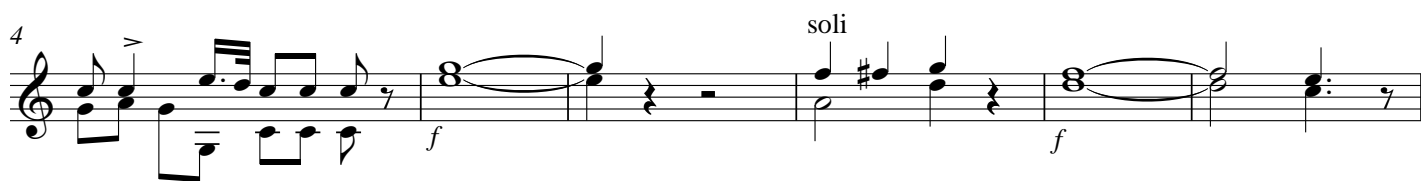
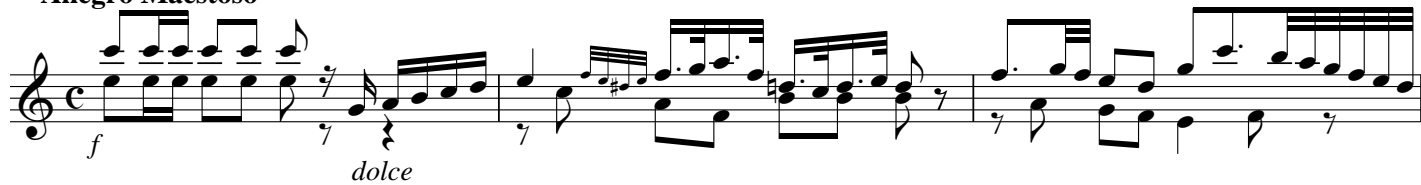
19 *f*

25 *Soli* *p* **2** *f*



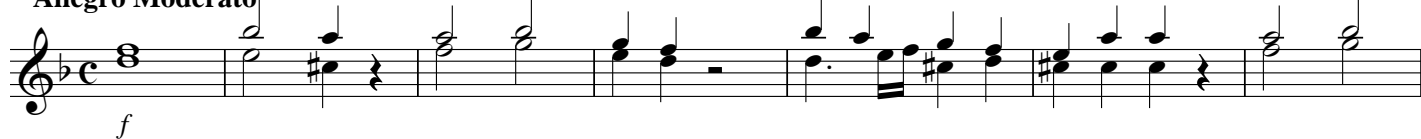
### Responsório 4º

**Allegro Maestoso**



### Responsório 5º

**Allegro Moderato**



8 *f* *p*

16 *f* *p*

26 *f* *p*

36 *p* *f* *f*

44 *f*

49 *ff*

**Responsório 6º**

*Andantino soli*

*p*

6 *f* *p* *soli*

11 *soli* *dolce* *8*

23 *2* *3* *soli* *dolce*



Clarinetas I-II em Sib

32 **6** *pp*

43 *solo* *p* **2**

49 *f*

**Responsório 7º**

*Andantino* **3** *soli* *(p)*

10 *f* *p*

18 **4** *p* *soli*

29 *f*

35 *p* *soli*

43 *f*

48 *ff*

56

*p* *f*

**Allegretto** **Responsório 8º**

*f* *ff*

9

*p* **4**

21

*f* *tr*

29

*p* *pp*

46

*p* (solo)

54

*ff*

63

*p* **4** *p* <

76

*cresc* *ff*

85

## Responsório 1º

Andante Moderato

9 *f*

Andantino  $\text{♩} = 80$  *p* *soli* 9 6 *p*

27 4 3 8 8

## Responsório 2º

Allegro Maestoso

11 *p* *soli*

18 2 13 *f* *f*

39 3 *p* *soli*

48 5

## Responsório 3º

Allegro Maestoso

6 8 *p*

20 2 5 8

## Responsório 4º

Allegro Maestoso

4 8 *f* 8 *f* 2 8 *f* 8

14 9 *p* *soli*

28 **4** *ff*

Allegro Moderato

**Responsório 5º**

**14** *p* *soli* **2** **8**

24 **6** *p* **17**

Andantino

**Responsório 6º** *ff*

**7** *p* **14**

27 *p*

32 **18** *f*

**Responsório 7º**

Andantino **22** *p* *Soli* **4** **14** *f*

48 *ff*

54 **5** *f* *p* *f*

**Responsório 8º**

Allegretto **2** *ff* **2** **13** *f*

24 **31** *ff* **2** **9**

72 **12** *p*

## Responsório 1º

Andante Moderato

Musical score for the first part of the Responsório 1º. It consists of five staves of music in G major and common time. The first staff begins with a dynamic marking of *p*. The second staff starts at measure 6 and includes a dynamic marking of *f*. The third staff starts at measure 7 and includes a dynamic marking of *f* and a tempo marking of *Andantino* with a quarter note equal to 80 (♩ = 80). The fourth staff starts at measure 25 and includes a dynamic marking of *(p)* and a dynamic marking of *f*. The fifth staff starts at measure 46 and includes a dynamic marking of *ff*. The score includes various articulations such as slurs, accents, and fermatas, as well as dynamic markings like *p*, *f*, and *ff*.

## Responsório 2º

Allegro Maestoso

Musical score for the second part of the Responsório 2º. It consists of five staves of music in G major and common time. The first staff begins with a dynamic marking of *f*. The second staff starts at measure 7 and includes a dynamic marking of *f*. The third staff starts at measure 24 and includes dynamic markings of *p*, *p*, and *pp*. The fourth staff starts at measure 36 and includes a dynamic marking of *(f)* and a dynamic marking of *f*. The fifth staff starts at measure 53. The score includes various articulations such as slurs, accents, and fermatas, as well as dynamic markings like *f*, *p*, and *pp*.

Trompas I-II em Fá  
Responsório 3º

Allegro Maestoso

6

12

23

31

35

Responsório 4º

Allegro Maestoso

9

15

22

31

Trompas I-II em Fá  
Responsório 5º

Allegro Moderato

*f*

*f*

*p* *f*

*f*

*ff*

Andantino

## Responsório 6º

*p* soli

*p* soli sordina

*pp*

*p* *f*

Andantino

## Responsório 7º

soli sordina

*(p)* soli sordina

11

Musical staff 11-19. Measures 11-13: quarter notes G4, A4, B4. Measure 14: quarter rest, quarter note G4. Measure 15: quarter rest, quarter note G4. Measure 16: quarter rest, quarter note G4. Measure 17: quarter rest, quarter note G4. Measure 18: quarter note G4, quarter note G4. Measure 19: quarter note G4, quarter note G4. Dynamics: *f* at measure 14, *p* at measure 17.

20

Musical staff 20-26. Measure 20: quarter note G4, quarter note G4. Measure 21: quarter note G4, quarter note G4. Measure 22: quarter note G4, quarter note G4. Measure 23: quarter note G4, quarter note G4. Measure 24: quarter note G4, quarter note G4. Measure 25: quarter note G4, quarter note G4. Measure 26: quarter note G4, quarter note G4. Dynamics: *p* at measure 23, *f* at measure 25, *p* at measure 26. A fermata with the number 9 is placed over measures 23-24.

37

Musical staff 37-48. Measure 37: quarter note G4, quarter note G4. Measure 38: quarter note G4, quarter note G4. Measure 39: quarter note G4, quarter note G4. Measure 40: quarter note G4, quarter note G4. Measure 41: quarter note G4, quarter note G4. Measure 42: quarter note G4, quarter note G4. Measure 43: quarter note G4, quarter note G4. Measure 44: quarter note G4, quarter note G4. Measure 45: quarter note G4, quarter note G4. Measure 46: quarter note G4, quarter note G4. Measure 47: quarter note G4, quarter note G4. Measure 48: quarter note G4, quarter note G4. Dynamics: *f* at measure 45. A fermata with the number 4 is placed over measures 45-46.

