

Missa de Segunda-feira Santa

Antônio Martiniano da Silva Bemfica (1845 - 1904)

Escrito em 21 de Julho de 1898

Moderato

Kyrie

p Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

7

Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. *p* e - le - i - son, e -

14

le - i - son, e - le - i - son. e - le - i - son. *f* Chris - te e - le - i - son,

21

e - le - i - son. *p* Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

29

Ky - ri - e e - le - i - son. *f* Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Moderato


Gradual

f Ex - ur - ge Do - mi - ne et in - ten - de


8

ju - di - ci - um me - um *f* Ef - fun - dem fra - me - am et con -

19  **2**
clu - de ad - ver - sus e - os qui me per - se - quun - tur


26  **2** **3**
p me per - se - guun - tur. me per - se - guun - tur.

Moderato

Ofertório  **5**
f E - ri - pe me de i - ni - mi - cis me - is,

10  **5**
Do - mi - ne, ad te con - fu - gi ad te con - fu - gi

16  **4**
f fa - ce - re vo - lun - ta - tem tu - am.

25  **4**
p Qui - a De - us me - us es _____ Tu, qui - a De - us

31  **4**
me - us es _____ Tu. *f* De - us me - us es _____ Tu.

Maestoso

Sanctus

p San - ctus, San - ctus, *f* San - ctus, *p* Do - mi - nus De - us —

f Sa - ba - oth, *p* ple - ni sunt cœ - li — cœ - li — et — ter - ra —

glo - ri - a tu - a — *f* glo - ri - a tu - a. *f* Ho - san - na,

f Ho - san - na, *f* Ho - san - na in ex - cel - sis! Ho -

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis!

Ho - san - na! *f* Ho - san - na, *f* Ho -

san - na, *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis!

Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na!

Andante

Agnus Dei

mf A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se - re - re
dolce

6

no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se - re - re

12

f no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di,

18

do - na no - bis pa - cem. **6**

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Moderato

Kyrie

p Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

7

Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. *p* Chris - te e - le - i - son.

13

Chris - te e - le - i - son. Chris - te e - le - i - son. Chris - te e - le - i - son.

19

f Chris - te e - le - i - son, e - le - i - son. *p* Ky - ri - e e - le - i - son. Ky - ri - e e -

26

le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. *f* Ky - ri - e e -

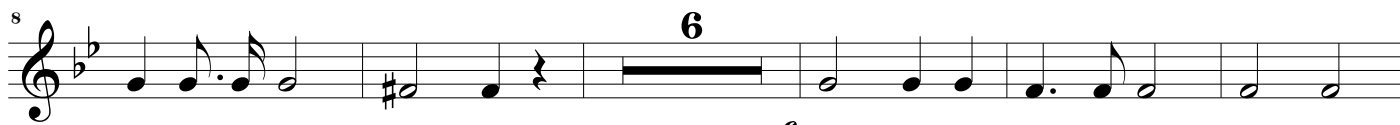
32

le - i - son. Ky - ri - e e - le - i - son.

Moderato

Gradual  **3**

f Ex - ur - ge Do - mi - ne et in - ten - de

8  **6**

ju - di - ci - um me - um *f* Ef - fun - dem fra - me - am et con -

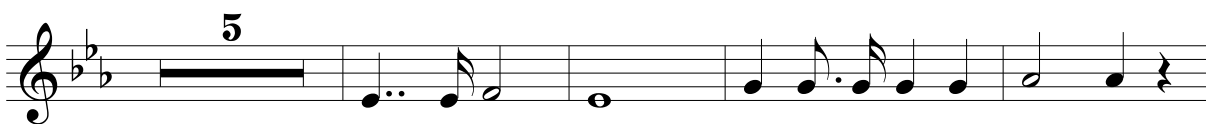
19  **2**

clu - de ad - ver - sus e - os qui me per - se - quun - tur

26  **2** **3**

p me per - se - guun - tur. me per - se - guun - tur.

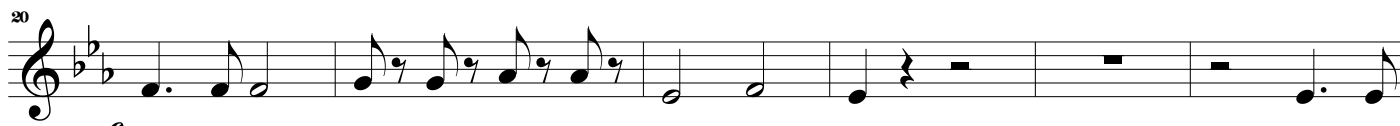
Moderato

Ofertório  **5**

f E - ri - pe me de i - ni - mi - cis me - is,

10  **4**

Do - mi - ne, ad te con - fu - gi ad te con - fu - gi

20  **4**

f fa - ce - re vo - lun - ta - tem tu - am. *p* Qui - a

26

De - us me - us es Tu, qui - a De - us me - us es

33

Tu. *f* De - us me - us es Tu.

Maestoso

Sanctus

p San - ctus, San - ctus, *f* San - ctus, *p* Do - mi - nus De - us

6

f Sa - ba - oth, *p* ple - ni sunt coe - li coe - li et ter - ra glo - ri - a

Allegro

12

tu - a *f* glo - ri - a tu - a. *f* Ho - san - na, *f* Ho -

21

san - na, *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis!

33

Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na!

Andante **Allegro**

44 **17** **3** **3**

f Ho - san - na, *f* Ho - san - na,

71 *f* Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na

81 in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na!

Andante

Agnus Dei

mf A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se - re - re
dolce

6 no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se - re - re

12 *f* no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di,

18 do - na no - bis pa - cem. **6**

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Moderato

Kyrie



p Ky-ri-e e - le - i-son. Ky-ri-e e - le - i-son. Ky-ri-e e -

8



le - i-son. Ky-ri-e e - le - i-son. *p* Chris - te e - le - i-son. Chris - te e - le - i-son.

15



Chris - te e - le - i-son. Chris - te e - le - i-son. *f* Chris - te e - le - i-son, e - le - i-son.

23



p Ky - ri - e e - le - i-son. Ky - ri - e e - le - i-son. Ky - ri - e e - le - i-son.

