

José Maurício Nunes Garcia (1767-1830)

Ecce Sacerdos
CPM 005

Edição: Antonio Campos

coro, orquestra
(choir, orchestra)

Partes:

Fagotes 1, 2
Coro 1 (SATB)
Coro 2 (SATB)
Violoncelos I
Violoncelos II
Contrabaixos
Órgão

24 p.

ISMN 979-0-802303-68-3



MUSICA BRASILIS

Ecce Sacerdos - José Maurício Nunes Garcia - Fagotes 1, 2

2

71

p

Musical staff for measures 71-78. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *p* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3.

79

f *p*

Musical staff for measures 79-86. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *f* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *p* is placed below the staff.

87

cresc

Musical staff for measures 87-93. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *cresc* is placed above the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3.

94

f *ff* *p*

Musical staff for measures 94-101. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *f* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *ff* is placed below the staff. The staff ends with a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *p* is placed below the staff.

102

cresc *f*

Musical staff for measures 102-108. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *cresc* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *f* is placed below the staff.

109

ff *p*

Musical staff for measures 109-116. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *ff* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *p* is placed below the staff.

117

4 **4**

Musical staff for measures 117-130. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *ff* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3. A dynamic marking *p* is placed below the staff. The staff ends with a half note G3, a quarter note G3, a half note G3, and a quarter note G3.

131

Musical staff for measures 131-137. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3.

138

ff

Musical staff for measures 138-144. The staff is in bass clef. It begins with a half note G2, followed by quarter notes G2, A2, B2, C3, D3, E3, F3, G3. A dynamic marking *ff* is placed below the staff. The staff continues with a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, a quarter note G3, a half note G3, and a quarter note G3.

Ecce Sacerdos

Coro 1

José Maurício Nunes Garcia
(1810)

Allegro spiritoso

Ec - ce Sa - cer - dos sa - cer - dos ma - gnus
Ec - ce Sa - cer - dos sa - cer - dos ma - gnus ec - ce sa - cer - dos, sa -
Ec - ce Sa - cer - dos sa - cer - dos ma - gnus ec - ce sa - cer - dos, sa -
Ec - ce Sa - cer - dos sa - cer - dos ma - gnus sa -

qui in di - e - bus, qui in di - e - bus,
cer - dos ma - gnus qui in di - e - bus, qui in di - e - bus,
cer - dos ma - gnus qui in di - e - bus, qui in di - e - bus,
cer - dos ma - gnus qui in di - e - bus, qui in di - e - bus,

qui in di - e - bus, di - e - bus su - is, di - e - bus su - is pla - cu -
qui in di - e - bus, di - e - bus su - is, di - e - bus su - is pla - cu -
qui in di - e - bus, di - e - bus su - is, di - e - bus su - is pla - cu -
qui in di - e - bus, di - e - bus su - is, di - e - bus su - is pla - cu -

24

it pla - cu-it De - o ec - ce sa - cer - dos, sa - cer - dos

it pla - cu-it De - o ec - ce sa - cer - dos, sa - cer - dos

it pla - cu-it De - o ec - ce sa - cer - dos, sa - cer - dos

it pla - cu-it De - o ec - ce sa - cer - dos, sa - cer - dos

34

ma - gnus qui in di - e - bus, di - e - bus su - is pla - cu - it De - o,

ma - gnus qui in di - e - bus, di - e - bus su - is pla - cu - it De - o,

ma - gnus qui in di - e - bus, di - e - bus su - is pla - cu - it De - o,

ma - gnus qui in di - e - bus, di - e - bus su - is pla - cu - it De - o,

41

pla - cu - it De - o, pla - cu - it De - o, pla - cu - it De - o, et in -

pla - cu - it De - o, pla - cu - it De - o, pla - cu - it De - o, et in -

pla - cu - it De - o, pla - cu - it, pla - cu - it, et in -

pla - cu - it De - o, et in -

48

ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in - ven - tus est

- ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in - ven - tus est

ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in - ven - tus est

ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in - ven - tus est

54

jus - tus et in tem - po-re i - ra - cun - di-ae

jus - tus et in tem - po-re i - ra - cun - di-ae fa - ctus

jus - tus et in tem - po-re i - ra - cun - di-ae fa - ctus

jus - tus et in tem - po-re i - ra - cun - di-ae

60

est re - con - ci - li - a - ti-o, fa - ctus est re - con - ci - li - a - ti-o, fa - ctus

