

# Francisco Manuel da Silva (1795–1865)

## Aleluia para Sábado Santo

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Instituição: Museu Carlos Gomes / Centro de  
Ciências, Letras e Artes (Campinas)

coro, orquestra  
(*choir, orchestre*)

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MUSICA BRASILIS



Flauta 1

# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Aleluia

**Allegro con spirito**

Musical notation for the first system of the Aleluia section. It begins with a treble clef, a common time signature (C), and a forte (*f*) dynamic marking. The melody consists of a series of eighth notes, starting on G4 and ascending to E5, followed by a half note on E5 and a quarter note on D5.

Musical notation for the second system of the Aleluia section. It starts with a treble clef, a common time signature (C), and a **D.C. 2 Vezes** instruction. The melody continues with eighth notes, ending with a quarter rest, a quarter note on D5, and a final quarter note on E5.

## Confitemini Domini

**Allegro con molto**

Musical notation for the first system of the Confitemini Domini section. It begins with a treble clef, a key signature of one sharp (F#), a common time signature (C), and a forte (*f*) dynamic marking. The melody starts with a quarter rest, followed by eighth notes on G4, A4, B4, and C5, with a *v* (accrescendo) marking above the final note.

Musical notation for the second system of the Confitemini Domini section. It continues the melody with eighth notes, including a *v* (accrescendo) marking above the final note.

Musical notation for the third system of the Confitemini Domini section. It features triplet markings (3) over eighth notes and a forte (*f*) dynamic marking. The system concludes with a quarter rest and a final quarter note on E5.

17

*f*

21

26

*f*

36

41

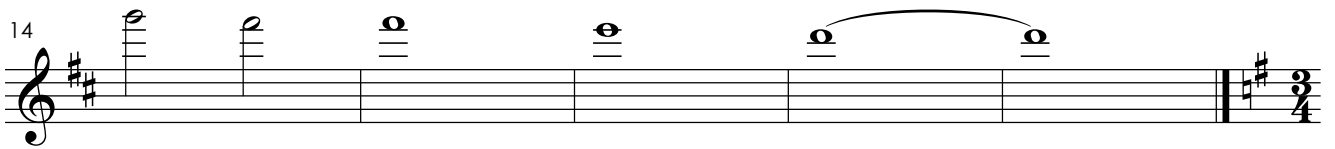
### Sanctus

Moderato

*f*

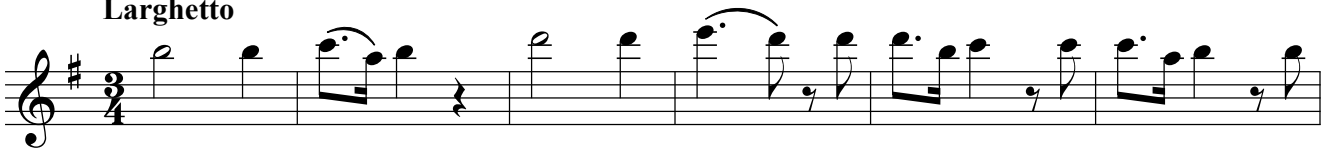
9

14

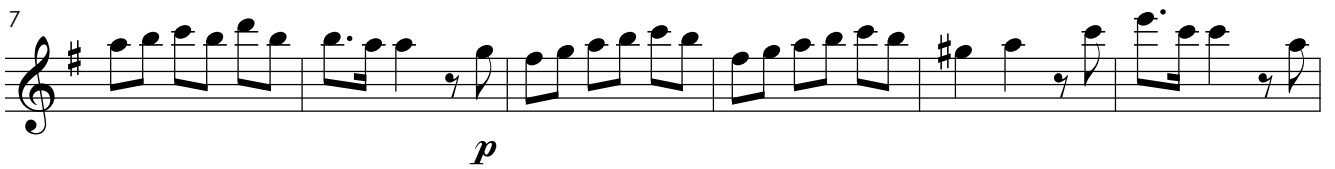


### Benedictus

**Larghetto**



7



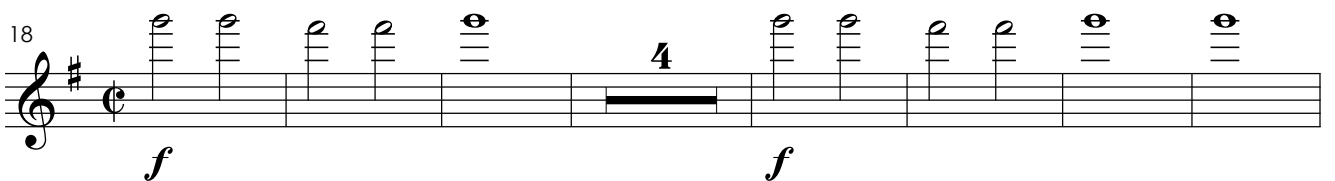
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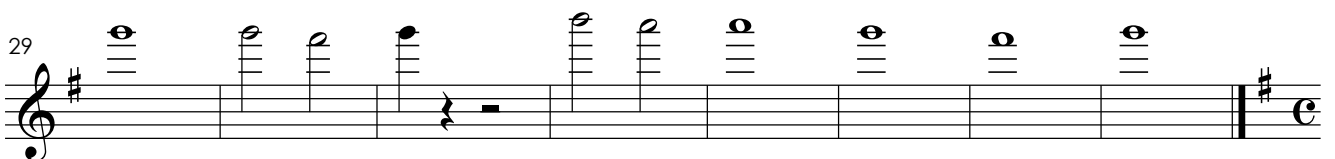
### Hosanna

**Allegro**

18



29



Alleluia

Allegro

6

10

20

27

*p*

36

*f*

48

*p*

52

57

64

69

73

79

O Pe. levanta Vespere autem Sabati e segue

### Vespere Autem Sabati

**Allegro con spirito**

8

13



### Magnificat

Andantino

49



### Esurientes

Andantino

*soli*



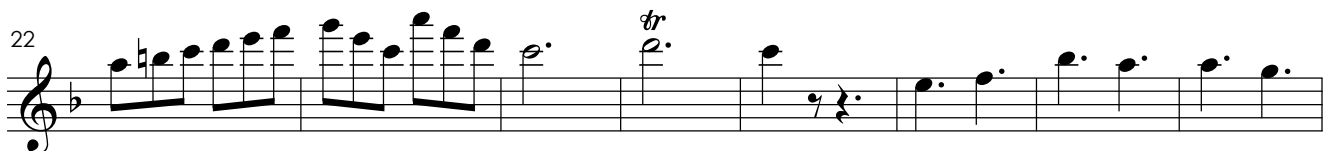
8



15



22



30

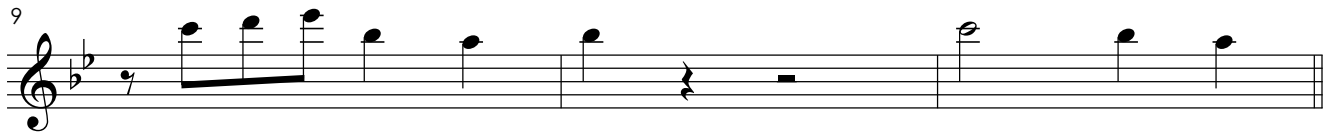




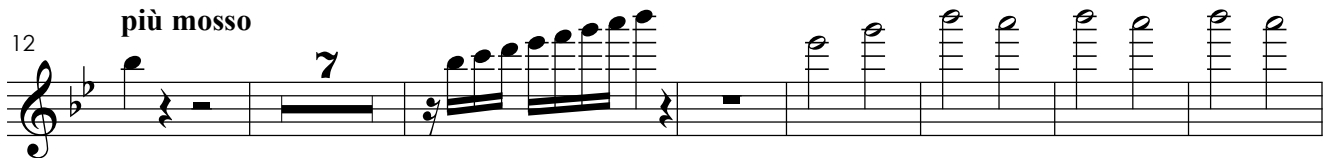
## Gloria patri et filio

**Andante mosso**

## Sicut Erat

**Allegro con molto**

## Vespere Autem Sabati

**più mosso**



Flauta 2

# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Aleluia

**Allegro con spirito**

Musical notation for the first system of the Aleluia section. It begins with a treble clef, a common time signature (C), and a forte (f) dynamic marking. The melody consists of a series of eighth notes, starting on G4 and moving up stepwise to E5, followed by a half note G5 with a sharp sign (#).

Musical notation for the second system of the Aleluia section. It starts with a treble clef, a common time signature (C), and a **D.C. 2 Vezes** instruction. The melody continues with eighth notes, ending with a quarter rest and a double bar line with a repeat sign.

## Confitemini Domini

**Allegro con molto**

Musical notation for the first system of the Confitemini Domini section. It begins with a treble clef, a key signature of one sharp (F#), and a forte (f) dynamic marking. The melody starts with a quarter rest, followed by eighth notes with accents, and includes a trill marked with a 'v'.

Musical notation for the second system of the Confitemini Domini section. It continues the melody with eighth notes and accents, featuring a trill marked with a 'v'.

Musical notation for the third system of the Confitemini Domini section. It features eighth notes with accents, followed by a triplet of eighth notes, a slur over a quarter note and eighth note, and another triplet of eighth notes.

17

*f*

21

26

36

41

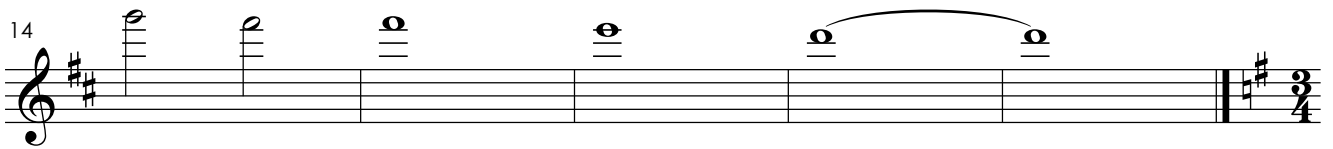
### Sanctus

**Moderato**

*f*

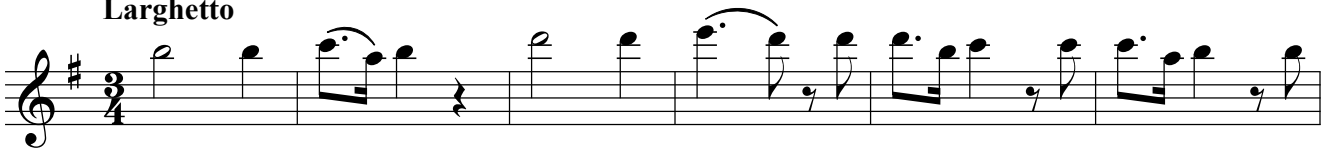
8

14

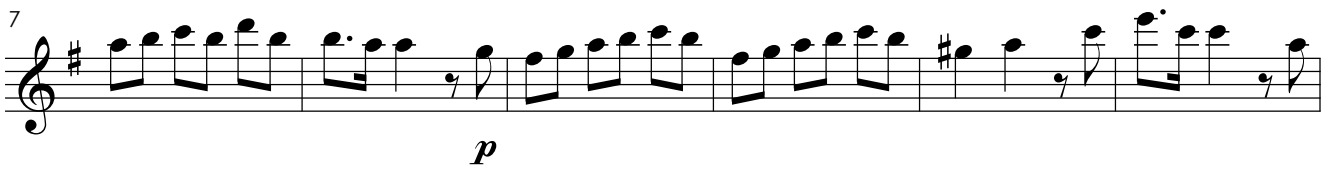


### Benedictus

**Larghetto**



7



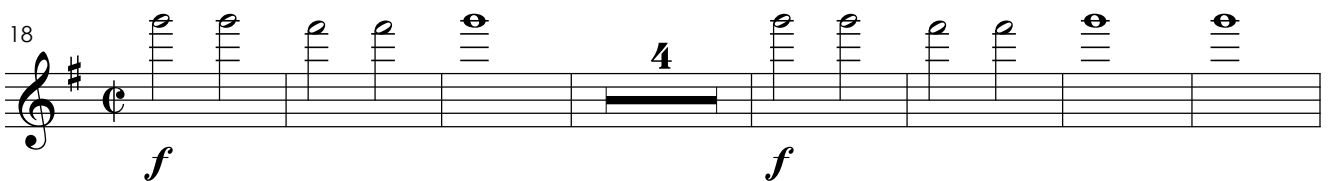
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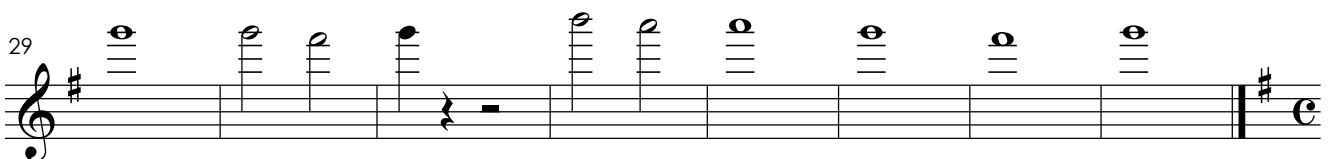
### Hosanna