49

Musical staff 49-56. Measure 49: quarter note G4, quarter note G4. Measure 50: quarter note G4, quarter note G4. Measure 51: quarter note G4, quarter note G4. Measure 52: quarter note G4, quarter note G4. Measure 53: quarter note G4, quarter note G4. Measure 54: quarter note G4, quarter note G4. Measure 55: quarter note G4, quarter note G4. Measure 56: quarter note G4, quarter note G4. Dynamics: *ff* at measure 50.

57

Musical staff 57-64. Measure 57: quarter note G4, quarter note G4. Measure 58: quarter note G4, quarter note G4. Measure 59: quarter note G4, quarter note G4. Measure 60: quarter note G4, quarter note G4. Measure 61: quarter note G4, quarter note G4. Measure 62: quarter note G4, quarter note G4. Measure 63: quarter note G4, quarter note G4. Measure 64: quarter note G4, quarter note G4. Dynamics: *f* at measure 63.

**Allegretto Responsório 8º**

Musical staff 65-74. Measure 65: quarter note G4, quarter note G4. Measure 66: quarter note G4, quarter note G4. Measure 67: quarter note G4, quarter note G4. Measure 68: quarter note G4, quarter note G4. Measure 69: quarter note G4, quarter note G4. Measure 70: quarter note G4, quarter note G4. Measure 71: quarter note G4, quarter note G4. Measure 72: quarter note G4, quarter note G4. Measure 73: quarter note G4, quarter note G4. Measure 74: quarter note G4, quarter note G4. Dynamics: *f* at measure 65, *ff* at measure 67.

9

Musical staff 75-84. Measure 75: quarter note G4, quarter note G4. Measure 76: quarter note G4, quarter note G4. Measure 77: quarter note G4, quarter note G4. Measure 78: quarter note G4, quarter note G4. Measure 79: quarter note G4, quarter note G4. Measure 80: quarter note G4, quarter note G4. Measure 81: quarter note G4, quarter note G4. Measure 82: quarter note G4, quarter note G4. Measure 83: quarter note G4, quarter note G4. Measure 84: quarter note G4, quarter note G4. Dynamics: *p* at measure 78, *f* at measure 82. Fermatas with numbers 4 and 5 are placed over measures 77-78 and 83-84 respectively.

25

Musical staff 85-94. Measure 85: quarter note G4, quarter note G4. Measure 86: quarter note G4, quarter note G4. Measure 87: quarter note G4, quarter note G4. Measure 88: quarter note G4, quarter note G4. Measure 89: quarter note G4, quarter note G4. Measure 90: quarter note G4, quarter note G4. Measure 91: quarter note G4, quarter note G4. Measure 92: quarter note G4, quarter note G4. Measure 93: quarter note G4, quarter note G4. Measure 94: quarter note G4, quarter note G4. Dynamics: *(pp)* at measure 86. Fermatas with numbers 18 and 5 are placed over measures 85-86 and 93-94 respectively.

56

Musical staff 95-104. Measure 95: quarter note G4, quarter note G4. Measure 96: quarter note G4, quarter note G4. Measure 97: quarter note G4, quarter note G4. Measure 98: quarter note G4, quarter note G4. Measure 99: quarter note G4, quarter note G4. Measure 100: quarter note G4, quarter note G4. Measure 101: quarter note G4, quarter note G4. Measure 102: quarter note G4, quarter note G4. Measure 103: quarter note G4, quarter note G4. Measure 104: quarter note G4, quarter note G4. Dynamics: *ff* at measure 95.

65

Musical staff 105-114. Measure 105: quarter note G4, quarter note G4. Measure 106: quarter note G4, quarter note G4. Measure 107: quarter note G4, quarter note G4. Measure 108: quarter note G4, quarter note G4. Measure 109: quarter note G4, quarter note G4. Measure 110: quarter note G4, quarter note G4. Measure 111: quarter note G4, quarter note G4. Measure 112: quarter note G4, quarter note G4. Measure 113: quarter note G4, quarter note G4. Measure 114: quarter note G4, quarter note G4. Dynamics: *p* at measure 105, *cresc* starting at measure 110. Fermatas with numbers 4 and 2 are placed over measures 105-106 and 107-108 respectively.

80

Musical staff 115-124. Measure 115: quarter note G4, quarter note G4. Measure 116: quarter note G4, quarter note G4. Measure 117: quarter note G4, quarter note G4. Measure 118: quarter note G4, quarter note G4. Measure 119: quarter note G4, quarter note G4. Measure 120: quarter note G4, quarter note G4. Measure 121: quarter note G4, quarter note G4. Measure 122: quarter note G4, quarter note G4. Measure 123: quarter note G4, quarter note G4. Measure 124: quarter note G4, quarter note G4. Dynamics: *ff* at measure 117. A fermata with the number 5 is placed over measures 118-119.



## Responsório 1º

**Andante Moderato**

**6**

(p)

Soprano

Alto

Tenor

Baixo

solo  
S<sup>nr.</sup> Reale

Ho - di - e con - ce - pta est Be - a - ta vir -

10

*tutti f*

S. - go Ma - ri - a. Ex pro - ge - ni - e, ex pro - ge - ni - e Da - vid.

A. Ex pro - ge - ni - e, ex pro - ge - ni - e Da - vid.

T. Ex pro - ge - ni - e, ex pro - ge - ni - e Da - vid.

B. Ex pro - ge - ni - e, ex pro - ge - ni - e Da - vid.

**Andantino** ♩ = 80

*p*

S. (tutti) Per - quem sa - lus, sa - lus mun - di cre - den - ti - bus a - pa - ru - it. *f* Cu - jus vi - ta glo - ri -

A. *f* Cu - jus vi - ta glo - ri -

T. *f* Cu - jus vi - ta glo - ri -

B. *f* Cu - jus vi - ta glo - ri -

12

S. o - sa lu-cem, lu-cem de - dit sae - cu - lo,

A. o - sa lu-cem, lu-cem de - dit sae - cu - lo, *tutti p* Con-ce-pti o - nem Be - a-tae Ma - ri-ae,

T. o - sa lu-cem, lu-cem de - dit sae - cu - lo,

B. o - sa lu-cem, lu-cem de - dit sae - cu - lo,

23

S.

A. Ma - ri - a Vir - gi - nis cum gau - di - o ce - le - bre - mus, ce - le - bre -

T.

B.

