

O CRUZEIRO



**MESTRE RAIMUNDO
IRINEU SERRA**

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The Life of Mestre Irineu

*From A Familia Juramidam.com, the life of Mestre Irineu as recounted by **Jairo da Silva Carioca**:*

Mestre Irineu, According to verbal accounts, was a man who placed a high value on everyone's personal history. *"He used to say that, like him, who was destined, all of us are also destined. He was always looking forward to making it clear that we are part of a divine creation that is being evolved throughout time,"* says Ms. Percília Matos. *"One day he told me about what he was accomplishing on earth, and told me that we are here obeying to our Father's determination, paying for or giving continuity to a past life,"* adds Júlio Carioca.

Mestre used to try to explain the existence of what the Incas had mentioned before: The Superior Plane that the *hinários** reveal as the Astral Plane, and this plane where the spirits are sent to earth to accomplish life in accordance with each one's merit. It is similar to the explanation for Karma in *Kardec's** doctrine. Through this line of thinking Mestre was showing the interchanging relationship existing between, as we characterize it, the physical and astral plane. This line of thinking becomes well clarified when we accompany the continuity of his life.

The birth

On the 15th of December of 1890 was born, in São Vicente de Férrer -- Maranhão, the boy that would be called Raimundo Irineu Serra. His parents -- Sanches Serra and Joana Assunção Serra, were of humble origins, descendants of slaves who lived from the cultivation of the land.

"Mestre was indeed a slave descendant from both his father's and his mother's side. His grandparents were

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slaves brought to Brazil and placed in São Vicente de Férrer county, Maranhão state,” narrates Mr. João Rodrigues (aka Nica). Irineu Serra was the first born, followed by Dico, Veronica, Maria, and Nha Dica, the youngest.

“Catholicism was predominant in the area. There was a Dominican Church with thick walls painted in white, which seen from up close seemed to wave in iridescent colors due to the mastery of the builders that build it, obviously, for the land lords and slave owners, rather than the poor blacks imported from Africa.” (Eduardo Beyer)

The young Irineu Serra was the only family member to follow his African heritage, both in physical appearance and also in the preservation of some of the traditions of the race. *“A fight between youngsters in a tambor-de-crioulo (afro-Brazilian-drum - a traditional expression of the state of Maranhão with roots in the Angola Congo ritual from candomblé (African religion). Mixed with other liturgies, it is composed of a series of chants accompanied by three drums, a bottle gourd and an iron triangle) made Raimundo Irineu Serra leave the region where he was born and go towards São Luiz, the capital. When it was Ten, Eleven o’clock PM, they argued and started to fight. They put everyone on the run and contrived to obtain a knife and cut down all the hammocks of the house owner. They even broke down the door. Irineu went to this party and at this time the children that had no father were raised by their uncles (maternal). Irineu went without the knowledge of his mother, in agreement with his cousin Cassimiro that was about the same height.”* (Beyer)

This strong nature of Irineu Serra would later be confirmed by him personally. He told Júlio Carioca *“that every time he would behave badly or play a trick on the elders he would be severely punished by*

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a lady in dreams that punished him in a place similar to a rice barn until he would repent of the sins committed.” It was certainly the self-indoctrination of someone that came to earth pre-destined, as attest the teachings received by Mr. Antônio Gomes da Silva, one of his great followers. *“Since his birth he showed his worth.”*

A Second version of his leaving

Another version, narrated by followers like Luiz Mendes do Nascimento, talks about the leaving of Irineu Serra from his homeland due to a premature wedding, which he was close to consummate with a cousin. In this version his uncle Paulo was of decisive importance in his coming to the Amazon. It was supposedly from him that the recommendation to Irineu Serra to know more of the world before thinking about marriage came. *“You know Raimundo... a man wanting to get married should first give the world a turn. When he comes back he will know how much it costs for a kilo of salt, a kilo of sugar, and a slip for a woman. Then a man can get married,”* narrates Mr. Francisco Grangeiro.

“It was then that the next day he saw a ship enlisting people to go to Amazon,” adds Mr. Francisco Grangeiro. Irineu Serra, at 22 years of age, was leaving his home state, his family, and all the traditions of the city that he lived in, with its festivities during Holy Week, and the Patriarch of the city (São Vicente de Férrer) celebration, which always was held under the summer moonlight. Paulo Serra and Raimunda Castro Serra, his uncle and aunt from his father’s side, were also his God Parents. Irineu Serra worked with cattle at that time and earned 500 Réis, which he used to make the trip to São Luiz.

From there, in 1912, Irineu Serra went to Belém do Pará on a ship, working there as a gardener to raise money to head towards Manaus. In the Amazon’s

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capital he gathered with a group of North Easterners going to Acre, territory suffering a strong migration pushed by the rising of its rubber market and the strong drought that was punishing their region since 1877.

He also narrates this course of his journey in his *hinário* when he says: *Equiôr, Equiôr, Equiôr, Equiôr* who called me, I came bordering the land, and I came bordering the sea.

In 1912, when he first set foot on the state of Acre, his objectives became to meet his fellow cousins, also from Maranhão -- Antônio Costa and André Costa, that he heard were also there. The territory was for the first time undergoing social changes, with the installment of the first administrative structures, and the formation of the middle school level government employees.

The difficulties were huge, offering the immigrants an almost migratory life, where the fight for survival would dictate the activity of the moment. From Rio Branco city he continued on his journey to Brasília (at the time called Brasília), where he had heard his fellow citizens would be, the brothers Antonio Costa and André Costa. In this year, when he passed through Brasília, Irineu Serra was seen by Germano Guilherme, later to be his first follower in the mission still unknown to the young *Maranhense*. Irineu Serra called attention wherever he passed, due to his physical bearing and his height of 6.5 feet.

His initial Journey was finally reaching the rubber plantations of Peru, where at last he met his countrymen, Antônio Costa and André Costa. There aren't testimonies that give detail to how this encounter happened. One fact we do know is that he was frequently asked why he was so far from his motherland.

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The answer quickly came with the encounter with the drink, at that time known as Ayahuasca. *“They stayed living together. Antônio Costa wasn’t a rubber tapper. He worked in the regatão* business, buying and selling rubber. He was the one to give the news about some caboclos in Peru that drank Ayahuasca,”* narrates Mr. Luiz Mendes. *“And it was Antônio Costa that gave him the Ayahuasca. He and his brother invited Mestre to drink it,”* adds Mr. Francisco Grangeiro. *“Mestre was invited by Antônio Costa to meet a caboclo named Pisango, who was a Peruvian caboclo, descendant from the Incas. It was Pisango who, as a way of speaking, knew where the swallows made their nest,”* also affirms Mr. João Rodrigues (aka Nica). Upon the invitation, according to accounts, Mestre said: *“I’ll go, and if it is something good I’ll bring it back to my country.”*

At this time the sacrament was used to guide the Indians in hunting and fishing, and also to entertain the white man in the moonlight. But it already exerted a function of worship, as described Mr. ValcÍrio Genesio, the only son of Mestre Irineu: *“They would organize themselves in huts and praised the ayahuasca drink in their rituals. They would beat the drums, dance in circle, it was a big celebration.”*

Until this moment only two races knew of the work with the Ayahuasca: the Indian, and the white through Antônio Costa and André Costa. With the acknowledgment made by Irineu Serra, who started to drink the indigenous sacrament, the ethnical composition of the Brazilian population was met: the Indian, the White and the Black; the union of the visible races in the principals of the doctrine to be formed.

It was on the third encounter with Ayahuasca that the first contacts with spirituality occurred. *“He set the hammock in a way that he could see the moon. It was a clear night, very beautiful, when he started to have*

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a vision. He looked and the moon began to approach until it came very close to him. She asked him:

“Do you dare to call me Satan?”

And Irineu Serra replied:

“Holy Mary, my Lady, of course not!”

“Do you think that anyone else has ever seen what you are seeing now?”

At that point he lost some heart, thinking that he was seeing what others had already seen. And the Virgin continued to speak:

“You are wrong. What you are seeing no one ever saw; only you. Now you tell me, who do you think I am?”

And he answered:

“You are a Universal Goddess,” narrates Mr. Luiz Mendes.

*“In this first *miração* this Lady presented herself identified as Clara (Clare) and asked him to sing the first hymn of the doctrine presented to him at that moment,”* narrates Ms. Percilia Matos.

It was the opening of the spiritual works for the young Irineu Serra. At that moment he discovered that the objectives of the sacrament would go way beyond the simple effects of how it was being handled in the region. *Clara*, who was the same Lady that would indoctrinate him in his dreams, according to Mestre Irineu’s testimonies, asked of him to undertake a rigorous fast. *“Well then, she said -- now you are to undergo a fast to receive what I have to give you. You will be seven days feeding only on boiled manioc without salt, and tea, and without seeing a woman’s skirt (popular saying that means not having relations with a woman),”* narrates Mr. Francisco Grangeiro. Irineu Serra told Antônio Costa what had happened, and he went even further into the rainforest of the rubber plantations to accomplish what had been determined.

He, in person, would narrate in lectures to his followers that in the third day of fasting he was already hearing voices and having visions of the spiritual realm and of the caboclos of the forest. The mission for which he was predestined was revealed to him on the seventh day.

“Clara, now appearing as the Queen of the Forest, said that she had something to deliver to him. Mestre said that if it was something for the improvement of his country he would accept it. And in this way it was revealed to him the Juramidã mission. He asked of her to make him one of the best healers in the world. She replied that he could never make money out of it. He asked of her to associate everything that had a relation to heal in the drink. He received it, and then went to work to start acquiring knowledge, perfecting himself, receiving every day powers that one needs,” narrates Mr. Luiz Mendes.

This passage is also explained by Mr. Sebastião Jaccoud: *“His own coming is demanded by the Divine Mother for the harvest of what was planted way behind, gathering the flock that was scattered in the time of Jesus Christ.”*

After all, it wasn't by accident that the young Irineu Serra had left his motherland, leaving behind his family and traditions to come and meet once more his countrymen Antônio Costa and André Costa, and meeting later on the Ayahuasca drink. His dreams with a lady that would indoctrinate him and the apparition of *Clara*, that gave him a mission, make us believe that this whole trajectory followed by Mestre Irineu was pre-destined. His life has continuity in a process of self-discipline and evolution, which we describe as material destination.

First Period – 1912 to 1931

The material destination – evolution and self-discipline processes of the great Master

By now Irineu Serra wasn't unaware to what divinity had destined to him. It was the beginning of a new phase based on a process of self-discipline and evolution in the divine project in itself unchained. As he knew that from now on nature would be his eternal apprenticeship partner, the next step was to "Know the power of the forest and to love God," as he himself explains through his hinário.

Already adapted to the region, he was aligning with the laws of nature, the secrets and the utilities of the plants, their healing effects, and finally, it was important to learn everything that could evolve him inside the spiritual project received. The strong temperament of the black Irineu Serra was opening a space for the serenity and love towards the sacred elements: Sun, Moon, Star, the Earth, the Wind and the Sea. It is the true alchemy revealed in the ayahuasca.

This cycle of great intensity is supposed to have begun around 1913, when Irineu Serra parted ways from his cousins in Peru. In his short convivial with the Indians of the region and the *mirações** with Pizango, considered "the ayahuasca spirit," he learned how to make the Ayahuasca and to identify the vine Jagube (*banisteriopsis caapi*) and the leaf Chacrona (*psychotria viridis*) in the Amazon Forest. Irineu Serra started to always pay attention to the moon cycles that determine the right season for the harvest and the making of the tea. From there on we can observe the permanent partnership in between Irineu Serra and nature.

The rules that were being naturally made were inviolable. *“One day Mestre told me that he tried to make it easier to beat the Jagube with a hammer. He told me that he was severely warned by the Queen, feeling heavy headaches throughout the day, because the Queen wouldn’t allow the utilization of work tools that weren’t natural like a hammer made of wood. Today we even see machinery being used to grind the vine,”* Júlio Carioca comments.

In 1916 Irineu Serra returned to Brasiléia. In this county he met Ms. Rosa Amorim, with whom he had his only son, Mr. Valcívrio Genésio da Silva. *“At that time everything was very hard, and even to go from one point to another had to be done by the so called varejões*. When I was born, in January 20th of 1917, my father was a rubber tapper worker,”* narrates Mr. Valcívrio Genésio. According to him, from the union of Irineu Serra with his mother also came the birth of a girl who lived for only a year and eight months. In Brasiléia, still called Brasília at that time, Irineu Serra met once more with Antônio and André Costa. *“They were good friends, and Antônio Costa was chosen by dad to be my God-Father,”* adds Valcívrio.

The first Ayahuasca center

Research conducted by the anthropologist Clodomir Monteiro -- Federal University of Acre -- UFAC, reveals that from the first reunion between Irineu Serra and the Costa brothers came the organization of the first center of Ayahuasca that we know of. Settled in Brasiléia, the center was called *Círculo de Regeneração de Fé* (Circle of Faith’s Regeneration) -- CRF, founded by the Costa brother’s right after the departure of Irineu Serra, who at some time between 1913 and 1916 also passed through Sena Madureira, another district of Acre.

Irineu Serra even came to participate in the works organized by Antônio Costa and André Costa, but he

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left the spiritual organization due to the persecution the sacrament was suffering at that time. *“He left due to the strong persecution,”* narrates Ms. Percília Matos, referring to the police and ecclesiastic leaders of Brasília, largely dominated by the Catholicism. The disconnection of Mestre from this center, linked to the Ayahuasca, culminated with his separation from Ms. Rosa Amorim due *“because mom didn’t agree with the spiritual line followed by daddy,”* relates Mr. ValcÍrio Genésio. It is known that the center closed its doors right after Irineu Serra left.

The work of Irineu Serra in the Borders Commission

Around 1918 he was selected to participate in the Border Commission that would delimit the frontiers of the Acre territory with the countries Peru and Bolivia. He was the person responsible for the safe where the officers kept their objects of value. It was his return to the Amazon forest and a new cycle of apprenticeship and evolution in his process of self-discipline and knowledge of the secrets and mysteries of the rainforest. Everything seemed to conspire with his predestination. Now he was helping in the demarcation of the borders of the state that later on would be known throughout the whole world for the spiritual mission he would plant. In the contacts he had with the Indian tribes of the region Irineu Serra learned to speak *Tupi-Guarani** and perfected his knowledge with the secrets of healing. *“Mestre told me a lot about this commission, that they were serious and dedicated people. He started to work in this commission, achieving such trust that he became the treasurer,”* narrates Mr. Luiz Mendes.

His pass through the Territorial Guard

In 1928 *“he served alongside Germano Guilherme in the old Territorial Guard. There they got together and became like brothers,”* tells Ms. Cecília Gomes,

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Germano's ex wife. Germano Guilherme meets again with the maranhense Irineu Serra, after 14 years, since the last time in Brasileia, 1912. With the passing time he became his first follower. *"He told me that on their time off they would go into the forest to drink ayahuasca,"* adds Ms. Cecília Gomes. *"In Rio Branco he joined the Police. During some time he was a soldier, with much merit he was promoted to corporal and soon after he left his post,"* narrates Mr. Luiz Mendes.

In truth, the leaving from the guard was an order from his spiritual teacher *Clara* who at that point was calling him to the fulfillment of his spiritual mission. It was time to take charge of a battalion of universal ranks; the Battalion of the Queen of the Forest.

Second Period – 1931 to 1945

1931 – The implantation of the Santo Daime doctrine

This period is marked by the decline of the Amazonian rubber market, which was losing to competition from Malaysia (whose plantations were founded with native seeds taken from Brazil). Hundreds of northeastern families started to abandon the rubber plantations in search of a better life in the city. Rio Branco began to suffer disorganization in the process of occupancy of its urban areas.

After his discharge from the Territorial Guard, Irineu Serra tried to live in a contested area close to the Army Headquarter, known at the time as the 4th Company. Not succeeding in the attempt, he participated alongside a group of rubber tappers taking possession of a land from the rubber tapper Barros, which was very close to the neighborhood known today as Vila Ivonete in Rio Branco. As Mr. Luiz Mendes relates: *"Through the strength of his*

companions they got him a colony at Vila Ivonete. It seems to be that Mestre was one of the first tenants.” From the start, in the very act of taking possession of the land, Irineu Serra started to organize his portion of the land with the intention of planting and making it productive. He built a small adobe house similar to the ones in his motherland, and began living in the area, alongside other rubber tappers.

It is in this region, after 20 years of total adaptation, self-discipline, and gaining knowledge of the deep secrets of nature, that Irineu Serra will organize and form a group of spiritual workers and implementing the doctrine of the Santo Daime. His first measure in this direction was the naturalization of the name of the drink, still known as Ayahuasca, to Santo Daime. Daime, which comes from the divine verb to give. Give me strength, give me love, give me the bread of the Creator. *“He used to say that we should ask to whom could give to us, and by that he chose the name of this drink, Daime, and through it we ask of God everything that is good for us and our fellow man,”* comments Mr. Júlio Carioca

1933 – The arrival of the first followers

In 1933 Irineu Serra began to receive his first followers. After Germano Guilherme, who had been taking Daime with Mestre since they both joined the territorial guard in 1928, José das Neves, as he himself witnessed, was his second follower. *“It was on the 26th of May of 1931 that I started this work with him.”*

All these followers came to Acre territory certainly attracted by the rubber market, expelled from the northeast due to the severe drought that emerged in the region. With the exception of José das Neves, who was a merchant, the others were former rubber tappers and farmers living from the strenuous work with the land.

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In 1933, after living some years alone, Irineu Serra got married with Ms. Raimunda, a woman that according to testimonies had indigenous roots. She became the *“person of trust of Mestre and everything he thought she learned,”* narrates Mr. Francisco Grangeiro. It is said, on the other hand, that this marriage was not approved by *Clara*, the spiritual teacher of Irineu Serra. According to Ms. Percília Matos *“the Queen didn’t agree with the marriage and sentenced Mestre to spend twenty years of suffering,”* she detailed. It is known that since the beginning of his acquaintanceship with Ms. Raimunda that Irineu Serra faced problems, especially with his mother-in-law, Ms. Maria Franco.

The Spiritual and Social Organization Process

The group acquaintanceship had already existed since the first movements towards the occupation of the land that is today known as Vila Ivonete. Irineu Serra started to stand out as a leader amongst the farmers and their families, with ground to initiate the spiritual organization of his works and the systematization of the Christian-Daime doctrine: Its liturgy (ceremonies and rituals) and the social relations inherent and necessary to the mission (evangelization movement, searching out and conversion of human kind, and the reward of health and well being).

Healing and Concentration Sessions

The first commandment in this process was the institution of the Concentration and healing works (works, as the ceremonies are called in the doctrine), the first rituals implemented in the doctrinal formation of Irineu Serra. On Wednesdays the group would gather with the healing objective, whenever a brother needed spiritual assistance to the healing of ailments or diseases. All united, in a concentration work of one our and a half, they would seek within the light of the Daime the healing of the ones in need. On

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Saturdays the brotherhood would gather for the simple concentration work, with similar liturgy: one hour and a half of concentration in the benefit of each other individually, and of all collectively. *“He would recommend in his lectures that we should also ask for mankind to be rid of the terrors and rebelliousness that we are accustomed to seeing,”* states Ms. Percília Matos.

Mestre Irineu would preside while they sat around a table, in the form of a square, with the *Caravaca Cross** -- first symbol of the doctrine that was already making part of the ritual -- placed at its center. The first spiritual works *“were held at the house of Mestre; that little group, and he started to assist us,”* remembers once more Ms. Percília Matos. Trying always to be joined with his followers, this beginning was difficult. Along with some financial difficulties Mestre Irineu faced persecution for the implementation of his doctrine. As had happened with the *Center of Regeneration and Faith*, created in 1917 in Brasília, the distribution of the Santo Daime was facing social and religious prejudice. *“At that time it was very few people, and persecuted by the justice. It was a sacrifice. But we overcame everything and nowadays we live in a favorable condition,”* says Ms. Cecília Gomes.

The financial difficulties were solved amongst the brotherhood, especially by Mr. José das Neves. *“They would share groceries and José das Neves became his great friend since then,”* adds Ms. Percília Matos.

The spoken word, in this beginning, was therefore the greatest educational instrument. *“He would give a lot of lectures, talk, would give advice to us, and would state how he wanted the work according to how the Virgin was teaching him,”* comments Ms. Maria Gomes. *“Our work started as a class. You gather four, five kids, make a classroom and begin teaching, and more kids start to arrive. With the passing days*

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the lessons also arrive, the teacher goes indicating how it is supposed to be, and the student goes about learning the ABC's," narrated Mr. José das Neves.

Spiritual Socialization

On the other side the plantings and the harvests were further enriching and valuing the acquaintanceship in group, which started to be organized by the leader Irineu Serra. *"He became the first community leader in Rio Branco. He was everything. A lawyer, a doctor, he would conduct marriages, and finally, it was to whom we were resorting in all the instants of joy and sadness,"* said Ms. Percília Matos. Men and women started to unify as a work force. The rice, the corn, the beans and the manioc flour were all products that soon started to be consumed by the group that became self-sustainable. This form of joined cooperative began to be established in his line of work.

At the same time in which they were producing for their material survival, the group was evolving spiritually. The spiritual works of Wednesday and Saturday were indispensable. The healings and the benefits of health carried out in the doctrine were making the name of Irineu Serra more and more known in Rio Branco. Though there was still not a standardized uniform, in the garments of the followers the white was already one of the predominant colors, perhaps under the strong influence of northeastern culture.

1934 – The first command formation and the receiving of the first hymns of the Santo Daimé doctrine

With the growing number of adepts in his works, it was necessary to take the first steps towards the order of the group. The leader decreed, therefore, the first

formation of the command. The oldest ones were assuming the first positions in the rows composed sequentially by the order of arrival in the session (mission).

Presided by Irineu Serra, after him, on the men's side would follow: Germano Guilherme and José das Neves, João Pereira and others that were beginning the formation of the rows of the men's side.

In the female wing Ms. Raimunda, Mestre's wife, and Ms. Percília Matos were the ones heading the formation of the rows, followed by Maria Damião, Maria Franco, Maria Gomes and others.

The first hierarchical divisions were also automatically appearing in the work: The male commander -- Irineu Serra, and the female -- Ms. Raimunda.

It started in the same year the receiving of the first hymns channeled by the followers. *"In 1934 we had Lua Branca, Tuperci and Ripi, and at that time we didn't have farda (uniform),"* recalls Ms. Percília Matos. Although we had these hymns, *"in fact was Germano Guilherme who first received and sang his hymn in the doctrine, the reason why his hinário is executed before the hinário of Mestre Irineu up to today,"* reports Ms. Cecília Gomes (ex wife of Germano Guilherme). Therefore, in this year, was presented the first hymn sung in the doctrine by the follower Germano Guilherme.

This hymn would firm more then ever the universal creation destined to Irineu Serra, who started the formation of his world; the verbalization of the sacred character he wanted to implant through his doctrine. After the presentation of Germano Guilherme's hymn Irineu Serra was presenting to the fraternity, twenty two years later, the hymn that he had received in 1912

in Peru: Lua Branca. The music and the lyrics were still lively in his memory in a divine proof of the power and of the value of the doctrine that started to be implemented. *“It was when we knew the hymn Lua Branca, that he had received in Peru when the Virgin handed to him the Mission,”* comments Ms. Percilia.

The first hymns

His first hymns invoke the presence of beings like the Virgin of Conception, Jesus Christ and the Omnipotent God, presenting the relations of his works with nature and the beings of indigenous and perhaps African origins: *Tuperci, Jaci, Ripi Iaiá, Formosa, Tarumim, Equiôr, Papai Paxá* (Daddy Paxa), *Barum, Marum, Begê* and *Princesa Soloína* (Princess Soloína). We naturally perceive the narration of his history in the canticles of his hinário. These indigenous beings were revealing the experience lived by Irineu Serra in the period of adaptation and evolution, referred before, where the leader learnt to coexist with the secrets and mysteries of the nature, working with the plants and learning about their healing effects, giving sequence, from there on, to his divine apprenticeship.

Later on we are going to observe, still referring to his hinário, his invocation to the domineering beings of the universe: The Sun, the Moon, the Stars, the Earth, the Wind and the Sea, which they are revealed in the verbalization of his hymns as sacred elements of the eternal love

It was the opening of a line of communication between the material and spiritual. The hymns started to be the conducting line of the spiritual works; the live verb of the divine word received through the man in contact with the Astral Plane. They were also becoming, beside conductors of Christ's word, a disciplinary adjective, stimulant and

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educator of the memory and of the human thought; an endless spring of knowledge and deepening of the secrets and mysteries of nature.

The Hinários

Later, in 1935, when João Pereira and Maria Damião also started to receive their first hymns, the *Queen* orders Irineu Serra to establish a new ritual: The execution of the *hinários* -- ritual that has as a base the canticles and praises to the Divine Beings of the Sacred Mission. *Hinários* are messages received in verse from the astral plane; the liturgy of the Santo Daime doctrine formed by a set of hymns.

The first *hinários* to be formed from 1936 to 1947 were:

O CRUZEIRO (The Cross) - from Mestre Raimundo Irineu Serra

SOIS BALIZA (You Are a Mark) - from Germano Guilherme

06 DE JANEIRO (06 of January) - from João Pereira

O MENSAGEIRO (The Messenger) - from Maria Damião

AMOR DIVINO (Divine Love) - from Antônio Gomes da Silva

In 1935, with the receiving of the first hymns of the doctrine, the first *hinário* was carried out. *"It was the 23rd of June of 1935. Mestre organized two fronts of labor. The men went to get logs for a bonfire and the women prepared the ornamentation and a big supper which Mestre requested for the interval. When it was around six in the afternoon, at the house of Ms. Maria Damião, we got together, prayed a rosary, drank the sacrament and went to sing until midnight. We only had eight hymns! One from Germano Guilherme, four from Mestre, two from*

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João Pereira and one from Maria Damião. They were repeated in the same order for the whole night. When it was midnight he gave an interval, the supper already prepared on a great table, when he told us to sing for three times that hymn:

*Father of heaven of the heart
Who today on this day
Was who gave our bread
Thanks to mom*

*Mother of heaven of the heart
Who today on this day
Was who gave our bread
Praised be God*

5 – *Refeição* (Meal), from Mestre Irineu.

This hymn was sung in such a beautiful way that I never forgot... even today...” cries, moved, Ms. Percília Matos. After midnight the group came back to sing the determined sequence of hymns till the dawn of the day. It was the day of Saint John the Baptist. Afterwards, following the orientations of his teacher *Clara*, Irineu Serra ordered new dates for the realization of the *hinários*, forming the first calendar of the doctrine's official *hinários*:

First Official Calendar of Works

05 to 06 of January - Epiphany (King's Day)
18 of March - Saint Joseph's Day
Holy Week - Passion of Christ
23 to 24 of June - Saint John the Baptist's Day
01 to 02 of November - All Saints Day and Dead's Day
07 to 08 of December - Our Lady of the Immaculate Conception's Day
21 to 25 of December - Christmas

Besides these dates was normal to have the concentration sessions on Saturdays and the healing sessions on Wednesdays. The dates highlight the first traces of the Christianity in the mission of Irineu Serra. Parallel to these teachings, that started to be received from the Astral Plane, building the communication between the group and the spiritual world, Irineu Serra was teaching his followers to pray. The prayer was appearing in the bases of the doctrine as one of the elements of basic importance for the individual. *“He got tired of saying to us, and still today he tells us spiritually, that we should pray to reach our objectives without embarrassments and to get rid of the maladies that exist in the world,”* said Ms. Maria Gomes.

In the Our Father, taught by the spiritual leader Irineu Serra, instead of us saying: “Thy kingdom may come to us,” as teaches the Church for millenniums, he ordered with the orientation of his spiritual teacher, *Clara*, that it was to be said: “Let us go unto Thy kingdom” -- because the kingdom is divine and as well as we came, we go to the throne of our father.

“My mother accompanied me
And told me to teach
Those who are her sons
To at least learn how to pray”

From 26 - *Leão Branco* (White Lion) - Mestre Irineu.

“Let’s all get to work
Because we are going to present ourselves
Before to our Father
And the accomplishments to Him present”

From 18 - *Mensageiro* (Messenger) - Maria Damião

With this philosophy Irineu Serra was starting to teach his followers to materially work in order to

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present themselves to the Divine Father. Consecrated was six o'clock in the morning, the peak of noon and six o'clock in the evening. It was the beginning of his indoctrination to his people without the use of the thought of total domination. Mestre Irineu was working the conscience through the sacred drink, which shows through the hymns our duties in the world.

The healings and the humility of the leader towards the group were elevating his own spirit. The leader started to be referred in the hymns that were being received by Germano Guilherme, João Pereira and Maria Damião as *Mestre* (Master).

“Jesus Christ is on the earth
Our Father of Heaven was who sent him
in order to teach us
the doctrine of the Savior”

From 8 – *Louvada seja Nossa Mãe* (Praised be Our Mother). Germano Guilherme.

His work was evolving. His group was gradually growing and so consequently was the prejudice of religions and society. Mestre Irineu started to care towards the legalization of his session and show the ecclesiastical leaders that his mission in anything threatened the traditional religions.

1936 - The introduction of the *Baile, the rehearsals and the *Fardamento****

In 1936 two measures marked a new phase of work with the group: First, the introduction of the *bailado** in the hinário rituals, followed by the officialization of the first farda of the doctrine, an organizational measure that rehearsed the initial steps of Mestre Irineu in the institutionalization of his works.

The Baile

It was introduced as a dance with lateral steps to the right and left in the rhythms of the march, waltz and mazurka. Men and women, in quadrilateral form, execute the rhythmical steps with the beat of the *maraca* -- first percussion instrument of the doctrine, made of one pound thin cans, spheres and wooden handles, originated from the Indigenous tribes -- that serves to give rhythm to the *bailado* (the *baile* group of steps).

Its introduction in the *hinário* works, as the elders affirm, was one of the most difficult tasks that Mestre Irineu faced. *“Even I, many times, didn’t have patience to rehearse and would step out of the form. One time I got so irritated that I threw the maraca on the table and said that I wouldn’t dance anymore,”* remembers Ms. Percília Matos. Since then starts to occur the Doctrine rehearsals. Mestre Irineu started to gather the group on the weekends and on a patiently way. *“He would teach us one by one how to dance, many times grabbing us by the hand and showing the steps that had to be done in accordance with what the Queen was asking of him.”* From what we know, it took almost six months of intense rehearsals until the ideal form of *bailado* instructed by Mestre Irineu was ideally executed.

The Fardamento

At the same time, Mestre Irineu, altogether with Ms. Raimunda and Ms. Percília Matos determined the confection of the first official *fardamento* of the doctrine. *“The first fardas were like a medley tunic, like dolmans. It had a white hat in the head. They were two fardas: The official fardamento (medley tunic and white pants) and the blue fardamento (medley pants and white tunic),”* narrated Mr. Raimundo Gomes.

These first *fardas*, according to Ms. Percília Matos, were made amongst the very own community. “*We would gather on each other houses and it was like a party to make it. At this time I was already tailoring as a self employed. Everyone wanted to dress the Doctrine Farda,*” related Ms. Percília Matos.

The farda gave a new identity to the group of Mestre Irineu. They would dress the white *farda* (official) in all the works considered official, and in the concentration work they would dress the blue *fardamento*. We are going to observe, with the passing time, the improvement of the official *fardamento* of the doctrine, which evolved altogether with other thoughts firmed by the master.

The new Order of Command

Following the instructions of his spiritual teacher *Clara*, Still in 1936, Mestre Irineu determined also a new order of command to his group, creating a disciplinarian element alike to the one of a barrack, with ranks divided by the hierarchy through stars.

HIERARCHY MODULE:

Six stars - General
Five stars - Lieutenant Colonel
Three stars - Lieutenant
Two stars - Corporal
One star - Private

It was considered a private the brothers and sisters newly arrived in the mission. We once again observe in his command orders the valorization that Mestre Irineu would give to seniority. Inside this hierarchy it is known that only Mestre Irineu used the rank of six stars. He was the general.

1938 – The arrival of the Gomes family

Brazil was still under the dictatorship regime of Getúlio Vargas. In the state of Acre ships still would bring entire families of north easterners that were running away from the drought, seeking a better quality of life in the region. *“In one of those ships, narrates Ms. Zulmira Gomes, daddy brought us here. We suffered a lot during the ship journey until here but we arrived with faith in God. Here, after a while, daddy was very sick, feeling a very strong mind perturbation and I was tired to look all around on the search for his cure. Compadre* Zé das Neves asked if I didn’t know the session of a tall black guy that was doing healings in Vila Ivonete. I said no. He insisted until he convinced me to go there. I presented myself to Mestre, he looked at the state of my father and made an appointment for the next Wednesday as the beginning of his healing work. But he walked out of there better at the same day (she smiles), and with three healing sessions he was cured. Then my father said he would never abandon that (spiritual) work,”* narrates Ms. Zulmira Gomes.

In this way the Gomes family presented themselves to the session of Raimundo Irineu Serra. This story Ms. Zulmira liked a lot to narrate. Sometimes, whenever I would go visit her in *Alto Santo**, I would get impressed with her memory capability. On a very advanced age and well tired of the suffering routine lived until then, Ms Zulmira would never get tired to speak of the past. With a dry branch in hand (to cast away flies), always that a newcomer would arrive in Alto Santo, there she was narrating the unforgettable moments lived by Mestre’s side.

She narrates the end of the first formation cycle of the doctrine. Mestre Irineu, which was already giving the first steps in the institutionalization of his works, relied on a considerable group of followers. Of the new family, besides Antônio Gomes da Silva, the

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patriarch, his children Leôncio Gomes, Raimundo Gomes, Adália Gomes, José Gomes and Ms. Zulmira Gomes also started to attend the sessions. Ms. Zulmira, married to Mr. Sebastião Gonçalves, took his children Raimundo Gonçalves, João Gomes, Benedita Gomes, Eloisa Gomes, and Peregrina Gomes to the mission. This family strengthened the edification of the doctrine like Antônio Gomes himself who started to receive a rich and instructive hinário where he narrates, *“Mestre worked, was seeing himself almost alone, and asked of Jesus Christ to open his path.”*

The Forest Crew

Besides the concentration and healing rituals, the official hinários, the service orders and the fardamento, it is known that existed in the organization the so called Forest Labor, responsible for it Mr. José das Neves and later on Mr. Manoel Dantas. These men, in every new moon cycle, would enter the Amazonian virgin jungle in search of the plants for the confection of the Santo Daime. They formed with João Pereira, Mr. Francisco Martins, Antônio Gomes, Guilherme Gomes, Antônio Roldão, Pedro Marques, Antônio Capanga, José Afrânio, and Mestre Irineu himself, the first Forest Crew of the Santo Daime doctrine.

The improvement methodologies

As the improvement methodologies of this first doctrinarian cycle, the rehearsals and the first formation of the General Staff were measures developed by Mestre Irineu for the self discipline of the group.

The General Staff -- *“In the spiritual language it meant the reunion of graduated people able to transmit comfort to whoever needs it in the sessions and hinários. They had to be effective people that*

were always ready upon a call made by Mestre. I remember of two groups that were formed. One before he left Vila Ivonete and the other before he passed away. Those people were graduated by him in the hinarios of Saint John and Christmas. He would choose and include the person in the board of the General Staff.”

