

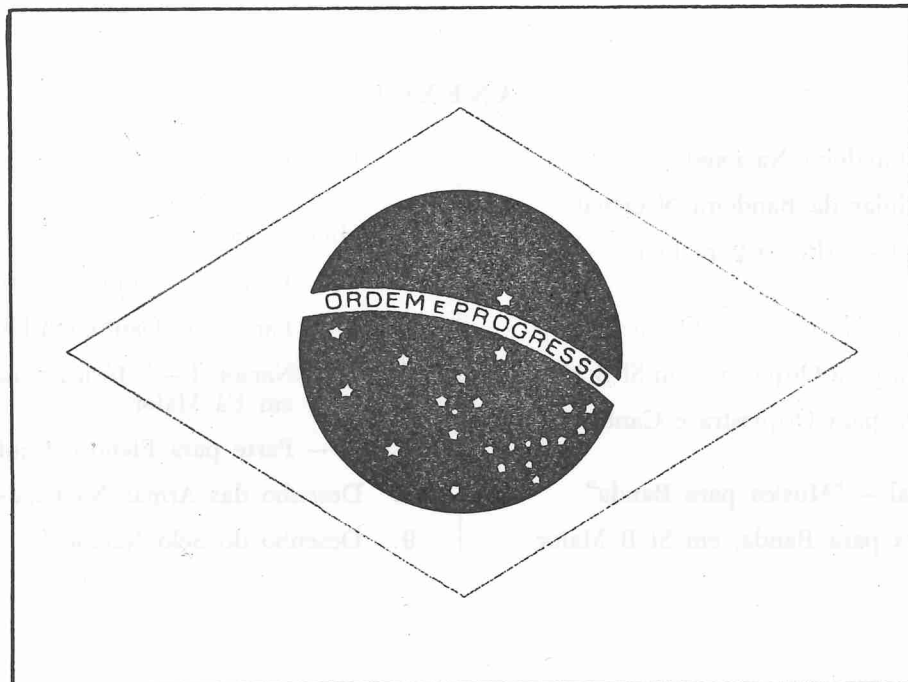
ANEXOS

- | | |
|---|---|
| 1. Desenho da Bandeira Nacional | II – Partitura para Banda e Canto, em Fá Maior |
| 2. Desenho modular da Bandeira Nacional | |
| 3. Hino Nacional – “Música para Piano” – Parte para Piano | 6. Hino Nacional – “Poema” |
| | I – Poema de Joaquim Osório Duque Estrada |
| 4. Hino Nacional – “Música para Orquestra” | II – Parte para Canto, em Fá Maior |
| I – Partitura para Orquestra, em Si B Maior | 7. Hino Nacional – “Música para Piano e Canto”, em Fá Maior |
| II – Partitura para Orquestra e Canto em Fá Maior | I – Parte para Piano e Canto, em Fá Maior |
| 5. Hino Nacional – “Música para Banda” | 8. Desenho das Armas Nacionais |
| I – Partitura para Banda, em Si B Maior | 9. Desenho do Sêlo Nacional |



ANEXO N.º 1

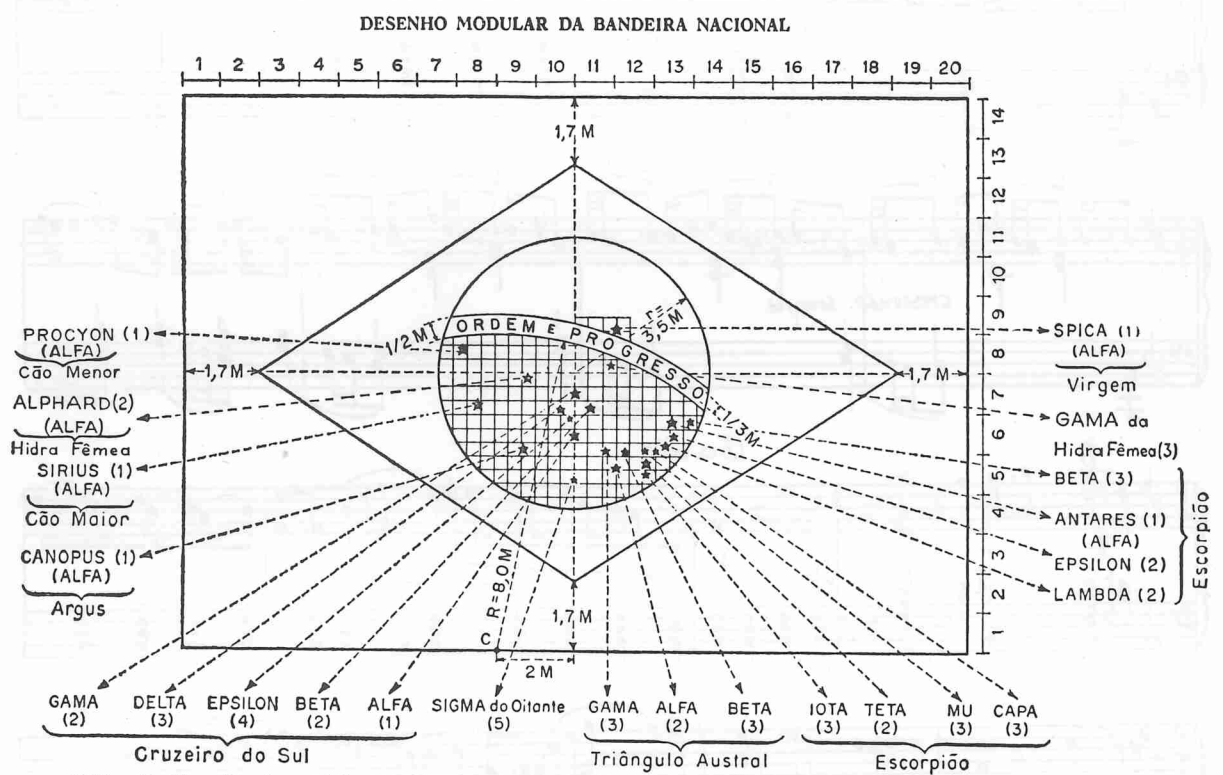
DESENHO DA BANDEIRA NACIONAL



NOTA: As letras da legenda ORDEM E PROGRESSO são em cor verde (Art. 5º, Item VIII)

ANEXO N.º 2

DESENHO MODULAR DA BANDEIRA NACIONAL



OBS.: (1) Este desenho modular obedece ao estabelecido no artigo 5.º da Lei
 (2) Os números entre parênteses indicam a grandeza das estrêlas.