34

S. *f* cu - jus vi - ta glo - ri -

A. *f* mus, cu - jus vi - ta glo - ri -

T. *tutti f* per quem sa - lus sa - lus mun - di cre - den - ti - bus a - pa - ru - it cu - jus vi - ta glo - ri -

B. *f* cu - jus vi - ta glo - ri -

45

S. o - sa lu-cem, lu-cem de - dit sae - cu - lo, lu-cem, lu-cem de - dit sae - cu - lo. **ff** **3**

A. o - sa lu-cem, lu-cem de - dit sae - cu - lo, lu-cem, lu-cem de - dit sae - cu - lo. **ff** **3**

T. o - sa lu-cem, lu-cem de - dit sae - cu - lo, lu-cem, lu-cem de - dit sae - cu - lo. **ff** **3**

B. o - sa lu-cem, lu-cem de - dit sae - cu - lo, lu-cem, lu-cem de - dit sae - cu - lo. **ff** **3**

## Responsório 2º

**Allegro Maestoso**

**f**

S. Be-a tis - si-mae Vir-gi-nisMa - ri - ae Con - ce - pti - o - nem de-vo-

A. Be-a tis - si-mae Vir-gi-nisMa - ri - ae Con - ce - pti - o - nem de-vo-

T. Be-a tis - si-mae Vir-gi-nisMa - ri - ae Con - ce - pti - o - nem de-vo-

B. Be-a tis - si-mae Vir-gi-nisMa - ri - ae Con - ce - pti - o - nem de-vo-

7

S. tis - si-mae ce - le - bre - mus, ce - le - bre - mus, ut **p**

A. tis - si-mae ce - le - bre - mus, ce - le - bre - mus, ut **p**

T. tis - si-mae ce - le - bre - mus, ce - le - bre - mus, ut **p**

B. tis - si-mae ce - le - bre - mus, ce - le - bre - mus, ut **p**

13

S. i - psa pro no - bis in - ter - ce - dat ad Do - mi - num Je - sum Chris - tum,

A. i - psa pro no - bis in - ter - ce - dat ad Do - mi - num Je - sum Chris - tum,

T. i - psa pro no - bis in - ter - ce - dat ad Do - mi - num Je - sum Chris - tum.

B. i - psa pro no - bis in - ter - ce - dat ad Do - mi - num Je - sum Chris - tum,

20

S. - - - - -

A. - - - - -

T. *solo*  
*Sr. João*  
*Mazziotte* *f*  
Cum ju - cun - di ta - tem con - ce - pti - o - nem Be - a - tae Ma -

B. - - - - -

27

S. - - - - -

A. - - - - -

T. ri - ae, Be - a - tae Ma - ri - ae - Vir - gi - nis *p* de - vo - tis - si - mae, De - vo -

B. - - - - -

33

S.

A.

T. *cresc* *f*  
tis - si-mae ce - le - bre - mus ce - le - bre-mus, ce - le -

B.

38

S. *p*  
ut i - psa pro no-bis in - ter - ce - dat ad Do - mi-num

A. *p*  
ut i - psa pro no-bis in - ter - ce - dat ad Do - mi-num

T. *tutti p*  
bre-mus. Ut i - psa pro no-bis in - ter - ce - dat ad Do - mi-num

B. *p*  
ut i - psa pro no-bis in - ter - ce - dat ad Do - mi-num

47

S. *cresc* *p* **5**  
Je - sum Chris - tum, Je - sum Chris - tum.

A. *cresc* *p* **5**  
Je - sum Chris - tum, Je - sum Chris - tum.

T. *cresc* *p* **5**  
Je - sum Chris - tum, Je - sum Chris - tum.

B. *cresc* *p* **5**  
Je - sum Chris - tum, Je - sum Chris - tum.

Allegro Maestoso

## Responsório 3º

2 *f* Glo-ri - o - sae Vir - gi-nis Ma - ri - ae con-ce-pti - o-nem, con-ce-pti - o - nem di -

2 *f* Glo-ri - o - sae Vir - gi-nis Ma - ri - ae con-ce-pti - o-nem, con-ce-pti - o - nem di -

2 *f* Glo-ri - o - sae Vir - gi-nis Ma - ri - ae con-ce-pti - o-nem, con-ce-pti - o - nem di -

2 *f* Glo-ri - o - sae Vir - gi-nis Ma - ri - ae con-ce-pti - o-nem, con-ce-pti - o - nem di -

6 S. gnis-si-mam ce - le-bre-mus, quae an-ge-lo nun-ti- *f*

A. gnis-si-mam ce - le-bre-mus *tutti p* cu - jus Do-mi-nus hu - mi-li - ta-tem res - pe - xit quae an-ge-lo nun-ti- *f*

T. gnis-si-mam ce - le-bre-mus, quae an-ge-lo nun-ti- *f*

B. gnis-si-mam ce - le-bre-mus, quae an-ge-lo nun-ti- *f*

10 S. an - te con-ce-pit Sal-va - to-rem mun - di, solo Snr. Luís Gabriel Be - a - tis-si-mae Vir-gi-nis Ma-ri - ae

A. an - te con-ce-pit Sal-va - to-rem mun - di. *p* Be - a - tis-si-mae Vir-gi-nis Ma-ri - ae

T. an - te con-ce-pit Sal-va - to - rem mun - di,

B. an - te con-ce-pit Sal-va - to-rem mun - di,

15

S.

A. Con-ce - pti - o-nem de - vo - tis - si-mae ce-le - bre - mus.

T. tutti *p*  
Cu - jus\_ Do-mi-nus

B.

20

S. *f*  
quae an-ge-lonun-ti an - te con-ce - pit Sal-va - to-rem mun - di.

A. tutti *f*  
Quae an-ge-lonun-ti an - te con-ce - pit Sal-va - to-rem mun - di.

T. *f*  
hu-mi-li-ta-tem res - pe - xit quae an-ge-lonun-ti an-te con-ce - pit Sal - va - to-rem mun - di.

B. *f*  
quae an-ge-lonun-ti - an - te con-ce - pit Sal-va - to-rem mun - di.

25

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

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

T. *p*  
Glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - cto, cu - jus\_ Do - mi - nus

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

29

S. *f* quae an-ge-lo nun-ti - an - te con-ce - pit Sal - va -

A. *f* quae an-ge-lo nun-ti - an - te con-ce - pit Sal - va -

T. hu - mi - li - ta - tem res - pe - xit quae an-ge-lo nun-ti - an - te con-ce - pit Sal - va -

B. *f* quae an-ge-lo nun-ti - an - te con-ce - pit Sal - va -

32

S. to - rem mun - di, Sal - va - to - rem, Sal - va - to - rem mun - di. **3**

A. to - rem mun - di, Sal - va - to - rem, Sal - va - to - rem mun - di. **3**

T. to - rem mun - di, Sal - va - to - rem, Sal - va - to - rem mun - di. **3**

B. to - rem mun - di, Sal - va - to - rem, Sal - va - to - rem mun - di. **3**

### Responsório 4º

**Allegro Maestoso**

**3** *tutti f* Con - ce - pti - o glo - ri - o - sae Vir - gi - nis Ma - ri - ae *f* ex

**3** *tutti f* Con - ce - pti - o glo - ri - o - sae Vir - gi - nis Ma - ri - ae ex

**3** *tutti f* Con - ce - pti - o glo - ri - o - sae Vir - gi - nis Ma - ri - ae ex

**3** *tutti f* Con - ce - pti - o glo - ri - o - sae Vir - gi - nis Ma - ri - ae ex



8

S. se - mi - ne A - bra - hae or - tae de tri - bu Da - vid, cu - jus vi - ta, vi - ta in - cly - ta

A. se - mi - ne A - bra - hae or - tae de tri - bu Da - vid, cu - jus vi - ta, vi - ta in - cly - ta

T. se - mi - ne A - bra - hae or - tae de tri - bu Da - vid, cu - jus vi - ta, vi - ta in - cly - ta

B. se - mi - ne A - bra - hae or - tae de tri - bu Da - vid, cu - jus vi - ta, vi - ta in - cly - ta

14

S. cun - ctas il - lus - trat Ec - cle - si - as. Ho - di - e con - ce - pta est be - a - ta Vir - go Vir - go Ma - ri - ae ex pro

A. cun - ctas il - lus - trat Ec - cle - si - as. Ho - di - e con - ce - pta est be - a - ta Vir - go, Vir - go Ma - ri - ae ex pro

T. cun - ctas il - lus - trat Ec - cle - si - as. Ho - di - e con - ce - pta est be - a - ta Vir - go, Vir - go Ma - ri - ae ex pro

B. cun ctas il - lus - trat Ec - cle - si - as. Ho - di - e con - ce - pta est be - a - ta Vir - go, Vir - go Ma - ri - ae ex pro

