

JORGE ALVES BARBOSA

## AO ESPÍRITO SANTO



*Cânticos para a Liturgia do Crisma*

*Arranjos para Coro e Orquestra de Câmara*

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Viana do Castelo - 2008

# **AO ESPÍRITO SANTO**

## ***Cânticos para a Liturgia do Crisma***

### ***para Coro e Orquestra de Câmara***

Devemos um breve esclarecimento sobre este pequeno trabalho. Trata-se de uma encomenda com a finalidade de solenizar uma celebração do Crisma na Paróquia de Apúlia, Esposende. O elenco de cânticos foi da responsabilidade de António Casado Neiva, a cujo pedido acedi e para quem este trabalho foi elaborado, com as condicionantes que procurei respeitar e que são as seguintes:

- 1) O *orgânico* disponível é o que as partituras exigem;
- 2) O Oboísta tem alguma qualidade, pelo que não apresentará grandes limites;
- 2) O Trompetista também tem qualidade;
- 3) O Violinista I tem já uma razoável preparação;
- 4) O Violinista II é principiante;
- 5) O Violetista tem preparação superior; não há limites
- 6) O Violoncelista I também tem boa preparação;
- 7) O Violoncelista II é principiante;
- 8) O Organista tem boa preparação na música para tecla.

Perante isto, o que haveria a fazer? Realizar uma partitura com um mínimo de qualidade e em que cada instrumentista se sentisse à vontade, ou seja, não ter dificuldades para além das suas possibilidades, nem algo de desmotivador em virtude das facilidades apresentadas...

Foi o que tentei fazer, respeitando também mais duas condições: a sonoridade e importância do coro, numeroso mas amador e, acima de tudo, o sentido litúrgico dos cânticos.

*Meadela, Maio de 2008*

*Jorge Alves Barbosa*

# ENVAI, SENHOR O VOSSO ESPÍRITO

Carlos Silva

Arranjo. Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

Pizz.

En - vi - ai, Se - nhor, o Vos - so Es -

En - vi - ai, Se - nhor, o Vos - so Es -

En - vi - ai, Se - nhor, o Vos - so Es

Detailed description: This is a musical score for a choral and instrumental ensemble. The title is 'ENVAI, SENHOR O VOSSO ESPÍRITO' by Carlos Silva, arranged by Jorge Alves Barbosa. The score is in B-flat major and 2/4 time, with a key signature of two flats. It features a variety of instruments: Oboe, Trompete em Sib (Trumpet in B-flat), Violino I and II, Viola, Violoncelo I and II, Soprano, Contralto, Tenor, Baixo (Bass), and Órgão (Organ). The vocal parts (Soprano, Contralto, Tenor, Bass) have lyrics in Portuguese: 'En - vi - ai, Se - nhor, o Vos - so Es -'. The instrumental parts include a piano (Pizz.) marking for the cellos. The score is divided into measures with a repeat sign in the middle. A fingering '5' is indicated for the Oboe part.

pí - ri - to e re - no - vai a fa - ce da ter - ra. A - le -  
 pí - ri - to, e re - no - vai a fa - ce da ter - ra, A - le -  
 E re - no - vai a fa - ce a fa ce da ter - ra A - le -  
 - pí - ri - to e re - no - vai a fa - ce da ter - ra. A - le -

15

*p* *staccato*

*p*

*espressivo*

Detailed description: This system contains the first five staves of music. The top staff is a vocal line in treble clef with a fermata over the final note. The second staff is a vocal line in treble clef with a key signature change to one sharp (F#) and a fermata. The third and fourth staves are the right-hand piano accompaniment, featuring a melodic line with a fermata and a bass line with a fermata. The fifth staff is the left-hand piano accompaniment, also with a fermata. Performance markings include *p* (piano), *staccato*, and *espressivo*.

li - ia, A - le - lu - ia! 1. Ben - diz, ó mi - nha

lu - ia, A - le - lu - ia! 1. Ben - diz ó mi - nha

lu - ia! A - le - lu - ia!

lu - ia, A - le - lu - ia. 1. Ben - diz, ó mi - nha

Detailed description: This system contains the next five staves of music. The top two staves are vocal lines with lyrics: "li - ia, A - le - lu - ia! 1. Ben - diz, ó mi - nha" and "lu - ia, A - le - lu - ia! 1. Ben - diz ó mi - nha". The third staff is a vocal line with lyrics: "lu - ia! A - le - lu - ia!". The fourth staff is a vocal line with lyrics: "lu - ia, A - le - lu - ia. 1. Ben - diz, ó mi - nha". The fifth and sixth staves are the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The system concludes with a fermata over the final notes.

