

167. BENÇÃO AARAÔNICA

(THE LORD BLESS YOU AND KEEP YOU)

Números 6:24 a26

Peter C. Lutkin (1858-1931)

Trad. J. W. Faustini, 1956



Muito ligado e moderato

p Que Deus tea ben - ço - e, Que Deus so - bre ti le - van - teo
The Lord bless - you and keep you, the Lord lift His coun - te - nance up -

p Que Deus te_a ben - ço - e, Que Deus so - bre ti le - van - te_o

p Que Deus te_a ben - ço - e, Que Deus so - bre ti le - van - te_o

Que Deus te_a - ben - ço - e, Que Deus so - bre ti le - van - te_o

ros - to; e te dê paz e te dê paz Que
on - you and give you peace and give you peace. the

ros - to; e te dê paz e te dê paz Que Deus

ros - to; e te dê paz e te dê paz Que Deus

ros - to; e te dê paz, e te dê paz Que Deus

BENÇÃO AARAÔNICA (Conclusão)

De - us so - bre ti levan - teo ros - to e te guar - de pa - ra
 Lord make His face tshibe up - on you, and be gra - cious un - to

sô - bre ti levan - te_o ros - to e te guar de

sô bre ti levan - te_o ro - to e te guar de

so - bre ti levan - te_o ros - to e te guar de

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sem - pre guar - de. Que Deus te guar - de, guar - dea - té o
 you, be gra - cious The Lord be gra - cious gra - cious un to

e te guar - de. Que Deus te guar - de, guar - de_a - té o

e te guar - de. Que Deus te guar - de, guar - de_a - té o

e te guar - de. Que Deus te guar - de, guar - de_a - té o

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The musical score consists of five systems of staves. The first system includes vocal lines and piano accompaniment. The second system continues the vocal and piano parts. The third system features a piano solo with dynamics like *diminuendo* and *poco a*. The fourth system continues the piano solo. The fifth system concludes the piano solo. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

System 1:
 - **Vocal 1:** fim you. Dynamics: *mp*, *cres*. Notes: A - - - mém, - A - -
 - **Vocal 2:** fim. Dynamics: *p*, *mp*, *cres*. Notes: A - - - mém. A - - - mém.
 - **Piano 1:** fim. Dynamics: *mp*, *cres*. Notes: A - - - mém. A - -
 - **Piano 2:** fim. Dynamics: *p*, *mp*, *cres*. Notes: A - - - mém. A - -

System 2:
 - **Vocal 1:** - - - mém. Dynamics: *mp*, *cres*. Notes: A - - - mém. A - -
 - **Vocal 2:** - - - mém. Dynamics: *mp*, *cres*. Notes: A - - - mém. A - -
 - **Piano 1:** - - - mém. Dynamics: *mp*, *cres*. Notes: A - - - mém. A - -
 - **Piano 2:** - - - mém. Dynamics: *mp*, *cres*. Notes: A - - - mém. A - -

System 3:
 - **Vocal 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Vocal 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.

System 4:
 - **Vocal 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Vocal 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.

System 5:
 - **Vocal 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Vocal 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 1:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.
 - **Piano 2:** - - - mém. Dynamics: *f*, *diminuendo*, *poco a*. Notes: A - - - mém.

The musical score consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is written in a 4/4 time signature. The lyrics are: 'A - - - - - mém', 'mém.', 'mém,', 'A - - - - - mém.', 'mém,', 'A - - - - - mém.'. The dynamics are marked as *pp* (pianissimo) in the second measure of each staff. The first staff has a whole note 'A' in the first measure and a whole note 'mém' in the second. The second staff has a half note 'A' in the first measure, followed by a quarter note 'A', an eighth note 'A', and a quarter note 'A' in the second measure, all beamed together. The third and fourth staves have a whole note 'mém,' in the first measure and a whole note 'A' in the second measure. The fifth measure of each staff has a whole note 'mém.' in the first measure and a whole note 'mém.' in the second.