19

S. ge - ni - e Da - vid. cu - jus vi - ta in - cly - ta\_\_ cun - ctas, cun ctas il - lus - trat Ec -

A. ge - ni - e Da - vid. cu - jus vi - ta in - cly - ta cun - ctas, cun - ctas il - lus - trat Ec

T. ge - ni - e Da - vid. cu - jus vi - ta in - cly - ta\_\_ cun - ctas, cun - ctas il - lus - trat Ec

B. ge - ni - e Da - vid. cu - jus vi - ta in - cly - ta\_\_ cun - ctas, cun - ctas il - lus trat Ec

24

S. *p* cle - si - as, Ec - cle - si - as, *f* cu - jus

A. *p* cle - si - as, Ec - cle - si - as, *f* cu - jus

T. *p* cle - si - as, Ec - cle - si - as, *f* cu - jus

B. *p* cle - si - as, ec - cle - si - as, *f* cu - jus

30

S. vi - ta in - cly - ta cun-ctas, cun-ctas il - lus - trat Ec - cle - si -

A. vi - ta in - cly - ta cun-ctas, cun - ctas il - lus - trat Ec - cle - si -

T. vi - ta in - cly - ta cun-ctas, cun - ctas il - lus - trat Ec - cle - si -

B. vi - ta in - cly - ta cun-ctas, cun - ctas il - lus - trat Ec - cle - si -

33

S. *ff* as, cun-ctas, cun - ctas il - lus - trat Ec - cle - si - as.

A. *ff* as, cun-ctas, cun-ctas il - lus - trat Ec - cle - si - as.

T. *ff* as, cun-ctas, cun - ctas il - lus - trat Ec - cle - si - as.

B. *ff* as, cun-ctas, cun-ctas il - lus - trat Ec - cle - si - as.

Allegro Moderato

## Responsório 5º

2 *f*

Cum ju-cun - di - ta - te Con - ce - pti - o - nem Be - a - tae Ma

Cum ju-cun - di - ta - te Con - ce - pti - o - nem Be - a - tae Ma

Cum ju-cun - di - ta - te Con - ce - pti - o - nem Be - a - tae Ma

Cum ju-cun - di - ta - te Con - ce - pti - o - nem Be - a - tae Ma

8 *p*

ri - ae ce - le - bre - mus, ce - le - bre - mus. solo Snr.Reale Ut i -

ri - ae ce - le - bre mus, ce - le - bre - mus,

ri - ae ce - le - bre - mus, ce - le - bre - mus,

ri - ae ce - le - bre - mus, ce - le - bre - mus,

14

- psa pro no - bis in - ter - ce - dat ad Do-mi-num Je - sum, Je - sum. Chris -

-

-

-

20 tutti

S. tum in - ter - ce - dat ad Do-mi-num Je - sum Chris - tum.

A.

T.

B.

26 *f*

S. *f* Cor-de et a - ni - ma Chris-to ca - na - mus glo - ri - am,

A. *f* cor - de et a - ni - ma Chris-to ca - na - mus glo - ri - am, solo  
Snr. Je. Ma. Dias

T. *f* cor - de et a - ni - ma Chris-to ca - na - mus glo - ri - am. In hac sa - cra so - sem - ni -

B. *f* cor - de et a - ni - ma Chris-to ca - na - mus glo - ri - am,

31

S.

A.

T. ta - te prae - cel - sae, prae - cel - sae Ge - ni - tri - cis De - i Ma -

B.

37

S. *f* ut i - psa pro *p* no - bis in - ter ce - dat *f* ad

A. *f* ut i - psa pro *p* no - bis in - ter ce - dat *f* ad

T. *tutti* - ri - ae. Ut *p* i - psa pro no - bis in - ter ce - dat *f* ad

B. *f* ut i - psa pro *p* no - bis in - ter ce - dat *f* ad

44

S. *p* Do - mi - num Je - sum *f* Chris - tum, ad Do - mi - num

A. *p* Do - mi - num Je - sum *f* Chris - tum, ad Do - mi - num

T. *p* Do - mi - num Je - sum *f* Chris - tum, ad Do - mi - num

B. *p* Do - mi - num Je - sum *f* Chris - tum, ad Do - mi - num

48

S. Je - sum Chris - tum. **3**

A. Je - sum Chris - tum. **3**

T. Je - sum Chris - tum. **3**

B. Je - sum Chris - tum. **3**

## Responsório 6º

Andantino

*p*

<p>Con - ce - pti - o - - tu - a</p>	<p>Con - ce - pti - o tu - a</p>	<p>Con - ce - pti - o tu - a</p>	<p>Con - ce - pti - o tu - a</p>
<p>Dei Ge - ni - trix Vir - go</p>	<p>Dei Ge - ni - trix Vir - go</p>	<p>Dei Ge - ni - trix Vir - go</p>	<p>Dei ge - ni - trix Vir - go</p>

	6					solo <i>Smr. Taine p</i>			
S.		gau-di-um an - nun-ti - a - vit u - ni - ver-so mun - do.	Ex - te e - nim	or - tus_ est					
A.		gau-di-um an - nun-ti - a - vit u - ni - ver-so mun - do,							
T.		gau-di-um an - nun-ti - a - vit u - ni - ver-so mun - do,							
B.		gau-di-um an nun-ti - a - vit u - ni - ver-so mun - do,							

	10					tutti <i>p</i>			
S.		sol jus - ti - ti - ae Chris-tus De - us_ nos - ter.	Qui						
A.			qui						
T.			qui						
B.									qui sol -

15

S. *sol-vens ma-le - di-cti - o-nem de-dit be-ne di-cti - o-nem et con-fun-dens mor - tem do - na - vit no - bis*

A. *sol-vens ma-le - di-cti - o-nem de-dit be-ne-di-cti - o-nem et con-fun-dens mor - tem do - na - vit no - bis*

T. *sol-vens ma-le - di-cti - o-nem de-dit be-ne-di-cti - o-nem et con-fun-dens mor - tem do - na - vit no - bis*

B. *vens ma-le - di-cti - o-nem de-dit be-ne-di-cti - o-nem et con-fun-dens mor - tem do - na - vit no - bis*

*cresc* *f*

19

S. *vi-tam sem-pi - ter - nam,*

A. *vi-tam sem-pi - ter - nam,*

T. *vi-tam sem-pi - ter - nam. Be - ne-di-cta, Be-ne-di-cta\_ tu in mu-li - e ri-bus*

B. *vi-tam sem-pi - ter - nam,*

*p* *solo* *Snr. Antonio Pedro*

24

S. *Ex - te e - nim or - tus\_ est*

A. *Ex - te e - nim or - tus\_ est*

T. *et be - ne - di - ctus fru - ctus ven - tris\_ tu - i.*

B. *Ex - te e - nim or - tus\_ est*

*p* *solo* *Snr. Taine*

29

S. *tutti p*  
sol jus - ti - ti - ae Chris - tus De - us - nos - ter. Qui

A. *p*  
qui

T. *tutti p*  
Qui

B. *p*  
qui sol -

34

S. *cresc* *f*  
sol - vens ma - le - di - cti - o - nem de - dit be - ne - di - cti - o - nem et con - fun - dens mor - tem do - na - vit no - bis

A. *cresc* *f*  
sol - vens ma - le - di - cti - o - nem de - dit be - ne - di - cti - o - nem et con - fun - dens mor - tem do - na - vit no - bis

T. *cresc* *f*  
sol - vens ma - le - di - cti - o - nem de - dit be - ne - di - cti - o - nem et con - fun - dens mor - tem do - na - vit no - bis

B. *cresc* *f*  
vens ma - le - di - cti - o - nem de - dit be - ne - di - cti - o - nem et con - fun - dens mor - tem do - na - vit no - bis

38

S. *p*  
vi - tam sem - pi - ter - nam,

A. *p*  
vi - tam sem - pi - ter - nam,

T. *p* solo *Snr. Manuelinho*  
vi - tam sem - pi - ter - nam. Glo - ri - a Pa - tri, Pa - tri et Fi - li - o et Spi - ri - tu - i -

B. *p*  
vi - tam sem - pi - ter - nam,



43

S. *p* *cresc*  
 qui sol-vens ma-le-di-cti-o-nem de-dit be-ne-di-cti-o-nem

A. *p* *cresc*  
 qui sol-vens ma-le-di-cti-o-nem de-dit be-ne-di-cti-o-nem

T. *tutti p* *cresc.*  
 San - cto, et Spi-ri - tu-i — San - cto. Qui sol-vens ma-le-di-cti-o-nem de-dit be-ne-di-cti-o-nem