**Allegro**

18

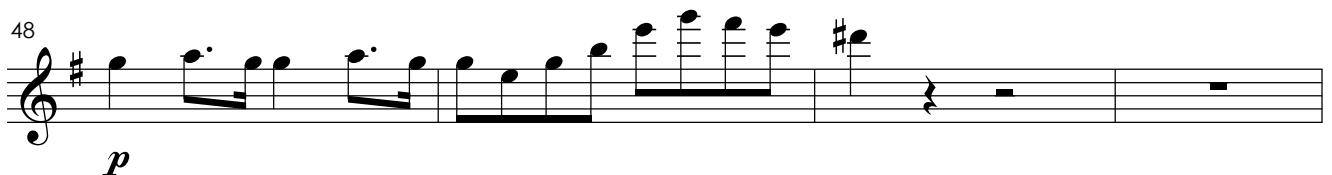
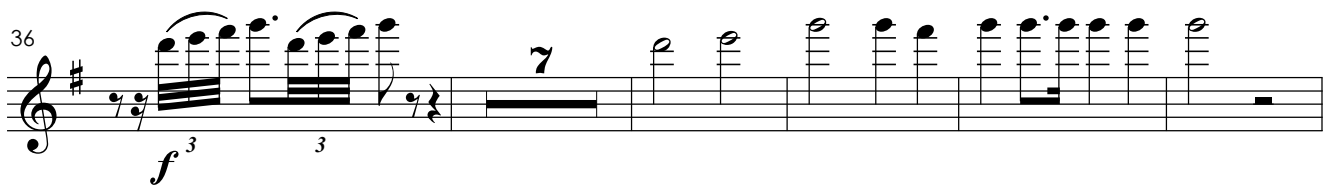
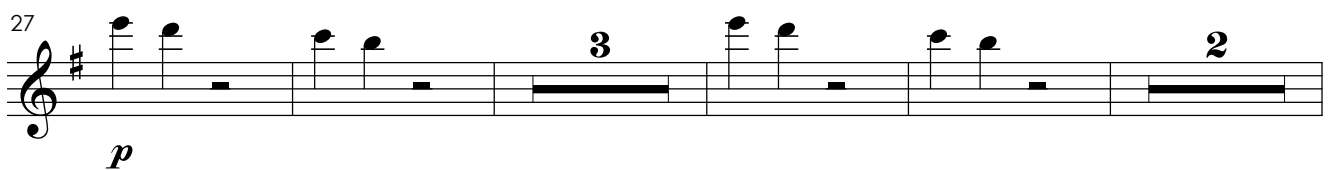
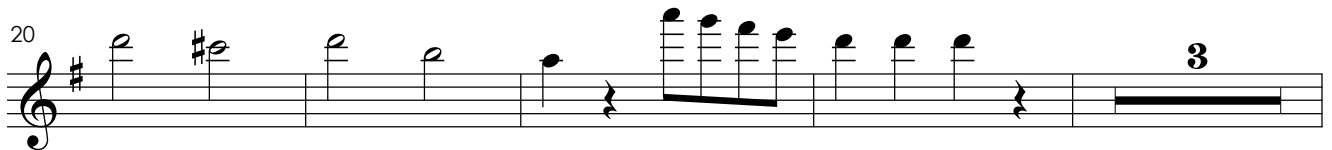
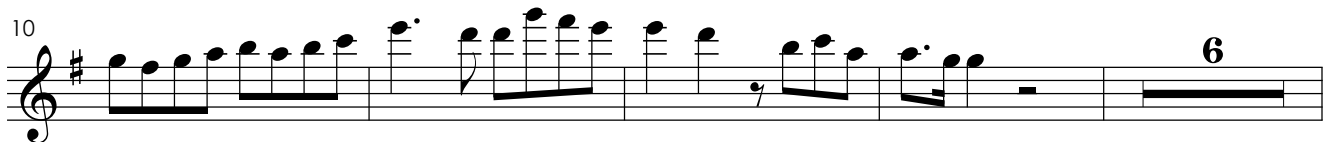
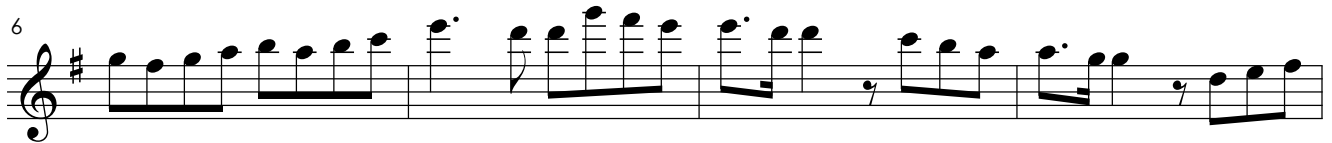
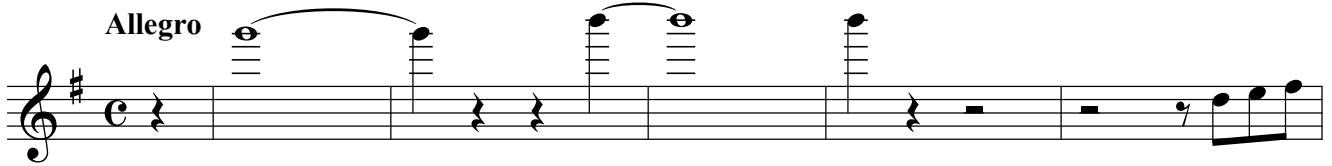


29



## Alleluia

Allegro



52

57

64

69

73

O Pe. levanta Vespere autem Sabati e segue

79

Vespere Autem Sabati  
Allegro con spirito

8

13



### Magnificat

Andantino

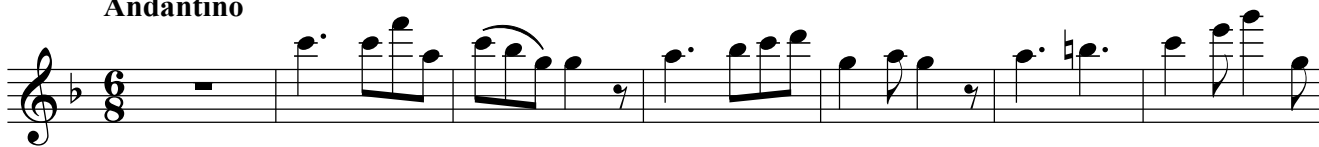
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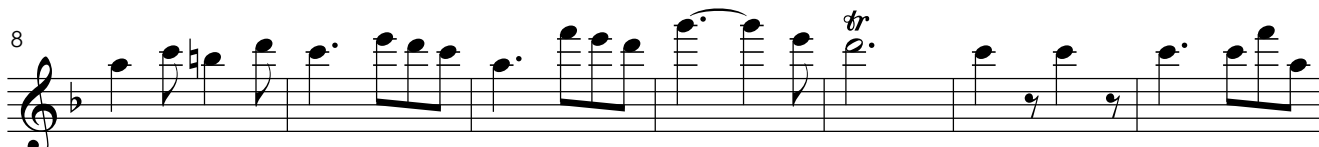
### Esurientes

Andantino

*soli*



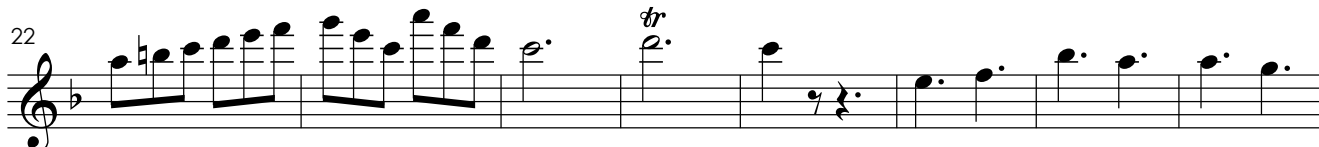
8



15



22



30

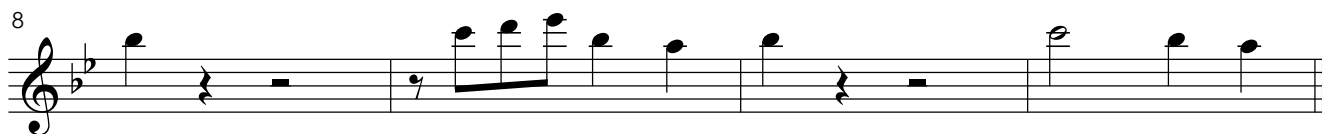
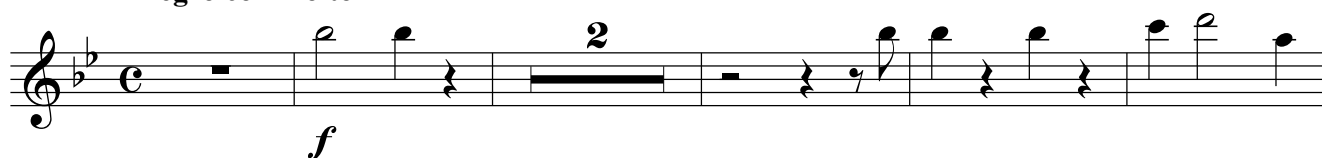




## Gloria patri et filio

**Andante mosso**

## Sicut Erat

**Allegro con molto**

## Vespere Autem Sabati

**più mosso**



# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

**Allegro con spirito**

[original: em Dó] **ff**

6

## Confitemini Domini

D.C. 2 Vezes

**Allegro con molto**

7

13

19

25

31

38

### Sanctus

Moderato

Musical notation for the first system of the Sanctus, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the second system of the Sanctus, measures 9-13. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the third system of the Sanctus, measures 14-17. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system ends with a double bar line and a key signature change to two sharps (F#, C#) and a time signature change to 3/4.

### Benedictus

Larghetto

Musical notation for the first system of the Benedictus, measures 1-7. The key signature is two sharps (F#, C#) and the time signature is 3/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the second system of the Benedictus, measures 8-14. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system includes a double bar line with a fermata over the final note.

### Hosanna

Allegro

Musical notation for the first system of the Hosanna, measures 18-21. The key signature is two sharps (F#, C#) and the time signature is common time (C). The music begins with a forte (*f*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system includes a double bar line with a fermata over the final note.

25

*f*

31

Alleluia

**Allegro**

*ff*

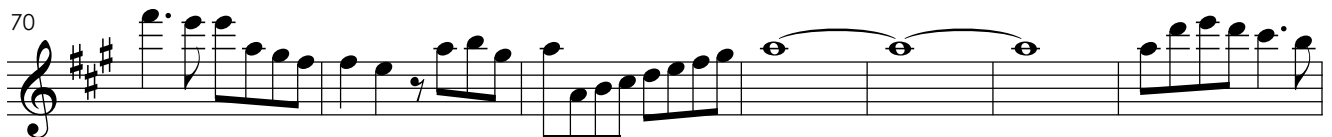
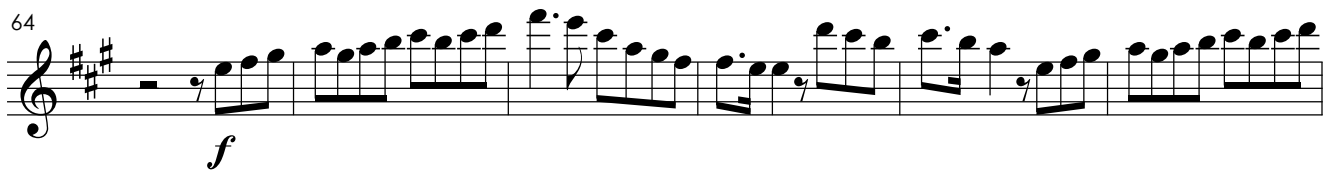
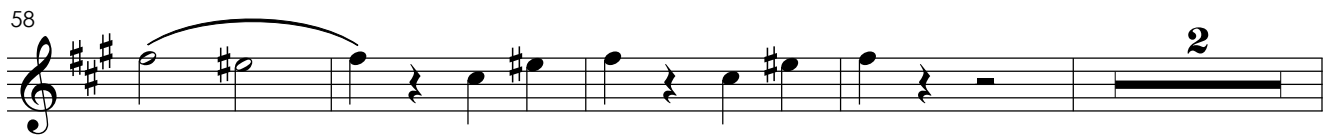
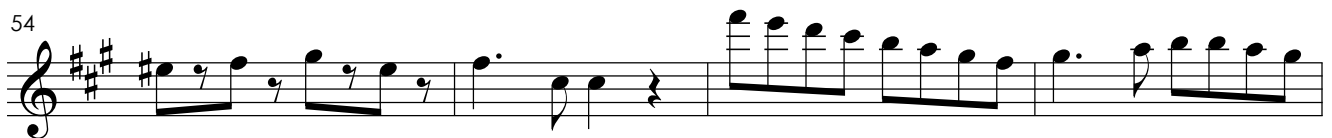
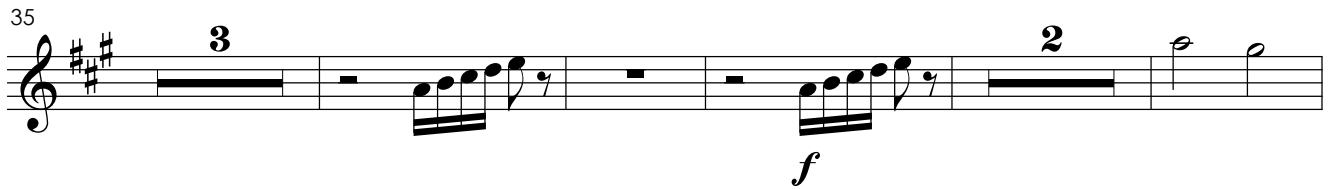
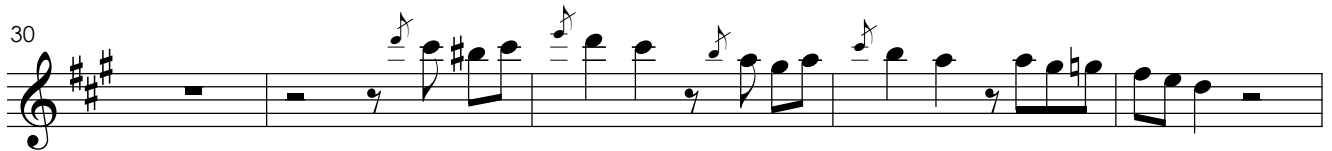
6

12

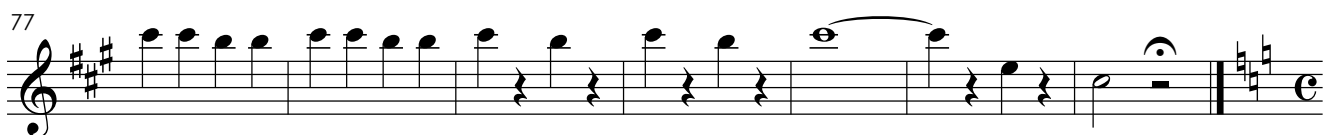
18

24

*p*



O Pe. levanta Vespere autem Sabati e segue



## Vespere Autem Sabati

**Allegro con spirito**

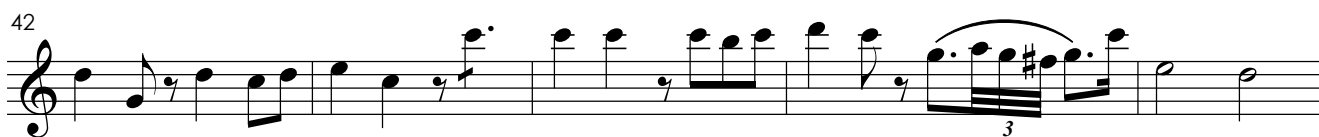
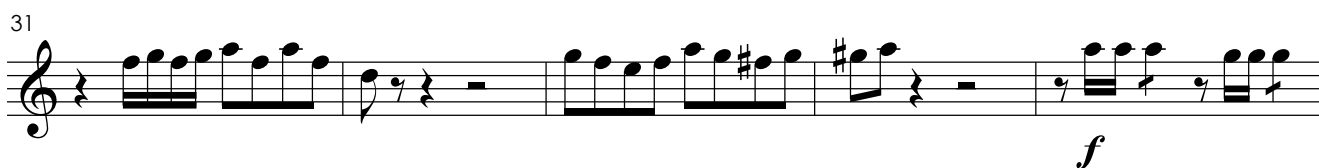
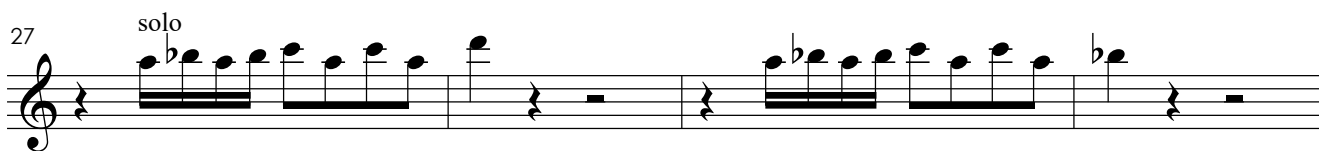
[original: em Sib]

Musical score for Clarinet 1, Vespere Autem Sabati. The score is in common time (C) and consists of three staves. The first staff starts with a rest, followed by a melodic line with dynamics *mf*. The second staff begins at measure 7 with a melodic line and dynamics *f*. The third staff begins at measure 13 with a melodic line and dynamics *f*, ending with a double bar line.