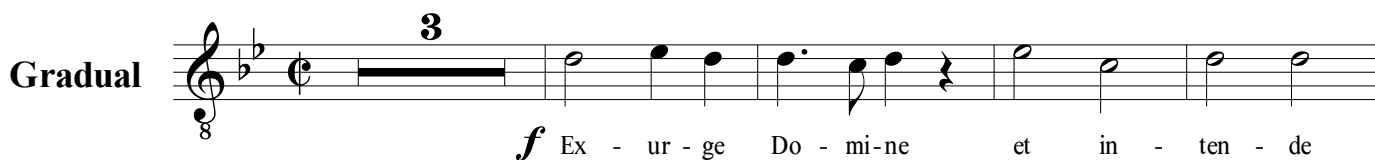
29



Ky - ri - e e - le - i-son. *f* Ky - ri - e e - le - i-son. Ky - ri - e e - le - i-son.

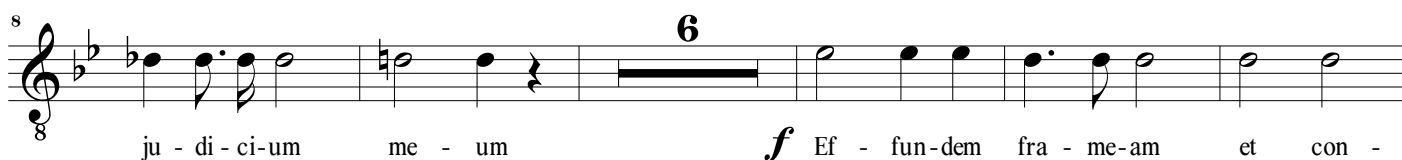
Moderato

Gradual



f Ex - ur - ge Do - mi-ne et in - ten - de

8



ju - di - ci-um me - um *f* Ef - fun-dem fra - me-am et con -

19

clu - de ad - ver - sus e - os qui me per - se - quun - tur

26

p me per - se - quun - tur. me per - se - quun - tur.

Moderato

Ofertório

f E - ri-pe me de i - ni-mi - cis me - is,

10

Do - mi - ne, ad te con - fu - gi ad te con - fu - gi

16

p do - ce me - fa - ce-re vo-lun - ta-tem tu - am, *f* fa - ce-re vo - lun-ta - tem tu -

23

am. *p* Qui - a De - us me - us es - Tu, qui - a De - us

31

me - us es - Tu. *f* De - us me - us es - Tu.

Maestoso

Sanctus

p San - ctus, San - ctus, *f* San - ctus, *p* Do - mi - nus De - us —

Allegro

f Sa - ba-oth, *f* glo - ri - a tu - a. *f* Ho - san - na,

f Ho - san - na, *f* Ho - san - na in ex - cel - sis! Ho -

san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis!

Andante


Ho - san - na! *p* Be - ne - di - ctus qui ve - nit in

no - mi - ne — Do - mi - ni, Be - ne - di - ctus qui ve - nit in no - mi - ne — Do - mi - ni in

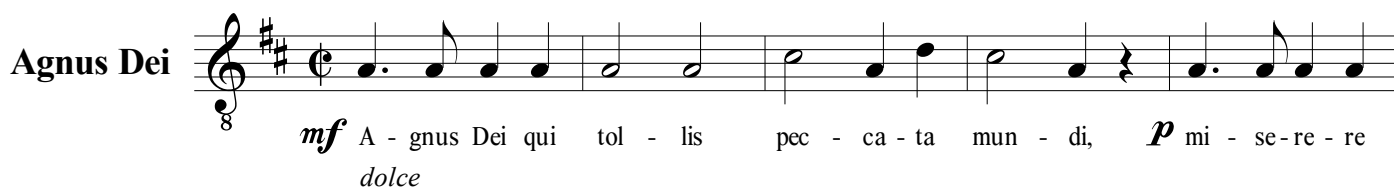
Allegro

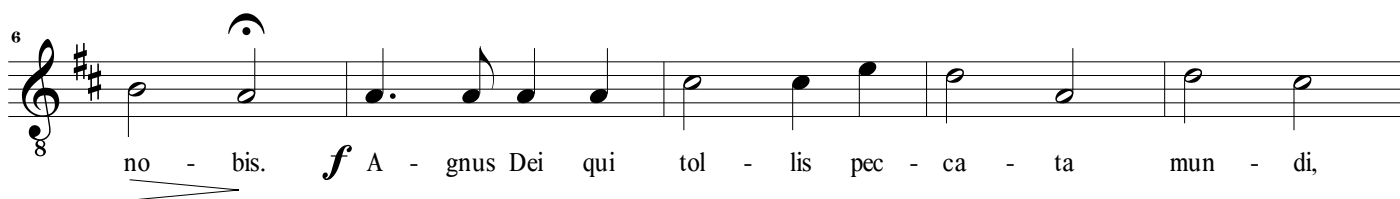
58  **Tutti** **3**
no - mi - ne Do - mi - ni. **f** Ho - san - na, **f** Ho - san - na,

68  **3** **f** Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho -

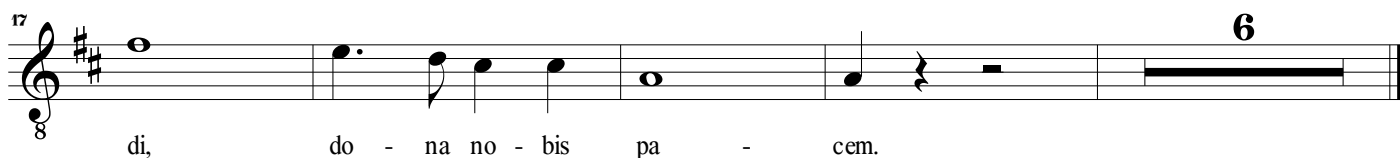
80  san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na!

Andante

Agnus Dei  **mf** A - gnus Dei qui tol - lis pec - ca - ta mun - di, **p** mi - se - re - re
dolce

6  no - bis. **f** A - gnus Dei qui tol - lis pec - ca - ta mun - di,

11  **p** mi - se - re - re **f** no - bis. **f** A - gnus Dei qui tol - lis pec - ca - ta mun -

17  di, do - na no - bis pa - cem. **6**


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Moderato

Kyrie  ***p*** Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.


