

I

O garatun
Acto I

Scena I



770.901/900

N-TV-39

Maestro TITO BELATI - Portugal

Ens.

Assim como me

Mencia.

A - men. Senhora Ingracia, como está?

Que bons o - lhos a

ve - jam sempre lê - pi - da

E tão sã como um pe - ro.

Não é tanto como pa - re - ce

Como as - sim? Em - tão?

Agora não tem passado

Agora não tem passado

Moderato.

me - cam a ve - lhi - ce e seus a - chas - ques.

Qual o que!

Handwritten musical score for "Aquarela de Rio de Janeiro" by Carlos Lyra. The score is written on three staves. The top staff is the vocal line in G major (one sharp), featuring a melody with triplets and lyrics in Portuguese. The middle staff is the piano accompaniment, showing chords and single notes. The bottom staff is the bass line, also in G major, with a simple melodic line. The lyrics are: "os a-chaques da re - lhi-ce não são p'ra vos-me - cê, são para mim que ar-".

Handwritten musical score for the first system. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment (grand staff) starts with a whole rest, then a half note G in the bass and a half note A in the treble, followed by a half note B in the bass and a half note C in the treble. The lyrics are: "Nin-guem ha de di-zer."

Handwritten musical score for the second system. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment (grand staff) starts with a whole rest, then a half note G in the bass and a half note A in the treble, followed by a half note B in the bass and a half note C in the treble. The lyrics are: "Tão forte e mo-ça..."

Handwritten musical score for the third system. The vocal line (treble clef) begins with a whole rest, followed by a half note G, a quarter note A, and a quarter note B. The piano accompaniment (grand staff) starts with a whole rest, then a half note G in the bass and a half note A in the treble, followed by a half note B in the bass and a half note C in the treble. The lyrics are: "si-vel? Or-ca-bu-nha-da, chei-a de des-"

Handwritten musical score in G major (one sharp) and 2/4 time. The score is written on ten staves, with vocal lines and piano accompaniment. The lyrics are in Portuguese.

Lyrics:

-gos - tos,
 Vendo a cada mo - men - to esta ci - da de vi - rar
 Abre - nun - tio!
 pas - to do de - mo, qual Si - ão?!
 Razão tem e has - tan - te a senho - ra Ro ~~ma~~ ^{ma} ~~ra~~ ^{ra}
 Crea -

Handwritten notes:

- Triplet markings (3) are present above several groups of notes in the vocal lines.
- The piano accompaniment features chords and moving lines in both hands.
- The score ends with a final chord in the piano part.

tu ra, Eu, Quanto mais co- gi - to Nesta his -

Bem ou - tros. são os tempos hoje em di - a! Bem ou - tros!

to - ria.

Ca - da qual faz o que quer.

Presunção de sa - lença todos têm Como frango te

E' tale qual! Pois
seu qui-qui-ri-qui, ou prade re-lho o seu alaniire.

frades e sol-dados...
Oh! Estes! Ole-re! Terri-meis

8a sotta

São Digaa Rosa-li-na que não cessa de esperar pelo Al-

Sim, pois

- fer-res que li-cen-ça buscar ao rei-no foi para casar. Fi- zera-m obra limpa

8a

se ella arranja a sou-be-a tempo um engei-ta - do. Ah! Ah! - - - -

ah! ah! - - - -

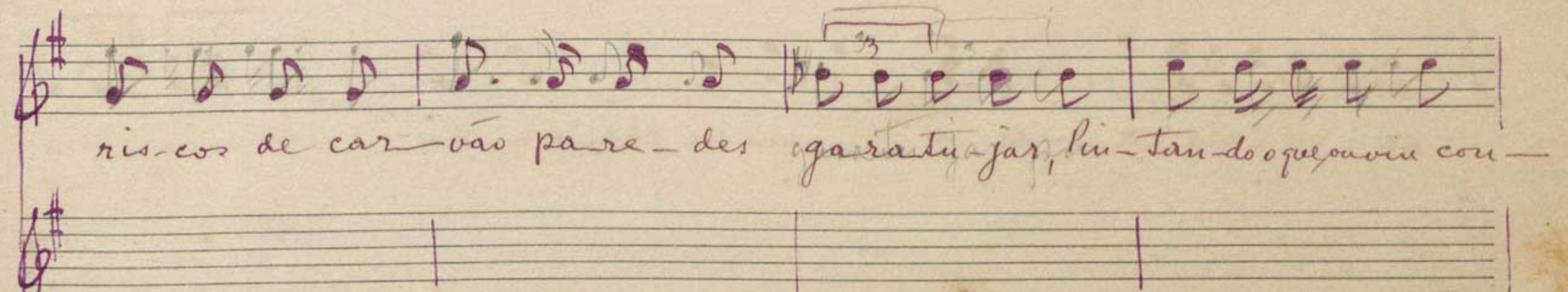
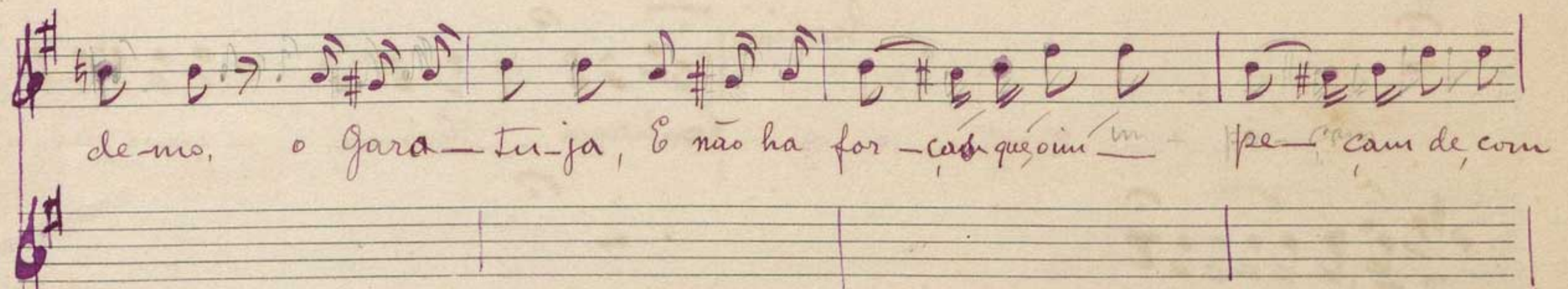
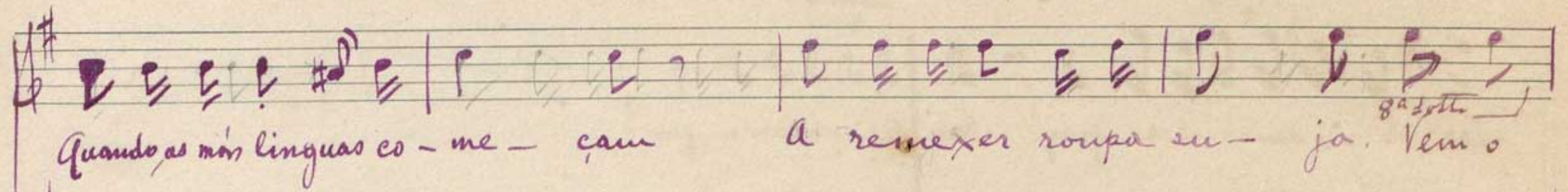
8a

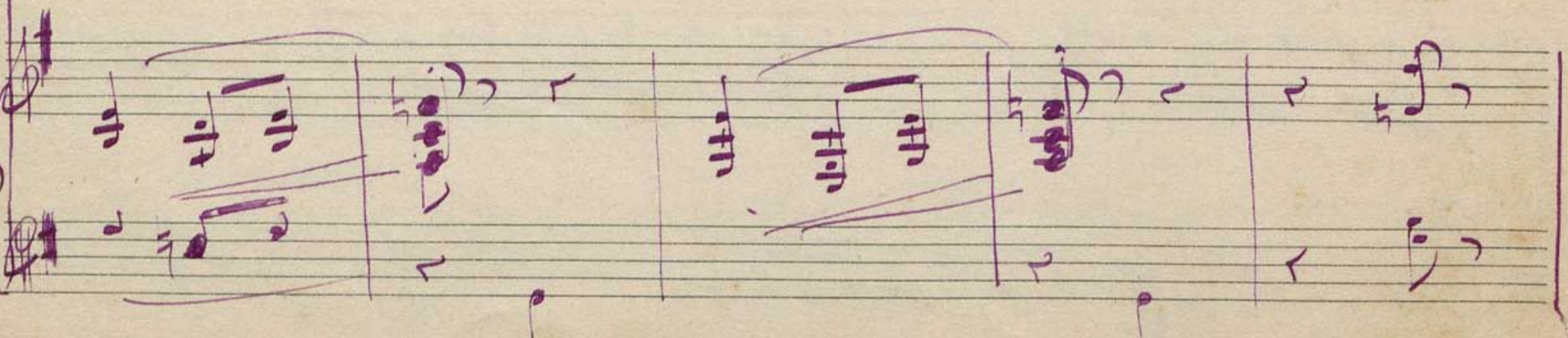
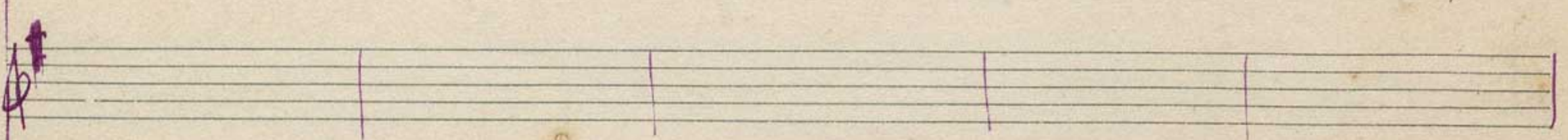
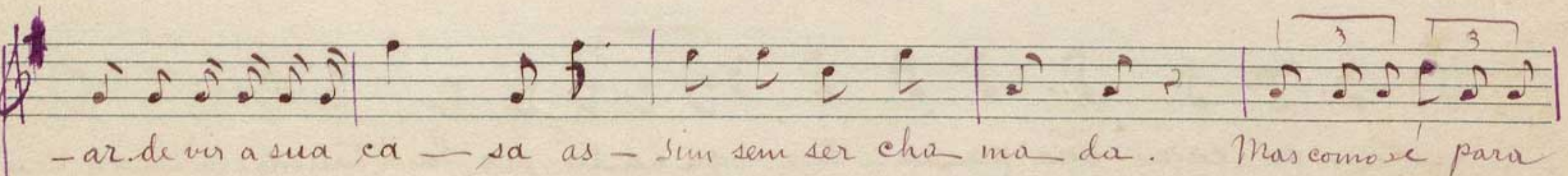
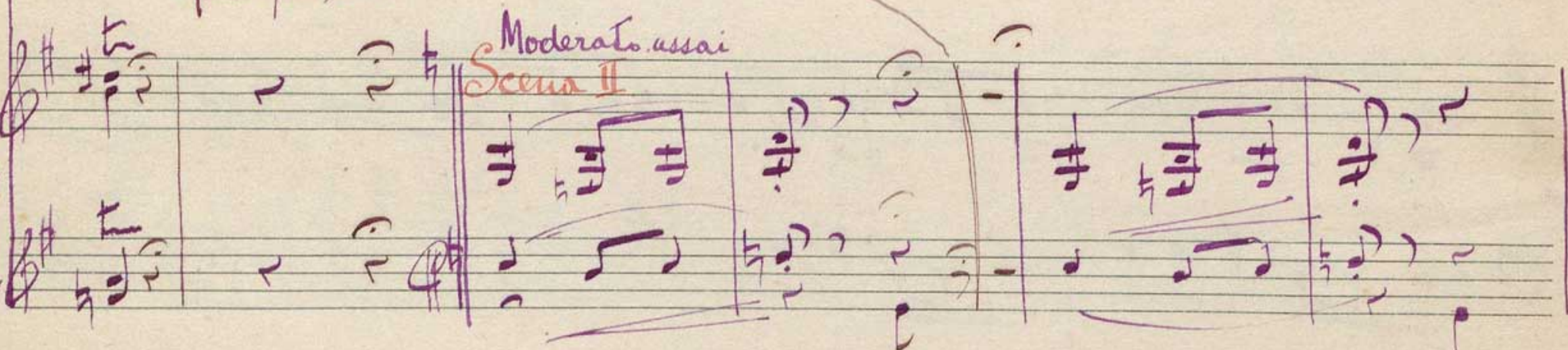
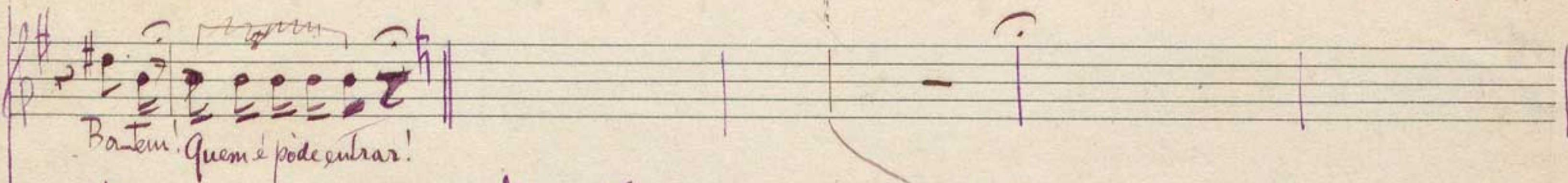
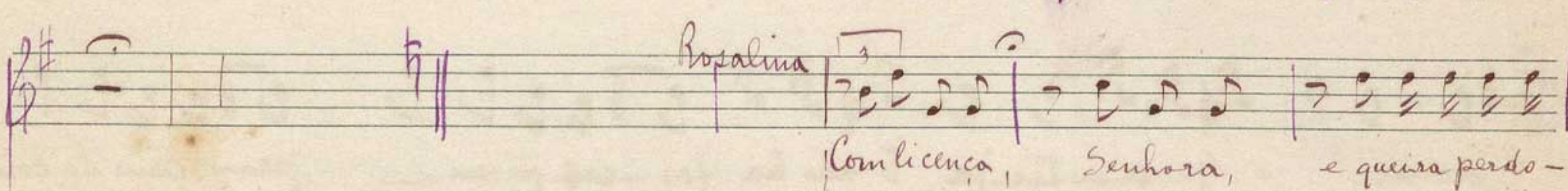
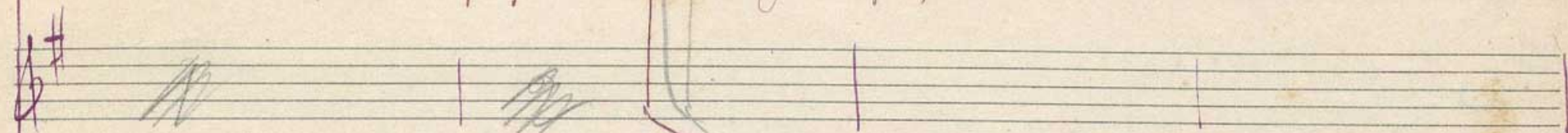
ah! - - - -

E' um dem-o tal ra-paz.

ah - - - -

E' um dem-o tal ra-





hem a - tre - vi - me a fa - zel - o.

Acho um sin - gu - lar que pra bem me pro -

Ai, preci - so se - ri - a que a de - ho - ra não fosse do in - fan - te Je -

cu - re, em fim. Não custa a - ver.

sus tão de - us ta como é.

A - que nem isso o ba - la faz fa - vor de di -

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Portuguese.

Vocal Part:

- Line 1: *E' mui simples, se - nha - ra.* (with triplets)
- Line 2: *De - se - ja - va mos - tra - r he - ste - san - te - re -* (with triplets)
- Line 3: *ta - bu - lo.*
- Line 4: *Que lin -*
- Line 5: *- do! Oh!*
- Line 6: *que lin - de - za!*
- Line 7: *O me - ni - no Je -*

Piano Part:

- Line 1: Accompaniment for the first vocal line.
- Line 2: Accompaniment for the second vocal line.
- Line 3: Accompaniment for the third vocal line.
- Line 4: Accompaniment for the fourth vocal line.
- Line 5: Accompaniment for the fifth vocal line.
- Line 6: Accompaniment for the sixth vocal line.
- Line 7: Accompaniment for the seventh vocal line.

The score includes various musical notations such as treble and bass clefs, time signatures (3/4, 4/4), and dynamic markings.

sus! O me-ni-no Je-sus! Migue-li-na, vem cá! Martha! Martha!

Miguelina
 Não Tardo
 minha mãe
 Também eu, avó-si-nha.

Martha, vem cá!
 Não demorem em

nês
 Venham ver que lin-de-za!

Rosalina

Foi o meu afi - lha do, O meu engesta -

Mu - lher, onde a - - chon

- di - nho que o pin - tou.

Que diz! Pois elle e' tao ca -

Legato

Ros.

E' coi-sa por de - mais for -

- pay.

manha halili - da de.

Ha de Trazel - o

Martha

Migueli

O-que é? O-que

ca, preci-so conhe - cel - o

Secua III

é? O que é? O que é? O que é?

Ai! que lindengo!

à Rosalim
Minha

ré, fi - lha!

Mis.

D'onde foi, minha Mãe, que lhe

veio. Tão lindo, tão bo - nito re - tá - bu - lo...

Tronxe-mo' agora a Sora Rosa

é? O que é? O que é? O que é?

Ai! que lindo-za!

Vê, fi-lha!

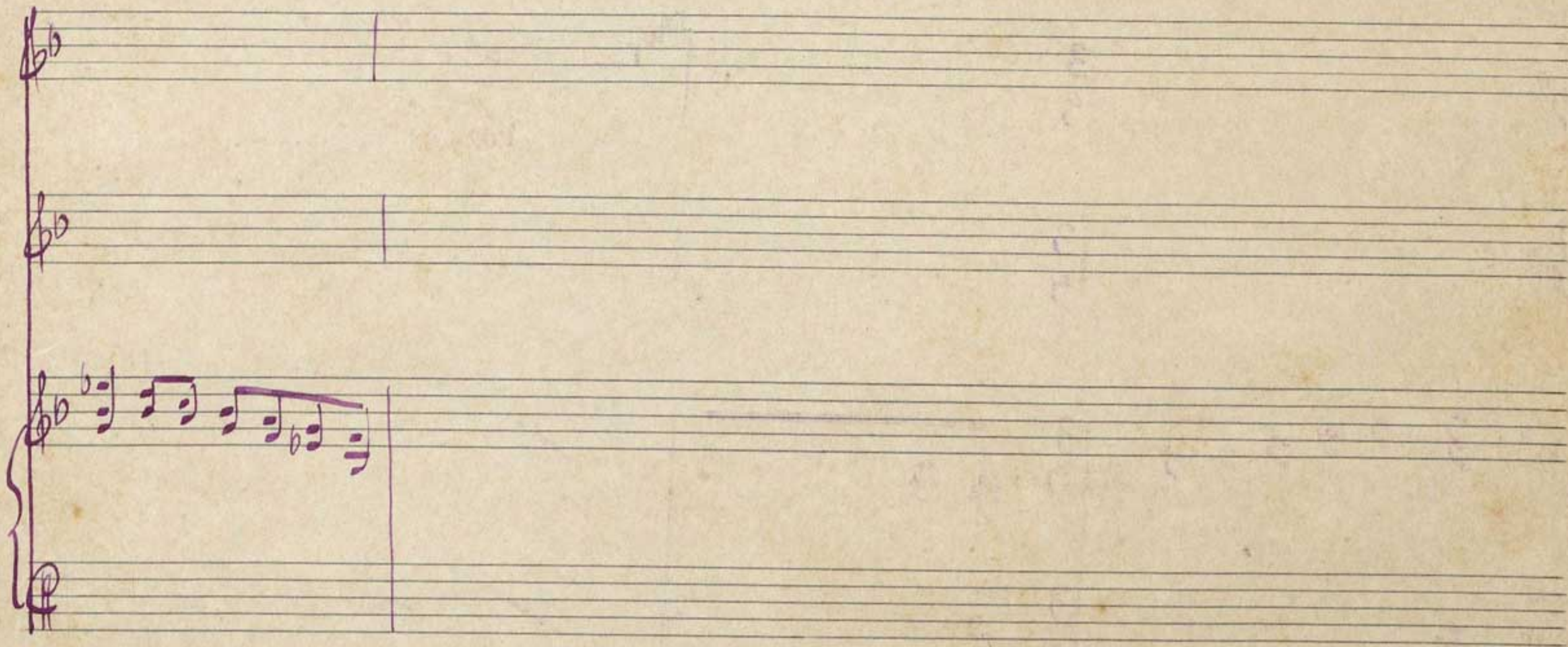
à Rosalinda
Não está

Não

Donde foi, minha Mãe, que lhe

veio. Tão lindo, tão bo-nito re-tá-bulo...

Trouxe-mo'agora a Sôra Rosa —



Molto

Ai!

meu Deus!

Nem sei mesmo o que

li-na. Foi feito pelo T-vo.

sinto aqui dentro!... Oh! que doce emo-ção
em meu peito

Meno

Sim, que doce emo-

cão!

Oh venturoso

di-

Handwritten musical score on page 18, featuring multiple staves with notes, rests, and a 'clarinet' annotation. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and chordal structures. A prominent annotation 'clarinet' is written in green ink above a staff in the middle section. The score is organized into systems, with some staves containing multiple measures of music. The handwriting is in dark ink, and the paper shows signs of age and wear.