B. *p* *cresc*  
 qui sol-vens ma-le-di-cti-o-nem de-dit be-ne-di-cti-o-nem

48

S. *f*  
 et con - fun - dens mor - tem do - na - vit no - bis vi - tam sem - pi -

A. *f*  
 et con - fun - dens mor - tem do - na - vit no - bis vi - tam sem - pi -

T. *f*  
 et con - fun - dens mor - tem do - na - vit no - bis vi - tam sem - pi -

B. *f*  
 et con - fun - dens mor - tem do - na - vit no - bis vi - tam sem - pi -

50

S. *ff*  
 ter - - nam, sem - pi - ter - nam.

A. *ff*  
 ter - - nam, sem - pi - ter - nam.

T. *ff*  
 ter - - nam, sem - pi - ter - nam.

B. *ff*  
 ter - - nam, sem - pi - ter - nam.

# Responsório 7º

Andantino

**11** *mf*

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

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

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

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

18

S. *p*

A. *p*

T. *p*

B. *p*

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

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

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

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

26

S. *mf*

A. *mf*

T. *mf*

B. *mf*

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

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

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

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

37

S. a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um, **4**

A. a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um, **4**

T. a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um, **4**

B. a pro - ge - ni - e in pro - ge - ni - es ti - men - ti - bus e - um, **4**

47

S. *f* qui - a fe - cit mi - hi Do - mi - nus *ff* ma - gnam qui po - tens est et

A. *f* qui - a fe - cit mi - hi Do - mi - nus *ff* ma - gnam qui po - tens est et

T. *f* qui - a fe - cit mi - hi Do - mi - nus *ff* ma - gnam qui po - tens est et

B. *f* qui - a fe - cit mi - hi Do - mi - nus *ff* ma - gnam qui po - tens est et

54

S. San - ctum no - men, no - men e - jus, no - men e - jus. **3**

A. Sanc - tum no - men, no - men e - jus, no - men e - jus. **3**

T. Sanc - tum no - men, no - men e - jus, no - men e - jus. **3**

B. Sanc - tum no - men, no - men e - jus, no - men e - jus. **3**

# Responsório 8º

Allegretto

2

*ff*

Fe - lix nam-que es sa - cra Vir-go, Vir-go Ma - ri - a et om-ni lau - de di-

Fe - lix nam-que es sa - cra Vir-go, Vir-go Ma - ri - a et om-ni lau - de di-

Fe - lix nam-que es sa - cra Vir-go, Vir-go Ma - ri - a et om-ni lau - de di-

Fe - lix nam-que es sa - cra Vir-go, Vir-go Ma - ri - a et om-ni lau - de di-

10

S. *p* gnis-si-ma qui - a ex te or - tus est sol jus - ti - ti - ae Chris - tus

A. *p* gnis-si-ma qui - a ex te or - tus est sol jus - ti - ti - ae Chris - tus

T. *p* gnis-si-ma qui - a ex te or - tus est sol jus - ti - ti - ae Chris - tus

B. *p* gnis-si-ma qui - a ex te or - tus est sol jus - ti - ti - ae Chris - tus

18

S. *f* De - us nos - ter, Chris - tus De - us nos - ter. **3** *ff* *tr.* Cicconi  
solo

A. *f* De - us nos - ter, Chris - tus De - us nos - ter, **3**

T. *f* De - us nos - ter, Chris - tus De - us nos - ter, **3**

B. *f* De - us nos - ter, Chris - tus De - us nos - ter, **3**

29

S. ra — pro po - pu-lo in - ter - ve - ni — pro cle - ro in - ter ce -

A.

T.

B.

37

S. de pro de - vo - to fe - mi - ne o - se - xu sen - ti - ant om - nes

A.

T.

B.

45

S. tu - um ju - va - men qui - cum - que ce - le - brant, qui - cum - que ce - le - brant tu - am

A.

T.

B.

52 *tutti f*

S. San - cta con - ce - pti - o - nem. Qui - a ex te or - tus est sol,

A. *ff* qui - a ex te or - tus est sol,

T. *ff* qui - a ex te or - tus est sol,

B. *ff* qui - a ex te or - tus est sol,

61 *p*

S. sol jus - ti - ti - ae Chris - tus De - us nos - ter Glo - ri - a Pa - tri et Fi - li - o

A. *p* sol jus - ti - ti - ae Chris - tus De - us nos - ter Glo - ri - a Pa - tri et Fi - li - o

T. *p* sol jus - ti - ti - ae Chris - tus De - us nos - ter Glo - ri - a Pa - tri et Fi - li - o

B. *p* sol jus - ti - ti - ae Chris - tus De - us nos - ter Glo - ri - a Pa - tri et Fi - li - o

69 *cresc*

S. et Spi - ri - tu - i San - cto Chris - tus De - us nos - ter,

A. *cresc* et Spi - ri - tu - i San - cto Chris - tus De - us nos - ter,

T. *cresc* et Spi - ri - tu - i San - cto Chris - tus De - us nos - ter,

B. *cresc* et Spi - ri - tu - i San - cto Chris - tus De - us nos - ter,

79

S. *f* *ff*  
 Chris - tus De - us nos - ter, De - us nos -

A. *f* *ff*  
 Chris - tus De - us nos - ter, De - us nos -

T. *f* *ff*  
 Chris - tus De - us nos - ter, De - us nos -

B. *f* *ff*  
 Chris - tus De - us nos - ter, De - us nos -

85

S. **3**  
 ter, De - us nos - - ter.

A. **3**  
 ter, De - us nos - - ter.

T. **3**  
 ter, De - us nos - - ter.

B. **3**  
 ter, De - us nos - - ter.

## Responsório 1º

Andante Moderato

Musical notation for Violino I and Violino II, measures 1-5. The score is in common time (C). Violino I and II both start with a *pizz* (pizzicato) instruction and a dynamic marking of *(p)*. In measure 4, they switch to *arco* (arco) and a dynamic marking of *p*. The music consists of quarter and eighth notes with rests.

Musical notation for Violino I and Violino II, measures 6-9. The score is in common time (C). The music features eighth and sixteenth notes. A dynamic marking of *mf* is present in measure 7.

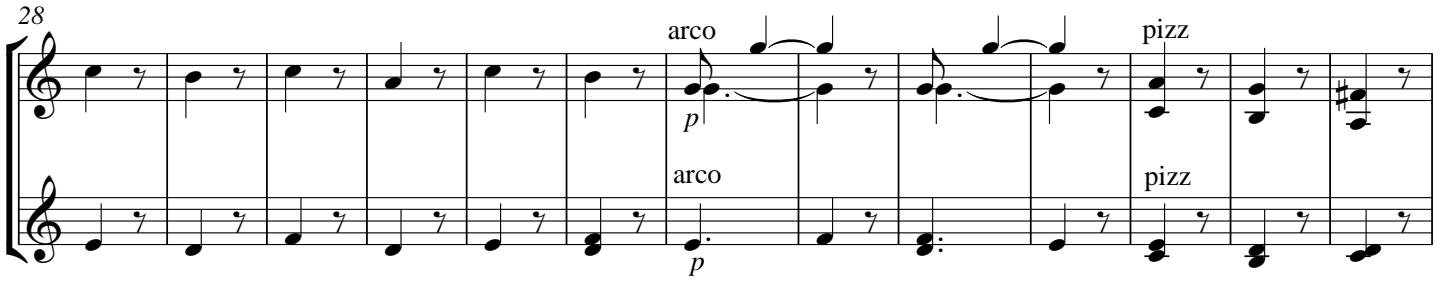
Musical notation for Violino I and Violino II, measures 10-13. The score is in common time (C). The music features eighth and sixteenth notes. Dynamic markings of *f* are present in measures 10 and 11.