7  Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. ***p*** e - le - i - son, e - le - i - son,

15  e - le - i - son. e - le - i - son. ***f*** Chris - te e - le - i - son, e - le - i - son.

23  ***p*** Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

29  Ky - ri - e e - le - i - son. ***f*** Ky - ri - e e - le - i - son. Ky - ri - e e - le - i - son.

Moderato

Gradual  ***f*** Ex - ur - ge Do - mi - ne et in - ten - de

8  ju - di - ci - um me - um ***p*** De - us me - us et Do - mi - nus me - us in

14

cau - sam me - am. **f** Ef - fun - dem fra - me - am et con - clu - de

20

ad - ver - sus e - os qui me per - se - quun - tur **p** me per - se - guun -

27

tur. me per - se - guun - tur.

Moderato

Ofertório

f E - ri - pe me de i - ni - mi - cis me - is,

10

Do - mi - ne, ad te con - fu - gi ad te con - fu - gi

16

f fa - ce - re vo - lun - ta - tem tu - am.

25

p Qui - a De - us me - us es Tu, qui - a De - us me - us

32

es Tu. **f** De - us me - us es Tu.

Sanctus

Maestoso

p San - ctus, San - ctus, *f* San - ctus, *p* Do - mi - nus De - us —

Allegro

6 *f* Sa - ba-oth, **6** *f* glo - ri - a tu - a. *p* Ho - san - na

18 in ex - cel - sis! *p* Ho - san - na in ex - cel - sis! *f* Ho - san - na in ex -

28 cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel -

Andante **Allegro**

40 sis! Ho - san - na! **17** *p* Ho - san - na in ex - cel - sis!

66 *p* Ho - san - na in ex - cel - sis! *f* Ho - san - na in ex - cel - sis! Ho - san - na

77 in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na in ex - cel - sis! Ho - san - na!

Andante

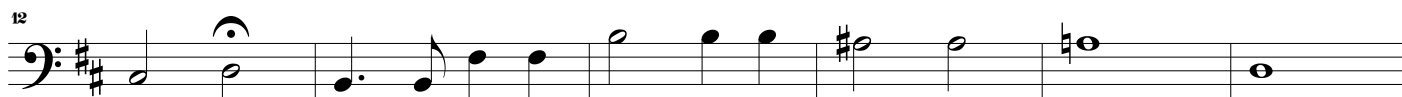
Agnus Dei



mf A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se-re - re
dolce



no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di, *p* mi - se-re - re



f no - bis. *f* A - gnus Dei qui tol - lis pec - ca - ta mun - di,



do - na no - bis pa - cem.