Still, according to Ms. Percília Matos, would form the General Staff of the doctrine until 1940:

Members of the General Staff formed in between 1931 and 1945.

1. Germano Guilherme - arrived in the mission in 1928
2. José Francisco das Neves - arrived in the mission in 1931
3. João Pereira - arrived in the mission in 1931
4. Maria Damião - arrived in the mission in 1931
5. Dona Raimunda (Mestre's wife) - arrived in the mission in 1933
6. Percília Matos - teacher, arrived in the mission in 1934
7. Antônio Gomes da Silva - arrived in the mission in 1938
8. Maria Gomes - arrived in the mission in 1938

The Farewell of Maria Damião

On the second of April of 1949 Mestre Irineu and his group said farewell to Ms. Maria Marques Vieira, that was affectionately called Maria Damião. The elders say that with the death of her father, Mr. Damião Marques, in 1935, Maria Damião faced the arduous task of raising seven siblings. She dedicated herself, aside from the doctrine, exclusively to the cultivation of the land. She planted, tended the fields and harvested her daily necessities to help in raising her

siblings,” relates Ms. Percília Matos, with whom she had a strong friendship.

Spiritually speaking, Maria Damião received one of the most beautiful *hinários* of the doctrine, today named as “*O Mensageiro*” and composed of 49 hymns. Her hymns verbalize in its totality the words of Mestre Irineu. It belongs to this *hinário* the origin of the word *pátria* (mother land) in the doctrine. Maria Damião, through her hymns, speak to us about the love for the mother land and in another passages foretold events that were going to happen in the future, such as the divisions of the group in 1974 and 1981. During World War II, in 1942, when the Japanese Navy was defeated and the Italians and Germans were ejected from the North of Africa, Maria Damião announced through her hymns: “New revolutions with the foreigners.” Her *hinário* also describes the figure of a foreign Chief, a mysterious spiritual being about whose significance and origins very few in the Doctrine know about.

Portraying this passage, Mestre received the hymn “*Choro Muito*”. Nobody new that she was sick. After three days of the appearance of this hymn news arrived that she was agonizing. She suddenly got sick and died at 32 years of age. Maria Damião also talks of her passage to the spiritual life in her last hymn, named “*Despedida*” (Farewell).

“Your little house is ready
Open pathways
Gardens of flowers
To you they offer

Jesus Christ the Savior
And the Queen of the Forest
If you see that I deserve
Receive, oh honest Mother

On my hearings I heard
A great celebration
My brothers and sisters arriving
And my body being liquidated

I corrected my thoughts
Asked pardon to my Father
For me to be able to follow
My happy journey”

Life followed in the works of the mission implanted by Mestre Irineu. His circle of friends grew, especially in the political scenery. Mestre Irineu met one of the greatest politicians that the Acre state ever had, Senator Guimar dos Santos, as well as the Colonel Fonteneli de Castro, Jorge Kalume, Wanderley Dantas and others that dedicated to his person and work the affection and the attention deserved.

The enlargement of Mestre’s activities, both material and spiritual, became a necessity due to the growing of the group that surrounded him. Mestre Irineu began to prepare his exit from Vila Ivonete in 1945. The location begun to be influenced by the population swallowing that the city of Rio Branco was suffering. With the decline of the rubber market more families of rubber tappers and farmers were abandoning the rural life to try a new beginning in the capital. The Queen ordered Mestre Irineu to move the doctrine headquarters.

Third period - from 1945 to 1971

The systematic evolution of the Christian-Daime doctrine:

The improvement and institutionalization of its liturgy, ceremonies and ritual.

1945 – The moving to Alto Santo

After two visits to the location known as *Colocação Espalhado* (Dispersed Settlement), surrounded of rich native vegetation in rubber trees and hardwood, Mestre Irineu manages to close the deal of a land that was donated by the state government through a settling project implemented by Guiomard dos Santos. “*Guiomard dos Santos sought at that time to correct the exit of the countryside population to the city. It was out of control. Everyone was abandoning the rubber trees and the rubber to go look for a better life in the streets. He created these production centers, donating through the friendship he had with Mestre Irineu this large area of land for him to work,*” narrates Mr. Luiz Mendes.

It was May of 1945. World War II had come to its end. Honoring the history of his country, Mestre Irineu, upon moving to his new land, re-baptized it from *Colocação Espalhado* to *Alto da Santa Cruz**. It only had an old little house made of *Paxiuba**. The initial preoccupation of Mestre Irineu was to organize a space to hold the spiritual works of his mission, after all, the official *hinário* of Saint John was approaching.

Even though the distance to the group that he left in Vila Ivonete was great, the disconnection didn't break the rhythm of the works, and Even though the absent leader was missed everybody kept their life's going. On the gathering dates, such as concentrations and *hinário* sessions, they all would walk miles and miles along the road Alberto Torres to participate in the sessions. An example of this was the realization of the first *hinário* in *Alto da Santa Cruz*, as we mentioned before, in praise to Saint John the Baptist.

“The work was held under an orange tree, and as the move had happened at the end of May, there wasn't time enough to build a headquarters. It was an unforgettable work, on a very cold day, and

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everybody wondering if they would endure the coldness of the forest that night. But we didn't even feel the passing of time. We took the Daime and started to sing Mestre's hymns, feeling that comfort that seemed to come from above. And it came, really. In the middle of the woods we sang like we were in the very salão,*" recalled Ms. Percília Matos.

We presume that during this period Mestre received his 60th hymn: *Laranjeira* (Orange Tree), marking the works that were held in the orange grove. It is known that this new stage of work in the life of the great leader was troublesome. He had to restart all the rice plantations, corn, beans and cassava, working many times alone due to the distance that separated him from the group of Vila Ivonete. Tireless in the mission that the divinity destined to him, Mestre Irineu faced all the difficulties with determination and courage.

1946 – The suspension of the works

Basically a year after his move to Alto Santo, in the middle of May of 1946, Mestre Irineu, following orientations of his spiritual teacher, *Clara*, decides to suspend all the spiritual works of his mission. Very little is known of the real reasons that led Mestre Irineu to take such profound decision. Approaching the subject evokes unpleasant memories among the old followers. In our researches silence as an answer prevailed among the majority and the ones that had courage to talk affirmed that besides the fights in between group, that in its majority had stayed at Vila Ivonete, Mestre Irineu's mother-in-law, Ms. Maria Franco, would also have been one of the reasons for the suspension of the session.

"One of the causers was his mother-in-law. A confusion created by her was what carried Mestre to close the session. He suspended the works that were always under his responsibility. It was a very

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difficult time for all of us,” relates lady Maria Gomes, wife of Antônio Gomes at that time. The date of the session shutdown coincides with the period of her husband’s death. Before his passage, strongly shaken in his physical health, Antônio Gomes had received a hymn that announced this moment that would be lived for everyone of the mission. One of the verses of this hymn tells: “The session being closed, we are outside of the power, we are inside the *clamor* (outcry), for everybody see.” Fearing this clamor was that Antônio Gomes “*went on a horse from house to house asking for the brothers and sisters to humble themselves and ask Mestre to open the session,*” tells Ms. Lourdes Carioca.

In fact, the discords in between the fraternity had always been one of the main dynamics that displeased Mestre Irineu. This disqualified attitude that was being practiced for some of his group was really the strongest reason for the courageous attitude taken by the great leader. For who was always preaching evolution, the fact that his followers were hurting one another was Inadmissible.

The surrender of the Gomes family

The reopening of the sessions was one of the dreams that Antônio Gomes da Silva saw in the spiritual planes. In August of 1946 he started his farewell to the community. In one of the visits that Mestre Irineu made to him, before his passing away, Antônio Gomes asked that, before his closing of eyes, Mestre would remain responsible for his family. Exactly what his hymn described: “Here at your hands I arrived almost dead, to thee I surrender myself altogether with my family.”

On the 14th of August of the same year he passed away. “*The hymn Só Eu Cantei Na Barra (I Sung Alone on the Bar), is about the passage of Antônio Gomes. He was very sick. The hymn states: Death is*

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very simple, it is equal to being born. When I listened to it I realized that we couldn't do much. The prescription, as Mestre says, is the earth," narrates Ms. Percília Matos.

His short trajectory through the doctrine was marked by the receiving of his *hinário*, which is nowadays called "*Amor Divino*". The verb of his hymns testifies the mission preached by Mestre Raimundo Irineu Serra as a truthful universal school. One of his most well-known hymns, *Preleição* (Lecture), talks of the union, of the pardon and of the humility as the main sources for the improvement of human kind and its full happiness. His death culminates with the reopening of the spiritual works. "*Little after he died was that Mestre opened the session again,"* comments Ms. Maria Gomes.

Attending to his request, Mestre began to look after all of his children. Among them were Ms. Zulmira Gomes, Leôncio Gomes and Raimundo Gomes, that were already standing out in the preservation of the doctrine teachings. Ms. Zulmira and Mr. Raimundo Gomes, for example, started to receive two wonderful *hinários*. Leôncio Gomes had been cured of alcohol addiction through the healing works of the doctrine, alongside with Mr. Daniel Pereira de Matos, fellow citizen of Mestre, which strongly suffered from the same ailment.

"He would drink a lot, drink to fall on the ground. He had surrendered to it. It was when he met with Mestre who was also from Maranhão. Thus Irineu Serra, as he was already established, took Daniel to Alto Santo. He would tell of it this way: he spent some time there and got better, staying without drinking. After a while he came back here and started to drink again. Then Mestre went after him and took him back to Alto Santo for the second time, and that time he stayed there longer," narrates Mr. Antônio Geraldo.

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The sessions with music

The history of Daniel Pereira de Matos in the doctrine, however, does not end just in this healing episode. Reestablished of the vice, Daniel Matos began to dedicate himself to the mission. *“Black only of skin but on the inside a big Capuchin monk,”* as Mr. Antônio Geraldo affirms, Daniel Matos was an intelligent man. *“Of wide and muscular shoulders, he would talk a lot with us in a deep voice. He wouldn’t work here in the crops or in the rubber trees. He would stay at home studying. He was very fond of it. His business was to read, work as a carpenter and he was also the barber of Mestre Irineu,”* relates Mr. Raimundo Gonçalves.

It was in the development of his activities as a carpenter that Daniel Pereira de Matos started to manufacture his own instruments and compose his own music. *“He only played his music and even the instruments were made by him,”* return to affirm Raimundo Gonçalves. With the passing time Mestre Irineu began to use his waltzes to establish a “session with music” ritual. *“We had a work system that was the following: Padrinho (God Father) Irineu would do a concentration service and Daniel had some concepts for his waltzes. At certain point he would ask Daniel to play those beautiful waltzes of his and we would concentrate in the music that he was playing. It was this way that Daniel participated in the works for the time he was with Mestre Irineu,”* added Mr. Raimundo Gonçalves.

The foundation of *Barquinha – The first Ayahuasca ramification in the Acre state**

The friendship and the spiritual commitment of Mestre Irineu and Daniel Pereira de Matos went beyond these horizons. *“Mestre would always go visit Daniel in Vila Ivonete. Almost every time he would go out he would pay a visit to him. They were really*

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great friends and Mestre Irineu liked him a lot. In one of these occasions Daniel told him that there were a lot of people seeking him out for a cure. Then Padrinho Irineu gave permission for the continuity of his work. For a good while Padrinho sent Daime for him to help the people. It was easier that way, because at that time Daniel had no conditions yet to make the Daime at Vila Ivonete. It was too far for the people to go from Vila Ivonete to Alto Santo. It was too hard. This is how Daniel began and how he worked, until he established himself, working with the Esoteric Circle (spiritual organization founded in the city of São Paulo in the year of 1909 by the Portuguese Antonio Olívio Rodrigues under the slogan of “harmony, love, truth and justice”. He would also create in 1917 the Thoughts Publishing Company, right from the start translating and distributing in Brazil humanist texts of different philosophical or religious shades (Gnostics, Hindu’s, Humanists, Kardec’s, Theosophy and of occultism slopes at that time popular in Europe as the non Jewish cabalists and the Rosicrucian’s, among others). Little by little it multiplied centers all over Brazil, as Mestre Irineu personally became a member only in May of 1961, in Rio Branco, thirty years after having began the preaching of the SD doctrine, when more then ninety percent of the doctrinaire base hymns had been received and the liturgy was entirely defined (with the exception of the blue farda, used in the concentrations and in the danced services of contrition, introduced after 1971 in obedience to the instructions given by Mestre Irineu in the previous year of his passage) and doing healings,” reports Raimundo Goncalves.

Thus the first ramification of the ayahuasca arose in Acre state. The *Centro Espírita e Culto de Oração Casa de Jesus Fonte de Luz* (Spiritist Center and Worship Group House of Jesus Source of Light) was founded by Daniel Pereira de Matos and is still located at Vila Ivonete today. In this center Daniel Matos spiritually developed himself. His friendship with Mestre Irineu continued to exist. “*Daniel would say that he used to take Daime with Irineu, and would tell about the visions that he had in this period of living with him,*” report Ms. Francisca Gabriel.

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1948 – The construction of Alto Santo

It is as a great Father that Mestre Irineu decided in 1948 to build the house that was going to be the headquarters of his spiritual works. Until then the sessions and the official *hinários* were being held at the orange grove. With many Godsons and daughters, and the increasing arrival of newcomers, it was time to adapt his mission for the number of followers that it comported and to take one more step towards the institutionalization of his doctrine.

He ordered the taking of all the wood needed to build the house. Raimundo Gonçalves, older son of Ms. Zulmira Gomes, was responsible for that. *“We spent several days in the forest collecting the wood that Mestre had asked for. I also worked on the construction, with Mestre always ahead of everyone, having a lot of strength and settling the foundations of the big house almost by himself,”* narrates Raimundo Gonçalves.

With its architecture similar to the first houses built in the territory of Acre, Alto Santo had four sides representing the cardinal directions and a big living room at the entrance. Rooms were placed on the left and right side, and on the rear the kitchen, which is remembered even nowadays for its abundant table and the solid wooden stools made by Mestre Irineu himself. He also constructed an office where the bottles of Daimé are stored till this day and that in that time served also as a place for Mestre’s audiences with his followers. *“He attended everybody in that office, spending hours talking and giving advice to us,”* relates Mr. Francisco Grangeiro.

From here on the doctrine enters a new era of reflections and corrections. Mestre Irineu, in this period that goes from 1945 to 1971, implements new service orders and seeks support for the legalization of his works, also receiving a great number of followers

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and new families that set roots in his doctrine, providing the definitive implantation of the great spiritual philosophy that to him was destined. The big house, which later on became known as *Alto Santo*, for the countless healings that Mestre performed, became the headquarters of the spiritual works of the mission.

The donation of land and the definitive implantation of the joined cooperative system

It is at the land of *Alto da Santa Cruz* that the implantation of his activities with the land also happens. Work that was able to take place due to several adhesions of new followers, along with the arrival in the area of the families that were settled at Vila Ivonete.

Mestre Irineu gradually brought the families that stood at Vila Ivonete, implanting his spiritual and communitarian system in the act of donating land for them. *“He said that there would come a day when happy would be the ones who had a piece of land to cultivate. This way he was stimulating the ones arriving to get engaged with his work,”* remembers Francisco Grangeiro, who arrived at the mission in 1950.

The adhesion of new followers was increasing the rhythm of his works at the same time that the oldest ones would say farewell. The pioneer João Pereira, natural of Porongaba city - CE (Ceará), made his passage in 1952. He was one of the first followers of the doctrine. He had followed the works of the mission with dedication since 1930, receiving, like Germano Guilherme, Maria Damião and Antônio Gomes, a rich and instructive *hinário* that talks about the three noble sources; a King and a Queen that came to this world to replant the Holy Doctrine of Jesus Christ.

The separation with Ms. Raimunda

In March of 1955 Ms. Raimunda decides to abandon the relation with Mestre Irineu. This is also a subject of this doctrine that few comment. It is common knowledge the difficulties in the relationship, mostly due to the problems created by his mother-in-law, Ms. Maria Franco. *“Her mother would put a finger in everything that Mestre determined, being a perturbation in his life,”* comments Ms. Percília Matos.

From origins not well known, Ms. Raimunda was a *Pajé** from birth and had a great spiritual knowledge. *“She was the key of trust for Mestre. He taught and she learned. She would really make invocations. He taught her the pontos (dots (from ponto / singular) – In the doctrine they are small verses that once invoked are able of cure, of taking a person out of embarrassing situations in a miração for example, and so on and so forth. They can be whistled or simply invoked through the concentration. Few people know these calls. Ms. Raimunda, Ms. Percília Matos, Ms. Lourdes Carioca, Ms. Veriana and madrinha Peregrina are women that know some of these secrets (according to Jairo da Silva Carioca). Pontos, in some afro traditions, means chanting and callings to invoke spirits). She took care of the men and the women,”* reports Francisco Grangeiro, until the day that of her own free will she decides to leave behind all the years of companionship with Mestre Irineu. *“She left to São Paulo with her mother, where she went to die, as it seems to me, run over by a car,”* reports Ms. Percília Matos.

With the absence of Ms. Raimunda Irineu Serra brought to *Alto Santo* the young Paulo Serra, a son of the marriage in between José Francisco das Neves and Ms. Cecília Gomes, and Marta Serra. Paulo Serra was named after Mestre’s uncle from Maranhão, the one that had a decisive role on his coming to Acre. Paulo and Marta were baptized as the adopted children of Mestre Irineu and started to live with him, along with Ms. Percília Matos, in the official residency of Mestre.

“Whenever Mestre would receive a hymn, she was the one to copy them. She became like a governess, taking care of the house, and on the mission she proceeded exercising the same functions of Ms. Raimunda in the female command,” relates Mr. Francisco Grangeiro

1956 – The marriage with *Madrinha* (God Mother) Peregrina

In 1956, after spending three years alone, Mestre Irineu began the preparation for a new wedding. This time, following the orientation of his spiritual teacher, *Clara*, he was more cautious in the choice of his new companion. In fact, of 66 years of age he knew that he had to choose as a companionship the one that would be heiress of the whole fortress of his teachings.

This way the preliminary contacts with Ms. Zulmira Gomes, mother of Peregrina Gomes, were made. Peregrina Gomes was a woman that at the peak of her youth stood out as the ideal person for the great master. *“It was months of observation before he had the first talk with Ms. Zulmira,”* reports Ms. Percília Matos. After receiving the family acceptance through Zulmira Gomes, who acted as a mediator, Mestre Irineu sought the bride’s consent that was only 17 years old. *“He asked me if I would accept to marry him and I said yes, if it is also accepted by my family,”* reports *Madrinha* Peregrina.

And so it happened. After the arrangements and document preparations, the 15th of September of the same year was settled as the date for the great festivity. *“I met him two or three times before the wedding”*, told me *Madrinha* Peregrina. The fraternity was invited for three days of intense festivities. It was Mestre’s matrimonial union. On the 15th of September, after the civil and religious ceremony, the new couple hosted the fraternity at Alto Santo. Music, dance and a feast marked the unforgettable day. From

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that day on Peregrina Gomes started to sign her last name as Serra. It was unified the divine love that united the couple. Mestre Irineu was aware that from that point on he would be preparing the one that would be the heiress of his teachings.

The trip to Maranhão

The memory of his family, which he had not seen in 45 years, makes Mestre Irineu to plan a trip to Maranhão, exactly on the 13th of November of 1957, with little more than one year of marriage. Before his leave he took the measures necessary in the spiritual organization of his works. With an experienced group he left in the administration José Francisco das Neves and Raimundo Gomes da Silva, uncle of Ms. Peregrina Serra.

The trip to Maranhão was all made by boat. *“The coast of Maranhão has stormy seas, and he would be seated at the prow, sometimes with the boat full of water,”* relates Ms. Peregrina Serra.

In the reencounter with his family, in São Vicente de Férrer, Mestre Irineu didn't find his mother alive. José Serra, Mestre's brother, was the one to give information about his relatives. It is known that in Maranhão *“He didn't talk about the Daime, but only mentioned the work he had with a group in Acre, when he decided to bring me along with his two nephews: João Serra and Zequinha,”* comments Daniel Acelino Serra, that also embarked in the travel back to Acre with Mestre Irineu.

The lack of news in *Alto Santo*, due to the poor system of communication at that time, started to worry his followers. Some, lead by Raimundo Gomes, even held “search sessions” (spiritual works where the brothers and sisters would try to resolve problems of personal matter or that involved the group) with the goal of

knowing whether Mestre was still alive or not. The news of his disappearance was even commented in between the fraternity, causing some misunderstandings among the brothers and sisters, after all, it was three months without news, even though Ms. Peregrina Serra, his wife, kept her faith. *“It was his biggest wish to make that boat trip. It was forty days being fed on mujangué (beaten eggs) to stand the strength of the miração.”* She comments.

His nephews also say that he *“made the whole trip back mirando* at the prow of the boat,”* affirms Daniel Serra. *“It was on this trip that he received the instructions for the fardamento,”* adds Ms. Peregrina Gomes Serra. She had an arduous mission in the administration of the works in the absence of her husband. The plantations and the harvest led by Mestre Irineu had normal rhythm in his absence, and Ms. Peregrina Gomes Serra would begin early in the day on the fields, directing and helping on the cultivation of the products that would assure the livelihood of the group.

On February 13th of 1958 Mestre disembarked in Acre’s harbor. There were three more days of intense festivities in *Alto Santo*. The afflicted fraternity was relieved with the physical presence of Mestre, who made indispensable to each one of them the introduction of his nephews from Maranhão. The integration of Daniel, Zequinha and João was quick, and soon they were adapted to their uncle’s line of work and the living among his group of followers. *“Upon the arrival we marveled at such a reception and the festivities. It looked like a great dignitary was arriving,”* reports Daniel Acelino Serra.

The arrival of the Carioca Family in the doctrine

In October of the same year the Carioca family presented themselves to Mestre Irineu’s command.

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Through Ms. Olívia Facundes and Mr. Antônio Facundes (who also joined at the same time), Ms. Lourdes Carioca, disillusioned by doctors who attested she had chronic appendicitis, arrived in Mestre Irineu's hand.

*"The spiritual work was a concentration session. After taking the Daime given by Mestre's hand I had my first *miração*. That night I saw that I didn't have appendicitis, but that I was in fact pregnant of a girl,"* related Ms. Lourdes Carioca. We observe through her deposition that the Daime revealed secrets that are only possible today, in the modern medicine, through an ultrasonography exam. Ms. Lourdes left that session conscious that she wasn't sick, and carried in her womb the gestation of a girl who was born on April 3rd of 1959 and was named Marise Carioca. *"I am used to say that if I would never again take the Daime I would still have the same esteem held for Mestre and his doctrine,"* adds Ms. Lourdes Carioca.

At home, dreaming, Júlio Carioca sought a light. *"I saw myself under an orange tree, where I saw an open door to the firmament. At the hearing of a groan made by my old lady (referring to Ms. Lourdes, his wife), I kept on going in my journey until I met her on a hospital in the firmament. A very beautiful crew of physicians was taking care of her that, in the act of seeing me, said that she was pregnant,"* tells Mr. Júlio Carioca. *"When I awoke I thought she had died,"* he added.

"The rigorous diet that the doctors prescribed to me was abandoned. I started to eat everything. Mestre told me that from that day on I was cured," narrates Ms. Lourdes Carioca. By the seventh time that she took Daime was that Julio Carioca started to attend the session. *"At my first *miração* I confirmed what I had seen in dream. I saw that your mother (talking*

to Jairo da Silva Carioca, his son) had being cured and was within a very serious truth,” he narrates.

Mestre Irineu would always interview the newcomers at the end of the session, in everyone’s presence, and with Mr. Júlio Carioca it wasn’t different. *“When he asked me about what I had thought of the journey I said that I had seen two paths: The path of good, the path of evil and the result of them. I had also seen the results of men that are false to their women.”* He, as a wise man, said that *“every thing that I was saying everyone there had already seen, but when they would leave, in the act of passing through the gate, they would leave behind what they saw and they would take with them what they brought’.* I asked of him to repeat and he said: *“That’s it Júlio, they leave behind what they saw and they take what they brought,”* reports Júlio Carioca.

It was clear in the words of Mestre Irineu that his doctrine presented a life system for each follower. When Mestre says from the gate of his house to the inside he is explaining in other words the systematization of his teachings, the creation of his own world, of its rules and the universe represented by love and humility. He always fought so that his followers would present in their daily lives what they saw in the moments of *miração*. This is what narrates the hymn *Palmatória* (ferule), from the hinário *“O Cruzeiro”*, which says: *“Because nobody carries out, with the duty and obligation, to know this truth, to call each other as brothers and sisters.”* His philosophy is of fraternity, of group acquaintanceship, of collectivity, the social interaction, the community.

This initial lecture became engraved in the memory of Mr. Júlio Carioca who started to regularly follow the works along with his family, which at that time was formed only by his siblings João Batista, Júlio junior, Fátima Carioca and Francisco de Assis.

With the crescent arrival of new followers Mestre Irineu built a *puxada de palha* (open space made of natural wood and covered with straw) next to *Alto Santo* to shelter the adepts during the nights of long work. Visible changes were already made in the official *fardamento*. The men were using palms on the coat and colored ribbons on the right shoulder. Although receiving orders to implement the new *farda*, Mestre Irineu waited a little more to better organize his group.

1958 – The introduction of musical instruments in the ritual

Daniel Pereira de Matos, who had followed his spiritual path, left open in Mestre's school the gift of music; the harmony of musical chords which he performed with splendor and mastery. The arrival of the Carioca family in the session marked the introduction of musical instruments in the sacred ritual instituted by Mestre Irineu.

Although *Alto Santo* had some guitar players, the one that stimulated the idea of solos in the hymns was Mr. Júlio Chaves Carioca. *"I bought a mandolin for Lourdes but Mestre said a ukulele would be easier to learn. I bought it, and after a while Mestre gave me eight thousand Réis to buy a guitar for her and also to buy a guitar for his wife, comadre* Peregrina,"* reports Júlio Carioca. It was from the purchase of those instruments that the first musical groups in *Alto Santo* were formed. *"Mestre would rehearse the rhythm with us playing his maraca by our side. He would ask of us to concentrate and to invoke Mestre Daniel Pereira de Matos to come and teach us how to play. In no time we would see the golden dots where we should play the strings. If you tell this, no one will believe,"* says Ms. Lourdes Carioca, who formed the first trio of players along with Peregrina Serra and her husband Júlio Carioca.

Further on other followers were getting interested in the learning of music.

Banjo

- Raimundo Gonçalves

Guitar

- Maria Laurinda
- Jovita Gomes
- Adália Grangeiro
- Tolentino

Mandolin

- Enoque

tambourine

- João Serra (Mestre' nephew)

They would form new musical groups of the doctrine. It is known that from these followers were formed as lead players: Júlio Carioca, Lourdes Carioca, Peregrina Serra and Maria Zacarias (guitar); Raimundo Gonçalves (banjo); João Serra (tambourine).

The guitar, the banjo, the mandolin and the tambourine became the original instruments of the ritual. We couldn't forget to register in this context the passage of Francisco in the mission. Chiquinho Cego (blind Little Chico), as he was known, due to his blindness acquired at the age of seven, was who started to give guitar lessons to the brothers Júlio Carioca Junior, João Batista Carioca and José Carlos Carioca, further on also firming themselves as official musicians of the doctrine.

1960 – The receiving of the Hinos Novos and the last measures of the great Master

The official headquarter of the works

In 1960 Mestre Irineu returns to give steps in the institutionalization of his spiritual works. The elevated number of followers would determine the immediate construction of the first official headquarters of the doctrine. The wood was once again taken from their own land. The project was simple, presenting a four sided roof, identical to *Alto Santo*, with rounded porches and a *cavaco* (wooden tiles) cover, giving full originality to the headquarters temple.

The community labor began, accompanied by his followers and gathering the majority of the fraternity, usually formed by the ones living in the surroundings of *Alto Santo*. *“He would finish those community services and would call the ones that couldn't spend a day of work without being paid. And he would pay. He had an awareness of the ones that could help him and the ones that he could help,”* narrates Ms. Peregrina Serra.

In no time the foundations were raised, made of hardwood, and taken from the labor strength of Mestre Irineu that was already with 70 years of age. Projected on the margins of an *açude* (little dam, often times made by nature), the rounded porches divided the men's and the women's side. The temple construction marked a new stage in the lives of the precursors of this great mission. The inauguration was once again marked by the day of Saint John the Baptist, with white *fardamento* and the canticle and dancing, during the whole night of 23 to 24 of June, of the hinário *“O Cruzeiro”*, from Mestre Irineu.

The friendship with José Guiomard dos Santos

Mestre Irineu was broadening his relations in the political field. An admirer of the politics applied by José Guiomard dos Santos, Mestre Irineu even got to make of *Alto Santo* one of the first directories of the ARENA – *Aliança Renovadora Nacional* (National Renewing Allegiance). During this period *“this Guiomard dos Santos would come here at home and spend days chatting with him. Once he arrived and the old man was in the fields. He asked to tell him that he was there, and he said, upon his arrival: ‘Come on Irineu, I get here to spend the day with you and I find you in the fields. Get rid of that, you are not supposed to work that way’. And then the old man said: ‘I have to work because I don’t have a person to give me anything’. And then Guiomard said: ‘I am going to retire you as a veteran, would you like that?’ But he answered: ‘No, I don’t want it because I don’t know how to lie,”* reports madrinha Peregrina. *“I saw Mestre for the first time in 1950 at a rally of José Guiomard dos Santos, out there in this world. He was there, Ms. Lidia and Mestre Irineu,”* comments Dr. Manoel Queiroz.

With this sincerity Mestre Irineu had the trust and the respect of the greatest political authorities of the state at that time. Besides his friendship with Guiomard dos Santos, Mestre Irineu enjoyed a good reputation with Valério Magalhães, Jorge Kalume, Vanderley Dantas and Colonel Fonteneli de Castro. *“Irineu knew the effects of the adversity. He kept on, even more determined, cultivating the seed in a slow and progressive way, germinating to become trees under his friendly shade, specially during canicular (hard – dog days) moments of life,”* described Jorge Kalume.

The Cruzeiro School

With the construction of the official headquarters was possible for the *Alto Santo* fraternity to implant the Cruzeiro School, named that way because it initially began in the headquarters *salão de baile* (baile room). The initiative was a common idea of the teachers João Rodrigues Facundes, Ms. Percilia Matos and Francisco Matos.

Mestre Irineu supported the proposal, which automatically gave better qualifications to the inhabitants of the region. The school started to operate with classes from 1st to the 4th grade. It was also created a new social class in *Alto Santo*. Besides the small farmers and rubber tappers, started to exist the public service workers. All the children of the families living close to *Alto Santo* began to attend the school classes. One day, working as an inspector, Júlio Carioca ordered one of Francisco Grangeiro's sons, called Valcário, to go back home by the fact of having arrived late for class. On his way back he came across Mestre's presence, passing through his backyard, crestfallen and ashamed to go home. He asked why he wasn't at school and he told the story. Mestre Irineu, in a straight forward tone of voice, said: *"Go back and tell Mr. Júlio that I don't teach this way. Do you hear me well?"* Tells Júlio Carioca. The boy then went back, related Mestre's orders and walked into the school. *"Personally, for me, he showed that some expressions of authority does not make any good and are not of value for any one's education. I never repeated that act again,"* adds Júlio Carioca.

Partnership with the Esoteric Circle of the Communion of Thoughts

At that time, already approaching 1963, Mestre Irineu, according to the elders, was searching for a doctrine that would resemble his own. Among this search he became a member of the Rosicrucian Order

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where he received the diploma of honor and merit. Later on he also became a member of the *Círculo Esotérico da Comunhão do Pensamento* (Esoteric Circle of the Communion of Thought), brought to his knowledge through Mr. Francisco Ferreira. *“He started to drink Daime here and such, traveling a lot to São Paulo. And there he met, liked, and brought it here. Mestre Irineu approved”*.

In fact, we are going to observe that both Mestre’s filiations, either with the Rosicrucian and as well as with the *Esoteric Circle* doctrines had to do with the search for support to the consumption of his drink. After all, since the creation of the first center of Ayahuasca in the municipal district of Brasiléia, 1917, organized by the brothers Antônio Costa and André Costa, that the Daime, as it was baptized in 1931 by Mestre Irineu, suffers prosecution from traditional religions and some segments of society, which by lack of knowledge about the doctrine real fundamentals characterized it as a hazardous vehicle to humankind. There was the need, therefore, of Mestre Irineu to legalize these foundations; the religious educational thought constituted in his mission.

History registers moments of great intensity in the spiritual evolution of the group led by Mestre Irineu in this partnership with the *Esoteric Circle*. With the advent of his affiliation the closest members did it as well. *“The Esoteric Circle was very well awarded by Mestre, which advised us all to also become members. Who knew how to read to become affiliated and who didn’t know how to read to become affiliated as well,”* comments Mr. Francisco Grangeiro.

Francisco Ferreira, who was coordinating the link of spiritual works with the headquarters of the Esoteric Circle in São Paulo, started to hold encounters on every Monday and on every 27th of each month, where he would gather a larger number of followers in

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sessions resembling the concentration works. *“We would take Daime and concentrate for an hour and a half. When the force of the drink would arrive compadre Luiz Mendes would read the Consecration of the Sanctuary*, followed by the canticles of the esoteric and spiritual hymns. That would shake our hearts. Outside the session, during the Monday’s meeting, we would read the Thought Magazines* and the Prayers of the Beginner*. Finally, we would elevate our thoughts as the order determined,”* reports Ms. Lourdes Carioca.

“It was at that time that I took my first steps towards lecturing. Well, after some time in concentration I would read the Consecration of the Sanctuary and we would listen to comadre Lourdes sing the Circle songs with mastery,” comments Luiz Mendes, who became the first official lecturer of Mestre Irineu’s mission. *“The vibrations of harmony, love, truth and justice, repeatedly invoked by the communion of esoteric works would illuminate the unifying thoughts sought by Mestre,”* adds Mr. Luiz Mendes. One of the hymns that were sung in the Esoteric Circle concentration sessions would say:

“Vibrate us all on behalf of our motto
Accomplishing the joyful fraternity

Let’s form a supreme *egregore* (from the Greek *egregoren*:
“Reunion of terrestrial and celestial beings, constituting a hierarchic
unity, propelled by an idea-energy. In the act of unification, by their
will, a new being is created, called *Egregore*”. *La Voix Solaire* (The
Solar Voice - publication). “Astral images created by a collectivity”)
Able to illuminate the whole humanity

(Chorus) from our soul’s eager of light
Let’s open the doors without fear
Seek the Eternal and the well conducting
Of the workers of the house of the Lord

Illuminated by the harmony’s sun
Ruled by the universal love

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In the temple of truth, consoled,
We shall set our ideals with justice

As on a simple and eloquent prayer
By the light of the deepest thoughts
Let us be strongly saturated
By the flowers and the worlds essence

In the beauties that the motto synthesizes
Far beyond of this barbaric cilice
Let's seek this light that symbolizes
The crystallizations of the sacrifice”

Another hymn that we couldn't avoid to register is the
spiritualist hymn, and its lyric synthesizes the values
of both doctrines:

“We are sons of the supreme Brahma
Because earth created us for the good
From the infinite and extreme universe
Its power gives us also strength

(Chorus) Let's rejoice in happiness
From the fight, in the act of entering the arena
Let's invoke Harmony
Love, Truth and Justice

Fraternal feelings are uniting us
Transformed from sacred fervor
And a sublime duty is gathering us
In this temple, the mansion of the Lord

When the soul, at last engages,
Free of the illusion that in life seduces
Elevated and surprised awakes
In its kingdom of peace and light”

However, in between the oral and written documents
about the influence of the Esoteric Circle and its

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importance on the intellectual and religious formation of Mestre, one stands out for clearly showing the relationship in between the Circle and the *CICLU*. We are talking about an authorization signed by Leôncio Gomes da Silva and dated June 10th of 1974. In this authorization Leoncio writes that the *CICLU* “... formerly known as *Centro de Irradiação Mental - Tatwa Luz Divina (Mental Irradiation's Center – Tatwa Divine Light)*, authorizes the *Fraternidade Luz no Caminho (Light on the Path's Fraternity)*, in the past named as *Centro Humilde Rui Barbosa (Rui Barbosa's Humble Center)* and later on as *Centro Eclético de Correntes da Luz Universal (Eclectic Center of Currents of the Universal Light)*, to function according with the *CICLU* 's work orientation...”