Musical notation for Violino I and Violino II, measures 14-17. The tempo changes to *Andantino* with a metronome marking of  $\text{♩} = 80$ . The key signature changes to three sharps (F#, C#, G#). The music features dotted rhythms. Dynamic markings of *p* and *f* are present. *pizz* and *arco* instructions are used.

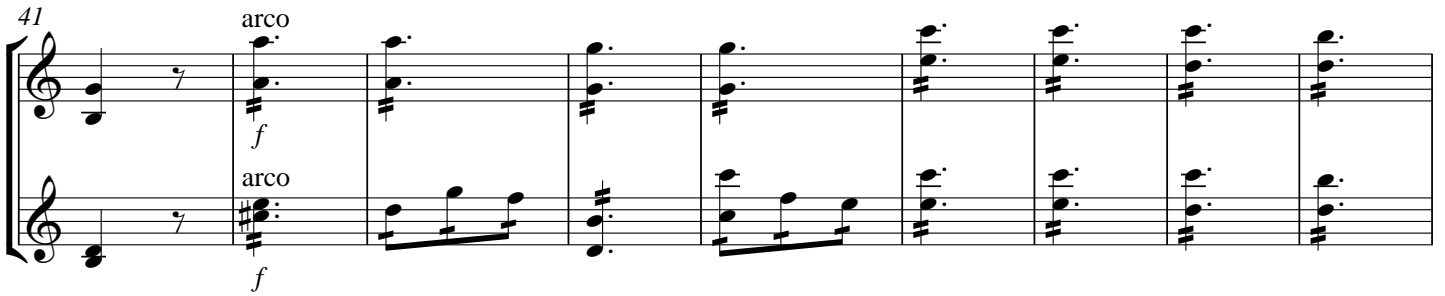
Musical notation for Violino I and Violino II, measures 18-21. The score is in common time (C). The music features dotted rhythms. Dynamic markings of *p* and *f* are present. *pizz* and *arco* instructions are used.



28



41

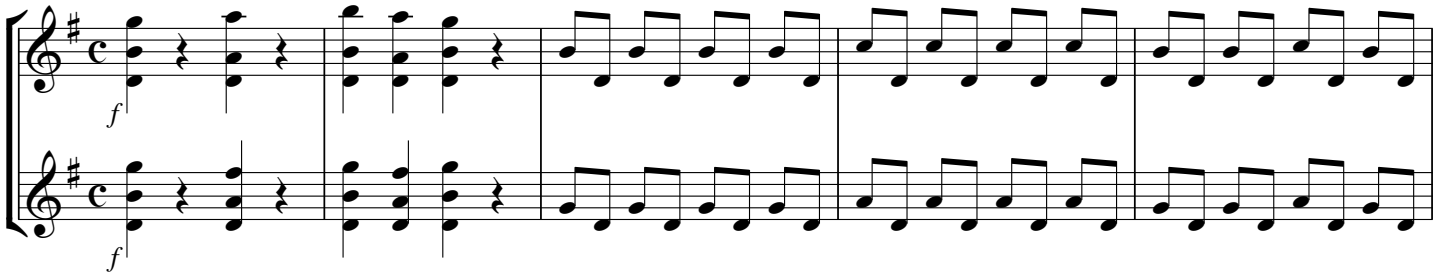


50

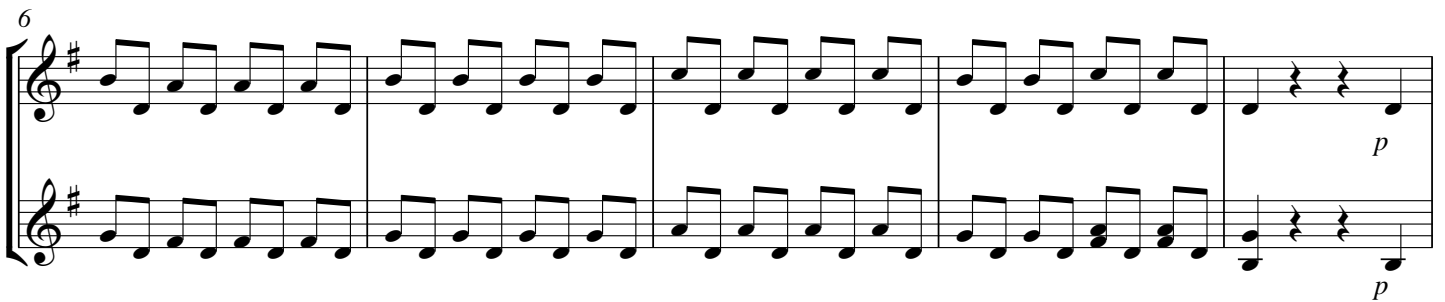


### Responsório 2º

**Allegro Maestoso**



6



11



24

*p*

31

*f*

37

*pizz* *arco* **9**

*p* *pizz* *arco* **9**

52

*f*

### Responsório 3º

**Allegro Maestoso**

*f* *ff*

5

*p* *f*

10

Musical notation for measures 10-14. The treble staff contains a melodic line with eighth and sixteenth notes, and the bass staff provides a harmonic accompaniment. Dynamics include *p* (piano) in measures 11 and 12.

15

Musical notation for measures 15-19. The treble staff features a melodic line with eighth notes and rests. Dynamics include *sfz* (sforzando) in measure 17 and *p* (piano) in measure 19.

20

Musical notation for measures 20-24. The treble staff has a melodic line with eighth notes and rests. Dynamics include *f* (forte) in measures 21 and 22.

25

Musical notation for measures 25-32. The treble staff begins with a triplet of eighth notes. Dynamics include *p* (piano) in measure 25 and *f* (forte) in measure 27.

33

Musical notation for measures 33-35. The treble staff features a melodic line with eighth notes and rests, including a triplet in measure 34.

36

Musical notation for measures 36-39. The treble staff features a melodic line with eighth notes and rests, including a triplet in measure 36.

## Responsório 4º

Allegro Maestoso

Musical notation for the first system, measures 1-4. The piece is in 3/4 time, key of B-flat major. The first two measures are rests. The third and fourth measures feature a melody in the right hand and a bass line in the left hand, both marked *(p)*.

Musical notation for the second system, measures 5-7. Measures 5 and 6 consist of a continuous eighth-note accompaniment in both hands, marked *f*. Measure 7 shows the melody and bass line from the first system, marked *p*.

Musical notation for the third system, measures 8-10. Measures 8 and 9 continue the eighth-note accompaniment in both hands, marked *f*. Measure 10 shows the melody and bass line from the first system, marked *p*.

Musical notation for the fourth system, measures 11-19. Measures 11-13 feature a melody in the right hand and a bass line in the left hand, marked *f*. Measures 14-15 show a melody in the right hand and a bass line in the left hand, marked *f*. Measures 16-18 show a melody in the right hand and a bass line in the left hand, marked *f*. Measure 19 shows a melody in the right hand and a bass line in the left hand, marked *f*. The system ends with a double bar line and a 4-measure rest in both hands.

Musical notation for the fifth system, measures 20-24. Measures 20-21 feature a melody in the right hand and a bass line in the left hand, marked *f*. Measures 22-23 show a melody in the right hand and a bass line in the left hand, marked *f*. Measure 24 shows a melody in the right hand and a bass line in the left hand, marked *f*.

Musical notation for the sixth system, measures 25-29. Measures 25-26 feature a melody in the right hand and a bass line in the left hand, marked *p*. Measures 27-28 show a melody in the right hand and a bass line in the left hand, marked *f*. Measure 29 shows a melody in the right hand and a bass line in the left hand, marked *f*.