This page contains a handwritten musical score on aged paper. The notation is written in dark ink. The score is organized into two main systems, each consisting of multiple staves. The first system (top half) includes staves with various musical notations: notes, rests, and accidentals (sharps and flats). The second system (bottom half) continues the composition with similar notation, including some staves with multiple notes beamed together. The paper shows signs of age, including yellowing and some foxing. The number '19' is written in the top right corner.

This page contains a handwritten musical score on aged paper. The score is organized into two systems. The first system consists of a grand staff (piano accompaniment) and four vocal staves. The piano part features a right-hand melody with chords and a left-hand bass line. The vocal staves show various melodic lines, some with lyrics written in a cursive script. The second system continues the piano accompaniment and includes four empty staves, likely for additional vocal parts or instruments. The notation is handwritten in dark ink, with some corrections and erasures visible. The page is numbered '20' in the top left corner.

Handwritten musical score on page 21, featuring four systems of staves. The notation is in purple ink on aged paper.

The first system consists of four empty staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). Below these is a grand staff (treble and bass clefs) containing piano accompaniment. The piano part begins with a half note G3 in the bass and a half note E4 in the treble, followed by a series of eighth and sixteenth notes.

The second system consists of four empty staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#).

The third system consists of four empty staves, each beginning with a treble clef and a key signature of three sharps (F#, C#, G#). Below these is a grand staff (treble and bass clefs) containing piano accompaniment. The piano part begins with a half note G3 in the bass and a half note E4 in the treble, followed by a series of eighth and sixteenth notes.

This page contains a handwritten musical score on ten staves, organized into two systems of five staves each. The notation is written in purple ink on aged, slightly stained paper.

System 1 (Staves 1-5):

- Staves 1-4: Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The staves are mostly empty, with vertical bar lines indicating measures.
- Staff 5: A complex musical passage. It begins with a treble clef and a key signature of three sharps. The notation includes a series of chords and single notes, some connected by a slur. A fermata is placed over the first measure. The passage continues with more chords and notes, ending with a final chord.

System 2 (Staves 6-10):

- Staves 6-9: Each staff begins with a treble clef and a key signature of three sharps. The staves are mostly empty, with vertical bar lines indicating measures.
- Staff 10: A complex musical passage. It begins with a treble clef and a key signature of three sharps. The notation includes a series of chords and single notes, some connected by a slur. A fermata is placed over the first measure. The passage continues with more chords and notes, ending with a final chord.

Handwritten musical score for the first system. It consists of five staves. The first four staves are vocal parts, and the fifth is the piano accompaniment. The key signature is E major (four sharps). The tempo/mood is marked *Andante*. The lyrics for the vocal parts are:

Miguelina Eugracia
 Esta me catu-cando, se -

Below the piano part, there is a handwritten note: *Esta me catu-cando*.

Handwritten musical score for the second system. It consists of five staves. The lyrics for the vocal parts are:

Miguelina
 who-aw, Aqui dentro es-te não é Je-sus... Quem

Handwritten musical score for the third system. It consists of five staves. The lyrics for the vocal parts are:

Eug.
 ha de ser en-tão? O Archaujo do Miguel? Oh! Quem é que me

Migu.

Sing.

dig que isto aqui é paimel de devoção? quem dig? Esta me parecendo a mim que isto é pin -

Je sus! que blas -

-tu - ra Hum! De pouca vergonha

Migu.

A sôra em -

Mencia

O que é, Miguelina?

gra - cia que di - x que este pin - tu - ras an - tes pare - che - lhe

ser das pin - tu - ras de pouca vergo - nha.

Martha
Oh! Deus meu! O que

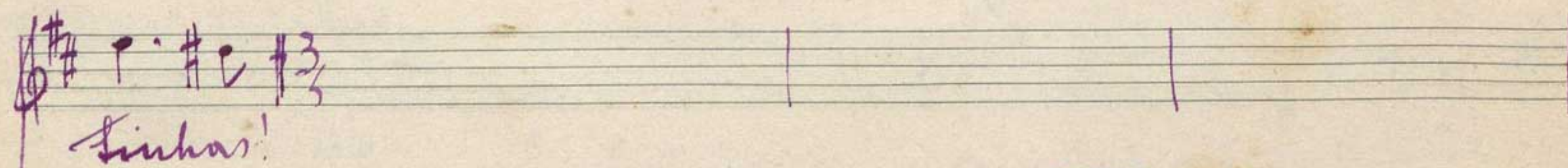
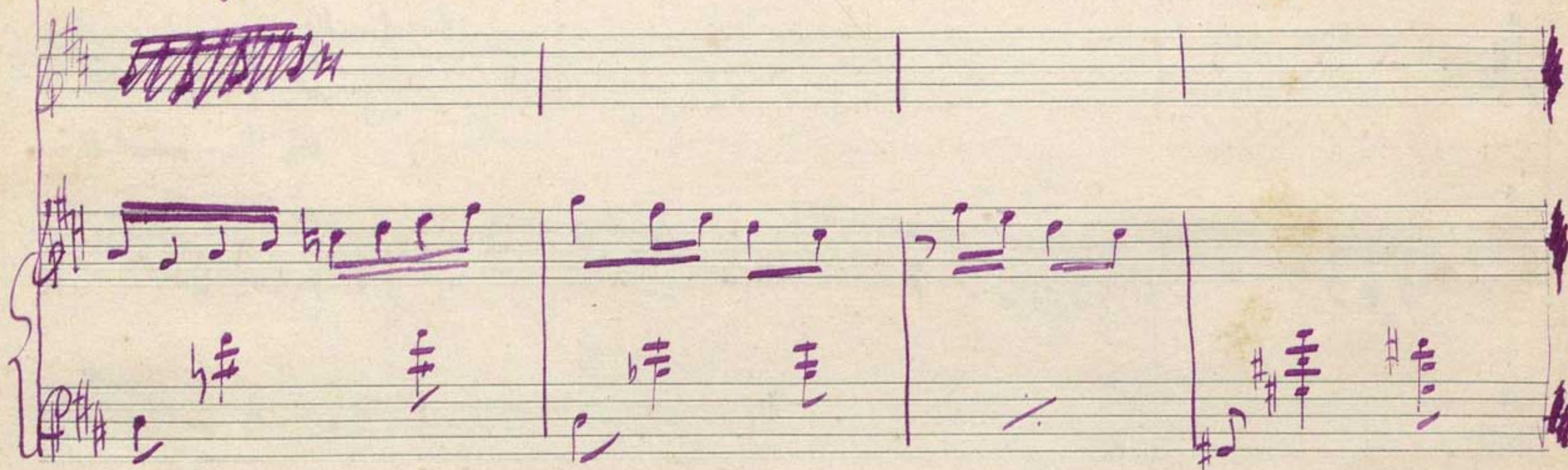
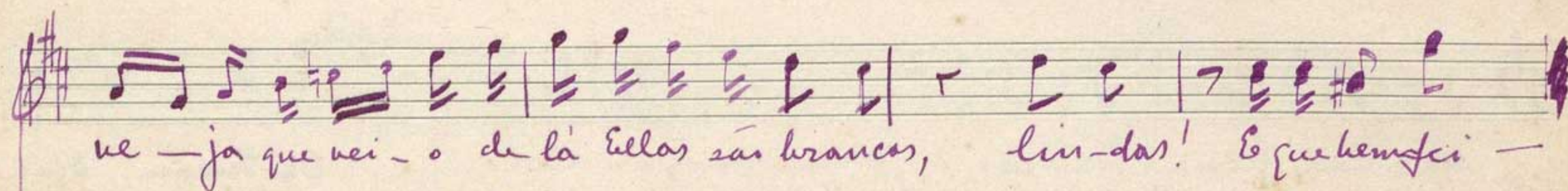
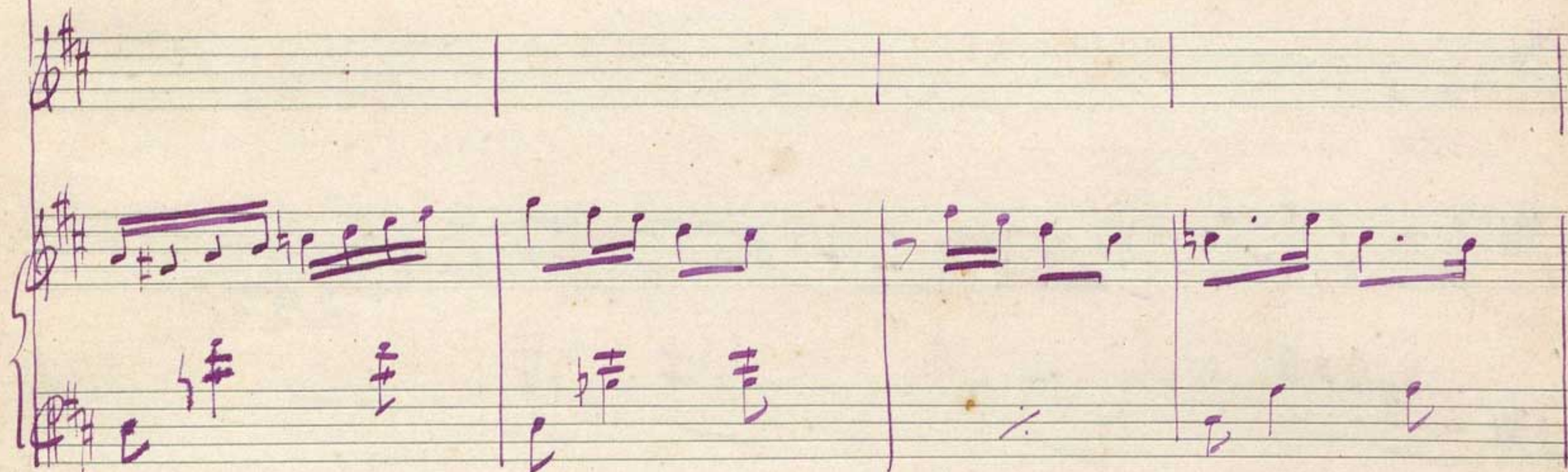
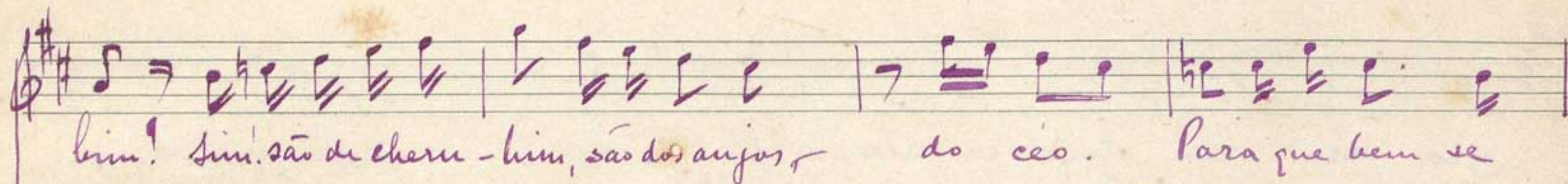
Rosaline e Meneia
Oh! Deus meu! O que

disse! que blasphemias!

disse! que blasphemias!

Meneia
Pois não vê estas azas?

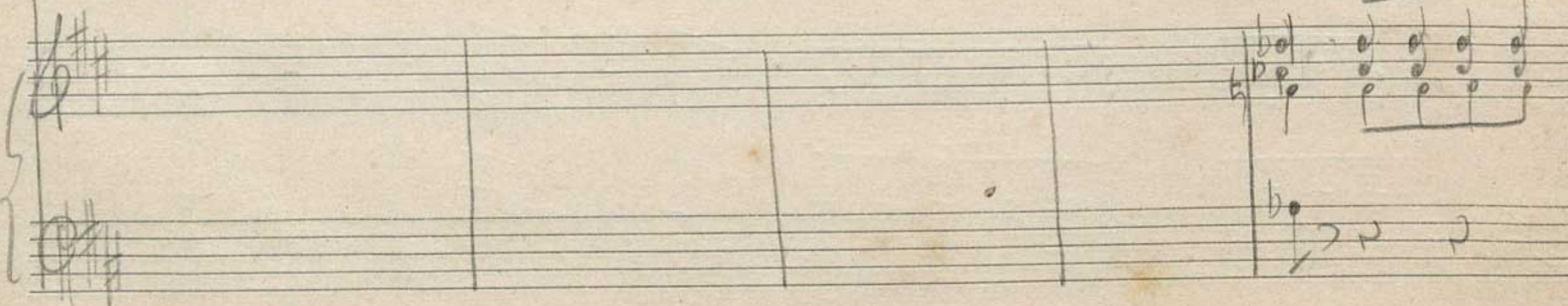
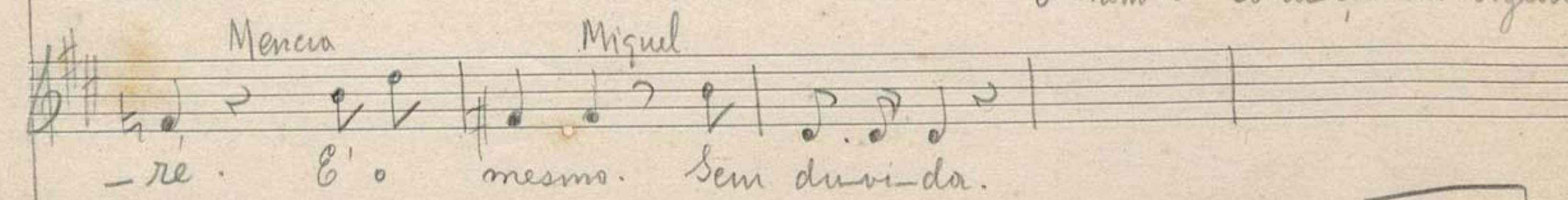
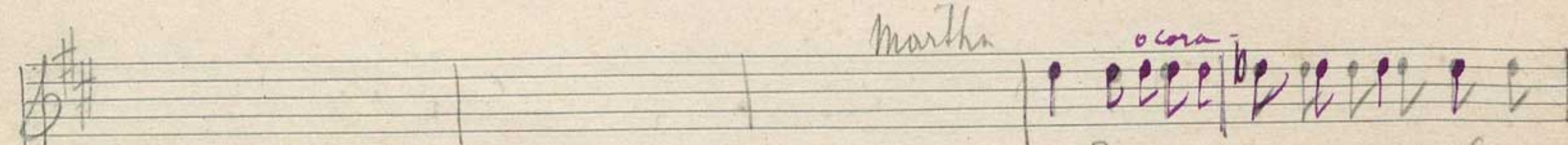
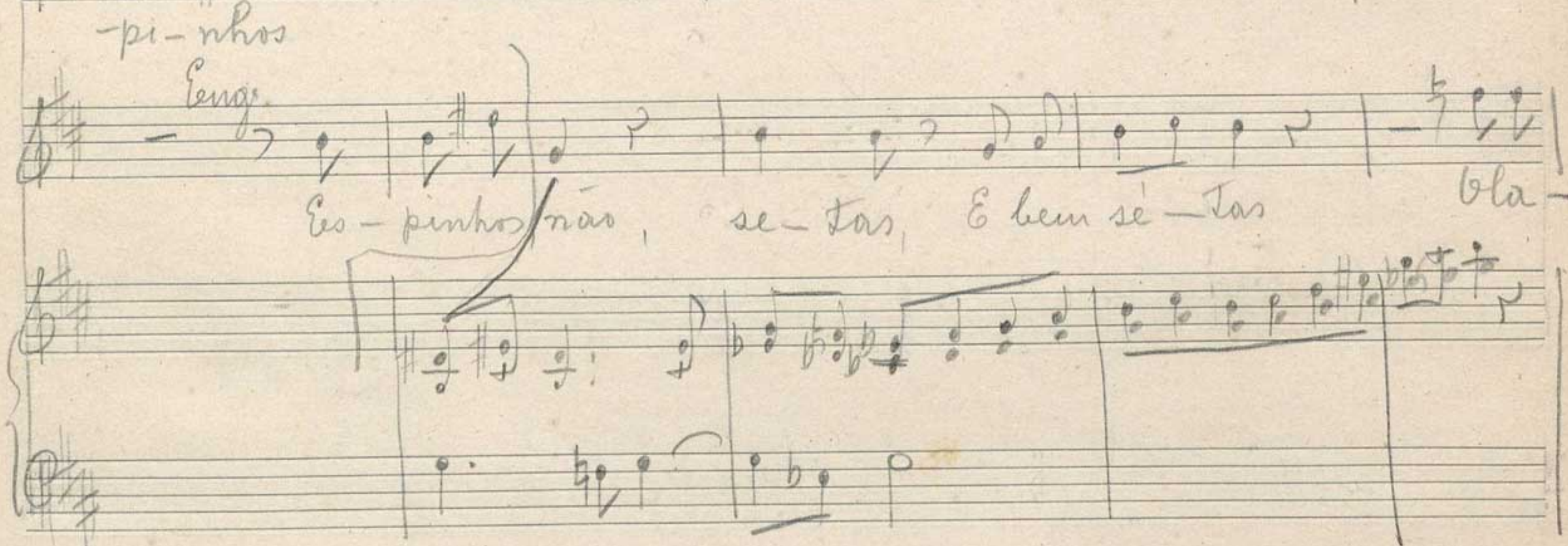
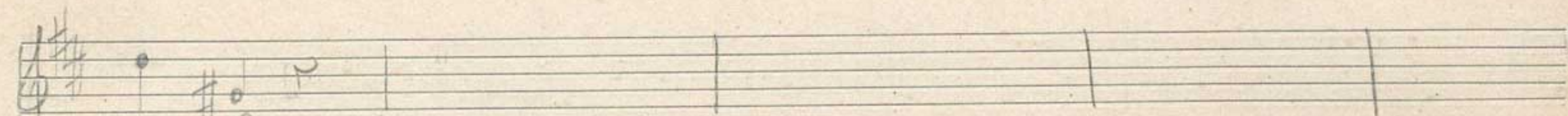
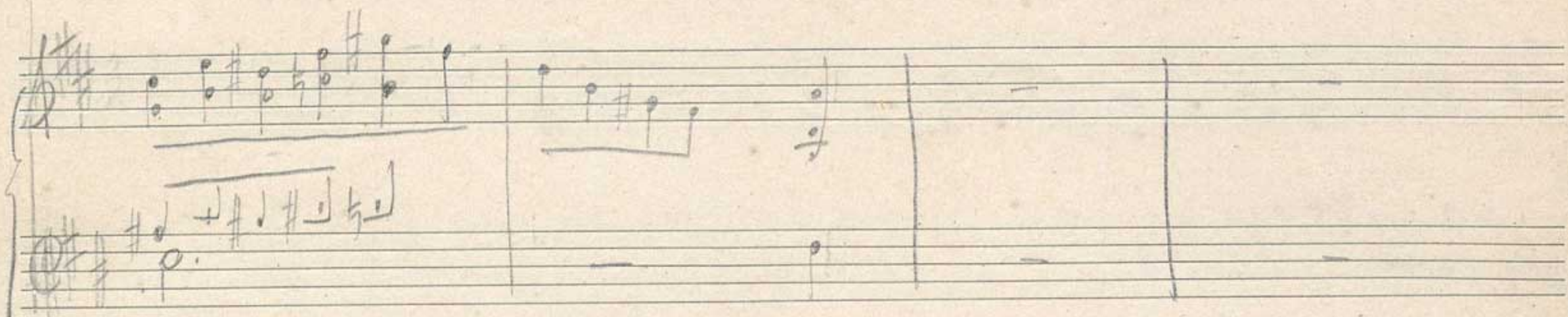
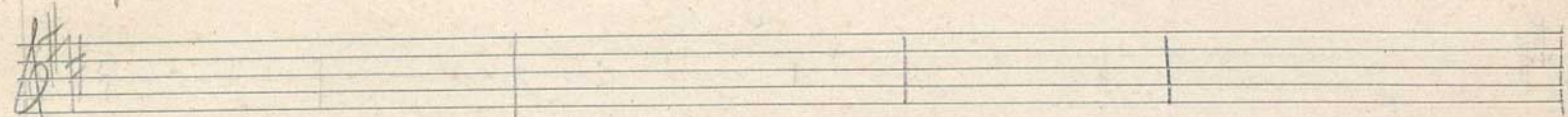
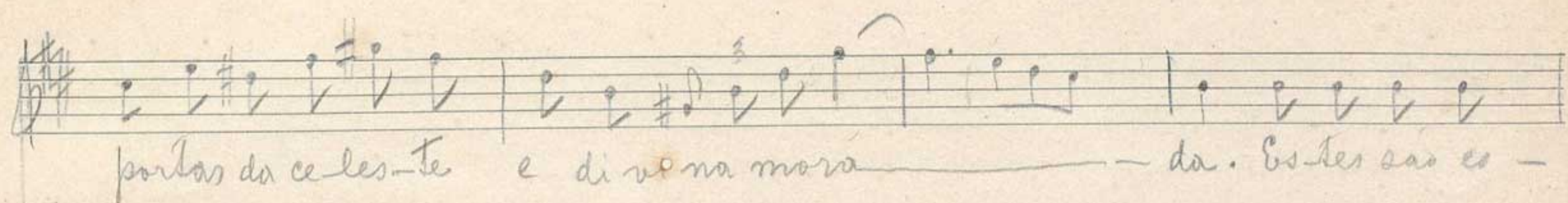
Martha
São de chern -



Handwritten musical score for the first system. The vocal line (treble clef) has lyrics "cendo almo fa da de ren da ... Hum! Hum!". The piano accompaniment (grand staff) is in G major and 4/4 time.