est re - con - ci - li - a - ti-o, fa - ctus est re - con - ci - li - a - ti-o, fa - ctus

est re - con - ci - li - a - ti-o, fa - ctus est re - con - ci - li - a - ti-o, fa - ctus

fa - ctus

90

re i - ra - cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o,

re i - ra - cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o,

re i - ra - cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o,

re i - ra - cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o,

97

re - con - ci - li - a - ti - o, et in tem - po - re i - ra -

re - con - ci - li - a - ti - o, et in tem - po - re i - ra -

re - con - ci - li - a - ti - o, et in tem - po - re i - ra -

re - con - ci - li - a - ti - o, et in tem - po - re i - ra -

105

cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o, re - con - ci - li -

cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o, re - con - ci - li -

cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o, re - con - ci - li -

cun - di - ae, fa - ctus est re - con - ci - li - a - ti - o, re - con - ci - li -

113

p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -

121

p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -
p *f*
 a - ti - o, re - con - ci - li - a - ti - o, re - con - ci - li -

129

p *p*
 a - ti - o, re - con - ci - li - a - ti - o, re - con -
p *p*
 a - ti - o, re - con - ci - li - a - ti - o, re - con -
p *p*
 a - ti - o, re - con - ci - li - a - ti - o, re - con -
p *p*
 a - ti - o, re - con - ci - li - a - ti - o, re - con -

136

ff

2

-ci - li - a - ti - o, re - con - ci - li - a - ti - o.

ff

2

-ci - li - a - ti - o, re - con - ci - li - a - ti - o.

ff

2

-ci - li - a - ti - o, re - con - ci - li - a - ti - o.

ff

2

-ci - li - a - ti - o, re - con - ci - li - a - ti - o.

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is numbered 136 in the top left corner. It consists of four staves, each with a vocal line and lyrics. The lyrics are: "-ci - li - a - ti - o, re - con - ci - li - a - ti - o." The dynamics are marked as *ff* (fortissimo) for each voice part. The music is in a 2/4 time signature, indicated by the '2' above the final bar of each staff. The Soprano staff starts with a treble clef and a key signature of one flat. The Alto staff starts with a treble clef and a key signature of one flat. The Tenor staff starts with a treble clef and a key signature of one flat. The Bass staff starts with a bass clef and a key signature of one flat. The lyrics are written below the notes, with hyphens indicating syllables across notes. The score ends with a double bar line and repeat dots.

Ecce Sacerdos

Coro 2

José Maurício Nunes Garcia
(1810)

Allegro spiritoso

Ec - ce Sa - cer - dos sa - cer - dos ma -gnus

Ec - ce Sa - cer - dos sa - cer - dos ma -gnus sa - cer - dos

Ec - ce Sa - cer - dos sa - cer - dos ma - gnus sa - cer - dos

Ec - ce Sa - cer - dos sa - cer - dos ma -gnus

qui in di - e - bus, qui in di - e - bus, qui in di - e - bus, di - e - bus

ma - gnus qui in di - e - bus, qui in di - e - bus, qui in di - e - bus, di - e - bus

ma - gnus qui in di - e - bus, qui in di - e - bus, qui in di - e - bus, di - e - bus

qui in di - e - bus, qui in di - e - bus, qui in di - e - bus, di - e - bus

su - is, di - e - bus su - is pla - cu - it pla - cu - it De - o

su - is, di - e - bus su - is pla - cu - it pla - cu - it De - o

su - is, di - e - bus su - is pla - cu - it pla - cu - it De - o

su - is, di - e - bus su - is pla - cu - it pla - cu - it De - o

V.S.