20

This system contains the first six measures of the piece. It features a vocal line in the upper staff with a melodic line and a fermata at the end of measure 6. Below it are two piano accompaniment staves: the right hand plays a rhythmic pattern of eighth notes, and the left hand plays a bass line with some chords and a fermata at the end of measure 6.

al - ma o Se - nhor, 1. E - le é su - bli - me e chei - o de es - plen - dor. En - vi

al - ma o Se - nhor 1. E - le é su - bli - me e chei - o de es - plen - dor. En - vi

al - ma o Se - nhor, 1. E - le é su - bli - me e chei - o de es - plen - dor. En - vi

This system contains the next six measures, which include the vocal entry. The vocal line is written in two parts (Soprano and Alto) and includes the lyrics: "al - ma o Se - nhor, 1. E - le é su - bli - me e chei - o de es - plen - dor. En - vi". The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

This system contains the final six measures of the piece. The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems, ending with a fermata in both hands.

# GLÓRIA A DEUS

Mário Silva

Instr: Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

5

Gló - ria a Deus nas al - tu - ras!

Gló - ria a Deus nas al - tu - ras!

Gló - ria a Deus nas al - tu - ras!

Gló - ria a Deus nas al - tu - ras!

Musical score for piano introduction, measures 10-15. The score is in G major and 4/4 time. It features a treble and bass clef with a grand staff. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. A fermata is placed over the final measure of this section.

Vocal score with lyrics for measures 10-15. The lyrics are: "Gló-ria, gló-ria a Deus! Gló-ria nas al-tu-ras Paz na ter-ra aos ho-mens por E-le a-". The score includes a vocal line with lyrics and a piano accompaniment line. The lyrics are repeated for two different vocal parts.

Piano accompaniment for the vocal section. The piano part features a treble and bass clef with a grand staff. It provides a harmonic and rhythmic foundation for the vocal lines, using chords and moving lines. A fermata is placed over the final measure of this section.



ma - dos Se - nhor Deus Rei dos Céus, Deus Pai To - do Po - de -  
 ma - dos. Se - nhor Deus, Rei - dos Céus. Deus Pai To - do Po - de -  
 ter - ra.  
 ter - ra.

The first system of the musical score consists of seven staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom five staves are piano accompaniment staves, with the top two in treble clef and the bottom three in bass clef, all sharing the same key signature and time signature. The piano part begins with a series of rests, followed by a melodic line in the bass clef starting on the fifth measure.

The second system of the musical score consists of five staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom three staves are piano accompaniment staves, with the top two in treble clef and the bottom one in bass clef, all sharing the same key signature and time signature. The vocal staves contain the lyrics "ro - so" and "ro - so." respectively. The piano accompaniment continues with a melodic line in the bass clef.

The third system of the musical score consists of five staves. The top two staves are vocal staves in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom three staves are piano accompaniment staves, with the top two in treble clef and the bottom one in bass clef, all sharing the same key signature and time signature. The vocal staves contain the lyrics "Nós vos lou - va - mos, nós vos ben - di - ze - mos, nós vos a - do - ra - mos,". The piano accompaniment continues with a melodic line in the bass clef.

30 35

Nós vos da-mos gra - ças por vos-sa i-men-sa gló - ria

Nós vos da-mos gra - ças por vos-sa i-men-sa gló - ria.

nós vos glo-ri - fi - ca - mos Nós vos da-mos gra - ças por vos-sa i-men-sa gló - ria

nós vos glo-ri - fi - ca - mos, Nós vos da-mos gra - ças por vos-sa i-men-sa gló - ria

Piano accompaniment for measures 39-44. The score consists of six staves: two vocal staves (Soprano and Alto) and four piano staves (Right Hand Treble, Left Hand Treble, Right Hand Bass, and Left Hand Bass). The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a steady accompaniment with chords and moving lines in both hands, including accents (v) in the final two measures.

Vocal entries for measures 39-44. The score consists of four staves: Soprano, Alto, Tenor, and Bass. The lyrics are: "Glória a Deus nas alturas Glória glória a Deus Glória nas alturas". The vocal parts enter in a staggered fashion, with the Soprano and Alto parts starting in measure 39 and the Tenor and Bass parts starting in measure 40.