Handwritten musical score for the second system. The vocal line (treble clef) has lyrics "Isto é tafula - ri - a. O comêçar, senhora, é pra significar". The piano accompaniment (grand staff) continues the melody.

Handwritten musical score for the third system. The vocal line (treble clef) has lyrics "Perias quoes passaremos antes de chegar às nossas tri-lu-la-ções." and is marked "Mart." (Mourning). The piano accompaniment (grand staff) continues the melody.



3
mãe das dores, não são se- tas? En- tas? .
Rosal.
De cer- to, são di- vi- nas as setas!

3
O que tento não sei, mas ca-
Eng.
Pro- va dis- so é s. sebasti- ao.

Mas capaz de jurar (sou que isto que isto para mim, não passa de brin-
c

Handwritten musical score for the first system. The vocal line begins with a long note labeled "do." in purple ink. The piano accompaniment consists of chords and moving lines in the right and left hands.

do.

Rosaline

Se - nha - ra pois eu vi quando o meu J - uo es -

Handwritten musical score for the second system. The vocal line continues with the lyrics "tava copiando do pro-prio que tem nos seus braços, nos". The piano accompaniment provides harmonic support with chords and melodic fragments.

tava copi - an - do do pro - prio que tem nos seus braços, nos

Handwritten musical score for the third system. It includes a triplet of eighth notes in the vocal line. The key signature changes from G major to E major (two sharps). The lyrics continue with "seus divi-nos braços a Virgem do Carmo".

Então 3

Ah! então -

Miguel

seus divi-nos braços a Virgem do Carmo

Bem se vê

Mencia

Oh! Cer-to! Que é pin-tu-ra, de devo-ção, se nê.

Vae para dentro, Martha, vae, vae, minha netá.

Oh cer-to! Que é pin-tu-ra, de devo-ção se-rê

Se nã el-le nã pu- nha O comen-inô nã -

sim-nho, 6 in-no-cen-ti-nho, as sim sem mal-icia ne-nhuma

Não desvergo-nha-das são as partifa-ri-as tão bem escon-

di-das que se não vê na di-nha Engr. Sem ra-

zão, se-nho-ra. Não res-ta a me nor

du-si-da. Sim, mea cul-pa. mais pensamentos

Si-ver, e delles me arre-pen-do. *Rosalina* Peccados confes -

sa-dos, Peccados perdo-a - - - dos.

Boa e ca-ra senhora Mencia, a-go-ra um

in-commensu-ra vel fa- vor es- tou na contingencia de pe-

-dis-lhe Não tenha medo, protecção é, não é dinheiro - ro Meu afi-

-thado não tem paes. De mãe ser-vi-lhe como

sa-he, trabalho fi-ze has-lantes! O que sof-ri aqui não cabe refe-

ria-lhe. Bem humi - lhantes Para mim foram os di -

geres das mãos *Mencin* linguas desta ci - da de Coi - ta - da!

Bra zão Tem de - mais de as - sim mostrar seu dese - pe-ro. Mas que im -

-por - ta? que mal lhe faz? Se vo - ce sempre foi ho - nes - ta, O que im -

Rosa-

nen-tam a não mo-les — *ba* Quem na vi-da foi ta-ben-xana — lhada Pra

sempre esta per-di-da e desgra-ça-da, mas vol-

lando a vacca fria ao que antes lhe di-zia. O meu Ivo coita-

di-nho, sem em-prego o po-bre-sinho, já há tanto tempo es-lá. Que

o que d'elle se - ra' Mas sei. gei - to não lhe falta, nem tampouco elle é pe -

ralta. Traha-lhar elle de-seja Encon-tre alim-bem faze-se, que lhe

queira dar a mão, Não se ha de arrepen - der, não! E como é habili -

do - so! Elle faz minia - tu - ras, e de - senhos, e pin -

Eu - ras que mai - greja de *de* Bento, ou mesmo nos Carmeli - tas Nas

ha tão bem fei - ti - nhos e ho - mi - tas! É como es -

crevejo na pay. Bas Sarda! I - ta - li - ca, re -

don - da, grifa, cursiva, go - Ihi - ca, Todas essas letras faz as -

sim um risco, troz-zais: Te nem parece coisa hu-

ma-na, Mas sim divina, Oh! sim divina. Que bello creant da -

ra! E' so a senhora que-zer, e' so a senhora que-zer, para seu genro

So-ra Mencia, em seu canto rio, rece-her. Tal favor posso eu mere -

Mencia *Rosalina*

cer- *E' tão deffi- cil; tão deffi- cil* *Então! não*

né! Então quem pinta a minha face - não - ra Mencia *Oh! basta a deus ou querer*

pinta a minha face - não - ra Mencia

Mencia *Rosal.*

E - dif- fi- cil! muito diffi- cil! Não, oh! não! Não é tão dif-

fi- cil! Haverá genro que re- sis- ta a um pe- dido co- in- telli-

gem-cia Feito por sogra tão heu-quiso — ta? Tã-sympa-thi-ca?

Mãe, não crei — o, não crei — o! Bem, tá heu, sum

Menein.

na descançada E não tenha o menor receio. Terá uma boa advogada. A —

gora vi tes com seu filho... Filhos? Perdão, seu afi — lhado. Traga — a —

Rosalina Menein

Rosalin

qu'ison rezar a noaem comigo o sim? Vou numpulo Senhora Mencia

Ai! meu Deus! que felice-dade Ver meu no collo - ca - do. Até logo Senhora Mencia

Até logo Senhora Ingracin! Ter tal Mãe Oh! sim! E ter sima Cara Senhora Migue -

li - ma Minha gente até logo; até mais não até logo até logo

Todos até mais

Eugénio -
rindo

ver

Como vai ela

Miguelim

saracoteiam - do. Tem razão, de afoza-dilho Arranque bem o filho.

Mencia

ah' Não sejas má lingua, Miguelina!

Miguel

Mencia

minha Mãe dizia a senhora mesmo que a filha rapaza-la ... Se isso eu disse foi mal por conta

cin- ta. Be-za-lim. Tar-lem congo- - ra. É a pro- ve-ir, o momen- to p'ra dizer que a na-

mul- go ca- paz do que es- pa- lha- ram por a- hi as mas lin- guas da ci- da- de

Es- ta his- to- ria de a- mo- res com o Al-

se- res É falsi- da- de, é men- ti- ra é in- ven- to É ruim- da- de de al- gum es- tu-

Handwritten musical score on aged paper, featuring vocal and piano parts with lyrics in Portuguese. The score is written in G major (one sharp) and 2/4 time.

System 1:

- Vocal line: *por* *Oh. de fora.* *Pode enfiar, por fora* *Seja Deus nesta*
- Piano accompaniment: Treble and bass staves with chords and melodic lines.

System 2:

- Vocal line: *casa.* *Bem appareci-do.* *Onde a gente e queri-da e bem appare-*
- Piano accompaniment: Treble and bass staves.

System 3:

- Vocal line: *ci-da. Certo* *Senhor, dades? Como vai as coisas? As coisas da Re-*
- Piano accompaniment: Treble and bass staves.

System 4:

- Vocal line: *pu* *bli-ca* *Ah!* *Senhora minha e*
- Piano accompaniment: Treble and bass staves.

System 5:

- Piano accompaniment: Treble and bass staves.

Annotations:

- Sebastião* (written above the first system's vocal line).
- Mencia* (written above the second system's vocal line).
- Seb.* (written above the second system's vocal line).
- impulsiva* (written above the third system's vocal line).
- Mencia* (written above the third system's vocal line).

minha digna sogra, Por assim dizer as coisas bem na

andam. O Pro-cura-dor do Conselho da Câmara

Na extraordinária sessão d'ante-hontem, um requerimento propoz que mandassem

a Nosso Senhor, El Rey, a quem Deus guarde

Diz assim o citado documento: Basta que o martyr São Sebastião

-ão e o pa-trão por cuja protec-ção se to-mou aos francezes a ci-

do de. Assim o - branda sua acti-vidade, empresas e mi-

lagres que os antigos obser-va-ram de vi-su, os ióni-

amigos cruelmente sen- tiram e os pre- sen- tes respeitam e me-

ne ram reve- ren- tes por tradi- ção que vive na me-

mo- ria popu- lar. Tal protec- ção inda agora conse- guimos lo-

grar Assim nos as- sumptos da guerra, fi- cando esta ci-

da de e Terra Livre dos in-³mi-gos que inva-di-ram todas as

praias do Bra-zil. No to-can-^bta sa-^bu-de tam-bem vi-ram

Todos os habi-tantes d'esta praça Como elle nos livrou de uma desgraça

Tal como a peste ou o con-ta-gio. Quer sa-

her o quem dess' homo do Camara fez o pre la do

Amea - cou Com excommunica a Camara Mar... Se

M. E. Michelin

nado. Men São Sebastião! Christo Crucifi-

cáo Para salvar nosa sa alma! Inspira-se ao pre -

Sel

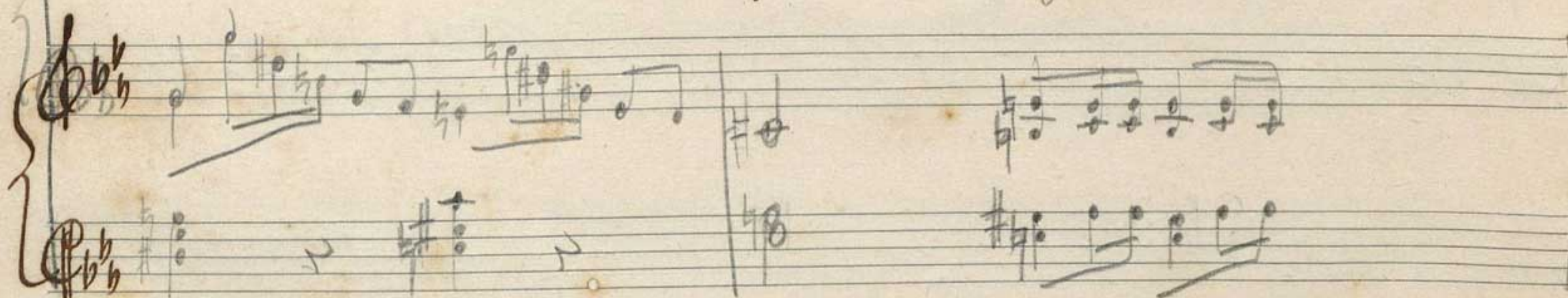
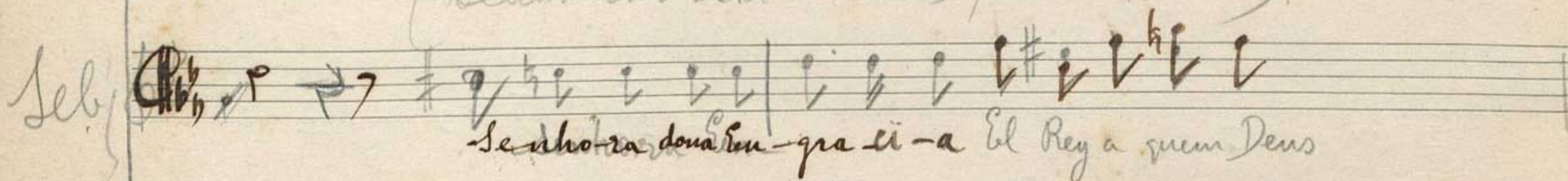
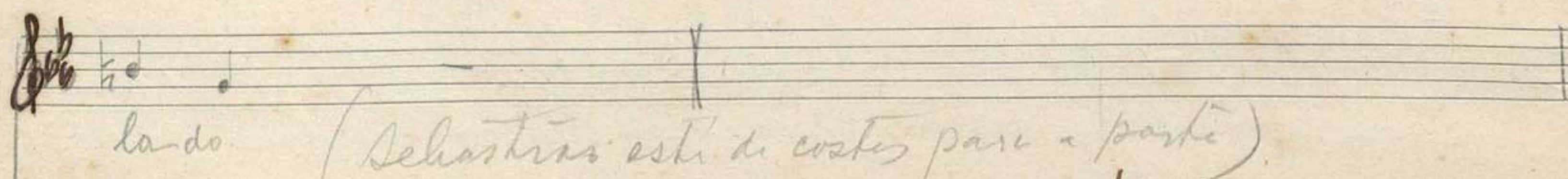
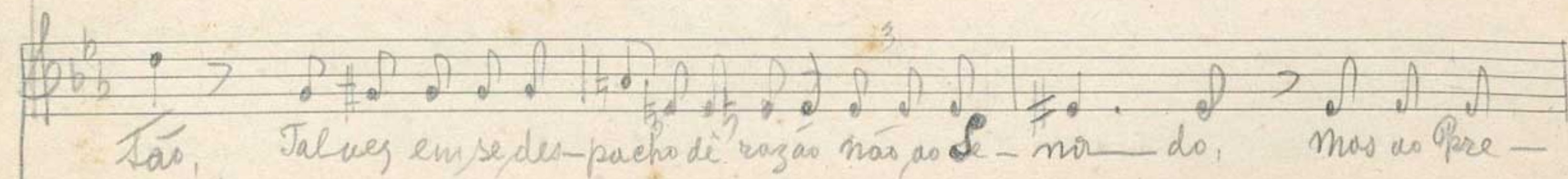
la do senti mentos de cal ma.

Peci - so - mos obter a suspen - são do acto do prelo do a -

Se que da metro - po - le nos re - nha, a deci - são d'El Rey nosso Senhor a quem Deus

Se que da metro - po - le nos re - nha, a deci - são d'El Rey nosso Senhor a quem Deus

guarda muitos an - nos mas di - ga = me, Senhor Schasti -



Menein
Quem será?

quar-de, e' jus-ti-ca em pesso-a con-ven-

sei... e' a Rosa-li-na. Eu hem adu-ty inhei. Enter meni-mor.
 ei - do es - Ton que nos da-va despacho fau-ro nel.

Rosalina *Menein*
 Ai Deus meu! O se-nhor Sebastião! Que faz Decidi-re mos a questao
 Se contra nos porem sentença fôr laura da Nosso de-ver e acatal-a

Menein

Rosalin

Tronxe o rapaz? Sim se -

Dis o proverbio assim: Pesjudi-ca-ta pro veri-ta-te ha-be-tur.

Ros. Entra Ino

nhgru Senhor fa-la como um livramento.

Entra me -

Mundo acri-ga-do

Se -

Menein

Ros.

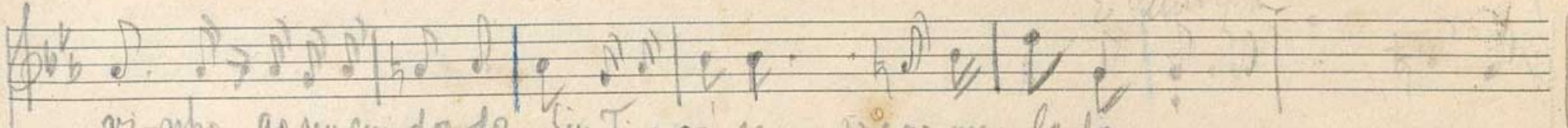
ni-mo nas pegas es-qui-na. Você vá lá pra dentro Rosali-na um pouco conversar co'a Miquelina Feijoa.

nhgru - ra acri-ga-do

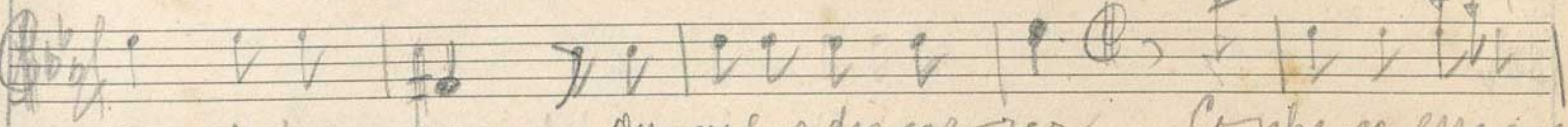
Engru) e um

Menci

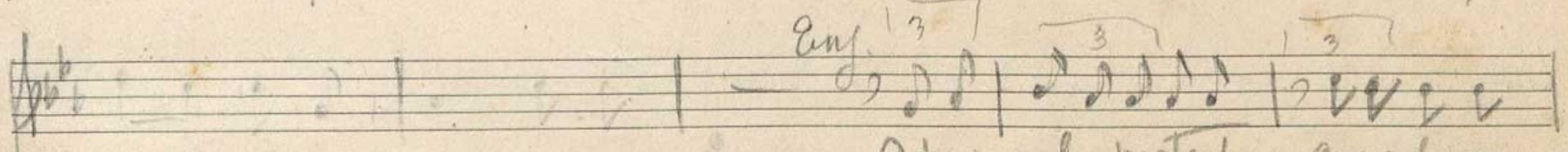
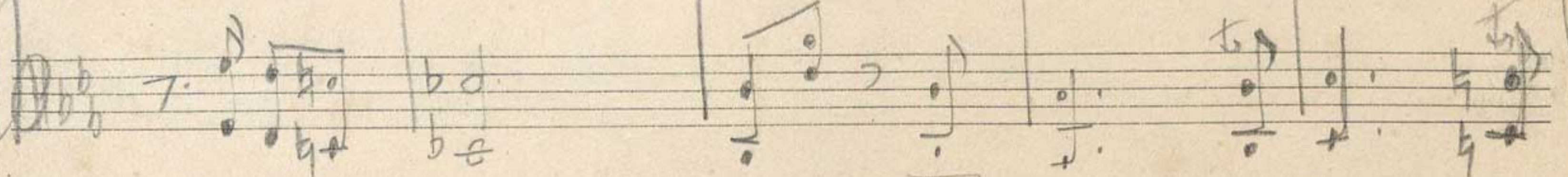
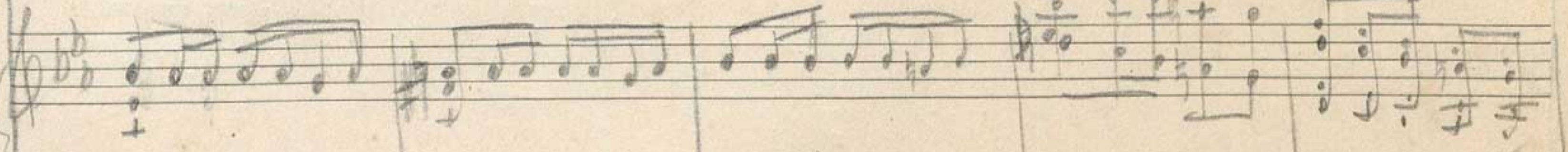
Ence



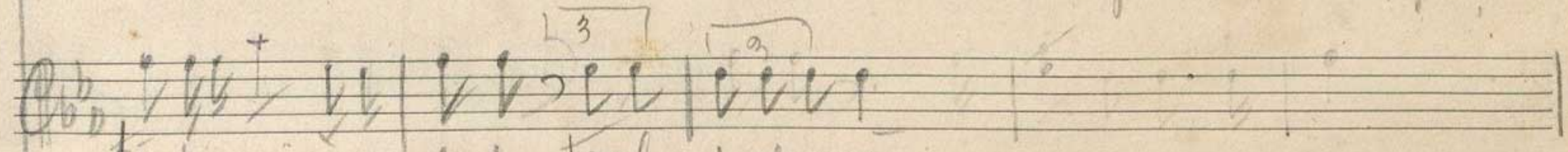
vi-nho aspen cur da do. Sim fidei sem pre as men lado



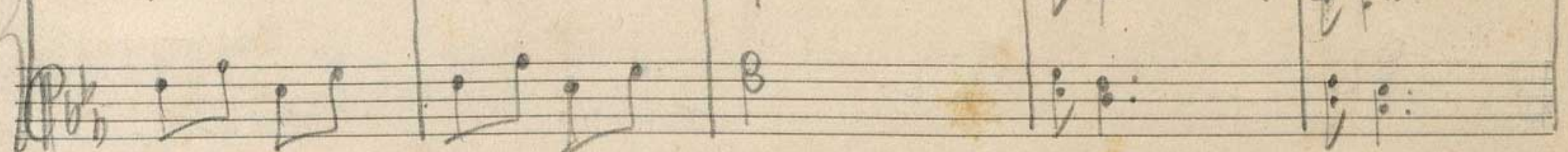
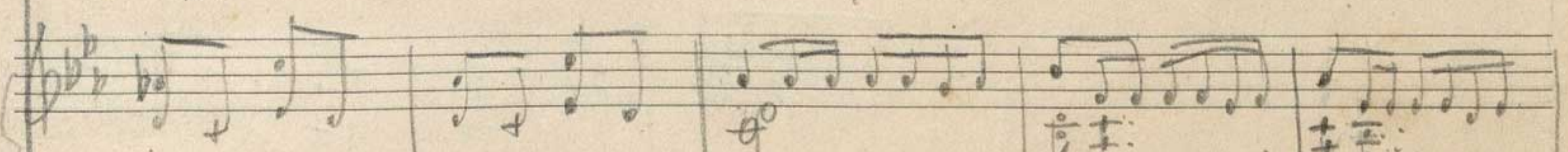
gran de pra zer Ou vil o dio car rer Co nhe co essa que -



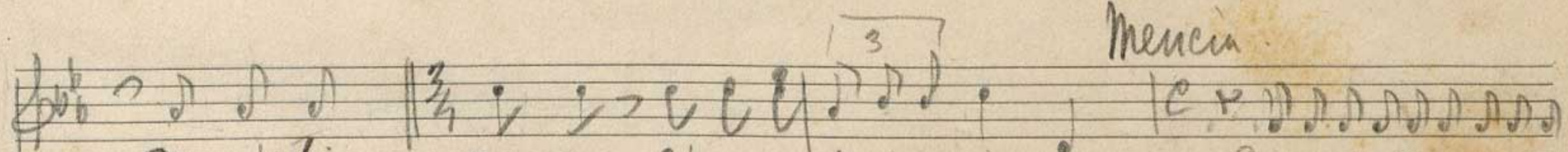
Admi - ral o portan ta, Como fa co



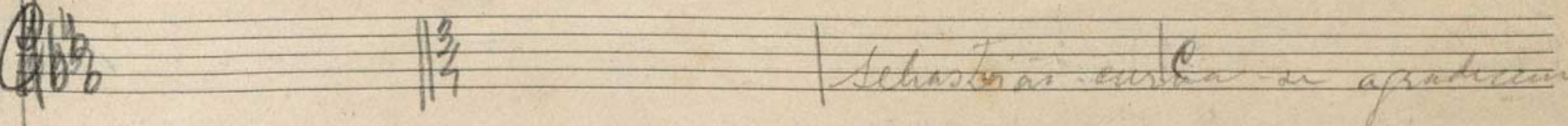
fao po za mos a ci - da de Tam hem por de vo ca os



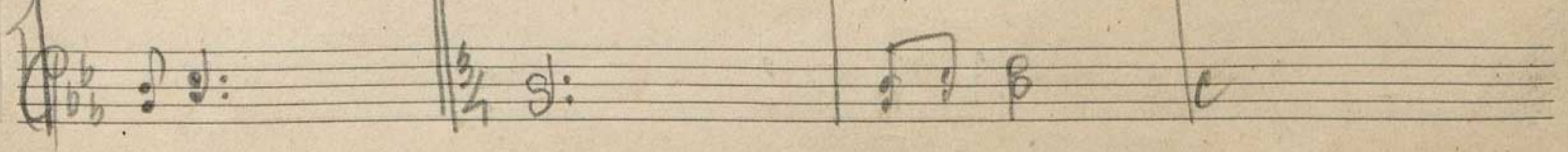
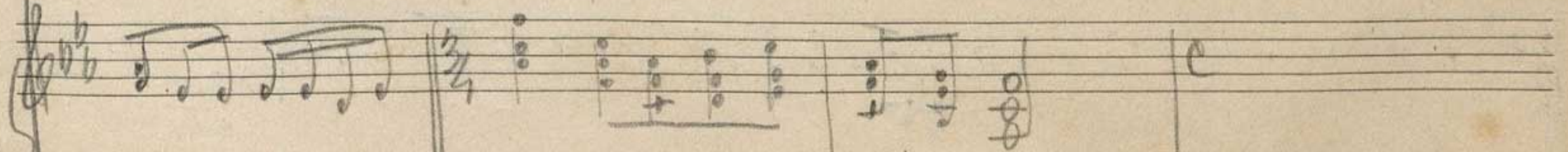
Menci



Nao e di - son ja E a ver da de mais pu ra Con he co a que lle me ni no Je -



Se ba stiao cur ta se a gra de am



And | 3 | *Moderato* | 3 |

sus? O que? Me mimosje sus? Porem tã? Quem o pintou? Nas foi Nacê?