Ecce Sacerdos - José Maurício Nunes Garcia - Coro 2

2

28

ec - ce sa - cer - dos, sa - cer - dos ma - gnus qui in di - e - bus, di - e - bus

ec - ce sa - cer - dos, sa - cer - dos ma - gnus qui in di - e - bus, di - e - bus

ec - ce sa - cer - dos, sa - cer - dos ma - gnus qui in di - e - bus, di - e - bus

ec - ce sa - cer - dos, sa - cer - dos ma - gnus qui in di - e - bus, di - e - bus

3 *p* *cresc*

38

su - is pla - cu - it De - o, pla - cu - it De - o, pla - cu - it,

su - is pla - cu - it De - o, pla - cu - it De - o, pla - cu - it,

su - is pla - cu - it De - o, pla - cu - it De - o, pla - cu - it,

su - is pla - cu - it De - o, pla - cu - it De - o,

p

46

pla - cu - it, et in - ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in -

pla - cu - it, et in - ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in -

pla - cu - it, et in - ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in -

et in - ven - tus, in - ven - tus est jus - tus, et in - ven - tus, in -

f *p*

53

ven - tus est jus - tus et in tem - po-re i - ra - cun - di-ae fa - ctus

ven - tus est jus - tus et in tem - po-re i - ra cun - di-ae fa - ctus

ven - tus est jus - tus et in tem - po-re i - ra - cun - di-ae fa - ctus

ven - tus est jus - tus et in tem - po-re i - ra cun - di-ae fa - ctus

68

est, fa - ctus est, re-con-ci - li - a - ti-o, fa - ctus est re - con-

est, fa - ctus est, re-con-ci - li - a - ti-o, fa - ctus est re - con -

est, fa - ctus est, re-con-ci - li - a - ti-o, fa - ctus est re - con-

est, fa - ctus est, re-con-ci - li - a - ti-o, fa - ctus est re - con-

76

ci - li - a - ti - o, fa - ctus est re-con - ci - li - a - ti-o,

ci - li - a - ti - o, fa - ctus est re-con - ci - li - a - ti-o,

ci - li - a - ti - o, fa - ctus est re-con - ci - li - a - ti-o,

ci - li - a - ti - o, fa - ctus est re-con - ci - li - a - ti-o,

V.S.

83

re-con-ci-li-a - ti - o, et in tem - po - re i - ra -
 re-con-ci-li-a - ti - o, et in tem - po - re i - ra -
 re-con-ci-li-a - ti - o, et in tem - po - re i - ra -
 re-con-ci-li-a - ti - o, et in tem - po - re i - ra -

91

cun - di - ae, fa-ctus est re-con-ci-li-a - ti - o, re - con-
 cun - di - ae, fa-ctus est re-con-ci-li-a - ti - o, re - con-
 cun - di - ae, fa-ctus est re-con-ci-li-a - ti - o, re - con-
 cun - di - ae, fa-ctus est re-con-ci-li-a - ti - o, re - con-

98

ci - li - a - ti - o, et in tem - po - re i - ra - cun - di -
 ci - li - a - ti - o, et in tem - po - re i - ra - cun - di -
 ci - li - a - ti - o, et in tem - po - re i - ra - cun - di -
 ci - li - a - ti - o, et in tem - po - re i - ra - cun - di -

106

cresc *f* *ff*

ae, fa-ctus est re-con - ci - li - a - ti - o, re - con - ci - li - a - ti -

cresc *f* *ff*

ae, fa-ctus est re-con - ci - li - a - ti - o, re - con - ci - li - a - ti -

cresc *f* *ff*

ae, fa-ctus est re-con - ci - li - a - ti - o, re - con - ci - li - a - ti -

cresc *f* *ff*

ae, fa-ctus est re-con - ci - li - a - ti - o, re - con - ci - li - a - ti -

114

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

122

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

p *f*

o, re - con - ci - li - a - ti - o, re - con - ci - li - a - ti -

V.S.