## Magnificat

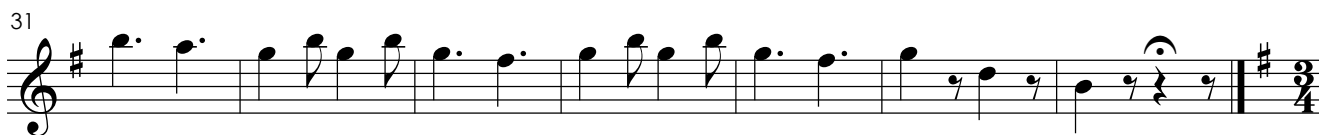
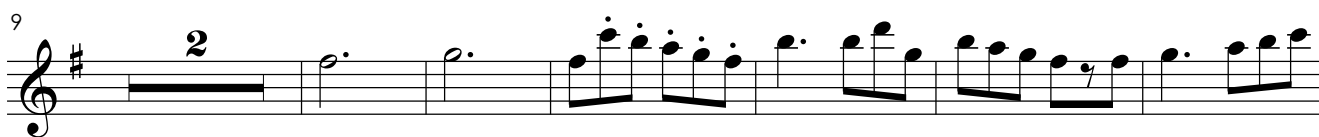
**Andantino**

Musical score for Clarinet 1, Magnificat. The score is in common time (C) and consists of five staves. The first staff starts with a melodic line and dynamics *f*. The second staff begins at measure 7 with a melodic line and dynamics *p*. The third staff begins at measure 12 with a melodic line and dynamics *f*, ending with dynamics *p*. The fourth staff begins at measure 17 with a melodic line and dynamics *f*. The fifth staff begins at measure 22 with a melodic line and dynamics *f*.



## Esurientes

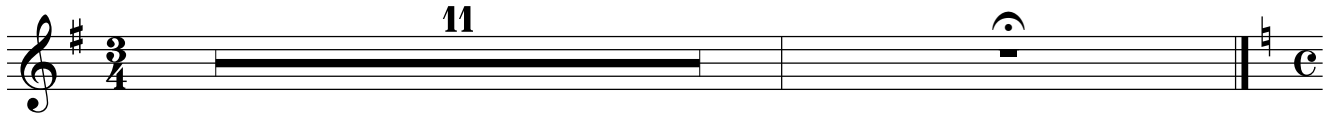
*Andantino*





## Gloria patri et filio

Andante mosso



## Sicut Erat

Allegro con molto



## Vespere Autem Sabati

più mosso





# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Aleluia

**Allegro con spirito**

[original: em Dó]

*ff*

D.C. 2 Vezes

## Confitemini Domini

**Allegro con molto**

*f*

### Sanctus

Moderato

Musical notation for the first system of the Sanctus, measures 1-8. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a dynamic marking of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the second system of the Sanctus, measures 9-13. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the third system of the Sanctus, measures 14-17. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system ends with a double bar line and a key signature change to three sharps (F#, C#, G#) and a time signature change to 3/4.

### Benedictus

Larghetto

Musical notation for the first system of the Benedictus, measures 1-7. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half).

Musical notation for the second system of the Benedictus, measures 8-11. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system includes a double bar line with a fermata over the final note.

### Hosanna

Allegro

Musical notation for the first system of the Hosanna, measures 18-21. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music begins with a dynamic marking of *f* (forte). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half). The system includes a double bar line with a fermata over the final note.

25

*f*

31

*f*

### Alleluia

**Allegro**

*ff*

6

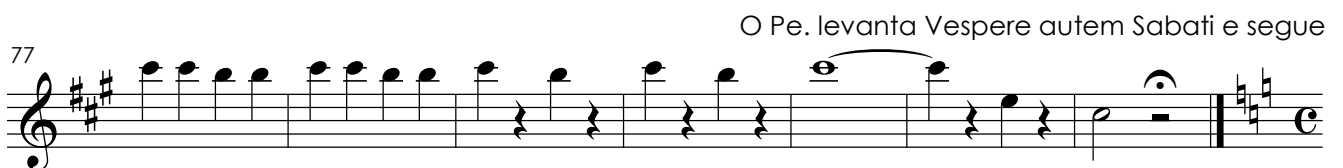
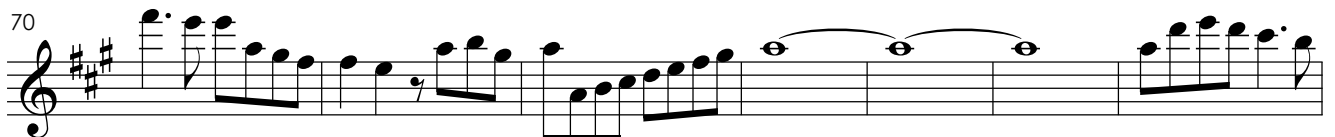
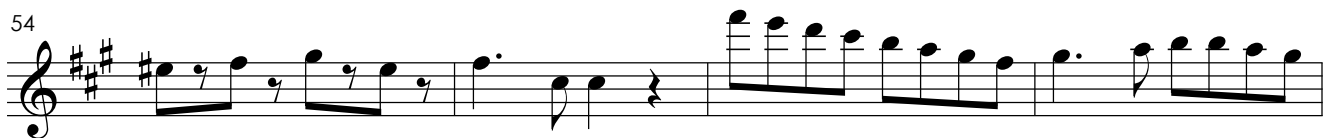
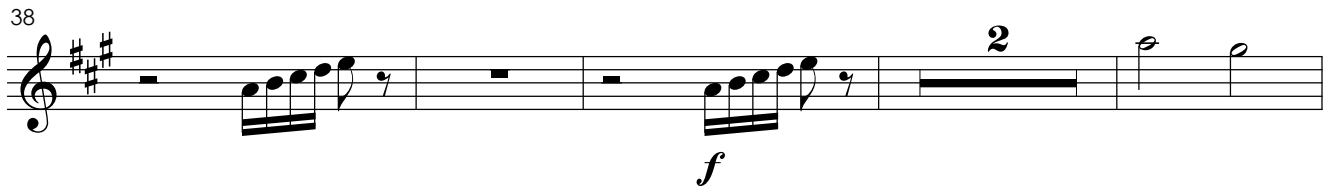
12

18

24

solo

*p*



## Vespere Autem Sabati

**Allegro con spirito**

[original: em Sib]

Musical score for Clarinet 2, Vespere Autem Sabati. The score is in common time (C) and consists of three staves of music. The first staff begins with a dynamic marking of *mf*. The second staff begins with a dynamic marking of *f*. The third staff begins with a dynamic marking of *f* and ends with a double bar line and repeat sign. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## Magnificat

**Andantino**

Musical score for Clarinet 2, Magnificat. The score is in common time (C) and consists of five staves of music. The first staff begins with a dynamic marking of *f*. The second staff begins with a dynamic marking of *p*. The third staff begins with a dynamic marking of *f* and ends with a dynamic marking of *p*. The fourth staff begins with a dynamic marking of *f*. The fifth staff begins with a dynamic marking of *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

27 *solo*

31

36

42

47

### Esurientes

*Andantino*

3

9

17

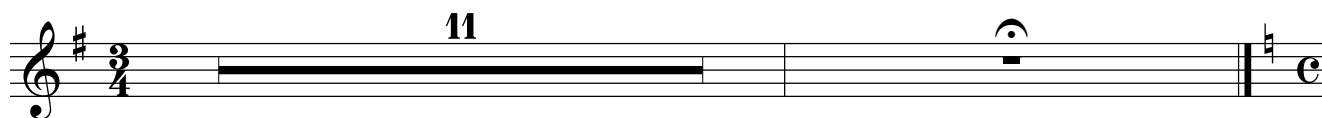
24

31



## Gloria patri et filio

Andante mosso



## Sicut Erat

Allegro con molto

Musical notation for the second system, "Sicut Erat". It is in common time (C) and begins with a dynamic marking of *f*. The notation is spread across three staves. The first staff contains measures 1-3, the second staff contains measures 4-7, and the third staff contains measures 8-11. The piece concludes with a double bar line.

## Vespere Autem Sabati

più mosso

Musical notation for the third system, "Vespere Autem Sabati". It is in common time (C) and begins with a dynamic marking of *f*. The notation is spread across three staves. The first staff contains measures 12-18, the second staff contains measures 19-24, and the third staff contains measures 25-30. The piece concludes with a double bar line and a fermata over the final note.



Trompa 1

# Aleluia para Sábado Santo

Alleluia

Francisco Manoel da Silva

**Allegro con spirito**

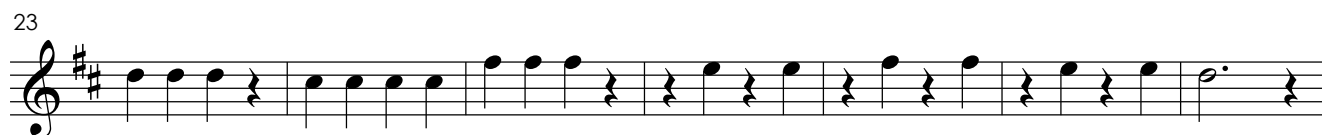
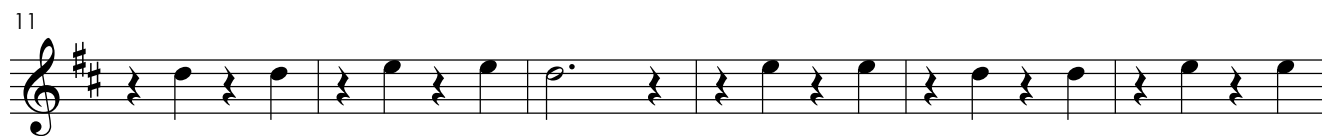
[a2 sempre]



Confitemini Domini

**Allegro con molto**

[original: em Sol]



30



34



41



## Sanctus

**Moderato**

[original: em Ré]

*f*

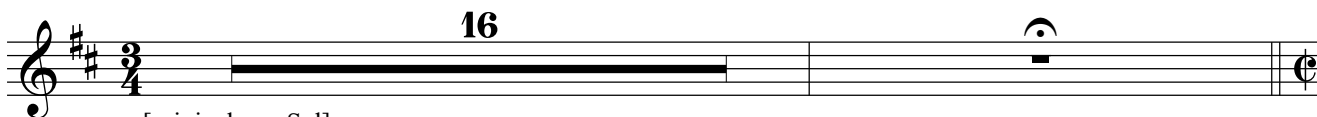
12



16



## Benedictus

**Larghetto**

[original: em Sol]

# Hosanna

18 **Allegro** **19**

# Alleluia

**Allegro**  
[original: em Sol]

5

11

17

23

29

35

*f* *p* **3**

44



48



67



73

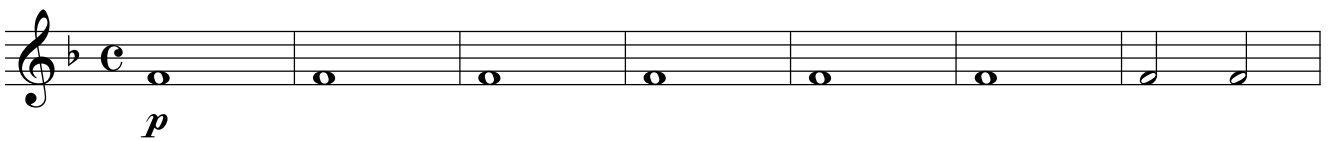


79

O Pe. levanta Vespere autem Sabati e segue



## Vespere Autem Sabati

**Allegro con spirito**

[original: em Fá]