The denomination from Tatwa to *CICLU* leaves no doubt about his relation or the attempt of an organizational relationship with the Circle, as in that way their centers are named after. The letter refers to a time where Mestre Irineu tried to legitimate the ritual use of the Ayahuasca in the organization scope of the Esoteric Circle (Anthropological thesis of Oneide/Roraima City). This connection, however, suffered a split when the president of the Esoteric Circle, Ms. Matilde Preiswerk Cândido, acknowledged in São Paulo the link of the Daime in the Circle ceremonies. The answer of Mestre was prompt: “*If they don't want my Daime they also don't want me. I am the Daime, and the Daime is me,*” he said.

In the attempt of this legitimization Mestre Irineu would have suggested, to the head of the Esoteric Circle in São Paulo, the name *Centro Livre (Free Center)* for the organization of his group. The name wasn't accepted by the board, which sent as an answer: *Centro de Iluminação Cristã Luz Universal (Universal Light Christian Illumination Center)*, which was approved by Mestre Irineu. “*The first name here was Centro Livre, But Mestre accepted the*

choice pointed by the Circle and this way it stood,” reports Francisco Grangeiro Filho.

And the facts would not end only in this link between the doctrine and the Esoteric Circle. It was from this relationship that Mestre Irineu determine the days 15th and 30th as the official dates for the concentration sessions, starting from 1963, when it also became official the 27th of each month for the realization of the esoteric sessions. From the Circle Mestre also extracted the principals of Harmony, Love, Truth and Justice, added by Peace, Love and Silence; key words in his Mission.

It is also known that it is through the readings of the Circle magazines, sent every month to Mestre Irineu and his group of associates, that he developed his reading. Mr. Sebastião Jaccoud says that *“He himself would tell of one day when he went to the city, Rio Branco, which he would visit a few times a year, and someone asked if he knew how to read. He said that he did. He fell into reflection, regarding the answer, and concluded that he hasn’t said the truth. He decided then to learn how to read and write. He became an avid reader of the Esoteric Circle of the Communion of Thought’s publications.”* Ms. Percília Matos also had a fundamental role in the Mestre’s learning. She was the one who helped in the lessons that taught him to read and write.

The Healing Commission

It was from the foundations of the Esoteric Circle that Mestre Irineu also organized his healing works. Until that date, as we have seen, the healing sessions were being held on Wednesdays. Mestre Irineu, whenever a brother or a sister would be in need, would gather his members to work on the person’s cure in spiritual works that could be repeated for three and up to nine sessions. With the organization of these spiritual works Mestre Irineu created a Healing Commission --

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which would be responsible for the accompaniment of the sick brothers and sisters. Nine people, members of the General Staff, formed this commission

It is commented by the old followers that the objectives of Mestre Irineu in founding this crew were wider. One day Mestre commented with Júlio Carioca: *“I want, Júlio, to concentrate myself here (referring to Alto Santo) to work for the benefit of a person that could be sick in Japan,”* witness Júlio Carioca. *“On two occasions we came together for that objective, adds Ms. Lourdes Carioca. The first time was when there was a large fire on the forest of Maranhão that nobody was managing to stop. Mestre gathered us, we took Daime and we ended up there. In the miração I would see him ahead of us and us all with little brooms to help to extinguish the fire. The other time was during the World War II, and at that time I wasn’t still in the session, but Mestre told me that he also came into concentration asking for peace in the whole world,”* comments Ms. Lourdes Carioca.

“People around think that when Mestre says: ‘To indoctrinate the whole World’ is to go opening churches and creating masters in every state and country. But he was referring to this work of indoctrination with the whole World on a very responsible way. It wasn’t the way things are,” comments Mr. Pedro Matos, husband of Ms. Percília Matos. *“To indoctrinate the whole world but from here, in the place he is,”* he adds.

Still, in the healing process organization, Mestre Irineu ordered the realization of the Table Opening’s Work -- that consists in the driving away of the bad spirits of people which are poorly assisted spiritually. This work was handed to Ms. Percília Matos and it consists in the reading of a prayer. *“This prayer Mestre took from the Esoteric Circle and was determined to be read in the simple ritual that heals the sickness of poorly assisted spirits. It is very*

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serious,” comments Ms. Percília Matos. Aside these prayers others were also incorporated by Mestre in the following of his rituals. However, in his improvement as the master of the masters, Irineu Serra received invocations and prayers that are not to be found in any kind of book. *“One of them, that we can reveal, refers to our protection when we leave our home to work or to do any other activity. Mestre thought us to say it, in the act of crossing the house gate, making the sign of the cross:*

*The Divine Eternal Father +
With Thy Divine Power +
Good spirits accompany me +
For me to overcome everything,”* teaches Ms. Lourdes Carioca.

The Decree of Service

The elaboration of the first Decree of Service were also stimulated by this partnership in between the doctrine and the Esoteric Circle. We are going to observe, in the language of this decree, which appears as an internal official by law of the doctrine, the foreseen purposes in the issue “G” of the Esoteric Circle statute: To incentive in between its members the civic worship of the great benefactors of humanity, the respect for the laws and the constituted powers of the country. Three articles of the center statute, made official in 1971, also dedicate lines related to civic questions. Dozens of magazines of the Circle and esoteric books find themselves stored, even today, in the files of the Raimundo Irineu Serra’s Memorial. Marking the end of this connection, Mestre Irineu received the hymn number 125 of his hinário that would say, among other lines:

“Here I am telling
Here I am singing
I tell for all
And the hymns are teaching”

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The reorganization of the Fardamento and the Service Orders of his doctrine

At the same time Mestre Irineu was accomplishing the changes that had been determined on the trip made to Maranhão, in 1957. He ordained the blue *fardamento* for the concentration sessions on the 15th and 30th and the white *fardamento* for the official *hinários*. He also changed the Service Orders. As we previously saw, his followers were classified by ranks that would vary according by the number of stars. Mestre Irineu lowered all the ranks to a single star that placed all in equality of rights. The men proceeded using a single star both on the blue and white *fardamento*, on the right side of the chest. There were also changes for the women and girls. In the white *fardamento* the girls proceeded using a green lily on the right chest and the women a green rose. In the blue *fardamento* the women and the girls used the drawing of a Solomon star with the initials C.R.F, which stands for: *Centro da Rainha da Floresta* (Queen of the Forest's Center), by coincidence, the same initials of the Circle of Faith's Regeneration, name given to the first Ayahuasca's center in 1916.

This way Mestre Irineu, oriented by his inseparable spiritual teacher, looked forward to correct some disagreements that were occurring in his group. *"Soldiers that were given more stars wanted to command more than the others that had less, and this way intrigues would be formed, and gossip, so he clipped the wings of everyone and made all equal,"* comments Francisco Grangeiro.

The spiritual, economical and social interaction of the group

These Service Orders, in truth, were the final steps of Mestre in the organization of his doctrine and the legitimization of his works. In practice, the perfect alignment of the group could be observed in the spiritual relations, economical and social.

Spiritually they would all gather on the days 15th and 30th and in the official *hinários*. Members of the General Staff, the Healing Commission and the Forest Crew would gather with more frequency. All in the General Staff, whenever a brother or a sister would find themselves in need, would be in the composition of the Healing Commission, which for three and up to nine following Wednesdays would get together, drink the Daime and work in the benefit of the cure of the needful ones.

The Forest Crew would get together on every new moon, entering the forest to confection the holy drink in one of the most serious and prolonged rituals of the mission, demanding at times, of the so called Soldiers of the Queen of the Forest, diets that could reach twenty one days, three of those inside the woods of the Amazon Forest.

Mestre Irineu established, Aside from these works, the rehearsals and the Circling *Hinários* as parallel activities of qualification for his followers. The rehearsals, as we've have seen, were happening since the appearance of the *hinários* and the introduction of the *baile* in the ritual of the doctrine. There was, with the passing time, just a few adaptations, and the system would happen with encounters on Saturdays for the men and girls and on Sundays for the whole battalion, male and female.

Circling Hinário -- This was a new and highly organized activity. In truth it was one more way for Mestre to work on the cohesion of his group. *“At the time of Mestre we had on every Sunday a hinário in the house of one member of the community. It would*

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start in the closest house from the headquarters and it would go circling until it ended up at the headquarters again. Every Sunday from two to four in the afternoon. It was called Circling Hinário,” reports Ms. Percília Matos.

The Masses of the Seventh Day after death, formed with hymns received by Mestre and of hymns from the hinários of Germano Guilherme, João Pereira and Joaquim Portugêns were also a ritual that would happen whenever that a brother or sister would make the passage, or on the anniversary of passage. It was a way for the fraternity to remember their loved ones and at the same time to pray for his soul and for all the dead on that occasion.

The Arraiais (small villages (from arraial / singular); a festivity celebrated in Brazil, traditionally during the June Celebrations, with regional food, a tall bonfire, dance, music and characteristic costumes. The place where it happens is set with stands resembling a small village) **and social festivities**

The group started to organize, socially speaking, and to place as part of the social calendar the *festas juninas**, a Northeastern tradition that brought much joy for the *Alto Santo* society at that time. Organized by a unified force, these festivities had as headmasters Mr. Júlio Carioca and Ms. Lourdes Carioca. The first one would take care of the stands, the modalities of each one of them and would present the chicken auctions. Ms. Lourdes, along with Ms. Peregrina Gomes Serra would take care of the preparation of the chickens and the ornamentation of the place, which was situated next to the residence of Mr. Leôncio Gomes, where today lies buried the mortal remains of Mestre Irineu. More than twenty poultries would be given away on bingo rounds or auctioned in the nights of festivities, which would also count with the presentation of the *boi bumba**, played by the members of the mission who would have much fun with all the events. This arrangement had financial

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objectives, of an administrative perspective, and the money raised, mostly through auctions, would go to the maintenance treasury of the center.

The youth born in the region would also be responsible of unforgettable happenings in the social scope. The students of the Cruzeiro School, exclusively formed by sons and daughters members of the doctrine, would organize plays, musical acts and the celebration of the Brazilian independence day, this one relying on the participation of Mestre Irineu that *“many times withdrew money from his pocket to collaborate in the activities held in the school”*, comments Ms. Percília Matos.

The Sport

A soccer field was built in front of *Alto Santo*, and it was one of the favorite sports of the youth. They would compose the team that received the name *Santa Cruz* (Holy Cross): Júlio Carioca junior -- ball's chief; Valcário, Guilherme and Crispin -- the great player of the community; Cipriano, Carlos and others. *“Every afternoon, after the home chores and the labor on the fields, we would gather to play. Grandpa (referring to Mestre Irineu) would be watching us in many occasions from the window of Alto Santo. I had to get the ball from his hands and to return it back after the match,”* reminds Júlio Carioca's son.

The parties

Besides these events they would also celebrate, usually with three days of great festivities, Mestre's birthday on 15th of December, Madrinha Peregrina's birthday on 14th of July and other celebrations like the anniversary of their wedding on 15th of September. João Cruz, known as a great sax player in Acre, was one of the chosen by Mestre to brighten the

parties. The dance partners of Mestre, excellent waltz dancer, are remembered still today. *“When they played those waltzes and mazurkas of those times Mestre would stand up and say: ‘A lady made of gold to dance with a gentleman Made of silver,’* remembers Ms. Lourdes Carioca. *“In many occasions he would give us Daimé to dance and everybody would respect. It was a beautiful party, full of moments that we never forget,”* says Paulo Serra, his adopted son. *“I played, and it wasn’t once or twice at Mestre’s house or leôncio’s for one, two, and even for three days in a row. It is hard to find some one with that much joy,”* reports João Cruz.

The Joined Cooperative System

Economically the group lived of the land cultivation. Rice, corn, beans, cassava and verdure were all produced by the united force of the fraternity that would organize themselves in communitarian labors. *Alto Santo* became one of the biggest production centers in the period that marks the end of the 50’s through the end of the 60’s. Although the majority of the products were used for the self sustenance of dozens of families settled in the region, some producers, like Mestre Irineu himself would sell his crops in the Rio Branco market. Cattle didn’t have great economic relevance. Just a few cattle heads and the cultivation of a small pasturage were kept by Mestre Irineu, who even then helped donating dozens of heads of cattle to the brothers and sisters financially in need. *“It was largely used in the transportation of animals and products (ox’s cars). Even to me he gave ten heads of cattle that pulled me out of the limbo. I was working with transportation and it helped me a lot,”* reports Luiz Mendes do Nascimento.

“That kind of life was what he really liked. He would plow ten hectares, and, well said, by himself. The month of May would begin and by June he would get

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two or three to help. Close to the end, because he was already tired with age, was that he would put some one to work. It was such union that it was beautiful to see. At the last gathering that the old man did here he gathered sixty people. It was March 30th of 1969,” reminded Ms. Peregrina Gomes Serra, whose help to her husband was already expressive. Besides “getting firm on the hoe” (working hard) at the fields with Mestre, she was the one to organize breakfast, lunch and dinner for everyone who participated at the times of planting and harvesting. Since then Ms. Maria Laurinda began to render significant services to Mestre and Madrinha Peregrina, as well as Ms. Percília Matos, Ms. Lourdes Carioca and her mother Ms. Zulmira Gomes. *“The lunches at grandpa’s house were big. That abundant table would receive several courses of food. I remember that the men were served by group turns and the food was more than enough. It was much abundance, thanks to God,”* affirms Júlio Carioca Junior.

Only one merchant store was held in the area, managed by Leôncio Gomes, and it would sell food products that weren’t produced in the region like sugar, tobacco and others. Beyond this commercial relation some followers of Mestre Irineu would do a kind of products trade with the neighborhood placement called Custódio Freire. Pork, chicken and ducks were traded by rice, corn, a cutover of land or even bought by cash. *“Every time that we would find ourselves tight on anything we would go to Custodio Village to trade animals by food and giving it a fix to the problem,”* reminds Júlio Carioca.

The death of Germano Guilherme

In 1964 one of the last follower pioneers made his farewell to the group led by Mestre Irineu: Germano Guilherme, the first to meet and to follow Mestre Irineu steps left the material life. The friendship with Mestre Irineu was visible in the treat between them

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both. *“They would refer to each other as ‘little brother’. Everything that Mestre wanted he would go talk with him and vice versa. They were great friends,”* reports Ms. Cecília Gomes.

Germano Guilherme received the *hinario Sois Baliza*, with 53 hymns that relate the creation of Mestre Irineu’s doctrine; the ways and directions in between the material and spiritual plane, and the supreme affirmation of the Christianity in the Santo Daimé doctrine. Shaken in his physical health, Germano was leaving behind memories and the example of firmness and loyalty to the new followers.

The access and the ways of transportation of the community

The road that linked the community to Rio Branco was the Alberto Torres, and it passed through the army barracks. A Williams Jeep was one of the only cars, kept by Mr. Leôncio, who later on would acquire also a Rural Jeep. Funny stories of the adventures lived inside this Jeep entertain even today the oldest followers. Paulo Serra was the driver. Newly arrived from Belém do Para, where he got married with Ms. Altina Serra, he would conduct the crews sent by Mestre to *Hinário* services at Mr. Louredo and at *Limoeiro* (lime tree) place. *“The roads were more like boat harbors and we would always get flat, tucked in the mud, uniting us even more, laughing at will on both ways of the trip,”* reminds Paulo Serra.

Another mode of transportation that helped a lot, even the forest crew, was the horses and the donkeys. *“We would take a lot of Jagube and leaves in distant areas difficult to access like Limoeiro and Barro Vermelho (red mud). I remember arriving many times with Jagube and leaf on the back of horses and donkeys after three, sometimes even four days in the forest,”* reminds Mr. Júlio Carioca.

The foundation of CECLU

At the end of the 60's the links in between the *CICLU* (Alto Santo) and *CECLU* of Porto Velho (capital of Rondônia state, North of Brazil) were opened. Mr. Regino Silva is the follower pioneer of Mestre Irineu responsible for the foundation of the group in Porto Velho. Little is known of the conversations that originated this fact, but we do know that Regino Silva became a friend of Mestre Irineu and started to carry sacrament from Rio Branco to Porto Velho, where he would consecrate with friends. This small group, as the example of the doctrine itself, grew and it originated the foundation of *CECLU - Centro Eclético e Correntes da Luz Universal* (Eclectic Center and Currents of the Universal Light), that was statutorily subordinated to the *CICLU*.

It is from the creation of this work nucleus that Mestre Irineu gets to know two more great companionships of his spiritual journey. The first known as Mr. Antônio *Sapateiro* (shoemaker), this way named due to his work field in the shoes production, activity that made him the official shoemaker of Mestre Irineu and the second, Mr. José Vieira, an intellectual that according to reports loved to write. It is this man that will write the Official By Laws that cemented the Santo Daime doctrine.

In October of 1967 Francisca Nogueira and Virgílio Nogueira do Amaral also presented themselves to the battalion of Mestre Irineu, joining as characters of fundamental importance in the continuity of the relations in between the *CICLU* and *CECLU*. A humble man, being born at the borders of Acre with Bolivia, Virgílio Nogueira soon did stand out in the group directed by Regino, in Porto Velho, becoming the element of trust that was transporting the Daime from Rio Branco to the neighboring city. He met Mestre Irineu on the 10th of April of the same year; *"Holy Week, Ash Wednesday of darkness. I arrived in*

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the presence of Mestre and my joy was different from others, like I was going to be guided by God, and by the next day, 11th of April, I was turning 45. It was the first time that I met Mestre, also the white farda and the bailado of the Holy Week..." seu Virgílio Nogueira testifies.

At the same year, by the end of the Holy Week *hinário*, seu Virgílio takes 45 liters of Daime to Porto Velho. "... *I went to the city to the house of Wilson Carneiro, whom Mestre had recommended to guide me in this transportation until boarding to Porto Velho,*" turns again to narrate Virgílio Nogueira. The link with the group led by Regino Silva would tighten after the moment that José Vieira would start, as a Request of Mestre Irineu, the statute to fundament his center.

This work, though, Regino Silva didn't see in life, as in June 15th of 1969 occurred his death in Rio Branco. A strong crisis of tuberculosis took the life of the founder of the *CECLU*, who spent his last days at the house of Mestre Irineu in *Alto Santo*. According to testimonies the disease was acquired in the militancy. "*He was a political militant and his subversive activities do not refer to the Daime, as his contact with the doctrine happened after his imprisonment. It is said in the testimonies of contemporaries that the Daime saved him not only from the tuberculosis, but also from his 'hate' that he accumulated in his militant practices in prison after 1964*...*" (Sources – Anthropological thesis - Arneide, Porto Velho – RO). Mr. Virgílio Nogueira do Amaral would take charge in the leading of works after his death.

In the early years of the 70's was presented to Mestre Irineu, in *Alto Santo*, seu Valcívrio Genesisio da Silva, his only son that was born during Mestre's period in Brasília in 1917.

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After 57 years the reencounter with his father was moving... *“I introduced myself to my father through my children. I had a daughter that was taking a course with Ms. Percília, and they got along very well. They talked about padrinho Irineu Serra and my daughter got interested to come here in Alto Santo. Through my daughter he sent pictures and newspapers along with other posts, and this way I could make my mind to go to his house. It was August 15th of 1970 and in this first visit I was 53 years old. I did not even know the way to get there, but I arrived asking along the way for his person. He was resting when I got there and they asked me to sit. I didn’t even know what to say to him, who gave me a hug with much dedication and care. I was very pleased,”* relates Mr. Valcário.

The lectures and the receiving of his last hymns

At the end of the 60’s Mestre Irineu was receiving his last hymns, known as the *Hinos Novos*, which clearly were announcing the end of his trajectory in the terrestrial plane. They were received in one of the most enlightened phases in the communication exchange in between Mestre Irineu and the Supreme Divinity. Its melodies, lyrics and messages summarize the huge genealogical tree of teachings formed by the pioneer’s hinários of the mission. *“Mestre received the utmost hymns straight, one after another,”* affirms Ms. Percília Matos.

It is also in this period that the spiritual leader intensifies the advices, the teachings and lectures that aimed to prepare his group for his absence. One day Mestre Irineu surprised the Forest Crew, that was led by Francisco Grangeiro, asking a question to him, João Rodrigues Facundes and his brother Antônio Facundes: *“You hear people around singing Flor das Àguas (Flower of the Waters) but for you who is Flor das Àguas?”* Asked Mestre, as Júlio Carioca tells.

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Compadre Chico answered to him that it was the Daime, the same answer given by compadre Nica and compadre Canção, as the brothers João Rodrigues and Antônio Facundes are known. He, then, gave ten days for them to come back with the answer, and he said: "*Júlio, Flor das Àguas is the ocean, as you all sing:*

*Flower of the Waters
From where you come, where you are going,
I will do my cleansing
In my heart is my Father*

*The Home of my Father
Is in the heart of the World
Where all the Love exists
And there is a profound secret*

*This profound secret
Is in all humanity
If only all knew each other
Here in the Truth*

126 – *Flor Das Àguas* (Flower of the Waters), from Mestre Irineu.

This secret Júlio -- he would continue -- is the knowledge of all the ones that are with me. But it is that way for everyone if they get to know themselves. But no one pays attention; they prefer to talk about each other's life. But I know my flock and in my work I don't miss a single one," Attests Júlio Carioca.

For one single time, registered in the history of this marvelous doctrine, Mestre Irineu spoke in *Tupi-Guarani* in a lecture made in one of the last sessions that he participated in the headquarters. In this occasion Mestre spoke of the principals of the doctrine. "*Daime is not to exist where war exists. Daime is peace, harmony, love, truth and justice. In*

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the war we have bullets.” In another part of this lecture, recorded in a K7 tape, he says: “How come you bring your children for me to pray if you don’t even believe in the Hail Father you pray? How are you going to believe in me?”

It was very clear through his own words a certain dissatisfaction of the leader with some intrigues and conflicts existent in his fraternity. However, as an indefatigable teacher, Mestre Irineu would indoctrinate and command through his word how human kind should behave on earth. Already in 1970, after three days of a deep coma, agonizing in high fever on his bed *“he received a hymn giving a warning,”* relates Mr. Wilson Carneiro. *“We would stay in groups, alternating, to pray and giving assistance for him to come back,”* reminds Ms. Lourdes Carioca. It was when Mestre Irineu received the hymn:

“I arrived in this House
I entered through this door,
I came to give thanks
To those who prayed for my return.

I am in this House,
Here in the middle of this room,
I am happy and satisfied
Here next to my brothers and sisters.

I was about to travel
I was thinking about not coming back,
The requests were so many
They sent me back.

The sent me back
I am firm, I will work,
Teaching my brothers and sisters
Those who will listen to me”

128 – *Eu Cheguei Nesta Casa* (I Arrived in this House), from Mestre Irineu.

It was his penultimate hymn. The fraternity received him back and reestablished, however they knew that his passage was close. It was when Mestre Irineu started to organize the doctrine for his absence. He stopped going to the concentration sessions and official hinários, ordering Leôncio Gomes da Silva to preside these works. It was the beginning of his preparation to later on take charge in the mission commands. Ms. Peregrina, his wife, was still passing through the stage of spiritual formation.

Other measures were being made by Mestre Irineu who said many times to the whole group: *“I am going to depart and leave here a finished doctrine, without the necessity to even adds a dot on the I,”* reminds Júlio Carioca.

After the reopening of the works in Porto Velho, which were suspended in 1970 due to conflicts in between the leaders Virgílio and Francisca Nogueira, Mestre Irineu sent a crew led by Leôncio Gomes and formed by Francisco Grangeiro, Júlio Carioca, Francisco Martins and Daniel Acelino Serra with the mission to teach the members of the *CECLU* to make Daime. Due to the poor conditions of the road BR-364 and the financial difficulties for the transportation of the drink at that time, Mestre Irineu determined to these men to teach Mr. Virgílio Nogueira Amaral to work in the confection of the drink. The mission lasted eleven days, making 51 liters of Daime with the crew of Mr. Virgílio Nogueira. The expenses reached R\$ 551,00. Mestre Irineu was clearly planning the continuity of the works in the region.

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The opening of the First Aid Clinics

In *Alto Santo* other providences of Mestre were drawing the outcome of his final trajectory on earth. Mestre Irineu kept in the more different places, like *Colônia Cinco Mil** and the house of Mr. Joaquim Baiano, what the brothers and sisters called the first aid clinics -- a unit of work that held encounters in the sessions of the 15th and 30th due to the existing difficulties of transportation for these brothers and sisters to *Alto Santo*. Mr. Louredo, another old follower of Mestre Irineu, also kept this kind of work in his residency at *Bairro Vermelho* (Red District), in Rio Branco. It was a duty for the people in charge and the members of these units to participate in the official *hinários* held at the main headquarters of Mestre Irineu.

The works in Porto Velho, after the visit of the Daimé confection instructor's crew, kept on going normally. In a communication sent by letter to Mestre Irineu we can observe the participation of José Vieira in the formation of the *CECLU* directory that stood subordinate to the works of *Alto Santo*.

It says in the letter:

“For administrator I present you the name of our brother Virgílio. For secretary a friend of mine that in the UDV held a significant post and was the editor of their Official By Laws and with difficulties works with our vehicle. A man of a brownish color that carries in the skin the mourning for the death of Our Lord Jesus Christ. As a Counselor I indicate our brother Valdemar de Almeida, a literate man and capable of helping us with his work. I only indicate the capable ones, because the indication is up to the Lord Emperor. This could be also extended to the brother Antônio Sapateiro, who seems to not look for responsibilities, if he accepts the indication. As for me it is not interesting to step up, but if Our Lord Jesus

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Christ wants it and you determine I'll try to perform the duty of any function, although not feeling capable, but knowing that we can't run away from the burden that he indicates for any one that engages on the religious scope, when necessary."

In these letters, sent to Mestre Irineu by José Vieira, stand before our eyes the sizable respect and the cultured language used by the man who stood out as a true messenger of *CECLU*. He placed with much sincerity his ideas, delineating categorically the profile of each member that shaped the new center directory because in truth José Vieira had consciousness of the responsibility that had to be cemented in the subordinate branch of *Alto Santo*.

The Doctrine regulation

Jose Vieira was already firm in the text that cemented the Official by Laws of the doctrine. In one of the letters written by José Vieira to Mestre Irineu, signed in November 26th of 1970, he related the mission that Mestre assigned to him.

"I thank you for your lovely remembrance in the last missive of the 19th, reporting myself to the program previously rafted, affirming to be together with you, my brother in Christ, in the consolidation of the reform that you undertakes in our ritual, needing, for that, the consciousness of the visions, using me as instrument in the elaboration of our Official By Laws and other ways that were probably settled in the global objectives of your platform. Moreover, upon the rumors made in the religious circle about our vehicle, I made myself present in the field, starting with an interview with the priest Reverend Mario, according with the copy that I sent you, of the request made by me to his person, and going after to the presence of the Reverend Dom João Batista Costa, prelate Bishop of the Rondônia territory, this one eager to know more of our Official by Laws

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through the raft that to him was presented by me. After that I conferred with some evangelical priests due to the fact that some of their believers seek to know our mystery and one of them already takes part of our spiritual works, almost converted to the Virgin's veneration and her merits, a fact working against our conceptions and principals for the security of our group and records, facing the necessity of coordination due to the divergences with our fundaments, always warning against the false Christ's, which is, the false doctrines with the appearance of legitimate, these and other topics being the principal subject that I presented in writing to the previous prelate Bishop that seems to be willing to support us, together with the Catholic Church."

These main extracts of the letter, sent eight months before the passage of Mestre, showed clearly, through the intellectual José Vieira, the need to create the Official by Laws for the center and the main objectives of Mestre Irineu: "For the security of our doctrine, and registration, upon the necessity of coordination due to the divergences with our fundaments." The intellectual verb of José Vieira, great connoisseur of Mestre's thinking, expresses itself in an even more true way when he affirms that "*It is not up to us to just know the great truths, but to them imprint the positive reality.*"

This man provoked with his determination one of the few interchanges registered in the whole trajectory of the doctrine of the Santo Daime with the Evangelical and Catholic Churches.

José Vieira, as we saw in his text, sought the support of these segments in the elaboration of the Official by Laws even as a base for the affirmation of the doctrine in the terrestrial plane. "*José Vieira was a man who used to take a lot of Daime. His room was packed with books all over. To make this statue, upon*

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Mestre's request, he took more than five litters of Daime," reminds Júlio Carioca.

The death of Raimundo Irineu Serra

The presence of the Catholic and Evangelical churches, searching for knowledge about the works of Mestre Irineu, as quoted by Mr. José Vieira in the previous letter, happened exactly in this period. *"One day Mestre Irineu called me and said that his teacher had told him that one of the warnings that She would give him, when he would be near to his passage, would be the presence of a priest in his headquarters,"* comments Júlio Carioca.

"In the later days of 1970, after his birthday, around 17th or 18th, he received the hymn Pisei Na Terra Fria (I Stepped on the Cold Earth)," comments Ms. Percília Matos. *"He summoned a meeting and clarified: 'This hymn is not only for me but for everyone; everyone that gets born dies,'"* relates Wilson Carneiro.

Already in the second half of July of 1971, right after the festivities of Saint John the Baptist, the first and last official *hinário* with Mestre Irineu alive, at the beginning of a beautiful afternoon, when the sun rays were still punishing the faces of that suffering people, Priest *Pacífico* (peaceful) shows up at the gate of Mestre Irineu accompanied by two nuns. Júlio Carioca, present at this time, heard Mestre exclaim: *"what a time is that my Mother'! He was remembering the signal that the Virgin had warned him,"* tells Júlio Carioca. *"I remember it like it was today. He welcomed very well the priest and the two nuns. He remained talking with the priest while comadre Peregrina and my wife (Ms. Lourdes Carioca) went to host the nuns. The priest asked to witness a spiritual work of his mission. Mestre then appointed the presentation work for July 14th, the birthday of Madrinha Peregrina. Right after they left*

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he called me and said: 'Júlio, tomorrow you go to the city and warn everybody that on the 14th, for this presentation to the priest, the fardamento is going to be white. Receive them with all the honors,' he adds.

His last words in this service order to Mr. Júlio Carioca already expressed what was about to happen: "Receive them with all the honors." Mestre knew that he was no longer going to be present in the matter. Before his passage He also told Júlio Carioca that he was learning with the Virgin one of the last lessons that he had to learn. *"What lesson is that Mestre? Asks Júlio -- and he answered to me, staring away, with those tiny eyes of his: When I see some one at the gate, Júlio, for me to already know the issue that he has in dealing with me and what kind of answer should I give."* At this moment, although I don't know how, there comes an old little man with bags on his shoulders really struggling to walk. And he said: *"You see over there? This one comes from so far only to receive my blessing,"* tells Júlio Carioca.

On the 5th of July, as it was the routine, I went to tell him that on the next day Ms. Lourdes was going to pay him a visit. Upon the arrival in his room I asked how he was and he told me: *"I am better my son",* and I said: *"How come better if when I get home I hear that you got worse?"* He turned to me and said: *"Júlio, you want the truth? For me there isn't anything good. I hear up there a great festivity, like if the President of the Republic is going to arrive, a chief of state. But it isn't me my son. When I leave this place attach yourself with the sun, the moon, the stars, the earth, the wind, the sea; there are all these beings. If not, firm yourself with the wife of a friend of yours,"* tells Júlio Carioca.

At this same day, *"precisely at 7:30 PM, I arrived at Alto Santo and Mestre was in bed. He got up to receive me. It was when I read all the documentation properly registered on a notary's office in the Book of*

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Legal Entities of the district of Rio Branco,” reminded Mr. João Rodrigues Facundes. In the act of approving the Official by Laws of the center, Mestre Irineu, according to testimonies said: *“It is done. I gave a name to who did not have one before.”* It was being consolidated a fight of 81 years in the attempt of Mestre towards the regulation of his mission. It was the last dispatch that Mestre Irineu did in the physical plane.

By Wednesday, 6th of July of the same year, the third healing session held by the commission in the benefit of Mestre Irineu’s healing was going to be completed. *“It would go much more than nine people. Everybody wanted to pray for Mestre. At the second healing session Mestre had called one by one asking who had seen his deathwatch. He listened to the answer of each one and when lasted me, comadre Peregrina, comadre Maria Zacarias, Marta and her father, he said: Conform yourselves because I am close to leaving you,”* reminds Ms. Lourdes Carioca.

And this way it happened. On that somber morning, around nine o’clock, Mestre said farewell to the world. He passed out over the hammock, with a strong renal crisis, while trying to urinate. Held by Francisco Martins, who yelled for the presence of Madrinha Peregrina, Mestre was taking his last breath, already with a candle in his hands.

The outcry and sadness took over the region. In no time the news gained dimension. The broadcaster Mota de Oliveira, one of the last persons cured by the hands of Mestre Irineu was announcing his passage in the radio waves of the *Rádio Capital* (capital radio). The city of Rio Branco came to a halt to listen to the sad news. Members of the fraternity living in the capital were caught by the news of the loss. It began, in the early morning of that day, one of the saddest days in the history of the Santo Daime doctrine.

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Arrangements for the realization of the deathwatch were made. Mestre's body stayed in his house until he was dressed with the official *farda* used by the great leader. In the headquarters the men were setting up the chairs and the center table for the vigil ritual. All the brothers and sisters that received Mestre's body were dressed in white *fardas* and aligned in the form of "V", that meant victory. His coffin was placed in the center, covered with the national flag, giving him the honors of a Chief of State. In the city the government of Valério Magalhães released a note of sorrow for the passage of the great leader. A chronicle read in the radio also evidenced the sad happening.

During the remaining of the day and the whole night, from the 6th to the 7th of July, were sung the base *hinários* of the doctrine by him diffused. The emotions and the feelings of pain and sadness were visible, especially in the execution of the hymns that composed the hinario "*O Cruzeiro*". The semblance of each follower seemed to fluctuate on a fact that they never expected at that moment to happen.

