

Alegres Cantemos

Arranjo: Mateus Araújo

♩ = 130

Soprano

Alto

Tenor

Bass

♩ = 130

Organ

Pedals

7

S. *f*
A - le-gres can - te-mos, não so-mos es - tra-nhos, Po - de-mos na

A. *f*
A - le-gres can - te-mos, não so-mos es - tra-nhos, Po - de-mos na

T. *f*
A - le-gres can - te-mos, não so-mos es - tra-nhos, Po - de-mos na

B. *f*
A - le-gres can - te-mos, não so-mos es - tra-nhos, Po - de-mos na

Org.

Ped.

14

S. ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re - ce-bem: Em

A. ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re - ce-bem: Em

T. ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re - ce-bem: Em

B. ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re - ce-bem: Em

Org.

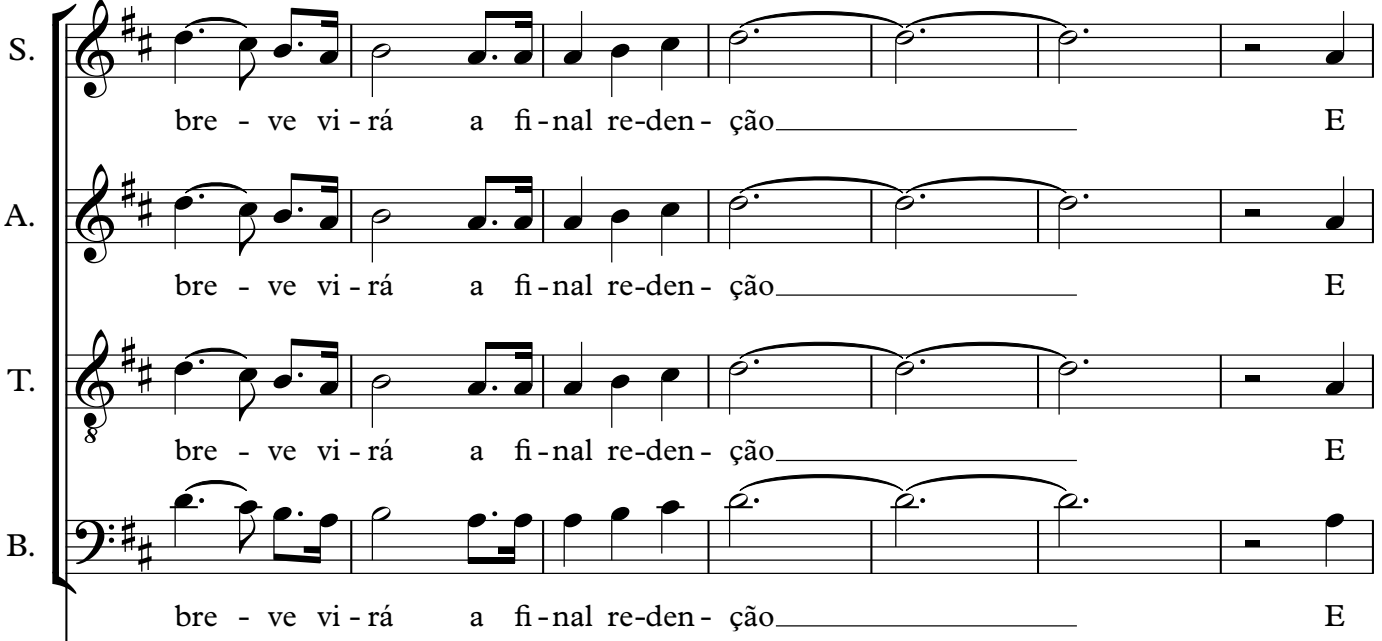
Ped.

S. bre - ve vi - rá a fi - nal re - den - ção E

A. bre - ve vi - rá a fi - nal re - den - ção E

T. bre - ve vi - rá a fi - nal re - den - ção E

B. bre - ve vi - rá a fi - nal re - den - ção E



Org.



Ped.



28

S.

ta - tas pro - mes - sas nós, san - tos te - re - mos A paz rei - na - rá pa - ra sem - pre e, as -

A.

ta - tas pro - mes - sas nós, san - tos te - re - mos A paz rei - na - rá pa - ra sem - pre e, as -

T.

ta - tas pro - mes - sas nós, san - tos te - re - mos A paz rei - na - rá pa - ra sem - pre e, as -

B.

ta - tas pro - mes - sas nós, san - tos te - re - mos A paz rei - na - rá pa - ra sem - pre e, as -

Org.

