

Violino

Heracio
Guerrero

Novena S. Bartholomeu

VENI

Segue Padre Nosso

PADRE
NOSTRO

Handwritten musical notation for the beginning of the Mass. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment. The word "out" is written below the first few notes of the melodic line.

AVEMARIA

Handwritten musical notation for the Ave Maria section. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment.

GLORIA PATRI

Handwritten musical notation for the Gloria Patri section. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment.

KYRIE

Handwritten musical notation for the beginning of the Kyrie section. It features a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes a melodic line with various rhythmic values and rests, and a bass line with a steady eighth-note accompaniment.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation consists of a series of eighth and sixteenth notes, ending with a double bar line and a fermata.

PATER ET SPIRITUS | Handwritten musical notation for the phrase 'PATER ET SPIRITUS'. It begins with a treble clef, a key signature of one flat, and a common time signature. The notation includes a series of quarter and eighth notes, with a fermata at the end.

ALLEGRO Handwritten musical notation for the word 'ALLEGRO'. It starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a series of quarter and eighth notes.

ALLEGRO Handwritten musical notation for the word 'ALLEGRO'. It starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a series of quarter and eighth notes.

ALLEGRO Handwritten musical notation for the word 'ALLEGRO'. It starts with a treble clef, a key signature of one flat, and a 4/4 time signature. The notation features a series of quarter and eighth notes.

AGNUS DEI | Handwritten musical notation for the phrase 'AGNUS DEI'. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes a series of quarter notes with triplets, followed by a fermata.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a series of quarter and eighth notes, ending with a double bar line and a fermata.

Tantum ergo

Handwritten musical score for "Tantum ergo" on aged paper. The score is written on four staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation includes various note values, rests, and bar lines. The second and third staves contain more complex rhythmic patterns, including sixteenth and thirty-second notes. The fourth staff continues the melodic line. The paper is aged and shows some staining and foxing.

Five empty musical staves on aged paper, arranged vertically. Each staff consists of five horizontal lines. There are a few small dark spots or ink marks on the paper, particularly on the second and third staves.

Ave Maria

Handwritten musical score for the first system of "Ave Maria". The music is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lyrics are written below the notes. The second staff continues the melody. The third staff is a bass clef with lyrics. The fourth staff continues the melody. The fifth staff is a bass clef with lyrics. The piece ends with a double bar line and a fermata.

A ve Ma - ri - a
chi a de fra - ter o - mi - ni - um
nho - i com un - o bi - ni - dic tu - ri - o - ni - um
in - ter mu - ni - cum de - i pa - tris de - i
un - us = un - us

Gloria

Handwritten musical score for the first system of "Gloria". The music is written on three staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes. The second staff continues the melody. The third staff is a bass clef with lyrics. The piece ends with a double bar line and a fermata.

Ho - mi - ni - um Pa - tri et
Fi - li - o et Spi - ri - tu in - con -



resur-
rescit a-
consubs-tantia-lem Pa-trem
Qui propter nos ho-mines



et propter nostram sal-utem de-scen-dit de cae-lis
Et in car-



natus est de Spi-ri-tu Sancto ex Maria Vir-gi-ne et ho-mo factus est. Om-ni-ficus et ho-mo pro-



ce-les-tis sub Pa-tre Si-mul-ter pas-sus et se-pultus est
Et re-sur-



rescit ter-ti-a die se-cun-dum Scri-ptu-ras
Et a-scen-dit in cae-lum se-dit



ad dex-te-ras Pa-tis. Et i-te-rum ven-turus est cum gloria ju-di-ca-re vi-vos et mor-tu-



Sanctus tu so - lus domine tu so - lus Al - tis - simus Je - su - Chris - te
Cum sancto spi - ri - tu



in gloria Pa - tris A - men Pa - trem omni - po - tentem factorem caeli et



Ter - ra - rum vi - si - bi - li - um omni - um et in - vi - si - bi - li - um Et in unum domi - num



Je - su - m Chris - tum Fi - li - um de i - no - ce - n - ti - nae ge - ni - ti - on - is
Et ex Pa - tre na - tum ante



omni - a sae - cu - la de - um de - o - lu - m - ni - bus de - um ve - rum de - o

Pavane

H. Guiraud

Novena S. Bartholomeu

Handwritten musical notation for the first system, consisting of two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It contains several measures of music, including a triplet of eighth notes and a dynamic marking of *pp*.