6

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Moderato

Kyrie

mf *p dolce*

7 *p*

14 *f*

21 *p dolce*

27

31 *f*

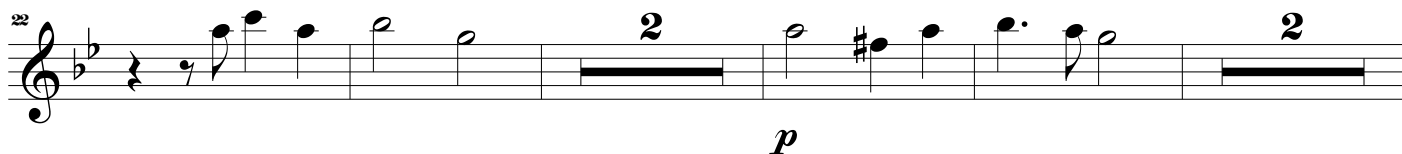
Moderato

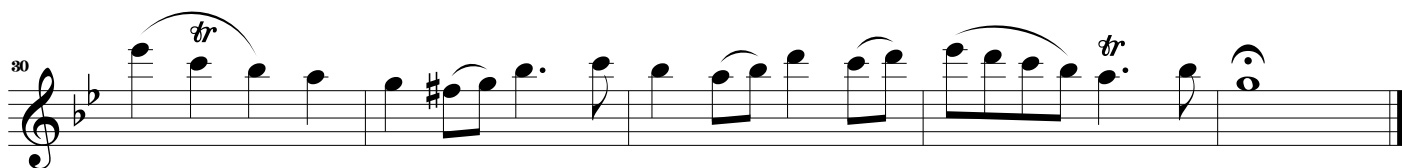
Gradual

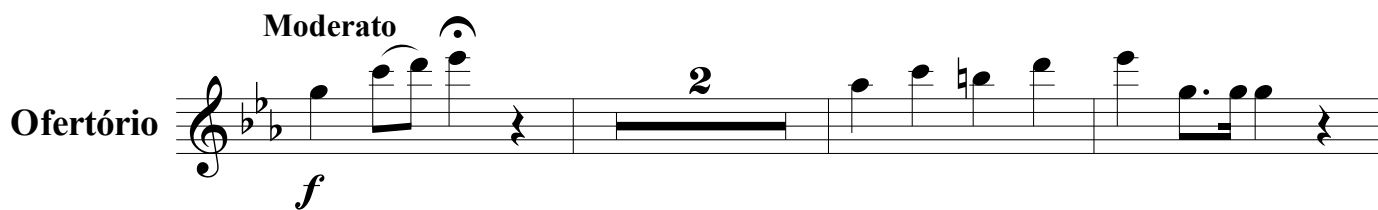
f

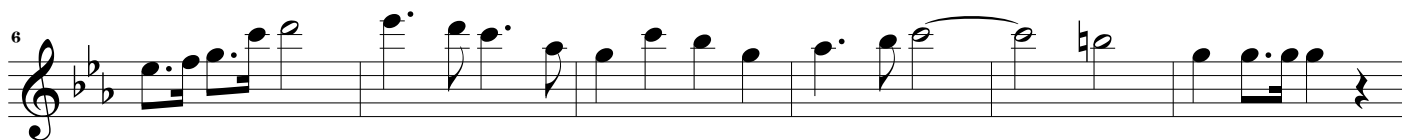
6 *f* 6

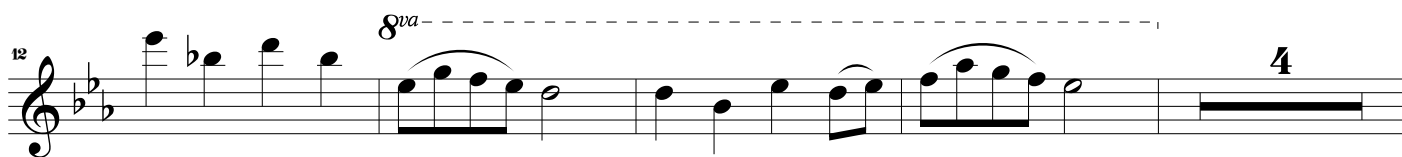
16 

22 

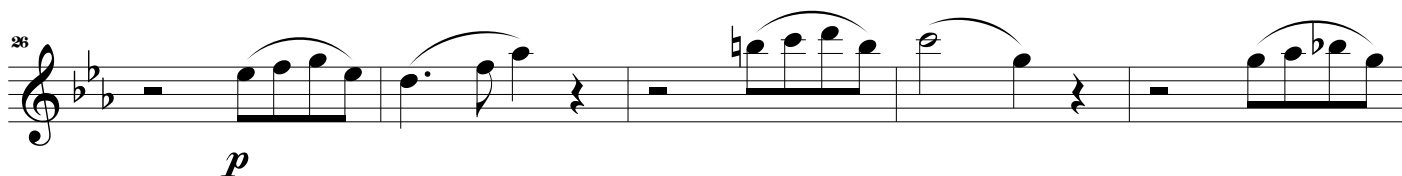
30 

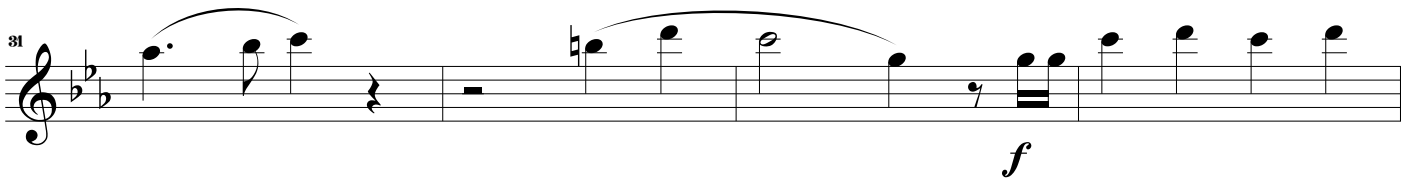
Ofertório **Moderato**
36 

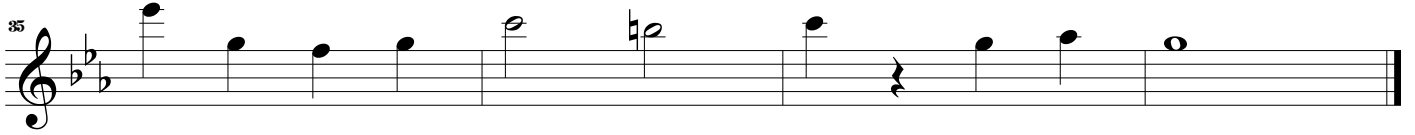
6 

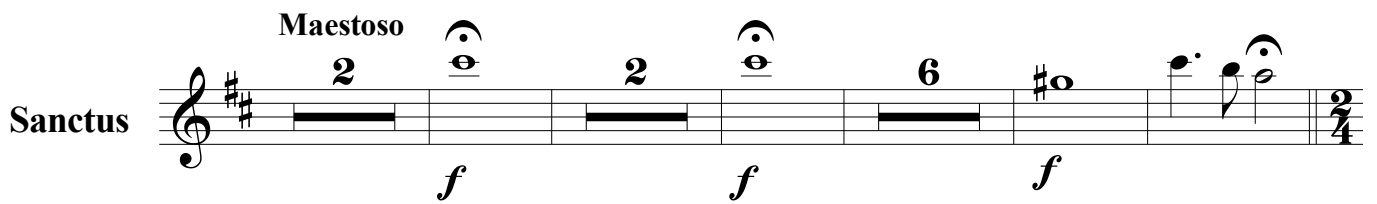
12 *8va* 

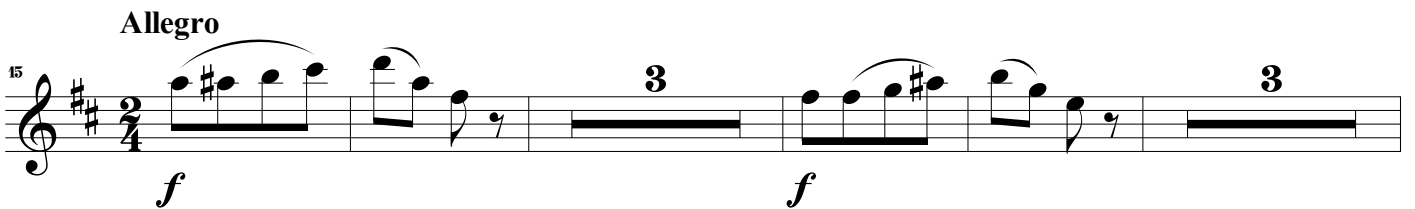
20 

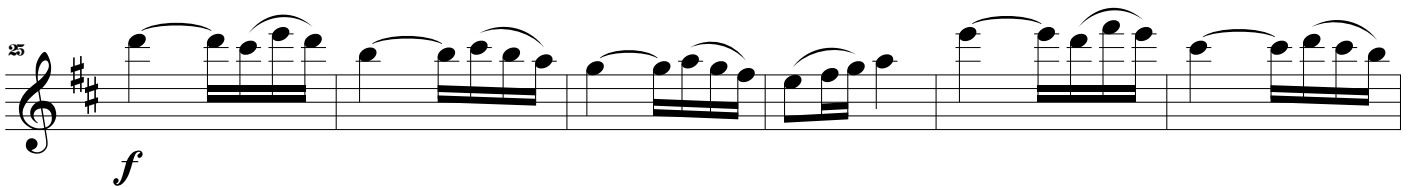
26 

31 

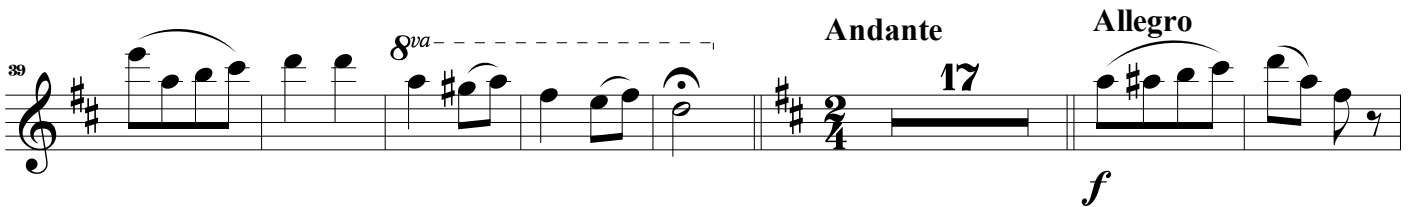
35 

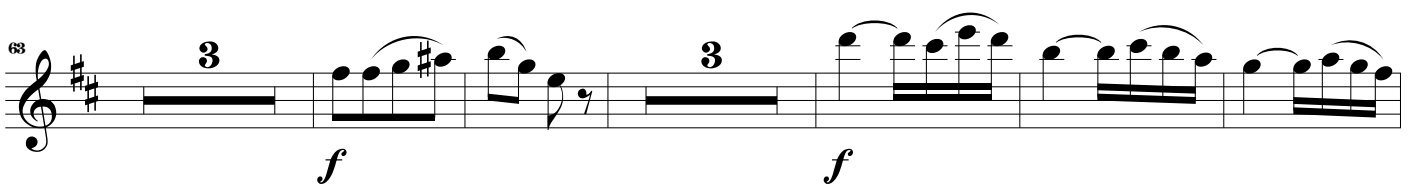
Sanctus 

Allegro 

35 

31 

39 

32 

74

81

Andante

Agnus Dei

mf dolce *p* *f*

8

15

21

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Moderato

Kyrie