8



14



# Magnificat

Andantino

*f*

6 **5**

15 *f*

*p*

20

26

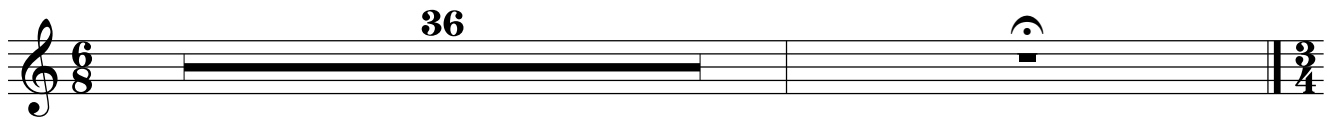
32 **3** *f*

39

45 *p*

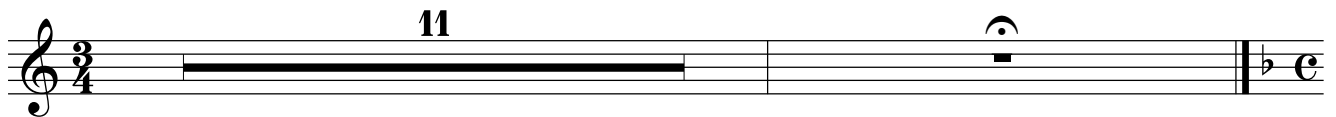
## Esurientes

Andantino



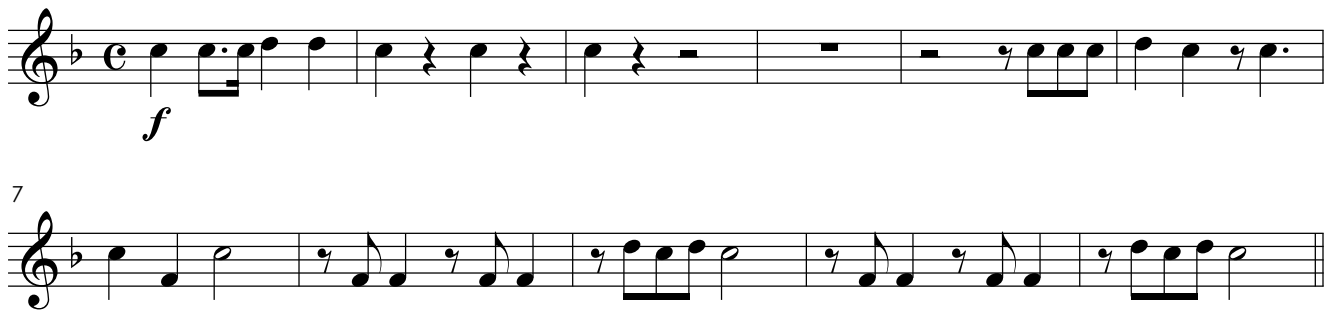
## Gloria patri et filio

Andante mosso



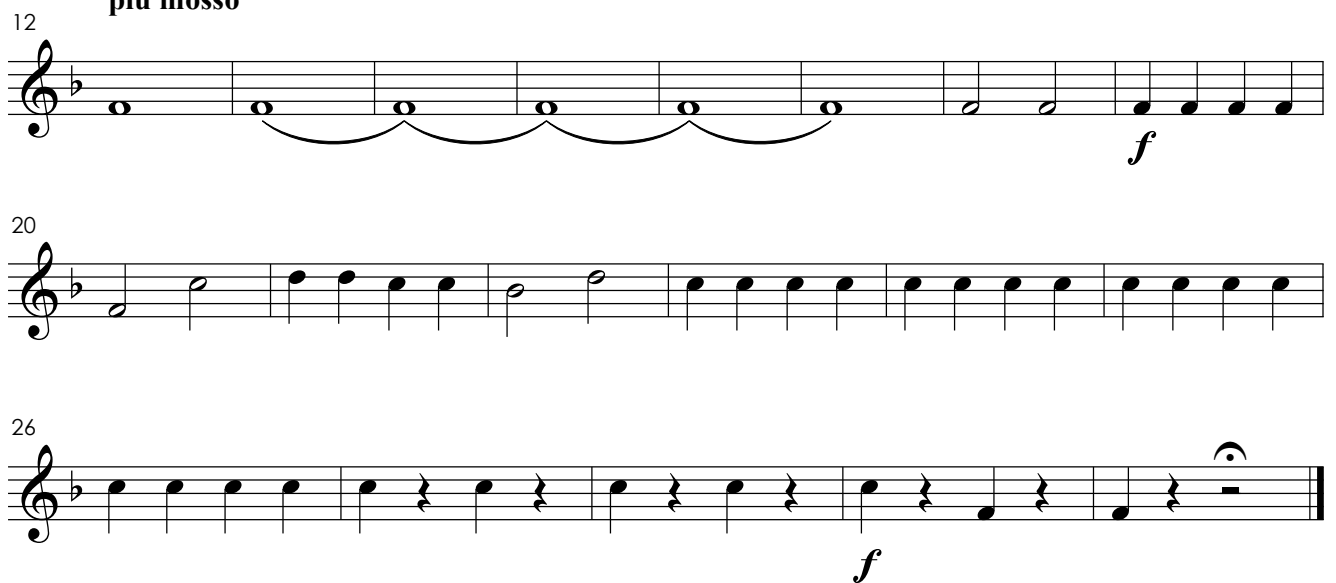
## Sicut Erat

Allegro con molto



## Vespere Autem Sabati

più mosso





Trompa 2

# Aleluia para Sábado Santo

Aleluia

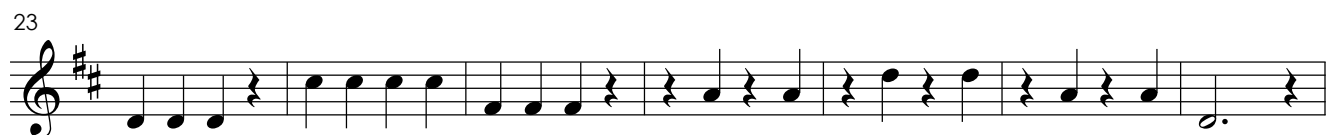
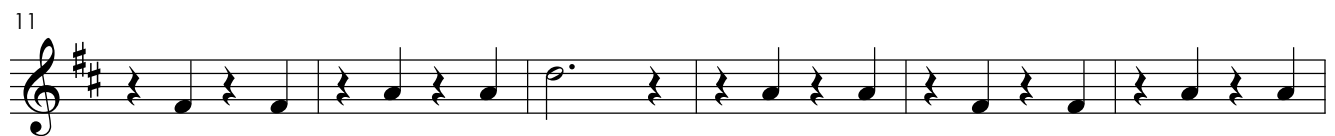
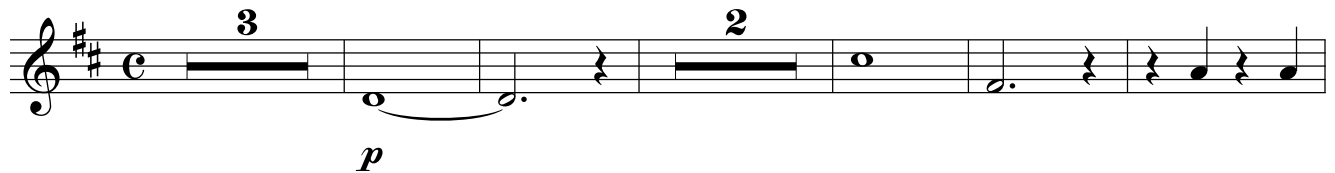
Francisco Manoel da Silva

**Allegro con spirito**  
[a2 sempre]



Confitemini Domini

**Allegro con molto**  
[original: em Sol]



30



34



41



## Sanctus

**Moderato**

[original: em Ré]

*f*

12



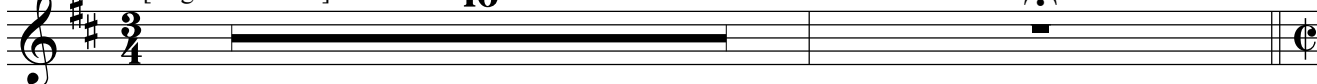
16



## Benedictus

**Larghetto**

[original: em Sol]

**16**

## Hosanna

**Allegro**

18 **19**

## Alleluia

**Allegro**

[original: em Sol]

5

11

17

23

29

35

*f*

*p*

**3**

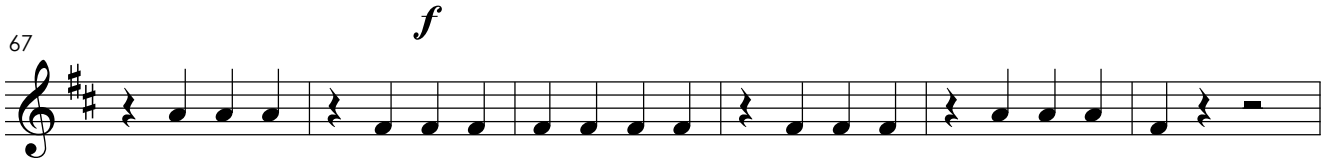
44



48



67



73



O Pe. levanta Vespere autem Sabati e segue

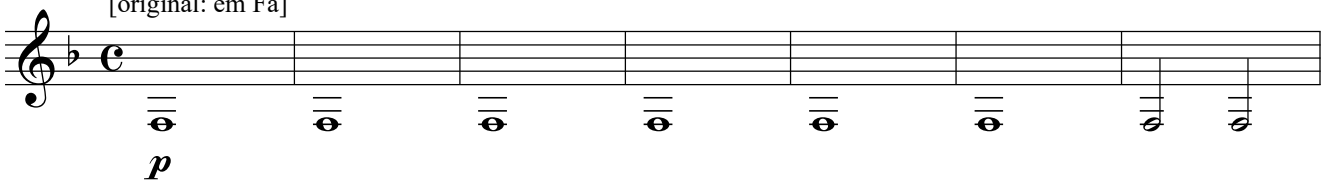
79



## Vespere Autem Sabati

**Allegro con spirito**

[original: em Fá]



8



14



## Magnificat

Andantino

*f*

6

14

*f* *p*

20

26

32

*f*

39

44

*p*

### Esurientes

**Andantino**

36

Musical notation for 'Esurientes' in 6/8 time. It consists of a single staff with a whole rest for 36 measures, followed by a fermata over a whole note.

### Gloria patri et filio

**Andante mosso**

11

Musical notation for 'Gloria patri et filio' in 3/4 time. It consists of a single staff with a whole rest for 11 measures, followed by a fermata over a whole note.

### Sicut Erat

**Allegro con molto**

*f*

7

Musical notation for 'Sicut Erat' in common time. It consists of two staves of music. The first staff starts with a forte (*f*) dynamic and contains rhythmic patterns. The second staff continues the piece with similar rhythmic patterns.

### Vespere Autem Sabati

12 **più mosso**

20

26

*f*

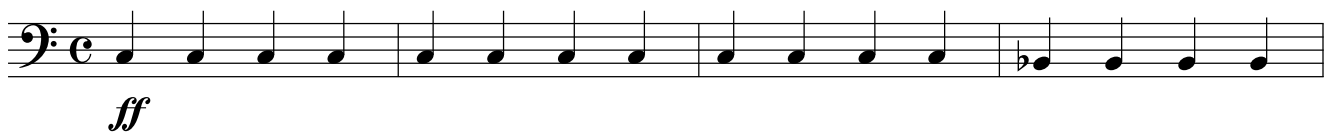
Musical notation for 'Vespere Autem Sabati' in common time. It consists of three staves of music. The first staff starts at measure 12 with a 'più mosso' tempo change and features a series of notes with ties. The second staff continues from measure 20. The third staff continues from measure 26 and ends with a fermata over a whole note. A forte (*f*) dynamic is indicated at the end of the piece.

# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Aleluia

**Allegro con spirito**



26



31



37



43



## Sanctus

Moderato



5



10

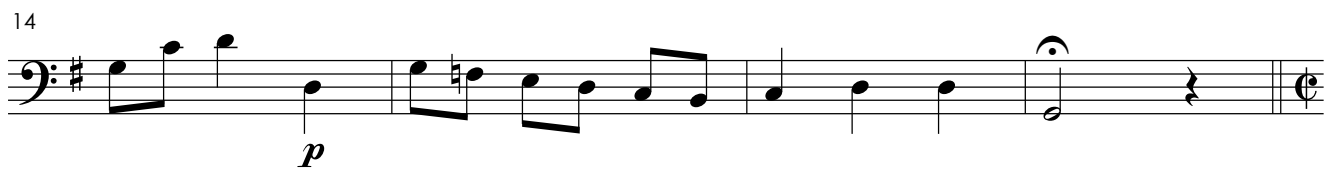
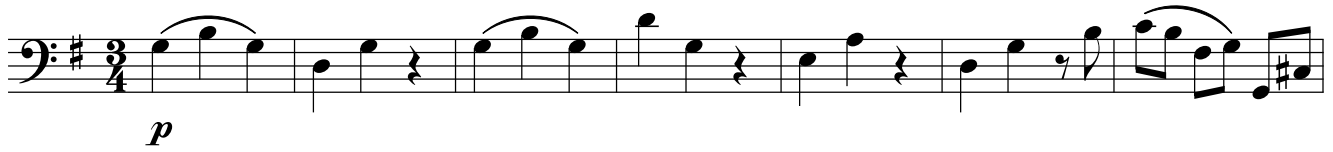