Ecce Sacerdos - José Maurício Nunes Garcia - Coro 2

6

130

p o, re - con - ci - li - a - ti - o, *p* re - con - ci - li -
p o, re - con - ci - li - a - ti - o, *p* re - con - ci - li -
p o, re - con - ci - li - a - ti - o, *p* re - con - ci - li -
p o, re - con - ci - li - a - ti - o, *p* re - con - ci - li -

137

ff - a - ti - o, re - con - ci - li - a - ti - o. **2**
ff - a - ti - o, re - con - ci - li - a - ti - o. **2**
ff - a - ti - o, re - con - ci - li - a - ti - o. **2**
ff - a - ti - o, re - con - ci - li - a - ti - o. **2**

Ecce Sacerdos

Violoncelos I

José Maurício Nunes Garcia
(1810)

Allegro spiritoso

f

8 *p* *f*

15 *f* *ff*

22 *p*

30 *dolce* *cresc*

38 *p* **3** *f*

48 *p*

55 *f* *p*

62 *f* **2**

Ecce Sacerdos - José Maurício Nunes Garcia - Violoncelos I

2

71

p *f*

Musical staff for measures 71-79. The staff begins with a bass clef and a common time signature. It contains a series of chords and single notes, with a dynamic marking of *p* (piano) at the start and *f* (forte) at the end.

80

p

Musical staff for measures 80-88. The staff contains a series of chords and single notes, with a dynamic marking of *p* (piano) at the end.

89

cresc *f*

Musical staff for measures 89-95. The staff contains a series of chords and single notes, with a *cresc* (crescendo) marking and a dynamic marking of *f* (forte) at the end.

96

ff *p*

Musical staff for measures 96-103. The staff contains a series of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the start and *p* (piano) at the end.

104

cresc *f*

Musical staff for measures 104-110. The staff contains a series of chords and single notes, with a *cresc* (crescendo) marking and a dynamic marking of *f* (forte) at the end.

111

ff (*p*) (*f*)

Musical staff for measures 111-119. The staff contains a series of chords and single notes, with dynamic markings of *ff* (fortissimo), (*p*) (piano), and (*f*) (forte).

120

p *f*

Musical staff for measures 120-127. The staff contains a series of chords and single notes, with dynamic markings of *p* (piano) and *f* (forte).

128

Musical staff for measures 128-135. The staff contains a series of chords and single notes.

136

ff

Musical staff for measures 136-139. The staff contains a series of chords and single notes, with a dynamic marking of *ff* (fortissimo) at the end.

140

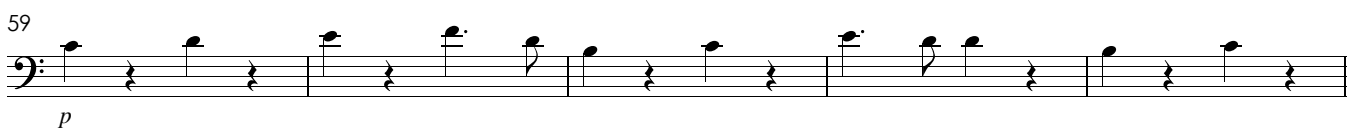
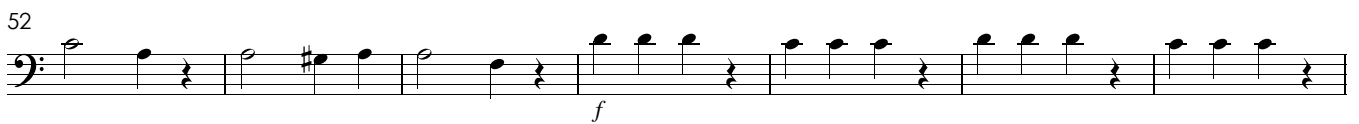
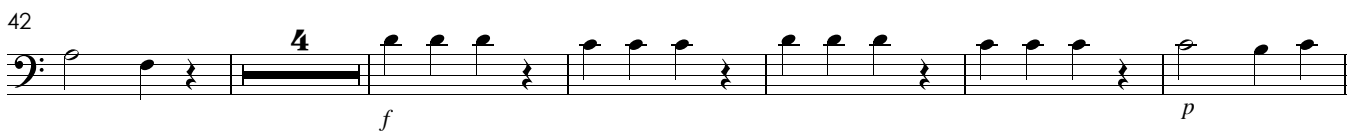
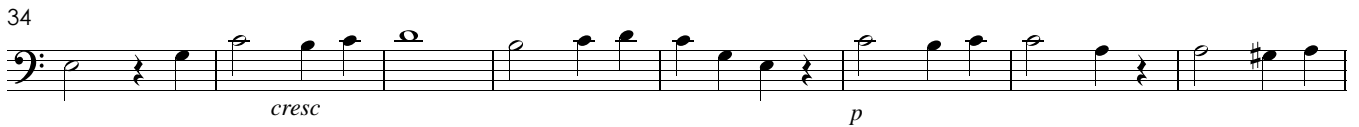
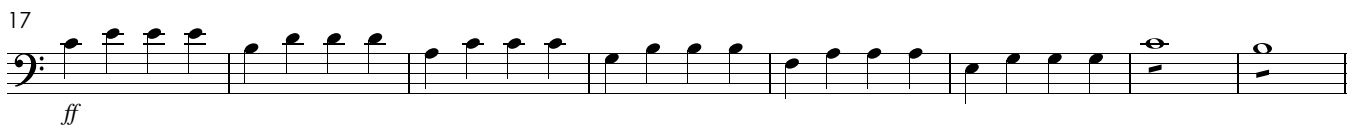
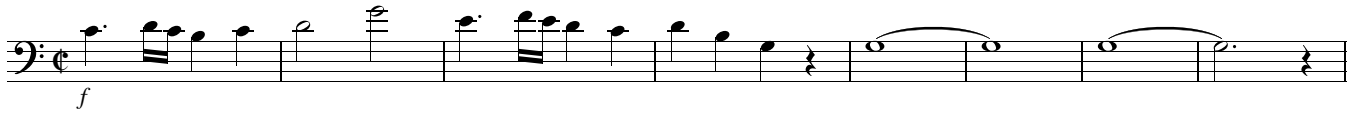
Musical staff for measures 140-147. The staff contains a series of chords and single notes.