Piano accompaniment for measures 45-48. The score consists of two staves: Right Hand Treble and Left Hand Bass. The piano part features a steady accompaniment with chords and moving lines in both hands, including accents (v) in the final two measures.

45 50

Instrumental score for the first system, measures 45 to 50. The score includes parts for Flute, Clarinet, Saxophone, Trumpet, Trombone, Piano, and Bass. The key signature is one sharp (F#) and the time signature is 4/4. Measures 45-49 contain active musical notation, while measure 50 is a whole rest for all instruments.

Paz na ter-ra aos ho - mens por E-le a- ma - dos

Paz na ter-ra aos ho - mens por E-le a- ma - dos.

Paz aos ho - mens Paz na ter - ra.

Paz aos ho - mens Paz na ter - ra. Senhor Je-sus Cris - to Fi-lho U- ni-

Vocal and piano accompaniment for the second system. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "Paz na ter-ra aos ho - mens por E-le a- ma - dos. Paz na ter-ra aos ho - mens por E-le a- ma - dos. Paz aos ho - mens Paz na ter - ra. Paz aos ho - mens Paz na ter - ra. Senhor Je-sus Cris - to Fi-lho U- ni-". The piano accompaniment provides harmonic support for the vocal lines.

The musical score is arranged in two systems. The first system consists of seven staves: three vocal staves (Soprano, Alto, Tenor/Bass) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, and two grand staff staves). The second system consists of five staves: three vocal staves and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "gé-ni-to, Se-nhor Deus Cor-dei-ro de Deus, Fi-lho de Deus Pai: Vós que ti". A piano dynamic marking (*p*) is present in the first system. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various articulations and dynamics.

60

65

Musical score for measures 60-65. The score includes a vocal line and piano accompaniment. The key signature is one sharp (F#). The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is in the soprano register. The piano part includes dynamic markings *pp* (pianissimo) in measures 63 and 64.

Vocal line with lyrics for measures 60-65. The lyrics are: - rais o pe- ca - do do mun - do ten - de pie - da - de de nós, Vós que ti - rais o pe - Vós que ti - rais o pe - Vós que ti - rais o pe -

Piano accompaniment for measures 60-65. The piano part features a melodic line in the right hand and a bass line in the left hand. The key signature is one sharp (F#). The piano part includes dynamic markings *pp* (pianissimo) in measures 63 and 64.

70 75

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a melodic phrase starting on a G4 note, moving up stepwise to a D5 note, then down to a C5 note, and finally to a B4 note. This phrase is marked with a box containing the number '70'. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The key signature has one sharp (F#) and the time signature is 4/4.

ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca

ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca.

ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca, Vós que es- tais à di- rei - ta do

Vós que es- tais à di- rei - ta do

The second system of the musical score contains the vocal melody with Portuguese lyrics. The lyrics are: "ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca". The vocal line continues with a similar melodic pattern. The piano accompaniment remains consistent with the first system. The lyrics for the second system are: "ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca." The lyrics for the third system are: "ca - do do mun - do a-co-lhei a nos - sa sú- pli - ca, Vós que es- tais à di- rei - ta do". The lyrics for the fourth system are: "Vós que es- tais à di- rei - ta do".

The third system of the musical score shows the piano accompaniment. The right hand plays a series of chords and moving lines, while the left hand provides a harmonic foundation with sustained notes and moving bass lines. The key signature and time signature remain the same as in the previous systems.



	ten - de +ié - da - de de	nós	Gló - ria a Deus nas al - tu - ras
	ten - de pie - da - de de	nós	Gló - ria a Deus nas al - tu - ras,
Pai	ten - de pie - da - de de	nós.	Gló - ria a Deus nas al - tu - ras
Pai,	ten - de pie - da - de de	nós	Gló - ria a Deus nas al - tu - ras

85

90

Piano accompaniment for measures 85-90. The score includes two treble clefs and four bass clefs. The music features chords, arpeggios, and melodic lines with various dynamics and articulations.

Vocal and piano accompaniment for measures 85-90. The score includes four vocal staves (two treble and two bass) with lyrics and a piano accompaniment at the bottom.