At dawn, after long hours of lectures and speeches from authorities and the center speakers, escorted by the military police band, in funeral tune, drawn-up in male and female lines, the battalion singing the *Hinos Novos* was heading to the last home chosen by Mestre, next to the residency of Leôncio Gomes da Silva. Everyone from big to small was crying over the loss. Ms. Peregrina Gomes Serra, accompanied by her mother and siblings, were receiving the condolences from authorities, friends and admirers of the great leader. She would feel, naturally, more than anyone the deep loss of the great companion, advisor, friend and husband. Some, like the speaker Luiz Mendes do Nascimento, even came to pass out over the closed coffin of Mestre Irineu that was lowered to the grave wrapped by the national flag.

The fraternity, moved, was giving its farewell to Mestre. The 81* years of history were marking that unforgettable moment; the mysteries and wonders of a life dedicated to kindness and companionship. A new chapter was open in the history of that people. Mestre now rests eternally laid in a splendid cradle, by the sound of the sea and by the light of the deep sky.

The spiritual philosophy decreed by Mestre Irineu

In these 79 years of life was up to Mestre Irineu the role of knowing the supreme truth destined to him through divinity. As a great student, he was humble and serene in the acquiring of strength and qualities that led him to evolution. After the total knowledge with the secrets and sacred elements of nature, another hard task was to imprint the positive reality in the truth diffused by him. This was the summarizing of the greatness of his being, the valorization of his spirit. The man became a master; a rank acquired after half a century of intense works due to his fight against the maladies and the human rebelliousness, and to his role as a pacifier, ordainer, guide and empowerer of light and seeds for goodness. His life is a philosophy, left by him as a decree, for the continuity of his endless work.

DECREE OF SERVICES OF THE SANTO DAIME DOCTRINE

“In accordance with the previous orders of our Mestre Raimundo Irineu Serra, in effect on the works to him ordained, giving continuity to this endless work, maintained and executed by the president of this center, Mr. Leôncio Gomes da Silva, comes through this vehicle to awake and strengthen the rights of each member of this house”.

1. THE GENERAL STAFF – Has the due competence to uphold the reverence and peace of this house, upon the laws in effect and the National Constitution. Within this equality everyone will have the same rights. In the case of sickness a Healing Commission will be designated for the benefit of the brother (sister) in need.

2. ON THE DAY OF WORKS – All of you who come seeking physical, moral, or spiritual aid should bring a healthy mind that is full of hope in the Supreme Divinity, imploring to the Infinite and Eternal Spirit of Goodness and the Sovereign Virgin Mother for your ideals to be accomplished according to your merits. In this way it will be expressly forbidden to invite anyone to this house, and here we are with open arms to receive all that came in their own free will without classification of color, race or nationality. However, each one of you, in the act of approaching this house shall contritely come already making your prayers to achieve the Divine Blessings and to be assisted by the Supreme Entities.³ TO

3. TO BEGIN OUR MEDITATION – Every one, upon the act of receiving the sacrament shall consider himself, and herself, inside the current, not being allowed to leave for a talk, placing yourself, silently, in the assigned place. On the days of Festivals or Hinários, upon the call made by the maraca, every one shall get in formation, both the male and female battalions, because everyone has the same obligation. The truth is that the center is free, but who assumes responsibilities should carry it out, because we shall report our works to the Supreme Creator Father. Still in reference to the formation of the rows, it will be only allowed to enter the rows whoever is properly uniformized, with the exception of the pregnant ladies or convalescent ones, those first ones with the option to sit at the table. We also shall avoid the bad addicting habits like the alcoholism and other inebriants that can lower the moral of our personality.

4. INSTRUCTION TO THE PARENTS – Every parent shall be an exemplary teacher to his children. Husbands and wives shall treat each other with dignity and respect, including the petals of this love towards the most firm intent of happiness. You shall never verbalize words that could jeopardize the moral and personality of your children. Treat well from the more graduated to the humblest one, to teach the rights and duties of a Brazilian citizen and to dedicate yourself in the mission of truth. Discipline is the main instructor of order. To indoctrinate is to educate and to motivate in the path of good. Because if this is the house of sincerity, let's be honest and respect each other rights within sincerity and order. If in this way we act, will be formed the desired union that our Mestre always fought for. The house where we are in is a school of civism, with Divine Instructions towards the path of goodness. The achievement of these teachings will depend solemnly in the efforts and attention of each one of us. But with willpower nothing to us is arduous, because the hymns are showing and teaching the power of this Sacred Mission of the Divine Lord God.

5. SUMMARY – According to the orders above cited, will be, from now on, this way: The brother or sister that by the force of incomprehension does not abide with fidelity to the above mentioned duties, resolving to wander through contrary paths, will be by the first fault called upon a council at the directory; by the second fault will be suspended for 30 days; by the third fault will be suspended by 90 days, and if one keep still disobeying, will be expelled from the works. My brothers and sisters, lets pay attention for things to not come to this point of sadness.

O Cruzeiro

O Cruzeiro



Mestre Raimundo Irineu Serra

Thanks to:

Malcolm Kyle
Rainha Do Mar (Marco Gracie Imperial)
HinosDeSemana.com
Juarez Duarte Bomfim

O Cruzeiro

1. WHITE MOON

waltz

God hail You, oh! White Moon
Of such silvery light
You are my Protectress
You are esteemed by God

Oh! Divine Mother of the heart
There in the heights where You are
My Mother, there in heaven
Give me forgiveness

Among the flowers of my country
You are the most delicate
With all my heart
You are esteemed by God

Oh! Divine Mother of the heart...

1. LUA BRANCA

valsa

Deus te salve, oh! Lua Branca
Da luz tão prateada
Tu sois minha Protetora
De Deus tu sois estimada

Oh! Mãe Divina do coração
Lá nas alturas onde estás
Minha Mãe lá no Céu
Dai-me o perdão

Das flores do meu país
Tu sois a mais delicada
De todo meu coração
Tu sois de Deus estimada

Oh! Mãe Divina do coração...

→→→

1ª Estrofe

The musical notation is for the first stanza of the song. It consists of two staves of music in 3/4 time. The first staff contains the melody for the first line of the stanza, with chords F, C, Bb, Dm, and F indicated above the notes. The second staff contains the melody for the second line, with chords F, C, Dm, C, and F indicated above the notes. The lyrics are written below the notes.

Deus te sal-ve/o lu-a bra - an - ca Da luz tão pra - te - a - a - da

Tu sois mi - nha pro - te - to - ra De Deus tu sois es - ti - ma - da

You are the most beautiful flower

O Cruzeiro

Where God put His hand
You are my Advocate
Oh! Virgin of Conception

Oh! Divine Mother of the heart...

Star of the Universe
That looks like a garden to me
Just as You are bright
I want You to shine upon me

Oh! Divine Mother of the heart...

...

Tu sois a flor mais bela
Aonde Deus pôs a mão
Tu sois minha Advogada
Oh! Virgem da Conceição

Oh! Mãe Divina do coração...

Estrela do Universo
Que me parece um jardim
Assim como sois brilhante
Quero que brilhes à mim

Oh! Mãe Divina do coração...

...

2. TUPERCI (3x)

Tuperci doesn't know me
You don't know how to appreciate me
You don't know how to understand me
My flower, the color of Jaci

...

Jaci is the moon to the indians. Also a palm used to thatch roofing.

3. RIPI (3x)

Ripi, Ripi, Ripi

Ripi, Ripi, Yayá

If you didn't mean to

Why did you come to deceive me

...

3. RIPI (3x)

Dm F
Ripi, Ripi, Ripi
Gm Am
Ripi, Ripi, Iaiá
Gm F
Se você não queria
A7 Dm
Para que veio me enganar

...

The image shows two staves of musical notation in 4/4 time. The first staff contains the melody for the first line of lyrics, with chords A7, Dm, A7, and Dm indicated above the notes. The second staff contains the melody for the second line of lyrics, with chords A7, Dm, A7, Dm, and a final 3x repeat sign indicated above the notes.

Ri - pi Ri-pi Ri - pi Ri - pi Ri-pi Iá - iá

Se vo-cê não que - ri - a Pa-ra que veio me/en-ga - nar

O Cruzeiro

4. BEAUTIFUL

Beautiful, beautiful, beautiful
You're very beautiful
Beautiful, you're very beautiful
Tarumin, you are beautiful
Beautiful, you're very beautiful

Beautiful, beautiful, beautiful
You're very beautiful

Tarumin, I am thirsty
Tarumin, you give me water
Tarumin, you are the Mother of the
Waters
Tarumin, you are beautiful
Beautiful, beautiful, you're very
beautiful

...

Tarumim, a cabocla.

4. FORMOSA

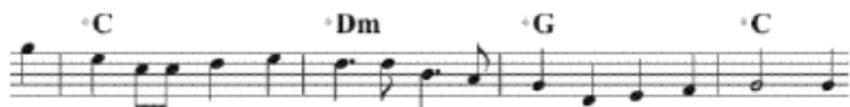
D
Formosa, formosa, formosa
G
É bem formosa
F#m Em
Formosa é bem formosa
A A7
Tarumim tu sois formosa
A D
Formosa é bem formosa

Formosa, formosa, formosa
É bem formosa

Tarumim, eu estou com sede
Tarumim, tu me dá água
Tarumim, tu sois Mãe D'água
Tarumim, tu sois formosa
Formosa, formosa, é bem formosa



For - mo - sa for - mo - sa for - mo - sa é bem for - mo - sa



For - mo - sa é bem for - mo - sa Ta - ru - mim tu sois for - mo - sa

...

O Cruzeiro

5. MEAL
(before a meal)

Papai of heaven of the heart
Who, today on this day
Is who gives us our bread
Thanks to Mamãe

Mamãe of heaven of the heart
Who, today on this day
Is who gives us our bread
Praised be God

(after a meal)

Papai of heaven of the heart
Who, today on this day
Was who gave us our bread
Thanks to Mamãe

Mamãe of heaven of the heart
Who, today on this day
Was who gave us our bread
Praised be God

5. REFEIÇÃO (antes da refeição)

C F Em Bb
Papai do céu do coração
 Am F
Que hoje neste dia
 Dm
É quem dá
 Gm C F C
O nosso pão, graças a Mamãe

Mamãe do céu do coração
Que hoje neste dia
É quem dá o nosso pão
Louvado seja Deus

(após a refeição)

Papai do céu do coração
Que hoje neste dia
Foi quem deu o nosso pão
Graças a Mamãe

Mamãe do céu do coração
Que hoje neste dia
Foi quem deu o nosso pão
Louvado seja Deus

1ª Estrofe

Pa-pai do cé - éu do co-ra - ção Que ho-je nes-te di-a

É quem dá o nos-so pão Gra-ças a ma-mãe

O Cruzeiro

6. PAPAÍ PAXÁ

Equiôr, Equiôr, Equiôr
Equiôr because they called me
I came alongside the land
I came alongside the sea

When Papai Paxá
Barum, Marum and I
Yearning, yearning
Yearning for Mamãe

Your beautiful image
Is my delight at last
In this world and in the other
May You remember me

The love I have for you
Within my heart
It's You who guides me
On the path of salvation

When Papai calls me
All my life, I've obeyed
When this day arrives
I just have to go



E - quiôr E - quiôr E - quiô - ôr E - quiôr que me cha - ma - ram



Eu vim bei-ran-do/a ter - ra Eu vim bei-ran-do/o mar

O Cruzeiro

6. PAPAÍ PAXÁ

C	F	F	F C/E
Equior, Equior, Equior			
C/E	C	Am	
Equior que me chamaram			
C		Dm	
Eu vim beirando a Terra			
Dm		Gm	
Eu vim beirando o Mar			

Quando Papai Paxá
Barum, Marum, mais eu
Saudades, saudades
Saudades de Mamãe

A tua imagem linda
É meus encantos enfim
Neste mundo e no outro
Vós se alembrai de mim

O amor que eu te tenho
Dentro do meu coração
É Vós quem me guia
No caminho da salvação

Quando Papai me chamar
Toda vida obedeci
Quando chegar este dia
Eu só tenho que ir

Per Percília Matos Da Silva, Papai Paxa belongs to many lines. This details Mestres's early receipt of the Daime mission

7. NOVEMBER 2nd

Deliver your soul to God
And your body to the cold earth
May Jesus accompany you
Together with the Virgin Mary

You ask your friends
In the name of Jesus
To say some prayers for you
At the foot of the holy cross

You have lived so many years
Now you are going to leave
You're going to attend to our Father
It was He who had you called

Here you found it, here you left it
You take the love with you
The doors of heaven open themselves
For whomever is worthy

** November 2nd is All Souls Day, and this is the 1st hymn
received after church established in Rio Branco in 1930*

...

O Cruzeiro

7. DOIS DE NOVEMBRO

Em Am Am C
A tua alma entrega a Deus
C Am Am Dm
E o teu corpo a Terra fria
Bm C Em
Jesus te acompanhe
Dm C Am Am
Junto com a Virgem Maria

Tu pedes aos teus amigos
Pelo nome de Jesus
Que te rezem umas preces
Lá no pé da santa cruz

Tantos anos que vivestes
Agora vais se retirar
Vai atender ao nosso Pai
Foi quem mandou te chamar

Aqui achou, aqui deixou
Levas contigo o amor
As portas do céu se abrem
Para quem for merecedor

...

8. THE QUEEN ORDERED ME

waltz

The Queen ordered me
To pray for my brothers and sisters
So that She, there in heaven
Can cleanse my heart

The Queen ordered me
To pray for humanity
So that She, there in heaven
Can carry out Your wishes

The Queen ordered me
To pray for the innocents
So that She, there in heaven
Can implore the Omnipotent

The Queen sent me
Holy peace and joy
So that She, there in heaven
Can send the daily bread

...

8. A RAINHA ME MANDOU *valsa*

C G Am G
A Rainha me Mandou
Em Dm C
Eu rezar para os meus irmãos

C G Am G
Para ela lá no céu
Em Dm C
Limpar meu coração

A Rainha me mandou
Eu rezar para a humanidade
Para Ela lá no céu
Fazer as Vossas vontades

A Rainha me mandou
Eu rezar para os inocentes
Para Ela lá no céu
Rogar ao Onipotente

A Rainha me mandou
Santa Paz e alegria
Para Ela lá no céu
Mandar o pão de cada dia

1ª Estrofe

A ra - í - nha me man - dou Eu re - zar pa - ra / o meu ir - mão

Pa - ra e - la lá no céu Lim - par meu co - ra - ção

O Cruzeiro

9. CELESTIAL MOTHER

I ask and implore
Oh! Celestial Mother
Because everything that I have
It's You who gives it to me
Oh! Celestial Mother

I ask and implore
Oh! Celestial Father
Because everything that I have
It is You who gives it to me
Oh! Celestial Father

I ask and implore
Oh! Celestial Mother
To give me salvation
And to put me in a good place
Oh! Celestial Mother

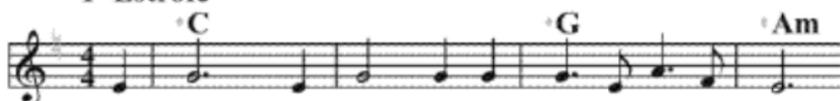
...

9. MÃE CELESTIAL

Bb
Eu peço e rogo
Gm
Oh! Mãe celestial
Cm
Que tudo enquanto eu tenho
F
É vós é quem me dá
Oh! Mãe Celestial

Eu peço e rogo
Oh! Pai Celestial
Que tudo enquanto eu tenho
É Vós é quem me dá
Oh! Pai Celestial

Eu peço e rogo
Oh! Mãe Celestial
Que me dê a salvação
E me bote em bom lugar
Oh! Mãe Celestial



Eu pe - ço/e ro - go Oh mãe ce-les-ti - al



Que tu-do/en-quan-to/eu te - nho É vós é quem me dá Oh mãe ce-les-ti - al

OBS: Na Missa de Finados, canta-se este hino mudando-se me por te na terceira estrofe. 3X cada estrofe

O Cruzeiro

10. I MUST ASK

I must ask
The one who can give to me
Papai gave me
I am, I am

Mamãe teaches me
I should learn
For in eternity
She's who can help me

It's from the sun's rays
That the light comes to me
I should not forget
The name of Jesus

The tiny little stars
Their incandescent light
Only God, only God
Only God the Omnipotent

I see the moon in the heights
Her light, her resplendence
My love, I dedicate to You
To Jesus Christ the Savior

...

10. EU DEVO PEDIR

C	G		
Eu devo pedir			
G	D/F#	Em	
A quem pode me dar			
C	Em C		
Papai me deu			
C	Am	Dm	C
Sou eu,		sou eu	

Mamãe me ensina
Eu devo aprender
Que na eternidade
É quem pode me valer

Dos raios do sol
É que me vem a luz
Eu não devo esquecer-me
Do nome de Jesus

As estrelas pequeninas
Sua luz incandescente
Só Deus, só Deus
Só Deus Onipotente

Vejo a lua nas alturas
Sua luz, seu resplendor
O meu amor eu entrego em ti
Em Jesus Cristo Salvador

11. UNAQUI

I am here
It was God of Heaven who sent me
I'm the Son of the Virgin Mother
There in heaven, Jesus Christ the Savior

He suffered on the cross
He was arrested and was bound
The Jews were the ones who killed Him
In Judea, everyone was forgiven

I am here
In this world of illusion
I try to please everyone
In this world, they only give me
ingratitude

...

Received on the 5th holy night.

11. UNAQUI

Bb
Eu estou aqui,
Ab Gm
Foi Deus do céu quem me mandou
D# Bb
Sou filho da Virgem Mãe
Gm Cm F
Lá no céu Jesus Cristo Salvador

Sofreu na cruz
Foi preso e foi amarrado
Quem o matou foram os judeus
Na Judéia foram todos perdoados

Estou aqui
Neste mundo de ilusão
Eu faço por agradar todos
Neste mundo, só me dão ingratidão

Eu es - tou a - qui-i Foi Deus do céu quem me man - do

Sou fi-lho da vir-gem mãe Lá no céu Je-sus Cris-to Sal-va - dor

...

12. MY DIVINE FATHER

Oh! My Divine Father
Only You should I call
So many times I offended You
And may You forgive me

May You forgive me
For I sinned due to ignorance
Because I was not certain
Of our Omnipotent God

Oh! My Divine Father
It is You who gives me the light
Never again shall I forget
The holy name of Jesus

People are deluded
In total illusion
Because they don't want to believe
In the Mother of the God of Creation

The orange is a fruit
Rounded by Your hands
You give it to me with certainty
And I let it fall to the ground

*Reportedly Clara showed mestre the orange during his first
8 day fast while still working w/ Andre and Antonio Costa*

O Cruzeiro

12. MEU DIVINO PAI

G C Am C
Oh Meu Divino Pai
F Dm Em
Só por vós devo chamar
F Dm C
Tantas vezes vos ofendi
G C Am C
E vós me queira perdoar

Vós me queira perdoar
Que eu pequei por inocente
Porque não tinha certeza
Do nosso Deus Onipotente

Oh! Meu Divino Pai
É Vós quem me dá a luz
Eu nunca mais hei de esquecer
Do santo nome de Jesus

O povo estão iludidos
Por completa ilusão
Porque não querem acreditar
Na Mãe de Deus da Criação

A laranja é uma fruta
Redonda por Vossas mãos
Vós me entrega com certeza
E eu deixar cair no chão



Oh meu di - vi - no Pai Só por vós de - vo cha - mar



Tan - tas vez vos o - fen - di E vós me quei - ra per - do - ar

O Cruzeiro

13. MORNING STAR

Morning star, You give me
You're divine, You're divine
You're divine in my sight

Happy are my footsteps
With the certainty of finding
One day, Your replecence
It's only this that I must love

My Mother who taught me
In the world of sinners
Remove me from illusion
So I can have another worth

Luiz Mendes Relates that:

It happened, he told us, between him and Germano Guilherme. It happened first with him. He was seated in his place in the work and at some point, around 8:00pm, he spotted the Morning Star. Then he looked at it and thought: "Someday I am going to drink the Daime and go to that star." And this way it stood until a specific day when he drank the Daime. Well, he didn't sweat... he went there. He arrived and it was all made of glass pane, the most beautiful thing in the world, but he could only see what was in the inside. Everything ornamented, carpeted, the most beautiful thing: a very pretty abode inside the Morning Star.

He said that it was truly made of panes of glass because he touched with his hand feeling that it was glass. Then we question: can the invisible be held? The invisible can be held because he held; he felt. Then he asked his mother:

"My mother, tell me something: why is that such an excellent thing like this, a pretty abode like this, and I search for an inhabitant, someone who is inhabiting, and I don't see?"

She said:

"My son, there are many and many others like this one waiting a child with a capacity to really deserve and come to inhabit it." He said:

"Yes ma'm, very well then..."

Then he verified the fact and returned afterwards. Well, Germano was, as a caboclo would say, "buraco" (meaning courageous, fearless). The first person that Mestre talked to, that he told this story was to Germano, but he told it vaguely, and very vaguely, and said, seemingly looking at the Morning Star again:

O Cruzeiro

13. ESTRELA DALVA

valsa

Dm	A	F	
Estrela Dalva	vós me dá		
	Gm	Bb	Dm
Sois divina,	sois divina		
	F	A	Dm
Sois divina	em meu olhar		

São felizes os passos meus
Com certeza eu encontrar
Um dia, seu resplendor
É só quem eu devo amar

A minha Mãe que me ensinou
No mundo dos pecadores
Tirai-me da ilusão
Para eu ter outro valor

"Look maninho* (maninho - they referred to each other as maninho - It was really beautiful and I witnessed it), do you believe me in something?"

"yes maninho, aren't you the one to tell?"

"do you believe that I went to that star?"

"Yes I do; aren't you telling?"

And that was it. He announced that he went to the star and period.

Germano also desired at this time, and affirmed to himself:

"I am also going to drink Daime and go there!"

Well, it didn't happen otherwise; at a certain day he drank Daime and ended up there! He verified everything very carefully. When he was done he came back to take the news to Mestre:

"Maninho, you said to me that you went to that star, wasn't it?"

"You are right Germano!"

"You know, I went there too!"

"Then you tell me how it is over there."

And Germano gave the whole description, the same way that Mestre saw. Mestre said:

"You really went there, that's true!"

Mestre would always tell that. The Morning Star... then, up to that point, it was still that way; empty."

O Cruzeiro

14. SUPPLICATION OF THE DEAD

(Only sung as part of the Mass)

It's twelve o'clock at night

My brother moved

The sleep of eternity

God in Heaven was who called you

It's one o'clock at dawn

My brother moved

The sleep of eternity

God of Heaven was who called you

It's two o'clock at dawn

My brother moved

The sleep of eternity

God of Heaven was who called you

It's three o'clock at dawn

My brother moved

The sleep of eternity

God of Heaven was who called you

It's four o'clock at dawn

My brother moved

The sleep of eternity

God of Heaven was who called you

It's five o'clock in the morning

My brother moved

The sleep of eternity

God of Heaven was who called you

O Cruzeiro

14. ROGATIVO DOS MORTOS

Em G Dm C C
São doze horas da noite
Am F G
Meu irmão se mudou
Am F G Em
O sono da eternidade
G G Dm C
Deus do céu quem te chamou

Uma hora da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Duas horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São três horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Quatro horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Cinco horas da manhã
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou →→

O Cruzeiro

It's six o'clock in the morning
My brother moved
The sleep of eternity
God of Heaven was who called you .

It's seven o'clock during the day
My brother moved
The sleep of eternity
God of Heaven was who called you

It's eight o'clock during the day
My brother moved
The sleep of eternity
God of Heaven was who called you

It's nine o'clock during the day
My brother moved
The sleep of eternity
God of Heaven was who called you

You have lived so many years
In the world of illusion
I implore God of Heaven
To give you holy forgiveness

The Divine Star comes
To illuminate you
I implore God of Heaven
To put you in a good place

The Virgin Lady comes
To accompany you
I implore the Virgin Mother
To put you in a good place

O Cruzeiro

São seis horas da manhã
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou .

São sete horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São oito horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São nove horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Tantos anos que vivestes
No mundo da ilusão
Eu rogo à Deus do Céu
Que te dê o Santo Perdão

A Divina Estrela vem
Para ir te alumiar
Eu rogo à Deus do Céu
Que te bote em bom lugar

A Virgem Senhora vem
Para ir te acompanhar
Eu rogo à Virgem Mãe
Que te bote em bom lugar

O Cruzeiro

15. I WANT TO BE

I want to be
A son of My Father
Of my Mother with my brothers and
sisters
Who accompany me in loving Him
With all my heart
Following on this path
With the truth in hand

Oh! Virgin Mother
Oh! Mother of Mercy
I want to be a son of Yours
I always follow in the truth

The eternal love
I must consecrate
The moon and the stars
The earth and the sea
The sun, there in the heights
With its crystal light

...

15. EU QUERO SER

Em Am G
Eu quero ser
F Em
Filho do meu Pai
F Am
Da minha Mãe com os meus irmãos
Am G F
Que me acompanham amar a Ele
F Em C
De todo do meu coração
Am F
Seguindo nesta estrada
Em C
Com a verdade na mão

Oh! Virgem Mãe
Oh! Mãe de Piedade
Eu quero ser filho de Vós
Sigo sempre na verdade

O amor eterno
Eu devo consagrar
A lua e as estrelas
A terra e o mar
O sol lá nas alturas
Com sua luz de cristal

...

16. MY MOTHER IS THE HOLY VIRGIN

My Mother is the Holy Virgin
She's the one who comes to teach me
I can't live without Her
I can only be where She is

She is the Mother of all of us
Of those who seek
Following on this path
You will arrive where She is

Oh! My Virgin Mother
Oh! Mother of the heart
I live in this school
To teach my brothers and sisters

But they don't really care
To learn with joy
Because they think that these aren't
The teachings of the Virgin Mary

No one tries to learn
They only carry themselves in illusion
Right here in this world
They are in a sea of darkness

...

16. A MINHA MÃE É A SANTA VIRGEM

D G
A minha Mãe é a Santa Virgem
G7 Am
Ela é quem vem me ensinar
Am G/B
Não posso viver sem Ela
D G
Só posso estar onde Ela está

Ela é Mãe de todos nós
Daqueles que procurar
Seguindo neste caminho
Vai chegar onde Ela está

Oh! Minha Virgem Mãe
Oh! Mãe do coração
Eu vivo nesta escola
Para ensinar os meus irmãos

E eles pouco caso fazem
De aprender com alegria
Porque pensam que não é
Ensinos da Virgem Maria

Ninguém trata de aprender
Só se leva na ilusão
Aqui mesmo neste mundo
Está no mar da escuridão

A mi-nha mãe é a san-ta vir-gem E-la/é quem vem me/en-si - na-ar

Não nos-so vi-ver sem e - la Só nos-so/es - tar on-de/e-la/es - tá tá

O Cruzeiro

17. MY DIVINE FATHER OF HEAVEN (CONFESSION) 3x

My Divine Father of Heaven
Sovereign Creator
I am a son of Yours
In this sinful world

My Divine Father of Heaven
My Sovereign Lord
Forgive my transgressions
Through Your holy love

My Divine Father of Heaven
Sovereign Omnipotent
Forgive my transgressions
And may You forgive the innocents

I confess my sins
And I recognize my crimes
I ask You for forgiveness
My Divine Lord God



Meu di - vi-no pai do céu So-be - ra-no cri-a - dor



Eu sou um fi-lho seu Nes-te mun-do pe-ca - dor

*Sung Christmas, King's Day, Day of Saint John, and Virgin
of Conception*

O Cruzeiro

17. MEU DIVINO PAI DO CÉU
(CONFISSÃO) 3x

Am C

Meu Divino Pai do Céu

Dm

Soberano Criador

Eu sou um filho seu

Neste mundo pecador

Meu Divino Pai do Céu

Meu Soberano Senhor

Perdoai as minhas culpas

Pelo Vosso santo amor

Meu Divino Pai do Céu

Soberano Onipotente

Perdoai as minhas culpas

E Vós perdoa os inocentes

Eu confesso os meus pecados

E reconheço os crimes meus

Eu a Vós peço perdão

Ao meu Divino Senhor Deus

3 PAI-NOSSO E 3 AVE-MARIA INTERCALADOS; UMA SALVE-RAINHA;
LOUVADO SEJA NOSSO SENHOR JESUS CRISTO, PARA SEMPRE
SEJA LOUVADA A NOSSA MÃE MARIA SANTÍSSIMA SOBRE TODA A
HUMANIDADE AMÉM; PELO SINAL DA SANTA CRUZ...

...

18. Equiôr

Equiôr, Papai calls me
Equiôr, in Your presence
Equiôr, Papai tells me
Equiôr, I am happy

Equiôr, Mamãe calls me
Equiôr, Mamãe gives me
Equiôr, Mamãe teaches me
To love whom I must love

I live in this world
With pleasure and joy
Viva God in heaven
And the Ever Virgin Mary

Jesus Christ is our Father
Of great consolation
Help me in this world
And in the other (world), salvation

...

18. EQUIÔR

F
Equiôr Papai me chama
Dm Gm
Equiôr perante a si
F
Equiôr Papai me diz
Dm F
Equiôr eu sou feliz

Equiôr Mamãe me chama
Equiôr Mamãe me dá
Equiôr Mamãe me ensina
Amar a quem eu devo amar

Eu vivo neste mundo
Com prazer e alegria
Viva Deus no céu
E a Sempre Virgem Maria

Jesus Cristo é o nosso Pai
De grande consolação
Ajudai-me neste mundo
E no outro a salvação

...

19. LOVE, ETERNALLY

Love, eternally
I want to make it known
To be a son of Yours
To do good, not do evil

I'm on the earth, I'm on the earth
I'm on the earth, I must love
To be a son of Yours
To do good, not do evil

The Virgin Mother who taught me
From You, I must not part
To be a son of Yours
To do good, not do evil

...

19. O AMOR ETERNAMENTE

Am	C	E7	Am
O amor eternamente			
	A7	Dm	
Eu desejo publicar			
	C/Dm	Am	
Para ser um filho seu			
C	E7		Am
Fazer bem, não fazer mal			

Estou na terra, estou na terra
Estou na terra, eu devo amar
Para ser um filho seu
Fazer bem, não fazer mal

A Virgem Mãe que me ensinou
De Vós não devo apartar-me
Para ser um filho seu
Fazer bem, não fazer mal

...

20. ALWAYS, THIS WAY

Always, this way, I will speak
Always, this way, I want to be
To love eternity
To be faithful until death

My Mother eternally
Was who ordered me to follow
To not fear this path
To be happy further ahead

Jesus Christ ordered me
Forever amen Jesus
To not fear this path
God was who gave this light

All beings surround me
They were who told me to follow
To be eternally
Always, this way, I am happy

Oh! My Virgin Mother
Oh! Mother of the Redeemer
Fill up my heart
With joy and splendor

...

20. SEMPRE ASSIM

 C G C
Sempre assim eu vou dizer
 Am Em
Sempre assim eu quero ser
 Am Em
Amar a Eternidade
 Am G C
Ser fiel até morrer

A Minha Mãe eternamente
Foi quem me mandou seguir
Não temer este caminho
Para adiante eu ser feliz

Jesus Cristo me mandou
Para sempre amém Jesus
Não temer este caminho
Deus foi quem deu esta luz

Todos seres me arroteiam
Foi quem me mandou seguir
Para ser eternamente
Sempre assim eu sou feliz

Oh! Minha Virgem Mãe
Oh! Mãe do Redentor
Enchei meu coração
De alegria com primor

...

O Cruzeiro

21. OH! MY DIVINE FATHER

Oh! My Divine Father
It was You who gave me
I came to present myself
Because I am a son of Yours

My Mother who taught me
Within my heart
Is who gives me this truth
To show to my brothers and sisters

I step firmly and go forward
We must not get discouraged
To be eternally
I am a son of all beings

Following in this truth
That my Mother taught me
I step firmly with joy
I am a son of the Redeemer

...

21. OH! MEU DIVINO PAI

F C Am
Oh meu Divino Pai
F Dm C
Foi vós foi quem me deu
Bb Gm
Eu vim me apresentar
Am Bb F
Por ser um filho seu

A minha Mãe que me ensinou
Dentro do meu coração
É quem me dá esta verdade
Para expor aos meus irmãos

Piso firme e sigo em frente
Não devemos esmorecer
Para ser eternamente
Sou filho de todos seres

Seguindo esta verdade
Que minha Mãe me ensinou
Piso firme com alegria
Sou filho do Redentor

...

22. DISCIPLINE STICK

Why doesn't everyone fulfill
The duty and the obligation
To know this truth
In order to call my brother

When present, all of you are
When absent, here you ceased
You don't remember the firmness
Nor the oath that you took

Not fulfilling this duty
You are outside of the union
You aren't firm towards my God
Nor are you loyal to my brother

Only pretense exists
Weakness in the heart
You aren't firm towards my God
Nor are you united with my brother

Not fulfilling this duty
It's better to leave
For this isn't the cutting of a deck of
cards
It is better not to come here
For here it's very serious
And one needs to be respectful

...
Switch used in schools at that time.

O Cruzeiro

22. PALMATÓRIA

G C Dm C
Porque todos não cumprem
Am F
Com dever e obrigação
Am F G
Conhecer esta verdade
C G/B F Dm C
Para chamar meu irmão

Na presença todos são
Na ausência aqui deixou
Não se lembram da firmeza
E da palavra que jurou

Não cumprindo este dever
Está fora da união
Não são firmes à meu Deus
E nem leal ao meu irmão

Só existe é fingimento
Fraqueza no coração
Não são firmes à meu Deus
E nem unidos ao meu irmão

Não cumprindo este dever
É melhor se retirar
Que não é traço de baralho
É melhor não vir pra cá
Que aqui é muito sério
E é preciso respeitar

Por - que to - dos não cum - prem Com de - ver e/o - bri - ga - ção

O Cruzeiro

23. B.G.

B.G., I am going to call
B.G., arrived here
B.G., who sent you
Was our Savior

B.G., You came to the earth
To teach the truth
B.G., who sent You
Our Mother of Mercy

B.G., You wish us well
B.G., You have love
B.G., may You defend us
From all those terrors

...

Other hymns refer to B.G., though what the letters stand for is not widely agreed upon.

23. B.G.

G C G C
B.G. eu vou chamar
F Dm Em
B.G. aqui chegou
G F G
B.G. quem te mandou
F G C
Foi o nosso Salvador

B.G. Vós veio à terra
Para ensinar a verdade
B.G. quem te mandou
A nossa Mãe de Piedade

B.G. Vós nos quer bem
B.G. Vós tem amor
B.G. Vós nos defenda
De todos esses terrores

...

24. CANTA PRAIA

Canta praia, canta praia
Canta praia is who teaches me
I am an eternal son
I must not think aimlessly
To know this power
Which brings me good things

I must not neglect you
To go after illusion
That brings me so much wealth
And makes me fall to the ground

I must be eternally
Forever amen Jesus
I am an eternal son
On my knees before a cross

...

24. CANTA PRAIA

F C F
Cantar praia, Cantar praia
Dm Gm
Cantar praia é quem me ensina
C F F Am F
Eu sou um filho eterno
Gm C/E Gm
Não devo pensar à toa
C F F AmF
Conhecer este poder
Gm C/E F
Que me traz as coisas boas

Não devo te desprezar
Para ir atrás da ilusão
Que me traz tanta riqueza
E me derriba pelo chão

Devo ser eternamente
Para sempre amém Jesus
Eu sou um filho eterno
De joelhos em uma cruz

...

