



Missa Seria Tertia
Hebdomadae Sanctae



Por seu autor

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Índice

Ayrie01

Ego autem (Gradual)12

Paixão Segundo São Marcos

Passio.....23

Non in die festo25

Quoniam nos audivimus.....28

Prophetiza33

Ancila (Et tu)36

Vere ex illis es37

Crucifige eum.....39

Crucifige eum41

Vah qui destruis templum Dei43

Alios saluum fecit47

Ecce Filium vocat51

Sinite.....53

Vere hic.....56

Custodi me (Ofertorium).....59

Sanctus.....68

Agnus Dei84

Missa de Terça-feira Santa

1



Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Andante sostenuto

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

This page of musical notation is for a piano piece, featuring a key signature of three flats (B-flat, E-flat, A-flat) and a complex rhythmic structure. The notation is organized into several systems of staves:

- System 1:** The first five staves contain the main melodic and harmonic material. The top staff has a treble clef, while the others are grouped with a brace on the left. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests.
- System 2:** The next five staves are mostly empty, with only a few notes or rests visible, suggesting a section of the score that is not fully represented or a placeholder.
- System 3:** The final system consists of five staves. The top two staves continue the melodic lines with intricate sixteenth-note patterns. The bottom three staves include a bass line and a low-frequency accompaniment, possibly for a cello or double bass, featuring a steady eighth-note pattern.

The notation is written in a standard musical style, with clear staff lines, clefs, and note heads. The key signature is indicated by three flat symbols at the beginning of each staff.

Choir Part:

Lyrics:
f KY - RI - E - E - LE - I - SON KY - RI - E
f KY - RI - E E - LE - I - SON KY - RI - E
f KY - RI - E E - LE - I - SON KY - RI - E
f KY - RI - E E - LE - I - SON KY - RI - E

Piano Part:

The piano accompaniment consists of several staves. The upper staves (treble clef) feature melodic lines with various dynamics (f, mf) and articulation (accents, slurs). The lower staves (bass clef) provide harmonic support with chords and moving lines. The score includes repeat signs and fermatas.

4

Music score for a choir and piano accompaniment, page 4. The score is in E-flat major (three flats) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor 1, Tenor 2) and piano accompaniment for the right and left hands. The lyrics are "E - LE - I - SON KY - RI - E E - LE - I - SON".

The vocal parts are arranged in four staves, each with a different vocal line. The piano accompaniment consists of two staves, one for the right hand and one for the left hand. The right hand part features a melodic line with eighth and sixteenth notes, while the left hand part provides a harmonic foundation with eighth and sixteenth notes.

The lyrics are: E - LE - I - SON KY - RI - E E - LE - I - SON

8^{va}

f KY - RI - E E - LE - I - SON E - LE - I - SON KY - RI -

f KY - RI - E E - LE - I - SON E - LE - I - SON KY - RI -

f KY - RI - E E - LE - I - SON E - LE - I - SON KY - RI -

f KY - RI - E E - LE - I - SON E - LE - I - SON KY - RI -

f

f

f

f

This musical score is for a choir and instrumental ensemble. It features a choir with four parts (Soprano, Alto, Tenor, Bass) and a four-piece instrumental ensemble (Flute, Clarinet, Bassoon, and Bass). The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The choir enters in measure 1 with the lyrics "E - E - LE - I - SON". In measure 5, the choir has a solo part with the lyrics "CHRIS". The instrumental ensemble enters in measure 5 with a piano (*p*) dynamic. The score concludes in measure 8.

6

E E - LE - I - SON

E E - LE - I - SON

E E - LE - I - SON

E E - LE - I - SON

Solo

CHRIS

Solo

CHRIS

p

p

p

p

Musical score for a choral and instrumental piece, page 8. The score is written in B-flat major (two flats) and 4/4 time. It features vocal parts with lyrics and instrumental parts with dynamic markings.

Vocal Parts (Soprano, Alto, Tenor, Bass):

- Lyrics: LE - I-SON, CHRIS - TE E - LE - I-SON, CHRIS - TE E -
- Dynamic markings: *p* (piano), *f* (forte)
- Performance instructions: *Solo*, *Tutti*

Instrumental Parts (Piano, Violin, Viola, Cello, Double Bass):

- Dynamic markings: *p* (piano), *f* (forte), *pizz.* (pizzicato), *arco* (arco)

The score is divided into measures, with the vocal parts and instrumental parts playing in unison or harmony. The lyrics are: LE - I-SON, CHRIS - TE E - LE - I-SON, CHRIS - TE E -

LE - I-SON CHRIS - TE E - LE - I-SON E - LE - I - SON *p* KY - RI-E E -

LE - I-SON CHRIS - TE E - LE - I-SON E - LE - I - SON *p* E -

LE - I-SON CHRIS - TE E - LE - I-SON E - LE - I - SON *p* E -

LE - I-SON CHRIS - TE E - LE - I-SON E - LE - I - SON *p* E -

p

p

p

p

LE - I - SON E - LE - I - SON E - LE - I SON - KY - RI - E E - LE - I - SON KY - RI - E E -
LE - I - SON E - LE - I - SON E - LE - I - SON KY - RI - E E - LE - I - SON KY - RI - E E -
LE - I - SON E - LE - I - SON KY - RI - E E - LE - I - SON KY - RI - E E -
LE - I - SON E - LE - I - SON KY - RI - E E - LE - I - SON KY - RI - E E -

This musical score page, numbered 11, contains a complex arrangement of vocal and instrumental parts. The score is organized into two main systems of staves.

The first system consists of eight staves. The top two staves are vocal parts, both marked with the tempo instruction *dolce*. The next four staves are instrumental, with the bottom two staves containing the lyrics "LE - I - SON." repeated across four measures. The bottom two staves of this system are empty.

The second system consists of five staves. The top two staves are vocal parts, both marked with the tempo instruction *dolce*. The bottom three staves are instrumental, with the bottom two staves containing the lyrics "LE - I - SON." repeated across four measures. The bottom two staves of this system are empty.