14

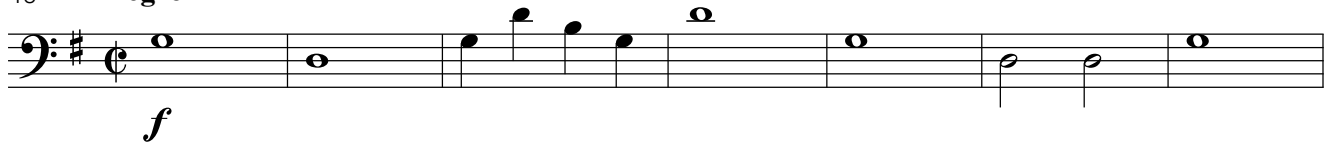




## Benedictus

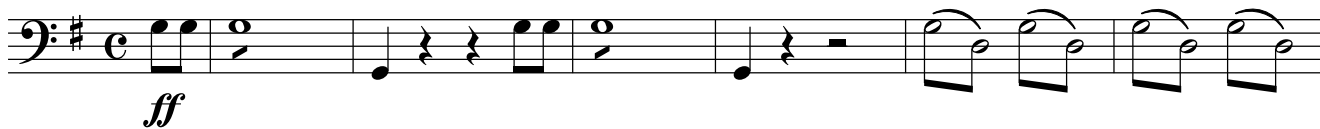
**Larghetto**

## Hosanna

18 **Allegro**

## Alleluia

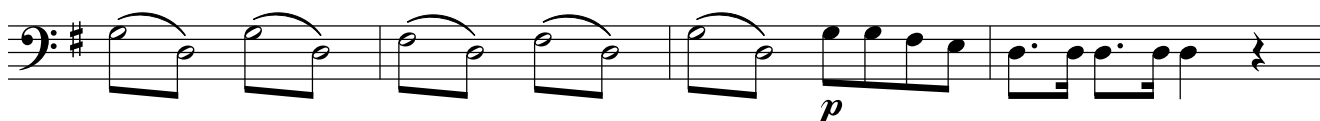
Allegro



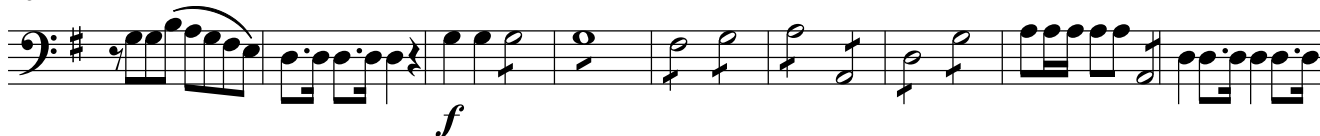
7



11



15



24



29



34



38



43



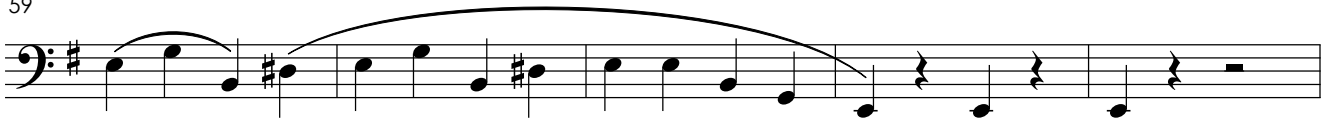
48



55



59



64



70



76



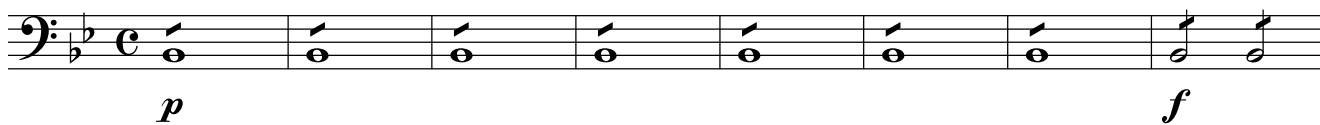
80

O Pe. levanta Vespere autem Sabati e segue



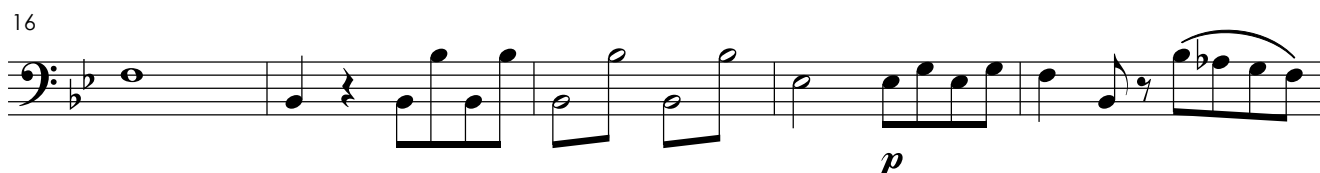
## Vespere Autem Sabati

Allegro con spirito



## Magnificat

Andantino



27



32



37



42



48

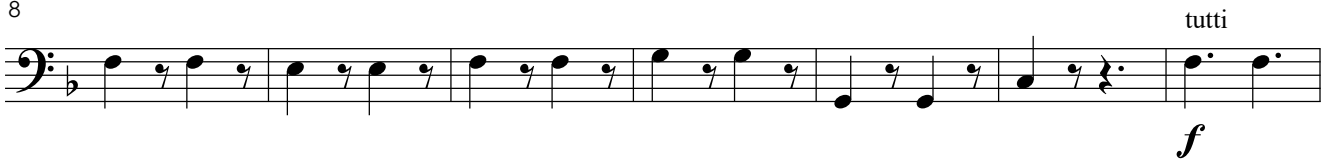


### Esurientes

**Andantino**  
solo



8



15



23



30



## Gloria patri et filio

**Andante mosso**

8 *p*

Musical notation for the first system of 'Gloria patri et filio', measures 1-8. The music is in bass clef, 3/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody consists of eighth and quarter notes with some slurs.

## Sicut Erat

**Allegro con molto**

5 *f*

9

Musical notation for the second system of 'Sicut Erat', measures 1-9. The music is in bass clef, common time (C), and B-flat major. It begins with a forte (*f*) dynamic. The tempo is 'Allegro con molto'. The melody is more rhythmic, featuring eighth and sixteenth notes with slurs.

## Vespere Autem Sabati

**più mosso**

12 *f*

20

23

27 *f*

Musical notation for the third system of 'Vespere Autem Sabati', measures 12-27. The music is in bass clef, common time (C), and B-flat major. It begins with a forte (*f*) dynamic. The tempo is 'più mosso'. The melody is characterized by eighth and sixteenth notes, with some triplets and slurs.

# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

**Allegro con spirito**

*ff*

Soprano

Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al -

*ff*

Contralto

Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al -

*ff*

Tenor

Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al -

*ff*

Baixo

Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al-le - lu - ia Al -

**D.C. 2 Vezes**

7

S

le - lu - ia Al - le - lu - ia Al - le - lu - ia

C

le - lu - ia Al - le - lu - ia Al - le - lu - ia

T

8

le - lu - ia Al - le - lu - ia Al - le - lu - ia

B

le - lu - ia Al - le - lu - ia Al - le - lu - ia

## Confitemini Domini

**Allegro con molto***p*

Soprano

Con - fi - te - mi - ni - Do - mi - no Quo - ni - am

Contralto

Con - fi - te - mi - ni - Do - mi - no Quo - ni - am

Tenor

Con - fi - te - mi - ni - Do - mi - no Quo - ni - am

Baixo

Con - fi - te - mi - ni - Do - mi - no Quo - ni - am

8

S

quo - ni - am bo - nus quo - ni - am in sæ - cu - lum

C

quo - ni - am bo - nus quo - ni - am in sæ - cu - lum

T

quo - ni - am bo - nus quo - ni - am in sæ - cu - lum

B

quo - ni - am bo - nus quo - ni - am in sæ - cu - lum

16

S

Mi se ri cor - di - a e - jus Lau - da - te Do - mi - num om - nes

C

Mi se ri cor - di - a e - jus Lau - da - te Do - mi - num om - nes

T

Mi se ri cor - di - a e - jus Lau - da - te Do - mi - num om - nes

B

Mi se ri cor - di - a e - jus Lau - da - te Do - mi - num om - nes



21

S  
gen - tes et Col - lau - da - te e - um om - nes po - pu - li

C  
gen - tes et Col - lau - da - te e - um om - nes po - pu - li

T  
gen - tes et Col - lau - da - te e - um om - nes po - pu - li

B  
gen - tes et Col - lau - da - te e - um om - nes po - pu - li

26

S  
*f* quo - ni - am con - fir - ma - ta est Su - per nos Mi - se - ri - cor - di - a

C  
*f* quo - ni - am con - fir - ma - ta est Su - per nos Mi - se - ri - cor - di - a

T  
*f* quo - ni - am con - fir - ma - ta est Su - per nos Mi - se - ri - cor - di - a

B  
*f* quo - ni - am con - fir - ma - ta est Su - per nos Mi - se - ri - cor - di - a

33

S  
e - jus et ve - ri - tas Do - mi - ni ma - net in ae - ter - num in æ - ter - num in æ -

C  
e - jus et ve - ri - tas Do - mi - ni ma - net in ae - ter - num in æ - ter - num in æ -

T  
e - jus et ve - ri - tas Do - mi - ni ma - net in ae - ter - num in æ - ter - num in æ -

B  
e - jus et ve - ri - tas Do - mi - ni ma - net in ae - ter - num in æ - ter - num in æ -

39

S  
ter - num in æ - ter - - - num

C  
ter - num in æ - ter - - - num

T  
ter - num in æ - ter - - - num

B  
ter - - - - - - - - num

## Sanctus

Moderato  
*f*

Soprano  
San - ctus San - ctus San - ctus Do - mi - nus De - us De - us De - us Sa - ba - oth ple - ni - sunt

Contralto  
San - ctus San - ctus San - ctus Do - mi - nus De - us De - us Sa - ba - oth ple - ni - sunt

Tenor  
San - ctus San - ctus San - ctus Do - mi - nus De - us De - us De - us Sa - ba - oth ple - ni - sunt

Baixo  
San - ctus San - ctus San - ctus Do - mi - nus De - us De - us De - us Sa - ba - oth ple - ni - sunt

7

S  
cæ - li cæ - li et ter - ra glo - ri - a glo - ri - a glo - ri - a tu - a ho - sa - na ho -

C  
cæ - li cæ - li et ter - ra glo - ri - a glo - ri - a glo - ri - a tu - a ho - sa - na ho -

T  
8  
cæ - li cæ - li et ter - ra glo - ri - a glo - ri - a glo - ri - a tu - a ho - sa - na ho -

B  
cæ - li cæ - li et ter - ra glo - ri - a glo - ri - a glo - ri - a tu - a ho - sa - na ho -

12

S  
sa - na ho - sa - na in ex - cel - sis ho - sa - - - ho - -

C  
sa - na ho - sa - na in ex - cel - sis ho - sa - - - ho - -

T  
8  
sa - na ho - sa - na in ex - cel - sis ho - sa - - - ho - -

B  
sa - na ho - sa - na in ex - cel - sis ho - sa - - - ho - -

15

S  
- - na in ex - cel - sis in ex - cel - sis in ex - cel - sis

C  
- - na in ex - cel - sis in ex - cel - sis in ex - cel - sis

T  
8  
- - na in ex - cel - sis in ex - cel - sis in ex - cel - sis

B  
- - na in ex - cel - sis in ex - cel - sis in ex - cel - sis

## Benedictus

Larghetto

Soprano

Be - ne - di - ctus Be - ne - di - ctus qui ve - nit qui ve - ni in

Contralto

Be - ne - di - ctus qui ve - nit qui ve - nit in

Tenor

Baixo

7

S

no - mi - ne Do - mi - ni qui ve - nit In no - mi - ne in

C

no - mi - ne Do - mi - ni qui ve - nit qui ve - nit qui

T

Qui ve - nit in no - mi - ne

B

13

S

no - mi - ne Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni

C

ve - nit Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni

T

Do - mi - ni Do - mi - ni qui ve - nit in no - mi - ne Do - mi - ni

B

Qui - ve - nit in no - mi - ne Do - mi - ni

## Hosanna

Allegro

18

*f* *p*

S Ho - sa - na ho - sa - na ho - sa - na ho - sa - na in ex - cel - sis

C Ho - sa - na ho - sa - na ho - sa - na ho - sa - na in ex - cel - sis

T Ho - sa - na ho - sa - na in ex - cel - sis

B

25

*f*

S ho - sa - na ho - sa - na in ex - cel - sis in ex -

C ho - sa - na ho - sa - na in ex - cel - sis in ex -

T ho - sa - na ho - sa - na in ex - cel - sis in ex -

B Ho - sa - na ho sa - na - in ex - cel - sis in ex -

32

S cel - sis in ex - cel - sis

C cel - sis in ex - cel - sis

T cel - sis in ex - cel - sis

B cel - sis in ex - cel - sis

## Alleluia

Allegro

*f*

Soprano  
Al-le - lu - ia Al-le - lu - ia Lau-da-te Do - mi-num om - nes

Contralto  
*f*  
Al-le - lu - ia Al-le - lu - ia Lau-da-te Do - mi-num om - nes

Tenor  
*f*  
Al-le - lu - ia Al-le - lu - ia Lau-da-te Do - mi-num om - nes

Baixo  
*f*  
Al-le - lu - ia Al-le - lu - ia Lau-da-te Do - mi-num om - nes

7

S  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num om - nes \_

C  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num om - nes \_

T  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num om - nes \_

B  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num om - nes \_

11

S  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num

C  
gen - tes lau - da - te e - um om - nes po - pu-li Lau - da - te Do - mi-num

T  
gen - tes lau - da - te e - um om - nes po - pu-li

B  
gen - tes lau - da - te e - um om - nes po - pu-li lau - da - te Do - mi-num lau - da - te om - nes

16

S  
 lau - da - te om - nes gen - tes Lau - da - te e - um om - nes — po - pu - li om - nes

C  
 lau - da - te om - nes gen - tes Lau - da - te e - um om - nes po - pu - li om - nes po - pu - li om - nes

T  
 e - um om - nes po - pu - li om - nes po - pu - li om - nes

B  
 gen - tes Lau - da - te e - um om - nes po - pu - li om - nes po - pu - li om - nes

20

S  
 po - pu - li om - nes po - pu - li om - nes — po - pu - li

C  
 po - pu - li om - nes po - pu - li om - nes — po - pu - li

T  
 po - pu - li om - nes po - pu - li om - nes — po - pu - li

B  
 po - pu - li om - nes po - pu - li om - nes po - pu - li

29

S  
 Quo - ni - am quo - ni - am con - fir - ma - ta est Su - per nos mi - se - ri - cor - di - a

C  
 Quo - ni - am quo - ni - am con - fir - ma - ta est Su - per nos mi - se - ri - cor - di - a

T  
 Quo - ni - am quo - ni - am con - fir - ma - ta est Su - per nos mi - se - ri - cor - di - a

B  
 Quo - ni - am quo - ni - am con - fir - ma - ta est Su - per nos mi - se - ri - cor - di - a

36

S

C

T  
8  
e - jus et - ve - ri - tas Do - mi - ni Ma - net - in - æ - ter - num

B

41

S

C

T  
8  
ma - net ma - net in - æ - ter - num in æ -

B

45

S  
*p*  
3  
Glo - ri - a Pa - tri

C  
*p*  
3  
Glo - ri - a Pa - tri

T  
8  
ter - num  
*p*  
3  
Glo - ri - a Pa - tri

B  
*p*  
3  
Glo - ri - a Pa - tri



52

*p*

S Pa - tri et Fi - li - o et Spi - ri - tu i San - cto glo - ri - a glo - ri -

C Pa - tri et Fi - li - o et Spi - ri - tu i San - cto glo - ri - a glo - ri -

T Pa - tri et Fi - li - o et Spi - ri - tu i San - cto glo - ri - a glo - ri -

B Pa - tri et Fi - li - o et Spi - ri - tu i San - cto ri - glo - ri -

59

*f*

S a glo - ri - a glo - ri - a Si - cut e - rat in prin -

C a glo - ri - a glo - ri - a Si - cut e - rat in prin -

T a glo - ri - a glo - ri - a Si - cut e - rat in prin -

B a glo - ri - a glo - ri - a Si - cut e - rat in prin -

66

S ci - pi - o et nunc et sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a - men