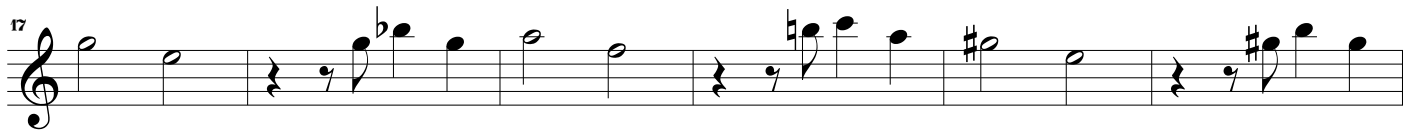
Musical score for the Kyrie section, Clarinet in B♭ 1 part. The score is in 6/8 time and consists of five staves of music. The key signature has three sharps (F#, C#, G#). The tempo is Moderato. The dynamics are marked as *mf*, *p dolce*, *p*, *f*, and *p dolce*. The piece begins with a whole rest on the first staff, followed by a melodic line starting on the second staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final note on the fifth staff.

Moderato

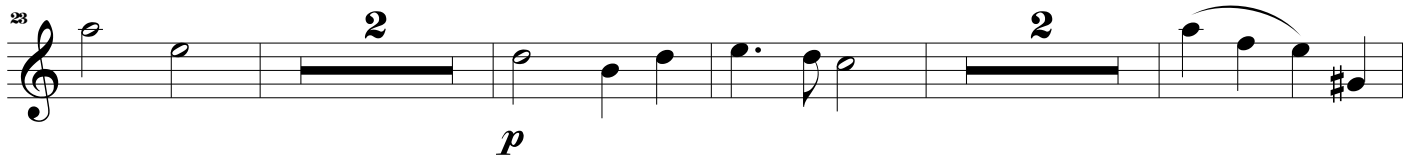
Gradual

Musical score for the Gradual section, Clarinet in B♭ 1 part. The score is in 6/8 time and consists of two staves of music. The key signature has one sharp (F#). The tempo is Moderato. The dynamics are marked as *f* and *f*. The piece begins with a whole rest on the first staff, followed by a melodic line starting on the second staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final note on the second staff.