ANEXO N.º 3 HINO NACIONAL

«MÚSICA PARA PIANO»

Parte para Piano

MÚSICA DE FRANCISCO MANUEL DA SILVA

Marcial (♩ = 120)

Piano

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble and bass clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked as *Marcial* with a quarter note equal to 120 beats per minute (♩ = 120). The word *Piano* is written in a large, stylized font at the beginning of the first system. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics are indicated by letters like *f* (forte), *p* (piano), and *sfz* (sforzando). Articulation is shown with accents (>) and slurs. The second system continues the melody and accompaniment. The third system features a *crescendo sempre* marking, indicating a continuous increase in volume. The fourth system is marked *Canto* and includes a *sfz* marking. The fifth system shows a *f* marking. The sixth system concludes the piece with a final chord and a *f* marking.



ANEXO N.º 4
HINO NACIONAL

«MÚSICA PARA ORQUESTRA»

- I. — PARTITURA PARA ORQUESTRA, EM SI B MAIOR
II. — PARTITURA PARA ORQUESTRA E CANTO, EM FÁ MAIOR

I. — PARTITURA PARA ORQUESTRA, EM SI B MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
ORQUESTRAÇÃO DE A. ASSIS REPUBLICANO

Marcial (♩ = 120)

Flautim

Flautas

Oboés (2)

Corninglês

Clarinetas em sib

Clarinetas baixas

Fagotes

Contrafagote

Trompas em fá

Trompetas em fá (3)

Cornetinas em sib (2)

Trombones

Barítonos

Corneta militar

Tambores militares

Timbales (b. b. e)

Caixa

Bombo e Gato

Violinos

Violas

Violoncelos

Contrabaixos

Handwritten musical score on a single page, featuring two systems of staves. The notation is dense and complex, characteristic of 19th-century manuscript notation. The score includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*, *pp*, *ff*). The manuscript is written in black ink on aged, slightly yellowed paper. The notation is dense and complex, characteristic of 19th-century manuscript notation. The score includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*, *pp*, *ff*). The manuscript is written in black ink on aged, slightly yellowed paper.

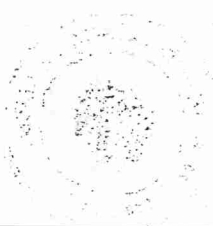
This is a handwritten musical score for a vocal and piano arrangement of Schubert's 'Ave Maria'. The score is written on 18 staves, with the top four staves representing vocal parts and the remaining staves representing the piano accompaniment. The lyrics, written in Portuguese, are 'cres... em... do pouco... a pouco.' and are repeated throughout the piece. The score includes various musical notations such as notes, rests, and dynamic markings like 'cres.' (crescendo) and 'pouco' (a little). The handwriting is in ink, and the paper shows signs of age and wear.

This image displays a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, organized into systems. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The key signature is B-flat major, indicated by two flats (B-flat and E-flat) on the first staff of each system. The time signature is 4/4. The score includes several dynamic markings, such as *pp* (pianissimo), *p* (piano), *f* (forte), and *ff* (fortissimo). There are also markings for *sfz* (sforzando) and *sf* (sforzando). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or rhythmic section. The score is written in a clear, legible hand, with some corrections and erasures visible. The overall layout is professional and detailed, typical of a composer's manuscript.

Handwritten musical score on ten systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a cursive, handwritten style.



Handwritten musical score on 20 staves, organized into two systems of ten staves each. The notation includes various musical symbols such as notes, rests, and clefs, suggesting a complex composition. The manuscript is written in dark ink on aged paper. The first system (top ten staves) features a variety of rhythmic patterns and melodic lines. The second system (bottom ten staves) continues the composition, with some staves showing more complex, possibly polyphonic, textures. The overall layout is dense and typical of historical musical manuscripts.



Handwritten musical score on 18 staves, organized into two systems of nine staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a marking "a2" in the upper right. The second system includes a marking "mf" in the lower right. The score is written in a cursive, handwritten style.



77

This page contains a handwritten musical score for page 77. The score is written on 20 staves, organized into five systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one flat. The notation is dense, with many notes and rests. The second system continues the piece, with some notes beamed together. The third system includes a measure with a whole rest. The fourth system has a measure with a whole rest. The fifth system ends with a double bar line. The handwriting is in black ink on aged paper. There is a faint circular stamp in the bottom right corner of the page.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with various musical notations and lyrics interspersed.

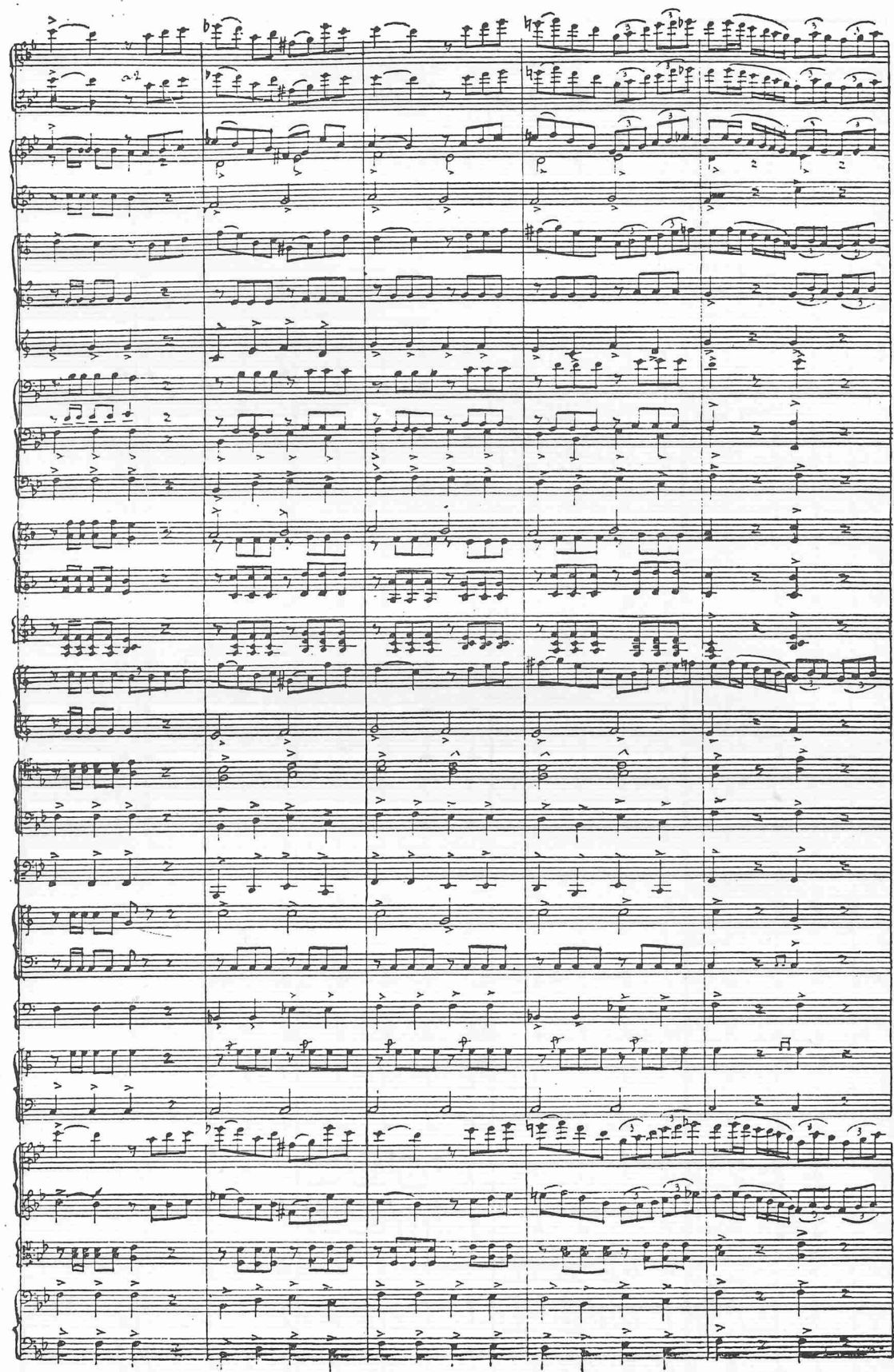
Lyrics visible in the score include:

- cres. cen. do
- cres. a2 rep. do ...
- cres. cen. do ..
- p cantando
- p cantando e cres. do.
- cres. cen. do ...
- cres. cen. do ...
- cantando
- cres. cen. do ...
- cres. cen. do ...
- p cantando



... pouco a pouco . . . sempre . . . cresc.

This is a handwritten musical score for a piano piece, consisting of 18 staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into four systems of five staves each. The first system includes the marking 'sempre... cresc.' at the top. The second system features 'pouco a pouco' and 'cresc.' markings. The third system includes 'pouco a pouco' and 'cresc.' markings. The fourth system includes 'pouco a pouco' and 'cresc.' markings. The notation is complex, with many notes and rests, and the handwriting is in ink on aged paper.



1^a Vez. 2^a Vez.

This is a handwritten musical score for a 12-part ensemble, likely a choir or instrumental group. The score is organized into two systems, each with six staves. The first system is labeled "1^a Vez." and the second system is labeled "2^a Vez." The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "a2". The score is written in a clear, legible hand, and the staves are numbered 1 through 12. The overall layout is clean and professional, typical of a musical manuscript.

II. --PARTITURA PARA ORQUESTRA E CANTO, EM FÁ MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA
ADAPTAÇÃO VOCAL DE ALBERTO NEPOMUCENO
ORQUESTRAÇÃO DE A. ASSIS REPUBLICANO



Marcial (♩ = 120)

Flautim

Flautas (2)

Oboés (2)

Corn Inglês

Clarinetas em si^b (2)

Clarineta baixa em si^b

Fagotes 1^o 2^o 3^o

Contrafagote

Trompas em fá (4)

Trompetes em fá (3)

Cornelins em si^b (2)

Trombones 1^o 2^o 3^o

Baixo Tuba

Timbales (1^o 2^o)

Caixa

Bombo e Pratos

Canto

Marcial (♩ = 120)

Violinos 1^o 2^o

Violas

Violoncelos

Contrabaixos

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The manuscript is written in ink on aged paper.



Handwritten musical score for piano and voice. The score is written on multiple staves. The lyrics are: *pres. cen... do. pouco a pouco*. The music features complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line with long, flowing phrases. The tempo or mood is indicated by the word *poco* (little) repeated several times.

Continuation of the handwritten musical score. The lyrics are: *pres. cen... do. pouco a pouco*. The piano part continues with intricate rhythmic patterns, and the vocal line remains melodic and expressive. The score is written in a clear, legible hand.



In - te - nus do - lus sa - ngue - mus jo - nis pla - ce - des De - um



Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and various musical symbols.

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and various musical symbols.

pa-rohe-nai-co-a-bra-da-re-tum-bran-te Bo-sol-da-li-ber-da-da-mai-os-fúl-gi-dos, Bri-



Não no céu da terra nos sejar tanto. Se por nhor desai qual da de con-se-gui-mos conquistar com braço.



The first system of the musical score consists of ten staves. The top two staves are for the vocal parts, featuring a complex melodic line with many ornaments and grace notes. The remaining eight staves are for the piano accompaniment, with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support with chords and moving lines. The system concludes with a double bar line.

dim.

for-*lá*, Em *tu* sei-e, ó li-ber-da-de, De-sa fi-a o nos-so pei-to a por-por a morte! *O Pátria*

The second system of the musical score consists of four staves. The top staff contains the vocal melody with the lyrics: "for-lá, Em tu sei-e, ó li-ber-da-de, De-sa fi-a o nos-so pei-to a por-por a morte! O Pátria". The bottom three staves are for the piano accompaniment. The system includes dynamic markings such as "dim" and "dim." and ends with a double bar line.

Handwritten musical score for piano and voice. The score consists of 18 staves. The first 14 staves are piano accompaniment, and the last 4 staves include a vocal line with lyrics. The lyrics are in Portuguese and appear to be a hymn or song. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf* and *mp*.

Lyrics (Portuguese):

- mu-da-za do la-trão-da, Sal-ve! Sal-ve! Bra-sil, um son-ho-in-ten-sa-ção vi-da De-a



The first system of the musical score consists of 12 staves. The top two staves are for the right and left hands of the piano, featuring complex melodic and harmonic lines with many beamed sixteenth and thirty-second notes. The remaining ten staves are for other instruments, likely a string quartet or woodwinds, with more rhythmic and harmonic accompaniment. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings.

The second system of the musical score begins with a vocal line on a single staff, followed by 11 staves of piano accompaniment. The vocal line contains the following lyrics: *-mor e de es-pe-ra-nça tu-a de-o-re, Se em teu por-mu-ri-tes, re-ou-ores lim-po-ri-*. The piano accompaniment continues with complex rhythmic patterns, including many beamed notes and rests. The system concludes with a double bar line.

pres... do...

cantando

cantando

res *en* *e do*

cantando *res* *en* *do*

ma- zem do luz-ge-ru res- plan-de- ce. Ga- gun- te pe- la pré- pra- na- tu- ra- nga, fo

cresc

cresc

cantando



pouco *pouco* ..

be-la fra-ge-un-pa-ri-de co-lo- ou, Ou l'en-fan-ça se l'hu-man-gran-de-za. Ter-ra-do-

Handwritten musical score on page 46. The score consists of two systems of staves. The first system contains 12 staves, and the second system contains 6 staves. The music is written in a single system across the page. The lyrics are written below the staves, starting with "ra - da En-ten-tes mil, ba tu, Bra-sil, o Pa-ís a-ma-da! Dos fi-lhos de-te se-lá a mãe gen-".