The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and slurs, indicating a melodic and harmonic structure.

Ego autem
GRADUAL

GRADUAL

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Moderato

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

ES - SENT IN - DU - E - BAM - ME CI - LI - CI - O CI -

ES - SENT IN DU - E - BAM ME CI - LI - CI - O CI -

ES - SENT IN DU - E - BAM ME CI - LI - CI - O CI -

ES - SENT IN DU - E - BAM ME CI - LI - CI - O CI -

The musical score is written for a choir and instrumental ensemble. It consists of 13 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The next four staves are instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass). The final five staves are additional instrumental parts (Flute, Clarinet, Bassoon, Trumpet, Trombone). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are: ES - SENT IN - DU - E - BAM - ME CI - LI - CI - O CI -

This musical score page contains two systems of music. The first system includes vocal parts with lyrics and instrumental accompaniment. The second system continues the instrumental accompaniment.

System 1: Vocal and Instrumental

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

LI - CI - O ET HU - MI - LI - A - BAM IN JE - JU - NI - O

The instrumental parts (Piano and Cello/Double Bass) provide accompaniment. The piano part features trills (tr) in the upper staves. The cello/bass part provides a steady accompaniment.

System 2: Instrumental Continuation

The second system continues the instrumental accompaniment from the first system, featuring the piano and cello/bass parts.

5 systems of musical notation, including vocal parts with lyrics and instrumental parts.

Lyrics (Vocal Parts):

A - NI - MAM ME - AM ET O - RA - TIO ME - A IN SI - NU

A - NI - MAM ME - AM ET O - RA - TIO ME - A IN SI - NU

A - NI - MAM ME - AM ET O - RA - TIO ME - A IN SI - NU

A - NI - MAM ME - AM ET O - RA - TIO ME - A IN SI - NU

ME - O CON-VER - TE - TUR JU - DI-CA

ME - O CON-VER - TE - TUR JU - DI-CA

ME - O CON-VER - TE - TUR JU - DI-CA

ME - O CON-VER - TE - TUR JU - DI-CA

8^{va}

f

DO - MI-NE NO - CEN - TES ME

DO - MI-NE NO - CEN - TES ME

DO - MI-NE NO - CEN - TES ME

DO - MI-NE NO - CEN - TES ME

The musical score is written for a choir and instrumental ensemble. It features five systems of staves. The first system includes vocal parts with lyrics and instrumental parts. The second system continues the vocal parts with lyrics. The third system shows instrumental parts. The fourth system continues the instrumental parts. The fifth system shows the final instrumental parts. The score is in G major (one sharp) and 4/4 time. The vocal parts are in soprano, alto, tenor, and bass staves. The instrumental parts are in piano, violin, and cello/bass staves. The lyrics are in Latin: "DO - MI-NE NO - CEN - TES ME".

8^{va}

The musical score is written for a choir and instruments. It consists of 11 staves. The first five staves are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the last six staves are instrumental parts (Piano, Violin 1, Violin 2, Viola, Cello, Double Bass). The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. Dynamics include *f* (forte) and *p* (piano). The lyrics are in Italian and are written below the vocal staves.

f NO - CEN - TES ME *p* EX - PU - GNA IM - PU - GNAN -

f NO - CEN - TES ME *p* EX - PU - GNA IM - PU - GNAN -

f NO - CEN - TES ME *p* EX - PU - GNA IM - PU - GNAN -

f NO - CEN - TES ME *p* EX - PU - GNA IM - PU - GNAN -

This musical score page contains 14 staves. The first six staves are vocal parts, each with the lyrics "TES ME AP - PREH-EN - DE AR - MA" written below the notes. The seventh staff is a single melodic line. The eighth staff is a piano accompaniment consisting of two staves (treble and bass clef). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts feature various note values including quarter, eighth, and sixteenth notes, as well as rests. The piano accompaniment includes chords, single notes, and a trill in the bass line. The score is divided into measures by vertical bar lines, with some measures containing repeat signs.

TES ME AP - PREH-EN - DE AR - MA

TES ME AP - PREH-EN - DE AR - MA

TES ME AP - PREH-EN - DE AR - MA

TES ME AP - PREH-EN - DE AR - MA

f AP - PREH-EN - DE AR - MA AR - MA ET SCU - TUM

f AP - PREH-EN - DE AR - MA AR - MA ET SCU - TUM

f AP - PREH-EN - DE AR - MA AR - MA ET SCU - TUM

f AP - PREH-EN - DE AR - MA AR - MA ET SCU - TUM

This musical score page contains two systems of music. The first system features vocal parts with Latin lyrics, and the second system features instrumental parts.

System 1: Vocal Parts

The vocal parts are arranged in two staves (Soprano and Alto/Tenor/Bass). The lyrics are:

ET EX - SUR - GE IN AD - JUTO - RI - UM MI -

System 2: Instrumental Parts

The instrumental parts are arranged in two staves (Treble and Bass). The parts feature complex rhythmic patterns, including sixteenth and thirty-second notes.

This musical score is for the song "The Rose Tree" in G major, 3/4 time. It features a variety of instruments including strings, woodwinds, brass, and percussion. The score is divided into two systems, each with three measures. The first system includes staves for Violins I & II, Violas, Cellos & Double Basses, Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, and Tuba/Euphonium. The second system includes staves for Percussion, Harp, and Piano. The music is written in G major (one sharp) and 3/4 time. The first system shows the main melody in the Violins I & II, with supporting parts in the other instruments. The second system shows the continuation of the melody and accompaniment, with the Piano and Harp providing harmonic support. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

Passio Domini Nostri

Antônio Martiniano da Silva Bemfica

Escrita em 20 de Junho de 1897

Moderato

Score for the first system, measures 1-4. The vocal parts (Tiple, Altus, Tenor, Baixo) and the basso continuo part are shown. The lyrics are: PAS - SI - O DO - MI - NI NOS - TRI JE - SU.