17



23



31



Moderato

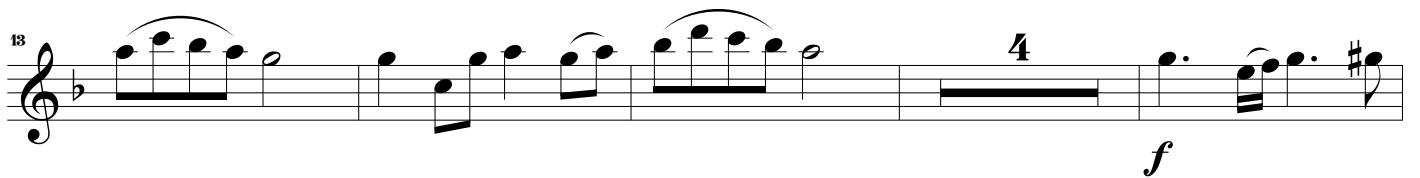
Ofertório



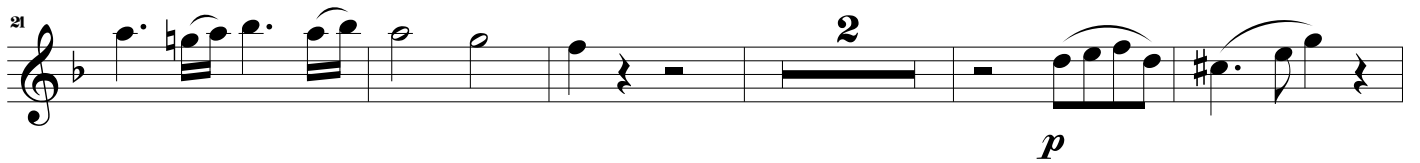
7



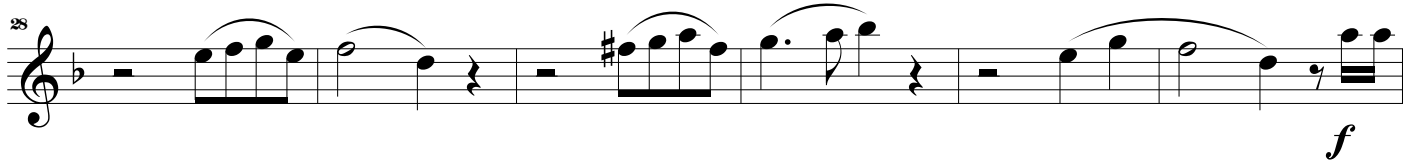
13



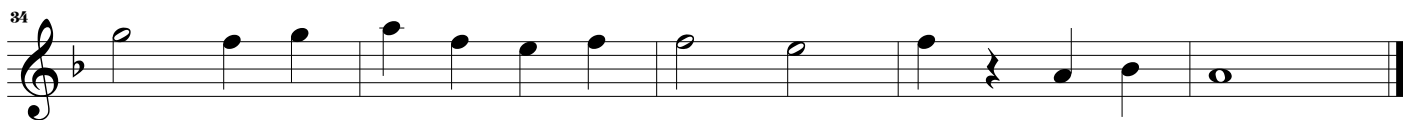
21



28



34



Sanctus **Maestoso**

f *f* *f* *f*

Allegro

f *f*

f

f

Andante **Allegro**

f *f* *f* *f*

f *f*

f

f *f* *f* *f*

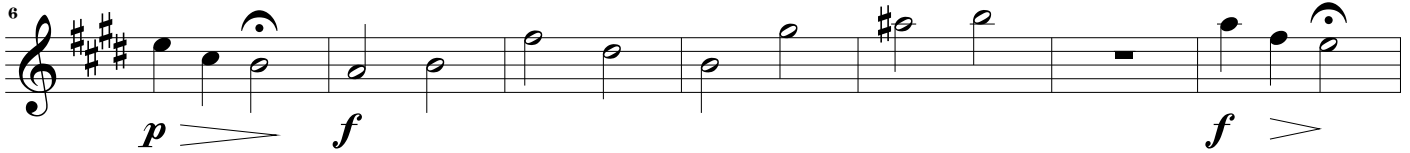
Andante

Agnus Dei

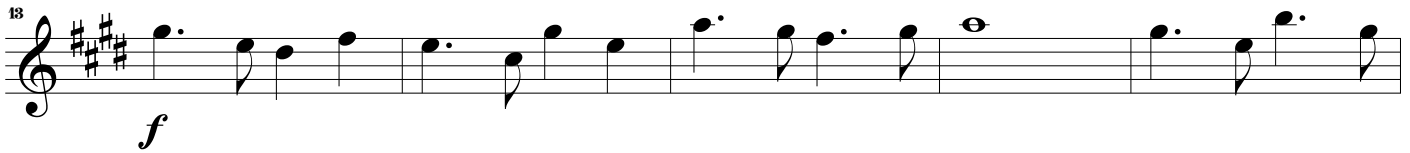


mf dolce

6



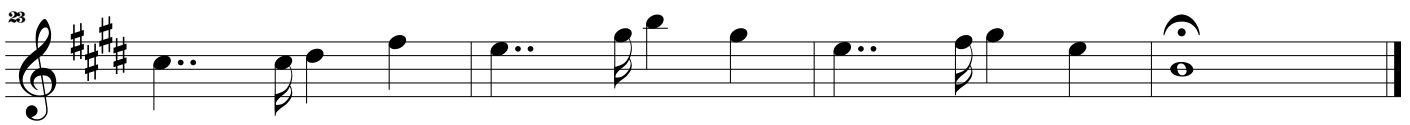
13



19



25



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Moderato

Kyrie

mf *p dolce*

7

8

f

22

p dolce

29

f

Moderato

Gradual

f

7

6

f

18

18

24

2

p

Ofertório

Moderato

f

7

13

f

22

f

35

Sanctus

Maestoso

f

f

f

Allegro

15

f

f

f

26

36

44

Andante Allegro

17 3 3

f *f*

71

f

81

Agnus Dei

Andante

mf dolce

6

p *f* *f*

13

f

20

p

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Moderato

Kyrie

Musical score for the Kyrie section, Trumpet in B \flat part. The score is in 6/8 time and consists of five staves of music. The key signature is three sharps (F#, C#, G#). The tempo is Moderato. The dynamics are marked as *mf*, *p dolce*, *f*, *p dolce*, and *f*. The first staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. The second staff begins at measure 6 and ends with a whole rest in measure 8. The third staff begins at measure 19 and ends with a dotted quarter note B4. The fourth staff begins at measure 26 and ends with a dotted quarter note B4. The fifth staff begins at measure 32 and ends with a dotted quarter note B4.

Moderato

Gradual

Musical score for the Gradual section, Trumpet in B \flat part. The score is in 6/8 time and consists of two staves of music. The key signature is one sharp (F#). The tempo is Moderato. The dynamics are marked as *f* and *f*. The first staff starts with a whole rest, followed by a half note G4, a quarter note A4, and a dotted quarter note B4. The second staff begins at measure 6 and ends with a dotted quarter note B4.

17

23

p

31

Moderato

Ofertório

f

7

13

f

21

f

35

Sanctus **Maestoso**

Allegro

Andante **Allegro**

Andante

Agnus Dei

mf dolce *p*

7

f *f > f*

15

p

21

p

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Moderato

Kyrie

mf *p dolce*

7

8

f

21

p dolce

28

f

Moderato

Gradual

f

7

6

f

19

2

p

28

2

Moderato

Ofertório

f

7

14

f

24

f

Maestoso

Sanctus

f *f* *f* *f*

Allegro

15

f *p* *f* *p*

24

f

Andante

36

17

Missa de Segunda-feira Santa

Antônio Martiniano da Silva Bemfica (1845 - 1904)
Escrito em 21 de Julho de 1898

Moderato

Kyrie

mf *p dolce*

7

8

f

21

p dolce

28

f

Moderato

Gradual

f

7

6

f

19

2

p

28

2

Moderato

Ofertório

f

7

14

f

24

f

Maestoso

Sanctus

f *f* *f*

Allegro

15

f *p* *f* *p*

23

35

Andante Allegro

44 17

f *p* *f* *p*

69

f

81

Andante

Agnus Dei

mf dolce *p*

7

f *f* *f*

14

p

21

Missa de Segunda-feira Santa

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Moderato

Kyrie

mf *p* *dolce*

6 8

19 *f* *p dolce*

26 *f*

32

Moderato

Gradual

f

5

10 **6**
f

Musical staff 10-19: Bass clef, key signature of two flats. Measure 10 has a six-measure rest. Measures 11-19 contain a melodic line with slurs and accents, starting with a forte (*f*) dynamic.