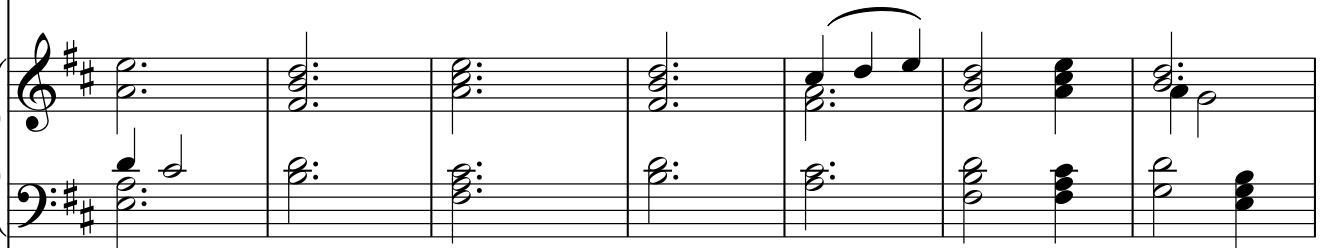
Ped.

S. 
sim O__ mun-do vai ser co-mo um É-dem a - le-gre; Je - sus__ fa - la - rá "Is - ra

A. 
sim O__ mun-do vai ser co-mo um É-dem a - le-gre; Je - sus__ fa - la - rá "Is - ra

T. 
sim O__ mun-do vai ser co-mo um É-dem a - le-gre; Je - sus__ fa - la - rá "Is - ra

B. 
sim O__ mun-do vai ser co-mo um É-dem a - le-gre; Je - sus__ fa - la - rá "Is - ra

Org. 

Ped. 

42

S.

el vem a mim_____

A.

el vem a mim_____

T.

el vem a mim_____

B.

el vem a mim_____

Org.

Ped.

49

S. Musical staff for Soprano voice. The melody begins with a half rest, followed by a quarter note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The accompaniment consists of chords: G4-B4, A4-C5, B4-A4, G4-F#4, G4-B4, A4-C5, B4-A4, G4-F#4.

A. Musical staff for Alto voice. The melody begins with a half rest, followed by a quarter note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The accompaniment consists of chords: G4-B4, A4-C5, B4-A4, G4-F#4, G4-B4, A4-C5, B4-A4, G4-F#4.

T. Musical staff for Tenor voice, mostly empty with a few rests.

B. Musical staff for Bass voice, mostly empty with a few rests.

Org. Musical staff for Organ, showing two staves with chords and melodic lines.

Ped. Musical staff for Pedal, showing a bass line with a long slur.

56

S. *f*
nós se a-fas - tou o ran - cor E quan-do os ím-pios tre - me-rem de me-do te-

A. *f*
nós se a-fas - tou o ran - cor E quan-do os ím-pios tre - me-rem de me-do te-

T.

B.

Org.

Ped.

63

S. re - mos a cren - ça no bom Sal - va - dor E tan - tas pro mes - sas nós

A. re - mos a cren - ça no bom Sal - va - dor E tan - tas pro mes - sas nós

T. *mf* As pro - mes - sas

B. *mf* As pro - mes - sas

Org.

Ped.

Detailed description: This is a musical score for a choir and organ. It consists of five staves. The top four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The fifth staff is for the Organ (Org.), and the sixth is for the Pedal (Ped.). The music is in the key of D major (two sharps) and 4/4 time. The lyrics are in Portuguese. The Soprano and Alto parts have identical lyrics. The Tenor and Bass parts have the same lyrics but are separated by a measure of rest before the final phrase. The organ part provides harmonic support with chords and moving lines. The pedal part plays a simple bass line. Dynamics include *mf* (mezzo-forte) for the Tenor and Bass parts.

69

S. *f*
 san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O__mun-do vai

A. *f*
 san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O__mun-do vai

T. *f*
 nós te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O__mun-do vai

B. *f*
 nós te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O__mun-do vai

Org.

Ped.

76

S. ser co-mo um É-dem a - le-gre Je - sus__ fa-la - rá__ Is-ra - el vem a mim

A. ser co-mo um É-dem a - le-gre Je - sus__ fa-la - rá__ Is-ra - el vem a mim

T. ser co-mo um É-dem a - le-gre Je - sus__ fa-la - rá__ Is-ra - el vem a mim

B. ser co-mo um É-dem a - le-gre Je - sus__ fa-la - rá__ Is-ra - el vem a mim

Org.