Gló-ria, gló-ria a Deus! Gló-ria nas al- tu - ras Paz na terra aos ho - mens, por E-le a- ma -

Gló-ria, gló-ria a Deus! Gló-ria nas al- tu - ras Paz na terra aos ho - mens por E-le a- ma -

Gló - ria a Deus! Gló - ria Gló - ria Paz aos ho - mens Paz na ter -

Gló - ria a Deus! Gló - ria Gló - ria Paz aos ho - mens Paz na ter -

The musical score for page 95 consists of several systems. The top system includes a vocal line with a whole rest, followed by a melodic line with a half note and a quarter note, and piano accompaniment with chords and a sixteenth-note run. The second system contains vocal lines with lyrics and piano accompaniment. The lyrics are: "dos. só Vós o Al-", "dos só Vós o Al-", "ra. Só Vós sois o San - to só Vós o Se-nhor, só Vós o Al-", and "ra. Só Vós sois o San - to, só Vós o Se-nhor, só Vós o Al-". The piano accompaniment features sustained chords and moving lines in both hands.

100

105

tís-si-mo Je - sus Cris - to. Com o Es- pí - ri- to San - to na

tis-si-mo Je - sus Cris - to Com o Es- pí - ri- to San - to na

tís-si-mo Je - sus Cris - to. Com o Es- pí - ri- to San - to na

tís-si-mo Je - sus Cris - to. Com o Es- pí - ri- to San - to na

Piano accompaniment for measures 110-113. The score consists of seven staves: two vocal staves (Soprano and Alto) and five piano staves (Right Hand and Left Hand). The music is in G major and 4/4 time. Measures 110-113 show a melodic line in the vocal staves and a rhythmic accompaniment in the piano staves. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

gló - ria de Deus Pai.	A - men,	A - men.	A - men,	A - men.
gló - ria de Deus Pai.	A - men	A - men	A - men	A - men
gló - ria de Deus Pai.	A - men	A - men	A - men	A - men
gló - ria de Deus Pai.	A - men	A - men	A - men	A - men

Piano accompaniment for measures 114-117. The score consists of two piano staves (Right Hand and Left Hand). The music is in G major and 4/4 time. Measures 114-117 show a melodic line in the right hand and a bass line in the left hand. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Piano accompaniment for measures 115-118. The score consists of six staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The music features flowing eighth-note patterns in the upper staves and more rhythmic, dotted-note patterns in the lower staves. A large slur covers the first two staves across all four measures.

Vocal parts for the phrase "A - men". It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one sharp (F#). The lyrics "A - men" are written below the notes. The melody is simple and repetitive across the four measures. A large slur covers the top two staves across all four measures.

Piano accompaniment for the end of the phrase. It consists of two staves: a treble clef (top) and a bass clef (bottom). The key signature is one sharp (F#). The music features sustained chords in the right hand and moving eighth-note patterns in the left hand. A large slur covers both staves across all four measures.

# ENVIAI SENHOR O VOSSO ESPÍRITO

( Vinde, Espírito Divino )

João Gamboa  
Instr: Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

En - vi - ai, Se - nhor o vos - so Es - pí - ri - to, e

En - vi - ai, Se - nhor o vos - so Es - pí - ri - to e

En - vi - ai, se - nhor, o vos - so Es - pí - ri - to e tu -

Detailed description: This is a musical score for a church service. It features a full orchestra and a choir. The instruments include Oboe, Trompete em Sib (Trumpet in B-flat), Violino I and II, Viola, Violoncelo I and II, and Órgão (Organ). The choir consists of Sopranos, Contraltos, Tenors, and Basses. The music is in 3/4 time, with a key signature of two flats (B-flat and E-flat). The score is divided into four measures. The first measure is a rest for all instruments. The second measure is a repeat sign. The third and fourth measures contain the main musical material. The lyrics are in Portuguese and are written below the vocal staves.

5

tu - do se - rá cri - a - do; En - vi - ai, Se - nhor, o vos - so Es - pí - ri -

tu - do se - rá cri - a - do; En - vi - ai, Se - nhor, o vos - so Es - pí - ri -

do se - rá cri - a - do; En - vi - ai, Se - nhor, o vos - so Es - pí - ri -



10 15

The first system of the score covers measures 10 to 15. It features a vocal line at the top and piano accompaniment in two staves below. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes arpeggiated chords and melodic lines in both the right and left hands.

to e re - no va - reis a fa - ce da ter - ra.  
 to e re - no va - reia a fa - ce da ter - ra.  
 to e re no - va - reis a fa - ce da ter - ra.

The second system of the score covers measures 16 to 21. It features three vocal lines with lyrics and piano accompaniment. The lyrics are: "to e re - no va - reis a fa - ce da ter - ra." for the first two lines, and "to e re no - va - reis a fa - ce da ter - ra." for the third line. The piano accompaniment continues with arpeggiated figures.