Vocal Parts:

- Tiple: Rests in all measures.
- Altus: Rests in all measures.
- Tenor: PAS - SI - O (measures 1-2), DO - MI - NI (measures 3-4), NOS - TRI (measures 5-6), JE - SU (measures 7-8).
- Baixo: Rests in all measures.

Basso Continuo: Starts with a piano (*p*) dynamic. The melody begins in measure 1 and continues through measure 8.

Score for the second system, measures 5-9. The vocal parts (Tiple, Altus, Tenor, Baixo) and the basso continuo part are shown. The lyrics are: PAS - SI - O DO - MI - NI NOS - TRI.

Vocal Parts:

- Tiple: Rests in all measures.
- Altus: Rests in all measures.
- Tenor: PAS - SI - O (measures 5-6), DO - MI - NI (measures 7-8), NOS - TRI (measures 9-10).
- Baixo: Rests in all measures.

Basso Continuo: Continues the melody from the first system, with a piano (*p*) dynamic.

Score for the third system, measures 10-14. The vocal parts (Tiple, Altus, Tenor, Baixo) and the basso continuo part are shown. The lyrics are: JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM PAS - SI - O.

Vocal Parts:

- Tiple: JE - SU (measures 10-11), CHRIS - TI (measures 12-13), SE - CUN - DUM (measures 14-15), MAR - CUM (measures 16-17), PAS - SI - O (measures 18-19).
- Altus: JE - SU (measures 10-11), CHRIS - TI (measures 12-13), SE - CUN - DUM (measures 14-15), MAR - CUM (measures 16-17), PAS - SI - O (measures 18-19).
- Tenor: JE - SU (measures 10-11), CHRIS - TI (measures 12-13), SE - CUN - DUM (measures 14-15), MAR - CUM (measures 16-17), PAS - SI - O (measures 18-19).
- Baixo: JE - SU (measures 10-11), CHRIS - TI (measures 12-13), SE - CUN - DUM (measures 14-15), MAR - CUM (measures 16-17), PAS - SI - O (measures 18-19).

Basso Continuo: Continues the melody from the second system, with a piano (*p*) dynamic. The melody ends with a forte (*f*) dynamic in measure 19.

15

DO - MI - NI NOS - TRI JE - SU CHRIS - TI

DO - MI - NI NOS - TRI JE - SU CHRIS - TI

DO - MI - NI NOS - TRI JE - SU CHRIS - TI

DO - MI - NI NOS - TRI JE - SU CHRIS - TI

DO - MI - NI NOS - TRI JE - SU CHRIS - TI

19

JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM.

JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM.

JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM.

JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM.

JE - SU CHRIS - TI SE - CUN - DUM MAR - CUM.

Non in die festo

BRADADO 01

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

NON IN DI - E FES - TO NON IN

NON IN DI - E FES - TO NON IN

NON IN DI - E FES - TO NON IN

NON IN DI - E FES - TO NON IN

This musical score is for page 26 of a piece. It features a choral section with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The choral parts enter in the second measure with the lyrics "DI - E FES - TO". The piano accompaniment consists of a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line. The score is divided into two systems, each containing six measures. The choral parts have rests in measures 3 and 4, and then sing "NE FOR - TE" in measures 5 and 6. The piano accompaniment continues throughout.

DI - E FES - TO NE FOR - TE

DI - E FES - TO NE FOR - TE

DI - E FES - TO NE FOR - TE

DI - E FES - TO NE FOR - TE

This musical score page contains two systems of music. The first system includes vocal parts and a basso continuo line. The vocal parts are written in treble clef with a key signature of one sharp (F#). The lyrics are in Latin: "TU - MUL - TUS FI - E-RI - IN PO - PU - LO." The instrumental parts are in the upper staves, with some in treble and some in bass clef. The second system features a keyboard part in the upper staves, with the right hand in treble clef and the left hand in bass clef, both in one sharp. The keyboard part consists of dense, rapid sixteenth-note passages. The basso continuo line continues from the first system, with lyrics "TU - MUL - TUS FI - E-RI IN PO - PU - LO." The page number 27 is located in the top right corner.

TU - MUL - TUS FI - E-RI - IN PO - PU - LO.

TU - MUL - TUS FI - E-RI IN PO - PU - LO.

TU - MUL - TUS FI - E-RI IN PO - PU - LO.

TU - MUL - TUS FI - E-RI IN PO - PU - LO.

TU - MUL - TUS FI - E-RI IN PO - PU - LO.

Quoniam nos audivimus

BRADADO 02

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Allegro

Flauta *f*

1º Clarinete em Si b *f*

2º Clarinete em Si b *f*

1ª Trompa em Fá *f*

2ª Trompa em Fá *f*

Pistão em Si b *f*

Ophicleid *f*

Tiple *f* QUO - NI - AM NOS AU -

Altus *f* QUO - NI - AM NOS AU -

Tenor *f* QUO - NI - AM NOS AU -

Baixo *f* QUO - NI - AM NOS AU -

1º Violino *f*

2º Violino *f*

Viola *f*

Baixo *f*

This musical score is for a choral and instrumental ensemble. It features a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The vocal parts enter in the first measure with the lyrics "DI - VI-MUS". In the second measure, they sing "E - UM DI - CEN - TEM". In the third measure, they sing "E - GO DIS -". The piano accompaniment consists of a right hand with a flowing sixteenth-note pattern and a left hand with a steady eighth-note bass line. The score concludes with a final cadence in the fourth measure.

DI - VI-MUS E - UM DI - CEN - TEM E - GO DIS -

DI - VI-MUS E - UM DI - CEN - TEM E - GO DIS -

DI - VI-MUS E - UM DI - CEN - TEM E - GO DIS -

DI - VI-MUS E - UM DI - CEN - TEM E - GO DIS -

This musical score page contains two systems of music. The first system includes vocal parts with lyrics and piano accompaniment. The second system continues the piano accompaniment.