20 **2**

Musical staff 20-25: Bass clef, key signature of two flats. Measures 20-25 contain a melodic line with slurs and accents, ending with a two-measure rest.

26 **2**
p

Musical staff 26-35: Bass clef, key signature of two flats. Measure 26 has a sharp sign on the first line. Measures 27-35 contain a melodic line with slurs and accents, starting with a piano (*p*) dynamic and ending with a two-measure rest.

Moderato
tr
Ofertório **2**
f

Musical staff 36-45: Bass clef, key signature of two flats. Measure 36 has a fermata. Measures 37-45 contain a melodic line with slurs and accents, starting with a forte (*f*) dynamic and a *Moderato* tempo marking.

7

Musical staff 46-55: Bass clef, key signature of two flats. Measures 46-55 contain a melodic line with slurs and accents.

12 **4**
f

Musical staff 56-65: Bass clef, key signature of two flats. Measures 56-65 contain a melodic line with slurs and accents, ending with a four-measure rest and a forte (*f*) dynamic.

21 **9**
f

Musical staff 66-75: Bass clef, key signature of two flats. Measures 66-75 contain a melodic line with slurs and accents, ending with a nine-measure rest and a forte (*f*) dynamic.

35

Musical staff 76-85: Bass clef, key signature of two flats. Measures 76-85 contain a melodic line with slurs and accents, ending with a fermata.

Sanctus **Maestoso**

f *f* *f*

Allegro

15

f *f* *f*

26

39

Andante **Allegro**

17

f

66

78

Andante

Agnus Dei

Musical notation for the first staff of the Agnus Dei, starting with a bass clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody consists of quarter and half notes, ending with a fermata on a whole note.

mf dolce

6

Musical notation for the second staff, starting with a bass clef and a key signature of two sharps. It begins with a fermata on a whole note, followed by a crescendo leading to a fortissimo (*f*) dynamic.

p \curvearrowright *f*

12

Musical notation for the third staff, starting with a bass clef and a key signature of two sharps. It begins with a fermata on a whole note, followed by a crescendo leading to a fortissimo (*f*) dynamic, and continues with a melodic line.

f \curvearrowright *f*

18

Musical notation for the fourth staff, starting with a bass clef and a key signature of two sharps. It features a melodic line with a long slur over the final two measures, ending with a fermata on a whole note.

p

24

Musical notation for the fifth staff, starting with a bass clef and a key signature of two sharps. It consists of a series of eighth-note chords with slurs, ending with a fermata on a whole note.

Missa de Segunda-feira Santa

Antônio Martiniano da Silva Bemfica (1845 - 1904)
Escrito em 21 de Julho de 1898

Moderato

Kyrie

mf *p dolce*

p

f

p dolce

f

Moderato

Gradual

The musical score is written on a single treble clef staff in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato'. The score consists of seven lines of music, with measure numbers 5, 10, 15, 19, 24, and 28 indicated at the beginning of their respective lines. The first line starts with a dynamic marking of *f* (forte). The second line starts with a dynamic marking of *p* (piano). The third line starts with a dynamic marking of *f*. The fourth line starts with a dynamic marking of *p*. The fifth line starts with a dynamic marking of *p*. The sixth line starts with a dynamic marking of *p*. The seventh line starts with a dynamic marking of *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a final cadence on the seventh line.

Moderato

Ofertório

f *tr*

4

9

13 *p*

18 *f*

23 *p*

28

33 *f*

Maestoso

Sanctus

p *f* *p* *f*

p dolce

f *f*

Allegro

p *f* *p* *f*

f

Andante

p

Allegro

f *p*

66 *f* *p* *f*



75

82

Detailed description: This block contains three staves of musical notation. The first staff starts at measure 66 and includes dynamic markings *f*, *p*, and *f*. The second staff starts at measure 75. The third staff starts at measure 82. The music is in treble clef with a key signature of two sharps (F# and C#).

Andante

Agnus Dei *mf* *dolce*

4 *p* *f*

9 *p* *f*

13 *f*

17 *p*

23



Detailed description: This block contains the 'Agnus Dei' section, starting with the tempo marking 'Andante'. It consists of eight staves of musical notation. The first staff is labeled 'Agnus Dei' and has dynamics *mf* and *dolce*. The second staff has dynamics *p* and *f*. The third staff has dynamics *p* and *f*. The fourth staff has a dynamic *f*. The fifth staff has a dynamic *p*. The sixth staff has a dynamic *f*. The seventh staff has a dynamic *p*. The eighth staff has a dynamic *p*. The music is in treble clef with a key signature of two sharps (F# and C#).

Missa de Segunda-feira Santa

Antônio Martiniano da Silva Bemfica (1845 - 1904)
Escrito em 21 de Julho de 1898

Moderato

Kyrie

mf *p dolce*

6

p

12

16

f

21

p dolce

27

31

f

Moderato

Gradual

f

5

10

p

15

f

20

25

p

30

Moderato

Ofertório

The musical score for the Ofertório is written in a single staff in G minor (three flats) and 4/4 time. It begins with a dynamic marking of *f* (forte) and a tempo marking of *Moderato*. The score consists of eight lines of music, with measure numbers 6, 10, 14, 19, 24, 29, and 34 indicated at the start of their respective lines. The first line (measures 1-5) features a melodic line with a fermata on the first measure and a second ending bracket over measures 4 and 5. The second line (measures 6-9) continues the melodic line with slurs. The third line (measures 10-13) includes a dynamic marking of *f* and a fermata on the third measure. The fourth line (measures 14-18) features a dynamic marking of *p* (piano) and a series of eighth notes. The fifth line (measures 19-23) includes a dynamic marking of *f* and a fermata on the fifth measure. The sixth line (measures 24-28) features a dynamic marking of *p* and a series of eighth notes. The seventh line (measures 29-33) includes a dynamic marking of *f* and a fermata on the seventh measure. The eighth line (measures 34) consists of a series of chords and a final whole note.

Maestoso

Sanctus

Musical notation for the first system of the Sanctus, measures 1-6. The key signature is two sharps (F# and C#). The dynamics are *p* (piano) for measures 1-2, *f* (forte) for measure 3, and *p* for measures 4-6. The notation includes chords and a melodic line with a fermata over the final note of measure 6.