Handwritten musical notation for the second system, consisting of two staves. The first staff begins with the word "VENI" written in large blue letters, a treble clef, a key signature of one flat, and a 4/4 time signature. It includes a dynamic marking of *mf*.

Handwritten musical notation for the third system, consisting of two staves. The first staff begins with the words "PADRE NOSSO" written in large blue letters, a treble clef, a key signature of one flat, and a common time signature. It includes a dynamic marking of *mf*.

Handwritten musical notation for the fourth system, consisting of two staves. The first staff contains several measures of music, including a measure with a 6/8 time signature.

Handwritten musical notation for the fifth system, consisting of two staves. The first staff begins with the words "AVE MARIA" written in large blue letters, a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. It includes a dynamic marking of *pp. eco*.

segue

GLORIA PATRI

KYRIE

Andante

Andante

Allergo

AGNUS DEI

1^a 103

Missa S. Bartholomaei

Prodr. 2^o
Berges da
Silva



Ve-ni te-ri Sancti Spi-ri-tus re-fo-le tu-um coe-li et ter-rae



coe-li et ter-rae et tu-ri a-eris in eis regnae



de et tu-ri a-eris in eis regnae de-ae



de-ae a-eris. De-um a-eris

Prodr. No. 55



rei em se - ja - fei - ta a vossa vontade assim na terra ter - ra



co - e - los no ceo *Ave Maria* se - ras e com - er - ev



benta sis - vos e - tras mu - lha - res ben - d - to - i o fructo do v - tro ven - tu - re - sis



glo - ria Pa - tri Pa - tri et Fi - lio et Spi - ri - tu



San - to

San - to

Managóque, 30 de
Julho de 1937
V da Era. Integralista.

Clarineto
in b

H. Gurneo

Novena S. Bartholomeu

Handwritten musical score for Clarinet in B-flat, titled "Novena S. Bartholomeu" by H. Gurneo. The score is written on ten systems of five staves each. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first system contains a melodic line with a triplet of eighth notes and a dynamic marking of "p". The second system features a complex rhythmic pattern of eighth notes with a "7" above the staff. The third system continues this pattern. The fourth system has a dynamic marking of "p" and a "9" above the staff. The fifth system includes the word "VENI" written in large letters. The sixth system has a dynamic marking of "pp" and a "3" above the staff. The seventh system includes the word "PADRE NOSSO" written in large letters. The eighth system has a dynamic marking of "mf" and a "9" above the staff. The ninth system continues the melodic line. The tenth system concludes the piece with a double bar line. The paper shows signs of age, including a large tear at the bottom right corner.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures of eighth and sixteenth notes, some with slurs and accents.

Ave MARIA

Handwritten musical notation for the 'Ave MARIA' section, consisting of two staves. The first staff starts with a treble clef, a key signature of two flats (Bb, Eb), and a common time signature (C). The second staff continues the melody with various rhythmic values and slurs.

GLORIA PATRI

Handwritten musical notation for the 'GLORIA PATRI' section, consisting of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff features more complex rhythmic patterns, including sixteenth and thirty-second notes.

Lyrics Handwritten musical notation for the lyrics section, consisting of two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes and rests corresponding to the lyrics.

Handwritten musical notation for the lyrics section, consisting of two staves. The first staff continues the melody with notes and rests. The second staff shows the continuation of the piece with various rhythmic values and slurs.

PATERE SPIRITUS

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes eighth and sixteenth notes with stems.

Handwritten musical notation for the second system, continuing the piece with similar rhythmic patterns.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes dense sixteenth-note passages.

Handwritten musical notation for the fourth system, continuing the dense sixteenth-note passages.

Handwritten musical notation for the fifth system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes quarter and eighth notes.

Handwritten musical notation for the sixth system, continuing the piece with quarter and eighth notes.

AGNUS DEI

Handwritten musical notation for the seventh system, featuring a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The notation includes dense sixteenth-note passages.

Handwritten musical notation for the eighth system, continuing the piece with dense sixteenth-note passages.