System 1: Vocal and Piano Parts

Vocal Parts (Soprano, Alto, Tenor, Bass):

SOL - VAM TEM - PLUM HOC MA-NU- FAC - TUM ET PER

Piano Accompaniment (First System):

The piano part consists of three staves (treble, middle, and bass clefs). The treble staff has a key signature of one sharp (F#) and a common time signature. The middle and bass staves have a key signature of two sharps (F# and C#) and a common time signature. The music features various melodic lines and chords, including some with accidentals (sharps and naturals).

System 2: Piano Accompaniment (Continuation)

The second system continues the piano accompaniment from the first system, maintaining the same key signature and time signature. It features more complex melodic and harmonic textures, including some with accidentals (sharps and naturals).

Musical score for page 31, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It consists of 16 staves. The first 12 staves are vocal parts (Soprano, Alto, Tenor, Bass, and four additional voices), and the last 4 staves are instrumental parts (Flute, Clarinet, Bassoon, and Double Bass). The lyrics are in Latin: TRI - DU - UM, A - LI - UD, NON, MA - NU - FA - CTUM, and MA - NU - FAC - TUM. The score includes various musical notations such as notes, rests, and dynamic markings (*p*).

TRI - DU - UM A - LI - UD NON *p* MA - NU - FA - CTUM
 TRI - DU - UM A - LI - UD NON *p* MA - NU - FAC - TUM
 TRI - DU - UM A - LI - UD NON *p* MA - NU - FAC - TUM
 TRI - DU - UM A - LI - UD NON *p* MA - NU - FAC - TUM

This musical score page, numbered 32, contains vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass staves with a key signature of one sharp (F#). The lyrics are in Latin: "MA - NU - FAC - TUM" and "AE - DI - FI - CA - BO." The instrumental parts include a piano (P) and a cello/contrabass (C) part, both in treble and bass staves. The piano part features a melodic line with a key signature of one sharp. The cello/contrabass part provides a harmonic foundation with a key signature of one sharp. The score is divided into measures, with a double bar line indicating the end of the page. Dynamics such as *f* (forte) and *f*^{AE} are indicated throughout the score.

MA - NU - FAC - TUM AE - DI - FI - CA - BO.

MA - NU - FAC - TUM AE - DI - FI - CA - BO.

MA - NU - FAC - TUM AE - DI - FI - CA - BO.

MA - NU - FAC - TUM AE - DI - FI - CA - BO.

BRADADO 03

Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

This musical score is for a choir and piano arrangement. It consists of 12 staves. The first six staves are for the choir, and the last six are for the piano. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are "PRO - PHE - TI - ZA".

The choir part (staves 1-6) features four voices (Soprano, Alto, Tenor, Bass) and three parts (Tenor 1, Tenor 2, Bass). The lyrics are: PRO - PHE - TI - ZA. The piano part (staves 7-12) features a grand staff (treble and bass clef). The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a dense texture of chords and arpeggios.

PRO - PHE - TI - ZA
PRO - PHE - TI - ZA
PRO - PHE - TI - ZA
PRO - PHE - TI - ZA
PRO - PHE - TI - ZA
PRO - PHE - TI - ZA

This musical score is for a choir and piano accompaniment. The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a right hand and a left hand. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures. The first measure contains the lyrics "PRO - PHE - TI" for all four voices. The second measure contains the lyrics "ZA." for all four voices. The third measure contains the lyrics "PRO - PHE - TI" for all four voices. The fourth measure contains the lyrics "ZA." for all four voices. The piano accompaniment features a right hand with a steady eighth-note pattern and a left hand with a steady eighth-note pattern. The score is written in a standard musical notation style with a grand staff for the piano and four staves for the choir.

PRO - PHE - TI - ZA.

PRO - PHE - TI - ZA.

PRO - PHE - TI - ZA.

PRO - PHE - TI - ZA.

Arcella

BRADADO 04

Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Andante

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

ET TU CUM JE - SU NA-ZA-RE - NO E - - - RAS.

Vere ex illis es

BRADADO 05

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Allegro

Flauta *f*

1º Clarinete em Si b *f*

2º Clarinete em Si b *f*

1ª Trompa em Fá *f*

2ª Trompa em Fá *f*

Pistão em Si b *f*

Ophicleid *f*

Tiple *f* VE - RE EX IL-LIS ES VE - RE EX IL-LIS ES NAM ET

Altus *f* VE - RE EX IL-LIS ES VE - RE EX IL-LIS ES NAM ET

Tenor *f* VE - RE EX IL-LIS ES VE - RE EX IL-LIS ES NAM ET

Baixo *f* VE - RE EX IL-LIS ES VE - RE EX IL-LIS ES NAM ET

1º Violino *f*

2º Violino *f*

Viola *f*

Baixo *f*

GA - LI - LAE - US ES GA - LI-LAE-US ES GA - LI-LAE-US ES.

GA - LI - LAE - US ES GA - LI-LAE-US ES GA - LI-LAE-US ES.

GA - LI - LAE - US ES GA - LI-LAE-US ES GA - LI-LAE-US ES.

GA - LI - LAE - US ES GA - LI-LAE-US ES GA - LI-LAE-US ES.

BRADADO 06

Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

Escrito em 20 de Junho de 1897

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

BRADADO 07

Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

Escrito em 20 de Junho de 1897

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM CRU - CI - FI - GE E - UM

BRADADO 08

Escrito em 20 de Junho de 1897

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleide

Típol

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

Vocal Soloists (Trio):
 Típol: f VAH QUI DES - TRU - IS TEM - PLUM DEI
 Altus: f VAH QUI DES - TRU - IS TEM - PLUM DEI
 Tenor: f VAH QUI DES - TRU - IS TEM - PLUM DEI
 Baixo: f VAH QUI DES - TRU - IS TEM - PLUM DEI

This musical score page, numbered 45, contains piano accompaniment and vocal parts. The piano part is written for four staves (treble and bass clefs) with a key signature of one sharp (F#). The vocal parts consist of four staves, each with a treble clef and the same key signature. The lyrics are in Latin and are repeated across the four vocal staves.