1^a Vez. 2^a Vez.

The first system of the musical score is divided into two sections: 1ª Vez. and 2ª Vez. The piano accompaniment is written on multiple staves, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. The vocal line is written on a single staff, with various melodic phrases and rests. The key signature has one sharp (F#), and the time signature is 2/4.

1^a Vez. 2^a Vez.

- lál, Pa- kisa-na-da, Bra-sil! - sil.

The second system of the musical score is divided into two sections: 1ª Vez. and 2ª Vez. The piano accompaniment continues with complex rhythmic patterns. The vocal line includes the lyrics "- lál, Pa- kisa-na-da, Bra-sil!" and "- sil." The key signature has one sharp (F#), and the time signature is 2/4.

ANEXO N.º 5
HINO NACIONAL

«MÚSICA PARA BANDA»

- I. — PARTITURA PARA BANDA, EM SI B MAIOR
II. — PARTITURA PARA BANDA E CANTO, EM FÁ MAIOR

I. — PARTITURA PARA BANDA, EM SI B MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
INSTRUMENTAÇÃO DE ANTÔNIO PINTO JUNIOR



Marchal (J=120)

Flautas em sol
 Flautas em sol
 Flautas (2)
 Flautas
 Clarinetas em sol
 Clarinetas em sol
 Soprano em sol
 Alto em sol
 Tenor em sol
 Baritone em sol
 Baixo em sol
 Trompas em fa
 Trompas em sol
 Cornetins em sol
 Bugles em sol
 Bugles e Cornetins em sol
 Alcos em sol
 Trombones 1º e 2º
 Trombones 3º e 4º
 Baritone em sol
 Bombardines
 E. Baixo em sol
 E. Baixo em sol
 Caixa e Bateria
 Corneta militar em sol
 Tambor militar

Handwritten musical score on 20 staves, organized into five systems of four staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *p*, *f*). The manuscript is written in ink on aged paper.



cres... .. cen... .. do pouco... a... .. pouco

cres... .. cen... .. do pouco... a... .. pouco

cres... .. cen... .. do pouco... a... .. pouco

cres... .. cen... .. do pouco... a... .. pouco

Handwritten musical score on 19 staves, featuring complex notation including notes, rests, and dynamic markings such as *mp*, *fp*, and *pp*. The score is organized into measures across the staves.



Handwritten musical score on 20 staves, organized into five systems of four staves each. The notation includes various musical symbols such as notes, rests, and clefs. The key signature is one sharp (F#). The score is written in a historical style, likely from the 18th or 19th century. The first system contains measures 1 through 5. The second system contains measures 6 through 10. The third system contains measures 11 through 15. The fourth system contains measures 16 through 20. The fifth system contains measures 21 through 25. The notation is dense and includes many accidentals and ties. The word "Finitura" is written above the staff in the fourth system, measure 18. The score is written in a cursive hand, typical of the period.



This image shows a page of handwritten musical notation, likely a piano score. The notation is written on multiple staves, with complex rhythmic patterns and dynamic markings. Key features include:

- Dynamic Markings:** Several instances of "dim" (diminuendo) and "dim." (diminuendo) are visible, indicating a decrease in volume.
- Rhythmic Complexity:** The notation includes various note values, rests, and complex rhythmic figures, particularly in the upper staves.
- Staff Layout:** The staves are arranged in a traditional manner, with some staves containing multiple systems of notation.
- Handwritten Text:** There are some handwritten notes and markings, including "dim", "dim.", and "dim." repeated several times.

The overall style is that of a handwritten musical manuscript, with clear notation and dynamic markings.

This is a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on multiple staves, with each staff containing complex musical notation including notes, rests, and dynamic markings. The notation is dense and detailed, with many notes beamed together and various articulation marks. The score is written in a single system, with the music continuing across the page. The handwriting is clear and legible, with some annotations in parentheses. The score is written in a single system, with the music continuing across the page. The handwriting is clear and legible, with some annotations in parentheses. The score is written in a single system, with the music continuing across the page. The handwriting is clear and legible, with some annotations in parentheses.

(o 12 em fanfaria...)

(Em fanfaria...)

(na falta de trompas...)

(a2)