Lauta

Virena - S. Bartholomeu

Lucais Guerrero

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout the piece, including *f*, *pp*, *p*, and *mf*. The piece is divided into sections by bar lines. The word "VENI" is written in large, bold letters across the middle of the score, spanning several staves. The word "VE MPADRE NOSSO" is written in large, bold letters at the beginning of the final section. The notation includes various clefs, time signatures, and rhythmic values, typical of Baroque or early modern manuscript notation.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'.

A V E M A R I A

G L O R I A P A T R I

K Y R I E

PATER ESPIRITUS

ALL: 1^o

ALL: 2^o

ALL: 3^o

AGNUS DEI

C. Baixa
(Amib)

H. Guerin

Novena S. Bartholomeu

Ave Maria | 9: ♭ 8/8 f. | | | | | | | | | |

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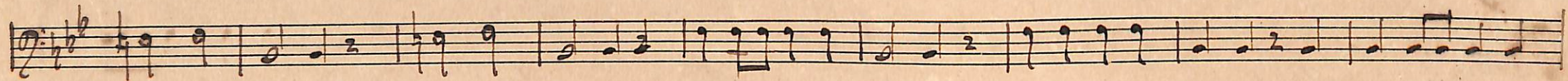
PATERE SPIRITUS | 9: ♯ 8/8 p. | | | | | | | | | |

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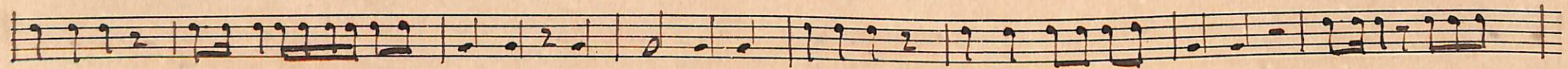
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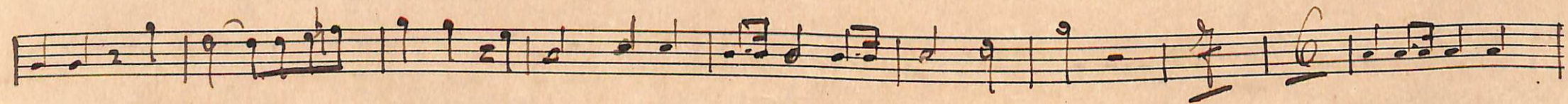
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Agnus Dei filius Patris. Qui tollis peccata mundi: miserere nobis. Qui tollis peccata



mundi suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis. Qui vivis et regnas



Sanctus tu so - lus Incomparabilis Altissimus Jesus Chri - ste *Gloria in excelsis*



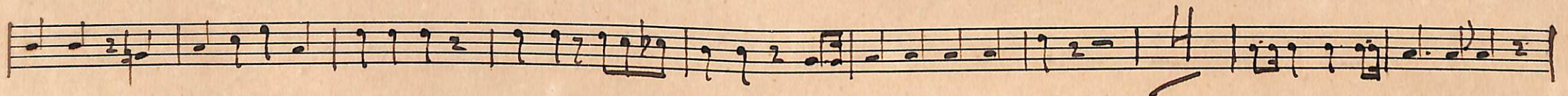
Pa - tris a - - - - - men in gloria dei Pa - tris a - - - - - men gloria gloria in excelsis



gloria gloria in excelsis gloria gloria in gloria dei Pa - tris a - - - - - men, a - - - - - men, a - - - - -



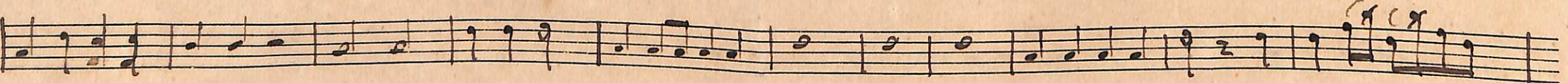
men, a - men, a men, a men, a men, a - men Patrem omnipro-



tantem factorem caeli et terra visi-bilium omnium et inu- si-bi-li-um Filium unigenitum



nam genitum ante omnia saecula de deo deo et de lumine deum deo vero genu- tum factum con- sub-