The third system of the score covers measures 22 to 27. It features piano accompaniment in two staves. The piano part consists of long, flowing melodic lines with arpeggiated textures, primarily in the right hand, with supporting bass lines in the left hand.

Piano introduction consisting of six staves (three treble and three bass clefs) in B-flat major. The time signature changes from 3/4 to 2/4 and back to 3/4. The music is mostly rests, indicating a silent introduction.

Vocal entry for three voices (Soprano, Alto, Tenor/Bass) with lyrics: "Vin - de Es - pí - ri - to di - vi - no, Ce - les - te Con - so - la - dor;". The music is in B-flat major and features the same 3/4, 2/4, 3/4 time signature sequence. The lyrics are written below the vocal staves.

Piano accompaniment for the vocal entry, consisting of two staves (treble and bass clefs) in B-flat major. It features a melodic line in the right hand and a supporting bass line in the left hand, with some phrasing slurs.

Piano introduction in B-flat major, 2/4 and 3/4 time signatures. The piece begins with a series of rests in the first three measures, followed by a melodic line in the right hand and a bass line in the left hand in the final measure.

Vocal entry with lyrics: E re - a - li - zai nas al - mas As o - bras do vos - so a - mor. The vocal line is in B-flat major, 2/4 and 3/4 time signatures. The lyrics are: E re - a - li - zai nas al - mas As o - bras do vos - so a - mor.

Piano accompaniment for the vocal entry. The piano part is in B-flat major, 2/4 and 3/4 time signatures. It features a melodic line in the right hand and a bass line in the left hand, supporting the vocal entry.

# MANDAI, SENHOR, O VOSSO ESPÍRITO

Miguel Carneiro  
Instrumentação. Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

Man - dai, Se - nhor, o vos - so Es - pí - ri - to, e re - no - vai a ter - ra.

Man - dai, Se - nhor, o vos - so Es - pí - ri - to e re - no - vai a ter - ra.

Man - dai, Se - nhor, o vos - so Es - pí - ri - to e re - no - vai a ter - ra.

Man - dai, Se - nhor, o vos - so Es - pí - ri - to e re - no vai a ter - ra.

5

# O ESPÍRITO DO SENHOR

Melodia: Mário Silva  
Harmonização: Miguel Carneiro  
Instrumentação: Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

O Espírito do Senhor re-nova a face da terra. A-le

O Espírito do Senhor re-nova a face da terra,

O Espírito do Senhor, re-nova a face da terra: A-le

O Espírito do Senhor re-nova a face da terra:

This system contains the first five staves of the musical score. It features a vocal line at the top and a piano accompaniment below. The piano part is divided into two systems of two staves each. The key signature is one sharp (F#), and the time signature changes from 2/4 to 3/4 and back to 2/4. The piano part includes various musical notations such as slurs, accents, and a *Pizz* (pizzicato) marking in the lower right.

This system contains the second five staves of the musical score, including vocal lines with lyrics and piano accompaniment. The lyrics are:

- lu - ia, A - le - lu - ia, A - le - lu - ia! Vin - de Es - pí - ri - to  
 A - le - lu - ia, A - le - lu - ia!  
 - lu - ia, A - le - lu - ia, A - le - lu - ia!  
 A - le - lu - ia! A - le - lu - ia, A - le - lu - ia!  
 - lu - ia, A - le - lu - ia, A - le - lu - ia!

The piano accompaniment continues with the same key signature and time signature changes as the first system.

10

San - to, Vin - de A - mor ar - den - te; A - cen - dei na ter - ra vos - sa luz ful - gen - te.

# SANTO

[ Tema do "Veni Creator Spiritus" ]

Carlos Silva

Harm. A. Cartagena / Alves Barbosa

Instr: Jorge Alves Barbosa

Oboé *tr* 5

Trompete em Sib

Violino I *f*

Violino II *f*

Viola *f*

Violoncelo I

Violoncelo II

SOPRANOS *f* San - to, San - to.

CONTRALTOS San - to, San - to,

TENORES *f* San - to, San - to,

BAIXOS San - to, San - to,

ÓRGÃO *f*

The score is written for a full orchestra and choir. It features a complex rhythmic structure with changes between 2/4, 3/4, and 2/4 time signatures. The woodwinds and strings play intricate patterns, while the choir sings the word 'Santo' in a homophonic setting. The organ provides harmonic support with sustained chords and moving lines.