Musical notation for the second system of the Sanctus, measures 7-12. The key signature remains two sharps. The dynamics are *p* (piano) throughout. The notation features a continuous melodic line with slurs and ties.

Allegro

Musical notation for the third system of the Sanctus, measures 13-17. The key signature is two sharps. The time signature changes to 2/4. The dynamics are *f* (forte) for measures 13-14, *p* (piano) for measure 15, and *f* for measures 16-17. The notation includes chords and a melodic line with slurs.

Musical notation for the fourth system of the Sanctus, measures 18-20. The key signature is two sharps. The dynamics are *p* (piano) for measure 18 and *f* (forte) for measures 19-20. The notation includes chords and a melodic line with slurs.

Musical notation for the fifth system of the Sanctus, measures 21-31. The key signature is two sharps. The time signature changes to 2/4. The dynamics are *p* (piano) for measures 21-22 and *f* (forte) for measures 23-31. The notation includes chords and a melodic line with slurs.

Andante

Musical notation for the sixth system of the Sanctus, measures 32-48. The key signature is two sharps. The time signature is 2/4. The dynamics are *p* (piano) throughout. The notation includes chords and a melodic line with slurs.

Musical notation for the seventh system of the Sanctus, measures 49-56. The key signature is two sharps. The time signature is 2/4. The dynamics are *p* (piano) throughout. The notation includes chords and a melodic line with slurs.

Allegro

Musical notation for the eighth system of the Sanctus, measures 57-62. The key signature is two sharps. The time signature is 2/4. The dynamics are *f* (forte) for measures 57-58 and *p* (piano) for measures 59-62. The notation includes chords and a melodic line with slurs.

66 Musical staff 66-77. Treble clef, key signature of two sharps (F# and C#). Measure 66 starts with a forte (*f*) dynamic. The staff contains a series of eighth and sixteenth notes, some with rests, and a final chord. Dynamics include *f*, *p*, and *f*.

78 Musical staff 78. Treble clef, key signature of two sharps. Measure 78 contains a series of eighth notes and a final half note with a fermata.

Andante

Agnus Dei Musical staff 79-83. Treble clef, key signature of two sharps, common time (C). Measure 79 starts with a mezzo-forte (*mf*) dynamic and the instruction *dolce*. The staff contains a series of eighth notes with a fermata at the end. Dynamics include *mf dolce* and *f*.

4 Musical staff 84-88. Treble clef, key signature of two sharps. Measure 84 starts with a piano (*p*) dynamic. The staff contains a series of eighth notes with a fermata at the end. Dynamics include *p* and *f*.

9 Musical staff 89-93. Treble clef, key signature of two sharps. Measure 89 starts with a piano (*p*) dynamic. The staff contains a series of eighth notes with a fermata at the end. Dynamics include *p* and *f*.

13 Musical staff 94-98. Treble clef, key signature of two sharps. Measure 94 starts with a forte (*f*) dynamic. The staff contains a series of eighth notes with a fermata at the end.

17 Musical staff 99-103. Treble clef, key signature of two sharps. Measure 99 starts with a forte (*f*) dynamic. The staff contains a series of eighth notes with a fermata at the end. Dynamics include *f* and *p*.

23 Musical staff 104-108. Treble clef, key signature of two sharps. Measure 104 starts with a piano (*p*) dynamic. The staff contains a series of eighth notes with a fermata at the end.

Missa de Segunda-feira Santa

Antônio Martiniano da Silva Bemfica (1845 - 1904)

Escrito em 21 de Julho de 1898

Moderato

Kyrie

mf *p dolce*

6

12

18

f *p dolce*

24

30

f

Moderato

Gradual

f

5

11

f

17

24

p

29

Moderato

Ofertório

f

7

13

p

19

f

24

p

29

f

34

Maestoso

Sanctus

p *f* *p* *f*

7

p

Allegro

18

f *f* *p* *f*

21

p *f*

32

Andante

44

p

50

Allegro

61

68

81

Detailed description: This section contains three staves of music in bass clef with a key signature of one sharp (F#). The first staff (measures 61-68) features a melodic line with dynamic markings of *f* and *p*. The second staff (measures 69-70) shows a series of chords with a *f* dynamic. The third staff (measures 81-88) continues the melodic line with various articulations and dynamics.

Andante

Agnus Dei

5

10

15

20

Detailed description: This section contains seven staves of music in bass clef with a key signature of one sharp (F#) and a common time signature (C). The first staff (measures 1-4) is marked *mf dolce*. The second staff (measures 5-9) includes dynamics of *p* and *f*. The third staff (measures 10-14) features *p* and *f* dynamics. The fourth staff (measures 15-19) consists of a steady eighth-note accompaniment. The fifth staff (measures 20-24) begins with a *p* dynamic and includes a fermata.

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Moderato

Kyrie

mf *p dolce*

6

p

13

f

21

p dolce

29

f

Moderato

Gradual

f

5

10

p

16

f

21

p

28

Moderato

Ofertório

f

7

12

p

18

f

24

p

29

f

34

f

Maestoso

Sanctus

p *f* *p* *f*

7

p

Allegro

18

f *p* *f*

21

p *f*

32

f

Andante

44

p

51

f

Allegro

61

61 *f* *p* *f* *p*

70 *f*

82

Detailed description: This block contains three staves of musical notation in bass clef with a key signature of two sharps (F# and C#). The first staff (measures 61-70) features a melodic line with dynamic markings *f* and *p* alternating. The second staff (measures 70-82) consists of a series of chords, starting with a *f* dynamic. The third staff (measures 82-88) continues the melodic line with a fermata at the end.

Andante

Agnus Dei

mf dolce *p*

6 *f* *p*

12 *f* *f*

18 *p*

24

Detailed description: This block contains seven staves of musical notation in bass clef with a key signature of two sharps (F# and C#). The first staff (measures 1-6) is marked *mf dolce* and *p*. The second staff (measures 6-12) starts with a *f* dynamic and a crescendo hairpin, followed by a *p* dynamic. The third staff (measures 12-18) begins with a *f* dynamic and a crescendo hairpin, then continues with a *f* dynamic. The fourth staff (measures 18-24) features a *p* dynamic with a long note value and a slur. The fifth staff (measures 24-30) consists of a melodic line with a fermata at the end.