stantia cum Patri per quem omnia omnia facta sunt. Qui propter nos homines et propter nostram sa-



luta- tum des- cen- dit de cae- lis

Incarneratus

Gen- er-



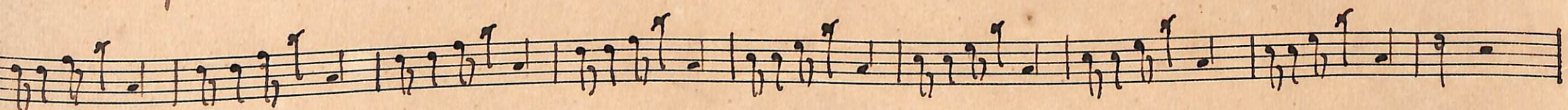
fixus et transiit in caelum et sedet ad dexteram Patris et iterum venturus est cum gloria



et passus passus et sepultus est et resurrexit tertia die secun-



dum scripturas et ascendit in caelum sedet ad dexteram Patris et iterum venturus est cum gloria



et iudicare vivos et mortuos et regnum erit eius et spiritum sanctum et unigenitum et coequaliter



que procedit. Qui cum Patre et Filio simul adoratur et conglorificatur



tor quibz en-tus est per Prophe-tas per Prophe-tas Et unam sanctam Catho-licam



et apostolicam ecclesiam. Con-fiteor u-num Baptisma in remissi-o-nem pecca-to-



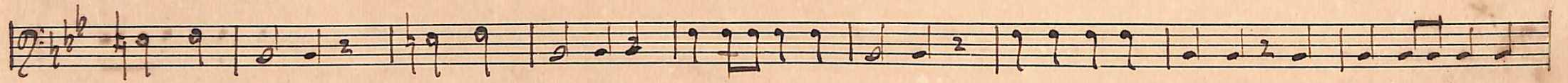
rum et ex-pe-cto resurrecti-o-nem mortu-o-rum et vitam a-eni, a-



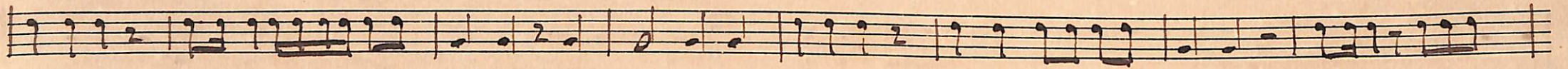
men, a - men, a - men, a - men, a - men, a - men, a - men.



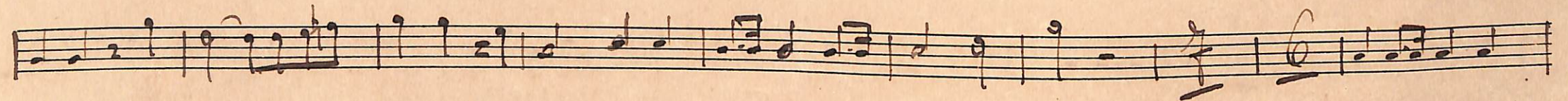
Sanctus Dominus deus, so-lus - de - us Sanctus Dominus



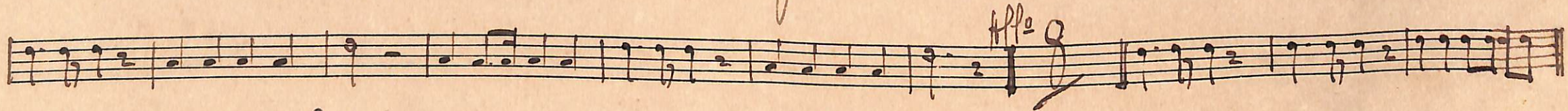
Agnus Dei filius Patris. Qui tollis peccata mundi miserere nobis Qui tollis peccata



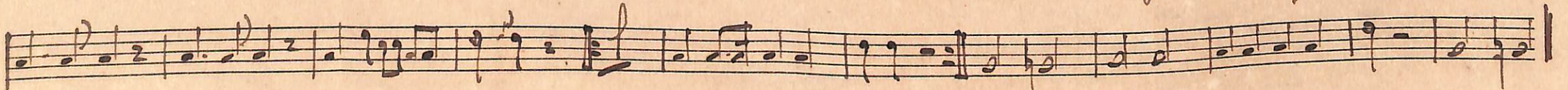
mundi suscipe deprecationem nostram. Qui sedes ad dexteram Patris miserere nobis Quoniam tu solus