Ecce Sacerdos

Violoncelos II

José Maurício Nunes Garcia
(1810)

Allegro spiritoso



Ecce Sacerdos - José Maurício Nunes Garcia - Violoncelos II

2

71

71

p *f*

Musical staff for measures 71-80. The staff is in bass clef. It begins with a whole rest, followed by a half note G2, a whole note G2, and a whole note G2. A dynamic marking *p* is placed below the first G2. The staff continues with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *f* is placed below the last G2.

81

81

p

Musical staff for measures 81-90. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *p* is placed below the first G2.

90

90

cresc *f*

Musical staff for measures 90-96. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *cresc* is placed below the first G2, and a dynamic marking *f* is placed below the last G2.

97

97

ff *p*

Musical staff for measures 97-104. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *ff* is placed below the first G2, and a dynamic marking *p* is placed below the last G2.

105

105

cresc *f* *ff*

Musical staff for measures 105-112. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *cresc* is placed below the first G2, a dynamic marking *f* is placed below the last G2, and a dynamic marking *ff* is placed below the final G2.

113

113

(p) *(f)*

Musical staff for measures 113-120. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *(p)* is placed below the first G2, and a dynamic marking *(f)* is placed below the last G2.

121

121

p *f*

Musical staff for measures 121-128. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *p* is placed below the first G2, and a dynamic marking *f* is placed below the last G2.

129

129

Musical staff for measures 129-136. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2.

137

137

ff

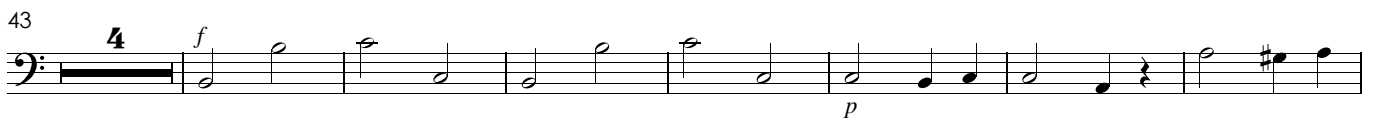
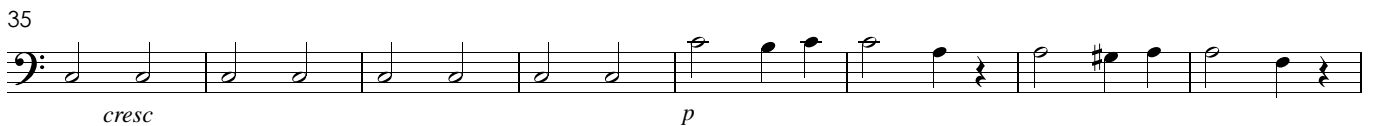
Musical staff for measures 137-144. The staff is in bass clef. It begins with a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, a half note G2, and a half note G2. A dynamic marking *ff* is placed below the first G2.