Piano Accompaniment:

- Staff 1 (Treble): Features a melodic line with eighth and quarter notes, including a trill in the third measure.
- Staff 2 (Treble): Continues the melodic line with eighth and quarter notes.
- Staff 3 (Treble): Continues the melodic line with eighth and quarter notes.
- Staff 4 (Bass): Provides a harmonic foundation with quarter and eighth notes.

Vocal Parts:

The four vocal staves (5-8) all share the same lyrics, which are written below the notes:

SAL - VUM FAC TE - ME - TI - PSUM DES - CEN -

The vocal parts are written in a simple, homophonic style, with each staff having its own melodic line.

This musical score page, numbered 46, contains a vocal and instrumental arrangement. The page is divided into two main systems of staves.

The first system consists of six staves. The top five staves are vocal parts, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics "DENS DE CRU CE." are written below the vocal staves. The sixth staff is a bass line, also in F# and C, with a melodic line that includes a slur over the first two measures.

The second system consists of six staves. The top five staves are vocal parts, each with a key signature of one sharp (F#) and a common time signature (C). The lyrics "DENS DE CRU CE." are written below the vocal staves. The sixth staff is a bass line, also in F# and C, with a melodic line that includes a slur over the first two measures.

The bottom section of the page features a grand staff with four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). This section contains a continuous melodic line with a slur over the first two measures.

Alhos salvos fecit

BRADADO 09

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

f A - LI - OS SAL - VOS FE - CIT SE - I - PSUM NON

f A - LI - OS SAL - VOS FE - CIT SE - I - PSUM NON

f A - LI - OS SAL - VOS FE - CIT SE - I - PSUM NON

f A - LI - OS SAL - VUM FE - CIT SE - I - PSUM NON

PO - TEST SAL - VUM FA - CE - RE *p* CHRIS - TUS REX

PO - TEST SAL - VUM FA - CE - RE *p* CHRIS - TUS REX

PO - TEST SAL - VUM FA - CE - RE *p* CHRIS - TUS REX

PO - TEST SAL - VUM FA - CE - RE *p* CHRIS - TUS REX

p

p

p

p

tr. *tr.* *P dolce*
 IS - RA - EL DES - CEN - DAT NUNC DE CRU - CE
 IS - RA - EL DES - CEN - DAT NUNC DE CRU - CE
 IS - RA - EL DES - CEN - DAT NUNC DE CRU - CE
 IS - RA - EL DES - CEN - DAT NUNC DE CRU - CE

The musical score is written for piano and voice. The piano part consists of three staves: a right-hand treble staff with trills and arpeggiated figures, a middle treble staff with sustained chords, and a left-hand bass staff with arpeggiated figures. The vocal part consists of four staves (Soprano, Alto, Tenor, and Bass) with Latin lyrics. The tempo and mood are indicated as *P dolce* (Piano, dolce). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: IS - RA - EL DES - CEN - DAT NUNC DE CRU - CE.

This musical score page, numbered 50, contains piano accompaniment and vocal parts. The piano part is written for four staves (treble and bass clefs) with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including sixteenth-note runs and sustained chords. The vocal parts consist of four staves, each with a vocal line and the Latin lyrics "DE CRU - CE UT VI - DE - A - MUS ET CRE - DA - MUS." written below. The lyrics are in all caps with hyphens indicating syllable placement. The score includes dynamic markings such as *f* (forte) and *fz* (forzando). The music is organized into measures by vertical bar lines, and the page concludes with a double bar line.

Allegro

Restaurado por Rafael Sales Arantes
rafa.arantes@gmail.com

The image shows a musical score for the song "The Cat in the Hat". The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line is in the soprano register, and the piano accompaniment is in the bass register. The lyrics are "E - LI - AM VO - CAT". The score is divided into four measures, each containing a vocal line and a piano accompaniment. The piano accompaniment consists of a simple melody in the bass register, with a few chords and a bass line. The vocal line is a simple melody in the soprano register, with a few chords and a vocal line. The lyrics are "E - LI - AM VO - CAT".

Sirile

BRADADO 11

Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Allegro

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

f SI - NI - TE VI - DE - A - MUS

f SI - NI - TE VI - DE - A - MUS

f SI - NI - TE VI - DE - A - MUS

f SI - NI - TE VI - DE - A - MUS

musical score for page 54, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The key signature is G major (one sharp). The tempo/mood is marked *p* (piano). The score includes vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Piano, Bass).

The lyrics are:

SI VE - NI - AT E -
SI VE - NI - AT E -
SI VE - NI - AT E -
SI VE - NI - AT E -

The score is divided into four measures. The first measure contains the vocal entries and the instrumental accompaniment. The second measure contains the vocal entries and the instrumental accompaniment. The third measure contains the vocal entries and the instrumental accompaniment. The fourth measure contains the vocal entries and the instrumental accompaniment.

LI - AS *f* AD DE - PO - NEN - DUM E - UM.

LI - AS *f* AD DE - PO - NEN - DUM E - UM.

LI - AS *f* AD DE - PO - NEN - DUM E - UM.

LI - AS *f* AD DE - PO - NEN - DUM E - UM.

The musical score is written for a choir and instrumental ensemble. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four instrumental staves (Flute, Clarinet, Bassoon, and Double Bass). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The lyrics are written below the vocal staves. The instrumental parts include various musical notations such as notes, rests, and dynamic markings. The score is written in a standard musical notation style with a clear layout and a professional appearance.