Sanctus tu so - lus Incomparabilis Altissimus Jesus Chri - ste Gloria Dei



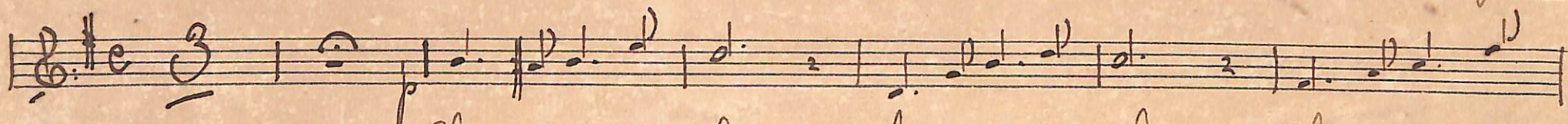
Patris a - - - - - men in gloria Dei Patris a - - - - - men gloria gloria in excelsis



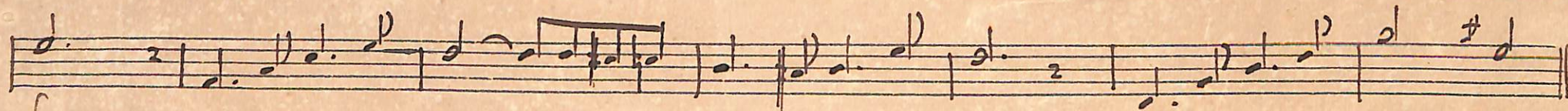
gloria gloria in excelsis gloria in gloria Dei Patris A - - - - - men, a - - - - - men, a - -

Venera S. Bartholomeu

Heracles Guercias



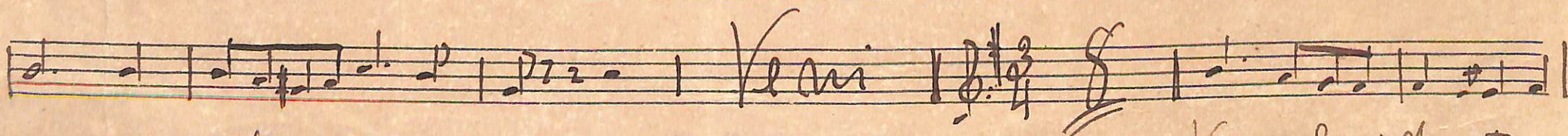
Chri - stum Sei Chri - stum Sei Chri - stum



Sei fi - li - um Chri - stum Sei Christum et i - fi - lium



Ve - ritas ve - ritas ve - ritas



ritas ve - ritas ve - ritas Ve - ri - tas



ta - men coe - li et ter - rae et aquae et ignis



ig - nem ac - cende, et ter - ra - mris in is ig - nem ac - cende

Segue Padre
Nostro

Padre Nosso

Pa-dre nos-so que-sta-ro no ceo San-ti-fi-ca-do se-ja o vos-so

nome re-cri-a-nos o vos-so rei-no re-cri-a-nos o vos-so rei-no se-ja

fe-ita a vos-sa von-ta-de se-ja fe-ita a vos-sa von-ta-de

as-sim na ter-ra co-mo no ceo co-mo no ceo

Ave Maria

re-ma-ri-a cheia de gra-ça o Se-nhor e con-

vo-cox ben-dita sois em-tres-ou-tras ou-tras ben-dito e fructo

Pater

Solo de Baixo

Pa - ter de - ce - les - tus de - us mi - se - re - re no - bis

Spiritus

Solo Baixo

Spiritus sancte Deus mi - se - re - re no - bis

All.^o 1^o

Sancta Maria o - ra pro no - bis o - ra pro no - bis

All.^o 2^o

Sancta Virgo Virgatum o - ra pro no - bis o - ra pro no - bis

All.^o 3^o

A - tis di - vinar gratias o - ra pro no - bis

Agnus Dei

A - gnus Dei qui tol - lis pec - cata mun - di mi - se - re - re no - bis