

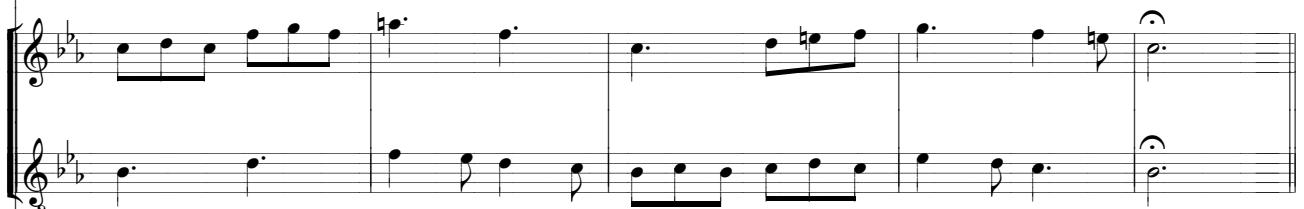
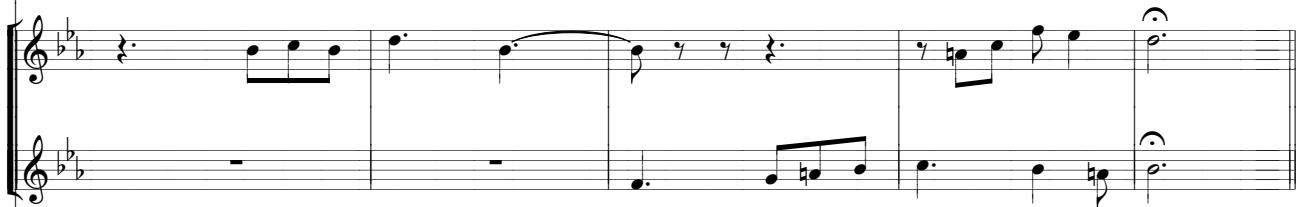
SOMOS A IGREJA DE CRISTO

NRMS, 17

*Mário Silva / Manuel Faria
Instr: Jorge Alves Barbosa*

The musical score consists of 14 staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Flauta, Clarinete - I, Clarinete - II, Saxofone Alto, Saxofone Tenor, Trompete ad.lib., Flisc. Soprano, Trompa, Trombone, Tuba, SOPRANOS, CONTRALTOS, TENORES, and BAIXOS. The score is written in common time (indicated by '8') and uses a key signature of two flats (B-flat and D-flat). The vocal parts (SOPRANOS, CONTRALTOS, TENORES, BAIXOS) are positioned at the bottom of the page, while the instrumental parts are arranged above them. The first few measures show minimal activity, with most instruments and voices silent. The instrumentation includes woodwind instruments like Flute, Clarinets, Saxophones, Trombones, and Tubas, along with brass instruments like Trumpet, Trompeta ad.lib., Trompa, and Trombone, and vocal parts for soprano, contralto, tenor, and bass.

5



10

A musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves. The top three staves represent the vocal parts, and the bottom five staves represent the basso continuo. The music is in common time, with a key signature of two flats. Measure 10 begins with a rest in all voices. Measures 11-12 show the alto and tenor voices entering with eighth-note patterns. Measures 13-14 show the soprano and alto voices entering with eighth-note patterns. Measures 15-16 show the soprano, alto, and tenor voices entering with eighth-note patterns. Measures 17-18 show the basso continuo entering with eighth-note patterns. The lyrics begin in measure 11.

Po- vo em mar-cha p'ra ca - sa do
Po- vo em mar-cha p'ra ca - sa do
Po- vo em mar-cha p'ra ca - sa do
Po- vo em mar-cha p'ra ca - sa do

Pai,
Pai,
Pai,

Com Cris-to a-mi - go, com Cris-to ir
Com Cris-to a-mi - go com Cris-to ir
Com Cris-to a-mi - go com Cris-to ir
Com Cris-to a-mi - go com Cris-to ir

6 - 9 - 6 -

6 γ c c c c | 9 f. { { | 6 -

6 γ h d c c | 9 p. { { | 6 -

6 - 9 - 6 -

6 p p p p | 9 p. { { | 6 γ h d c c |

6 - 9 - 6 -

6 - 9 - 6 -

6 - 9 - 6 -

-mão; A - bre - ca - mi - nhos na fé e na es - p'ran - çã,

-mão, A - bre ca - mi - nhos na fé e na es - p'ran - çã,

-mão, A - bre ca - mi - nhos na fé e na es - p'ran - çã,

-mão, A - bre ca - mi - nhos na fé e na es - p'ran - çã,

De mãos nas mãos e num só co - ra
 -ção.
 So - mos a I - gre - ja de

De mãos nas mãos e num só co - ra
 -ção.
 So - mos a I - gre - ja de

De mãos nas mãos e num só co - ra
 -ção.
 So - mos a I - gre - ja de

de mãos nas mãos e num só co - ra
 -ção.
 So - mos a I - gre - ja de

[20]

A musical score for orchestra and choir, page 20. The score consists of ten staves. The top three staves are for the orchestra, featuring violins, violas, and cellos. The bottom seven staves are for the choir, divided into four parts: soprano, alto, tenor, and bass. The vocal parts are written in a cursive musical notation. The lyrics are written below the vocal staves in Portuguese. The key signature is one flat, and the time signature is common time.

Cris - to. as pe - dras vi - vas do Tem - plo do Se - nhor

Cris - to as pe - dras vi - vas do Tem - plo do Se - nhor.

Cris - to, as pe - dras vi - vas do Tem - plo do Se - nhor.

Cris - to, as pe - dras vi - vas do Tem - plo do Se - nhor.