25. OFFERING *(sung only on jan. 6)*

Oh! My Virgin Mother
Oh! Virgin Mother of God
Look upon me
For I am a son of Yours

Forgive my transgressions
Through Your holy love
Look upon me
In this sinful world

Oh! My Virgin Mother
Bestow Your blessing on me
Look upon me
In this world of illusion

Oh! My Virgin Mother
It's You who gives me the light
Give me salvation
Forever amen Jesus

I offer these canticles
That were just sang
To the King and to the Queen
Of the universe, they are the Creator

...

25. OFERECIMENTO

Em Am Am C
Oh minha Virgem Mãe
Am G G
Oh Virgem Mãe de Deus
G Em C Am
Olhai para mim
Am C Am
Que sou um filho seu

Perdoai as minhas culpas
Pelo Vosso santo amor
Olhai para mim
Neste mundo pecador

Oh! Minha Virgem Mãe
Botai-me Vossa bênção
Olhai para mim
Neste mundo de ilusão

Oh! Minha Virgem Mãe
É Vós quem me dá a luz
Me dê a salvação
Para sempre amém Jesus

Eu ofereço estes cânticos
Que agora se cantou
Ao Rei e à Rainha
Do Universo é o Criador

Hino cantado apenas no Dia de Reis e após o hino 130.

O Cruzeiro

26. WHITE LION

My Father was who made me
I must have love
I am a son of my Father
I must be happy

I am a son of my Father
I must have love
I am a son of my Father
My Mother accompanied me

My Mother accompanied me
Ordered me to teach
Those who are Her sons and daughters
To at least learn how to pray

...

26. LEÃO BRANCO

C	F		C/E
Meu Pai foi quem me fez			
	C/E	Dm	C
Eu devo ter amor			
	C	Gm	F
Sou filho do meu Pai			
	C	C/E	F
Feliz eu devo ser			

Sou filho do meu Pai
Eu devo ter amor
Sou filho do meu Pai
A minha Mãe me acompanhou

A minha Mãe me acompanhou
Mandou eu ensinar
Os que forem filhos dela
Aprender ao menos a rezar

...

27. SIX O’CLOCK IN THE MORNING

Six o’clock in the morning
I must sing
To receive
My Divine Father

The peak of midday
The light of the resplendence
I must sing
To my Father the Creator

Six o’clock in the evening
The sun is going to set
I must sing
To my Father the Savior

The earth is what spins
In order to show
All of creation
To my Divine Father

...

*Marks the hours of Angelus Domini (06:00, 12:00, 18:00)
established in 1380 as the hours of prayer to the Virgin
Mary of Immaculate Conception.*

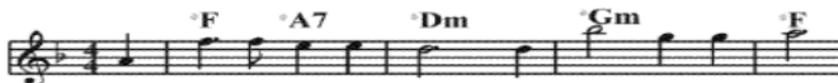
27. SEIS HORAS DA MANHÃ

F A Dm
Seis horas da manhã
Bb Gm A7
Eu devo cantar
Bb Gm F
Para receber
F A7 Dm
A meu Pai Divinal

O pino do meio-dia
A luz do resplendor
Eu devo cantar
A Meu Pai Criador

Seis horas da tarde
O sol vai se pôr
Eu devo cantar
A meu Pai Salvador

A terra é quem gira
Para mostrar
Toda criação
A meu Pai Divinal



Seis ho-ras da ma-nhã Eu de-vo can-tar



Pa-ra re-ce-ber A meu pai di-vi-nal

O Cruzeiro

28. GO FORTH SINGING

I want to go forth singing
Which teaches me to follow
I am, I am, I am
I am, I'm very happy

The Divine Eternal Father
Who gave me this power
To teach people
To know and to understand

The Virgin Mother gave me
The position of teacher
To teach people
To know and to have love

Jesus Christ sent me
To live here
I am, I am, I am
I am, I'm very happy

...

28. CANTAR IR

C	F		C/E	
Eu quero cantar ir				
			C/E	Dm
Que me ensina eu seguir				
	C	Gm	F	
/ Sou eu, sou eu, sou eu				
	C	C/E	F	
/ Sou eu, sou bem feliz				

O Divino Pai Eterno
Quem me deu este poder
De ensinar as criaturas
Conhecer e compreender

A Virgem Mãe me deu
O lugar de professor
Para ensinar as criaturas
Conhecer e ter amor

Jesus Cristo me mandou
Para mim viver aqui
Sou eu, sou eu, sou eu
Sou eu, sou bem feliz

...

29. SUN, MOON, STAR

Sun, moon, star
The earth, the wind and the sea
It's the light of the firmament
It's only this that I must love

It's only this that I must love
I always bring it in my memory
It's God who is in heaven
Where my hope is

The Virgin Mother sent
This lesson to me
To remember Jesus Christ
And to forget the illusion

To follow this path
Every hour and every day
The Divine is in heaven
Jesus, Son of Mary



Sol Lu-a/Es - tre - la A ter-ra/o ve-to/e/o ma-a-ar



É a luz do fir-ma-men-to É só quem eu de-vo/a - mar

O Cruzeiro

29. SOL, LUA ESTRELA

B F# E

Sol, Lua, Estrela

A Terra o Vento e o Mar

É a Luz do Firmamento

É só quem eu devo amar

É só quem eu devo amar

Trago sempre na lembrança

É Deus que está no Céu

Aonde está minha esperança

A Virgem Mãe mandou

Para mim esta lição

Me lembrar de Jesus Cristo

E esquecer a ilusão

Trilhar este caminho

Toda hora e todo dia

O Divino está no Céu

Jesus Filho de Maria

...

30. I MUST LOVE THAT LIGHT:

I must love that light
The Divine where it is
To be a child of Yours
In my heart I must love
In my heart I must love the light

The Virgin Mother was who gave it to me
To teach my brothers and sisters
To be a child of Yours
To be a child of Yours, of love

In the heart, this splendor
To know this truth
God of Heaven was who sent it
God of Heaven was who sent the light

The musical score consists of seven staves of music. The first staff begins with the lyrics 'I must love that light' and has chords Am, E, Am, F, C, Dm. The second staff continues with 'The Divine where it is' and has chords F, C, G, C, G, C, Am. The third staff has 'To be a child of Yours' and 'In my heart I must love' with chords Dm, Am, A Virgem, F, C, Dm. The fourth staff has 'In my heart I must love the light' and has chords F, C, Dm, C, G, C, Am. The fifth staff has 'The Virgin Mother was who gave it to me' and 'To teach my brothers and sisters' with chords Dm, Am, No Coração, F, C. The sixth staff has 'To be a child of Yours' and 'To be a child of Yours, of love' with chords Dm, F, C, G, C, G, C. The seventh staff has 'In the heart, this splendor' and 'To know this truth' with chords Am, Dm, Am. The score ends with a double bar line.

O Cruzeiro

30. DEVO AMAR AQUELA LUZ

Am C Am
Devo amar aquela Luz
A7 Dm
O Divino aonde está
C/Dm Am
Para ser um filho seu
Bm E7 Am
No coração eu devo amar
C F E Am
No coração eu devo amar a Luz
A7 Dm
A Virgem Mãe foi quem me deu
C/Dm Am
Para ensinar os meus irmãos
Bm E7 Am
Para ser um filho seu
C F E7 Am
Para ser um filho seu de Amor
A7 Dm
No coração este primor
C/Dm Am
Conhecer esta verdade
Bm E7 Am
Deus do Céu foi quem mandou
C F E Am
Deus do Céu foi quem mandou a Luz.

31. PAPAÍ SAMUEL

Papai Samuel calls me
To say what he wanted
To live eternally
Close to the Virgin Mary

Close to the Virgin Mary
The holy name of Jesus
I look at the firmament
The cruzeiro and the holy light

I stepped on the first step
To follow with firmness
Within my heart
The splendor, so much beauty

I invited my brothers and sisters
To follow with joy
All of them answered me
That they'd stay and wouldn't go there

*Samuel was the prophet that followed Eli and helped
organize the Jewish faith.*

O Cruzeiro

31. PAPAI SAMUEL

Am
Papai Samuel me chama
G E Am
Para dizer o que queria

Dm
Para viver eternamente
E
Junto à Virgem Maria

Junto a Virgem Maria
O santo nome de Jesus
Olho para o firmamento
O cruzeiro e a santa luz

Pisei no primeiro degrau
Para seguir com firmeza
Dentro do meu coração
O primor, tanta beleza

Convidei os meus irmãos
Para seguir com alegria
Todos me responderam
Que ficavam e lá não iam

Musical notation for the song, showing three staves of music with chords indicated above and below the notes. The chords are: Am, G, B⁷, E, Am, Dm, Am, C, E7, Am, Dm, Am, C, E7, Am.

O Cruzeiro

32. I SANG TODAY

I sang today, I sang today
I sang today with joy
Because I have a hope
To see the Virgin Mary

The Queen called me
For me to follow with Her
For me to love with firmness
For me to be a son of Hers

For me to be a son of Hers
To have the strength to teach
The Divine Father of Heaven
What I ask, He gives to me

What I ask, He gives to me
I receive with joy
Because I have my Mother
She's the Ever Virgin Mary

32. CANTEI HOJE

Am Em C F E7
Cantei hoje, eu cantei hoje
Am E7 Am
Cantei hoje com alegria
Dm Am
Porque tenho uma esperança
E7 Am
De ver a Virgem Maria

A Rainha me chamou
Para mim seguir com Ela
Para eu amar com firmeza
Para eu ser um filho dela

Para eu ser um filho dela
Ter força para ensinar
O Divino Pai do Céu
O que eu pedir Ele me dá

O que eu pedir Ele me dá
Eu recebo com alegria
Porque tenho a minha Mãe
É a Sempre Virgem Maria

Musical notation for the song "Cantei Hoje". The notation consists of two staves. The top staff shows the melody with notes and rests. The bottom staff shows the guitar accompaniment with chords and notes. Chords are indicated by blue boxes with chord names: Am, C, F, Am, G, Dm, C, Am, G, Am. There are also some green dashed lines above the staff.

O Cruzeiro

33. OLD PAPAÍ

Old Papai and Old Mamãe
May You give me my staff
I am, I am, I am
With my persistence

At last, at last, at last
I received my staff
I could get up
With my persistence

I reduced my body into powder
My spirit amongst the flowers
I am, I am, I am
Son of the King of Love

Old Mamãe always gives
Papai to show affection
I am, I always say
I was born on Christmas

Musical notation for the song "Old Papai". The notation consists of two staves. The top staff is in G major (one sharp) and 4/4 time. It features a melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords G, D, G, and D are indicated above the staff. The bottom staff is in G major and 4/4 time. It features a bass line with notes G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3. Chords Am, D, Am, and D are indicated below the staff. Red double bar lines are present at the beginning and end of both staves.

O Cruzeiro

33. PAPAI VELHO

A Abm
Papai Velho e Mamãe Velho
F#m E
Vos me dê o meu bastão
D F#m E
Sou eu, sou eu, sou eu
D F#m E
Com a minha caducação

Até que enfim, até que enfim, até que
enfim

Eu recebi o meu bastão
Pude me levantar
Com a minha caducação

Reduzi meu corpo em pó
O meu espírito entre flores
Sou eu, sou eu, sou eu
Filho do Rei de Amor

Mamãe Velha sempre dá
Papai a carinhar
Sou eu, eu sempre digo
Eu nasci em Natal

The image shows two staves of musical notation in G major (one sharp). The top staff contains the melody, and the bottom staff contains the guitar accompaniment. Chords are indicated by blue diagrams and letters: A, E, Bm, and F#m. The melody consists of eighth and quarter notes, with some phrases tied across measures. The guitar accompaniment features a steady eighth-note bass line with chords strummed on top.

O Cruzeiro

34. BRILLIANT STAR

Brilliant Star
You are my light
It is the Virgin Mary
And the Child Jesus

The Child Jesus
Was born to teach
To fulfill His mission
To redeem and to save

To redeem and to save
No one recognized You
Your name became known
After You died

After You died
Everybody has love
After having murdered
The Master Teacher

Musical notation for the song "Brilliant Star". The notation consists of two staves. The first staff contains the melody, and the second staff contains the bass line. Chords are indicated by letters above or below the notes. The chords are: C, G, F, Am, F, Am, Dm, (Em F), G, G7. There is a red scribble above the G chord in the first staff.

...

O Cruzeiro

34. ESTRELA BRILHANTE

D

Estrela Brilhante

Bm G

Vós sois a minha luz

Em C

É a Virgem Maria

A7 Bm A

E o Menino Jesus

O Menino Jesus
Nasceu para ensinar
Cumprir Vossa missão
Para remir e salvar

Para remir e salvar
Ninguém Vos conheceu
Ganhou o Vosso nome
Depois que Vós morreu

Depois que Vós morreu
Todo mundo tem amor
Depois que assassinaram
O Mestre Ensinador

Musical notation for the song "Estrela Brilhante". The notation is written on two staves in G major. The first staff contains the melody for the first line of lyrics, with chords D, A, G, F#7, and Bm indicated above the notes. The second staff contains the melody for the second line of lyrics, with chords G, Bm, Em, (F#m G), A, and A7 indicated below the notes. A blue box containing the number '10000' is located at the bottom of the second staff.

O Cruzeiro

35. HOLY STAR

I'm going to call the Holy Star
For You to come to guide me
To illuminate my thought
The ocean and the seaside

The depth that You have
Allow me to enter
To see so much beauty
For me to believe

The Divine Eternal Father
Lord of all splendor
Give light to Your son
The one who sought

The Queen my Mother
Who ordered me to sing
And to teach my brothers and sisters
Those who seek

In G:

Musical notation for the first system in G major. The top staff shows the vocal line with notes and rests. The bottom staff shows the guitar accompaniment with chords and notes. Chords are labeled in blue: G, Em7, Am, D, C, G, D, G.

In A:

Musical notation for the second system in A major. The top staff shows the vocal line with notes and rests. The bottom staff shows the guitar accompaniment with chords and notes. Chords are labeled in blue: A, F#m7, Bm, E, D, A, E, A.

O Cruzeiro

35. SANTA ESTRELA

C G C G

Eu vou chamar a Santa Estrela
C Am Dm
Para Vós me guiar
G F G
Iluminar meu pensamento
Em C

O oceano e beira-mar

A profundeza que Vós tendes
Consenti-me eu entrar
Para eu ver tanta beleza
Para mim acreditar

O Divino Pai Eterno
Senhor de todo primor
Dai a luz ao Vosso filho
Aquele que procurou

A Rainha minha Mãe
Que me mandou eu cantar
E ensinar os meus irmãos
Aqueles que procurar

In C:

C G C Am7 Dm
G F C G C

In Bb

Bb Gm7 Cm
F Eb Bb F Bb

O Cruzeiro

36. OLD FRIEND

Your old friend arrived
Arrived without being called
Forever amen Jesus
Forever to be remembered

My Mother who sent me
I am an esteemed son
Whoever follows in my line
Follows clean and not wrong

The Patriarch Saint Joseph
Everybody forgot Him
Jesus, Son of Mary
With the Divine Lord God

The Patriarch Saint Joseph
You, spouse of Mary
Whom the Divine Father gave You
For Your company

→→→

Musical notation for the song "Old Friend". The notation is presented on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of quarter and eighth notes. Chords are indicated by letters above the staff: A (with a red dot above it), D, A, A7, and D. A red "x4" is written at the end of the first staff. The second staff begins with a bass clef and the same key signature. The bass line consists of quarter and eighth notes. Chords are indicated by letters below the staff: G, A, Em, G, A, A7, and D. A red "x3" is written at the end of the second staff.

O Cruzeiro

36. AMIGO VELHO

D A D
Chegou seu amigo velho
Em A D
Chegou sem ser chamado
A D A D
Para Sempre Amém Jesus
Em A D
Para Sempre ser lembrado
Bm F#m Em
Para Sempre Amém Jesus
A7 D
Para Sempre ser lembrado

A minha Mãe que me mandou
Eu sou filho estimado
Quem seguir na minha linha
Segue limpo e não errado

O Patriarca São José
Todo mundo se esqueceu
Jesus Filho de Maria
Com o Divino Senhor Deus

O Patriarca São José
Vós esposo de Maria
Que o Divino Pai lhe deu
Para Vossa companhia

→→→

Musical notation for the song, showing two staves with chords and repeat signs. The first staff has chords G, C, G, G7, C and a repeat sign with 'x4'. The second staff has chords F, G, Dm, F, G, G7, C and a repeat sign with 'x3'.

You lived honestly
Within the sovereignty
When Jesus was born
It was in Your company

I advise everybody
To follow in the truth
Leaving this line
Don't expect to be called

The Divine Lord God
Was who ordered me to say
We are eternal sons and daughters
We are, we are and we must be

...
x4
x3

In NE Brasil St Joseph's festas are harvest festivals

O Cruzeiro

Viveram honestamente
Dentro da soberania
Jesus quando nasceu
Foi na Vossa companhia

Aconselho a todo mundo
Para seguir na verdade
Saindo desta linha
Nao espere ser chamado

O Divino Senhor Deus
Foi quem me mandou dizer
Nós somos filhos eternos
Somos, somos e deve ser

The image shows two staves of musical notation for guitar. The first staff begins with a G major chord (G) and a C major chord (C), followed by a sequence of notes. It ends with a C major chord (C) and a red repeat sign with 'x4'. The second staff begins with an F major chord (F), followed by G, Dm, F, G, G7, and C. It ends with a C major chord (C) and a red repeat sign with 'x3'.

...

37. MARIZIA

Marizia, my life
For me to believe
The blue of the firmament
And the stars guiding me

Sovereign Eternal Father
Who ordered me to sing
For me to have all firmness
To love You forever

My Mother who taught me
Who ordered me to follow
Forever amen Jesus
Forever to be happy

You must not forget
The love that you received
When you arrived in this house
You discovered the truth

...

37. MARIZIA

Dm A Dm
Marezia, minha vida
A Dm
Para mim acreditar
Gm Dm
O Azul do Firmamento
Em A Dm
E as Estrelas a me guiar

Soberano Pai Eterno
Que me mandou eu cantar
Para eu ter toda firmeza
Para sempre eu Vos amar

A minha Mãe que me ensinou
Que me mandou eu seguir
Para sempre amém Jesus
Para sempre eu ser feliz

Tu não deves esquecer
O amor que recebeu
Quando chegou nesta casa
A verdade conheceu

Musical notation for the song 'Marizia'. The notation consists of two staves. The top staff has a treble clef and the bottom staff has a bass clef. The melody is written on the top staff, and the accompaniment is written on the bottom staff. Chords are indicated by blue diagrams above the notes. The chords are: Am, E7, Am, F, Am, Dm, Am, C, E7, Am.

...

O Cruzeiro

38. FLOWER OF JAGUBE

I come from the forest
With my singing of love
I sing, it's with joy
My Mother who sent me

My Mother who sent me
To bring the Holy Doctrines
My brothers and sisters, all who come
All bring this teaching

All bring this teaching
For those who are deserving
Not being in this line
One will never know

Being in this line
One must have love
To love God in heaven
And the Virgin who sent us

...

*The Jagube blossoms in northern summer (July to
November)*

38. FLOR DE JAGUBE

Am E Am
Eu venho da Floresta
G C
Com o meu cantar de amor
Am C Dm
Eu canto é com alegria
E Am
Minha Mãe que me mandou

A minha Mãe que me mandou
Trazer Santas Doutrinas
Meus irmãos todos que vem
Todos trazem este ensino

Todos trazem este ensino
Para aqueles que merecer
Não estando nesta linha
Nunca há de conhecer

Estando nesta linha
Deve ter amor
Amar a Deus no céu
E a Virgem que nos mandou

Musical notation for the song, showing three staves with chords and notes. The chords are: Am, F, G, E, G, Am, G, Dm, F, E7, Am, E, Am, G, Dm, F, E7, Am.

39. FREE AND OPEN CENTER

Free & open center, free & open center

One needs to have love
My Mother who sent me
My Mother who sent me

My Mother, precious gift
My Mother, precious gift
My Mother, precious gift

I am with You eternal life
I am with You eternal life
I am with You eternal life

Currupipiraguá

I must call here
I must call here

Musical score for guitar, featuring chords and lyrics. The score consists of seven staves of music. Chords are indicated by blue boxes with chord names: Am, E, F, C, E7. A red diamond symbol is present in the fourth staff. The score ends with a double bar line and repeat dots.

Playout : Bar 1-14 (No Repeat)

O Cruzeiro

39. CENTRO LIVRE

Bm F# Bm
Centro livre, centro livre
G Bm
É preciso ter amor
F# Bm
A minha Mãe que me mandou
D G F#
A minha Mãe que me mandou

Bm F# Bm
Minha Mãe, prenda querida
G F# Bm
Minha Mãe , prenda querida
D G F#
Minha Mãe prenda querida

Bm F# Bm
Estou com Vós, eterna vida
G F# Bm
Estou com Vós, eterna vida
D G Bm
Estou com Vós, eterna vida

Currupipiraguá
Eu devo chamar aqui
Eu devo chamar aqui

...

40. I SING IN THE HEIGHTS

I sing in the heights
My voice is resonant
Because I am a son of God
And I have my dear Mother

My Mother who taught me
My Mother who sent me
I am a son of Yours
I must have love

With love, everything is truth
With love, everything is certainty
I live in this world
I am the owner of riches

My Mother is the Full Moon
She is the star who guides me
Being very near me
Close to me, She is my gift

Everyone has the riches
But one needs to understand
It's not with pretense
Everyone wants to be deserving



O Cruzeiro

40. EU CANTO NAS ALTURAS

D A
Eu canto nas alturas
D A
A minha voz é retinida
G D
/ Porque eu sou filho de Deus
Bm A
/ E tenho a minha Mãe Querida

A minha Mãe que me ensinou
A minha Mãe que me mandou
Eu sou filho de Vós
Eu devo ter amor

Com amor tudo é verdade
Com amor tudo é certeza
Eu vivo neste mundo
Sou dono da riqueza

A minha Mãe é a Lua Cheia
É a estrela que me guia
Estando bem perto de mim
Junto a mim é prenda minha

A riqueza todos tem
Mas é preciso compreender
Não é com fingimento
Todos querem merecer

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are C, Dm, and C. The notation includes a double bar line and a red 'x2' indicating a repeat.

O Cruzeiro

41. STAR OF THE WATER

I will call the star of the water
To come illuminate me
To come illuminate me
To come illuminate me

Give me strength and give me love
Give me strength and give me love

Give me permission to enter
Give me permission to enter
In the depths of the sea
In the depths of the sea

It was my Father who sent me
It was my Father who sent me
To know all splendors
To know all splendors

Give me strength and give me love...

My Mother who taught me
My Mother who taught me
To know all splendors
To know all splendors

With love in my heart
To sing with my brothers and sisters
To sing with my brothers and sisters
To sing with my brothers and sisters



O Cruzeiro

41. ESTRELA D'ÁGUA

E7 Am
Vou chamar a Estrela D'Água
Dm
Para vir me iluminar
E7
Para vir me iluminar
Am
Para vir me iluminar

Dai-me força e dai-me amor
Dai-me força e dai-me amor

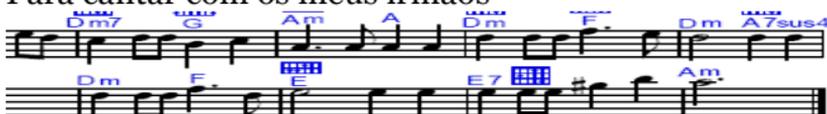
Dá licença eu entrar
Dá licença eu entrar
Nas profundezas do mar
Nas profundezas do mar

Foi meu Pai quem me mandou
Foi meu Pai quem me mandou
Conhecer todos primores
Conhecer todos primores

Dai-me força e dai-me amor...

A minha Mãe que me ensinou
A minha Mãe que me ensinou
Conhecer todos primores
Conhecer todos primores

Com amor no coração
Para cantar com os meus irmãos
Para cantar com os meus irmãos
Para cantar com os meus irmãos



42. ON THE EARTH WHERE I AM

On the earth where I am
No one believed
Give me love, give me love
Give me the bread of the Creator

My Mother who taught me
Who gave me all splendor
Give me love, give me love
Give me the bread of the Creator

Everyone has the riches
But no one wants to believe
Give me love, give me love
Deliver me from all evil

The image shows three staves of musical notation for the song. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on the top staff, and the accompaniment is written on the bottom two staves. Chord diagrams are provided above the notes for the melody and below the notes for the accompaniment. The chords are: D, A, D, G, Em, G, A, D, A, D, Em, G, A, D, A, D.

O Cruzeiro

43. THE RECRUITER

The recruiter who comes to you
The homeland will embrace him
You're going to war, you're going to lose
The life that God gives you

Who made you, didn't send you
Love, you didn't use it
Your Father, you didn't know Him
You're going to shed your blood
That the Divine Father gave you

My Divine Father of Heaven
Quiet down these terrors
May You have compassion
On Your sinful children

Always, always, always, always
I ask the Virgin Mary
Defend the innocents
From all this orphanhood

The image shows two staves of musical notation in G major (one sharp). The melody is written on a treble clef staff. The first staff contains the notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3. The second staff contains the notes G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. Chord symbols are placed above the notes: A, D, A, D, A, Bm, E, Bm on the first staff; Bm, E, Bm, G, Bm, E on the second staff. Red double bar lines with repeat dots are at the beginning and end of each staff. A red bracket underlines the second staff.

2nd Verse extension

(Does not repeat !)

** refers to the Brazilian war with Paraguay, was received in a concentratin in Vila Ivonete, sometime in early 1940s*

O Cruzeiro

43. O PRENSOR

G D G D
O Prensor que te aparece
G Em Am
A pátria vai abraçar

G Em Am
Vai pra guerra vai perder
C D
A vida que Deus te dá

Quem te fez, não te mandou
O amor não empregou
O teu Pai não conheceu
Vais derramar o teu sangue
Que o Divino Pai te deu

Meu Pai Divino do Céu
Abrandai esses terrores
Vós tenha compaixão
Dos Vossos filhos pecadores

Sempre, sempre, sempre, sempre
Eu peço à Virgem Maria
Defendei os inocentes
De toda essa orfandia

Musical notation for the 2nd Verse extension, consisting of two staves of music. The first staff contains the melody and the second staff contains the bass line. Chords are indicated by letters above the notes: G, C, G, C, G, Am, D, Am on the first staff; Am, D, Am, F, Am, D on the second staff. A red bracket underlines the entire musical notation.

*2nd Verse extension
(Does not repeat !)*

O Cruzeiro

44. THE VIRGIN MOTHER WHO
TAUGHT ME *waltz*

The Virgin Mother who taught me
The Virgin Mother who gave me
Gladden my heart
So I can love the Lord God

My Divine Lord God
Is the Father of every nation
Defend Your children
From all darkness

The darkness is so terrible
That nobody can see
May You give me the holy light
So that I can navigate

The Virgin Mother is sovereign
She's the Queen of the Sea
When She sees us in affliction
She comes to comfort us

Comfort us oh! Divine Mother
Jesus Christ the Redeemer
They are who can deliver us
From this sinful world



O Cruzeiro

44. A VIRGEM MÃE QUE ME ENSINOU *valsa*

C Em C
A Virgem Mãe que me ensinou
Am7 A7 Dm
A Virgem Mãe foi Quem me deu
Dm/C C Am7
Alegrai meu coração
E7 G#7/13 Am
Para eu amar ao Senhor Deus

Meu Divino Senhor Deus
É Pai de toda nação
Defendei os Vossos filhos
De toda escuridão

A escuridão é tão terrível
Que ninguém pode enxergar
Vós me dê a santa luz
Para eu poder navegar

A Virgem Mãe é Soberana
Ela é Rainha do Mar
Quando vê nós na aflição
Ela vem nos consolar

Consolai oh! Mãe Divina
Jesus Cristo Redentor
É quem pode nos livrar
Neste mundo pecador

Musical notation for the song, showing two staves with chords and notes. The chords are: Am, G, C, Am, F, Am, Dm, F, Dm, C, Am, G, F, Am.

45. I WAS STANDING FIRMLY

I was standing firmly
Looking at the firmament
A light appeared to me
It illuminated my thought

It illuminated my thought
And asked if I knew
In my eyes, I beheld
The Ever Virgin Mary

My Father is affectionate
He doesn't have ill-will towards anyone
I must love with firmness
My Father who wishes us well

My Mother is so beautiful
She gives me light and brightness
I must love eternally
And consecrate in my heart

→ → →

Chords for the first staff: G, C, Am, C, Am, G, (Dm7)

Chords for the second staff: G, F, C, G, C

Go straight to 46 >>>

O Cruzeiro

45. EU ESTAVA EM PÉ FIRMADO

D A D
Eu estava em pé firmado
Bm D Bm A
Olhando para o firmamento
Em A G
Uma luz me apareceu
Em A Em D
Iluminou meu pensamento

Iluminou meu pensamento
E perguntou se eu conhecia
Nos meus olhos eu enxerguei
A Sempre Virgem Maria

Meu Pai é carinhoso
Ele não quer mal a ninguém
Devo amar com firmeza
A meu Pai que nos quer bem

A minha Mãe é tão formosa
Me dá luz e o clarão
Devo amar eternamente
E consagrar no coração

→→→

A D Bm D Bm A (Em7)
A G D A D

Go straight to 46 >>>

O Cruzeiro

I am a son of my Father
 I must be considerate
 Embrace everybody
 And not want to be proud

I live always joyful
 My consolation is only to sing
 Because I have a hope
 To separate myself soon

To separate myself soon
 With God and the Virgin Mary
 Maybe you won't find
 Another brother with joy

Chords for the first two lines of music: G, C, Am, C, Am, G, (Dm7), G, F, C, G, C.

Go straight to 46 >>>

46.

Chords for the second system: C, F, C, G, C, G, C, F, C, G, C.

O Cruzeiro

Sou filho do meu Pai
Eu devo ser atencioso
Abraçar todo mundo
E não querer ser orgulhoso

Eu vivo alegre sempre
O meu consolo é só cantar
Porque tenho uma esperança
De breve me separar

De breve me separar
Com Deus e a Virgem Maria
Talvez vocês não achem
Outro irmão com alegria

Musical notation for the first two stanzas of the song. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The first staff contains the melody for the first stanza, with guitar chords A, D, Bm, D, Bm, and A (Em7) indicated above the notes. The second staff contains the melody for the second stanza, with guitar chords A, G, D, A, and D indicated above the notes.

Go straight to 46 >>>

46:

Musical notation for the third stanza of the song. The notation is on a grand staff with a treble clef and a key signature of one sharp (F#). The first staff contains the melody for the third stanza, with guitar chords D, G, D, and A indicated above the notes. The second staff contains the melody for the third stanza, with guitar chords A, D, G, D, A, and D indicated above the notes.

O Cruzeiro

46. I SHAKE

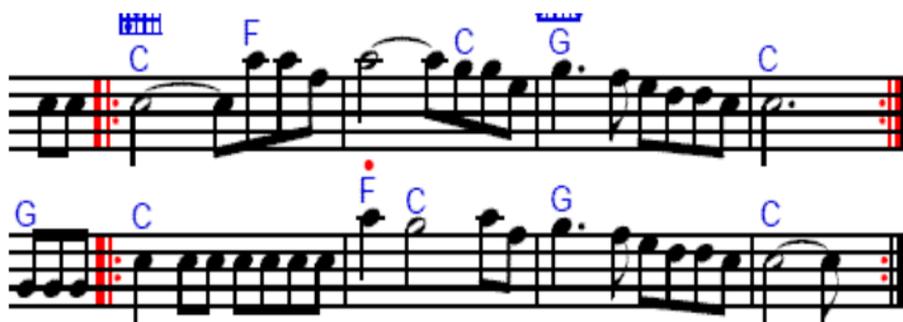
I shake, I shake
I shake everything there is

I call the sun
I call the moon
And call the star
For all to come accompany me

I shake, I shake
I shake everything there is

I call the wind
I call the earth
And call the sea
For all to come accompany me

I shake, I shake
I shake everything there is →→→



46. EU BALANÇO

D Bm Em G
Eu balanço, eu balanço
A Em D
Eu balanço tudo enquanto há

Bm
Eu chamo o Sol, chamo a Lua
A
E chamo Estrela
Em A D
Para todos vir me acompanhar

Eu balanço, eu balanço
Eu balanço tudo enquanto há

Eu chamo o vento
Chamo a terra
E chamo o mar
Para todos vir me acompanhar

Eu balanço, eu balanço
Eu balanço tudo enquanto há →→→

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of the song, with chords D, G, D, A, and D indicated above the notes. The second staff contains the melody for the second line, with chords A, D, G, D, A, and D indicated above the notes. The notation includes eighth and quarter notes, rests, and a double bar line at the end of each staff.

O Cruzeiro

I call the vine
I call the leaf
And call the water
To unite and come show me

I shake, I shake
I shake everything there is

I have pleasure
I have strength
And have everything
For God Eternal is who gives to me

The image shows two staves of musical notation for guitar. The first staff contains the first line of music, and the second staff contains the second line. Chords are indicated by blue letters above the notes: C, F, C, G, C on the first staff, and G, C, F, C, G, C on the second staff. The music consists of eighth and quarter notes with various articulations like slurs and accents.

...

O Cruzeiro

Chamo o cipó
Chamo a folha
E chamo a água
Para unir e vir me amostrar

Eu balanço, eu balanço
Eu balanço tudo enquanto há

Tenho prazer
Tenho força
E tenho tudo
Porque Deus Eterno é quem me dá

The image shows two staves of musical notation for guitar. The first staff contains a sequence of notes with chords D, G, D, A, and D indicated above. The second staff continues the sequence with chords A, D, G, D, A, and D. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. Red double bar lines are used to separate the measures.

...

47. THE SEVEN STARS

I saw in the Seven Stars
A superior countenance
I say with certainty
For the Queen showed me

The Queen showed me
For me to recognize
The name that's so often spoken
And that no one understands

No one understands
With love, with joy
The person of Jesus Christ
Jesus, Son of Mary

Jesus, Son of Mary
From the time He was born
Started His suffering
Until the day that He died

He died in this world
For us to believe
For us to also suffer
To be able to attain

In Cm:

Musical notation for the first system in C minor. It consists of two staves. The first staff has notes G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. Chords above are Cm, Eb, Fm, Cm, A7, Fm. The second staff has notes G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5, G4, A4, Bb4, C5. Chords above are Cm, Eb, Cm, Eb, Fm, G, Cm.

In Am:

Musical notation for the second system in A minor. It consists of two staves. The first staff has notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Chords above are Am, C, Dm, Am, F, Dm. The second staff has notes G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5. Chords above are Am, C, Am, C, Dm, E, Am.