31

*ff*

*ff*

## Responsório 5º

Allegro Moderato

*f*

*f*

6

*p*

12

*p*

*p*

*p*

*p*

19

*p*

*p*

25

*f*

*f*

*sfz*

*sfz*

*p*

*p*

32

39

44

49

### Responsório 6º

Andantino

7

12

*p*

5

5

*p*

22

*p*

*p*

*p*

*p*

28

*p*

*p*

34

5

*p*

*p*

5

*p*

43

*p*

3

3

49

*f*

*ff*

*f*

*ff*

## Responsório 7º

Andantino

13 pizz *f* *p*

22 arco *cresc* *p*

33 pizz *f* *f*

42 arco *cresc* *f*

49 *ff* *ff*

55 tr



60

*p* *f*

### Responsório 8º

Allegretto

*f* *ff*

10

*p*

16

*f* *tr*

25

*p*

34

*sfz* *p* *pizz* *p* *pizz*

43 arco  
pp cresc p

54 pizz arco  
ff ff

63 p

69 tr cresc

77 f

85

## Responsório 1º

Andante Moderato

9

\*

Andantino  $\text{♩} = 80$

15

30

44

## Responsório 2º

Allegro Maestoso

7

24

32

39

54

\* Reconstrução: Sérgio Dias

Viola  
**Responsório 3º**

**Allegro Maestoso**

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20

21 22 23 24

25 26 27 28

**Allegro Maestoso**

**Responsório 4º**

1 2 3 4

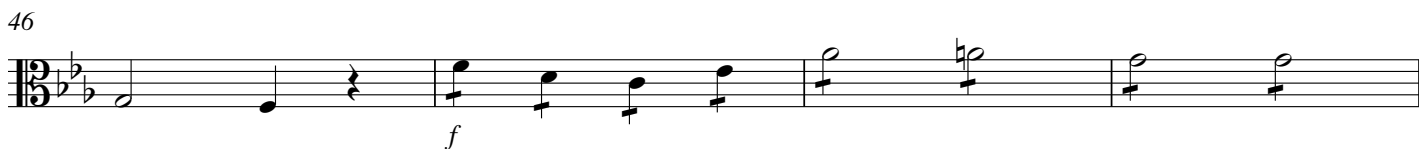
5 6 7 8

9 10 11 12

13 14 15 16

Viola  
Responsório 5º

Allegro Moderato



## Responsório 6º

Andantino



23



29



39



45



Andantino

## Responsório 7º



22



39



50

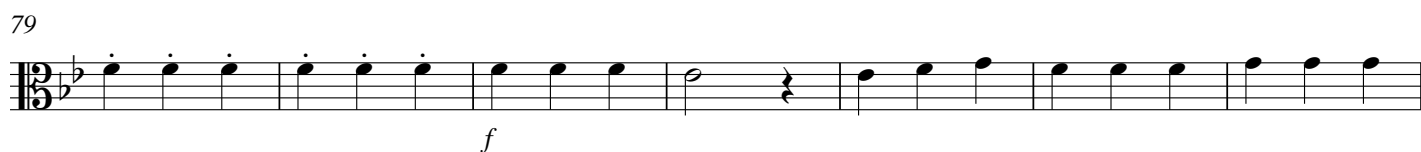
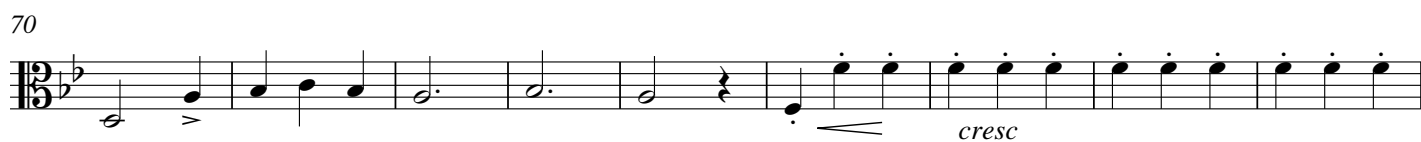
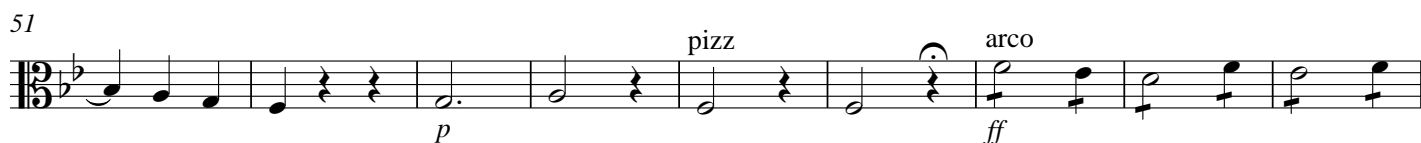