Vere hic

BRADADO 12

Antônio Martiniano da Silva Bemfica

Escrito em 20 de Junho de 1897

Andante sostenuto

Flauta *dolce*

1º Clarinete em Si b *dolce*

2º Clarinete em Si b *dolce*

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

VE - RE HIC

1º Violino *dolce*

2º Violino *dolce*

Viola *dolce*

Baixo *dolce*

pp

pp

pp

pp

HO - MO FI - LI - US DE - I E - RAT *p* E - RAT

The musical score is written for a choir and piano. The key signature is G major (one sharp). The score is divided into four measures. The vocal parts (Soprano, Alto, Tenor, Bass) are shown in the upper staves. The piano accompaniment is shown in the lower staves. The lyrics are: HO - MO FI - LI - US DE - I E - RAT *p* E - RAT. The piano part features a rhythmic pattern of eighth and sixteenth notes, with a crescendo leading to the final measure.

This musical score is for page 58 and is written in D major (two sharps). It features a vocal line and a piano accompaniment. The vocal line begins with a rest in the first measure, followed by a half note D4 in the second measure, and then a melodic phrase starting with a quarter note E4 in the third measure. The piano accompaniment consists of a right hand and a left hand. The right hand has a rest in the first measure, followed by a half note D4 in the second measure, and then a melodic phrase starting with a quarter note E4 in the third measure. The left hand has a rest in the first measure, followed by a half note D4 in the second measure, and then a melodic phrase starting with a quarter note E4 in the third measure. The score includes various musical notations such as rests, notes, beams, and dynamic markings like *f* (forte) and *tr* (trill). The lyrics "VE - RE FI - LI-US DE - I E - RAT" are written below the vocal line in the third measure.

VE - RE FI - LI-US DE - I E - RAT

Missa de Terça-feira Santa

Custodi me, Domine

Offertorium

59

Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Andante

The musical score is for the offertory 'Custodi me, Domine' by Antônio Martiniano da Silva Bemfica. It is marked 'Andante' and is in 4/4 time. The score includes parts for Flauta, 1º Clarinete em Si b, 2º Clarinete em Si b, 1ª Trompa em Fá, 2ª Trompa em Fá, Pistão em Si b, Ophicleid, Tiple, Altus, Tenor, Baixo, 1º Violino, 2º Violino, Viola, and Baixo. The vocal parts (Tiple, Altus, Tenor, Baixo) have lyrics in Portuguese: 'CUS - TO - DI ME DO - MI - NE'. The instrumental parts include woodwinds, brass, and strings.

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

CUS - TO - DI ME DO - MI - NE

CUS - TO - DI ME DO - MI - NE

CUS - TO - DI ME DO - MI - NE

CUS - TO - DI ME DO - MI - NE

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I - NI - QUIS

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I - NI - QUIS

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I - NI - QUIS

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I - NI - QUIS

Score for a choir and piano. The score is in B-flat major and 4/4 time. It features a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "E - RI-PE ME CUS - TO - DI ME DO - MI - NE". The piano part includes a melodic line in the right hand and a bass line in the left hand, with chords and arpeggiated figures.

This musical score is for a choral and instrumental piece, page 62. It features a large ensemble of voices and instruments. The vocal parts are arranged in four systems, each with a soprano, alto, tenor, and bass line. The lyrics are in Latin: "DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I -". The instrumental parts include a piano, a string quartet (violin I, violin II, viola, and cello), and a double bass. The piano part has a complex, rhythmic melody in the right hand and a more active bass line in the left hand. The string quartet provides harmonic support with sustained chords and moving lines. The double bass follows the piano's bass line. The score is written in a key with one flat (B-flat) and a common time signature. The vocal parts are in a key with one flat (B-flat). The instrumental parts are in a key with one flat (B-flat). The score is divided into four measures. The first measure contains the vocal entries and the piano's initial figures. The second measure continues the vocal lines and the piano's figures. The third and fourth measures feature more complex instrumental textures, including rapid sixteenth-note passages in the piano and strings.

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I -

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I -

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I -

DE MA - NU PEC - CA - TO - RIS ET AB HO - MI - NI - BUS I -

NI - QUIS E - RI - PE ME

NI - QUIS E - RI - PE ME

NI - QUIS E - RI - PE ME

NI - QUIS E - RI - PE ME

p

p

p

p

p

Musical score for page 65, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass). The next four staves are vocal parts with lyrics. The last four staves are instrumental parts (Piano, Violin, Viola, Cello/Double Bass).

The lyrics for the vocal parts are:

E - RI-PE ME AB HO-MI - NI-BUS I -
 E - RI-PE ME AB HO-MI - NI-BUS I -
 E - RI-PE ME AB HO-MI - NI-BUS I -
 E - RI-PE ME AB HO-MI - NI-BUS I -

The instrumental parts include a piano accompaniment, violin, and cello/double bass. The piano part features a prominent bass line and a melodic line. The violin and cello parts provide harmonic support.

The score includes dynamic markings such as *f* (forte) and *f* (forte).

NI - QUIS E - RI - PE ME E - RI - PE

NI - QUIS E - RI - PE ME E - RI - PE

NI - QUIS E - RI - PE ME E - RI - PE

NI - QUIS E - RI - PE ME E - RI - PE

This musical score page, numbered 67, contains 14 staves of music. The first five staves are grouped by a brace on the left and contain instrumental parts. The sixth staff is a vocal line with the lyrics "ME." repeated four times. The seventh staff is another vocal line, also with "ME." repeated four times. The eighth staff is a vocal line with "ME." repeated four times. The ninth staff is a vocal line with "ME." repeated four times. The tenth staff is a vocal line with "ME." repeated four times. The eleventh staff is a vocal line with "ME." repeated four times. The twelfth staff is a vocal line with "ME." repeated four times. The thirteenth staff is a vocal line with "ME." repeated four times. The fourteenth staff is a vocal line with "ME." repeated four times. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines.



Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Andante sostenuto

Flauta *f*

1º Clarinete em Si b *f*

2º Clarinete em Si b *f*

1ª Trompa em Fá *f*

2ª Trompa em Fá *f*

Pistão em Si b *f*

Ophicleid *f* *tr*

Tiple *f* SAN - CTUS SAN - CTUS SAN - CTUS

Altus *f* SAN - CTUS SAN - CTUS SAN - CTUS

Tenor *f* SAN - CTUS SAN - CTUS SAN - CTUS

Baixo *f* SAN - CTUS SAN - CTUS SAN - CTUS

1º Violino *f*

2º Violino *f*

Viola *f*

Baixo *f*

DO - MI - NUS DEUS SA - BA - OTH *p* PLE - NI SUNT COE - LI ET TER - RA

DO - MI - NUS DEUS SA - BA - OTH *p* PLE - NI SUNT COE - LI ET TER - RA

DO - MI - NUS DEUS SA - BA - OTH

DO - MI - NUS DEUS SA - BA - OTH

p

p

p

p

This musical score is for a choral and instrumental ensemble. It consists of 12 staves. The first five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, and Bass), and the last seven staves are for piano accompaniment (Right Hand 1, Right Hand 2, Left Hand 1, Left Hand 2, and three additional parts). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures. The first measure contains rests for all parts. The second measure begins with a forte (*f*) dynamic. The vocal parts enter with the lyrics "GLO - RI - A TU - A" and "GLO - RI - A TU - A". The piano accompaniment features a trill (*tr*) on the right hand and a forte (*f*) dynamic. The third measure continues the vocal melody and piano accompaniment.

The lyrics for the vocal parts are:

GLO - RI - A TU - A *f* GLO - RI - A TU - A
 GLO - RI - A TU - A *f* GLO - RI - A TU - A
 GLO - RI - A TU - A *f* GLO - RI - A TU - A
 GLO - RI - A TU - A *f* GLO - RI - A TU - A

The piano accompaniment includes trills (*tr*) and a forte (*f*) dynamic.

Allegro

f HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

f HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

f HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

f HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

The musical score is arranged in systems. The first system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The second system continues the vocal parts and piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The third system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The fourth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The fifth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The sixth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The seventh system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The eighth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The ninth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

The tenth system includes staves for Soprano, Alto, Tenor, and Bass voices, as well as piano accompaniment. The lyrics are: SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -.

SAN - NA HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -
 SAN - NA HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -
 SAN - NA HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -
 SAN - NA HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

The musical score consists of 19 staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics. The next four staves are instrumental parts (Violin I, Violin II, Viola, Cello/Double Bass). The final five staves are instrumental parts (Flute, Clarinet, Bassoon, Trumpet, Trombone). The score is in 4/4 time and features a key signature of one sharp (F#).

The musical score for page 74 consists of several systems of staves. The first system includes four staves with vocal and instrumental parts. The second system features four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The third system includes four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The fourth system features four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The fifth system includes four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The sixth system features four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The seventh system includes four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The eighth system features four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The ninth system includes four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -". The tenth system features four staves with vocal parts and lyrics: "SAN - NA HO - SAN - NA HO -".

This musical score is for page 75 and consists of 14 staves. The first six staves are vocal parts, and the last eight are instrumental parts. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics 'SAN - NA IN EX - CEL - SIS' are written under the first six staves. The instrumental parts include a piano accompaniment with a dense texture of sixteenth and thirty-second notes, and a bass line with a more rhythmic pattern.

SAN - NA IN EX - CEL - SIS

SAN - NA IN EX - CEL - SIS

SAN - NA IN EX - CEL - SIS

SAN - NA IN EX - CEL - SIS

Moderato

The musical score is for a piece in 2/4 time, marked Moderato. It begins with a piano introduction. The right hand plays a melody in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5. The left hand provides a steady accompaniment of eighth notes. The score is written for a grand staff (treble and bass clef) and includes a piano (p) dynamic marking. The tempo is indicated as Moderato. The score is on page 33 of a larger work.

33

Musical score for page 77, featuring vocal and instrumental parts. The score is written for a choir and piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are in Latin: "BE - NE-DI-CTUS QUI VE - NIT IN NO - MI-NE DO - MI-NI IN NO-MI-NE".

The score consists of several staves. The top staff is a single melodic line. Below it are two staves for a piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand playing chords. The vocal parts enter in the third system, with the lyrics "BE - NE-DI-CTUS QUI VE - NIT IN NO - MI-NE DO - MI-NI IN NO-MI-NE". The piano accompaniment continues throughout the piece.

The score is marked with a piano (*p*) dynamic. The lyrics are:

BE - NE-DI-CTUS QUI VE - NIT IN NO - MI-NE DO - MI-NI IN NO-MI-NE

The score ends with a final measure of the piano accompaniment.

Musical score for page 78, featuring vocal and instrumental parts in 3/4 time. The score is divided into two systems. The first system includes vocal parts with lyrics and instrumental accompaniment. The second system continues the instrumental accompaniment.

System 1:

- Vocal Parts:** Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: DO - MI-NI BE - NE - DI - CTUS. The lyrics are repeated across the four staves.
- Instrumental Parts:** Two staves (Treble and Bass Clef) with a key signature of one flat (Bb) and a 3/4 time signature. The first staff has a melodic line with a trill (tr) in the final measure. The second staff has a bass line.

System 2:

- Instrumental Parts:** Two staves (Treble and Bass Clef) continuing the instrumental accompaniment from the first system. The first staff has a melodic line with a trill (tr) in the final measure. The second staff has a bass line.

Allegro

Musical score for a choral and instrumental piece. The score is in B-flat major (two flats) and 4/4 time. It features a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "SAN - NA HO - SAN - NA HO - SAN - NA IN EX-CEL - SIS HO -". The piano part includes a complex, fast-moving melody in the right hand and a more rhythmic bass line in the left hand. The vocal parts enter in the first measure and continue through the fourth measure.