And | 3 | *Moderato* | 3 |

Poss Senhor João do Val Estiparmel Vae ser heuzi do Como manda o rito

And | 2 | *surprehendido* | 2 |

al. Com Com manda o rito - al, Como manda o ritual...

Oh! O que vejo! Quelle Valde - viros... Senhora

Espera o Sebastião. Portanto espero que o pin-

menção, um momentoinho?

Sos do pai-nel faça o favor de não faltar a cere-
monia.

Pois não Senhor Tabelião

Minha do-gra faz favor?

Aaron gar - he um bom em - pre - go - vou, bnde no -
 cê trabalhar pos - sa.
 Minha sogra
 Pois não, Senhor Sebastião Ferreira Frei -
 De-me um momento de aten - ção

re Impertinente. E' um emprego de escre

dolce

men te. Aqui me tem Senhor Ro ta ri o.

Mas! Mas Mas 6ª Senhora Romana Men cia

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Portuguese. The score is written on ten staves, with the first two staves of each system containing the vocal line and the subsequent staves containing the piano accompaniment.

Lyrics:

Mui respei Ta - nel e mui digna so - gra. Di - ga me, simples mente, sem gracola.

Da Rosa limadde e so - bri -

Quem e a quelle rapa - zo - ba

— mho. Tale baixi mho.

A do Al fe - res? Vis - tos os autos a refe -

nn

Sim, se-nhor.

ri-da Co'o filho achou aqui qua-ri da

Que tem isso a go-ra! Porque a maledicencia explora da infeliz

a reputa-ção? seu cri-me é seu honra co-ra-ção porque ella

E ho-nes-ta

A opinião pública atestiga com tran-qui-lo, o que é ho-

lante! *E pra mostrar-me conse-quen-te. Digo-lhe muito franca-*

mente. Urge por a isto imprema-te! Porque se a

cu-ja e o comprate do filho que a já e pra di- ta, em so- bri- nho Com Tam -

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, using a system of musical notation that includes notes, rests, and bar lines. The notation is in a style characteristic of early 20th-century manuscript notation. The piece is divided into three measures by vertical bar lines. The first measure contains a complex melodic line in the treble staff and a supporting bass line. The second measure continues the melody and bass line. The third measure concludes the piece with a final cadence. The handwriting is in dark ink on aged, slightly yellowed paper.

La ar-te sou-be, im-pi-gis Con-ti-nua-re-m a-a-gui-vir Nem mun-do, po-sa, e su-a fi-lha, nem su-a

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, one for the treble clef (top) and one for the bass clef (bottom). The key signature is one sharp (F#), and the time signature is 3/4. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of four measures. The first measure has a treble staff with a quarter note G4, a quarter note A4, and a half note B4. The bass staff has a quarter note F#3, a quarter note G3, and a half note A3. The second measure has a treble staff with a quarter note C5, a quarter note D5, and a half note E5. The bass staff has a quarter note B2, a quarter note C3, and a half note D3. The third measure has a treble staff with a quarter note F#4, a quarter note G4, and a half note A4. The bass staff has a quarter note E3, a quarter note F#3, and a half note G3. The fourth measure has a treble staff with a quarter note B4, a quarter note C5, and a half note D5. The bass staff has a quarter note A3, a quarter note B3, and a half note C4. The score is written in ink on aged, slightly yellowed paper. There are some faint pencil markings and corrections visible in the original image.

netas filha minha e da também mencionada filha sua a supraci-

La-da, tomaras mais a p'os pés Numa casa que azares Encontra a gase

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef, and the bottom staff is a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the accompaniment is written in the bass staff. The music consists of five measures. The first measure has a whole note in the treble and a whole note in the bass. The second measure has a half note in the treble and a half note in the bass. The third measure has a half note in the treble and a half note in the bass. The fourth measure has a half note in the treble and a half note in the bass. The fifth measure has a half note in the treble and a half note in the bass. The handwriting is in ink on aged paper.

Meno

lho e alargo. *Schastias.* *Meu coroa*

mi-go. *Guarde esse seu palacet - a do* *do para algum arrazo -*

col canto: *a tempo* *col canto*

a-do. *Ah Ah Ah!* *Deixe essa sua raba - gi - ce do para a sua raba - li -*

ce *O Zeca Rosalina, A Martha e a Miguelina*

É o se - nhor nesta Casa há de vir, quer ou não lhe a pro -

Seb. *za.* Vejo então que a se - nho - ra Seirma. *M.* Eu venço

sim que o senhor Sei - ma Prejudi - car o senhor

quer a pobre - zi - nha da mu - lher. Es caando li - sa, os bons cos -

Traves.... sendo eu um offi-ci-al De notas e judici-

meu. O que? Que reme-dio tem o Se-nhor.

Sol. - al. Não... posso tolerar Não me affronte

A grande imperti-nen-cia! Senão o

Senhora Men-cia... se-não...

que? Causa-me risos. ah ah ah.

Hum! Ao silencio me recolho

mostro que tem muito ju-i-zo. E como a go-za em seu cantorio sempre

ei-sa d'um adju-to - rio Je-

Não, Não senhora, não ha tal!

nhosunpra dar-lhe, e sem ri-val, e pa-pa-fina. *I* vo

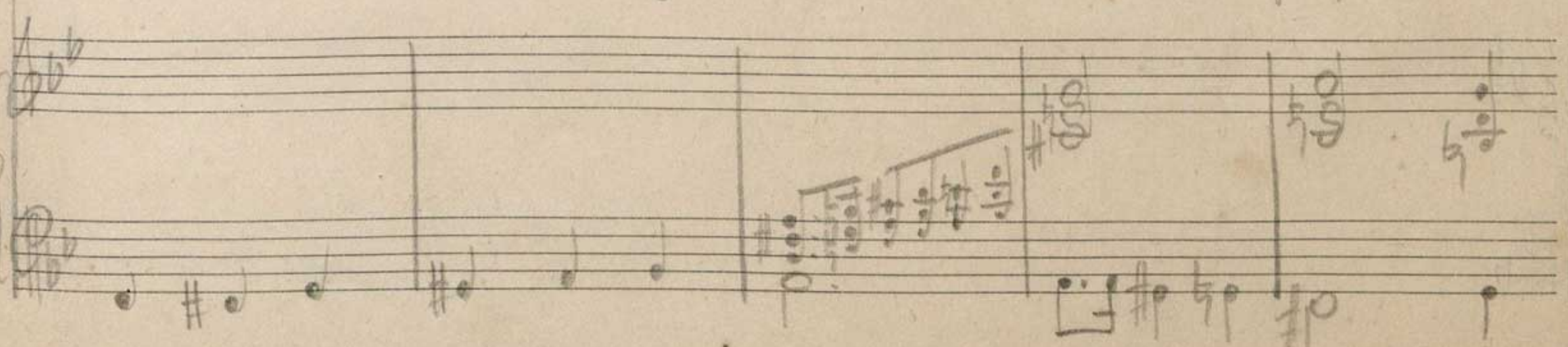
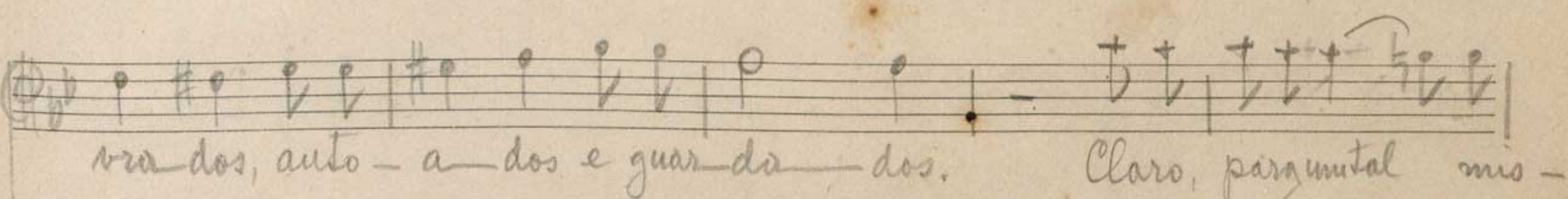
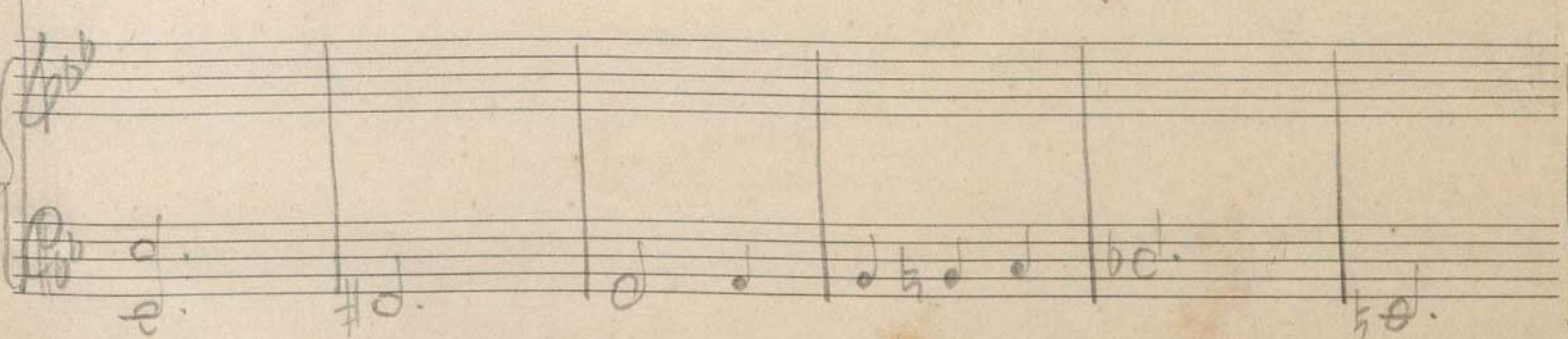
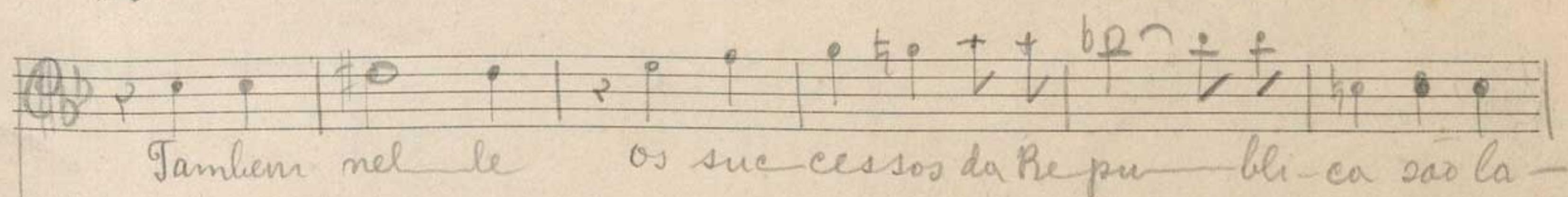
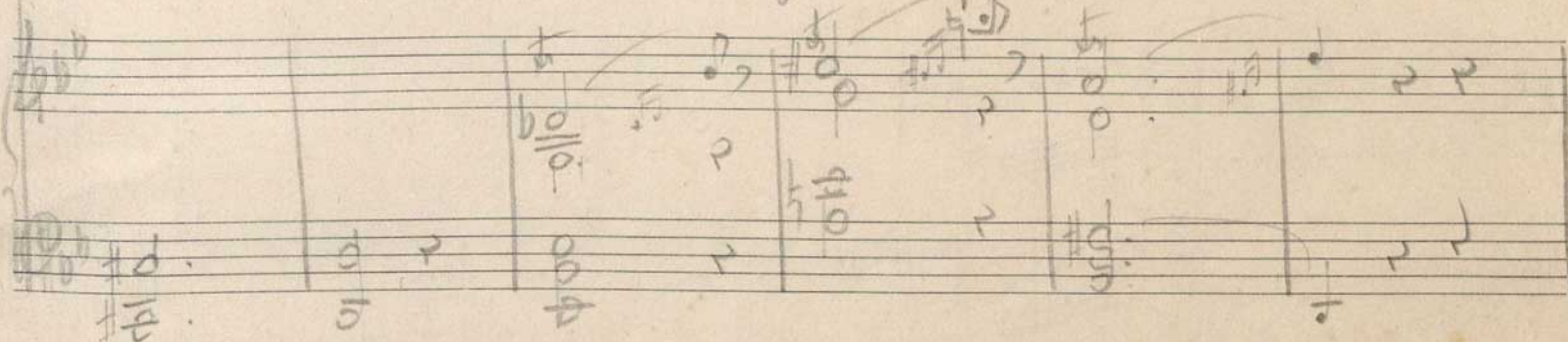
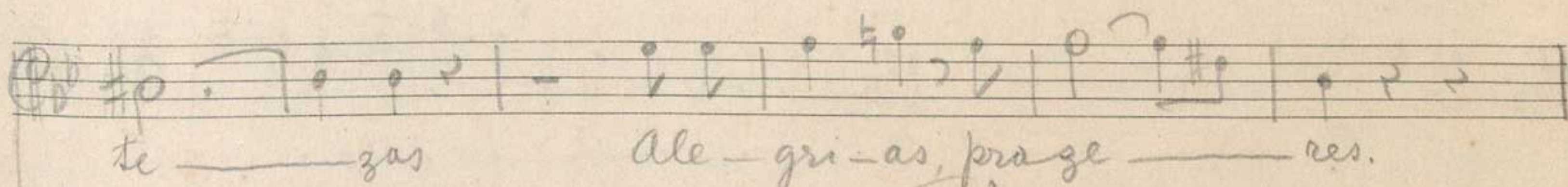
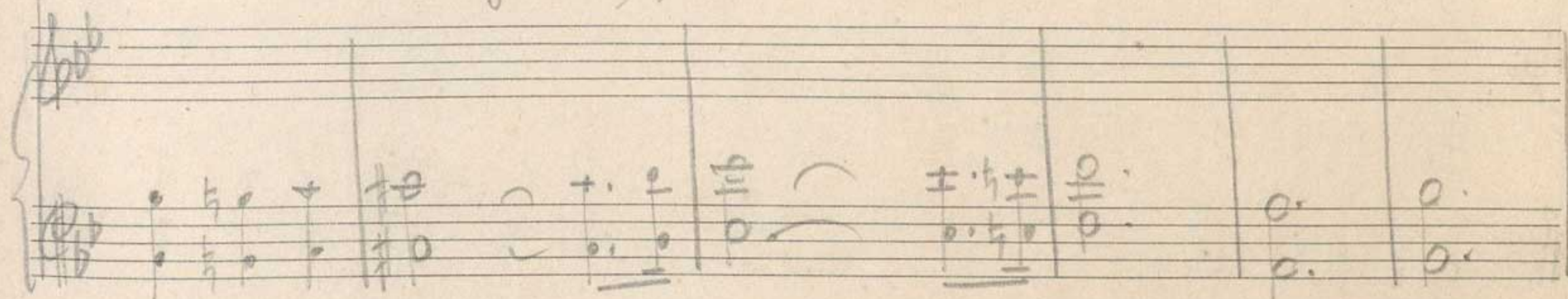
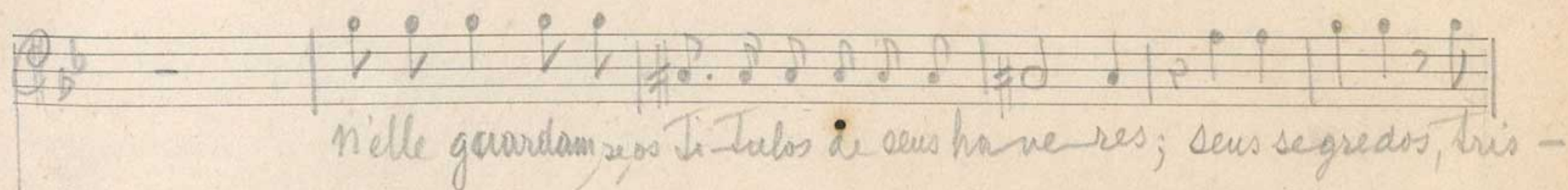
e seu nome

dim. Sabe acasoa Senhora o que seja um coa

Com vehemencia -

To-rio? Sa-cro deposi-To-rio E' da honra das fami-li-as

8ª Joll



Ser de tanta importancia publica jamais se pode admitir um peral -

(Vocalize)