Ped.

83

rit. . . .

S. *f* Se_

A. *f* Se_

T. *f* Se_

B. *f* Se_

Org. *rit.*

Ped.

90 Allegretto ♩ = 110

S. nos en-con-trar-mos nas tre-vas per - di - dos Con - fie-mos no bra-ço po - ten-te de

A. nos en-con-trar-mos nas tre-vas per - di - dos Con - fie-mos no bra-ço po - ten-te de

T. nos en-con-trar-mos nas tre-vas per - di - dos Con - fie-mos no bra-ço po - ten-te de

B. nos en-con-trar-mos nas tre-vas per - di - dos Con - fie-mos no bra-ço po - ten-te de



Allegretto ♩ = 110

Org.

Ped.



97

S. Deus De - pois do ju - í - zo da ho - ra ex - tre - ma Se - re - mos gui - a - dos aos

A. Deus De - pois do ju - í - zo da ho - ra ex - tre - ma Se - re - mos gui - a - dos aos

T. Deus De - pois do ju - í - zo da ho - ra ex - tre - ma Se - re - mos gui - a - dos aos

B. Deus De - pois do ju - í - zo da ho - ra ex - tre - ma Se - re - mos gui - a - dos aos

Org.

Ped.

rit. . . .

S. *f*
do - mí - nios seus. E re - ce - be - re - mos de Deus as pro

A. *f*
do - mí - nios seus. E re - ce - be - re - mos de Deus as pro

T. *f*
do - mí - nios seus. E re - ce - be - re - mos de Deus as pro

B. *f*
do - mí - nios seus. E re - ce - be - re - mos de Deus as pro

rit. . . .

Org. *f*

Ped.

109

♩ = 90

ff

S.

mes - sas, Os an-jos do céu nos vi - rão co-ro - ar O__ mun-do vai ser co-mo um

A.

mes - sas, Os an-jos do céu nos vi - rão co-ro - ar O__ mun-do vai ser co-mo um

T.

mes - sas, Os an-jos do céu nos vi - rão co-ro - ar O__ mun-do vai ser co-mo um

B.

mes - sas, Os an-jos do céu nos vi - rão co-ro - ar O__ mun-do vai ser co-mo um

♩ = 90

Org.

Ped.

116

S. 
É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar

A. 
É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar

T. 
É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar

B. 
É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar

Org. 

Ped. 

Detailed description: This page of a musical score, numbered 18 and starting at measure 116, features a four-part vocal setting (Soprano, Alto, Tenor, Bass) and instrumental accompaniment for Organ and Pedal. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The vocal parts are written in treble clefs, while the organ and pedal parts are in bass clefs. The lyrics, "É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar", are printed below each vocal line. The organ part consists of chords and arpeggiated figures, and the pedal part provides a simple bass line.

123

S. *ff*
E o po - vo de Cris - to i - rá

A. *ff*
E o po - vo de Cris - to i - rá

T. *ff*
E o po - vo de Cris - to i - rá

B. *ff*
E o po - vo de Cris - to i - rá

Org. *ff*

Ped.

128

S. *fff*
paz go - zar

A. *fff*
paz go - zar

T. *fff*
paz go - zar

B. *fff*
paz go - zar

Org. *fff*

Ped.

Soprano

Alegres Cantemos

Arranjo: Mateus Araújo

$\text{♩} = 130$

7 *f*

A - le-gres can - te-mos, não so-mos es - tra-nhos, Po-

13

de-mos na ter-ra en-con - trar sal - va - ção A - le-gres no - ti-cias os po-vos re -

20

ce-bem: Em bre - ve vi - rá a fi-nal re-den - ção _____ E

28

ta - tas pro-mes-sas nós, san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -

35

sim O mun-do vai ser co-mo um É-dem a - le-gre; Je - sus fa-la - rá "Is-ra

42

5

el vem a mim _____ En - tão vi - ve - re-mos sem

53

f

ó-dio ou pe - ca-do, Bem lon-ge de nós se a-fas - tou o ran - cor E quan-do os

60

ím-pios tre - me-rem de me-do te - re - mos a cren - ça no bom Sal - va - dor E

67

f

tan - tas pro mes-sas nós san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -

74

sim O mun-do vai ser co-mo um É-dem a - le-gre Je - sus fa-la

V.S.