Musical score for page 81, featuring vocal and instrumental parts. The score is written in 4/4 time and includes lyrics for the vocal parts.

Vocal Parts (Soprano, Alto, Tenor, Bass):

SAN - NA HO - SAN - NA HO - SAN - NA IN EX - CEL - SIS HO -

Instrumental Parts:

The instrumental parts include a piano accompaniment and a string section. The piano part features a melodic line in the right hand and a bass line in the left hand. The string section includes a violin part and a cello part.

Musical score for a choir and piano. The score is in 4/4 time and consists of 10 measures. The top four staves are for a four-part choir (Soprano, Alto, Tenor, Bass). The bottom four staves are for a piano accompaniment (Right Hand Treble, Left Hand Bass, and two additional staves for texture). The lyrics "SAN-NA HO-SAN - NA HO - SAN -" are written under the first four staves of the choir. The piano part features a steady eighth-note accompaniment in the right hand and a more melodic line in the left hand.

This musical score page, numbered 83, contains two systems of music. The first system features vocal parts with lyrics and instrumental accompaniment. The second system features a piano accompaniment with rapid sixteenth-note passages in the upper registers.

System 1: Vocal and Instrumental

The vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment are shown. The lyrics are: NA IN EX - CEL - SIS.

System 2: Piano Accompaniment

The piano accompaniment consists of two staves (treble and bass clef). The right hand features rapid sixteenth-note runs in the upper register, while the left hand provides a steady bass line.

Agnus Dei

Antônio Martiniano da Silva Bemfica
Escrito em 20 de Junho de 1897

Moderato

Flauta

1º Clarinete em Si b

2º Clarinete em Si b

1ª Trompa em Fá

2ª Trompa em Fá

Pistão em Si b

Ophicleid

Tiple

Altus

Tenor

Baixo

1º Violino

2º Violino

Viola

Baixo

MUN - DI MI - SE - RE - RE
 MUN - DI MI - SE - RE - RE
 MI - SE - RE - RE NO - BIS MI - SE - RE - RE

8

This musical score is for a vocal and instrumental ensemble, likely a string quartet or similar. The score is written in B-flat major (two flats) and 4/4 time. It consists of 12 measures, with the first measure being a full rest for all parts. The vocal parts (Soprano, Alto, Tenor, Bass) enter in the second measure with the lyrics "NO - BIS". The instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass) enter in the third measure with a melodic line marked "dolce". The vocal parts continue with "NO - BIS" in the fourth measure. In the fifth measure, the vocal parts have a full rest, and the instrumental parts continue with their melodic line. In the sixth measure, the vocal parts enter with the lyrics "NO - BIS" again. In the seventh measure, the vocal parts have a full rest, and the instrumental parts continue with their melodic line. In the eighth measure, the vocal parts enter with the lyrics "NO - BIS" again. In the ninth measure, the vocal parts have a full rest, and the instrumental parts continue with their melodic line. In the tenth measure, the vocal parts enter with the lyrics "NO - BIS" again. In the eleventh measure, the vocal parts have a full rest, and the instrumental parts continue with their melodic line. In the twelfth measure, the vocal parts enter with the lyrics "NO - BIS" again. The instrumental parts continue with their melodic line. The score is marked with "dolce" for the instrumental parts and "p" (piano) for the vocal parts. The lyrics "NO - BIS" are repeated throughout the score.

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

NO - BIS

DE - I QUI TOL - LIS PEC - CA - TA MUN - DI MI - SE - RE - RE

Musical score for a choral and instrumental ensemble, page 89. The score features multiple staves with vocal parts and piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "20" at the bottom left. The music includes lyrics in Latin: "NO - BIS MI - SE - RE - RE NO - BIS A - GNUS DEI QUI".

The score is written for a large ensemble, including vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:

NO - BIS MI - SE - RE - RE NO - BIS A - GNUS DEI QUI

The music is marked with a forte (*f*) dynamic. The tempo is indicated as 20.

TOL - LIS PEC - CA - TA MUN - DI *p* DO - NA NO - BIS
 TOL - LIS PEC - CA - TA MUN - DI *p* DO - NA NO - BIS
 TOL - LIS PEC - CA - TA MUN - DI
 TOL - LIS PEC - CA - TA MUN - DI

24

The musical score is written for a choral and instrumental ensemble. It consists of two systems of staves. The first system includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics in Latin: "PA - CEM DO-NA NO-BIS PA - CEM DO - NA NO - BIS PA - CEM". The piano accompaniment features a variety of textures, including trills (tr) and tremolos (f). The second system continues the vocal parts and the piano accompaniment, which includes a dense texture of sixteenth-note tremolos in the right hand and a more melodic line in the left hand. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The score is divided into two systems. The first system contains vocal parts and a piano accompaniment. The vocal parts are written for Soprano, Alto, Tenor, and Bass. The lyrics are: "PA - CEM DO-NA NO-BIS PA - CEM DO - NA NO - BIS PA - CEM". The piano accompaniment features a variety of textures, including trills (tr) and tremolos (f). The second system continues the vocal parts and the piano accompaniment, which includes a dense texture of sixteenth-note tremolos in the right hand and a more melodic line in the left hand. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

The musical score for page 92 is divided into two main sections. The first section is a piano introduction consisting of six staves. The first five staves are treble clef, and the sixth is a bass clef. The key signature is two flats (B-flat and E-flat). The introduction features a series of chords and single notes, with a crescendo leading to a final measure marked with a piano (*p*) dynamic. The second section is a vocal entry, consisting of four staves. The first three staves are treble clef, and the fourth is a bass clef. The lyrics "NO - BIS PA - CEM." are written under each staff. The vocal entry begins with a single note on the first staff, followed by a series of chords and single notes, with a crescendo leading to a final measure marked with a piano (*p*) dynamic.

NO - BIS PA - CEM.

NO - BIS PA - CEM.

NO - BIS PA - CEM.

NO - BIS PA - CEM.

p

p

p

p