O Cruzeiro

47. SETE ESTRELAS

Dm – A - Gm

Eu vi no Sete Estrelas

Um rosto superior

Eu digo é com certeza

Que a Rainha me mostrou

A Rainha me mostrou
Para mim reconhecer
O nome que tanto se fala
E ninguém sabe compreender

Ninguém sabe compreender
Com amor, com alegria
A pessoa de Jesus Cristo
Jesus Filho de Maria

Jesus Filho de Maria
Desde a hora que nasceu
Começou Seu sofrimento
Até o dia que morreu

Ele morreu neste mundo
Para nós acreditar
Para nós também sofrer
Para poder alcançar

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: Dm, F, Gm, Dm, Bb, Gm, Dm, F, Dm, F, Gm, A, Dm.

O Cruzeiro

48. THE QUEEN OF THE FOREST

The Queen of the forest
She came to accompany me
Everybody laughs and jests
To afterwards go cry

You lost your light
That I gave you with so much love
It was not for lack of advice
You yourself never care

You'll cry from regret
When you remember one day
I lost my fortune
That I had to attain

The image shows two staves of musical notation. The first staff contains the following chords: C (with a blue bar above it), Am, C, (G) (with a blue bar above it), C, (G), and C. The second staff contains the following chords: Am, C, F, and C. The notation includes a key signature of one sharp (F#) and a common time signature (C). The melody consists of quarter and eighth notes.

...

48. A RAINHA DA FLORESTA

D A D
A Rainha da Floresta
Bm F#m
Ela veio me acompanhar

Bm F#m
Todo mundo ri, graceja
Em A D
Para depois ir chorar

Tu perdestes a tua luz
Que eu te dei com tanto amor
Não foi a falta de conselho
Tu mesmo nunca ligou

Vai chorar de arrependido
Quando um dia te lembrar
Que eu perdi a minha fortuna
Que eu tinha para alcançar

Musical notation for the song, showing two staves with chords and notes. The first staff contains the melody with chords: D, Bm, D, (A), D, (A), D. The second staff contains the bass line with chords: Bm, D, G, D. The notation includes a key signature of one sharp (F#) and a common time signature (C).

...

49. MY MOTHER IS THE MOTHER OF EVERYONE

My Mother is the Mother of everyone
Who wants to be a child of Hers
She prays for all of us
But nobody prays for Her

The Divine Eternal Father
Gave me a great power
I, as a son of Yours
I will be eternally thankful

I will be eternally thankful
And forever I want to be
Next to my Mother
To always love You

To always love You
And be eternally thankful
May You give me the eternal glory
According to what I deserve

In C:

Musical notation for the first system in C major. The first staff shows a treble clef with a key signature of one sharp (F#) and a common time signature. The melody consists of quarter and eighth notes. The second staff shows a bass clef with a common time signature. The accompaniment consists of quarter and eighth notes. Chords are indicated by blue boxes above the notes: G, C, Am, Gm, Bb, F, Am, C, G, C.

In F:

Musical notation for the second system in F major. The first staff shows a bass clef with a key signature of two flats (Bb, Eb) and a common time signature. The melody consists of quarter and eighth notes. The second staff shows a bass clef with a common time signature. The accompaniment consists of quarter and eighth notes. Chords are indicated by blue boxes above the notes: C, F, F, Dm, Cm, Eb, Bb, Dm, F, C, F.

O Cruzeiro

49. A MINHA MÃE É MÃE DE TODOS

F C/F F
A minha Mãe é Mãe de todos
C/F F C/F Eb D C
Quem quiser ser filho Dela
Bb F/Bb F A/F
Ela roga por nós todos
C G/C F
Mas ninguém roga por Ela

O Divino Pai Eterno
Me deu um grande poder
Eu como filho de Vós
Vou eterno agradecer

Vou eterno agradecer
E para sempre eu quero estar
Encostado à minha Mãe
Para sempre eu Vos amar

Para sempre eu Vos amar
E eterno agradecer
Vós me dê a eterna glória
Conforme eu merecer

Musical notation for the song, showing two staves with chords and notes. The chords are: A, D, Bm, Am, C, G, Bm, D, A, D.

Go straight to 50 >>>

O Cruzeiro

50. SOLOMON

Solomon said to me
To this, I will pledge myself
Because this is the pure truth
In the world, it has no equal

The professor who teaches you
You were able to learn
You have worked many years
To receive today

You're a son of the white waters
And it's necessary to work
Always follow your destiny
And let whoever wants to talk, talk

Musical notation for the song 'Solomon'. The notation consists of three staves of music. The first staff has a key signature of one flat (B-flat) and a 4/4 time signature. The melody is written on a treble clef staff. The chords are indicated by blue text above the staff: Am, Em, Am, Em. The second staff continues the melody and includes chords Am, Em, F, and C. The third staff continues the melody and includes chords Am, Em, F, and C. The notation includes various rhythmic values such as quarter notes, eighth notes, and dotted notes, as well as rests and accidentals.

...

O Cruzeiro

50. SALOMÃO

D Bm F#m
Salomão disse para mim
D Bm F#m
Nesta eu vou me assinar
D Bm F#m
/ Que esta é a verdade pura
Em A D
/ No mundo não tem igual

A professora que te ensina
Tu soubestes aprender
Trabalhastes muitos anos
Para hoje receber

Sois filho das águas brancas
E é preciso trabalhar
Segue sempre o teu destino
E deixa quem quiser falar

Musical notation for the song 'Salomão'. The notation is written on three staves in a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The chords are indicated by blue text above the notes: Bm, F#m, Bm, F#m, Bm, F#m, G, D, Bm, F#m, G, D. The notation includes eighth and quarter notes, rests, and a double bar line at the end of the third staff.

..

O Cruzeiro

51. I MUST LOVE

I must love in my heart
The Virgin Mother was who gave to me
For me to love the Lord God

Oh! Virgin Mother, Divine Mother
May You forgive us, Your sons and
daughters
For us to love the Lord God

Divine Father, Creator King
May You forgive us, us sinners
For us to love with great love

Musical notation for the song "I Must Love". The score is written on three staves in G major (one sharp). The first staff contains the first line of music with chords G, D, Bm, and Em. The second staff contains the second line of music with chords G, Em, F#, G, D, and G. The third staff contains the third line of music with chords A, F#, Bm, F#7, and Bm. The notation includes quarter notes, eighth notes, and half notes, with some notes beamed together and slurs over phrases.

...

O Cruzeiro

51. EU DEVO AMAR

Bm B7 Em7
Eu devo amar no coração
F#/Em7 G A#7/13 Bm
A Virgem Mãe foi Quem me deu
F# A#7/13 BM
Para eu amar ao Senhor Deus

Oh! Virgem Mãe, Divina Mãe
Vós nos perdoe os filhos seus
Para nos amar ao Senhor Deus

Divino Pai, Rei Criador
Vós nos perdoe, nós pecadores
Para nós amar com grande amor

The image shows three staves of musical notation. The first staff contains the melody for the first line of the verse, with chords F-C, Am, and Dm. The second staff continues the melody for the second line, with chords F, Dm, E, F-C, and a final chord. The third staff shows the melody for the third line, with chords G, E, Am, E7, and Am. The notation includes notes, rests, and slurs, with chord symbols written above the notes.

...

52. THE FEVER OF LOVE

The fever of love
One needs to understand it
To always bring in one's memory
This divine power

My Mother, my Mãezinha
You give me all worth
I don't know if I deserve
To always have love

I completed my Cruzeiro
With one hundred and thirty-two flowers
If there are any more
May You increase my love

The musical notation consists of three staves. The top staff is a guitar line in G major, with chords A, E, C#m, F#m, D, and E. The middle staff is a guitar line in G major, with chords F#m, Bm, E7, and A. The bottom staff is a bass line in G major, with chords Bb, F, and Bb.

A fe-bre do a - mor É pre - ci-so com-preen - der

The musical notation consists of one staff with guitar chords Gm, Cm, F, and Bb.

Tra-zer sem-pre na me - mó-ria Es-te di-vi-no po - de-er

Herein Mestre refers to his as yet unwritten 132 hymns.

O Cruzeiro

52. A FEBRE DO AMOR

C Bm
A febre do amor
Am G
É preciso compreender

C Am Dm
Trazer sempre na memória
G Em C
Este divino poder

Minha Mãe, minha Mãezinha
Vós me dá todo valor
Não sei se eu mereço
Para sempre eu ter amor

Completei o meu Cruzeiro
Com cento e trinta e duas flores
Se tiver alguma a mais
Vós acrescente o meu amor

The image shows two staves of musical notation in G major (one sharp). The first staff contains the following notes and chords: G (quarter), D (quarter), Bm (quarter), Em (quarter), C (quarter), and D (quarter). The second staff contains: Em (quarter), Am (quarter), D7 (quarter), and G (quarter). Red double bar lines are placed at the beginning and end of each staff. Blue guitar chord diagrams are provided for each chord label.

...

O Cruzeiro

53. DIVINE VIRGIN MOTHER

Oh! Divine Virgin Mother
I ask for Your comfort
With You, with You, with You
With God

My Divine Eternal Father
I ask for Your comfort
With You, with You
I am Your son

Jesus Christ the Redeemer
I ask for Your comfort
With You, with You
Your teaching

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of quarter and eighth notes. Above the staff are three blue guitar chord diagrams: a C major chord, a G major chord, and another C major chord. The bottom staff is an alto clef with a key signature of one flat. It contains a bass line of quarter and eighth notes. Above this staff are five blue guitar chord diagrams: Am, G, F, Em, and G. There is a red scribble above the first staff.

...

53. VIRGEM MÃE DIVINA

D A
Oh! Virgem Mãe Divina
Bm F#m
Eu peço um conforto Seu
D Bm Em
Com Vós, com Vós, com Vós
A
Com Deus

Meu Divino Pai Eterno
Eu peço um conforto Seu
Com Vós, com Vós
Sou filho Seu

Jesus Cristo Redentor
Eu peço um conforto Seu
Com Vós, com Vós
O ensino Seu

Musical notation for the song, showing two staves. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The guitar accompaniment includes chord diagrams for D, Bm, A, G, F#m, and A.

Go straight to 54 >>>

...

O Cruzeiro

54. I ASKED MY FATHER FOR STRENGTH

I asked my Father for strength
He gave it to me with love
To teach me
In this sinful world

My Mother who taught me
Ordered me to teach
All my brothers and sisters
Those who believe

Surubina, my flower
Garden of my childhood
The foundation of this world
Is the green, my hope

... *Surubina* ...

...

Multiple other hymns refer to Princess Surubina

O Cruzeiro

54. PEDI FORÇA A MEU PAI

D	A
Pedi força a meu Pai	
D	A
Ele me deu com amor	
D	A
Para mim ensinar	
G	
Neste mundo pecador	

A minha Mãe que me ensinou
Mandou eu ensinar
A todos meus irmãos
Aqueles que acreditar

Surubina, minha flor
Jardim da minha infância
A base deste mundo
É o verde, minha esperança

...

55. DISCIPLINE

I will call my brothers and sisters
Whoever wants to, may come to listen
If you stay firm, you get punished
If you run, you'll suffer more

My Mother, my Queen
With love, nobody wanted it
To be punished in order to obey
On the path to follow

The good Master, nobody wanted him
And they didn't know how to benefit
To be punished in order to obey
To be able to believe

This is how the discipline is
Whoever wants to run, can run
If I talk about my brother
I am subject to death

Musical notation for the song "Discipline". The notation is written on two staves in a key signature of one sharp (F#). The first staff contains the melody and the second staff contains the bass line. Chords are indicated by blue symbols above the notes: Bm, D, Bm, D, Em, F#7, Bm, D, Bm, D, F#7, Bm. The notation includes a repeat sign at the end of the second staff.

...

O Cruzeiro

55. DISCIPLINA

Am E7 Am E7
vou chamar os meus irmãos
Am C Dm
Quem quiser, venha escutar
Am C Am
Se ficar firme, apanha
C Dm E7 Am
E se correr, vai sofrer mais

Minha Mãe, minha Rainha
Com amor ninguém não quis
Apanhar para obedecer
Na estrada para seguir

Mestre bom ninguém não quis
E não souberam aproveitar
Apanhar para obedecer
Para poder acreditar
Fica assim a disciplina
Quem quiser pode correr
Se eu falar do meu irmão
Estou sujeito a morrer

Musical notation for the song "Disciplina". The notation consists of two staves. The first staff contains the melody and the second staff contains the bass line. Chords are indicated above the notes. The chords are: Am, C, Am, C, Dm, E7, Am, C, Am, C, E7, Am.

...

O Cruzeiro

Christmas Hymn

56. HOLY STAR THAT GUIDES ME

Holy Star that guides me
May You give me the holy light
The Three Kings of the Orient
Who visited Jesus

Viva God there in the heights
Viva Christmas Eve
Viva the owner of this day
That we're going to celebrate

Many years have already passed
Since my Jesus was born
Let's all with joy
Celebrate the Lord God

My Divine Lord God
I am going to ask You
May You give us Your comfort
For all of us to follow

The Ever Virgin Mary
Is who comes to teach us
For us to sing with love
On this Christmas Eve

Musical notation for the hymn, featuring two staves. The key signature is one sharp (F#). The notation includes chords and melodic lines. The chords are: G, C, Am (Em7), Am (D7), G, D, G.

O Cruzeiro

56. SANTA ESTRELA QUE ME GUIA

A E A
Santa Estrela que me guia
D A D
Vós me dê a Santa Luz
Bm A F#m
Os três Reis do Oriente
Bm E A
Que visitaram, Jesus

Viva Deus lá nas alturas
Viva a Noite de Natal
Viva o dono deste dia
Que nós vamos festejar

Já fazem muitos anos
Que meu Jesus nasceu
Vamos todos com alegria
Festejar ao Senhor Deus

Meu Divino Senhor Deus
A Vós eu vou pedir
Vós nos dê o Vosso conforto
Para todos nós seguir

A Sempre Virgem Maria
É quem vem nos ensinar
Para nós cantar com amor
Nesta Noite de Natal

57. I INVITE MY BROTHERS & SISTERS

I invite my brothers and sisters
Who want to accompany me
For us to sing a little
On this Christmas Eve

I invite my brothers and sisters
To sing with joy
For us to celebrate
Jesus, Son of Mary

I invite my brothers and sisters
All of those who want
For us to celebrate
Jesus, Mary and Joseph →→→

In Gm:

Musical notation for the first part of the hymn in G minor. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The accompaniment is written on a single staff with a bass clef. The notes are: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. The chords are: Gm, D, Gm, Bb, Cm, Gm, D, Gm.

In Bm:

Musical notation for the second part of the hymn in B minor. The melody is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The accompaniment is written on a single staff with a bass clef. The notes are: B4, C#5, B4, A4, G4, F#4, E4, D4, C#4, B4. The chords are: Bm, F#, Bm, D, Em, Bm, F#7, Bm.

O Cruzeiro

57. EU CONVIDO OS MEUS IRMÃOS

Am	C Am
Eu convido os meus irmãos	
	C Dm
Que queiram me acompanhar	
C/Dm	Am
Para nós cantar um pouco	
E7	Am
Nesta Noite de Natal	

Eu convido os meus irmãos
Para cantar com alegria
Para nós ir festejar
A Jesus Filho de Maria

Eu convido os meus irmãos
Todo aquele que quiser
Para nós ir festejar
A Jesus, Maria e José

→→→

In Am:

Both octaves

Am E C Am C A7 Dm
Am E7 Am

In Em:

Em B7(G) Em G(E7) Am
Em B7 Em

O Cruzeiro

My Ever Virgin Mary
You can only rejoice
Because all of us ask
For You to help us

Dreaming is a truth
Just like the light of day
Observe in this world
The dream of the Virgin Mary

My Divine Lord God
May You give me the holy light
So I can always celebrate
The day on which Jesus was born

In Gm:

Musical notation for the first piece, in G minor. The melody is written on a single staff with a treble clef and a key signature of one flat (Bb). The accompaniment is written on a single staff with a bass clef. The chords are: Gm, D, Gm, Bb, Cm, Gm, D, Gm.

In Bm:

Musical notation for the second piece, in B minor. The melody is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The accompaniment is written on a single staff with a bass clef. The chords are: Bm, F#, Bm, D, Em, Bm, F#7, Bm.

O Cruzeiro

Minha Sempre Virgem Maria
Vós só pode é se alegrar
Porque todos nós pedimos
Para Vós nos ajudar

O sonhar é uma verdade
Igualmente à luz do dia
Reparem neste mundo
O sonho da Virgem Maria

Meu Divino Senhor Deus
Vós me dê a santa luz
Para sempre eu festejar
O dia que nasceu Jesus

In Am:

Both octaves

Am E C Am C A7 Dm
Am E7 Am

In Em:

Em B7(G) Em G(E7) Am
Em B7 Em

O Cruzeiro

58. EVERYONE WANTS TO BE A CHILD

Everyone wants to be a child
Of God of Creation
Why do you forget
To pray for your brother?

My brother who moved
He left with joy
I pray to God for him
And to the Ever Virgin Mary

Jesus Christ the Redeemer
I ask my forgiveness
Because I'll never again forget
To pray for my brother

My brother who already left
The world of sin
I pray to God of heaven
That he may be forgiven



O Cruzeiro

58. TODO MUNDO QUER SER FILHO

Dm A Dm
Todo mundo quer ser Filho
D7 Gm
De Deus da Criação
Dm
Por quê que tu te esquece
F A F
De rezar para teu irmão

Meu irmão que se mudou
Saiu com alegria
Eu rogo a Deus por ele
E a Sempre Virgem Maria

Jesus Cristo Redentor
Eu peço o meu perdão
Que nunca mais hei de esquecer
De rezar para o meu irmão

Meu irmão que já saiu
Do mundo do pecado
Eu rogo a Deus do Céu
Que ele seja perdoado

Musical notation for the song, showing two staves with chords and notes. The chords are: Am, C, Am, A, Dm, F, Am, E, Am. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody consists of quarter and eighth notes. There are blue chord diagrams above the first staff and below the second staff.

O Cruzeiro

59. THE DIVINE ETERNAL FATHER

The Divine Eternal Father
Who made me, who created me
For me to be a son of His
In the garden of beautiful flowers

My Mother who taught me
Ordered me to teach
For me to be a son of Yours
It's necessary that I love You

Jesus Christ came to the world
To replant the Holy Doctrines
The unbelievers murdered Him
And still today He's who teaches me

The light of the delicate flower
Of this perfumed garden
Having willpower
Nothing is difficult for us

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one flat (Bb). The bottom staff is a bass clef. Chords are indicated by blue chord diagrams above the notes. The top staff has chords C, F, C, B, Bb, and Am. The bottom staff has chords C, Am, G, Dm, A, and Dm. There are also blue wavy lines below the bottom staff, possibly indicating a bass line or a specific playing technique.

O Cruzeiro

59. O DIVINO PAI ETERNO

D G
O Divino Pai Eterno
D Db Bm
Quem me fez, Quem me criou
F# Bm A/Bm
Para eu ser um filho Seu
G F# Em
No Jardim das Belas Flores

A minha Mãe que me ensinou
Mandou eu ensinar
Para eu ser um filho Seu
É preciso eu Vos amar

Jesus Cristo veio ao mundo
Replantar Santas Doutrinas
Os descrentes assassinaram
E ainda hoje é quem me ensina

A luz da flor mimosa
Deste jardim perfumoso
Havendo força de vontade
Nada pra nós é custoso

Musical notation for the song, showing two staves with chords and notes. The key signature is one sharp (F#). The chords are: D, G, D, C# (with a red dot above it), C (with a red dot above it), Bm, D, Bm, A, Em, B7, Em.

O Cruzeiro

60. ORANGE TREE *waltz*

Each one has a talent
According to what God gives him
To live in this world
It's necessary to seek

Orange tree laden
With good oranges
This is how some people are

I keep living and I keep saying
According to what will arrive
The gold that exists on earth
Is the light that shines most

Orange tree laden
With good oranges
This is how some people are

The musical score is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff contains the melody with chords A, E, A, and D. The second and third staves contain a guitar accompaniment with chords Bm, D, E, D, E, E7, and A. The fourth staff contains a playout section with chords D, A, E, Bm, E, E7, and A, marked with a red double bar line and a repeat sign, followed by a red 'x3' indicating three repetitions. The text 'Playout : 1st part only' is written in red below the fourth staff.

O Cruzeiro

60. LARANJEIRA *avalsa*

A E A E
 Cada um tem um cabedal
 A A7 D
 De acordo que Deus lhe dá
 D Bm A F#m
 / Para viver neste mundo
 E7 A
 / É preciso procurar

D
 Laranjeira carregada
 Bm
 De laranja boa
 E7 A
 Assim é alguma pessoa

Vou vivendo e vou dizendo
 De acordo ao que vai chegar
 O ouro que tem na terra
 É a luz que brilha mais

Laranjeira carregada
 De laranja boa
 Assim é alguma pessoa

Playout : 1st part only

O Cruzeiro

Laranjeira in C:



Ca-da um tem um ca - be - dal De a - cor-do que Deus lhe dá



Pa-ra vi - ver nes - te mun - do É pre - ci - so pro - cu - rar rar

61. THE QUEEN OF THE FOREST

The Queen of the Forest
May You come to receive
These canticles here in the forest
That I come to offer

You ordered me
To teach my brothers and sisters
We are all together
With love in our hearts

I present my works
The way that I learned
We are all together
May You make everyone happy

In D:



In F



O Cruzeiro

61. A RAINHA DA FLORESTA

F
A Rainha da Floresta
Bb F
Vós venha receber

Bb F
Estes cânticos aqui na mata
C Bb F
Que eu venho oferecer

Vós mandou para mim
Ensinar os meus irmãos
Estamos todos reunidos
Com amor no coração

Eu apresento os meus trabalhos
Conforme eu aprendi
Estamos todos reunidos
Vós faça todos feliz

The image shows two staves of musical notation in G major (one sharp). The top staff is a vocal line with notes and rests, and the bottom staff is a guitar accompaniment line with chords and notes. The chords are labeled in blue: G, D, G, C, G, C, G, D7, G, D, G. The notation includes repeat signs at the beginning and end of each staff.

...

62. WHOEVER WANTS TO FOLLOW WITH ME

Whoever wants to follow with me
It's necessary to hear me
To follow on this path
To be happy further ahead

My Mother who goes in front
With the light of the resplendence
To teach my brothers and sisters
So that everyone has love

Jesus Christ sent me
To come teach
To follow on this path
To redeem and to save

The power is with me
And I'm going to show the truth
To teach my brothers and sisters
So that everyone perceives

The image shows three staves of musical notation for the song 'O Cruzeiro'. The music is written in a treble clef with a key signature of one sharp (F#). The first staff contains the melody for the first line of lyrics, with chords A, D, A, D, Bm, and Em. The second and third staves contain the melody for the second line of lyrics, with chords G, Em, G, A, D, A, and D. The notes are primarily quarter and eighth notes, with some rests and a final dotted note in the second staff.

O Cruzeiro

62. QUEM QUISER SEGUIR COMIGO

D A D
Quem quiser seguir comigo
Bm Em
É preciso me ouvir
G D Bm
/ Para seguir neste caminho
Em A D
/ Para adiante eu ser feliz

A minha Mãe que vai na frente
Com a luz do resplendor
Para ensinar os meus irmãos
Para todos ter amor

Jesus Cristo me mandou
Para mim vir ensinar
Para seguir neste caminho
Para remir e salvar

O poder está comigo
E a verdade eu vou mostrar
Para ensinar os meus irmãos
Para todos enxergar

Musical notation for the song, featuring three staves. The top staff shows the melody with notes and rests. The middle and bottom staves show the guitar accompaniment with chords and notes. Chords are labeled in blue: G, C, G, C, Am, Dm, F, Dm, F, G, C, G, C, F, Dm, F, G, C, G, C.

O Cruzeiro

63. PRINCESS SOLOINA

I ask Jesus Christ
To open this path
For me to proceed with my steps
With love, with joy

With love, with joy
To learn what You teach me
So that everyone understands
That a divine power exists

→→→

The musical score consists of six staves of music in a 6/8 time signature, with a key signature of one flat (B-flat). The notes are primarily eighth and quarter notes. Chord diagrams are placed above the staves at the beginning of each measure. The chords are: Cm, G, Cm, Fm, G, Fm, G7, Cm, G, Cm, Fm, G7, Cm, G, Cm.

Playout - Play all

O Cruzeiro

63. PRINCESA SOLOÍNA

Dm A Dm
Eu peço a Jesus Cristo
D7 Gm
Que abra este caminho
A7 Em A7
Para mim seguir meus passos
Em A7 Dm
Com amor, com alegria
A7 Dm A7 Dm A7
/ Com amor, com alegria
Dm D7 Gm
/ Aprender o que Vós me ensina
Dm
/ Para todos compreenderem
Em A Dm
/ Que existe um Poder Divino → → →

The musical notation consists of six staves of music in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The notes are primarily quarter and eighth notes. Chord diagrams are provided above the notes for each measure. The chords used are Dm, A, Dm, D7, Gm, A7, and Em. The notation includes a double bar line at the end of the sixth staff.

Playout : Play all

I proceeded on this path
I chose a direction
Further ahead I met
The Virgin of Conception

Even further ahead, a Princess
Named Soloina
She said to me
It's on this path that one teaches

I continued my journey
Further ahead, I met
A divine power
There, where I stayed

There, where I stayed
I could understand
Whoever follows on this path
Everyone has to learn

The image shows a musical score for guitar, consisting of six staves of music. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written on a single staff with a treble clef. Chords are indicated by letters above the staff: Cm, G, Cm, Fm, G, Fm, G7, Cm, G, Cm, G, Cm, Fm, G7, Cm, G, Cm. The music is in a simple, folk-like style with a steady rhythm.

Playout - Play all

O Cruzeiro

Segui neste caminho
Tomei uma direção
Adiante eu encontrei
A Virgem da Conceição

Mais adiante uma Princesa
Chamada Soloína
Ela foi disse para mim
É nessa estrada que se ensina

Segui minha jornada
Adiante eu encontrei
Um poder divino
Aí onde eu fiquei

Aí onde eu fiquei
E pude compreender
Quem seguir neste caminho
Todos tem que aprender

The musical score is written on six staves in a single system. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is written on the top line of each staff. Chords are indicated by letters above the notes. The chords are: Dm, A, Dm, Gm, A, Gm, A7, Dm, A, Dm, Gm, A7, Dm, A, Dm, A, Dm, A, Dm.

Playout : Play all

O Cruzeiro

64. I ASK JESUS CHRIST

I ask Jesus Christ
I ask the Virgin Mary
I ask my Eternal Father
And may You give me the holy light

I follow in the Truth
I follow my path
I follow with joy
For I am a son of the Queen

The force of the forest
The force of the astral
The force is with me →→→
My Mother is who gives it to me →→→

In A

Musical notation for the first section, 'In A'. It consists of three staves. The first staff is the vocal line with notes and rests. The second and third staves are guitar accompaniment with chords and rhythmic patterns. Chords are labeled in blue: A, E, D, Bm, D, A, F#7, Bm, D, E, A. A red dashed line is above the first staff.

In G

Musical notation for the second section, 'In G'. It consists of three staves. The first staff is the vocal line with notes and rests. The second and third staves are guitar accompaniment with chords and rhythmic patterns. Chords are labeled in blue: G, D, C, Am, C, G, E7, Am, C, D, G, E7, Am, C, D, G. A red dashed line is above the first staff.

O Cruzeiro

64. EU PEÇO A JESUS CRISTO

D A G
Eu peço a Jesus Cristo
Em A D
Eu peço à Virgem Maria
Bm Em
/ Eu peço a meu Pai Eterno
A D
/ Vós me dê a Santa Luz

Eu sigo na verdade
Eu sigo meu caminho
Eu sigo é com alegria
Que eu sou filho da Rainha

A força da floresta
A força do astral
A força está comigo
A minha Mãe é quem me dá

→→→

Musical notation for the song, consisting of three staves. The first staff contains the melody with chords C, G, F, Dm, F, and C. The second and third staves contain a bass line with chords A7, Dm, F, G, and C. The notation includes notes, rests, and bar lines.

O Cruzeiro

I call the King Titango
I call the King Agarrube
I call the King Tintuma
And They come from the astral

The force is divine
The force has power
The force in this world
It makes things shake

I always live in this world
Viva all who want to
Viva God there in the heights
And the Patriarch Saint Joseph .

I give viva to the Virgin Mother
Viva Her companions
Protect us in this world
You, as True Mother

The sun that came to the earth
To illuminate everyone
There is neither beautiful nor ugly
He illuminates all equally

The moon has three phases
All three are contained in her
It's necessary to understand
That she is who rules the earth

In this hymn Mestre names the 3 Kings of the forest. Titango, Agarrube, Tintuma. Also 3 passages of the moon, around it's axis, the earth, and the sun.

O Cruzeiro

Eu chamo o Rei Titango
Eu chamo o Rei Agarrube
Eu chamo o Rei Tintuma
E Eles vem lá do Astral

A força é divina
A força tem poder
A força neste mundo
Ela faz estremecer

Sempre eu vivo neste mundo
Viva todos que quiser
Viva Deus lá nas alturas
E o Patriarca São José .

Eu dou viva a Virgem Mãe
Viva suas companheiras
Nos proteja neste mundo
Vós como Mãe Verdadeira

O sol que veio à terra
Para todos iluminar
Não tem bonito e nem feio
Ele ilumina todos iguais

A lua tem três passagens
Todas três nela se encerra
É preciso compreender
Que ela é quem domina a terra

65. I WILL SING

I will sing, I will sing
On my knees before a cross
I will praise the Lord God
He was who gave me this light

This light is from the forest
That nobody knew
Who came to give it to me
Was the Ever Virgin Mary

When She gave it to me
I inscribed it in my heart
To replant the Holy Doctrines
And to teach my brothers and sisters

→→→

... capo 2

D G Am D G

C Am G D7 G

In A

E A Bm E A

D Bm A E7 A

O Cruzeiro

65. EU VOU CANTAR

D A D Bm
Eu vou cantar, eu vou cantar
Em A D
De joelhos em uma cruz

D7 G
Eu vou louvar ao Senhor Deus
D A D
Foi Quem me deu esta luz

Esta luz é da floresta
Que ninguém não conhecia
Quem veio me entregar
Foi a Sempre Virgem Maria

Quando Ela me entregou
Eu gravei no coração
Para replantar Santas Doutrinas
E ensinar os meus irmãos

Musical notation for the first system, featuring a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. Chords are indicated above the staff: G, C, Dm, G, C, F, Dm, C, G, C. There are three right-pointing arrows above the staff, indicating a repeat or continuation. The notation includes a double bar line with repeat dots at the beginning and end of the system.

In Bb

Musical notation for the second system, featuring a bass clef and a key signature of two flats (Bb). The melody is written on a single staff. Chords are indicated above the staff: F, Bb, Cm, F, Bb, Eb, Cm, Bb, F7, Bb. The notation includes a double bar line with repeat dots at the beginning and end of the system.

O Cruzeiro

I now received
This valuable reward
From St. Joseph and the Virgin Mother
From Jesus Christ the Redeemer

I have faith that I'll succeed
And win with my teachings
Because God is sovereign
And He is who determines us

... capo 2

In A

...

O Cruzeiro

Eu agora recebi
Este prêmio de valor
De São José e da Virgem Mãe
De Jesus Cristo Redentor

Tenho fé de vencer
E ganhar com os meus ensinoss
Porque Deus é soberano
E Ele é quem me determina



In Bb



...

66. SAINT JOHN

Saint John was a child
He was always in the pastures
Shepherding his sheep
Preaching the Holy Doctrines

Preaching the Holy Doctrines
Love, he imparted
After him came Jesus
The whole truth, He affirmed

The whole truth, He affirmed
Inscribed it in His heart
Both were baptized
In the Jordan River

In the Jordan River
Both were standing
One is the son of Mary
The other's the son of Elizabeth

Jesus was dressed
In his sugar cane colored clothes
Giving viva to the Eternal Father
And viva to the Lady Saint Anne



O Cruzeiro

66. SÃO JOÃO

C G C G
São João era menino
C G F
Só vivia nas Campinas
G F G
Pastorando as suas ovelhas
F G Em C
Pregando as Santas Doutrinas

Pregando as Santas Doutrinas
O amor Ele empregou
Atrás dele veio Jesus
Toda verdade afirmou

Toda verdade afirmou
Gravou no coração
Ambos foram batizados
No Rio de Jordão

No Rio de Jordão
Ambos tiveram em pé
Um é filho de Maria
E o outro é filho de Isabel

Jesus estava vestido
Com sua roupa cor de cana
Dando viva ao Pai Eterno
E viva a Senhora Santana

The image shows two staves of musical notation. The first staff contains the melody for the first line of the song, with chords C, F, C, F, C, G, F written above it. The second staff contains the melody for the second line, with chords G, F, C, Dm, G, C written above it. The notes are quarter notes and eighth notes, with some beamed eighth notes.

O Cruzeiro

67. I LOOKED AT THE FIRMAMENT

I looked at the firmament
I saw the stars shining
There was one that was more beautiful
Of an imperial throne

This imperial throne
It was God who showed it to me
For me to love the Virgin Mother
And Jesus Christ the Redeemer

Every day I sing and ask
To cleanse my heart
To follow on this path
And leave illusion

I always tell my brothers and sisters
To treat time more seriously
Because time does not deceive
And does not have pity on this body



O Cruzeiro

67. OLHEI PARA O FIRMAMENTO

C G C G
Olhei para o Firmamento
F G
Vi as Estrelas brilhar
C Am Dm
Tinha uma mais bonita
G C
De um Trono Imperial

Este trono imperial
Foi Deus quem me mostrou
Para eu amar a Virgem Mãe
E a Jesus Cristo Redentor

Todo dia eu canto e peço
Para limpar meu coração
Para eu seguir neste caminho
E deixar a ilusão

Sempre eu digo aos meus irmãos
Que tratem o tempo mais sério
Que o tempo não engana
E não tem dó desta matéria

G C G F C G
F C F C Am F C

Go Straight On ----->>>>>

O Cruzeiro

68. I CALLED THERE IN THE HEIGHTS

I called there in the heights
For the Divine to come to the earth
To bring the holy peace
Because we don't need war

I'm going to praise, blessed is the fruit
Of Thy womb Jesus
He was who came to this world
To bring us the holy light

May You give us Your bread
Your divine teaching
May You give us the holy light
So I can follow my destiny

So I can follow my destiny
In this world with certainty
Because God does not abandon
Those who love with firmness



O Cruzeiro

68. CHAMEI LÁ NAS ALTURAS

C G C G

Chamei lá nas alturas

F C/F F C/F

Para o Divino vir à Terra

A/F G C

Trazer a Santa Paz

Am7 Dm G C

Que não precisamos de guerra

Eu vou louvar bendito é o fruto
Do Vosso ventre Jesus
Foi quem veio a este mundo
Nos trazer a santa luz

Vós nos dê o Vosso pão
O Vosso ensino divino
Vós nos dê a santa luz
Para eu seguir o meu destino

Para eu seguir o meu destino
Neste mundo com certeza
Que Deus não abandona
Quem ama com firmeza

G C Am G C7 F G F G F Am

G C G G7 C

O Cruzeiro

69. LITTLE BIRD

Little bird is singing
Reciting the ABC's
And I recite your life
For everyone to see

Little bird is singing
Sings in the deserted forest
Saying to the hunter
You shoot and don't hit

Little green bird sings
Very close for you to see
I'm a little bird and I have an owner
And my owner has power

Little green bird sings
With joy and with love
I'm a little bird and sing truthfully
And with truth, I am here



O Cruzeiro

69. PASSARINHO

Cm G Cm
Passarinho está cantando

Fm G Cm
Descorrendo o ABC

Fm G Cm
E Eu descorro a tua vida

D# G B7/13 Cm
Para todo mundo ver

Passarinho está cantando
Canta na mata deserta
Dizendo para o caçador
Você atira e não acerta

Passarinho verde canta
Bem pertinho para tu ver
Sou passarinho e tenho dono
E o meu dono tem poder

Passarinho verde canta
Com alegria e com amor
Sou passarinho e canto certo
E com certeza aqui estou

Musical notation for the song "Passarinho". The notation is written on two staves in a key signature of one flat (B-flat). The melody is written on the upper staff, and the guitar accompaniment is written on the lower staff. Chords are indicated by blue diagrams and text labels above the notes. The chords are: A, Dm, F, C, A, Dm, Dm7, Gm, (A7), Dm, Gm, A, E^b, A, Dm.