vi-lhas qualquer Tire da sua ca-chola tal i-dei - -

Meno

-a. O se-nhor nao me co-nhe-ce se-nhor Sebastião Ferreira

Frei-re. Bem so he que estou nelha e morrer pos - so Dimprio outro mo -

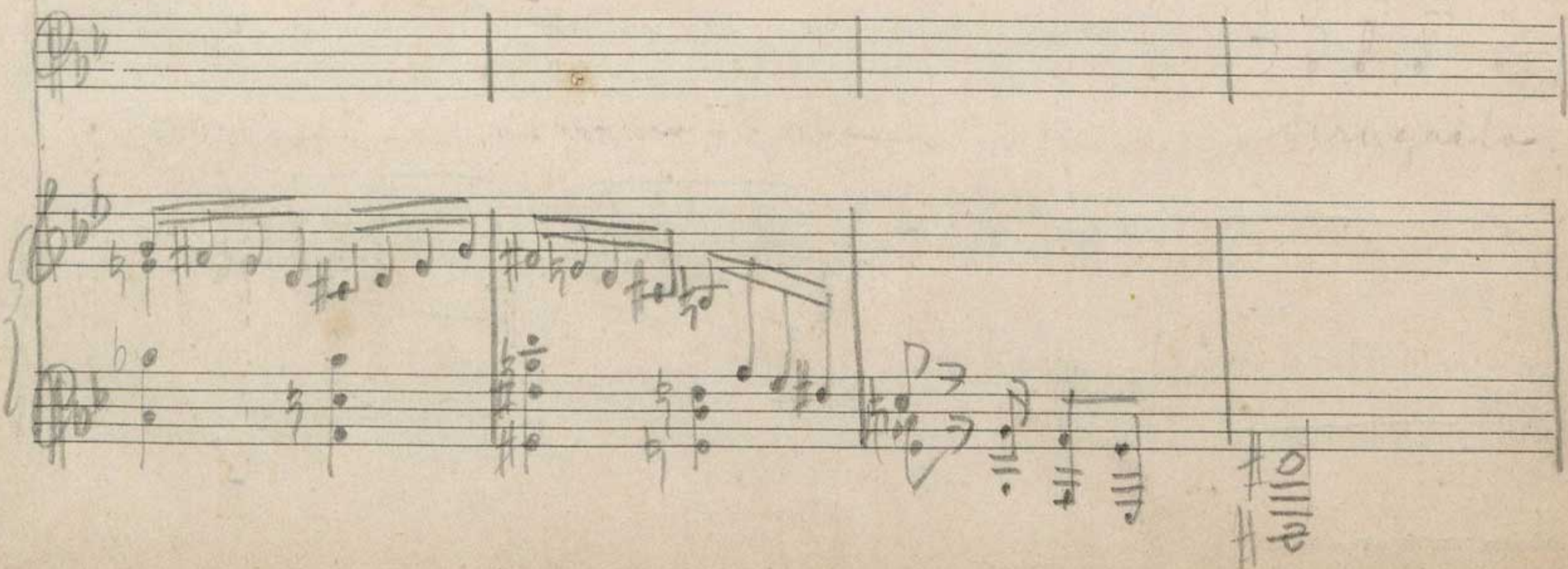
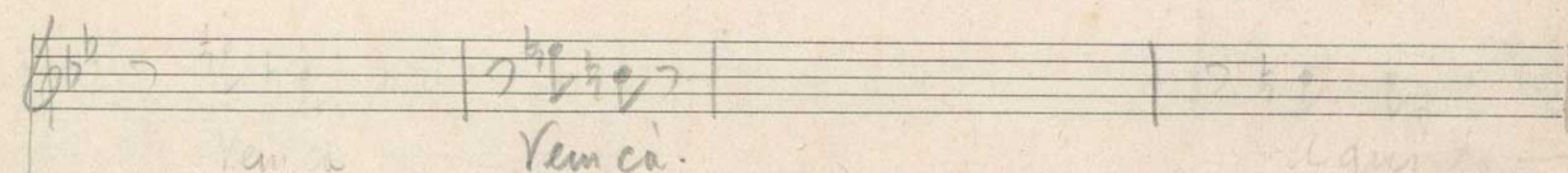
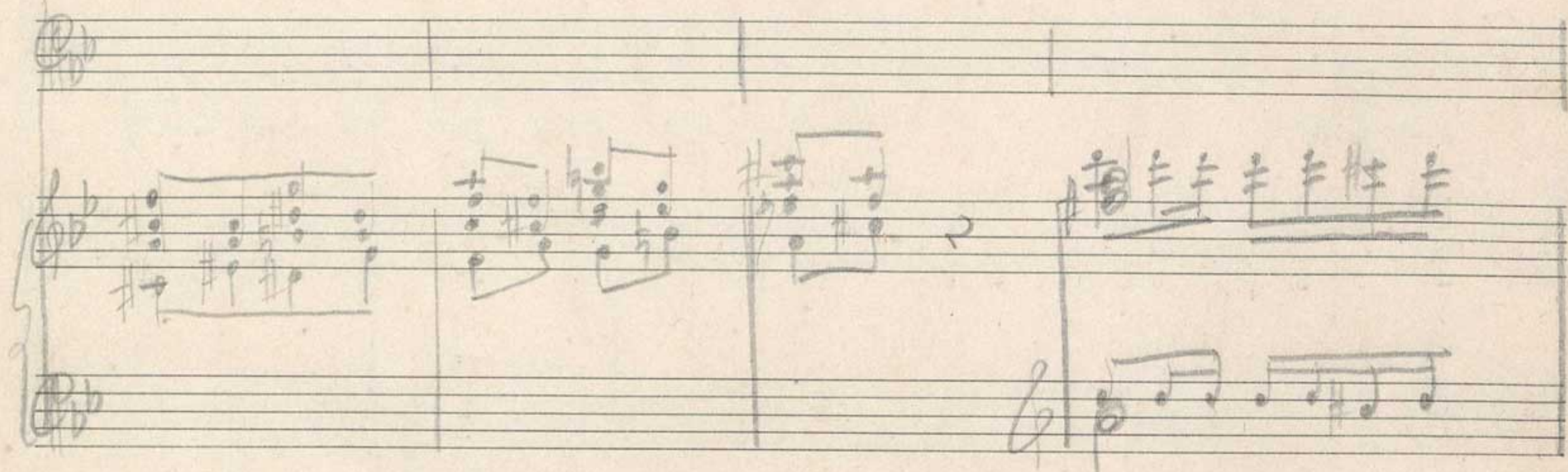
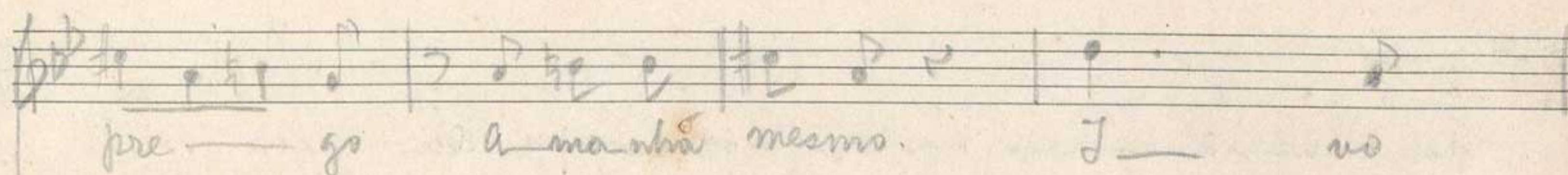
men to e o testa - men to . .

Enfim... Porque bri - gar, por coisa tão a -

ah! ah! ah! ah! ah!

Tão... Eu não pensar no ca - so

ah! ah! ah! No caso eu já pensei. O O não entra no em -



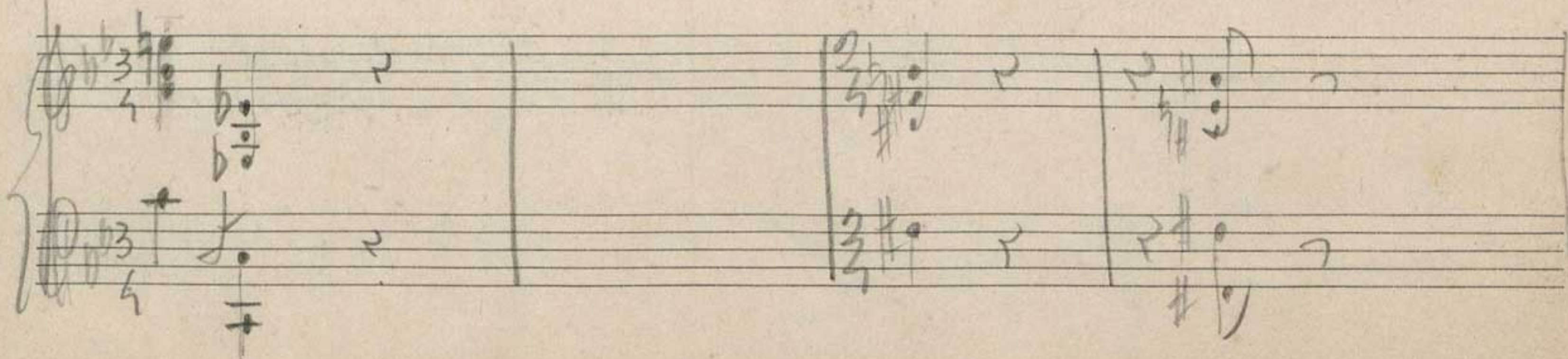
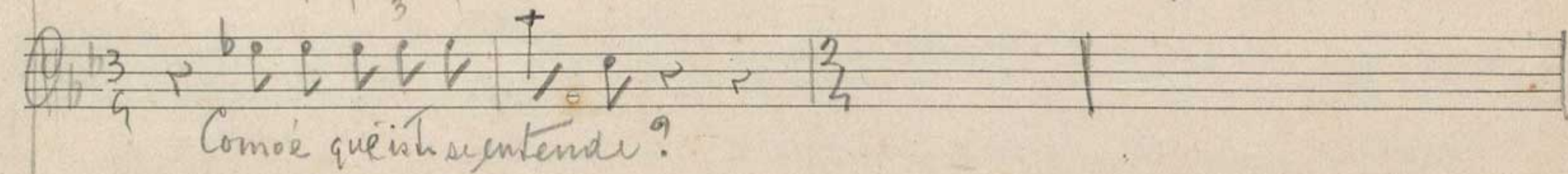
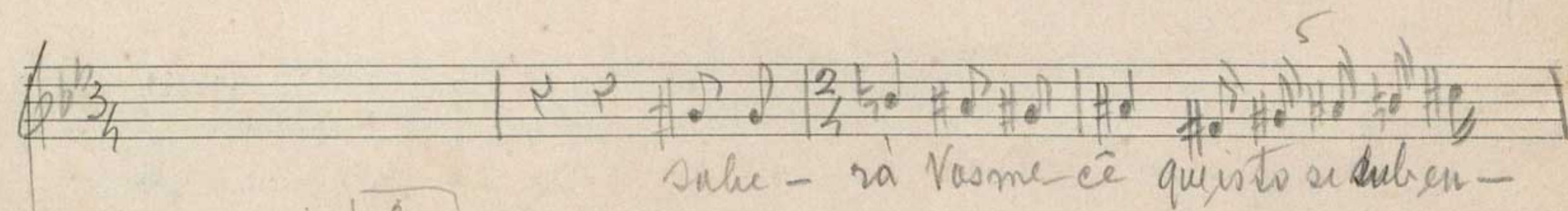
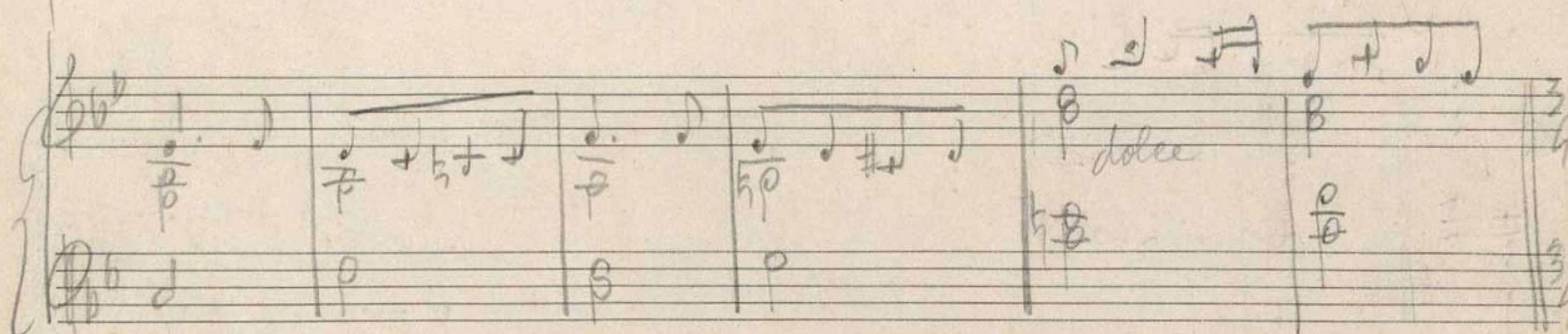
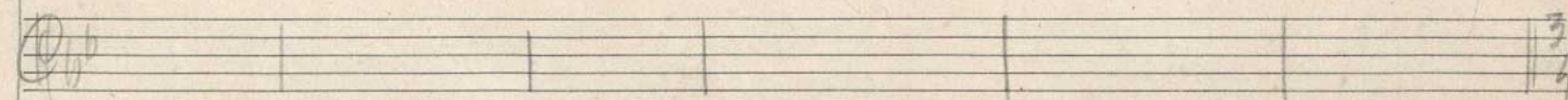
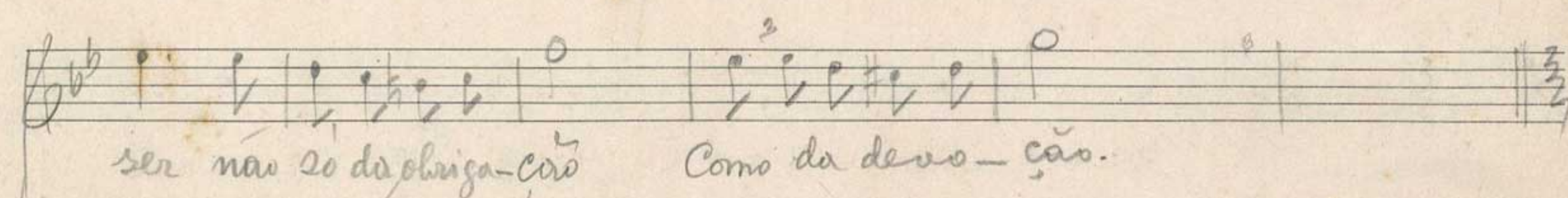
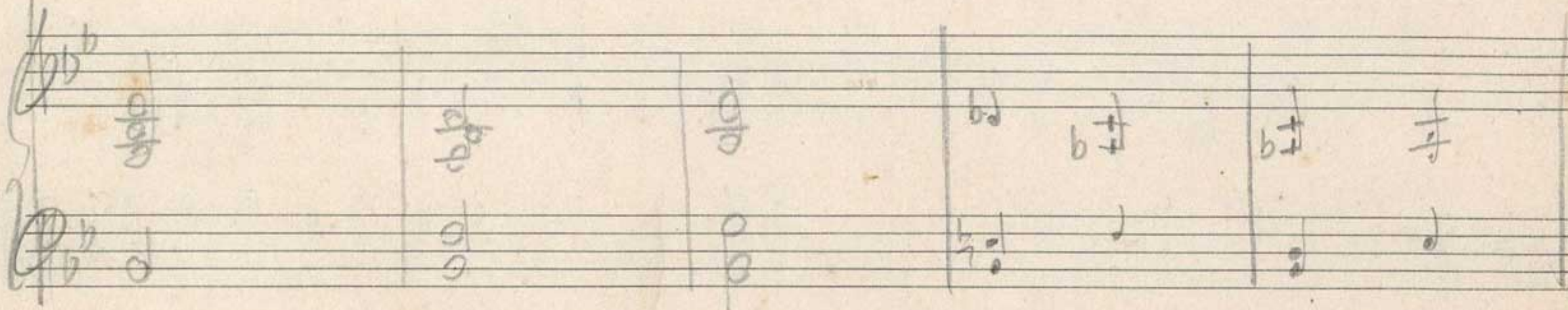
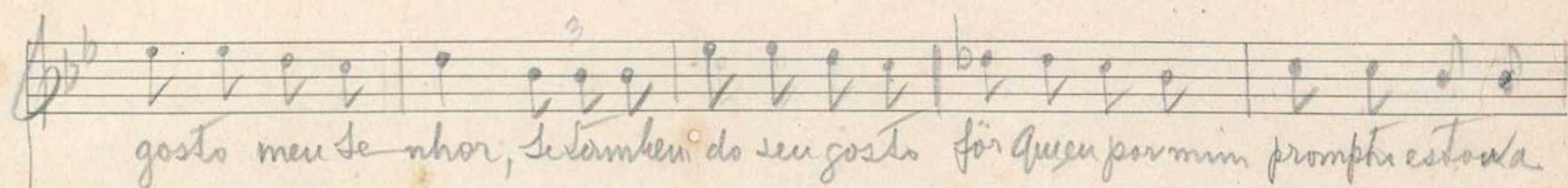
La o escre — ven — te. Faz boa aq — qui — são. E que le — tra — chi —

han — te

Siri gaita! ... Far — can — te ... En — tão, você,

João
Com todo o

moco, quer ser da obri — ga — ção do meu car — to — rio



tenke.

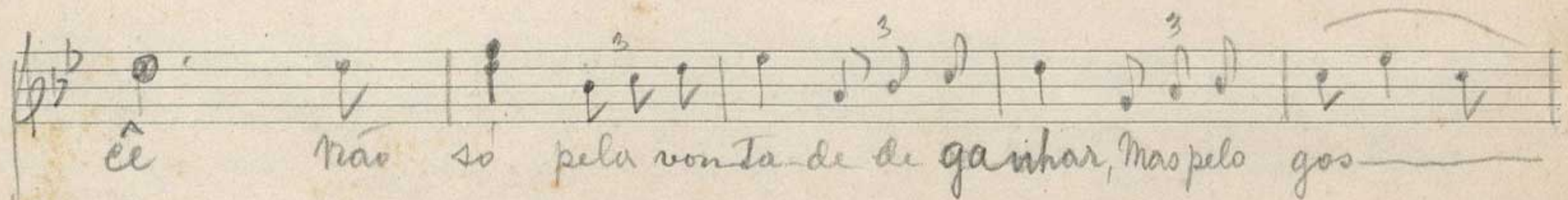
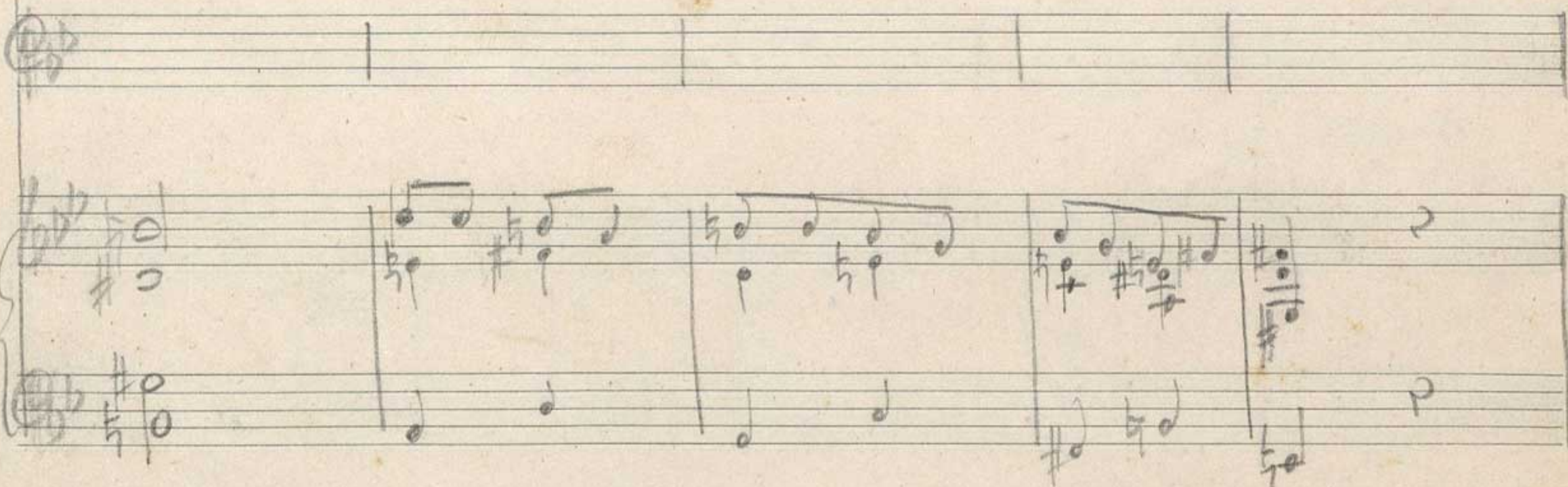
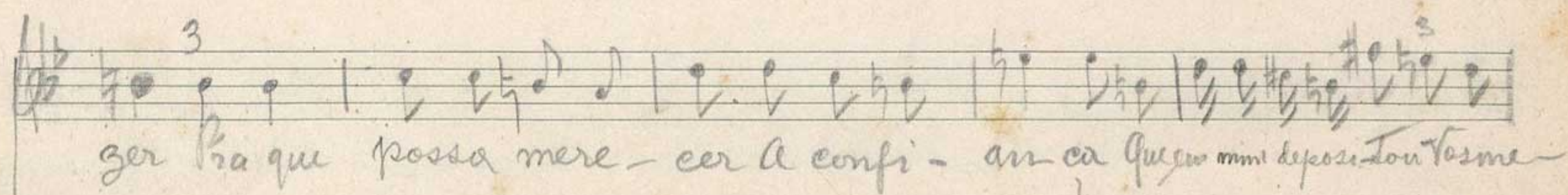
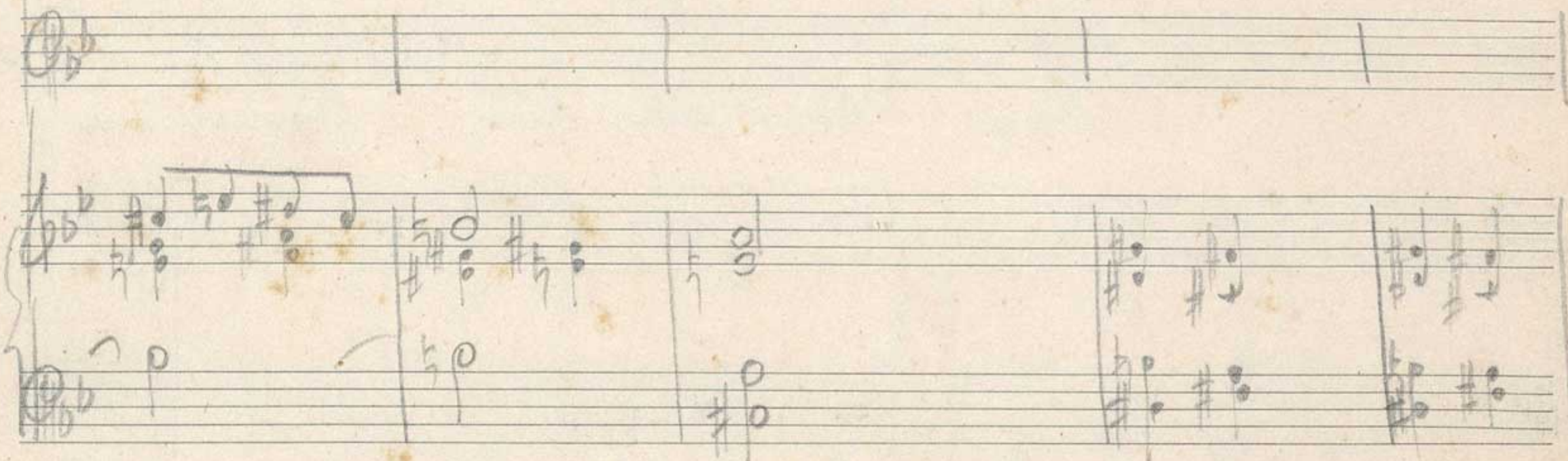
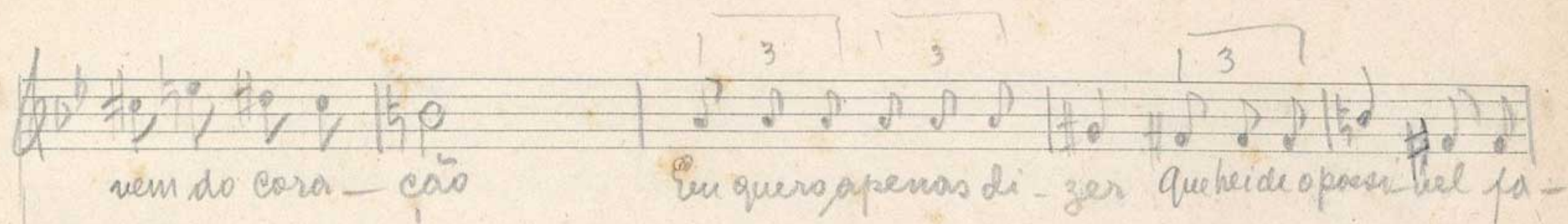
Moeo fale me rasos chão que eu não sou homem de re -

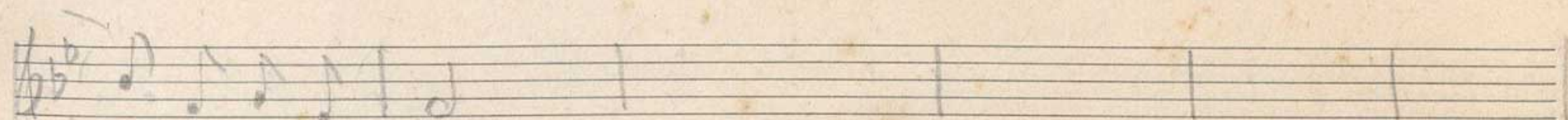
Meu senhor com o seu per-dão: Obrigá-ção é de-uer que amos nos

mo-ques.