Piano accompaniment for the first system. It features a treble staff and a bass staff. The treble staff includes a triplet of eighth notes in the first measure of the 3/4 time section. The bass staff also features a triplet of eighth notes. Dynamic markings include *Piz* and *Piz sempre*. The time signature changes from 3/4 to 2/4.

Vocal staves with lyrics in Portuguese. The lyrics are: "San - to é o Se - nhor, o Se - nhor Deus do U - ni - ver - so. O Sa - to é o Se - nhor, O Se - nhor Deus do U - ni - ver - so: O céu". The lyrics are distributed across four vocal staves (Soprano, Alto, Tenor, Bass). The time signature changes from 3/4 to 2/4.

Piano accompaniment for the second system. It features a treble staff and a bass staff. The treble staff has a long melodic line with a slur. The bass staff provides harmonic support. The time signature changes from 3/4 to 2/4.

céu e a terra pro-cla-mam a vos-sa gló-ria: Hos-  
 céu e a terra pro-cla-mam a vos-sa gló-ria: Hos-  
 O céu e a terra pro-cla-mam: Hos-  
 e a terra pro-cla-mam a vos-sa gló-ria: Hos-

Musical score for a hymn in 3/4 time. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). The lyrics are in Portuguese. The time signature is 3/4. The key signature is one sharp (F#). The score is divided into systems, with the vocal parts and piano accompaniment separated. The lyrics are: "céu e a terra pro-cla-mam a vos-sa gló-ria: Hos-".

Piano introduction consisting of two staves. The treble staff contains a melodic line with grace notes and slurs. The bass staff features a triplet accompaniment. The tempo and meter change from 2/4 to 3/4 across the measures.

sa - na, hos - sa - na, hos - sa - na nas al - tu - ras, Hos - sa - na, hos -  
sa - na, hos - sa - na, hos - sa - na nas al - tu - ras; Hos - sa - na, hos -  
sa - na, hos - sa - na, hos - sa - na nas al - tu - ras; Hos - sa - na, hos -  
sa - na, hos - sa - na, hos - sa - na nas al - tu - ras; Hos - sa - na, hos -

Piano accompaniment for the vocal line. It features a sustained chord in the treble and a simple bass line. The tempo and meter change from 2/4 to 3/4.

The piano accompaniment for the first system consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line in a key signature of one sharp (F#). The third and fourth staves are grand staff notation (treble and bass clefs) with a complex rhythmic accompaniment featuring sixteenth and thirty-second notes. The fifth staff is a bass clef with a simple harmonic accompaniment. The music is divided into measures with time signatures of 2/4, 3/4, and 2/4. A trill is indicated in the third measure of the third staff.

The vocal section consists of four staves. The top three staves are vocal lines for different parts, with lyrics in Spanish. The bottom staff is a bass line. The lyrics are: "sa - na, hos - sa - na nas al - tu - ras! Ben - di - to o que" repeated across the staves. The music is divided into measures with time signatures of 2/4, 3/4, and 2/4.

The piano accompaniment for the second system consists of two staves. The top staff is a treble clef with a melodic line. The bottom staff is a bass clef with a simple harmonic accompaniment. The music is divided into measures with time signatures of 2/4, 3/4, and 2/4. A large slur covers the first two measures of the top staff.

25

*f* *tr* *tr* *tr*

*f*

vem em no - me do Se - nhor! Hos - sa - na, hos - sa - na, hos -  
 vem em no - me do Se - nhor! Hos - sa - na, hos - sa - na, hos -  
 di - to o que vem em no - me do Se - nhor: Hos - sa - na, hos - sa - na, hos -  
 di - to o que vem em no - me do Se - nhor: Hos - so - na, hos - sa - na, hos -

30

sa - na nas al - tu - ras. Hos - sa - na, hos - sa - na, hos - sa - na nas al -  
sa - na nas al - tu - ras; Hos - sa - na, hos - sa - na, hos - sa - na nas al -  
sa - na nas al - tu - ras; Hos - sa - na, hos - sa - na, hos - sa - na nas al -  
sa - na nas al - tu - ras; Hos - sa - na, hos - sa - na, hos - sa - na nas al -

Musical staff 1: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata, then a quarter note G4, and two quarter rests.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/4 time signature. A quarter note A4, followed by a half note A4 with a fermata, then a quarter note A4, and two quarter rests.