O Cruzeiro

70. FIRMNESS

Firmness, firmness, firmness
I ask of God
Smooth out my heart
I want to be a son of Yours

Firmness, firmness
I receive with joy
Whom I ask for firmness
Is the Ever Virgin Mary

Firmness, firmness
I receive, it is with love
Whom I ask for firmness
Is Jesus Christ the Redeemer

→→→

The image shows three staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of text, with chords A, F#m, E, F#m, C#m, F#m, and Bm7. The second staff contains the melody for the second line of text, with chords E, A, F#m, A, and F#m7. The third staff contains the melody for the third line of text, with chords Bm, D, B, B7, E, A, and E. The notation includes notes, rests, and bar lines.

O Cruzeiro

70. FIRMEZA

G
Firmeza, firmeza
Em Am
Firmeza eu peço a Deus
G Em
Aplanai meu coração
Am D G
Eu quero ser um filho seu
Am
Aplanai meu coração
D
Eu quero ser um filho seu

Firmeza, firmeza
Eu recebo e com alegria
A quem eu peço firmeza
E a Jesus Christo Redentor

Musical notation for the song "Firmeza". The score is written on three staves in G major (one sharp). The first staff contains the melody with guitar chord diagrams above the notes. The second and third staves provide harmonic accompaniment with guitar chord diagrams above the notes. The key signature has one sharp (F#). The notation includes various chords such as G, Em, D, Am, Bm, Am7, D, G, Em, G, Em7, Am, C, A, A7, D, G, and D. There are three right-pointing arrows (→→→) above the first staff towards the end of the piece.

O Cruzeiro

Firmness, firmness
To follow in the holy light
Whom I ask for firmness
Is the heart of Jesus

Firmness, firmness
Firmness in thought *(repeated in next hymn)*
Whom I ask for firmness
Is our Omnipotent God
Whom I ask for firmness
To be happy eternally

The image displays three staves of musical notation for the hymn 'O Cruzeiro'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are black dots on a five-line staff. Above the notes, blue text indicates the chords for each measure. The first staff contains the following chords: A, F#m, E, F#m, C#m, F#m, and Bm7. The second staff contains: E, A, F#m, A, and F#m7. The third staff contains: Bm, D, B, B7, E, A, and E. The notation includes various note values such as quarter notes, eighth notes, and dotted notes, with some notes beamed together.

O Cruzeiro

Firmeza, firmeza
 Para seguir na santa luz
 A quem eu peço firmeza
 É ao coração de Jesus

Firmeza, firmeza
Firmeza no pensamento
 A quem eu peço firmeza
 É ao nosso Deus Onipotente
 A quem eu peço firmeza
 Para ser feliz eternamente

The image shows a musical score for guitar, consisting of three staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on the top staff, and the chords are indicated by blue diagrams and text labels above the staff. The chords are: G, Em, D, Em, Bm, Em, Am7, D, G, Em, G, Em7, Am, C, A, A7, D, G, D.

71. I CALL THE TIME

I call the time, I call the time
For it to come and teach me
To learn with perfection
So that I can teach

Those who are obedient
Who go about learning
To be eternally
For God to help you

After the time arrives
Nobody wanted to learn
After reflecting
Is when one will repent

Firmness in thought
To follow on the path
Even if you don't learn much
You always learn a little bit

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of quarter and eighth notes. Above the staff are blue guitar chord diagrams and labels: G, D7, G, D7, G. The bottom staff is a bass clef with the same key signature and time signature. It features a bass line with quarter and eighth notes, and a red double bar line at the beginning and end. Above the staff are blue guitar chord diagrams and labels: G7, C, D, G, Em, G, D, G.

O Cruzeiro

71. CHAMO O TEMPO

A E7 A E7
Chamo o tempo, eu chamo o tempo
A E7 A
Para ele vir me ensinar
D Bm A F#m
/ Aprender com perfeição
E7 A
/ Para poder ensinar

Os que forem obedientes
Tratar de aprender
Para ser eternamente
Para Deus lhe atender

Depois que o tempo chega
Ninguém quis aprender
Depois que refletir
É que vai se arrepender

Firmeza no pensamento
Para seguir no caminho
Embora que não aprenda muito
Aprenda sempre um bocadinho

A E7 A A E7 A
A7 D E A F#m A E A

O Cruzeiro

72. SILENT

Silent
I arrive in the garden
I ask the Virgin Mother
May You have pity on me

Oh! Virgin Mother
You are Mother of the Redeemer
Forgive Your children
Through Your holy love

Silent
I arrive in the garden
I ask the Virgin Mother
May You have pity on me

Divine Father
Sovereign Creator
Forgive Your children
In this sinful world

Silent
I arrive in the garden
I ask the Virgin Mother
May You have pity on me

Musical notation for the song "O Cruzeiro". The notation is written on four staves in G major (one sharp). The first two staves correspond to the first "Silent" section, and the last two staves correspond to the second "Silent" section. Chords are indicated by blue diagrams and text labels: G, C, Em, Am, G, Em, D, D7, G, G7, C, Am, G, A, D. A red annotation "3 beats only!" is placed above the final G chord on the second staff. The piece concludes with a double bar line and repeat dots.

O Cruzeiro

72. SILENCIOSO

A D
Silencioso eu chego no jardim
Bm A
Eu peço à Virgem Mãe
F#m E7 A
Que Vós tenha pena de mim

Oh! Virgem Mãe
D
Vós sois Mãe do Redentor
Bm
Perdoai os Vossos filhos
E7
Pelo vosso Santo Amor

Silencioso
Eu chego no jardim
Eu peço à Virgem Mãe
Que Vós tenha pena de mim

Divino Pai
Soberano Criador
Perdoai os Vossos filhos
Neste mundo pecador

Silencioso
Eu chego no jardim
Eu peço à Virgem Mãe
Que Vós tenha pena de mim

Musical notation for the song 'Silencioso'. The notation is written on four staves in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notes are: Staff 1: A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3. Staff 2: C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. Staff 3: C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. Staff 4: C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1. Chords are indicated above the notes: A, D, F#m, Bm, A, F#m, E, E7, A, A, A7, D, Bm, A, B7, E. A red double bar line is placed after the first staff, and a red note '3 beats only!' is written below the second staff.

O Cruzeiro

73. I SAW THE VIRGIN MOTHER

I saw the Virgin Mother
In the heights where She is
She ordered that I affirm
Firmness to affirm

The Moon is who gives force
To the creator earth
I want You to protect me
You, as Mother Protectress

The Divine Eternal Father
Sovereign Omnipotent
I want You to give me strength
To teach these people

The Ever Virgin Mary
Is on earth, is in the astral
Those who are rebellious
Need to be disciplined

The musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody line with notes and rests, and a series of blue guitar chord diagrams above it. The chords are labeled G, Bm, D, Bm, B7, and Em. Above the B7 and Em chords are three right-pointing arrows (→→→). The bottom staff also begins with a treble clef and a key signature of one sharp. It contains a bass line with notes and rests, and a series of blue guitar chord diagrams below it. The chords are labeled G, Em, Bm, D, Em, D, F#, D, and Bm. A blue guitar chord diagram is also shown below the F# chord.

O Cruzeiro

73. EU VI A VIRGEM MÃE

Bm F# Bm
Eu vi a Virgem Mãe
B7 Em
Nas alturas onde Ela está
Bm
Me mandou que eu afirmasse
F# Bm
A firmeza eu afirmar

A lua é quem dá força
Para a terra criadora
Quero que Vós me protejas
Vós como Mãe Protetora

O Divino Pai Eterno
Soberano Onipotente
Quero que Vós me dê forças
Para eu ensinar esta gente

A Sempre Virgem Maria
É na terra, é no astral
Aqueles que estão rebeldes
Precisam disciplinar

Musical notation for the song "O Cruzeiro". The notation consists of two staves. 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#). The melody is written in a simple style with quarter and eighth notes. Chords are indicated by blue guitar chord diagrams above the notes. The chords are: F, Am, C, Am, A, Dm, F, Dm, Am, C, Dm, C, E, C, Am. There are three arrows pointing to the right above the first staff, indicating a continuation of the melody.

O Cruzeiro

It is with love that I teach
It is with firmness and loyalty
But when they come to talk with me
They always bring falseness

This is theirs, not mine
I try not to be concerned
Then they leave saying
That the Master doesn't have knowledge

..

The image shows two staves of musical notation for guitar. The first staff contains the following chords: G, Bm, D, Bm, B7, and Em. The second staff contains the following chords: G, Em, Bm, D, Em, D, F#, D, and Bm. Each chord is accompanied by a blue fretboard diagram showing the fingerings for the notes. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a simple, melodic style with quarter and eighth notes.

.

O Cruzeiro

Eu ensino é com amor
É com firmeza e lealdade
Mas quando vem falar comigo
Sempre trazem a falsidade

Isto é deles, não é meu
Faço por não compreender
Depois eles saem dizendo
Que o Mestre não tem saber

Musical notation for guitar, showing two staves. The first staff contains the melody and the second staff contains the guitar accompaniment. Chords are indicated by blue diagrams and text labels above the notes.

Chords shown: F, Am, C, Am, A, Dm, F, Dm, Am, C, Dm, C, E, C, Am.

...

74. ONLY I SANG ON THE SAND BAR

Only I sang on the sand bar
Thus I made it shake
If you want life, I give it to you
Because nobody wants to die

Death is very simple
In this way, I'm going to tell you
I compare death
It's the same as being born

After you die
Firmness in your heart
If God gives you permission
Return to another incarnation

On earth as it is in heaven
Is everyone's saying
If you don't prepare the ground
You end up a wandering spirit

F Am G C Am Dm7 G (Dm7)

G F G C F C

Antonio Gomes, very sick, foresaw the moment of his “journey” and asked to call padrinho Irineu in order to give him a solution, as he was afraid of the death. This way tells us his grandchild, WalcÍrio Gomes da Silva:

“Oh boy, what do I do Irineu? I am afraid, I have no comfort. I know that I am going to die”

It was when padrinho Irineu said,

“Take it easy! I am going to give you an answer, but not now”

Then padrinho Irineu went home and drank the Daime for... because in those times the person arrived with some problem and he would drink a Daime, and would go “up there” in search of the cure, you see... he would bring it back in any possible way; the cure. But he drank the Daime and then the hymn came. Padrinho Irineu went to where my grandfather was and then he said,
“I brought the answer that I owed you”

O Cruzeiro

74. SÓ EU CANTEI NA BARRA

D A D A

Só eu cantei na barra

D Bm A

Que fiz estremecer

Se tu queres vida, eu te dou

Em A D

Que ninguém não quer morrer

A morte é muito simples

Assim eu vou te dizer

Eu comparo a morte

É igualmente ao nascer

Depois que desencarna

Firmeza no coração

Se Deus te der licença

Volta a outra encarnação

Na terra como no céu

É o dizer de todo mundo

Se não preparar o terreno

Fica espírito vagabundo

Musical notation for the song, showing two staves with chords and notes. The first staff contains the following chords: G, Bm, A, D, Bm, Em7, A (Em7). The second staff contains the following chords: A, G, A, D, G, D.

O Cruzeiro

75. THE STARS

The stars already arrived
To say their name
I am, I am, I am
I am a son of God

The stars took me
To travel the whole world
To discover this truth
To be able to be true

I climbed a hill of thorns
Stepping on sharp points
The stars told me
In the world, everything can be healed

The stars told me
Listen much and speak little
To be able to understand
And speak with my caboclos

The caboclos already arrived
With bare arms and bare feet
They bring good remedies
To heal the Christians

The musical score consists of four staves. The first two staves are in G major and contain the melody and accompaniment for the first two verses. The third and fourth staves are in D major and contain the melody and accompaniment for the last two verses. Chords are written above the notes in blue. The score includes repeat signs and a double bar line at the end of each section.

In D:

O Cruzeiro

75. AS ESTRELAS

A E7 A
As Estrelas já chegaram
Bm E7
Para dizer o nome seu
A E7 A
Sou eu, sou eu, sou eu
Bm D
Sou eu um filho de Deus

As estrelas me levaram
Para correr o mundo inteiro
Para eu conhecer esta verdade
Para poder ser verdadeiro

Eu subi serra de espinhos
Pisando em pontas agudas
As estrelas me disseram
No mundo se cura tudo

As estrelas me disseram
Ouve muito e fala pouco
Para eu poder compreender
E conversar com meus caboclos

Os caboclos já chegaram
De braços nus e pés no chão
Eles trazem remédios bons
Para curar os cristãos



O Cruzeiro

76. A VIRGEM MÃE É SOBERANA

Gm Bb Gm Bb
A Virgem Mãe é Soberana
G7 Cm G/Cm
Nas alturas onde Ela está
Cm G/Cm Cm G/Cm
Socorrei um filho Seu
F#7/13 A7/13 Gm
Que esta no mundo a reclamar

Chora, chora, chora, chora
E este choro tem razão
Tanto tempo que viveu
E nunca pediu o perdão

Tanto tempo que viveu
No mundo de provação
De Deus tu te esqueceu
E só é bom a ilusão

Eu estava dentro das matas
Debaixo de um arvoredó
Tudo tem, tudo tem
No mundo não há segredo

Eu digo de mim para ti
E para os outros que não estou vendo
Quando eu acabo de dizer
Todo mundo está sabendo

O Cruzeiro

77. I CALL AND KNOW

I call and know, I call and know
I call and know where it is
I call and know, I call and know
I call and know and I will show

The truth is my life
My Mother is who gives it to me
So I can know this truth
So I can know where it is

I'm going to say my prayers
Fulfill my obligation
Offer them to the Eternal Father
Who is the Lord of Creation

Musical notation for the song, consisting of two staves. The first staff contains the first line of music with chords A, D, A, D, Bm, G, D, and A. The second staff contains the second line of music with chords D, G, D, Bm, A, D, F#, and Bm. The notation includes a key signature of one sharp (F#) and a common time signature (C). Red double bar lines with repeat dots are present at the beginning and end of each staff.

...

O Cruzeiro

77. CHAMO E SEI

C G C G
Chamo e sei, eu chamo e sei
Am F G
Chamo e sei aonde está
C Am7 C
Chamo e sei, eu chamo e sei
Am Dm G Am
Eu chamo e sei e vou mostrar

A verdade é minha vida
A Minha Mãe é quem me dá
Para eu conhecer esta verdade
Para saber aonde está

Vou rezar as minhas preces
Cumprir minha obrigação
Oferecê-las ao Pai Eterno
Que é o Senhor da Criação

The image shows two staves of musical notation. The first staff contains the first line of the melody with chords G, C G, C, Am, F, C, and G. The second staff contains the second line of the melody with chords C, F C, Am, G, C E, and Am. Blue guitar chord diagrams are placed above the notes for each chord. Red double bar lines with dots indicate the start and end of musical phrases.

...

78. CONCERNING THE VIRTUES

Concerning the virtues that I attained
I sing and teach them, they come with me
The power that God gives me
To indoctrinate this world

To indoctrinate the entire world
For everyone to learn
To punish severely
Whoever doesn't want to obey

I sing, I teach with love
With pleasure and joy
Obeying the Eternal Father
And the Ever Virgin Mary

The words that I say
Here before this power
They are written in the astral
For everyone to see

Musical notation for the song "O Cruzeiro". The notation is written on two staves in G major. The first staff contains the melody with chords: A, D, G, D, A³, D, Em7, A. Above the first three chords are guitar fretboard diagrams. A red dashed line is above the A³ chord. Three arrows (→→→) point to the right above the Em7 and A chords. The second staff contains the bass line with chords: G, Em, A, G, A, D.

O Cruzeiro

78. DAS VIRTUDES

	F	C	F	C
Das	virtudes	em	que	cheguei
	F	C	Gm	
Canto	ensinos,	vem	comigo	
	Bb	C		
O	poder	que	Deus	me dá
			F	
Para	este	mundo	eu	doutrinar

Doutrinar o mundo inteiro
Para todos aprender
Castigar severamente
Quem não quiser obedecer

Canto, ensino, é com amor
Com prazer e alegria
Obedecendo ao Pai Eterno
E a Sempre Virgem Maria

As palavras que eu disser
Aqui perante a este poder
Estão escritas no astral
Para todo mundo ver

Musical notation for the song "O Cruzeiro". The notation is written on two staves in a key signature of one flat (Bb). The first staff contains the melody with chords C, F, Bb, F, C, F, Gm7, and C. Above the final three notes of the first staff are three right-pointing arrows (→ → →). The second staff contains the bass line with chords Bb, Gm, C, Bb, C, and F. A triplet of eighth notes is marked with a '3' below it.

O Cruzeiro

I follow firmly my line
Fearing nothing
Because I am a son of God
And I trust in this power

I give permission and I give punishment
Here I do my justice
We need to finish off
With the "bad news mail"

Musical notation for guitar, showing two staves. The first staff contains the melody and chords: A, D, G, D, A³, D, Em7, A. The second staff contains the bass line and chords: G, Em, A, G, A, D. A red dashed line is present above the first staff, indicating a measure to be omitted.

O Cruzeiro

Sigo firme a minha linha
Sem a nada eu temer
Porque eu sou filho de Deus
E confio neste poder

Dou licença e dou pancada
Aqui eu faço a minha justiça
Precisamos acabar
Com o “correio da má notícia”

Musical notation for guitar, showing two staves. The first staff contains the following chords: C, F, B^b, F, C, F, Gm7, C. The second staff contains the following chords: B^b, Gm, C, B^b, C, F. A triplet of eighth notes is indicated by a '3' below the staff.

79. GARDENER

My Mother, my Queen
It was She who entrusted me
To be a gardener
In the Garden of Beautiful Flowers

In the Garden of Beautiful Flowers
There is everything I search for
There is splendor and it has beauty
There is everything that God gives me

Everyone receives
The flowers that come from there
But nobody pays attention
Nobody knows how to appreciate them

To take care of this garden
One needs to pay much attention
Because the flowers are very delicate
They cannot fall on the ground

The Garden of Beautiful Flowers
It always needs water
With the prayers and tenderness
To Our Universal Father

Musical notation for the first system of the song. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The melody is written on the first staff, and the accompaniment is on the second. Chords are indicated above the notes: D7, Gm, D7, Gm, F, Bb, Gm, Cm. There are repeat signs at the beginning and end of the system.

In Em:

Musical notation for the second system of the song. It consists of two staves. The first staff has a treble clef and a key signature of two sharps (D major). The second staff has a bass clef. The melody is written on the first staff, and the accompaniment is on the second. Chords are indicated above the notes: B7, Em, B7, Em, D, G, Em, Am. There are repeat signs at the beginning and end of the system.

O Cruzeiro

79. JARDINEIRO

Am E7 Am
Minha Mãe, minha Rainha
A7 Dm
Foi Ela que me entregou
C/Dm Am
Para mim ser jardineiro
E7 Am
No Jardim de Belas Flores

No Jardim de Belas Flores
Tem tudo que eu procurar
Tem primor e tem beleza
Tem tudo que Deus me dá

Todo mundo recebe
As flores que vem de lá
Mas ninguém presta atenção
Ninguém sabe aproveitar

Para zelar este jardim
Precisa muita atenção
Que as flores são muito finas
Não podem cair no chão

O Jardim de Belas Flores
Precisa sempre aguar
Com as preces e os carinhos
Ao Nosso Pai Universal

Musical notation for the song, showing two staves with chords and notes. The chords are: E7, Am, E7, Am, G, C, Am, Dm, F, Am, C, E7, Am. The notation includes a double bar line at the beginning and end, and a red 'v' mark above the final note.

O Cruzeiro

80. I CALL THE FORCE

I call the Force, I call the Force
The Force comes to show us
The earth shakes and quakes
But Thou don't move

The earth shakes, the earth shakes
The earth shakes and the sea moans
Yet, there are people who still doubt
The power that Thou give me

Here in the Truth
There are some liars
Who slander their brothers and sisters
So that they can look good

But no one remembers
That he called the Master a liar
Slowly he's going to arrive
And who called is who stays behind



8o. CHAMO A FORÇA

Bm – F#

Chamo a Força, eu chamo a Força

A Força vem nos amostrar

Treme a Terra e balanceia

E Vós não sai do seu Lugar

Chamo a força, eu chamo a força

A força vem nos amostrar

Treme a terra e balanceia

E Vós não sai do seu lugar

Treme a terra, treme a terra

Treme a terra e geme o mar

Ainda tem gente que duvida

Do poder que Vós me dá

Aqui dentro da verdade

Tens uns certos mentirosos

Que caluniam os seus irmãos

Para se tornar muito viçosos

Mas ninguém não se lembra

Chamou o Mestre mentiroso

Devagarinho vai chegando

E quem chamou é quem vai ficando



O Cruzeiro

81. THE TEACHER

Here there is a teacher
Who's going to stop teaching
Since He teaches and nobody cares
And they only read backwards

They only read backwards
But He doesn't teach that way
He teaches very correctly
But no one does it that way

If everyone did it the right way
They would be a little further ahead
They would be servants of God
And well esteemed by the people →

In F



In C



O Cruzeiro

81. PROFESSOR

D A D
Aqui tem um professor
Bm A
Que vai deixar de ensinar
Bm A
Que ele ensina ninguém faz caso
Em A D
E só lêem de diante para trás

Só lêem de diante para trás
Mas Ele não ensina assim
Ele ensina é direitinho
Mas ninguém não faz assim

Se todos assim fizessem
Estavam um pouco adiantados
Eram servos de Deus
E do povo bem estimado

→→→

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of lyrics, with chords A, D, G, A, D, G, A written above it. The second staff contains the melody for the second line of lyrics, with chords D, G, A, G, D, G, A, D written above it. Red double bar lines indicate the start and end of the musical phrases.

I had a conference
To stop teaching
The Virgin Mother told me
Nobody can force anybody

One teaches, nobody cares
Nobody tries to learn
Afterwards don't be surprised
With all that will happen

Everyone gives orders in their houses
I also give orders in mine
Everybody ends up without learning
I end up with My Queen

In F

Musical notation for the first section, in F major. The first staff contains the notes C, F, B♭, C, F, B♭, C. The second staff contains the notes F, B♭, C, B♭, F, B♭, C, F. The key signature has one flat (B♭).

In C

Musical notation for the second section, in C major. The first staff contains the notes G, C, F, G, C, F, G. The second staff contains the notes C, F, G, F, C, F, G, C. The key signature has no flats or sharps.

O Cruzeiro

Eu entrei em conferência
Para deixar de ensinar
A Virgem Mãe me disse
Ninguém não pode obrigar

Se ensina, ninguém faz caso
Ninguém trata de aprender
Depois não se admirem
De tudo que aparecer

Todos mandam em sua casa
Eu também mando na minha
Todos ficam sem aprender
Eu fico com a Minha Rainha



O Cruzeiro

82. COUNTRYMAN

I am a gardener and I am a countryman
I have everything that Momma gives me
In the garden I have the flowers
And in the plains I walked about

I am a countryman and I am truthful
And I need to travel
Because the power of God is great
And I desire to attain

I find myself weak and tired
Of fighting against rebelliousness
Of trying to please the ungrateful
In the hope of one day

I say good-bye to my friends
Until a final day
If God and the Virgin Mother
Give me permission to return

I say good-bye to all
And nobody answered me
All stay in their places
And it's I who leaves

The musical notation consists of two systems of two staves each. The first system is in C major and contains the following chords: (G7), C, Am, G, C, Bb, Am, F, Dm, F, C, G, (Dm7), G7, C. The second system is in G major and contains the following chords: (D7), G, Em, D, G, F, Em, C, Am, C, G, D, (Am7), D7, G. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes.

O Cruzeiro

82. CAMPINEIRO

G C G
Sou jardineiro e sou campineiro
F Am7 C
Tenho tudo que Mamãe me dá
Am G Em
No jardim eu tenho as flores
Am D G
E nas Campinas eu andava atrás

Sou campineiro e sou verdadeiro
E é preciso eu viajar
Que o poder de Deus é grande
E eu desejo alcançar

Me acho fraco e cansado
De lutar com rebeldia
Fazer gosto a quem não tem
Na esperança de um dia

Digo adeus aos meus amigos
Até um dia final
Se Deus e a Virgem Mãe
Me der licença eu voltar

Digo adeus a todos e todas
E ninguém me respondeu
Todos ficam em seus lugares
E quem se retira sou eu

Musical notation for the song "O Cruzeiro". The notation is written on two staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody is written on the upper staff, and the bass line is on the lower staff. Chords are indicated by letters above or below the notes. The chords are: (E7), A, F#m, E, A, G, F#m, D, Bm, D, A, E, (Bm7), E7, A.

O Cruzeiro

83. THE DIVINE ETERNAL FATHER

The Divine Eternal Father
It was He who told me
To warn my brothers and sisters
Of what is going to happen

Firmness in the mind
To follow in this love
Here within this Truth
She shows Her worth

My Mother who taught me
In the name of Jesus
She's who shows us this Truth
She's who gives us the Holy Light

I keep following, I'm going to leave you
In this world of illusion
I am going to where God wants
With the Virgin of Conception



O Cruzeiro

83. O DIVINO PAI ETERNO

Am EmC Em Am

O Divino Pai Eterno

E7 Am

Foi Quem me mandou dizer

G

Que eu avisasse aos meus irmãos

F E Dm

O que vai acontecer

Firmeza no pensamento
Para seguir neste amor
Aqui dentro da verdade
Ela mostra seu valor

A Minha Mãe que me ensinou
Com o nome de Jesus
É quem nos mostra esta verdade
É quem nos dá a Santa Luz

Vou seguir, vou te deixar
Este mundo de ilusão
Vou para onde Deus quiser
Com a Virgem da Conceição

Musical notation for the song, showing two staves with chords and notes. The chords are: Am, E7, Am, F, Am, C, F, C, G, D7, G, F, A, A7, Dm.

O Cruzeiro

84. I WAS GUIDED BY THE MOON

I was guided by the Moon
And a band of stars
When I arrived at the top of the
mountain
I heard a great roar

This roar that I heard
It was God from Heaven who scolded
Saying to all of us
That He has Superior Power

I was walking
On the beach of the sea
I heard a voice
They were told to get me

There I focused my eyes
There comes a canoe
Made of gold and silver
And a Lady at the prow

The musical notation consists of two staves in the key of D major (two sharps). The first staff contains the melody for the first line of lyrics, with notes and rests corresponding to the text. Above the staff are the chords: A, D, E7, A, E, A, D, E7, A. Above the final three notes, there are three arrows pointing right (→→→). The second staff contains the melody for the second line of lyrics, with notes and rests corresponding to the text. Above the staff are the chords: A, E, Bm, Bm7, E, E7, A. The piece ends with a double bar line and repeat dots.

O Cruzeiro

84. IA GUIADO PELA LUA

G C D
la guiado pela Lua
G C D
E as Estrelas de uma banda
G Em Am
/ Quando eu cheguei em cima de um monte
D7 Em G
/ Eu escutei um grande estrondo

Esse estrondo que eu ouvi
Foi Deus do Céu foi quem ralhou
Dizendo para todos nos
Que tem Poder Superior

Eu estava passeando
Na praia do mar
Escutei uma voz
Mandaram me buscar

Aí eu botei os olhos
Aí vem uma canoa
Feita de ouro e prata
E uma Senhora na proa

Musical notation for the song "O Cruzeiro". The notation is written on two staves in G major (one sharp). The first staff contains the melody with chords G, C, D7, G, D, G, C, D7, G, D. The second staff contains the bass line with chords G, D, Am, Am7, D, D7, G. There are three red arrows pointing right above the first staff. A red dashed line is above the G and D chords in the first staff. A red double bar line is at the end of the second staff.

O Cruzeiro

When She arrived
She told me to embark
She told me:
-We are going to travel

We are going to travel
To a destined point
God and the Virgin Mother
Go at our side

When we arrived
At the plains of this flower
This is the richness
Of Our Father Creator

The image shows two staves of musical notation in G major (one sharp). The top staff contains the melody with notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords are indicated above the staff: A, D E7, A, E, A, D E7, A. The bottom staff contains the bass line with notes G3, A3, B3, C4, D4, E4, D4, C4, B3, A3, G3. Chords are indicated below the staff: A, E, Bm, Bm7, E E7, A. The piece concludes with a double bar line and repeat dots.

O Cruzeiro

Quando Ela chegou
Mandou eu embarcar
Ela disse para mim:
-Nós vamos viajar

Nós vamos viajar
Par um ponto destinado
Deus e a Virgem Mãe
Quem vai ao nosso lado

Quando nós chegamos
Nas campinas desta flor
Esta é a riqueza
Do Nosso Pai Criador

The image shows a musical score for guitar, consisting of two staves. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written on the top staff, and the guitar accompaniment is on the bottom staff. Chords are indicated by blue box diagrams above the notes. The chords are: G, C, D7, G, D, G, C, D7, G, D, G, Am, Am7, D, D7, G. There are also red double bar lines with repeat dots at the beginning and end of the piece.

85. I AM FOLLOWING

I am following, I am following
Singing my doctrines
The Virgin Mother is Sovereign
My Mother is who teaches us

I am following, I am following
Let's see if we get it right
The path of Jesus Christ
Where He walked with His Prophets

In the House of the Virgin Mother
Of Jesus Christ the Redeemer
We sing, brothers, we sing
Consecrating this love

In the House of Jesus Christ
He told us to sing
To praise the Eternal Father
It's He who has what we need

It's He who has what we need
For me with my brothers
It's He who gives all of us
The Eternal Salvation

Musical notation for the song "O Cruzeiro". The notation consists of two staves of music. The first staff contains the following chords: D7, Gm, E♭, F7, B♭, F, A[♯], and D. The second staff contains the following chords: Cm, E♭, B♭, Gm7, Cm, E♭, and Gm. The music is written in a key signature of one flat (B♭) and a common time signature (C).

O Cruzeiro

85. VOU SEGUINDO

Am E Am
Vou seguindo, eu vou seguindo
Dm E7 Am
Cantando a minha Doutrina
Dm Am
A Virgem Mãe é Soberana
E Am
A Minha Mãe que nos ensina

Vou seguindo, vou seguindo
Vamos ver se nós acerta
O caminho de Jesus Cristo
Aonde andou com Seus Profetas

Na Casa da Virgem Mãe
De Jesus Cristo Redentor
Cantamos, manos, cantamos
Consagrando este amor

Na Casa de Jesus Cristo
Ele mandou para nós cantar
Para louvar ao Pai Eterno
É quem tem para nos dar

É quem tem para nos dar
Para mim com os meus irmãos
É quem dá a todos nós
A Eterna Salvação

Musical notation for the song, showing two staves with chords and notes. The top staff has chords: E7, Am, F, G7, C, G, B⁹, E. The bottom staff has chords: Dm, F, C, Am, Dm, F, Am. A green note 'Mestre Irmão' is written above the bottom staff.

O Cruzeiro

86. I CAME FROM MY ARMADA

I came from my armada
To bring faith and love
My Mother told me
To stay firm where I am

I keep following my steps
If I find firmness I go
Don't neglect your brothers
Show your Light of Love

I am a son of the Truth
And of the Superior Power
My Mother sent me
To bring faith and love

The image shows two staves of musical notation. The first staff contains the melody for the first four lines of lyrics, with guitar chords indicated by blue grid diagrams and text labels: C, Am, C, Am, G, Am, G, Am, C, Am. The second staff contains the melody for the last four lines of lyrics, with guitar chords indicated by blue grid diagrams and text labels: G, Am, G, C, Am. Red double bar lines with repeat dots are placed at the beginning and end of each staff. A red handwritten note 'see page 87' is written above the first staff.

Go straight to 87 >>>

86. EU VIM DA MINHA ARMADA

Am C G
Eu vim da minha armada
Em Am
Trazer fé e amor
G
A minha Mãe que me mandou
Am
Eu ficar aonde estou

Vou seguindo meus passos
Se eu achar firmeza eu vou
Não despreza os teus irmãos
Amostra tua Luz de Amor

Sou filho da verdade
E do Poder Superior
A Minha Mãe que me mandou
Trazer fé e amor

Musical notation for the song, consisting of two staves. The first staff contains the melody with chords: D, Bm, D, Bm, A, Bm, A, Bm, D, Bm. The second staff contains a bass line with chords: A, Bm, A, D, Bm. The notation includes a key signature of one sharp (F#) and a common time signature (C).

Go straight to 87 >>>

87. GOD DIVINE GOD

God, Divine God
Sovereign Light of Love
It is the Universal Power
It is the Superior Force

Let's go, my brothers and sisters
Let's all sing
For God to give us our health
And for the Virgin Mother to forgive us

I say with firmness
Within my heart
That Jesus Christ is with us
It's He who gives us the instructions

Musical notation for the hymn "God, Divine God". The notation consists of two staves of music. The first staff contains the following chords: E7, Am, E7, Am, G, E, C, Am. The second staff contains the following chords: G, F, Am, G, F, Am. The music is written in a simple, accessible style with a key signature of one flat (F major/D minor) and a common time signature.

87. DEUS, DIVINO DEUS

Am E Am
Deus, Divino Deus
Dm E7 Am
Soberana Luz de Amor
Dm E7 Am
É o Poder Universal
Dm E7 Am
É a Força Superior

Vamos, vamos meus irmãos
Vamos todos nós cantar
Para Deus dar nossa saúde
A Virgem Mãe nos perdoar

Eu digo é com firmeza
Dentro do meu coração
Que Jesus Cristo está conosco
É quem nos dá as instruções

...

88. I CALL THE STAR

I call the Star, I call the Star
I call the Star, the Star comes
She comes to teach me
The love of one who wishes well

The love of one who wishes well
It's the health and the well being
Consecrating this love
So that we never lack

Forever, forever
Friend of my brother
Because he is my light
In this world of illusion

In A

Two staves of musical notation in A major. The first staff contains the notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords indicated above the staff are D, A, F#m, E, A, D, Bm7, and E. The second staff contains the notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords indicated above the staff are A7, D, A, D, A, E, and A. Both staves end with a double bar line and repeat dots.