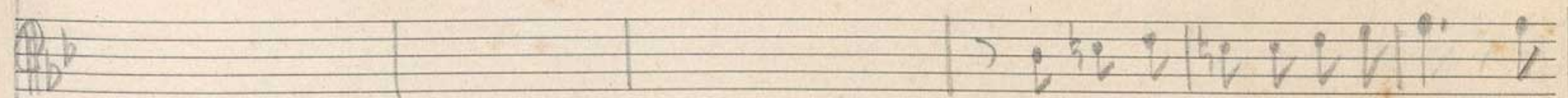
mesmos nos im-po-mos. E devo-ção é de-uer que nos -

amorosament

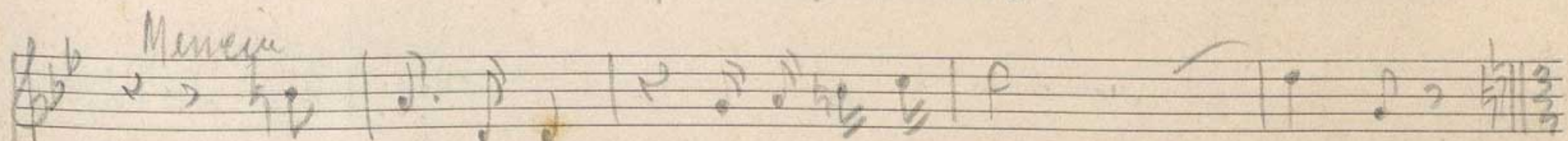
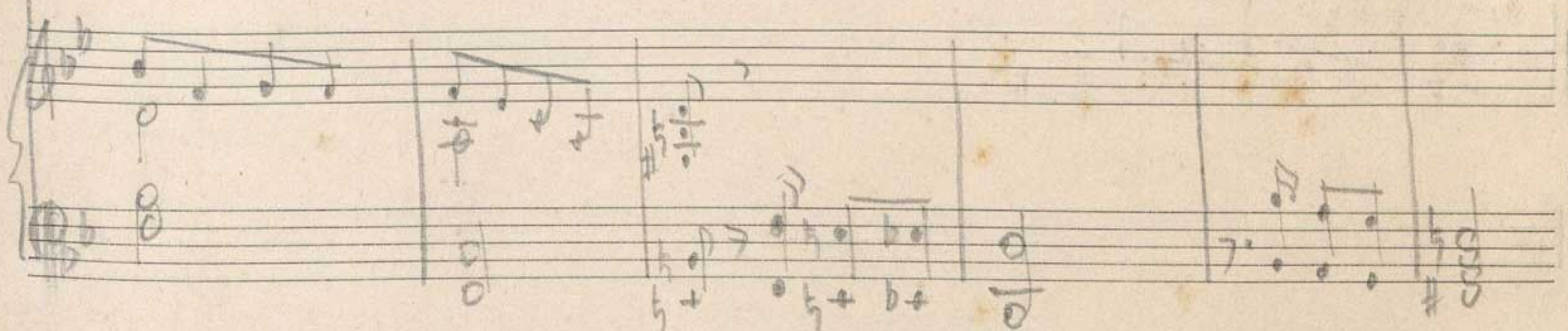




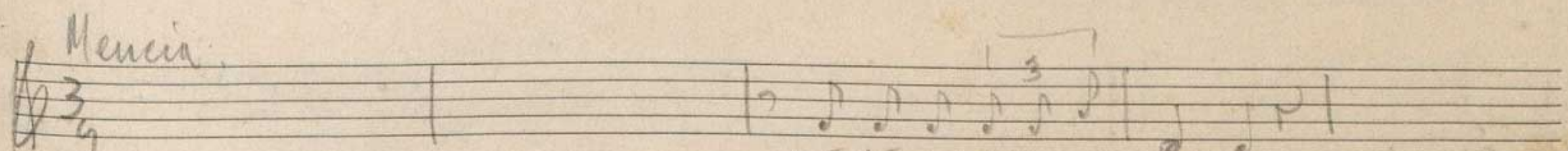
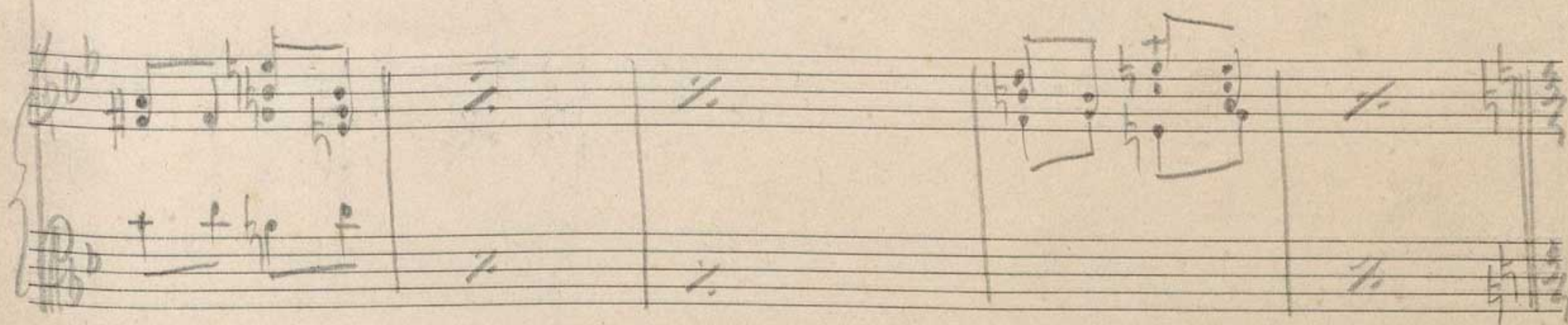
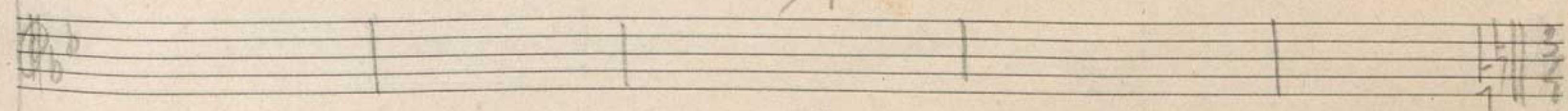
-- to de agra dar.



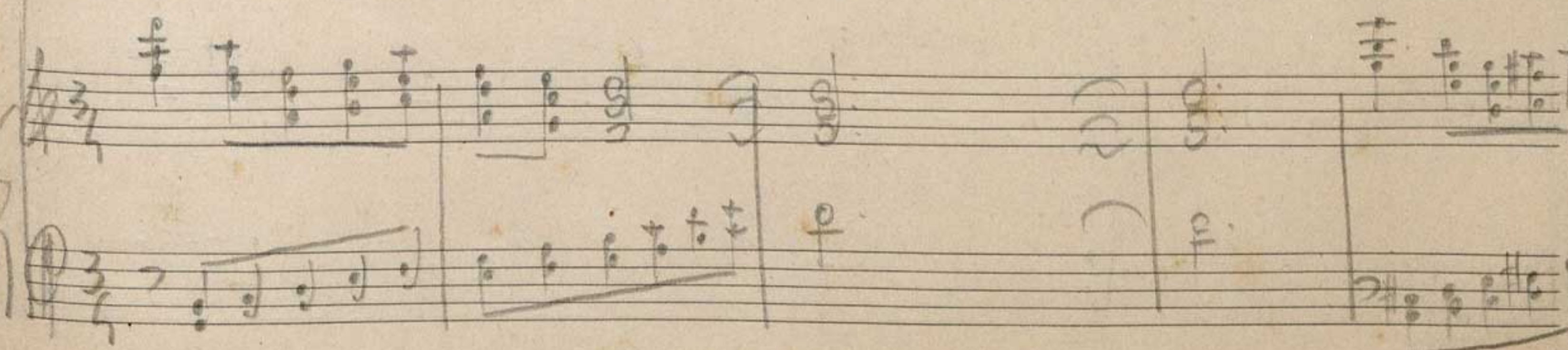
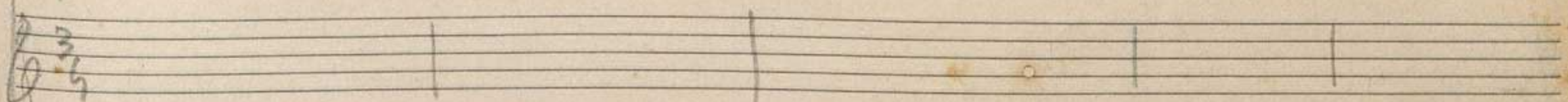
Serão as o-bras com as falas?



Sem duvi-da Ha de apreei-á las.



Não tardozo toque da Sine!



Menci Miquelina (dedentes) Mencia

Mique lina. Sim, minha mãe! Vem accen-

Sim, minha mãe

der as luzes do ora-rio

Vem rezar. Trás a singraça do Miquelina

Já

3

von Mamare Sem mais de tener

Felippe

Senhor Tabellião

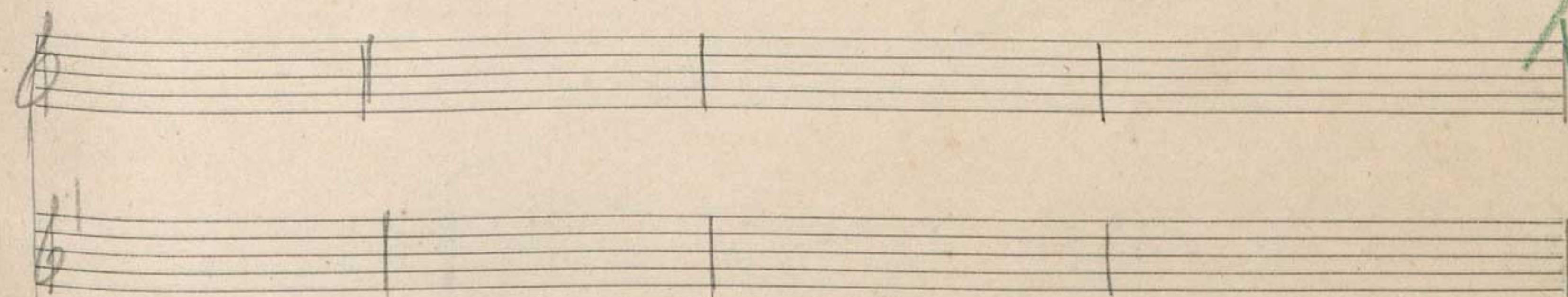
pp. dim



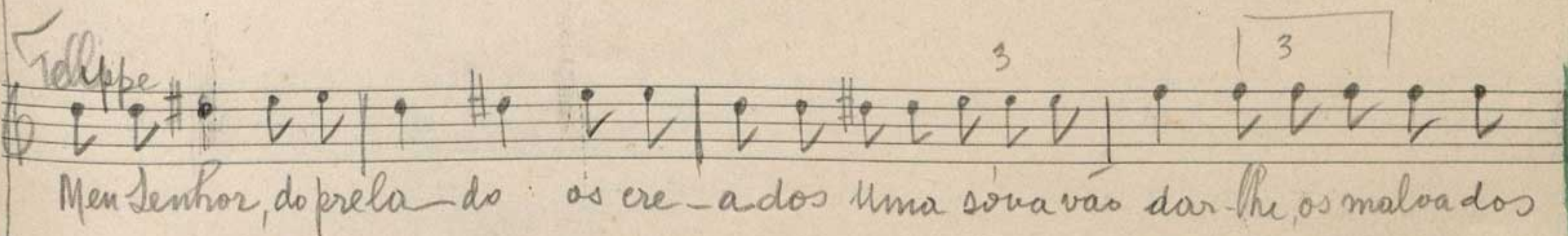
Senhor Tabellião.



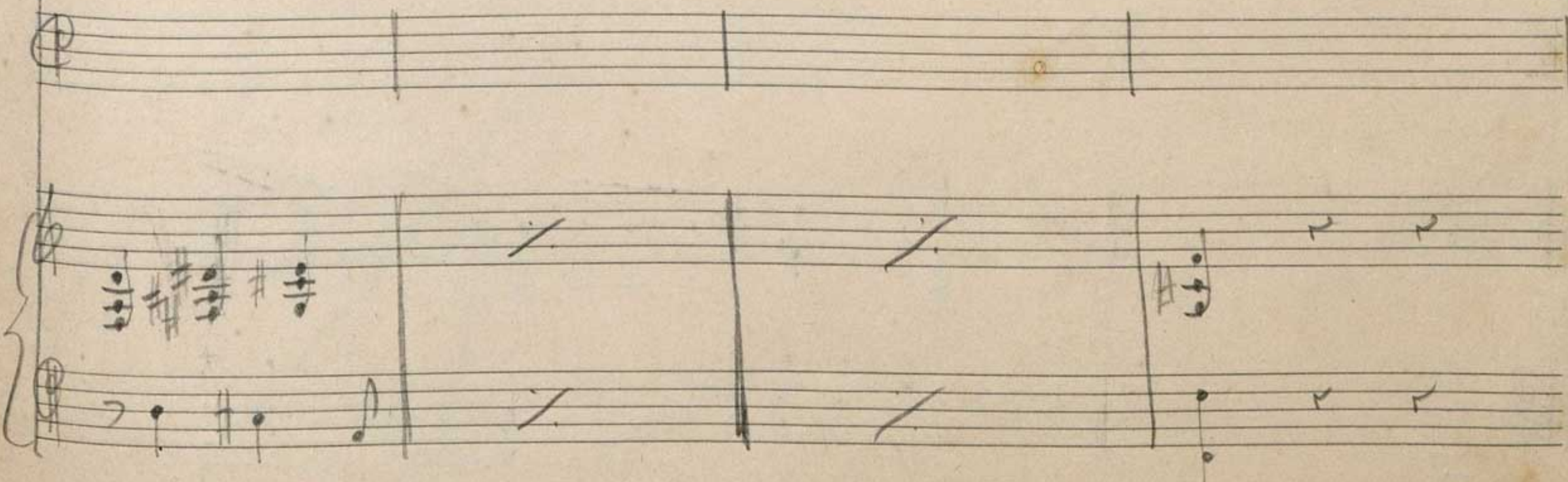
O que te acontece? O que tens meu rapaz?