Musical staff 3: Treble clef, 3/4 time signature. A quarter note G4, followed by eighth notes G4-A4, G4-A4, G4-A4, then a quarter note G4, and two quarter rests.

Musical staff 4: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata and a trill (*tr*) above it, then a quarter note G4, and two quarter rests.

Musical staff 5: Bass clef, 3/4 time signature. A quarter note G3, followed by eighth notes G3-A3, G3-A3, G3-A3, then a quarter note G3, and two quarter rests.

Musical staff 6: Bass clef, 3/4 time signature. A quarter note G3, followed by eighth notes G3-A3, G3-A3, G3-A3, then a quarter note G3, and two quarter rests.

Musical staff 7: Bass clef, 3/4 time signature. A quarter note G3, followed by a half note G3 with a fermata, then a quarter note G3, and two quarter rests.

Musical staff 8: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata, then a quarter note G4, and two quarter rests.

tu - ras!

Musical staff 9: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata, then a quarter note G4, and two quarter rests.

tu - ras!

Musical staff 10: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata, then a quarter note G4, and two quarter rests.

tu - ras!

Musical staff 11: Bass clef, 3/4 time signature. A quarter note G3, followed by a half note G3 with a fermata, then a quarter note G3, and two quarter rests.

tu - ras.

Musical staff 12: Treble clef, 3/4 time signature. A quarter note G4, followed by a half note G4 with a fermata, then a quarter note G4, and two quarter rests.

Musical staff 13: Bass clef, 3/4 time signature. A quarter note G3, followed by a half note G3 with a fermata, then a quarter note G3, and two quarter rests.



# SÓ NO ESPÍRITO DE DEUS

Instrumentação. Jorge Alves Barbosa

Oboé

Trompete em Sib

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

SOPRANOS

CONTRALTOS

TENORES

BAIXOS

ÓRGÃO

Só no Es - pí - ri - to de Deus po - de - mos ca-mi - nhar:

Só no Es - pí - ri - to de Deus po - de - mos ca-mi - nhar:

Só no Es - pí - ri - to de Deus po - de - mos ca-mi - nhar:

Só no Es - pí - ri - to de Deus po - de - mos ca-mi - nhar:

5



The first system of the musical score consists of six staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, starting with a measure number of 10. It features a melodic line with eighth and quarter notes. The second staff is a vocal line in D major (two sharps) and 2/4 time, with a more rhythmic pattern of eighth notes and rests. The piano accompaniment is spread across four staves: the first two are the right hand in G major, and the last two are the left hand in D major. The piano part includes chords, arpeggiated figures, and moving bass lines.

The second system of the musical score consists of six staves. The top staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics: "Dá - nos, Se - nhor, dá - nos, Se - nhor, o teu Es - pí - ri - to." The second staff is a vocal line in D major (two sharps) and 2/4 time, with lyrics: "Dá - nos, Se - nhor. dá - nos, Se - nhor, o teu Es - pí - ri - to." The third staff is a vocal line in G major (one sharp) and 2/4 time, with lyrics: "Dá - nos, Se - nhor, dá - nos, Se - nhor, o teu Es - pí - ri - to." The piano accompaniment is spread across the bottom two staves in D major (two sharps) and 2/4 time, providing harmonic support for the vocal lines.

The third system of the musical score consists of two staves for the piano accompaniment in D major (two sharps) and 2/4 time. It features a sustained chordal texture with moving bass lines and some melodic fragments in the right hand, providing a harmonic foundation for the vocal lines above.

The image shows a musical score for a hymn in G major. The score is arranged in two systems. The first system consists of five staves: a vocal line (treble clef, G-clef), a second vocal line (treble clef, G-clef), a grand staff (treble and bass clefs), and a piano accompaniment (treble and bass clefs). The second system consists of three staves: a vocal line with lyrics, a grand staff, and a piano accompaniment. The lyrics are in Portuguese: "O Espírito do Senhor está - so bre mim Porque ele me ungiu para anunciar a Boa No va aos pobres". The music is in 4/4 time and features a simple, melodic vocal line and a piano accompaniment with chords and moving lines.