(max. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 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629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000. 1001. 1002. 1003. 1004. 1005. 1006. 1007. 1008. 1009. 1010. 1011. 1012. 1013. 1014. 1015. 1016. 1017. 1018. 1019. 1020. 1021. 1022. 1023. 1024. 1025. 1026. 1027. 1028. 1029. 1030. 1031. 1032. 1033. 1034. 1035. 1036. 1037. 1038. 1039. 1040. 1041. 1042. 1043. 1044. 1045. 1046. 1047. 1048. 1049. 1050. 1051. 1052. 1053. 1054. 1055. 1056. 1057. 1058. 1059. 1060. 1061. 1062. 1063. 1064. 1065. 1066. 1067. 1068. 1069. 1070. 1071. 1072. 1073. 1074. 1075. 1076. 1077. 1078. 1079. 1080. 1081. 1082. 1083. 1084. 1085. 1086. 1087. 1088. 1089. 1090. 1091. 1092. 1093. 1094. 1095. 1096. 1097. 1098. 1099. 1100. 1101. 1102. 1103. 1104. 1105. 1106. 1107. 1108. 1109. 1110. 1111. 1112. 1113. 1114. 1115. 1116. 1117. 1118. 1119. 1120. 1121. 1122. 1123. 1124. 1125. 1126. 1127. 1128. 1129. 1130. 1131. 1132. 1133. 1134. 1135. 1136. 1137. 1138. 1139. 1140. 1141. 1142. 1143. 1144. 1145. 1146. 1147. 1148. 1149. 1150. 1151. 1152. 1153. 1154. 1155. 1156. 1157. 1158. 1159. 1160. 1161. 1162. 1163. 1164. 1165. 1166. 1167. 1168. 1169. 1170. 1171. 1172. 1173. 1174. 1175. 1176. 1177. 1178. 1179. 1180. 1181. 1182. 1183. 1184. 1185. 1186. 1187. 1188. 1189. 1190. 1191. 1192. 1193. 1194. 1195. 1196. 1197. 1198. 1199. 1200. 1201. 1202. 1203. 1204. 1205. 1206. 1207. 1208. 1209. 1210. 1211. 1212. 1213. 1214. 1215. 1216. 1217. 1218. 1219. 1220. 1221. 1222. 1223. 1224. 1225. 1226. 1227. 1228. 1229. 1230. 1231. 1232. 1233. 1234. 1235. 1236. 1237. 1238. 1239. 1240. 1241. 1242. 1243. 1244. 1245. 1246. 1247. 1248. 1249. 1250. 1251. 1252. 1253. 1254. 1255. 1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265. 1266. 1267. 1268. 1269. 1270. 1271. 1272. 1273. 1274. 1275. 1276. 1277. 1278. 1279. 1280. 1281. 1282. 1283. 1284. 1285. 1286. 1287. 1288. 1289. 1290. 1291. 1292. 1293. 1294. 1295. 1296. 1297. 1298. 1299. 1300. 1301. 1302. 1303. 1304. 1305. 1306. 1307. 1308. 1309. 1310. 1311. 1312. 1313. 1314. 1315. 1316. 1317. 1318. 1319. 1320. 1321. 1322. 1323. 1324. 1325. 1326. 1327. 1328. 1329. 1330. 1331. 1332. 1333. 1334. 1335. 1336. 1337. 1338. 1339. 1340. 1341. 1342. 1343. 1344. 1345. 1346. 1347. 1348. 1349. 1350. 1351. 1352. 1353. 1354. 1355. 1356. 1357. 1358. 1359. 1360. 1361. 1362. 1363. 1364. 1365. 1366. 1367. 1368. 1369. 1370. 1371. 1372. 1373. 1374. 1375. 1376. 1377. 1378. 1379. 1380. 1381. 1382. 1383. 1384. 1385. 1386. 1387. 1388. 1389. 1390. 1391. 1392. 1393. 1394. 1395. 1396. 1397. 1398. 1399. 1400. 1401. 1402. 1403. 1404. 1405. 1406. 1407. 1408. 1409. 1410. 1411. 1412. 1413. 1414. 1415. 1416. 1417. 1418. 1419. 1420. 1421. 1422. 1423. 1424. 1425. 1426. 1427. 1428. 1429. 1430. 1431. 1432. 1433. 1434. 1435. 1436. 1437. 1438. 1439. 1440. 1441. 1442. 1443. 1444. 1445. 1446. 1447. 1448. 1449. 1450. 1451. 1452. 1453. 1454. 1455. 1456. 1457. 1458. 1459. 1460. 1461. 1462. 1463. 1464. 1465. 1466. 1467. 1468. 1469. 1470. 1471. 1472. 1473. 1474. 1475. 1476. 1477. 1478. 1479. 1480. 1481. 1482. 1483. 1484. 1485. 1486. 1487. 1488. 1489. 1490. 1491. 1492. 1493. 1494. 1495. 1496. 1497. 1498. 1499. 1500. 1501. 1502. 1503. 1504. 1505. 1506. 1507. 1508. 1509. 1510. 1511. 1512. 1513. 1514. 1515. 1516. 1517. 1518. 1519. 1520. 1521. 1522. 1523. 1524. 1525. 1526. 1527. 1528. 1529. 1530. 1531. 1532. 1533. 1534. 1535. 1536. 1537. 1538. 1539. 1540. 1541. 1542. 1543. 1544. 1545. 1546. 1547. 1548. 1549. 1550. 1551. 1552. 1553. 1554. 1555. 1556. 1557. 1558. 1559. 1560. 1561. 1562. 1563. 1564. 1565. 1566. 1567. 1568. 1569. 1570. 1571. 1572. 1573. 1574. 1575. 1576. 1577. 1578. 1579. 1580. 1581. 1582. 1583. 1584. 1585. 1586. 1587. 1588. 1589. 1590. 1591. 1592. 1593. 1594. 1595. 1596. 1597. 1598. 1599. 1600. 1601. 1602. 1603. 1604. 1605. 1606. 1607. 1608. 1609. 1610. 1611. 1612. 1613. 1614. 1615. 1616. 1617. 1618. 1619. 1620. 1621. 1622. 1623. 1624. 1625. 1626. 1627. 1628. 1629. 1630. 1631. 1632. 1633. 1634. 1635. 1636. 1637. 1638. 1639. 1640. 1641. 1642. 1643. 1644. 1645. 1646. 1647. 1648. 1649. 1650. 1651. 1652. 1653. 1654. 1655. 1656. 1657. 1658. 1659. 1660. 1661. 1662. 1663. 1664. 1665. 1666. 1667. 1668. 1669. 1670. 1671. 1672. 1673. 1674. 1675. 1676. 1677. 1678. 1679. 1680. 1681. 1682. 1683. 1684. 1685. 1686. 1687. 1688. 1689. 1690. 1691. 1692. 1693. 1694. 1695. 1696. 1697. 1698. 1699. 1700. 1701. 1702. 1703. 1704. 1705. 1706. 1707. 1708. 1709. 1710. 1711. 1712. 1713. 1714. 1715. 1716. 1717. 1718. 1719. 1720. 1721. 1722. 1723. 1724. 1725. 1726. 1727. 1728. 1729. 1730. 1731. 1732. 1733. 1734. 1735. 1736. 1737. 1738. 1739. 1740. 1741. 1742. 1743. 1744. 1745. 1746. 1747. 1748. 1749. 1750. 1751. 1752. 1753. 1754. 1755. 1756. 1757. 1758. 1759. 1760. 1761. 1762. 1763. 1764. 1765. 1766. 1767. 1768. 1769. 1770. 1771. 1772. 1773. 1774. 1775. 1776. 1777. 1778. 1779. 1780. 1781. 1782. 1783. 1784. 1785. 1786. 1787. 1788. 1789. 1790. 1791. 1792. 1793. 1794. 1795. 1796. 1797. 1798. 1799. 1800. 1801. 1802. 1803. 1804. 1805. 1806. 1807. 1808. 1809. 1810. 1811. 1812. 1813. 1814. 1815. 1816. 1817. 1818. 1819. 1820. 1821. 1822. 1823. 1824. 1825. 1826. 1827. 1828. 1829. 1830. 1831. 1832. 1833. 1834. 1835. 1836. 1837. 1838. 1839. 1840. 1841. 1842. 1843. 1844. 1845. 1846. 1847. 1848. 1849. 1850. 1851. 1852. 1853. 1854. 1855. 1856. 1857. 1858. 1859. 1860. 1861. 1862. 1863. 1864. 1865. 1866. 1867. 1868. 1869. 1870. 1871. 1872. 1873. 1874. 1875. 1876. 1877. 1878. 1879. 1880. 1881. 1882. 1883. 1884. 1885. 1886. 1887. 1888. 1889. 1890. 1891. 1892. 1893. 1894. 1895. 1896. 1897. 1898. 1899. 1900. 1901. 1902. 1903. 1904. 1905. 1906. 1907. 1908. 1909. 1910. 1911. 1912. 1913. 1914. 1915. 1916. 1917. 1918. 1919. 1920. 1921. 1922. 1923. 1924. 1925. 1926. 1927. 1928. 1929. 1930. 1931. 1932. 1933. 1934. 1935. 1936. 1937. 1938. 1939. 1940. 1941. 1942. 1943. 1944. 1945. 1946. 1947. 1948. 1949. 1950. 1951. 1952. 1953. 1954. 1955. 1956. 1957. 1958. 1959. 1960. 1961. 1962. 1963. 1964. 1965. 1966. 1967. 1968. 1969. 1970. 1971. 1972. 1973. 1974. 1975. 1976. 1977. 1978. 1979. 1980. 1981. 1982. 1983. 1984. 1985. 1986. 1987. 1988. 1989. 1990. 1991. 1992. 1993. 1994. 1995. 1996. 1997. 1998. 1999. 2000. 2001. 2002. 2003. 2004. 2005. 2006. 2007. 2008. 2009. 2010. 2011. 2012. 2013. 2014. 2015. 2016. 2017. 2018. 2019. 2020. 2021. 2022. 2023. 2024. 2025. 2026. 2027. 2028. 2029. 2030. 2031. 2032. 2033. 2034. 2035. 2036. 2037. 2038. 2039. 2040. 2041. 2042. 2043. 2044. 2045. 2046. 2047. 2048. 2049. 2050. 2051. 2052. 2053. 2054. 2055. 2056. 2057. 2058. 2059. 2060. 2061. 2062. 2063. 2064. 2065. 2066. 2067. 2068. 2069. 2070. 2071. 2072. 2073. 2074. 2075. 2076. 2077. 2078. 2079. 2080. 2081. 2082. 2083. 2084. 2085. 2086. 2087. 2088. 2089. 2090. 2091. 2092. 2093. 2094. 2095. 2096. 2097. 2098. 2099. 2100. 2101. 2102. 2103. 2104. 2105. 2106. 2107. 2108. 2109. 2110. 2111. 2112. 2113. 2114. 2115. 2116. 2117. 2118. 2119. 2120. 2121. 2122. 2123. 2124. 2125. 2126. 2127. 2128. 2129. 2130. 2131. 2132. 2133. 2134. 2135. 2136. 2137. 2138. 2139. 2140. 2141. 2142. 2143. 2144. 2145. 2146. 2147. 2148. 2149. 2150. 2151. 2152. 2153. 2154. 2155. 2156. 2157. 2158. 2159. 2160. 2161. 2162. 2163. 2164. 2165. 2166. 2167. 2168. 2169. 2170. 2171. 2172. 2173. 2174. 2175. 2176. 2177. 2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189. 2190. 2191. 2192. 2193. 2194. 2195. 2196. 2197. 2198. 2199. 2200. 2201. 2202. 2203. 2204. 2205. 2206. 2207. 2208. 2209. 2210. 2211.