Trilpe

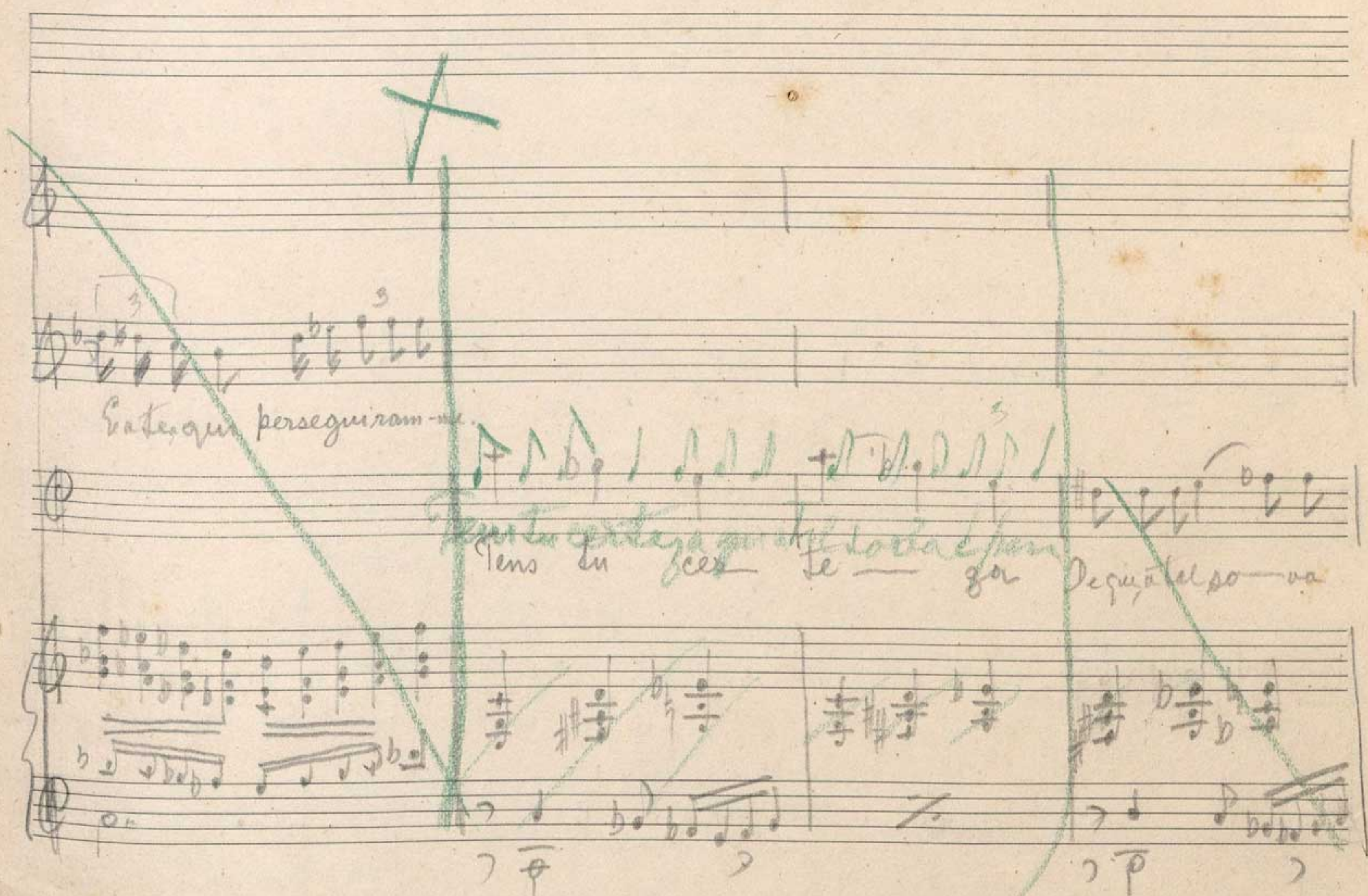


Men Senhor, do prela do os cre a dos Uma soua vas dar the os malva dos



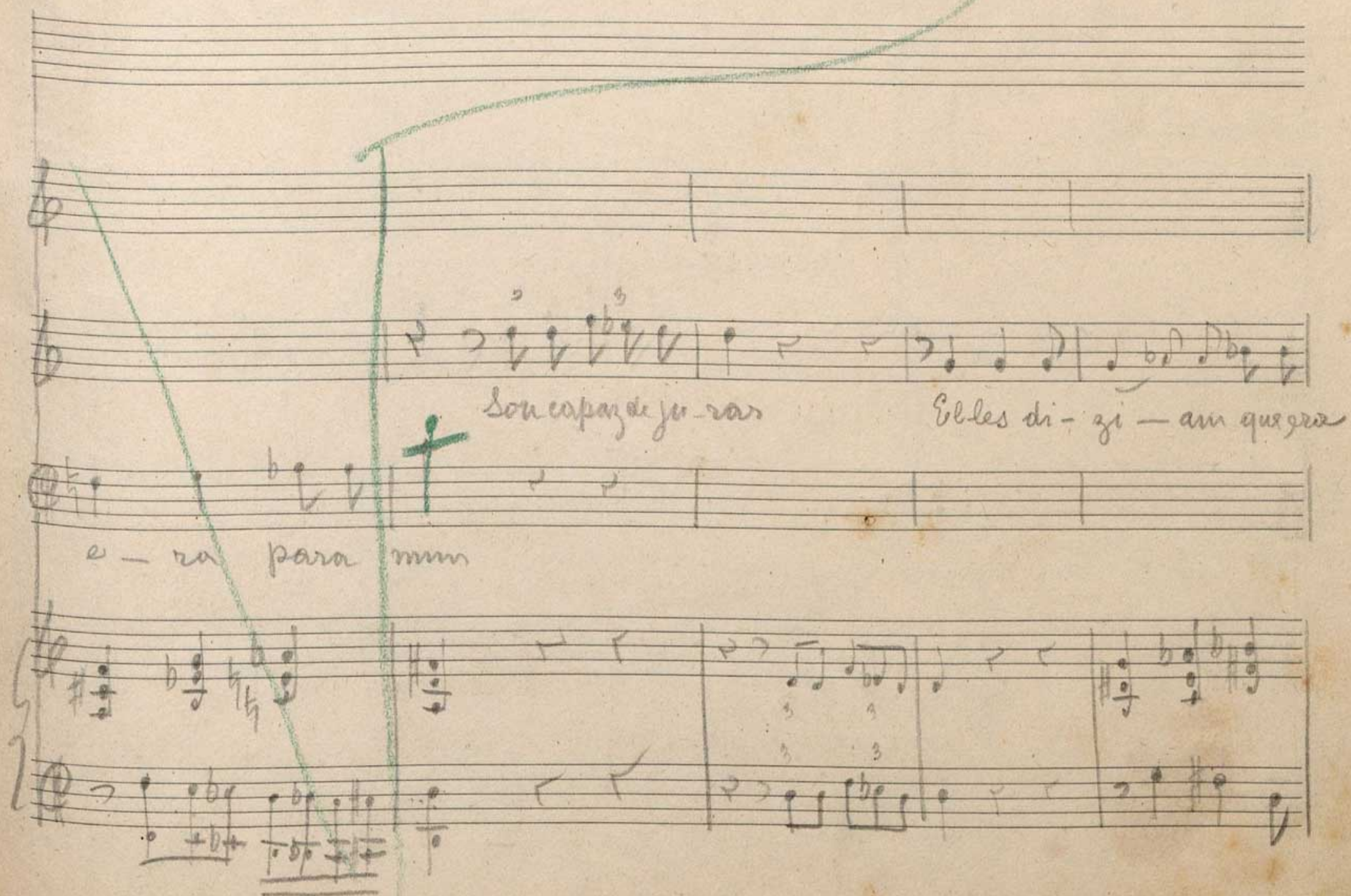
Surpreendi-as a go-ra, a tar-di-nha. Combi-nando a maneira da minha

ah! de dorem-lha a so-ua. Eu corri, elles viram-me



Ente qui persequiramur

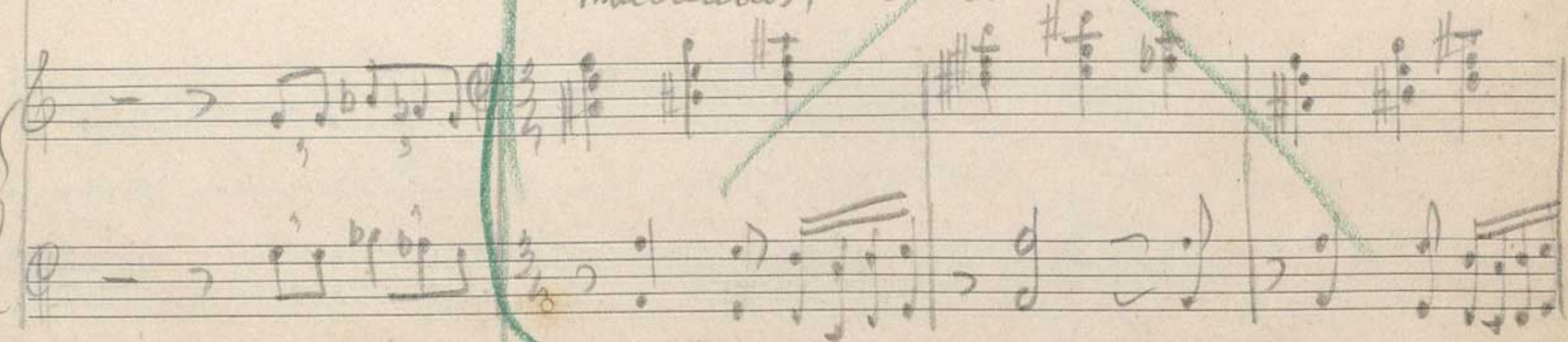
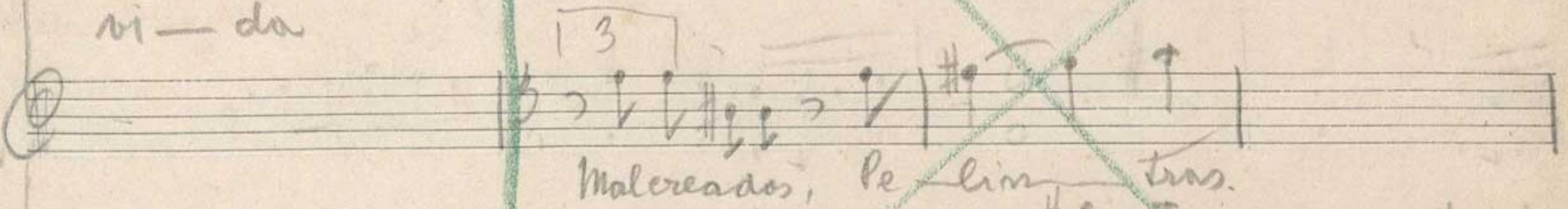
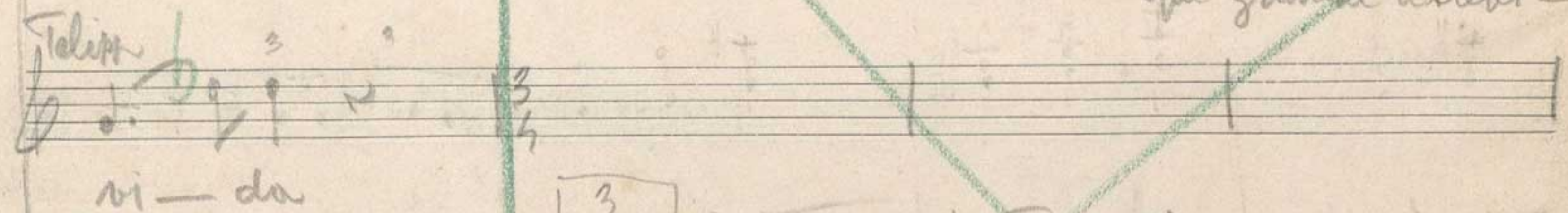
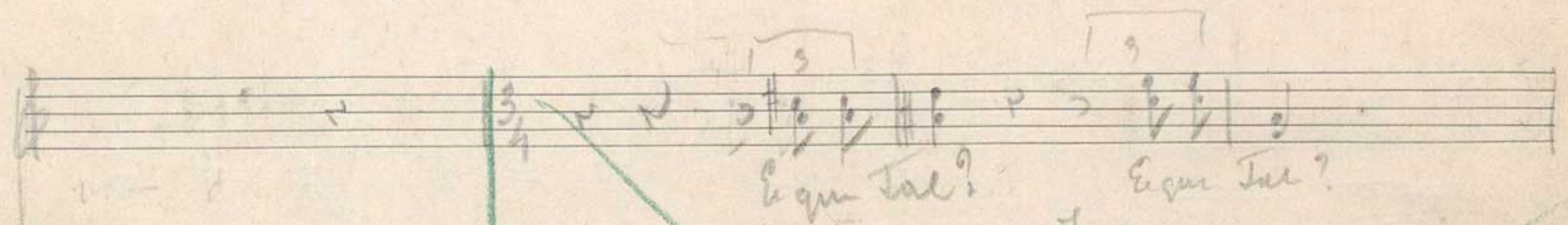
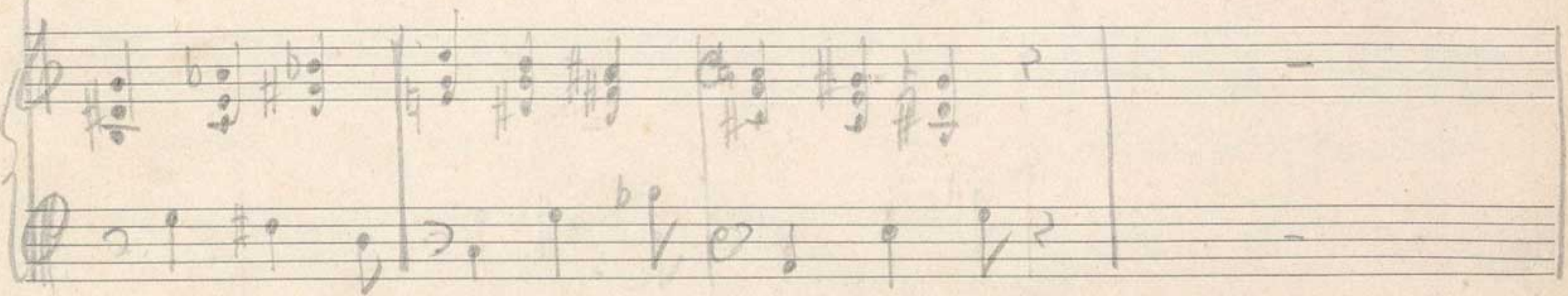
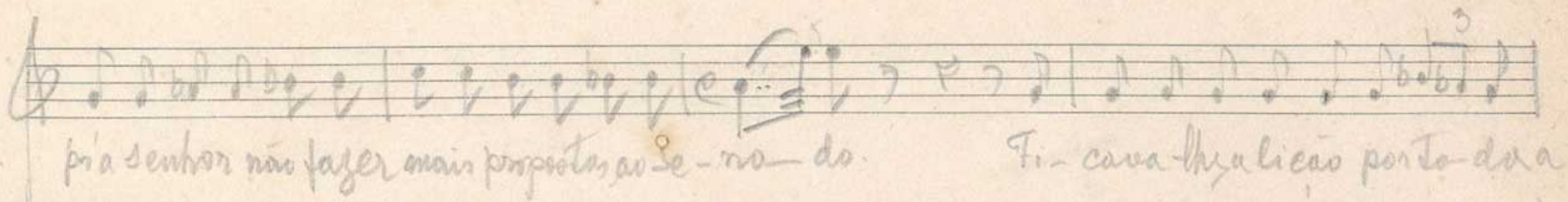
Tens tu ces te gor De quia so va



Son capaz de ju-rar

Elles di-zi-am que gra

e-ra para mim



Miguelim

Non sa-ás Sebastião, non seias.

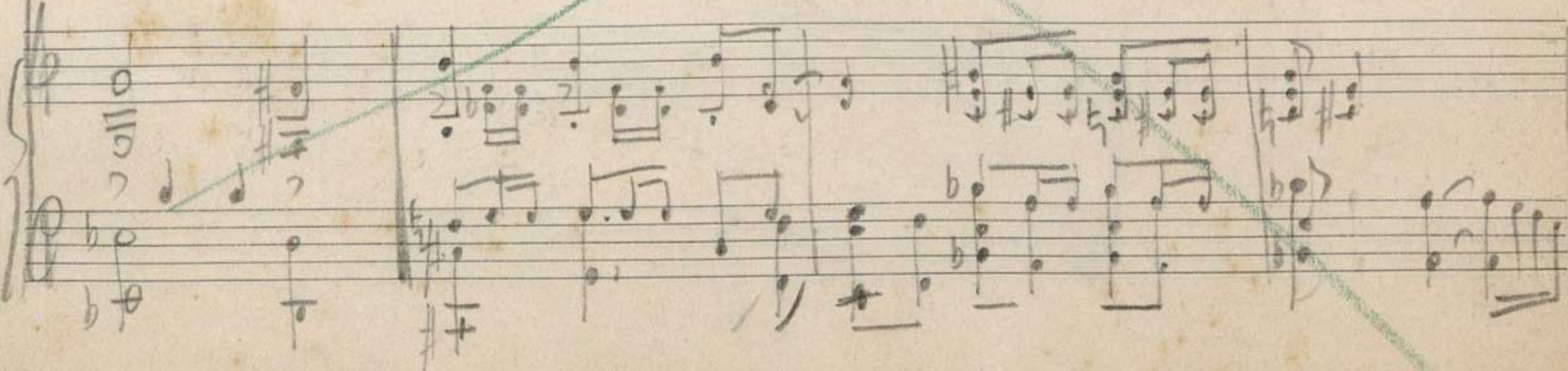
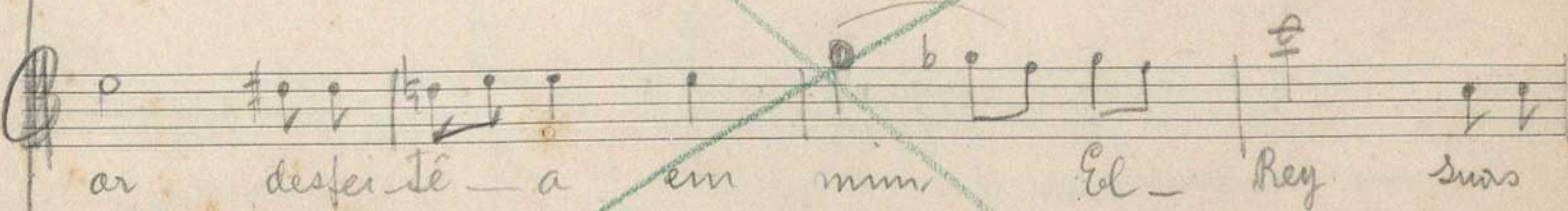
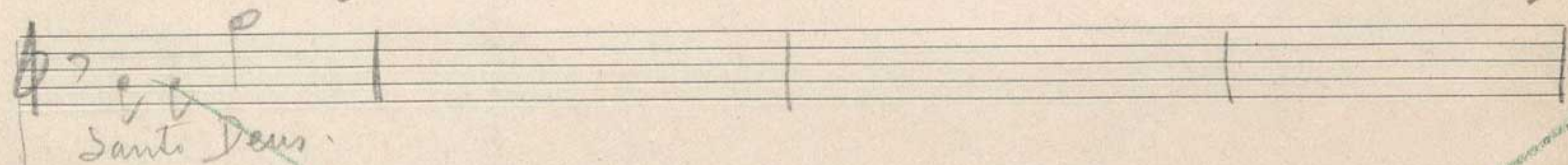
men-to.

Traca-lin-las

Miguelim

ah! ah! não jais

Provi dencis ponto-mar. Querem me desfeite ar! Desfeite ar a mim! a



Handwritten musical score for the first system. The first two staves are crossed out with a large green 'X'. The third staff contains the lyrics "leis, justi - ca e grey." and the fourth staff contains the lyrics "leis, justi - ca e grey." and "Providenceiroto." The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat. The lyrics "leis, justi - ca e grey." are written below the third staff. The lyrics "Providenceiroto." are written below the fourth staff. The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat.

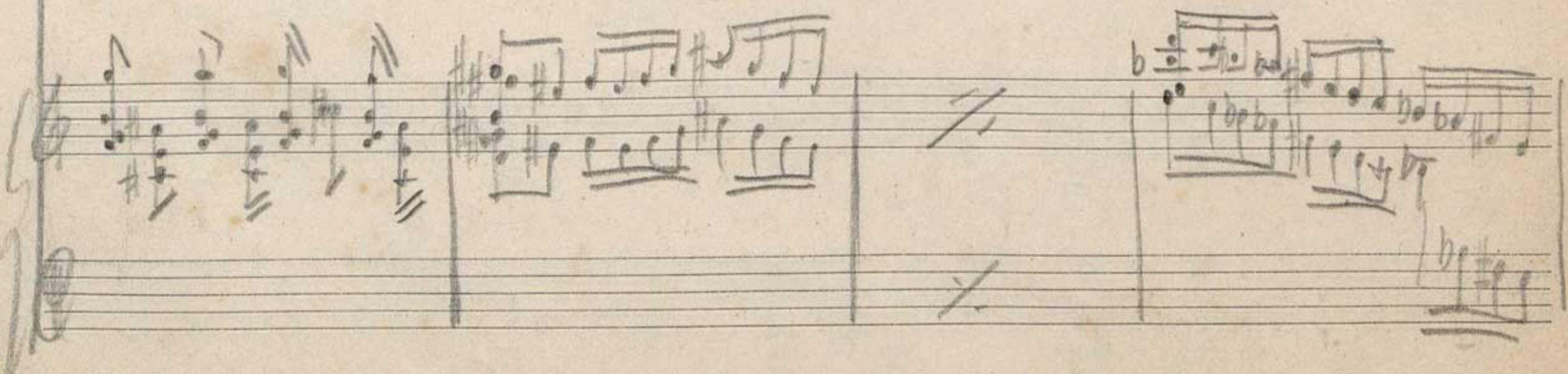
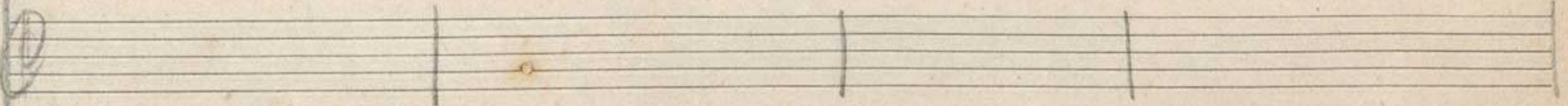
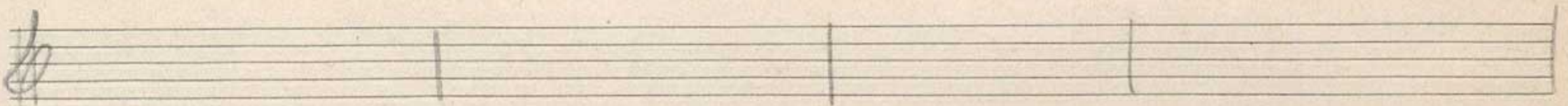
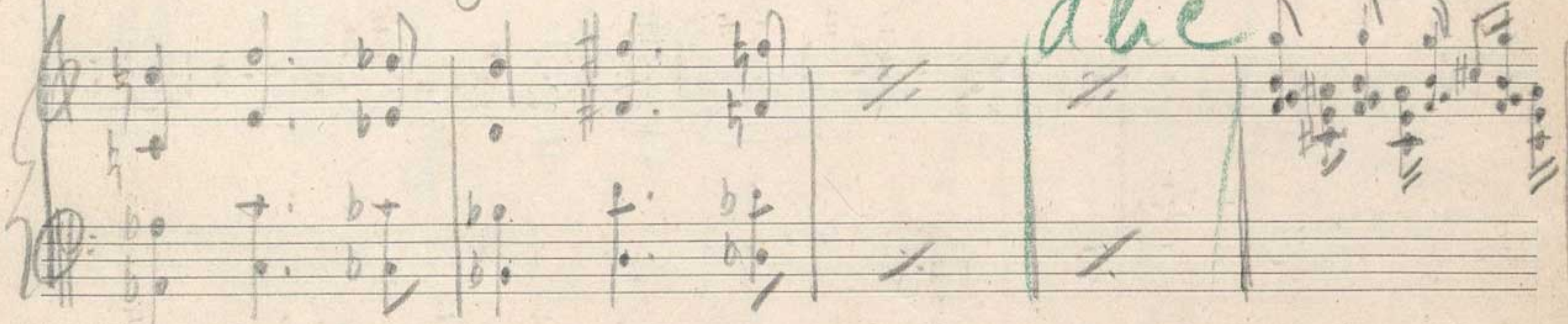
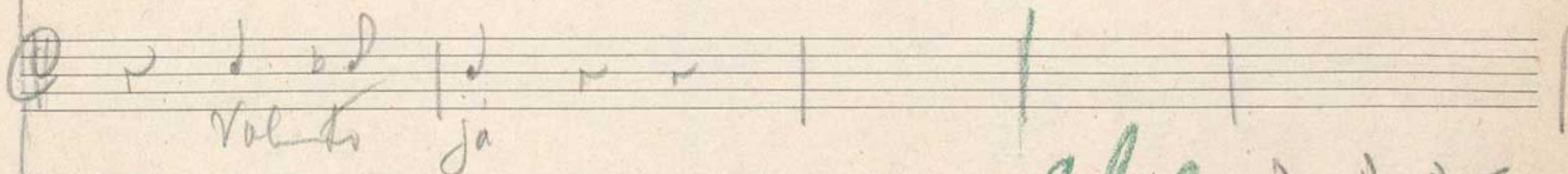
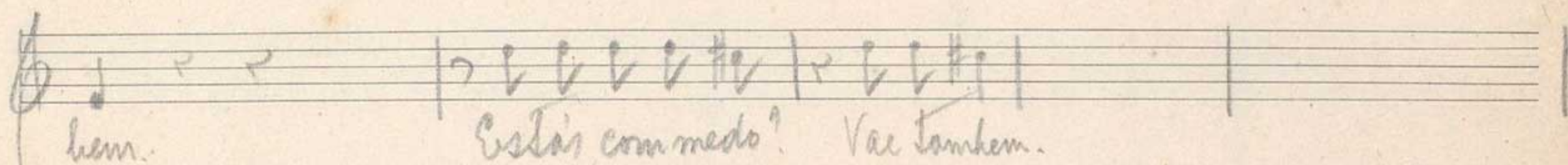
Handwritten musical score for the second system. The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat. The lyrics "leis, justi - ca e grey." are written below the third staff. The lyrics "Providenceiroto." are written below the fourth staff. The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat.