○ Espírito do Senhor está - so bre mim Porque ele me ungiu para anunciar a Boa No va aos pobres

# SOMOS TESTEMUNHAS

Joaquim dos Santos  
Instr: Jorge Alves Barbosa

Oboé *f* *simile* 5

Trompete em Sib *f*

Violino I *f*

Violino II *f*

Viola *f*

Violoncelo I *f*

Violoncelo II *f*

SOPRANOS  
So - mos tes - te - mu - nhas do mun - do

CONTRALTOS  
So - mos tes - te - mu - nhas do mun - do

TENORES  
So - mos tes - te - mu - nhas do mun - do

BAIXOS  
So - mos tes - te - mu - nhas do mun - do

ÓRGÃO *f*

Musical score for piano and voice, measures 1-10. The score includes a vocal line and piano accompaniment. The piano part features a rhythmic pattern of eighth notes and chords. The vocal line is in a higher register. A box containing the number '10' is located above the first staff.

Vocal score with lyrics, measures 1-10. The lyrics are: no - vo. Re - no - vai Se - nhor, a no - vo. Re - no - vai Se - nhor, a no - vo. Re - no vai, Se - nhor, a no - vo. Re - no - vai, Se - nhor, a

Piano accompaniment for the vocal section, measures 1-10. The piano part features a rhythmic pattern of eighth notes and chords, with some rests in the vocal line.

Musical score for piano and voice, measures 14-17. The score is in 2/4 time and features a piano (*p*) dynamic. The piano part includes a melodic line in the right hand and a bass line in the left hand. The voice part is in the soprano register. A box with the number 15 is placed above the piano's right-hand staff in measure 15.

Vocal score with lyrics, measures 14-17. The lyrics are in Latin and are written in four parts: Soprano, Alto, Tenor, and Bass. The lyrics are: "fa - ce da ter - ra. O Es - pí - ri - to de Deus é fa - ce da ter - ra. O Es - pí - ri - to de fa - ce da ter - ra. fa - ce da ter - ra."

Piano accompaniment, measures 14-17. The piano part includes a melodic line in the right hand and a bass line in the left hand. The piano part is in 2/4 time and features a piano (*p*) dynamic.

20

*Pizz*

fo - go de a-mor vi - vo Man - têm se - cre - ta cha - ma de ca - ri - da - de ar - den - te.

Deus é fo - go de a-mor vi - vo Man - têm se - cre - ta cha - ma de ca - ri - da - de ar - den - te.

The first system of music features a vocal line at the top, followed by a piano accompaniment. The piano part consists of two staves: the upper staff is in treble clef and the lower in bass clef. The music is in 4/4 time and the key signature has one sharp (F#). The vocal line begins with a measure marked '25' and contains the lyrics 'So - mos tes - te - mu - nhas do mun - do'. The piano accompaniment provides harmonic support with chords and melodic lines.

The second system shows the vocal line with lyrics: 'So - mos tes - te - mu - nhas do mun - do'. The lyrics are distributed across five measures. The musical notation includes notes and rests corresponding to the syllables.

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a long melodic line in the right hand and a supporting bass line in the left hand, with a large slur spanning across the measures.

The first system of the musical score consists of six staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a measure containing a circled number '30'. The second staff is a piano accompaniment in treble clef with a key signature of one sharp. The third and fourth staves are the right and left hands of the piano accompaniment, respectively, in grand staff notation. The fifth staff is the piano accompaniment in bass clef. The sixth staff is the piano accompaniment in bass clef, featuring a long melodic line with a slur over it.

The second system of the musical score consists of six staves. The top staff is a vocal line in treble clef with lyrics: "no - vo. Re - no - vai, Se - nhor. a". The second staff is a vocal line in treble clef with lyrics: "no - vo, Re - no - vai, Se - nhor a". The third staff is a vocal line in treble clef with lyrics: "no - vo. Re - no - vai, Se - nhor, a". The fourth staff is a vocal line in bass clef with lyrics: "no - vo Re - no - vai, Se - nhor, a". The fifth and sixth staves are piano accompaniment in grand staff notation, with a long melodic line in the bass clef staff.

The third system of the musical score consists of two staves for piano accompaniment in grand staff notation. It features a long melodic line in the bass clef staff with a slur over it, and a few chords in the treble clef staff.



Musical score for piano and voice, measures 35-38. The score consists of six staves. The top two staves are for the vocal line, and the bottom four staves are for the piano accompaniment. The piano part features a complex texture with chords and moving lines in both hands. The vocal line is in a high register and includes lyrics.

Vocal line with lyrics for measures 35-38. The lyrics are: fa - ce da ter - ra. The vocal line is written in a high register and includes lyrics.

Piano accompaniment for measures 35-38. The piano part features a complex texture with chords and moving lines in both hands.