80 *rit.* **5** *f*

rá Is - ra - el vem a mim Se

90 *Allegretto* ♩ = 110

nos en - con - trar - mos nas tre - vas per - di - dos Con - fie - mos no bra - ço po - ten - te de

97

Deus De - pois do ju - í - zo da ho - ra ex - tre - ma Se - re - mos gui - a - dos aos

104 *rit.* *f* ♩ = 90

do mí - nios seus. E re - ce - be - re - mos de Deus as pro - mes - sas, Os an - jos do

111 *ff*

céu nos vi - rão co - ro - ar O mun - do vai ser co - mo um É - dem ce - les - te; E o

118 **2** *ff*

po - vo de Cris - to i - rá paz go - zar E o po - vo de

126 *fff*

Cris - to i - rá paz go - zar

Alegres Cantemos

Alto

Arranjo: Mateus Araújo

$\text{♩} = 130$

A - le-gres can - te-mos, não so-mos es - tra-nhos, Po-

de-mos na ter-ra en-con - trar sal - va - ção A - le-gres no - ti-cias os po-vos re -

ce-bem: Em bre - ve vi - rá a fi-nal re-den - ção E

ta - tas pro-mes-sas nós, san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -

sim O mun-do vai ser co-mo um É-dem a - le-gre; Je - sus fa-la - rá "Is-ra

el vem a mim En - tão vi - ve - re-mos sem

ó-dio ou pe - ca-do, Bem lon-ge de nós se a-fas - tou o ran - cor E quan-do os

ím-pios tre - me-rem de me-do te - re - mos a cren - ça no bom Sal - va - dor E

tan - tas pro mes-sas nós san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -

sim O mun-do vai ser co-mo um É-dem a - le - gre Je - sus fa - la

V.S.

Alegres Cantemos

Tenor

Arranjo: Mateus Araújo

$\text{♩} = 130$

The musical score is written for a Tenor voice in G major (one sharp) and 3/4 time. It consists of nine staves of music with lyrics in Portuguese. The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). There are also numerical markings: '7' above the first staff, '22' above the 42nd staff, and '5' above the 81st staff. The lyrics are: 'A - le-gres can - te-mos, não so-mos es - tra-nhos, Po - de-mos na ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re - ce-bem: Em bre - ve vi - rá a fi-nal re-den - ção E ta - tas pro-mes-sas nós, san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O mun-do vai ser co-mo um É-dem a - le-gre; Je - sus fa-la - rá "Is-ra el vem a mim As pro-mes-sas nós te - re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O mun-do vai ser co-mo um É - dem a - le - gre Je - sus fa - la - rá Is - ra el vem a mim'.

A - le-gres can - te-mos, não so-mos es - tra-nhos, Po -
de-mos na ter-ra en-con - trar sal-va - ção A - le-gres no - ti-cias os po-vos re -
ce-bem: Em bre - ve vi - rá a fi-nal re-den - ção E
ta - tas pro-mes-sas nós, san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -
sim O mun-do vai ser co-mo um É-dem a - le-gre; Je - sus fa-la - rá "Is-ra
el vem a mim As pro-mes-sas nós te -
re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O mun-do vai ser co-mo um
É - dem a - le - gre Je - sus fa - la - rá Is - ra
el vem a mim

f

mf

f

rit.

7

22

5

89 *f* Allegretto ♩ = 110

Se nos en-con-trar-mos nas tre-vas per - di-dos Con - fie-mos no bra-ço po-

96
 ten-te de Deus De - pois do ju - í - zo da ho-ra ex - tre-ma Se - re - mos gui

103 *rit.* *f*
 a - dos aos do - mí-nios seus. E re - ce-be - re-mos de Deus as pro

109 ♩ = 90 *ff*
 mes-sas, Os an-jos do céu nos vi - rão co-ro - ar O mun-do vai ser co-mo um

116 *2* *ff*
 É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar E o

125 *fff*
 po - vo de Cris - to i - rá paz go - zar

Bass

Alegres Cantemos

Arranjo: Mateus Araújo

♩ = 130

7 *f*

A - le-gres can - te-mos, não so-mos es - tra-nhos, Po-

13

de-mos na ter-ra en-con - trar sal - va - ção A - le-gres no - ti-cias os po-vos re -

20

ce-bem: Em bre - ve vi - rá a fi-nal re-den - ção _____ E

28

ta - tas pro-mes-sas nós, san - tos te - re-mos A paz rei-na - rá pa-ra sem-pre e, as -

35

sim O mun-do vai ser co-mo um É-dem a - le-gre; Je - sus fa - la - rá "Is-ra

42

22 *mf*

el vem a mim _____ As pro - mes - sas nós te -

70

f

re-mos A paz rei-na - rá pa-ra sem-pre e, as - sim O mun-do vai ser co-mo um

77

5 rit. .