Handwritten musical score on 18 staves, organized into six systems of three staves each. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), time signatures, and complex rhythmic patterns. The manuscript is written in dark ink on aged paper.



Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as beams, slurs, and articulation marks.

Key markings and annotations visible in the score include:

- p* (piano)
- cres.* (crescendo)
- plum fanfara*
- fanfara*
- 1. 2. Buge en fanfara*

The score is organized into systems, with each system containing multiple staves. The notation is dense and detailed, typical of a full orchestral or band score.

Handwritten musical score on 15 staves. The lyrics "cen... do... sempre..." are written across the staves, with some words appearing above and some below the notes. The notation includes various musical symbols such as clefs, key signatures, and note values.



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format typical of a musical manuscript. The score is written in black ink on aged, slightly yellowed paper. The notation is dense, with many notes and rests visible across the staves. The staves are arranged in a single column, with each staff containing a line of music. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format typical of a musical manuscript. The score is written in black ink on aged, slightly yellowed paper. The notation is dense, with many notes and rests visible across the staves. The staves are arranged in a single column, with each staff containing a line of music. The notation includes various musical symbols such as notes, rests, and clefs, arranged in a structured format typical of a musical manuscript.

1ª Vez. 2ª Vez.

The image shows a handwritten musical score for a large ensemble, likely a symphony or a large band. The score is written on multiple staves, with the first section labeled '1ª Vez.' and the second section labeled '2ª Vez.'. The notation is complex, featuring many notes, rests, and dynamic markings. The score is divided into two main sections, each with its own set of staves. The notation is written in a clear, legible hand, and the overall layout is organized and professional.



II.-PARTITURA PARA BANDA E CANTO, EM FÁ MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA
ADAPTAÇÃO VOCAL DE ALBERTO NEPOMUCENO
INSTRUMENTAÇÃO DE ANTÔNIO PINTO JUNIOR



Marcial (♩ = 120)

Flautim em mi b

Flauta em dó

Oboés (1)

Requinta

Clarinetas em si b

Clarinetas baixas

Soprano

alto

Tenor

Baritone

Baixo

Trompas em fá

Trompetas em mi b

Cornelins em si b

Bugle

Bugle e Cornelin

Canto

Allos em mi b
(sac. homens)

Trombones

Baritones em si b

Bombardines

Ebaixos em mi b

Ebaixos em si b

Caixa, Pratos e Bateria

Handwritten musical score on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano). The manuscript is written in ink on aged paper.



Handwritten musical score on a single page, featuring two systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings.

The first system consists of 12 staves. Above the first staff, the word "poco" is written, followed by a dotted line and the word "cresc." (crescendo). Above the fourth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo). Above the eighth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo). Above the twelfth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo).

The second system consists of 12 staves. Above the first staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo). Above the fourth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo). Above the eighth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo). Above the twelfth staff, the word "poco" is written, followed by a dotted line and the word "dim." (diminuendo).

Handwritten musical score for a large ensemble, featuring multiple staves with complex notation, including notes, rests, and dynamic markings (e.g., *p*, *f*). The score is written in a system of staves, with a key signature of one sharp (F#) and a time signature of 4/4. The notation includes various musical symbols such as clefs, accidentals, and articulation marks.

Below the main musical notation, there is a line of text in Portuguese, likely lyrics or a title, written in a cursive script:

Qu-ri-xam-dah pi-ran-gas-me-gens-pla-ci-das Deum po-ve-ni-co-bra-do-re-lum.

The score continues with further musical notation on the bottom half of the page.



Handwritten musical score for a choir and piano. The score is written on multiple staves, with the vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are in Portuguese, and the music is in G major (one sharp).

Lyrics: - ban-te Éo sol da li - Der-do-de-em-rae-os fül - ge-dos, Brei Hou noceu da Pa-triea nes-seu-a-tan-te. Seo pe-



Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves.