Ecce Sacerdos

Contrabaixos

José Maurício Nunes Garcia
(1810)

Allegro spiritoso



Ecce Sacerdos - José Maurício Nunes Garcia - Contrabaixos

2

106

cresc

f *ff*

This musical staff contains measures 106 through 113. It begins with a *cresc* marking. The first measure has a half note G2, followed by quarter notes A2, B2, and C3. A slur covers measures 107 and 108, containing a half note D3 and a half note E3. Measure 109 has a half note F3, and measure 110 has a half note G3. Measure 111 has a half rest, and measure 112 has a half note A3. Measure 113 has a half note B3. Dynamics *f* and *ff* are indicated below the staff.

114

p *f*

This musical staff contains measures 114 through 121. It starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 115 has a half note D3, and measure 116 has a half note E3. Measure 117 has a half note F3, and measure 118 has a half note G3. Measure 119 has a half rest, and measure 120 has a half note A3. Measure 121 has a half note B3. Dynamics *p* and *f* are indicated below the staff.

122

p *f*

This musical staff contains measures 122 through 129. It starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 123 has a half note D3, and measure 124 has a half note E3. Measure 125 has a half note F3, and measure 126 has a half note G3. Measure 127 has a half rest, and measure 128 has a half note A3. Measure 129 has a half note B3. Dynamics *p* and *f* are indicated below the staff.

130

This musical staff contains measures 130 through 137. It starts with a half rest, followed by a half note G2. Measure 131 has a half note A2, and measure 132 has a half note B2. Measure 133 has a half note C3, and measure 134 has a half note D3. Measure 135 has a half rest, and measure 136 has a half note E3. Measure 137 has a half note F3.

138

ff

This musical staff contains measures 138 through 145. It starts with a half note G2, followed by quarter notes A2, B2, and C3. Measure 139 has a half note D3, and measure 140 has a half note E3. Measure 141 has a half note F3, and measure 142 has a half note G3. Measure 143 has a half note A3, and measure 144 has a half note B3. Measure 145 has a half rest. The staff ends with a double bar line. Dynamics *ff* is indicated below the staff.

Ecce Sacerdos

Órgão

José Maurício Nunes Garcia
(1810)

Allegro spiritoso

Measures 1-7 of the piece. The music is in C major and 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present at the beginning.

Measures 8-14. The right hand continues with a similar melodic pattern. The left hand features a prominent pedal point in the bass register, indicated by a 'Ped' marking. Dynamic markings include *p* (piano) and *f* (forte).

Measures 15-21. The right hand has a more active melodic line. The left hand features a complex bass line with triplets and sixteenth notes. Dynamic markings include *f* and *ff* (fortissimo). Fingerings are indicated with numbers 3, 5, 6, and 3.

Measures 22-28. The right hand has a more static accompaniment. The left hand features a complex bass line with triplets and sixteenth notes. Dynamic markings include *p* and a 'Ped' marking.

Measures 29-35. The right hand has a more active melodic line. The left hand features a complex bass line with triplets and sixteenth notes. Dynamic markings include *p* and *cresc* (crescendo).

Measures 36-42. The right hand has a more active melodic line. The left hand features a complex bass line with triplets and sixteenth notes. A dynamic marking of *p* is present.

V.S.

Ecce Sacerdos - José Maurício Nunes Garcia - Órgão

2

43

oboes

f

50

p

f

57

p

64

f

71

oboe

p

79

f

p

Ped

87

cresc

94

f *p* trombetas

3 6 3

101

cresc

108

f *p* trombetas

3 6 3

117

f *p*

5/3 3 3 6/4 3

126

f

5/3 7/3 3 6/4 3

135

ff

8/3 6/4 3 8/3 5/3