É-dem a - le-gre Je - sus fa - la - rá Is-ra - el vem a mim

89 *f* Allegretto ♩ = 110

Se nos en-con-trar-mos nas tre-vas per - di - dos Con - fie-mos no bra-ço po-

96

ten-te de Deus De-pois do ju - í - zo da ho-ra ex - tre-ma Se - re - mos gui

103 *rit.* *f*

a - dos aos do - mí-nios seus. E re - ce-be - re-mos de Deus as pro

109 ♩ = 90 *ff*

mes-sas, Os an-jos do céu nos vi - rão co-ro - ar O mun-do vai ser co-mo um

116 *ff*

É-dem ce - les-te; E o po - vo de Cris - to i - rá paz go - zar E o

125 *fff*

po - vo de Cris - to i - rá paz go - zar

Alegres Cantemos

Organ

Arranjo: Mateus Araújo

♩ = 130

Musical notation for measures 1-7. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The first measure starts with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

8

Musical notation for measures 8-15. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment with chords and eighth notes.

16

Musical notation for measures 16-23. The right hand has a melodic line with some rests, and the left hand continues with a consistent accompaniment.

24

Musical notation for measures 24-32. The right hand features a melodic line with eighth notes and a final sixteenth-note flourish. The left hand accompaniment remains consistent.

33

Musical notation for measures 33-41. The right hand has a melodic line with a long note in the first measure and a flourish at the end. The left hand accompaniment continues.

42

Musical notation for measures 42-49. The right hand features a melodic line with eighth notes and a final flourish. The left hand accompaniment concludes the piece.

50

Musical score for measures 50-59. The piece is in D major (two sharps). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

60

Musical score for measures 60-68. The right hand continues with a melodic line, and the left hand features a prominent bass line with a long melodic phrase in measures 60-61.

69

Musical score for measures 69-78. The right hand has a melodic line with some rests, and the left hand provides a steady accompaniment with chords and moving bass notes.

79

Musical score for measures 79-86. The right hand features a more active melodic line with eighth notes, and the left hand continues with a harmonic accompaniment.

87

rit.

Allegretto ♩ = 110

Musical score for measures 87-94. This section begins with a tempo change to *Allegretto* (♩ = 110) and a *rit.* marking. The key signature changes to D minor (two flats). The right hand has a melodic line with some chromaticism, and the left hand provides a harmonic accompaniment.

95

Musical score for measures 95-104. The right hand features a melodic line with some rests, and the left hand provides a harmonic accompaniment with chords and moving bass notes.

Organ

104

rit. . . .

♩ = 90

Musical score for measures 104-110. The piece is in 3/4 time with a tempo of 90 beats per minute. The key signature is B-flat major. The score is marked 'rit.' (ritardando) and 'f' (forte). The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

111

Musical score for measures 111-119. The key signature changes to D major. The music continues with a melodic line in the right hand and a supporting bass line in the left hand, featuring various chordal textures.

120

Musical score for measures 120-125. The key signature changes to E major. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures. The score is marked 'ff' (fortissimo).

126

Musical score for measures 126-132. The key signature changes to F major. The music features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures. The score is marked 'fff' (fortississimo).

Pedals

98

rit..

Musical staff for measures 98-105. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains a sequence of notes: a half note G2, a half note F2, a half note E2, a half note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The first four notes are beamed together. The piece ends with a double bar line and a key signature change to three sharps (F#, C#, G#).

106

$\text{♩} = 90$

Musical staff for measures 106-116. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of notes: a half note G2, a half note F2, a half note E2, a half note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The first four notes are beamed together. The piece ends with a double bar line.

117

Musical staff for measures 117-124. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of notes: a half note G2, a half note F2, a half note E2, a half note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The first four notes are beamed together. The piece ends with a double bar line.

125

Musical staff for measures 125-132. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). It contains a sequence of notes: a half note G2, a half note F2, a half note E2, a half note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The last four notes are beamed together. The piece ends with a double bar line.