-nhor des-sai qual-da-de Com-se-qui-mos Con-qui-tar com bra-ço fer-ti, Em teu sei-o, ó li-ber-

ma falta de
trampas. *dim.*



Handwritten musical score for a choir and piano. The score consists of 16 staves. The first 14 staves are for the piano accompaniment, and the last two staves are for the choir. The music is in G major and 2/4 time. The lyrics are in Portuguese. The score includes various musical notations such as notes, rests, and dynamic markings like "dim" and "f".

da-de, De-ra-fu-a-o nos-so por-ta pró-pria mor-te! O Pa-tre a ma-da-do la-ta-da, Sal-ve! Sal-ve! Ben-

dim

(na falta de Sampa)

dim

-sil, um se-ri-o em um sa-í- vi- vi- do De- a- mor e des- pe- ra- sa- tá- ra- do- ce. Se- en- tou- for- ma- so- re-ú- ni- do- a-



Handwritten musical score for "Limpide e magenta" by Carlos Gomes. The score is written on 15 staves, featuring a variety of musical notations including treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 4/4), and dynamic markings such as "p" (piano) and "cresc." (crescendo). The lyrics "Limpide e magenta" are written below the staves, with the word "Limpide" appearing on the 10th staff and "magenta" on the 11th staff. The score is a page from a manuscript, showing the composer's original notation.



[illegible]

This is a handwritten musical score for a choir and piano. The score is written on 24 staves, organized into two systems of 12 staves each. The top system contains the vocal parts (Soprano, Alto, Tenor, Bass) and the piano accompaniment. The bottom system contains the piano accompaniment and the vocal parts. The music is written in a key with one sharp (F#) and a 4/4 time signature. The lyrics are in Portuguese and are written below the vocal staves. The score is a page from a larger manuscript, as indicated by the page number '1' in the bottom right corner.

mil. En tu, Bra-nil, Pa-kia-a-ma-da! Dos fi-lhos deste so-lez-mae gen-til, Pa-kiaama-da, Bra.

Handwritten musical score on a single page, divided into two systems. The first system is labeled "1ª vez" and "2ª vez" at the top. It contains 12 staves of music, with the first staff featuring a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "all." (allegro). The second system continues the musical notation on another set of 12 staves. The paper shows signs of age, including some staining and a circular stamp in the bottom left corner.



ANEXO N.º 6

HINO NACIONAL

«POEMA»

I — POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA

II — PARTE PARA CANTO. EM FÁ MAIOR

I. -- POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA

POEMA

I

Ouviram de Ipiranga as margens plácidas
De um povo heróico o brado retumbante,
E o sol da Liberdade, em raios fúlgidos,
Brilhou no céu da Pátria nesse instante.

Se o penhor dessa igualdade
Conseguimos conquistar com braço forte,
Em teu seio, ó Liberdade,
Desafia o nosso peito a própria morte!

O' Pátria amada,
Idolatrada,
Salve! Salve!

Brasil, um sonho intenso, um raio vívido
De amor e de esperança à terra desce,
Se em teu formoso céu, risonho e límpido,
A imagem do Cruzeiro resplandece.

Gigante pela própria natureza,
És belo, és forte, impávido colosso,
E o teu futuro espelha essa grandeza

Terra adorada,
Entre outras mil,
És tu, Brasil,
O' Pátria amada!

Dos filhos deste solo és mãe gentil,
Pátria amada,
Brasil!

II

Deitado eternamente em berço esplêndido,
Ao som do mar e à luz do céu profundo,
Fulguras, ó Brasil, florão da América,
Iluminado ao sol do Novo Mundo!

Do que a terra mais garrida
Teus risonhos, lindos campos tem mais flores;
“Nossos bosques tem mais vida”,
“Nossa vida” no teu seio “mais amores”.

O' Pátria amada,
Idolatrada,
Salve! Salve!

Brasil, de amor eterno seja símbolo
O lábaro que ostentas estrelado,
E diga o verde-louro desta flâmula
— Paz no futuro e glória no passado.

Mas, se ergues da justiça a clava forte,
Verás que um filho teu não foge à luta,
Nem teme, quem te adora, a própria morte.

Terra adorada
Entre outras mil,
És tu, Brasil,
O' Pátria amada!

Dos filhos deste solo és mãe gentil,
Pátria amada,
Brasil!

II. - PARTE PARA CANTO, EM FÁ MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA
ADAPTAÇÃO VOCAL DE ALBERTO NEPOMUCENO



1.º Estrofe

O - ri - xam do d - pi - ran - ga as mar - gens plá - ci - das De um
 po - vo ba - rí - co o bra - do re - tū - ban - te O sol da li - ber - da - de, em tra - sos
 fūl ... gi - dos, Bri - thou no céu da Pá - tria res - se ins - tan - te. Se o pe -
 - rhor des - sa i - qual - da - de con - se - gu - mos con - quís - tar com bra - ço
 for - te, Em teu sei - o, ó li - ber - da - de, De - sa - fi - ao nos so per - to a pró - pria
 mor - te! O Pá - tria a - ma - da, O do - la - tris - ta, Sal - ve! Sal - ... ve! Bra -
 sil, um sonho in - ten - soum, rai - o vi - - vi - do Bea - mor e de es - pe - ran - ça a ter - ra
 des - ce, Se em teu for - mo - so céu, ri - so ... nhoe lín - pi - do, A i -
 - ma - gem do Cru - zei - ro res - plan - de - ce. Gi - gan - te pe - la pró - pria na - tu -
 - re - - - - - za. Os ve - lo - zes for - te im - pá - vi - do co - los - - - - - so, O
 teu fu - tu - ro es - pe - tha es - sa gran - de - za, Terra a - do - ra - da, En - tre ou - tras mil, És tu, Bra - sil, O Pá - tria a -
 - ma - da! Dos fi - lhos des - te só - le - os mae gen - til, Pá - tria a - ma - da, Bra - sil!

14 2ª Estrófe

Dei - ta - dos - ter - na - men - tem - ber - ços plên - di - do, do
 som do mar e a luz do céu pro - fun - do, Ful - gu - ras, ó Bra - sil, flo - rão da A -
 - mé - ri - ca, lu - mi - na - do do sol do No - vo Mun - do! Do que a
 Ter - ra mais gar - ri - da Ter - so ri - so - nhos, lin - dos cam - pos têm mais
 flo - res; Nos - sos bos - ques têm mais vi - da, Nos - sa vi - da no teu sei - o "mais a -
 - mo - res". O Pa - tria a - ma - do, do - la - tra - da, Sal - ve! Sal - - - - ve! Bra -
 - sil, de a - mor e tér - no se - ja sím - bo - lo O lá - ba - ro que os têm - tas es - tre - la - do é
 di - ga o ver - de - lou - ro des - sa flâ - mu - la! Paz na fu - tu - ra e gló - ria no pas -
 - sa - do. Mas, se er - r - ques da jus - ti - ça a cla - va for - - - - te, Ve -
 - rás que um fi - lho teu não fo - ge à lu - - - - ta, Nem te - - me, quem te a - do - ra a pró - pria
 mor - - te. Ter - ra a - do - ra - da En - tre ou - tras mil, És tu, Bra - sil, O Pa - tria a -
 - ma - da! Dos fi - lhos des - te so - lo és mãe gen - til, Pa - tria a - ma - da, Bra - sil!