C ci - pi - o et nunc et sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a - men

T ci - pi - o et nunc et sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a - men

B ci - pi - o et nunc et sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum A - men

71

S  
a - men a - men a - men Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

C  
a - men a - men a - men Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

T  
a - men a - men a - men Al - le - lu - ia Al - le - lu - ia Al - le - lu -

B  
a - men a - men a - men Si - cut e - rat in prin - ci - pi - o et nunc et

76

S  
Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al -

C  
Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al -

T  
ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al -

B  
sem - per a - men a - men a - men a - men a - men a -

O Pe. levanta Vespere autem Sabati e segue

80

S  
le - lu - ia

C  
le - lu - ia

T  
le - lu - ia

B  
men a - men

## Vespere Autem Sabati

Allegro con spirito

*p*

Soprano  
Ves - pe - re au - tem Sab - ba - ti quæ lu - ce - sit in pri - ma Sab - ba - ti

Contralto  
Ves - pe - re au - tem Sab - ba - ti quæ lu - ce - sit in pri - ma Sab - ba - ti

Tenor  
Ves - pe - re au - tem Sab - ba - ti quæ lu - ce - sit in pri - ma Sab - ba - ti

Baixo  
Ves - pe - re au - tem Sab - ba - ti quæ lu - ce - sit in pri - ma Sab - ba - ti

7 *f*

S  
Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re Se - pul - chrum Al -

C  
Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re Se - pul - chrum Al -

T  
Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re Se - pul - chrum Al -

B  
Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re Se - pul - chrum Al -

12

S  
le - lu - ia Al - le - lu - ia

C  
le - lu - ia Al - le - lu - ia

T  
le - lu - ia Al - le - lu - ia

B  
le - lu - ia Al - le - lu - ia

## Magnificat

Andantino

Soprano

Ma - gni - fi - cat Ma - gni - fi - cat Ma - gni - fi - cat á - ni - ma me - a Do - mi - num et exul - al - ta - vit spi - ri - tus

Contralto

Ma - gni - fi - cat Ma - gni - fi - cat Ma - gni - fi - cat á - ni - ma me - a Do - mi - num et exul - al - ta - vit spi - ri - tus

Tenor

Ma - gni - fi - cat Ma - gni - fi - cat Ma - gni - fi - cat á - ni - ma me - a Do - mi - num et exul - al - ta - vit spi - ri - tus

Baixo

Ma - gni - fi - cat Ma - gni - fi - cat Ma - gni - fi - cat á - ni - ma me - a Do - mi - num et exul - al - ta - vit spi - ri - tus

6

S

me - us in De - o Sa - lu - ta - ri - me - o qui - a res - pe - xit hu - mi - li - ta - tem an -

C

me - us in De - o Sa - lu - ta - ri - me - o qui - a res - pe - xit hu - mi - li - ta - tem an -

T

me - us in De - o Sa - lu - ta - ri - me - o qui - a res - pe - xit hu - mi - li - ta - tem an -

B

me - us in De - o Sa - lu - ta - ri - me - o qui - a res - pe - xit hu - mi - li - ta - tem an -

11

S

cil - læ an - ci - læ su - æ Ec - ce — e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -

C

cil - læ an - ci - læ su - æ Ec - ce — e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -

T

cil - læ an - ci - læ su - æ Ec - ce — e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -

B

cil - læ an - ci - læ su - æ Ec - ce — e - nim ex hoc be - a - tam me di - cent om - nes ge - ne - ra - ti -

16

*f* *p*

S o - nes Qui - a fé - cit mi - hi ma - gna qui - po - tens est et San - ctum no - men

C o - nes Qui - a fé - cit mi - hi ma - gna qui - po - tens est et San - ctum no - men

T o - nes Qui - a fé - cit mi - hi ma - gna qui - po - tens est et San - ctum no - men

B o - nes Qui - a fé - cit mi - hi ma - gna qui - po - tens est et San - ctum no - men

21

*p*

S e - jus et mi - se - ri - cór - di - a e - jus a pro - ge - ni - et im pro - ge - ni - es ti - men - ti - bus e - jum

C e - jus et mi - se - ri - cór - di - a e - jus a pro - ge - ni - et im pro - ge - ni - es ti - men - ti - bus e - jum

T e - jus et mi - se - ri - cór - di - a e - jus a pro - ge - ni - et im pro - ge - ni - es ti - men - ti - bus e - jum

B e - jus et mi - se - ri - cór - di - a e - jus a pro - ge - ni - et im pro - ge - ni - es ti - men - ti - bus e - jum

26

S

C

T solo

B

Fe - cit po - ten - ti - am in bra - chi - o su - o in bra - chi - o su - o dis -

32  
T  
8  
per - sit - su - per - bos - men - te - cor - dis - su -

36  
T  
8  
- is - men - te - cor - dis - su - is

39  
S  
*f*  
De - po - su - it de - po - su - it po - ten - tes po - ten - tes de Se - de po - ten - tes de Se - de et ex - al -

C  
*f*  
De - po - su - it de - po - su - it po - ten - tes po - ten - tes de Se - de po - ten - tes de Se - de et ex - al -

T  
8  
*f*  
De - po - su - it de - po - su - it po - ten - tes po - ten - tes de Se - de po - ten - tes de Se - de et ex - al -

B  
*f*  
De - po - su - it de - po - su - it po - ten - tes po - ten - tes de Se - de po - ten - tes de Se - de et ex - al -

44  
S  
*p*  
ta - vit et ex - al - ta - vit hu - mi - les hu - mi - les

C  
*p*  
ta - vit et ex - al - ta - vit hu - mi - les hu - mi - les

T  
8  
*p*  
ta - vit et ex - al - ta - vit hu - mi - les hu - mi - les

B  
*p*  
ta - vit et ex - al - ta - vit hu - mi - les hu - mi - les

### Esurientes

**Andantino**

solo

Soprano



E - su - ri - en - tes im - ple - vit bo - nis et \_\_\_\_ di - vi - tes et di - vi - tes di -

9

S



mi - sit\_ in mi - sit\_ i - na - nes Sus - ce - pit Is - ra - el pu - e - rum

C



Sus - ce - pit Is - ra - el pu - e - rum

T



Sus - ce - pit Is - ra - el pu - e - rum

B



Sus - ce - pit Is - ra - el pu - e - rum

17

S  
su - um re - cor - da - tus mi - se - ri - cor - diæ su - æ si - cut lo - cu - tus est — ad

C  
su - um re - cor - da - tus mi - se - ri - cor - diæ su - æ si - cut lo - cu - tus est ad

T  
8  
su - um re - cor - da - tus mi - se - ri - cor - diæ su - æ si - cut lo - cu - tus est — ad

B  
su - um re - cor - da - tus mi - se - ri - cor - diæ su - æ si - cut lo - cu - tus est ad

23

S  
Pa - tres nos - tros A - bra-ham et se - mi - ni e - jus in *f*

C  
Pa - tres nos - tros A - bra-ham et se - mi - ni e - jus in *f*

T  
8  
Pa - tres nos - tros A - bra-ham et se - mi - ni e - jus in *f*

B  
Pa - nos - tros A - bra-ham et se - mi - ni e - jus in *f*

30

S  
se - cu - la in sæ - cu - la in sæ - cu - *p*

C  
se - cu - la in sæ - cu - la in sæ - cu - *p*

T  
8  
se - cu - la in sæ - cu - la in sæ - cu - *p*

B  
se - cu - la in sæ - cu - la in sæ - cu - *p*



34

S  
la in sæ - cu - la

C  
la in sæ - cu - la

T  
la in sæ - cu - la

B  
la in sæ - cu - la

## Gloria patri et filio

*Andante mosso*

Contralto  
Glo - ri - a Pa - tri Pa - tri et Fi - li-o et spi -

Tenor  
Glo - ri - a Pa - tri Pa - tri et Fi - li-o et spi -

6  
C  
ri - tu-i et Spi - ri - tu i San - cto San - cto

T  
- ri - tu i et Spi - ri - tu i San - cto San - cto

## Sicut Erat

Allegro con molto

*f*

Soprano  
Si - cut e - ra Si - cut e - rat in prin - ci - pi - o et nunc et

Contralto  
Si - cut e - ra Si - cut e - rat in prin - ci - pi - o et nunc et

Tenor  
Si - cut e - ra Si - cut e - rat in prin - ci - pi - o et nunc et

Baixo  
Si - cut e - ra Si - cut e - rat in prin - ci - pi - o et nunc et

4

S  
sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a -

C  
sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a -

T  
sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a -

B  
sem - per et nunc et sem - per et in sæ - cu - la sæ - cu - lo - rum a -

8

S  
men a - - - men a - - - men a - - - men a - - -

C  
men a - - - men a - - - men a - - - men a - - -

T  
men a - - - men a - - - men a - - - men a - - -

B  
men a - men a - men a - - - men a - men a - men a - - -

## Vespere Autem Sabati

più mosso

12 *f*

S men Ves - pe - re au - tem Sab - ba - ti Quæ lu - ce - sit in

C men Ves - pe - re au - tem Sab - ba - ti Quæ lu - ce - sit in

T men Ves - pe - re au - tem Sab - ba - ti Quæ lu - ce - sit in

B men Ves - pe - re au - tem Sab - ba - ti Quæ lu - ce - sit in

17

S pri - ma Sab - ba-ti Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re se -

C pri - ma Sab - ba-ti Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re se -

T pri - ma Sab - ba-ti Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re se -

B pri - ma Sab - ba-ti Ve - nit Ma - ri - a Mag - da - le - ne et al - te - ra Ma - ri - a Vi - de - re se -

22

S pul-crum Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

C pul-crum Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

T pul-crum Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia

B pul-crum Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia Al - le - lu - ia



# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Aleluia

Allegro con spirito

*ff*

D.C. 2 Vezes

8

## Confitemini Domini

Allegro con molto

*p*

7

Ponta d'arco

13

*f*

19

25

32

39

### Sanctus

Moderato

*f*

5

7

10

13

15

*f*

## Benedictus

Larghetto

Musical score for the Benedictus section, Violino I part. The score is in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff starts with a piano (*p*) dynamic. The second staff starts with an 8-measure rest followed by a piano (*p*) dynamic. The third staff starts with a 14-measure rest followed by a piano (*p*) dynamic. The piece concludes with a double bar line and a repeat sign.

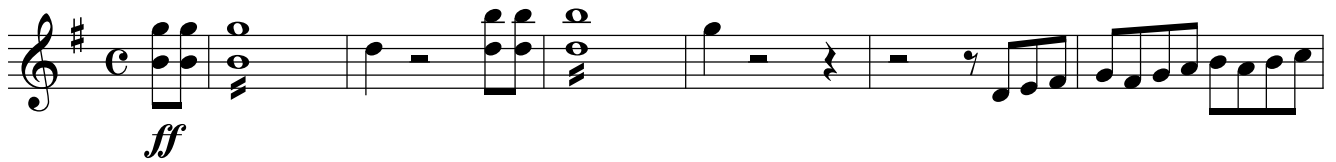
## Hosanna

Allegro

Musical score for the Hosanna section, Violino I part. The score is in G major (one sharp) and common time (C). It consists of three staves of music. The first staff starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The second staff starts with a forte (*f*) dynamic. The third staff starts with a forte (*f*) dynamic. The piece concludes with a double bar line and a repeat sign.

## Alleluia

Allegro





35

*f* *p*

40

*fp* *f*

46

51

56

*f* *p*

61

*f*

66

71

O Pe. levanta Vespere autem Sabati e segue

77

## Vespere Autem Sabati

**Allegro con spirito**

The musical score is written for Violino I in a single system. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The piece starts with a piano (*p*) dynamic and features a series of eighth-note patterns. The score is divided into measures, with measure numbers 3, 5, 7, 9, 11, and 14 indicated. The dynamics shift to forte (*f*) at measure 7. The piece concludes with a final cadence in common time.

## Magnificat

Andantino

*f*

6 *p*

10 *f*

14 *f* *p*

20

25 *f* *p*

31 *f*

37 *f*

42

46 *p*

### Esurientes

Andantino

*p*

7

13

19

*fp*

25

*cresc.* *f*

33

*p*

## Gloria patri et filio

Andante mosso

Musical score for 'Gloria patri et filio' in G minor, 3/4 time. The score consists of two staves. The first staff begins with a piano (*p*) dynamic marking. The second staff starts at measure 7 and ends with a double bar line and repeat sign.

## Sicut Erat

Allegro con molto

Musical score for 'Sicut Erat' in G minor, common time. The score consists of two staves. The first staff begins with a forte (*f*) dynamic marking. The second staff starts at measure 6 and features a complex rhythmic pattern with many sixteenth notes.

## Vespere Autem Sabati

più mosso

Musical score for 'Vespere Autem Sabati' in G minor, common time. The score consists of four staves. The first staff begins with a forte (*f*) dynamic marking. The second staff starts at measure 12. The third staff starts at measure 15. The fourth staff starts at measure 18. The fifth staff starts at measure 22. The sixth staff starts at measure 27 and ends with a forte (*f*) dynamic marking. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

*Allegro con spirito*

Musical notation for the Alleluia section, measures 1-8. The first staff (measures 1-7) features a series of chords in the right hand and a single note in the left hand, marked *ff*. The second staff (measure 8) continues with chords in the right hand and a single note in the left hand, ending with a double bar line and a repeat sign. The key signature is one sharp (F#) and the time signature is common time (C).

D.C. 2 Vezes

## Confitemini Domini

*Allegro con molto*

Musical notation for the Confitemini Domini section, measures 1-40. The first staff (measures 1-6) features a melodic line in the right hand and a bass line in the left hand, marked *p*. The second staff (measures 7-12) continues the melodic line, marked *p*. The third staff (measures 13-18) features a melodic line with accents, marked *f*. The fourth staff (measures 19-24) continues the melodic line, marked *f*. The fifth staff (measures 25-31) features a melodic line with accents, marked *f*. The sixth staff (measures 32-38) features a melodic line with accents, marked *f*. The seventh staff (measures 39-40) features a melodic line with accents, marked *f*, ending with a double bar line and a repeat sign. The key signature is one sharp (F#) and the time signature is common time (C).





