

Gradual de São Sebastião

Para o dia de S. Sebastião e o seu oitavário

José Maurício Nunes Garcia

Moderato

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Flauta I**: Treble clef, 3/4 time. Dynamics: *f*, *p*, *cresc*.
- Flauta II**: Treble clef, 3/4 time. Dynamics: *f*, *p*, *cresc*.
- Trompas I, II em Fá**: Treble clef, 3/4 time. Dynamics: *f*.
- Soprano**: Treble clef, 3/4 time. Rested.
- Alto**: Treble clef, 3/4 time. Rested.
- Tenor**: Treble clef, 3/4 time. Rested.
- Baixo**: Bass clef, 3/4 time. Rested.
- Violino I**: Treble clef, 3/4 time. Dynamics: *f*, *p*, *cresc*, *f*.
- Violino II**: Treble clef, 3/4 time. Dynamics: *f*, *p*, *cresc*, *f*.
- Violoncelo**: Bass clef, 3/4 time. Dynamics: *f*, *p*, *cresc*, *f*.
- Contrabaixo**: Bass clef, 3/4 time. Dynamics: *f*, *p*, *cresc*, *f*.
- Órgão**: Grand staff (treble and bass clefs), 3/4 time. Dynamics: *f*, *p*, *cresc*, *f*.

The score consists of five measures. The first measure is marked *f*. The second measure is marked *p*. The third measure is marked *cresc*. The fourth measure is marked *f*. The fifth measure is marked *f*. The key signature is two sharps (D major). The time signature is 3/4.

6

Fl. I
f *p* *cresc* *f* *p*

Fl. II
f *p* *f* *p*

Cor. I, II
f *p* *p*

S.
A.
T.
B.

VI. I
tr *p* *cresc* *f* *p*

VI. II
p *cresc* *f* *p*

Vc.
p *cresc* *f* *p*

Cb.
p *cresc* *f* *p*

Org.
p *cresc* *f* *p* *p*

4/2 6 #4 6 4/2 6 #6 6/4 6 #3 3

Detailed description: This is a page of a musical score for a symphony orchestra. It features seven staves: Flute I (Fl. I), Flute II (Fl. II), Cori I & II (Cor. I, II), Saxophone (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (VI. I), Violin II (VI. II), Violoncello (Vc.), Contrabass (Cb.), and Organ (Org.). The score is in 2/4 time and begins with a measure number of 6. The key signature has two sharps (F# and C#). The Flute parts have dynamic markings of *f*, *p*, *cresc*, *f*, and *p*. The Violin I part includes trills (*tr*) and dynamic markings of *p*, *cresc*, *f*, and *p*. The Violoncello and Contrabass parts have dynamic markings of *p*, *cresc*, *f*, and *p*. The Organ part has dynamic markings of *p*, *cresc*, *f*, *p*, and *p*. At the bottom of the page, there are numerical markings: 4/2, 6, #4, 6, 4/2, 6, #6, 6/4, 6, #3, 3.

12

Fl. I *pp* *p* *cresc*

Fl. II *pp* *p* *cresc*

Cor. I, II *pp*

S. *p*
Jus - tus cum ce - ci - de-rit

A. *p*
Jus - tus cum ce - ci - de-rit

T. *p*
Jus - tus cum ce - ci - de-rit

B. *p*
Jus - tus cum ce - ci - de-rit

VI. I *pp* *p* *cresc* *tr*

VI. II *pp* *p* *cresc*

Vc. *pp* *p* *tutti*

Cb. *pp* *p*

Org. *pp*

6 5 3

33

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

Org.

ci-de-rit non col-li-de-tur qui-a Do-mi-nus

ci-de-rit non col-li-de-tur qui-a Do-mi-nus

ci-de-rit non col-li-de-tur qui-a Do-mi-nus

ci-de-rit non col-li-de-tur qui-a Do-mi-nus

6 3 6 #3

51

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

Org.

se - men e - jus in be - ne - di - cti - o - ne e - - -

tr

pp

cresc p p

pp

f p p

pp

f p

f p

pp

f p

6 #3 6 #3 6 #3 6 3 6 6 4 #3

64

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

Org.

se - men e - jus in be-ne-di - cti - o - - ne

se - men e - jus in be-ne-di - cti - o - - ne

se - men e - jus in be-ne-di - cti - o - - ne

se - men e - jus in be-ne-di - cti - o - - ne

3 #6 3 #6 3 6 6 5 3

69

Fl. I *ff* *p*

Fl. II

Cor. I, II *f* *f*

S.
e - rit. Al - le - lu - - ia.

A.
e - rit. Al - le - lu - - ia.

T.
e - rit. Al - le - lu - - ia.

B.
e - rit. Al - le - lu - - ia.

VI. I *p*

VI. II

Vc.

Cb.

Org. *p*

3 6 6 3
4

75

Fl. I

Fl. II

Cor. I, II

S.

A.

T.

B.

VI. I

VI. II

Vc.

Cb.

Org.

p *cresc* *pp*

p *cresc* *pp*

p *cresc* *pp*

p *cresc* *pp*

p *cresc* *pp*

6 6 5