Handwritten musical score for the second system. The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat. The lyrics "leis, justi - ca e grey." are written below the third staff. The lyrics "Providenceiroto." are written below the fourth staff. The system is divided into two parts by a green vertical line. The first part has a treble clef and a key signature of one flat. The second part has a treble clef and a key signature of one flat.

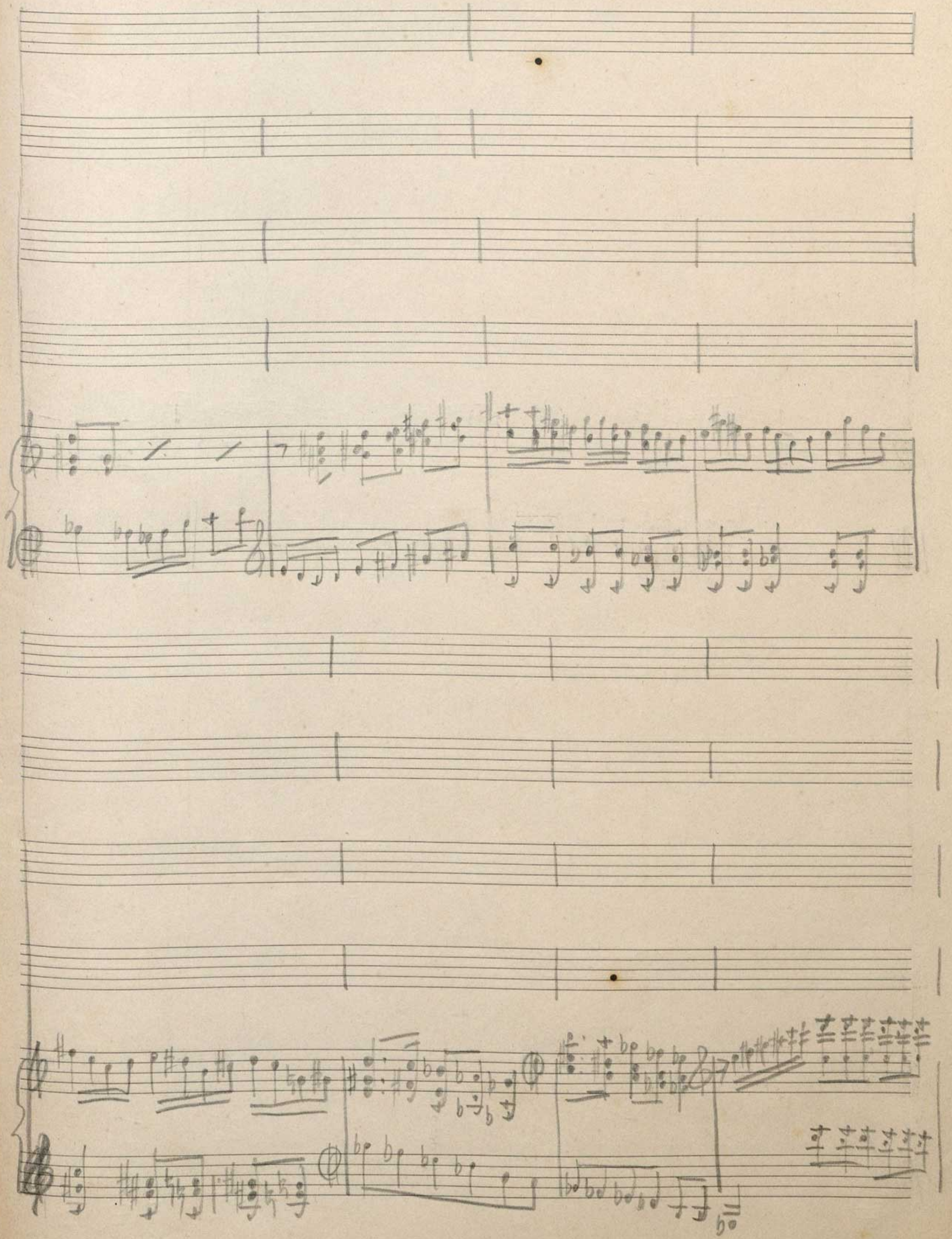
a

b

c



Handwritten musical score on page 87, featuring two systems of staves. The first system contains two staves with musical notation, including notes, rests, and accidentals. The second system also contains two staves with musical notation, including notes, rests, and accidentals. The notation is written in ink on aged paper.



Handwritten musical score for a piano piece. The score is written on a grand staff with two staves. The key signature is one flat (B-flat). The time signature is 3/4. The music features a complex, fast-moving melody in the right hand and a more rhythmic accompaniment in the left hand. The notation includes many beamed sixteenth and thirty-second notes, suggesting a rapid tempo. The piece ends with a double bar line and repeat dots.

Miguel...

Por que quizesse sa hir.

Ba se rem num of fi - ci -

Miguelim

Beem me di-gia o cora -

al. do publico Judicial. - ai ai ai

cão Não me quizesse ou vir.

e notas. ai ai hum - ai Bateria num

offici-al. do ju-di-ci-al. e no-tas

E' preciso, uma des-fora, Mas a-choes amigos meus?

Coro
Homem
1º
2º

Sim Senhor

Ten toda a razão o

Sim Senhor

F-uo é preciso uma des

Duo

Nos não podemos es- tar, nem também, nossa ci- dade, ao sahir das torres as dos so

for-ra

Tuo

brinchos do Pre - lo

- Lo Nós achaer amigos

Tem toda a razão o

Tuo e pre

Assisti toda a arm -

Tuo

Jose Alves

Assisti toda a arm -

ci - uma des for - ra.

Assisti toda a arm -

Jose Alves

o povo e o prelado, que os a-ti-ca, Contra o Rey contra a justi-ca, e o prelado que os at-

Jose Alves

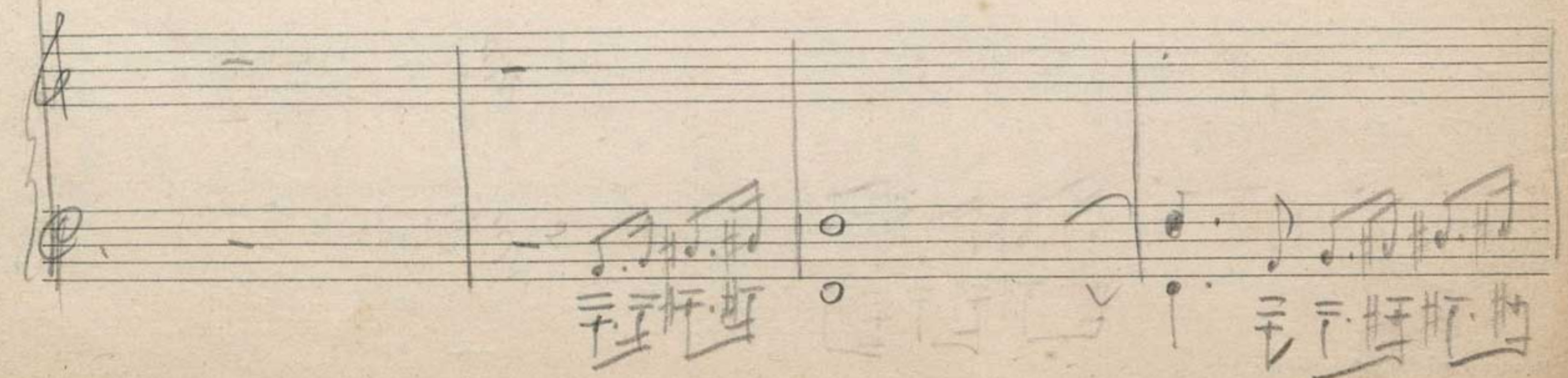
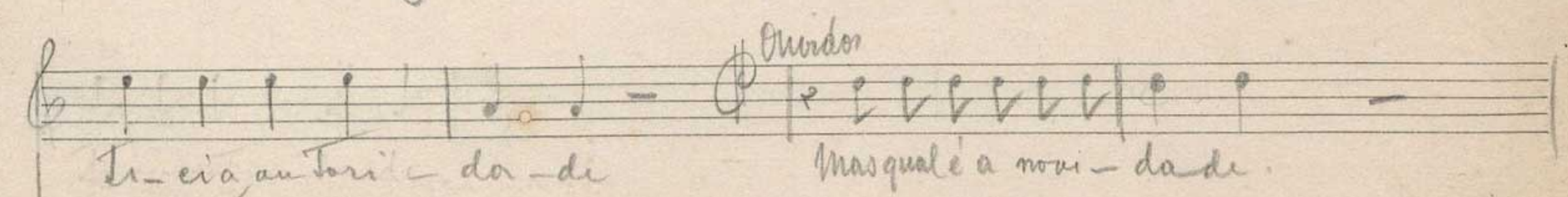
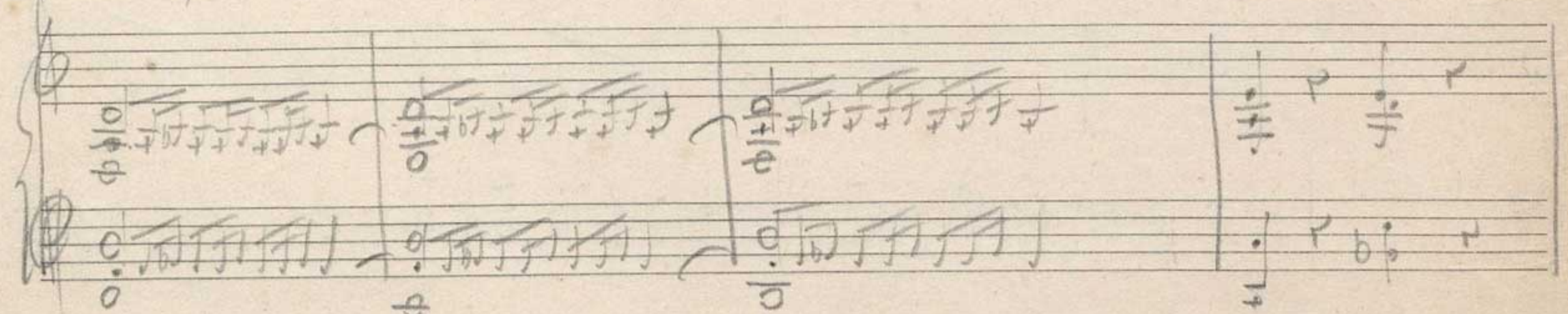
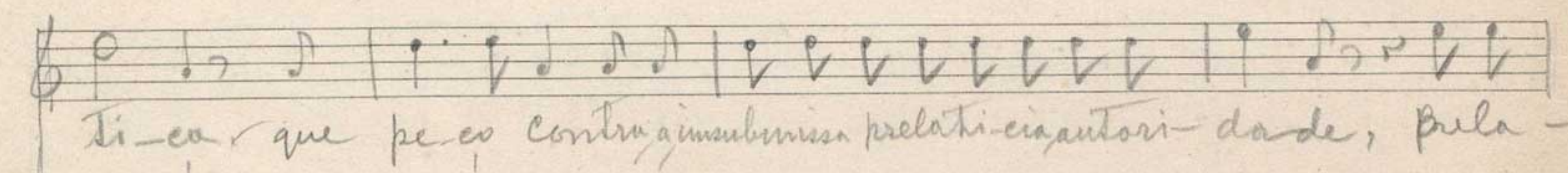
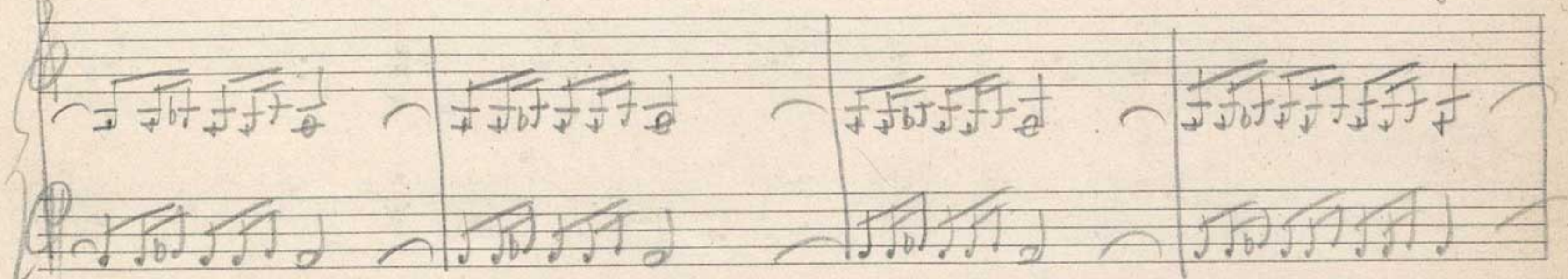
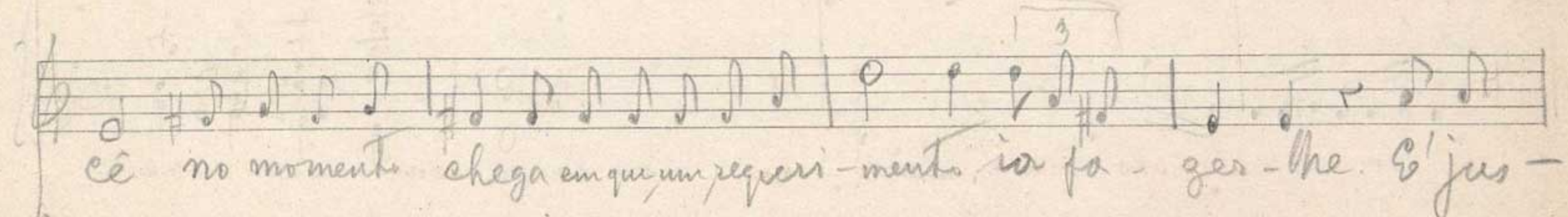
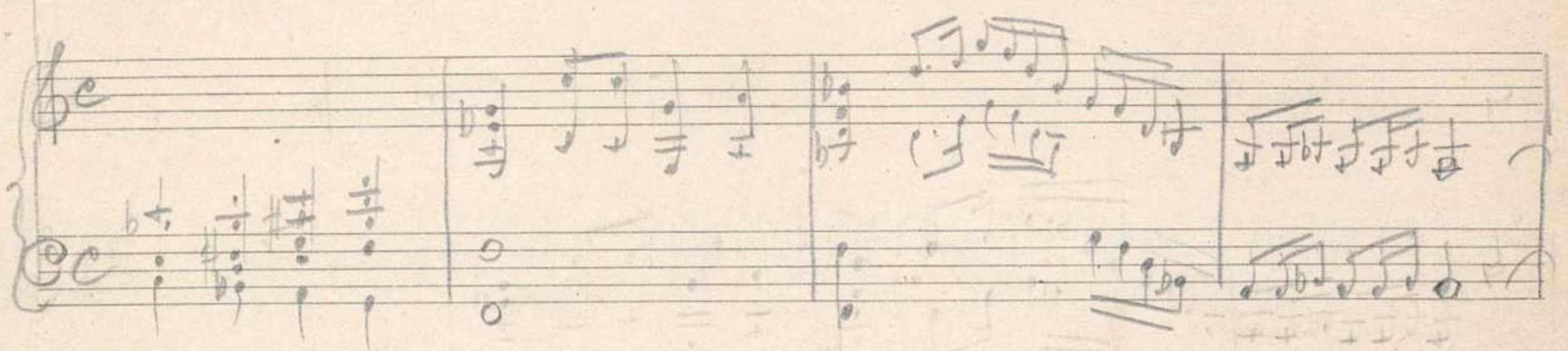
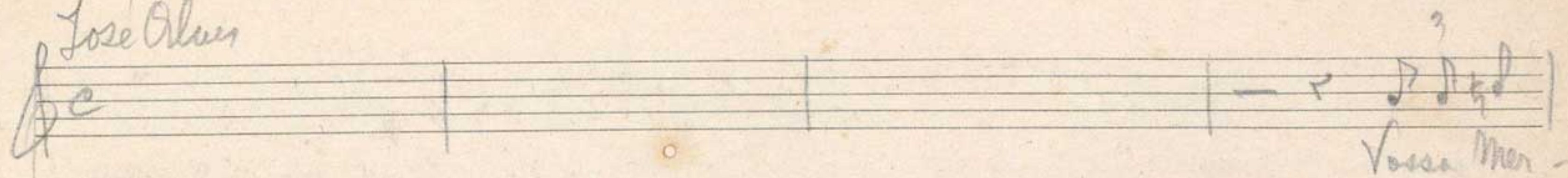
Ti-ca Chega a tempo, ale-re ole-

Vozes da mulher Ah, vem o senhor Ovi-dor

Jose Alves

re ale-re, Sim se-nhor

José Olveira



Jose Alves

Digam-me aqui a con-ten-ça

Os sobrinhos do pre-la-do, desaca-

Ta-ram e mata-ta-ram o Tabelli-ão

Com tanta deprovação, que opuseram, nestes -

Ter - do.

Como foi is - to.

Ah!

Coitado

É

Sem o menor respeito ao seu publico, conceito como offi- -

al que d'el Rey de emporra-tron e lei. *Justica e*

lei Por isto com todos res-pei-to segundo as proxeas do di-rei-to: Ex vi juris et

legis Ut Ordema-ção Von com todos res-pei-to reque-ner e mer-

cê en es-pe-ro reec-her. *Ouvirdi.* Mas se-não licenciarada

The musical score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The lyrics are written in a cursive script below the staves. The piece includes several triplets, indicated by a '3' over a group of notes. The key signature changes from one flat (B-flat) to two sharps (F# and C#) in the final system. The title 'Justica e' is written in a larger, more decorative script at the top right of the first system.

Org. *João Alves*

Contou a casa do pre-la-do Ca-re-ço de com-pe-tencia. Peço-lhe tod-a in-dul-

gencia pois que a Orde-na-cao do livro segundo, ti-tulo pri-me-ro, e no

Org. par-rafo vinte e se-te ex-pressa Sim quanto ao tempo em que o de-

lic-to foi prati-ca-do não es-ta-va o que-re-la-do em

José Alves

ha-hi-to. e tom-se-o. "Veamen to men" pois que segundo a

lei e o seu di-cta-men to fôro ac-cu-lar tem prumazi-a Sem o

que todo o cle-ro esca-pa-ri a a "manus regia". Sim

Sem exce-ção. Não sendo as -

sim deue abris-se a de vassa, e os mmo reuses, os taes da arm-a — ca Co'as

re pli-cas segund' a ordena-cao Venham a ver se se recche-rao. Poco per-

Ouv. 3

das, senhor licenci-a — do, e as provas, nenhum era t'ouso ra do

Sebast. Ouv. Sebast.

Com sua venia Senhor Onni-dor. Diga! Objeccao nra

ha *ai ai* Que d'ora... Pois os tais biltres, C'ó seu perdão, trazem habito Mrs. Tomaz

não *Qu.* Esta bem certo disto. *Sch.* Bem são as testemunhas a -

qui os meus vizinhos que me viram nas nuhas dos famulos, solm-nhos

Orvidor

Pois em tão meu cansa-mento

Homens não, não eram fones sordos, Não se- nhos, não se- nhos.

Elles não são ao abrigo d'uma de- sas - a Ama- nha elle aberta se -

- ra. Des- a - gravo vo- cê obte- ra

Joni Blues

Handwritten musical score for 'Joni Blues'. The first system shows a vocal line in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The lyrics are 'O de jos - ti - ca Senhor' and 'Han' Han! O belado ha de'. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Handwritten musical score for 'Joni Blues'. The second system continues the vocal line with lyrics 'ver', 'Viva o Senhor Ouvei - dor', and 'Da jos - ti - ca p zela -'. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. A bracket labeled '(bis ?)' is placed over the final measure of the vocal line.

Handwritten musical score for 'Joni Blues'. The third system shows two empty staves, likely for a solo or instrumental section. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#).

Handwritten musical score for 'Joni Blues'. The fourth system shows a vocal line in treble clef with lyrics 'Viva Viva Viva o Senhor Ouvei -'. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

Handwritten musical score for 'Joni Blues'. The fifth system shows a vocal line in treble clef with lyrics 'Viva Viva Viva o Senhor Ouvei -'. The piano accompaniment is in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

dos, vine, sentos ouvi - dos.

Personagens.

Marcia Sopr.

Eugenia Sopr.

Rosalina M. Sopr.

Miguelina Cont.

Martina Sopr.

Miguel Barit.

Leandro Barit.

Ivo Tenor.

Felipe Tenor.

José Aires Tenor.

Davidson Baixo.