## Benedictus

Larghetto

Musical score for the Benedictus section, Violino II part. The score is in G major (one sharp) and 3/4 time. It consists of three staves of music. The first staff starts with a piano (*p*) dynamic. The second staff starts at measure 8 and also begins with a piano (*p*) dynamic. The third staff starts at measure 14 and ends with a double bar line. The music features a mix of eighth and quarter notes, with some rests and slurs.

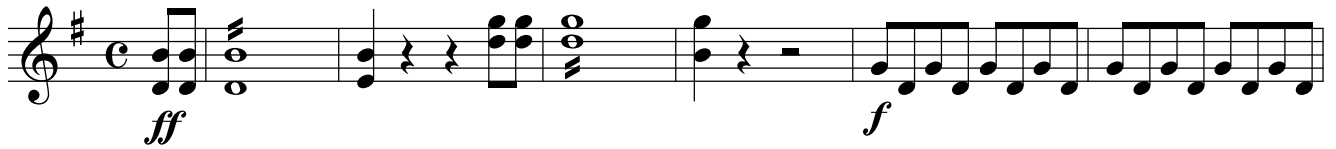
## Hosanna

Allegro

Musical score for the Hosanna section, Violino II part. The score is in G major (one sharp) and common time (C). It consists of three staves of music. The first staff starts at measure 18 with a forte (*f*) dynamic. The second staff starts at measure 24 and also begins with a forte (*f*) dynamic. The third staff starts at measure 31 and ends with a double bar line. The music is characterized by a strong, rhythmic accompaniment of chords and eighth notes, with some melodic lines in the upper voice.

## Alleluia

Allegro



35

*v* *f* *p*

40

*fp*

46

*p*

51

56

*f* *p*

61

*f*

66

71

O Pe. levanta Vespere autem Sabati e segue

77

## Vespere Autem Sabati

Allegro con spirito

*p*

3

5

7

*f*

9

11

15

## Magnificat

Andantino

The musical score is written for Violino II in G minor, 3/4 time, with a tempo marking of Andantino. The piece consists of ten staves of music, with measure numbers 6, 10, 14, 20, 25, 31, 37, 42, and 46 indicated at the beginning of their respective staves. The dynamics are marked as follows:

- Staff 1: *f*
- Staff 6: *p*
- Staff 10: *f*
- Staff 14: *p*, *f*, *p*
- Staff 20: *f*, *p*
- Staff 25: *f*, *p*
- Staff 31: *f*
- Staff 37: *f*
- Staff 42: *f*
- Staff 46: *p*

### Esurientes

Andantino

*p*

7

13

19

*f p*

25

*cresc. f*

33

*p*

## Gloria patri et filio

Andante mosso

Musical score for 'Gloria patri et filio' in 3/4 time, marked 'Andante mosso'. The score consists of two staves. The first staff begins with a piano (*p*) dynamic and contains measures 1 through 6. The second staff contains measures 7 through 11, ending with a double bar line and a repeat sign.

## Sicut Erat

Allegro con molto

Musical score for 'Sicut Erat' in 6/8 time, marked 'Allegro con molto'. The score consists of two staves. The first staff begins with a forte (*f*) dynamic and contains measures 1 through 5. The second staff contains measures 6 through 10, featuring a complex rhythmic pattern with triplets.

## Vespere Autem Sabati

più mosso

Musical score for 'Vespere Autem Sabati' in 6/8 time, marked 'più mosso'. The score consists of five staves. The first staff begins with a forte (*f*) dynamic and contains measures 12 through 14. The second staff contains measures 15 through 17. The third staff contains measures 18 through 21. The fourth staff contains measures 22 through 26. The fifth staff contains measures 27 through 31, ending with a forte (*f*) dynamic and a repeat sign.





# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

*Allegro con spirito*

*ff*

8

D.C. 2 Vezes

## Confitemini Domini

*Allegro con molto*

*p*

7

*p*

13

*f*

19

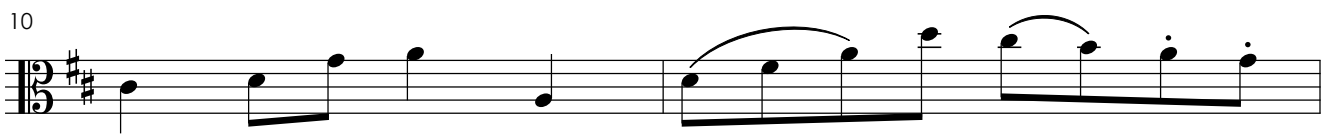
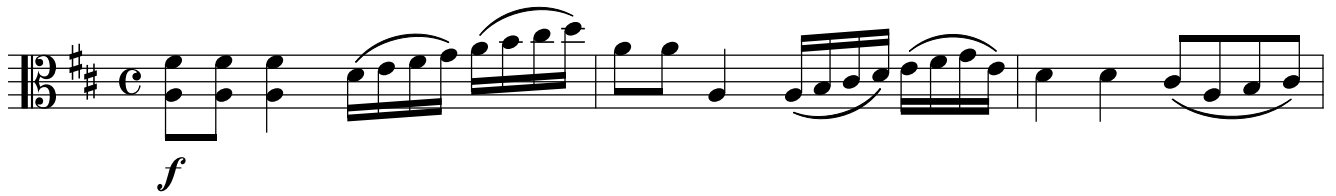
25

32

39

## Sanctus

Moderato



## Benedictus

Larghetto

8

14

## Hosanna

Allegro

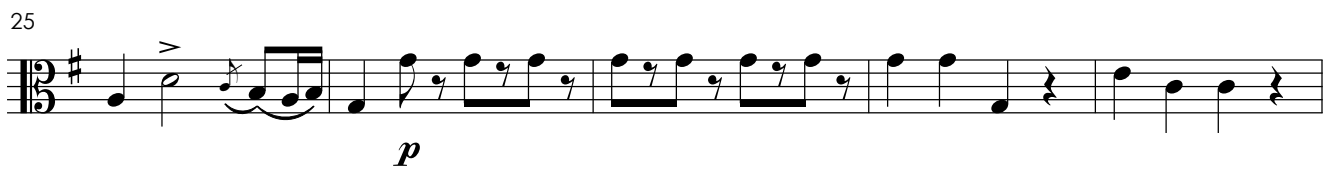
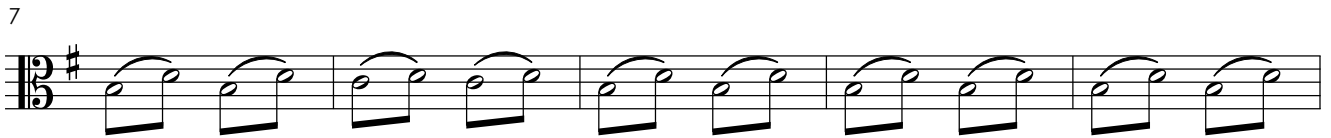
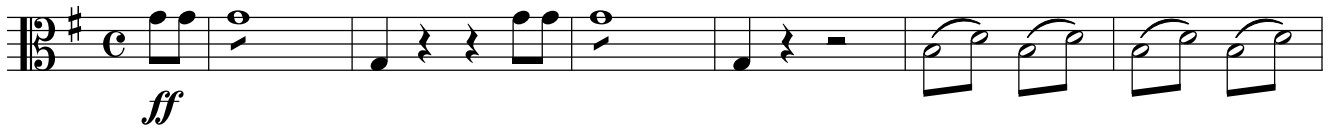
18

24

31

## Alleluia

Allegro



35

*f*<sup>3</sup> *p*

40

46

*p*

51

56

*f* *p*

61

*f*

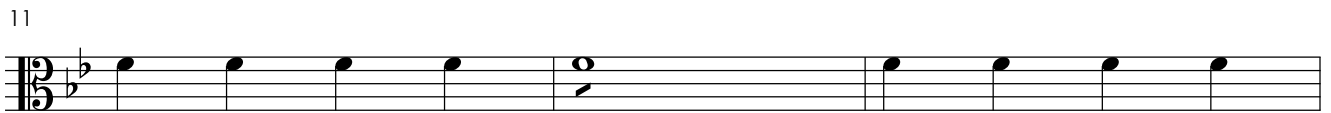
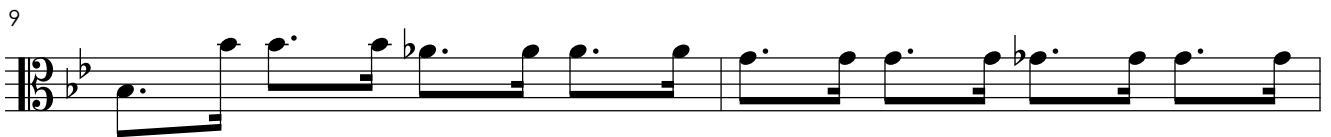
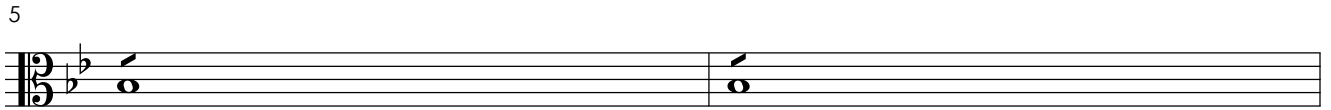
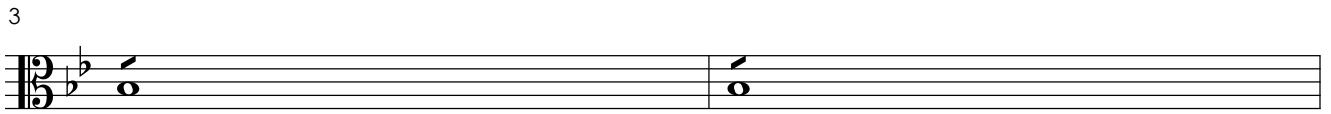
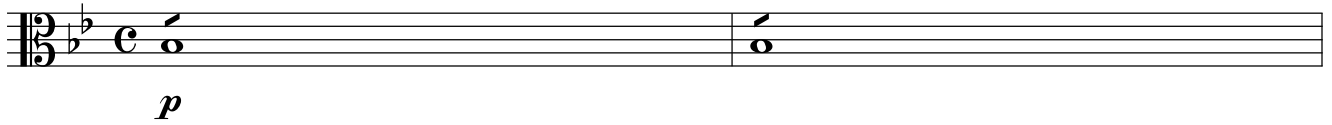
66

71

77

O Pe. levanta Vespere autem Sabati e segue

## Vespere Autem Sabati

**Allegro con spirito**

## Magnificat

Andantino

*f*

6

*p*

10

*f*

14

*p* *f* *p*

20

25

*f* *p*

31

37

*f*

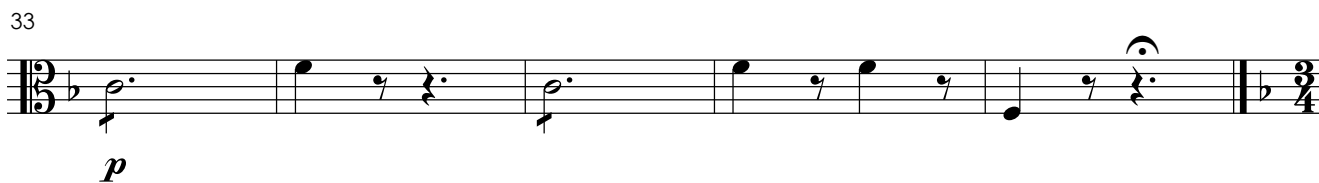
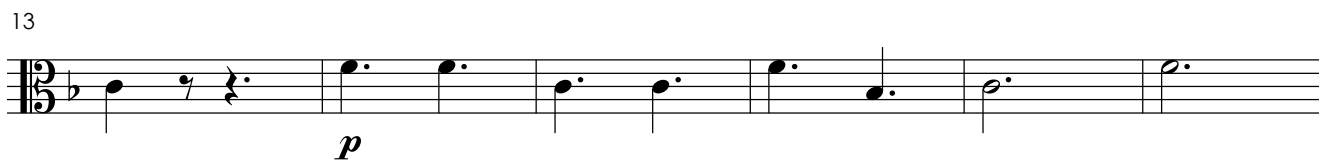
42

46

*p*

## Esurientes

Andantino





## Gloria patri et filio

Andante mosso



## Sicut Erat

Allegro con molto



## Vespere Autem Sabati

più mosso





# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

*Allegro con spirito*

ff

8

D.C. 2 Vezes

Detailed description: This block contains the first eight measures of the Alleluia. It is written in bass clef with a common time signature (C). The first measure starts with a forte fortissimo (ff) dynamic. The melody consists of eighth and quarter notes. At measure 8, there is a double bar line followed by the instruction 'D.C. 2 Vezes'.

## Confitemini Domini

*Allegro con molto*

p

f

p

f

7

13

19

25

32

39

Detailed description: This block contains the musical notation for Confitemini Domini, spanning 40 measures. It is written in bass clef with a common time signature (C) and a key signature of one sharp (F#). The dynamics vary throughout: p (piano) at the beginning, f (forte) at measure 7, p at measure 13, and f at measure 19. The piece concludes with a double bar line and a key signature change to one sharp (F#) at measure 40.

Sanctus

Moderato

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), common time signature. It begins with a forte (*f*) dynamic. The notation includes a quarter note, a half note, and a series of eighth notes with slurs.

4

Musical staff 2: Continuation of the piece, starting at measure 4. It features a half note, a quarter note, and a half note with a slur.

7

Musical staff 3: Continuation of the piece, starting at measure 7. It features a half note, a quarter note, and a half note with a slur.

10

Musical staff 4: Continuation of the piece, starting at measure 10. It features a quarter note, a half note, a quarter note, and a half note with a slur.

13

Musical staff 5: Continuation of the piece, starting at measure 13. It features a half note, a quarter note, and a half note with a slur.

15

Musical staff 6: Continuation of the piece, starting at measure 15. It features a half note, a quarter note, and a half note with a slur. The piece concludes with a final forte (*f*) dynamic and a 3/4 time signature.