57



Viola  
Responsório 8º

Allegretto



## Responsório 1º

Andante Moderato

9

f

f

Andantino  $\text{♩} = 80$

pizz

arco

p

f

pizz

arco

15

pizz

p

pizz

30

arco

pizz

arco

p

f

arco

44

ff

ff

## Responsório 2º

Allegro Maestoso

f

f



7

24

32

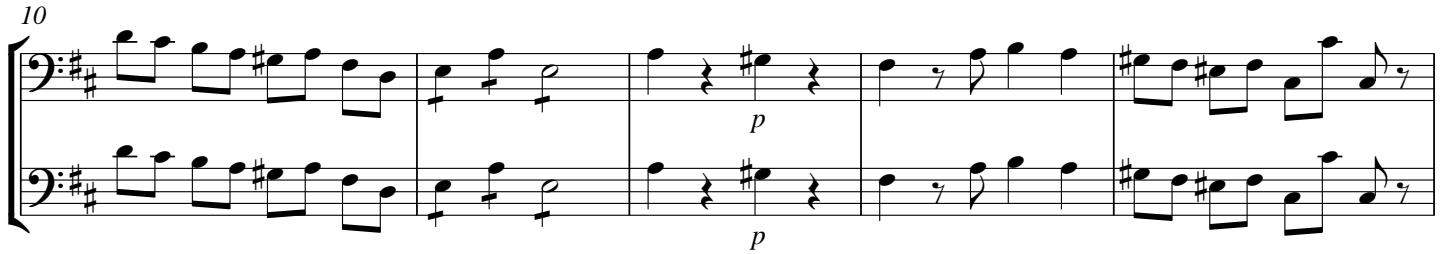
39

54

**Allegro Maestoso** **Responsório 3º**

5

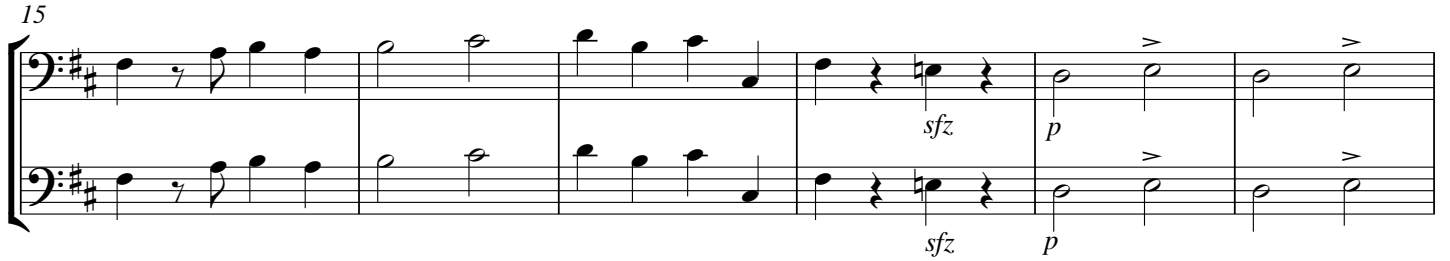
10



*p*

*p*

15



*sfz*

*p*

*sfz*

*p*

21

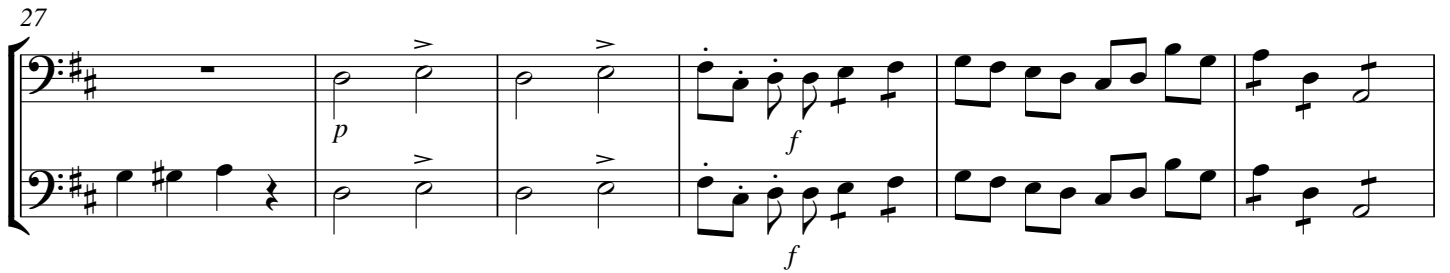


*f*

*f*

*p*

27

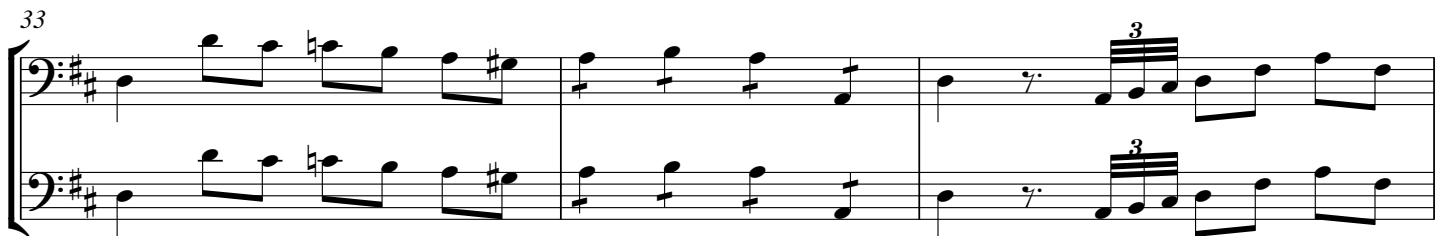


*p*

*f*

*f*

33



*p*

*f*

36



*p*

*f*

## Responsório 4º

**Allegro Maestoso**

**4**



*f*

*f*

*p*

*f*

*f*

*p*

11

6

6

*f*

*f*

Detailed description: This system contains measures 11 through 16. It features two staves in bass clef with a key signature of two flats. The music consists of eighth and quarter notes. A dynamic marking of *f* (forte) is present in both staves. At the end of the system, there are two measures marked with a bracket and the number 6, indicating a six-measure rest.

22

4

4

*f*

*f*

Detailed description: This system contains measures 22 through 27. It features two staves in bass clef with a key signature of two flats. The music consists of eighth and quarter notes. A dynamic marking of *f* (forte) is present in both staves. At the end of the system, there are two measures marked with a bracket and the number 4, indicating a four-measure rest.

31

*ff*

*ff*

Detailed description: This system contains measures 31 through 36. It features two staves in bass clef with a key signature of two flats. The music consists of eighth and quarter notes. A dynamic marking of *ff* (fortissimo) is present in both staves.

**Responsório 5º**

**Allegro Moderato**

*f*

*f*

Detailed description: This system contains measures 37 through 42. It features two staves in bass clef with a key signature of two flats and a common time signature (C). The music consists of eighth and quarter notes. A dynamic marking of *f* (forte) is present in both staves.

6

Detailed description: This system contains measures 43 through 48. It features two staves in bass clef with a key signature of two flats. The music consists of eighth and quarter notes.

12

*p*

*p*

*p*

*p*

*p*

*p*

Detailed description: This system contains measures 49 through 60. It features two staves in bass clef with a key signature of two flats. The music consists of quarter and eighth notes. A dynamic marking of *p* (piano) is present in both staves.

20

*p*

*p*

*f*

*f*

Detailed description: This system contains measures 61 through 72. It features two staves in bass clef with a key signature of two flats. The music consists of quarter and eighth notes. Dynamic markings of *p* (piano) and *f* (forte) are present in both staves.

27

Musical score for measures 27-33. The score is in bass clef with a key signature of two flats. It features a series of chords and melodic lines. Dynamics include *sfz* and *p*. There are also accents (>) and breath marks (v) above notes.

34

Musical score for measures 34-40. The score continues with chords and melodic lines. Dynamics include *f*. There are also accents (>) above notes.

41

Musical score for measures 41-47. The score features a mix of chords and melodic lines. Dynamics include *p* and *f*. There are also accents (>) above notes.

48

Musical score for measures 48-54. The score features a mix of chords and melodic lines. Dynamics include *ff*. There are also accents (>) above notes.

## Responsório 6º

Andantino

Musical score for measures 5-12 of the Responsório 6º. The score is in bass clef with a common time signature. It features a mix of chords and melodic lines. Dynamics include *p* and *f*. There are also *pizz* and *arco* markings.

7

Musical score for measures 13-19 of the Responsório 6º. The score features a mix of chords and melodic lines. Dynamics include *p*. There are also accents (>) above notes.

13

Musical score for measures 20-26 of the Responsório 6º. The score features a mix of chords and melodic lines. Dynamics include *p*. There are also accents (>) above notes and a five-measure rest (5) in the bass line.

23

Musical score for measures 23-28. The piece is in a 3/4 time signature. The bass clef is used for both staves. The key signature has one sharp (F#). The music consists of eighth and quarter notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are accents (>) and a breath mark (v) at the beginning.

29

Musical score for measures 29-38. The piece continues in 3/4 time. The bass clef is used for both staves. The key signature has one sharp (F#). The music consists of eighth and quarter notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are accents (>) and a breath mark (v). The piece ends with a double bar line and a fermata. The number 5 is written above and below the final measure.

39

Musical score for measures 39-44. The piece continues in 3/4 time. The bass clef is used for both staves. The key signature has one sharp (F#). The music consists of eighth and quarter notes. Dynamics include *p* (piano) and *pp* (pianissimo). There are accents (>) and a breath mark (v). The piece ends with a double bar line and a fermata. The number 5 is written above and below the final measure.

45

Musical score for measures 45-50. The piece continues in 3/4 time. The bass clef is used for both staves. The key signature has one sharp (F#). The music consists of eighth and quarter notes. Dynamics include *f* (forte) and *ff* (fortissimo). There are accents (>) and a breath mark (v). The piece ends with a double bar line and a fermata. The number 3 is written above and below the first measure.

### Responsório 7º

Andantino

Musical score for measures 1-21 of Responsório 7º. The piece is in a 3/4 time signature. The bass clef is used for both staves. The key signature has one flat (Bb). The music consists of quarter and eighth notes. Dynamics include *f* (forte) and *p* (piano). There are accents (>) and a breath mark (v). The number 13 is written above and below the first measure.

22

Musical score for measures 22-38 of Responsório 7º. The piece continues in 3/4 time. The bass clef is used for both staves. The key signature has one flat (Bb). The music consists of quarter and eighth notes. Dynamics include *p* (piano) and *f* (forte). There are accents (>) and a breath mark (v). The number 9 is written above and below the first measure.

39

Musical score for measures 39-50 of Responsório 7º. The piece continues in 3/4 time. The bass clef is used for both staves. The key signature has one flat (Bb). The music consists of quarter and eighth notes. Dynamics include *f* (forte). There are accents (>) and a breath mark (v). The number 4 is written above and below the first measure.

51

58

Allegretto

## Responsório 8º

9

19

30

39

47

*cresc*  
*p*  
*arco*  
*pizz*  
*cresc*  
*p*

57

*arco*  
*ff*  
*arco*  
*ff*

65

*p*  
*p*

75

*cresc*  
*cresc*  
*f*  
*f*

83

88