ANEXO N.º 7

HINO NACIONAL

«MÚSICA PARA PIANO E CANTO, EM FÁ MAIOR»

I. — PARTE PARA PIANO E CANTO, EM FÁ MAIOR

I.--PARTE PARA PIANO E CANTO, EM FÁ MAIOR

MÚSICA DE FRANCISCO MANUEL DA SILVA
POEMA DE JOAQUIM OSÓRIO DUQUE ESTRADA
ADAPTAÇÃO VOCAL DE ALBERTO NEPOMUCENO



Marcial (♩ = 120)

Piano

The first system of the piano accompaniment. The right hand features a melody with eighth and sixteenth notes, accented with 'f' and 'p'. The left hand provides a rhythmic accompaniment with chords and single notes.

The second system of the piano accompaniment. The right hand continues the melodic line with various ornaments and slurs. The left hand maintains the harmonic support with chords and moving lines.

The third system of the piano accompaniment. It includes a 'crescendo' marking over the right hand's melodic progression. The left hand continues with its accompaniment.

The fourth system of the piano accompaniment. It features a 'cresc.' marking. The right hand's melody is more active with sixteenth notes. The left hand provides a steady accompaniment.

Canto

The vocal line (Canto) for the March. It begins with a rest followed by a melodic phrase. The lyrics 'Ou...vi...ram do Y-pi-ran-ga as mar-gens' are written below the staff.

The piano accompaniment for the vocal line. It starts with a 'ff' (fortissimo) dynamic. The right hand has chords and moving lines, while the left hand provides a rhythmic base.

plá-ci-das De um po-vo re-nô co ob-ra-dor e-tim-bran-tê E o sol da li-ber-da-de em ra-ios

fú-tu-ros, Bri-lhou no céu da Pá-tria nes-sun-tan-tê. Se o pe-nhor des-sai-gual-

-da-de Con-se-gui-mos con-quistar com bra-ço for-tê, Em teu sei-o, ó li-ber-

-da-de, De-sa-fi-a o nos-so pei-to a pró-pria mor-tê! O Pá-tria a-

ma - da, do la - tra - da, sal - ve! Sal - ve! Bra - sil, um so - nho in - ten - so, um ras - o

vi - ve do De - a - mor e de - o pe - ran - ça à ter - ra des - ce, Se - em

tu for - mo - so céu, ri - so - nho e lí - m - pi - do, à i - ma - gem do Cru - za - ro res - plan -

- de - ce. Gi - gan - te pe - la pró - pria na - tu - re - - - za, É

p *cresc.* *sempre pouco a pouco.*

be - lo, es for - te, im - pa - vi - do co - los . . . so. E o tu fu - tu - ro es pe lhaes sa gran -

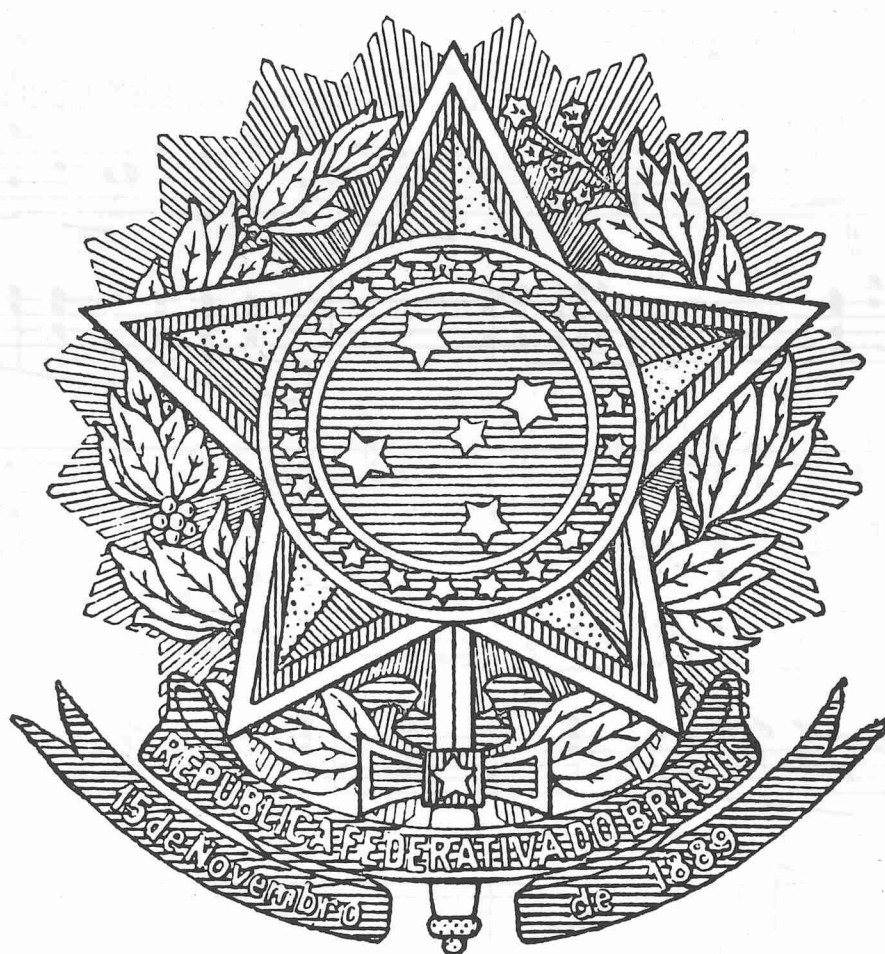
- de - za. Ter - ra - do - ra - da En - tre ou - tras mil, E o tu, Bra - sil, O Pa - tria a -

- ma - da! Dos fi - lhos des - te so - loes mae gen - til, Pa - tria a - ma - da, Bra -

1ª VEZ 2ª VEZ
- sil! - sil!

ANEXO N.º 8

DESENHO DAS ARMAS NACIONAIS



ANEXO N.º 9

DESENHO DO SÊLO NACIONAL



SÊLO NACIONAL

Senado Federal, em