## Benedictus

Larghetto

14

## Hosanna

Allegro

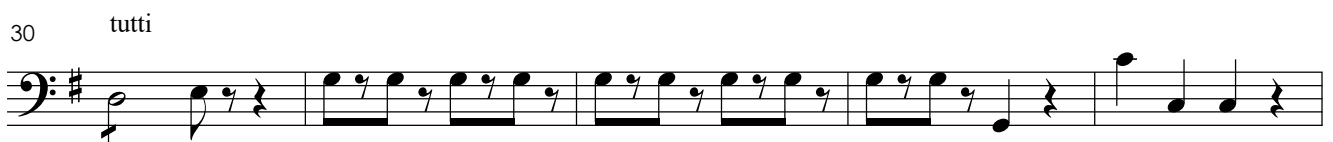
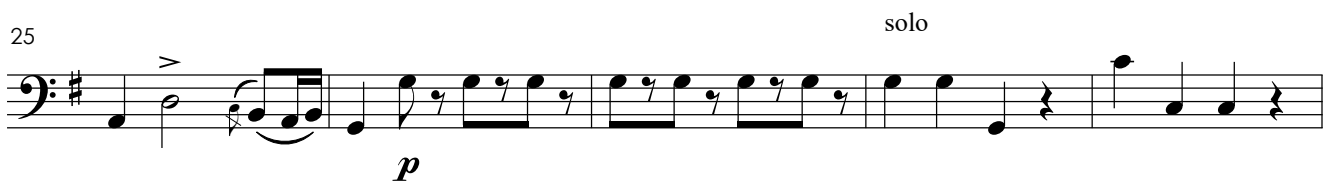
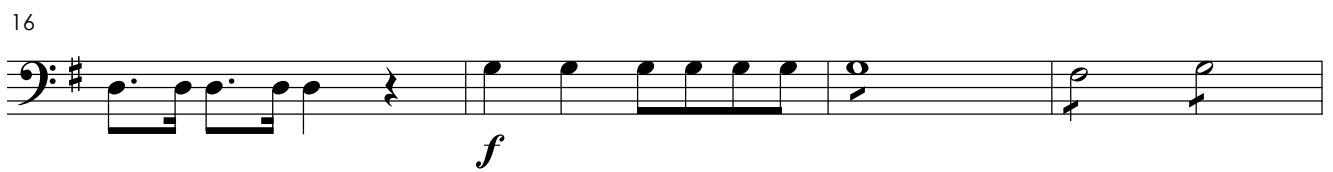
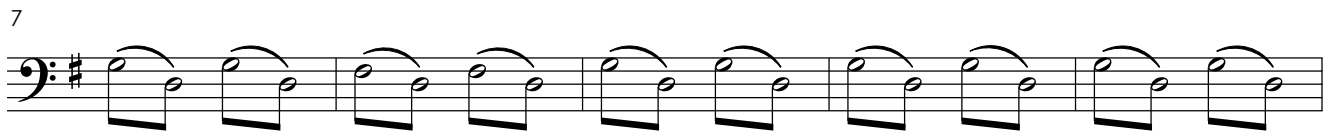
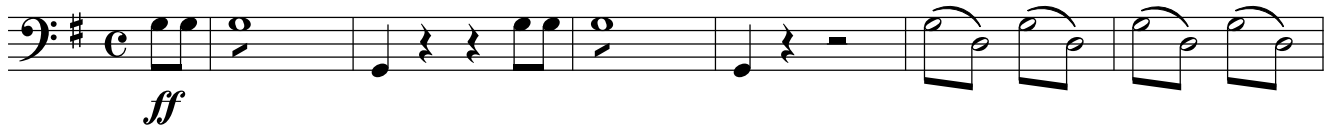
18

24

31

## Alleluia

Allegro



35

40

46

51

56

61

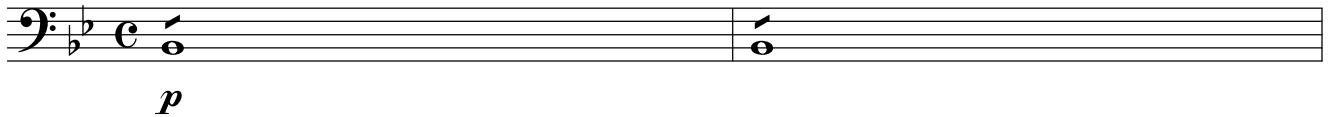
66

71

O Pe. levanta Vespere autem Sabati e segue

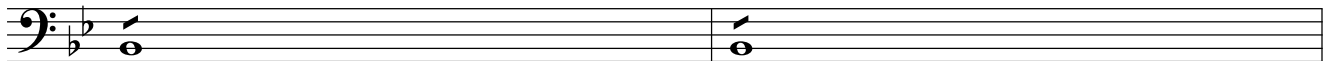
77

## Vespere Autem Sabati

**Allegro con spirito**

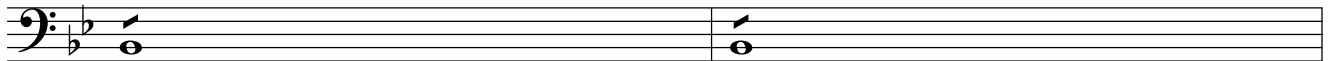
Measure 1: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2. A dynamic marking *p* is placed below the first half.

3



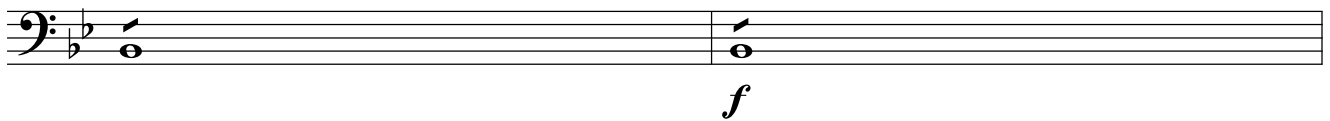
Measure 3: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2.

5



Measure 5: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2.

7



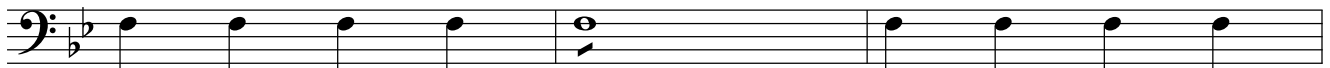
Measure 7: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2. A dynamic marking *f* is placed below the second half.

9



Measure 9: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2.

11



Measure 11: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2.

14



Measure 14: Bass clef, common time signature. The first half contains a half note G2. The second half contains a half note G2. A dynamic marking *f* is placed below the second half.



## Magnificat

Andantino

*f*

6 *p*

10 *f*

14 *p* *f* *p*

20

25 *f* *p*

31

37 *f*

42

46 *p*

## Esurientes

Andantino  
solo

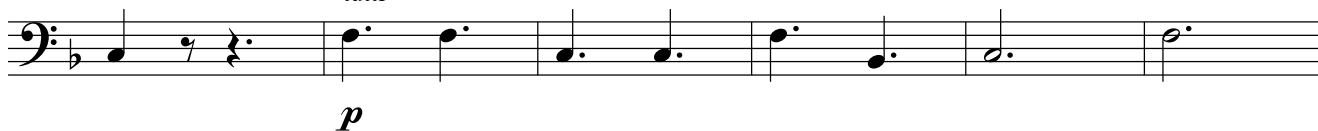


7



13

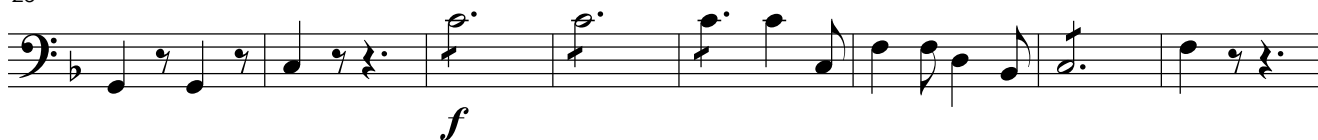
tutti



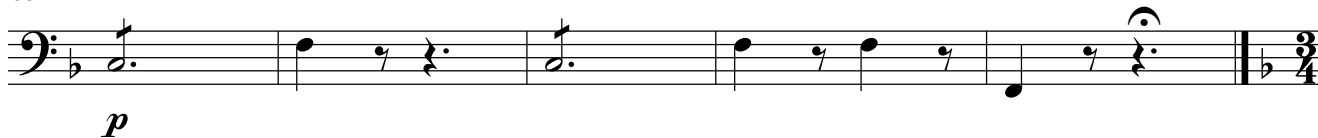
19



25



33



## Gloria patri et filio

Andante mosso

Musical notation for the first section, 'Gloria patri et filio'. It consists of two staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a piano (*p*) dynamic and features a melodic line with a slur over the first three notes. The second staff continues the melody and ends with a double bar line and repeat sign.

## Sicut Erat

Allegro con molto

Musical notation for the second section, 'Sicut Erat'. It consists of two staves of music in bass clef, common time, and B-flat major. The first staff begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with slurs. The second staff continues the rhythmic pattern and includes a sharp sign (#) on the second staff.

## Vespere Autem Sabati

più mosso

Musical notation for the third section, 'Vespere Autem Sabati'. It consists of five staves of music in bass clef, common time, and B-flat major. The first two staves (measures 12-15) feature a forte (*f*) dynamic and consist of whole notes. The third staff (measures 18-22) features a melodic line with slurs. The fourth staff (measures 27-31) features a melodic line with slurs and a triplet of eighth notes, with a forte (*f*) dynamic.



# Aleluia para Sábado Santo

Francisco Manoel da Silva

## Alleluia

*Allegro con spirito*

Musical notation for the first system of the Alleluia, measures 1-7. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in bass clef. The first six measures consist of a steady eighth-note pattern. The seventh measure features a triplet of eighth notes. The dynamic marking *ff* is placed below the first measure.

Musical notation for the second system of the Alleluia, measures 8-11. The key signature changes to two sharps (F# and C#) and the time signature remains common time. The music continues with eighth notes. The final measure ends with a double bar line and a repeat sign. The dynamic marking *ff* is not present in this system.

D.C. 2 Vezes

## Confitemini Domini

*Allegro con molto*

Musical notation for the first system of Confitemini Domini, measures 1-6. The key signature is two sharps (F# and C#) and the time signature is common time. The music is written in bass clef and consists of a steady eighth-note pattern. The dynamic marking *p* is placed below the first measure.

Musical notation for the second system of Confitemini Domini, measures 7-12. The key signature remains two sharps. The music continues with eighth notes. The dynamic marking *f* is placed below the first measure, and *p* is placed below the eighth measure.

Musical notation for the third system of Confitemini Domini, measures 13-18. The key signature remains two sharps. The music continues with eighth notes. The dynamic marking *f* is placed below the thirteenth measure.

Musical notation for the fourth system of Confitemini Domini, measures 19-24. The key signature remains two sharps. The music continues with eighth notes.

Musical notation for the fifth system of Confitemini Domini, measures 25-31. The key signature remains two sharps. The music continues with eighth notes. The dynamic marking *f* is placed below the twenty-fifth measure.

Musical notation for the sixth system of Confitemini Domini, measures 32-38. The key signature remains two sharps. The music continues with eighth notes, including some beamed eighth notes.

Musical notation for the seventh system of Confitemini Domini, measures 39-44. The key signature remains two sharps. The music continues with eighth notes, ending with a double bar line and a repeat sign. The dynamic marking *f* is not present in this system.

## Sanctus

Moderato

Musical score for Sanctus, Moderato, Contrabaixo. The score is written in bass clef, key signature of two sharps (F# and C#), and common time (C). The tempo is Moderato. The score consists of six staves of music, with measure numbers 4, 7, 10, 13, and 15 indicated at the beginning of each staff. The first staff begins with a forte (*f*) dynamic. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff ends with a double bar line and a change in time signature to 3/4, with a forte (*f*) dynamic.

## Benedictus

**Larghetto**

Musical score for the Benedictus section, Contrabass part. The score is in 3/4 time, key of D major (one sharp), and marked **Larghetto**. It consists of three staves of music. The first staff (measures 1-7) begins with a **p** dynamic. The second staff (measures 8-13) continues the melodic line. The third staff (measures 14) concludes the section with a **p** dynamic. The piece ends with a double bar line and a common time signature.

## Hosanna

**Allegro**

Musical score for the Hosanna section, Contrabass part. The score is in common time, key of D major (one sharp), and marked **Allegro**. It consists of three staves of music. The first staff (measures 18-23) begins with a **f** dynamic, followed by a **p** dynamic. The second staff (measures 24-30) continues with a **f** dynamic. The third staff (measures 31) concludes the section with a **f** dynamic. The piece ends with a double bar line and a common time signature.





35

40

46

51

56

61

66

71

O Pe. levanta Vespere autem Sabati e segue

77

## Vespere Autem Sabati

Allegro con spirito

*p*

3

5

7

*f*

9

11

14

## Magnificat

Andantino



*f*

6 *p*

10 *f*

14 *p* *f* *p*

20

25 *f* *p*

31

37 *f*

42

46 *p*

### Esurientes

**Andantino**

solo

6/8

*p*

7

13

tutti

*p*

19

25

*f*

33

*p*

## Gloria patri et filio

Andante mosso

Musical notation for the first section, 'Gloria patri et filio'. It consists of two staves of music in bass clef, 3/4 time, and B-flat major. The first staff begins with a piano (*p*) dynamic and features a melodic line with slurs. The second staff starts at measure 7 and concludes with a fermata and a double bar line.

## Sicut Erat

Allegro con molto

Musical notation for the second section, 'Sicut Erat'. It consists of two staves of music in bass clef, common time (C), and B-flat major. The first staff begins with a forte (*f*) dynamic and features a rhythmic pattern of eighth notes with slurs. The second staff starts at measure 6 and continues the rhythmic pattern.

## Vespere Autem Sabati

più mosso

Musical notation for the third section, 'Vespere Autem Sabati'. It consists of five staves of music in bass clef, common time (C), and B-flat major. The first staff starts at measure 12 with a forte (*f*) dynamic and features a simple harmonic accompaniment. The second staff starts at measure 15. The third staff starts at measure 18 and introduces a more active melodic line. The fourth staff starts at measure 22. The fifth staff starts at measure 27 and features a forte (*f*) dynamic with a triplet of eighth notes and a fermata.