In G

Two staves of musical notation in G major. The first staff contains the notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords indicated above the staff are C, G, Em, D, G, C, Am7, and D. The second staff contains the notes G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4. Chords indicated above the staff are G7, C, G, C, G, D, and G. The text "Guitar Capo 2" is written in red above the first staff. Both staves end with a double bar line and repeat dots.

...

O Cruzeiro

88. CHAMO ESTRELA

D
Chamo Estrela, chamo Estrela
G A D
Chamo Estrela, Estrela vem
G A D Bm
Ela vem me ensinar
Em A D
O amor de quem quer bem

O amor de quem quer bem
É a saúde e o bem estar
Consagrando este amor
Para sempre não faltar

Para sempre, para sempre
Amigo do meu irmão
Que ele é a minha luz
Neste mundo de ilusão

Musical notation for the song, showing two staves of music with chords indicated above the notes. The first staff contains the following chords: F, C, Am, G, C, F, Dm7, G. The second staff contains the following chords: C7, F, C, F, C, G7, C. The notation includes a key signature change (one sharp) and a time signature change (3/4).

...

89. I SING, I SAY

I sing, I say
Within the Divine Power
Because God is who gives me
To bring these teachings

My Mother who sent me
To bring faith and love
To share with my brothers
To be the same flower

Jesus Christ told me
To come to teach
To replant the Holy Doctrines
God gives you a good place

The image shows four systems of musical notation for the song. Each system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The notes are written in a simple, rhythmic style. Above the notes, blue chord symbols are provided for each measure. The first system has 8 measures with chords: F#m, A, D, E7, A, E, D, E7, A, F#m. The second system has 8 measures with chords: A, D, E7, A, E, D, E7, A, F#m7. The third system has 8 measures with chords: Bm, E, D, F#m, C#m, E, D, E7, A, F#m7. The fourth system has 8 measures with chords: Bm, E, D, F#m, C#m, E, D, E7, A. The notation ends with a double bar line.

Playout : Last 3 systems

...

O Cruzeiro

89. EU CANTO, EU DIGO

A E7
Eu canto, eu digo

A
Dentro do Poder Divino

D A
Porque Deus é quem me dá

E7 A
Para trazer estes ensinós

A Minha Mãe que me mandou
Trazer fé e amor
Repartir com os meus irmãos
Para ser a mesma flor

Jesus Cristo me mandou
Para mim vir ensinar
Replantar Santas Doutrinas
Deus te dá um bom lugar

The musical notation consists of four systems of a single staff each, with a key signature of one sharp (F#) and a common time signature (C). The notes are primarily quarter and eighth notes. Chord symbols are placed above the notes. The first system contains: Em, G, C, D7, G, D, C, D7, G, Em. The second system contains: G, C, D7, G, D, C, D7, G, Em7. The third system contains: Am, D, C, Em, Bm, D, C, D7, G, Em7. The fourth system contains: Am, D, C, Em, Bm, D, C, D7, G. A red italicized note at the bottom right of the fourth system reads "Playout : Last 3 systems".

O Cruzeiro

90. IN THE GARDEN OF THE DELICATE FLOWER

In the garden of the delicate flower
I am here forever
To be a son of God
One doesn't need to be bad

Everybody is very good
But no one wants to have compassion
Everybody runs away from charity
And doesn't want to suffer afterward

The wrong crooked path
Nobody wants to be in it
The Truth I show to all
Who can understand me

Here within the Truth
My Mother who taught me
Gives me strength & gives me brilliance
So that I may always have worth

In E



90. NO JARDIM DA FLOR MIMOSA

	E	A	E
No jardim, mimosa flor			
	B		E
Para sempre eu estou aqui			
	A	E	
Para ser filho de Deus			
	B	A	E
Não precisa ser ruim			

Todo mundo é muito bom
Mas não quer se condoer
Se fogem da caridade
E depois não quer sofrer

O caminho torto errado
E daqui ninguém quer ser
A verdade eu mostro a todos
Que souber me compreender

Aqui dentro da verdade
A Minha Mãe que me ensinou
Me dá força e me dá brilho
Para sempre eu ter valor

Musical notation for the song, showing two staves with chords and notes. The first staff contains the melody for the first line of the chorus, and the second staff contains the melody for the second line. Chords are indicated by letters above the notes.

O Cruzeiro

91. I CRY A LOTwaltz

I cry a lot and regret
Everything that already happened
I leave everything with longings
And I'm going to live amongst the flowers

I'm going to live amongst the flowers
Next to the Virgin Mary
The terrors that appear
Is that great rebelliousness

Let's all go my brothers and sisters
Let's sing with joy
For God and the Virgin Mother
To defend us from these terrors

I am a son of the Virgin Mother
I recognize this power
I call the force, I call the force
To come and defend us

Am7 Dm G C Am7 Dm G C C7

F^{5E.} Am F C Dm7 G C C7

F Am F C Dm7 G C Am7

For Playout play all

O Cruzeiro

92. I AM HUMBLE

I called there in the heights
My Mother answered me
I am humble, I am humble
I am humble, Thy son

My Mother who taught me
To praise God forever
Forever, forever
Forever where He is

I am a Son of the Truth
And of the Universal Power
Forever, forever
Forever to believe

The image shows two staves of musical notation. The first staff contains the melody for the first line of lyrics, with chords C, Am, C, Am, C, and Dm. The second staff contains the melody for the second line of lyrics, with chords E7, Am, C, Am, F, E, G, and Am. A red double bar line is present at the end of the second staff. Above the first staff, there is a red line with some illegible text, possibly a watermark or a reference to a website.

...

O Cruzeiro

92. SOU HUMILDE

Bm F#m Bm
Chamei lá nas alturas
F#m Bm F#m Em
A minha Mãe me respondeu
Bm F#m Bm
/ Sou humilde, sou humilde
Em F#m Bm
/ Sou humilde, um filho Seu

A Minha Mãe que me ensinou
Para sempre a Deus louvar
Para sempre, para sempre
Para sempre aonde está

Sou Filho da Verdade
E do Poder Universal
Para sempre, para sempre
Para sempre acreditar

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of the verse, with chords D, Bm, D, Bm, D, and Em indicated above the notes. The second staff continues the melody for the second line, with chords F#7, Bm, D, Bm, G, F#, A, and Bm indicated above the notes. The notation includes a key signature of one sharp (F#) and a common time signature (C).

...

93. ON THE CRUZEIRO

On the cruzeiro there is a rosary
For those who want to pray
There is also the Holy Light
For those who want to travel

Let's all of us praise
The Divine Holy Spirit
The Virgin Our Lady
To cover us with Thy mantle

I say with firmness
Within my heart
Let's all of us praise
The Virgin of Conception

The Virgin of Conception
Is Our Protectress
It's She who gives us life and health
And is Our Defender

→→→

In C

Musical notation for the first part of the song, in C major. The melody is written on a single staff with a treble clef. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Chords are indicated above the notes: G, C, G, Am, C, Am, Dm, F, G. A red triangle is placed above the first C5 note.

In F

Musical notation for the second part of the song, in F major. The melody is written on a single staff with a treble clef. The notes are: F4, G4, A4, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3. Chords are indicated above the notes: C, F, C, Dm, F, Dm, Gm, Bb, C. The Bb chord is marked with a flat symbol.

O Cruzeiro

93. NO CRUZEIRO

D A Bm
No Cruzeiro tem Rosário
A D A Em
Para quem quiser rezar
D A Bm
Também tem a Santa Luz
A D A D
Para quem quiser viajar

Vamos todos nós louvar
O Divino Espírito Santo
A Virgem Nossa Senhora
Nos cobrir com o Vosso manto

Eu digo é com firmeza
Dentro do meu coração
Vamos todos nós louvar
A Virgem da Conceição

A Virgem da Conceição
É a Nossa Protetora
É quem nos dá vida e saúde
E é a Nossa Defensora

→→→

A D A Bm D Bm Em G A
D A Bm D Bm A7 D

O Cruzeiro

Let's all my brothers
Let's sing with love
Let's all of us praise
Jesus Christ Redeemer

Jesus Christ Redeemer
Son of the Virgin Mary
It's He who gives us the Holy Light
And our daily bread

In C

Musical notation for the first section, *In C*. It consists of two staves. The first staff contains the melody with a red accent mark above the second measure. The second staff contains the chord progression. The notes and chords are: G, C, G, Am, C, Am, Dm, F, G, C, G, Am, C, Am, G7, C.

In F

Musical notation for the second section, *In F*. It consists of two staves. The first staff contains the melody. The second staff contains the chord progression. The notes and chords are: C, F, C, Dm, F, Dm, Gm, Bb, C, F, C, Dm, F, Dm, C7, F.

O Cruzeiro

Vamos todos meus irmãos
Vamos cantar com amor
Vamos todos nós louvar
A Jesus Cristo Redentor

Jesus Cristo Redentor
Filho da Virgem Maria
É quem nos dá a Santa Luz
E o nosso pão de cada dia

The image shows two staves of musical notation for guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The first staff contains the melody for the first line of the hymn, with chords A, D, A, Bm, D, Bm, Em, G, and A indicated above the notes. The second staff contains the melody for the second line, with chords D, A, Bm, D, Bm, A7, and D indicated above the notes. The notation includes quarter and eighth notes, rests, and a double bar line at the end of the second staff.

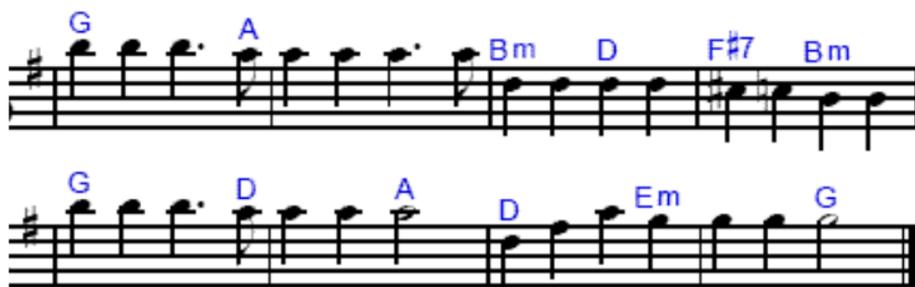
94. I ASKED EVERYBODY

I asked everybody
“Which way does the path go?”
And nobody answered me
I keep traveling alone

God in front, God in peace
In the heights where He is
I keep traveling with God
One day I have to arrive

Jesus Christ goes with me
He goes in my company
So that one day I can enter
Into the Sovereignty

Everybody wants to be great
They left me alone
I stay with the Virgin Mary
I am with the greatest force



...

O Cruzeiro

94. PERGUNTEI A TODO MUNDO

F G
Perguntei a todo mundo
C B Am
Por onde vai o caminho
F G
E ninguém me respondeu
C F
Vou viajando sozinho

Deus na frente, Deus na paz
Nas alturas onde Ele está
Vou viajando com Deus
Um dia eu tenho que chegar

Jesus Cristo vai comigo
Vai na minha companhia
Para um dia eu entrar
Dentro da Soberania

Todo mundo quer ser grande
Me deixaram eu ficar só
Fico com a Virgem Maria
Estou com a força maior

F G C Am C E7 Am
F C G C Dm F

95. MESSENGER

Stand up, stand up
Stand up whoever is sitting
To receive the Messenger
Within the Golden Garden

Keep following, keep following
Within the Garden of Love
To receive the Messenger
Of Our Father Creator

The message that He brings
It is with pleasure and joy
Jesus Christ and Saint Joseph
And the Ever Virgin Mary

Musical score for the hymn "95. MESSENGER". The score consists of two staves. The top staff is the vocal line, and the bottom staff is the guitar accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a soprano clef, and the guitar part is in a standard treble clef. The guitar part includes chord diagrams for Dm, (Dm7), G, C, G, F, G7, and C. The vocal line includes lyrics and chord symbols: G, C, G, C, G, C, E, Am, A. A red dashed line is present above the third measure of the vocal line.

95. MENSAGEIRO

D A D
Te levanta, te levanta
Bm Em
Levanta quem está sentado
G A
Para receber o mensageiro
Em A D
Dentro do Jardim Dourado

Vai seguindo, vai seguindo
Dentro do Jardim de Amor
Para receber o Mensageiro
Do Nosso Pai Criador

A mensagem que Ele traz
É com prazer e alegria
Jesus Cristo e São José
E a Sempre Virgem Maria

Musical notation for the song "Mensageiro". The notation is written on two staves in G major. The first staff contains the melody for the first line of the verse, with chords A, D, A, D, A, D, F#, Bm, and B7. The second staff contains the melody for the second line of the verse, with chords Em, Em7, A, D, A, G, A7, and D. Red dots above the notes in the second staff indicate fingerings. The notation ends with a double bar line.

...

96. THE PLAINS

When I arrived in a plain
I saw a beautiful battalion
I also saw a Lady
With a flag in her hand

When this Lady saw me
She came to talk with me
For long I have been waiting for you
To give you all of this

You take care of this plain
Of shining precious stones
Conserving the Holy Light
On the path that I destine

In Eb

Musical notation for the first section, in Eb. The notation consists of two staves. The first staff contains the following chords: Bb7, Eb, Bb, Eb, Bb, Eb, Fm, Bb. The second staff contains the following chords: Fm, Bb7, Eb, Bb, Bb7, Eb. The melody is written in a single line with a treble clef and a key signature of two flats (Bb and Eb).

In F

Musical notation for the second section, in F. The notation consists of two staves. The first staff contains the following chords: C7, F, C, F, C, F, Gm7, C. The second staff contains the following chords: Gm, C7, F, C, C7, F. The melody is written in a single line with a treble clef and a key signature of one flat (Bb).

O Cruzeiro

96. AS CAMPINAS

	Abm	A	Abm
Quando eu cheguei numa campina			
A	G	F#m	
Vi um formoso batalhão			
	B7	E7	A
Também vi uma Senhora			
F#m	B7	Abm	
Com uma bandeira na mão			

Quando esta Senhora me viu
Veio comigo falar
Há tempo eu estou te esperando
Para tudo isto eu te entregar

Você me zele esta campina
De brilhantes pedras finas
Conservando a Santa Luz
No caminho que eu destino

The image shows two staves of musical notation. The top staff contains the melody, and the bottom staff contains the guitar accompaniment. Chords are indicated by letters above the notes. A red dashed line with the word 'Cantora' is written above the first staff. The chords for the first staff are G7, C, G, C, G, C, Dm, G. The chords for the second staff are Dm, G7, C, G, G7, C.

97. A CENTENNIAL

Traí, traí, traí, traí
Traí, traí, traí, traí
Trai, trai...*

I call and I know, I call and I know
I call and I know who sent you

I receive you, I receive you
I receive you with love

With the forces of My Father
And of the Superior power

I completed a centennial
In the Universal Cruzeiro

Each one who is with me
Do your best & come to present yourself

In C



In E



In F



* This sequence of words is an invocation of caboclos and is
NOT PLAYED

O Cruzeiro

97. CENTENÁRIO

E modula

Traí, Traí, Traí, Trá

Trai, Trai, Trai, Trá

Trá...Trá...

Chamo e sei, chamo e sei
Chamo e sei quem te mandoi

Te recebo, te recebo
Te recebo é com amor

Com as forças do Meu Pai
E do poder superior

Completei um centenário
No Cruzeiro Universal

Cada um que está comigo
Capriche e venha se apresentar

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of lyrics, with chords A, D, A, D, A, D, A, D, Bm, D, Bm, D, Bm, D, A, and A7. The second staff contains the melody for the second line of lyrics, with chords A, D, Bm, D, Asus4, and D. A blue grid icon is positioned above the Asus4 chord.

O Cruzeiro

98. I AM A SON OF THIS TRUTH

I am a son of this Truth
I am the owner of this power
God gives it to me with firmness
I cannot lose heart

I keep following in this Truth
Forever, forever again
My Mother, always with me,
Is who teaches me how to understand

I am here in this Truth
I only teach good things
Some who are with me
Only think of worthless things

What we do with malice
It is only to suffer
Each one gives what one has
No one needs to say

Now I go back to my place
I go forward, let's work
Don't think of doing what you want
Because God is Our Father

The image shows two staves of musical notation. The first staff contains the melody for the first line of lyrics, with chords G, C, G7, C, G, Am, Dm, F, G. The second staff contains the melody for the second line of lyrics, with chords G, F, C, Am, G7, C. There are blue chord diagrams above the notes. A red double bar line is at the end of the first staff. A red double bar line is at the end of the second staff.

O Cruzeiro

98. SOU FILHO DESTA VERDADE

D A D A
Sou filho desta verdade
D Bm A
Sou dono deste poder
A G D
Deus me entrega com firmeza
Em A D
Eu não devo esmorecer

Vou seguindo nesta verdade
Para sempre, sempre outra vez
A Minha Mãe sempre comigo
Que me ensina eu compreender

Estou aqui nesta verdade
Só ensino é coisas boas
Alguns que estão comigo
Só pensam é coisa-à-toa

A ruína que se faz
É só para sofrer
Cada um dá o que tem
Não precisa ninguém dizer

Agora eu volto para o meu lugar
Sigo em frente, vamos trabalhar
Não pense em fazer o que tu queres
Que Deus é o nosso Pai

Musical notation for the song, showing two staves with chords and notes. The chords are: A, D, A7sus4, D, A, Bm, Em, G, A, G, D, Bm, A7, D.

O Cruzeiro

99. I KNOW WHERE MY FATHER IS

I know where My Father is
I know that He is watching me
I recognize My Mother
I know what I am saying

Everyone tries to understand
To know one's worth
To receive the Holy Light
To fill your worship with love

Everyone arrives in this temple
With joy to sing
When the approaching days arrive
They sigh not to return



...

99. SEI AONDE ESTÁ MEU PAI

D	A	D
Sei aonde está meu Pai		
	Bm	Em
Sei que Ele está me vendo		
G		A
Reconheço a minha Mãe		
Bm	C#	
Eu sei o que estou dizendo		

Todos façam por saber
Conhecer o seu valor
Receber a Santa Luz
Encher seu culto de amor

Todos chegam no salão
Com alegria para cantar
Quando chegam os dias próximos
Suspira para não voltar

Musical notation for the song, showing two staves of music with chords indicated above the notes. The key signature is one sharp (F#). The first staff contains the melody for the first line of the verse, and the second staff contains the melody for the second line. Chords are: A, A7, D, F#m, G, A, G, F#, Bm, G, Em, Bm, A, Bm, A, D.

...

100. I AM A SON OF THE EARTH

I am a son of the Earth
I live in the shady forest
Imploring the Eternal Father
And the Ever Virgin Mary

Here I play my drum
And in the forest I do a drum-roll
Everybody goes after it
Searching but doesn't find it

Everybody is knowledgeable
And knowledge is given by God
Following in the right line
It's easier to find



...

100. EU SOU FILHO DA TERRA

D	Bm	F#m
Eu sou filho da terra		
Em	A	D
Vivo nas matas sombrias		
Bm	F#m	
Implorando ao Pai Eterno		
Em	A	D
E à Sempre Virgem Maria		

Aqui eu toco o meu tambor
E nas matas eu rufo caixa
Todo mundo vai atrás
Procurando mas não acha

Todo mundo é sabido
E o saber Deus é quem dá
Seguindo na linha direita
É muito fácil de encontrar

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: D, Bm, D, A, Bm, D, G, F#m, D (first staff); Bm, D, A, Bm, D, G, D (second staff).

...

101. IN THE BRILLIANCE OF THE WHITE MOON

The brilliance of the white moon
Was what brought me here
To indoctrinate those who want
To follow on this path

I am a son of this Truth
I must do my best this way
Do my best eternally
To never be bad

The White Moon that brought me here
She entrusted me this place
To be a legitimate son
It's necessary to indoctrinate

My Mother is who teaches me
Everything that I want
I ask force, I ask force
To My Father who has power

My Mother was who gave me
In this world this place
I ask force and I give force
And I don't leave my place



O Cruzeiro

101. NO BRILHO DA LUA BRANCA

D Bm A
No brilho da Lua Branca
D BM F#m
Foi quem me trouxe aqui
D A BM
Doutrinar a quem quiser
F#m Em A D
Neste caminho a seguir

Sou filho desta verdade
Eu devo caprichar assim
Caprichar eternamente
Para nunca ser ruim

Lua Branca quem me trouxe
Confiou-me este lugar
Para ser filho legítimo
É preciso doutrinar

A Minha Mãe é quem me ensina
Tudo quanto eu quiser
Peço força, peço força
A Meu Pai que tem poder

A Minha Mãe foi quem me deu
Neste mundo este lugar
Peço força e dou força
E não saio do meu lugar

A D G A D G D A
G D A D G D A (G) (A) D

O Cruzeiro

102. I AM A SON OF THIS TRUTH

I am a son of this Truth
And in this world I am here
I give advice and give advice
To those who listen to me

The knowledge of everybody
It's a universal knowledge
Here there is much science
That it's necessary to study

Fine study, fine study
That one needs to know
To be a good teacher
To present your knowledge

In Am:

Musical notation for the first part of the song in Am. The first staff contains the notes and chords: C, Am, C, Am, F, Am. The second staff contains the notes and chords: G, G7, C, E, E7, Am. There are red double bar lines at the beginning and end of each staff, and a red triangle above the second C chord in the first staff.

In Dm:

Musical notation for the second part of the song in Dm. The staff contains the notes and chords: Dm, Bb, Dm.

Sou fi - lho des-ta ver-da - de E nes-te mun-do/es-tou a - qui

Musical notation for the third part of the song in Dm. The staff contains the notes and chords: C, F, A/E, A, Dm.

Dou con - se - lho/e dou con - se - lho Pa-ra/a-que - les que me ou - vir

O Cruzeiro

102. SOU FILHO DESTA VERDADE

(Bm F#)

Sou filho desta Verdade

Em F# Bm

E neste mundo estou aqui

A D

Dou conselho e dou conselho

F# Bm

Para aqueles que me ouvir

O saber de todo mundo

É um saber universal

Aqui tem muita ciência

Que é preciso se estudar

Estudo fino, estudo fino

Que é preciso conhecer

Para ser bom professor

Apresentar o seu saber

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of lyrics, with chords D, Bm, D, Bm, G, and Bm. The second staff contains the melody for the second line of lyrics, with chords A, A7, D, F#, F#7, and Bm. Both staves end with a double bar line and repeat dots.

...

103. ALL WANT

All want, all want
All want, I'm going to say
All want, all want
One needs to understand

I will proceed in my line
I will leave a message
All want, all want
All want to be brothers

To be a legitimate brother
An oath is necessary
Not to fight with ones brothers
Nor turn ones thought against him



...

O Cruzeiro

103. TODOS QUEREM

Dm A Dm
Todos querem, todos querem
D7 Gm
Todos querem, eu vou dizer
F
Todos querem, todos querem
A D
É preciso compreender

Vou seguir na minha linha
Vou deixar recordação
Todos querem, todos querem
Todos querem ser irmão

Para ser irmão legítimo
É preciso um juramento
Não brigar com seu irmão
E nem trocar seu pensamento

Musical notation for the song "Todos Querem". The notation is written on two staves. The top staff contains the melody, and the bottom staff contains the bass line. Chords are indicated by blue icons and text above the notes. The chords are: A7s4, Dm, F, Dm, F, Dm, Dm7, Gm, (D7), Gm, A, Dm, A, A7, Dm.

104. GOOD FRIDAY

I'm a son, I'm a son
I'm a son of the power
My Mother brought me here
Whoever wants, come and learn

I keep proceeding, I keep proceeding
With the steps that God gives me
My divine memory
I have to present it

My Mother who teaches me
Tells me everything that I want
I am a son of this truth
And my Father is Saint Joseph

Good Friday
Let's observe it with obedience
Three (days) before and three after
To ward off all sickness

Musical notation for the first system of the hymn. It consists of two staves. The first staff contains the melody with chords E, Am, C, Am, G, E7, and Am. The second staff contains the bass line with chords G, E7, Am, CDm, E, and Am. A blue box with a treble clef and a sharp sign is positioned above the second staff, and a red horizontal line is above the first staff.

Vou seguindo

Musical notation for the second system of the hymn, labeled "Vou seguindo". It consists of two staves. The first staff contains the melody with chords E, Am, C, Am, G, E7, and Am. The second staff contains the bass line with chords G, E7, Am, CDm, E, and Am. A blue box with a treble clef and a sharp sign is positioned above the second staff.

O Cruzeiro

104. SEXTA-FEIRA SANTA

Am E Am
Sou filho, sou filho
Dm E7 Am
Sou filho do Poder
Dm E7 Am
A minha Mãe me trouxe aqui
E7 Am
Quem quiser, venha aprender

Vou seguindo, vou seguindo
Os passos que Deus me dá
A minha memória divina
Eu tenho que apresentar

A Minha Mãe que me ensina
Me diz tudo que eu quiser
Sou filho desta verdade
E meu Pai é São José

A Sexta-Feira Santa
Guardemos com obediência
Três antes e três depois
Para afastar toda doença

A minha Am C Am G E7 Am
A Sexta Am C Am G E7 Am
G E7 Am CDm E  Am

O Cruzeiro

105. I AM A SON OF THIS POWER

I am a son of this power
I live on the earth and in the sea
Imploring my Eternal Father
In the heights where He is

I live here singing
For those who have love
Consecrating my Queen
It was She who taught me

All the santos and all the santas
Pray to God in their hearts
For the children of the earth
To forget the illusion

G Em B7 Em G Em E7 Am

Eu vivo

Todos Santos

O Cruzeiro

105. SOU FILHO DESTE PODER

Dm A Dm A
Sou filho deste Poder
Dm D7 Gm
Vivo na Terra e no Mar
Dm C/Dm
Implorando a meu Pai Eterno
E7 A Dm
Nas alturas onde Ele está

Eu vivo aqui cantando
Para quem tiver amor
Consagrando a Minha Rainha
Foi Ela quem me ensinou

Todos os santos e todas as santas
Rogam a Deus no coração
Para os filhos da terra
Se esquecer da ilusão

The image shows the musical notation for the song 'Sou filho deste Poder'. It consists of four staves of music. The first two staves correspond to the lyrics 'Eu vivo aqui cantando' and 'Para quem tiver amor'. The last two staves correspond to the lyrics 'Consagrando a Minha Rainha' and 'Foi Ela quem me ensinou'. The notation includes chords (F, Dm, A7sus4, Dm, F, Dm, D, Gm, E♯, A, A7, Dm) and a 'Eu vivo' marking in red. The music is written in a key with one flat (F major/D minor) and a 4/4 time signature.

106. FORTRESS

Being in this fortress
Where the sun radiates me
Next to my empire
Owner of the greatest force

Owner of all power
Owner of the greatest force
It is who teaches me
So I can teach the little ones

So I can teach the little ones
So that everyone can learn
To praise God forever
And to know how to be thankful

Musical notation for the song "Fortress". The notation consists of two staves. The first staff contains the following chords: G, C, G (with a blue bar above it), Am, F., Am, Dm (7) (with a blue bar above it), G, and (G7). The second staff contains the following chords: C, G, Am, F., Dm7, G, and C. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, rhythmic style.

...

O Cruzeiro

106. FORTALEZA

F	Gm	Am	
Estando nesta fortaleza			
Gm	F	Gm	C
Onde me radeia o Sol			
F	Gm	Am	
Encostado ao meu Império			
Gm	F	Gm	F
Dono da Força Maior			

Dono de todo o poder
Dono da força maior
É Ele é quem me ensina
Para eu ensinar os menores

Para eu ensinar os menores
Para todos aprender
Para sempre louvar a Deus
E saber agradecer

Musical notation for the song 'Fortaleza'. The notation is written on two staves in G major (one sharp). The first staff contains the melody for the first line of the verse, and the second staff contains the melody for the second line. Chords are indicated above the notes: A, D, A, Bm, G, Bm, Em7, A, A7 on the first staff; D, A, Bm, G, Em7, A, D on the second staff.

...

107. I CALLED THERE IN THE HEIGHTS

I called there in the heights
For the Divine to hear me
My Mother answered me
Oh! My Son, I am here

My Mother, come with me
Forever eternal light
So I can pledge myself
Forever the holy cross

This cross of the firmament
That radiates the holy light
All who firm themselves in it
It is forever, amen Jesus



“Daniel Pereira de Mattos went from this life to the eternity inside the Daime feitio house on September 8th of 1958, at 4:30pm, at the beginning of the pilgrimage of San Francis of the Wounds. His body was placed inside the church, over the concrete table that was still under construction. It is told that on the day of the deathwatch and funeral of Friar Daniel, inside the Saint Francis Little Chapel itself, Mestre Irineu received this hymn and the calling of the entities of the Astral - common to the ayahuasca tradition - as an invocation to the Always Virgin Mary, who promptly attends.

At the end of Mestre Daniel Pereira de Mattos' funeral the giant Irineu Serra, having to his side the teeny Percília Matos da Silva and his companions, came home, to the sacred land of Alto Santo, singing this hymn to be presented to the whole fraternity.”

O Cruzeiro

107. CHAMEI LÁ NAS ALTURAS

F C/F F C/F
Chamei lá nas alturas
F Gm
Para o Divino me ouvir
A minha Mãe me respondeu
C7 F
Oh! Filho meu, estou aqui

Minha Mãe, vamos comigo
Para sempre eterna luz
Para eu poder assinar
Para sempre a Santa Cruz

Esta cruz do firmamento
Que radeia a Santa Luz
Todos que nela firmar
É para sempre amém Jesus

Musical notation for the song, showing two staves with chords and notes. The first staff has chords: A, D, A7sus4, D, A7sus4, D, A, Em, D. The second staff has chords: Em, G, Bm, G, D, A7, D. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notes are mostly quarter and eighth notes, with some slurs and ties.

...

108. THE LINE OF TUCUM

I sing here on earth
The love that God gives me
Forever, forever
Forever, forever

My Mother who comes with me
Who gave me this lesson
Forever, forever
Forever to be a brother

Driving away the evildoers
Who don't want to listen to me
Who darken the mind
And can never be happy

This is the line of Tucum
That brings all loyalty
Punishing the liars
Here within this truth



All other Verses (2nd is accurate)



O Cruzeiro

108. LINHA DO TUCUM

Am E Am
Eu canto aqui na Terra
E Am
O amor que Deus me dá
G Am
Para sempre, para sempre
E Am
Para sempre, para sempre

A Minha Mãe que vem comigo
Quem me deu esta lição
Para sempre, para sempre
Para sempre eu ser irmão

Enxotando os malfazejos
Que não querem me ouvir
Que escurecem o pensamento
E nunca podem ser feliz

Esta é a linha do Tucum
Que traz toda lealdade
Castigando os mentirosos
Aqui dentro desta verdade

The image shows two staves of musical notation in G major (one sharp). The first staff contains the melody for the first line of lyrics, with chords: B7, Em, B7, Em, C, B7, Em. The second staff contains the melody for the second line of lyrics, with chords: G, D, C, Em, B7, Em. Red double bar lines indicate the start and end of each line.

O Cruzeiro

109. EVERYTHING, EVERYTHING

Everything, everything God shows me
For me to recognize
Everything, everything is true
And I cannot forget

My Mother who teaches me
Who gives me this power
I assume responsibility and handle it
And I cannot forget

I follow my journey
Within this splendor
Everything, everything is true
In the kingdom of the sovereignty

The image shows two staves of musical notation in G major, 4/4 time. The first staff contains the melody for the first line of lyrics, with chords A, Dm, C7, F, C, Bbm, and A written above the notes. The second staff contains the melody for the second line of lyrics, with chords Dm, F, C, Bbm, and A written above the notes. Both staves end with a double bar line and repeat dots.

109. TUDO, TUDO

Em Am
Tudo, tudo Deus me mostra
C B
Para mim reconhecer
Em
Tudo, tudo é verdade
Am C B
E eu não posso me esquecer

A minha Mãe que me ensina
Que me entrega este poder
Tomo conta e dou conta
E eu não posso me esquecer

Sigo a minha viagem
Dentro desta primozia
Tudo, tudo é verdade
No reino da soberania

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: B7, Em, D7, G, D, Cm, B7 (first staff); Em, G, D, Cm, B7 (second staff).

...

110. FROM AFAR *waltz*

From afar, I come from afar
From the waves of the sacred sea
To know the powers
Of the forest and to love God

I follow on this path
I walk on it for whole days
To know the power
And the holy light of the True God

In the power of the True God
It is necessary for us to have love
In the stars of the firmament
And in everything that God created

In A

Musical notation for the first section, *In A*. The key signature is one sharp (F#) and the time signature is 3/4. The notation consists of two staves. The first staff contains the notes G4, A4, B4, C5, B4, A4, G4, with chords F#m, A, F#m, E, A, E, A, E. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4, with chords F#m, A, F#m, E, A, E, F#m, A. A guitar chord diagram for the A chord is shown above the second staff.

In G

Musical notation for the second section, *In G*. The key signature is one sharp (F#) and the time signature is 3/4. The notation consists of two staves. The first staff contains the notes G4, A4, B4, C5, B4, A4, G4, with chords Em, G, Em, D, G, D, G, D. The second staff contains the notes G4, A4, B4, C5, B4, A4, G4, with chords Em, G, Em, D, G, D, Em, G. A guitar chord diagram for the G chord is shown above the second staff.

O Cruzeiro

110. DE LONGE *vals*

A E A
De longe, eu venho de longe
D F#m E
Das ondas do Mar Sagrado
A E A
Para eu conhecer os poderes
D E A
Da Floresta e Deus amar

Eu sigo neste caminho
Ando nele dias inteiros
Para eu conhecer o poder
E a Santa Luz de Deus Verdadeiro

No poder de Deus Verdadeiro
É preciso nós ter amor
Nas estrelas do firmamento
E em tudo que Deus criou

1 2 3 4 5 6 7 8

The image shows two staves of musical notation in 2/4 time. The first staff contains the melody with notes and rests. The second staff contains the bass line with notes and rests. Chord symbols are placed above the notes: Am, C, Am, G, C, G, C, G on the first staff; Am, C, Am, G, C, G, Am, C on the second staff. A red double bar line is present at the beginning of each staff. Above the first staff, the numbers 1 through 8 are written in green.

...

111. I AM HERE

I am here
And if I weren't, how would it be?
I think of the truth
Everything I want comes to me

My Mother brought me
She desires to take me
All of us are certain
That we will leave this world

I go happy
With hope of returning
Even if it is only in thought
Everything I shall remember

Here I finished
I tell my story
So you will always remember
The Old Juramidam

In F:

Chords for the first system: C, F, C, Dm, Gm, Gm7, C, C7, F, C, Dm, B^b, Gm7, C, F.

In C:

Chords for the second system: G, C, G, Am, Dm, Dm7, G, G7, C, G, Am, F, Dm7, G, C.

First reference to Juramidam in Mestre's hinario. Mestre Irineu's name in the astral, "It is the spiritual name given to Raimundo Irineu Serra. He lived in this world with this name, but there, in the astral, he received another one, which is Juramidã", tells Mr. Luiz Mendes. He asks the cameraman about his name, and after the answer he says: "this is for... this name is given to identify you in the matter. There, in the spiritual world, you have another. Do you understand? Here I am Luiz, but there isn't Luiz anymore, no, it is another name. The greatest example was Mestre Irineu, and as he preached equality, it isn't different for us. Here we have one name and there we have another. His name in this world was Raimundo, there is Juramidã..." says again Mr. Luiz Mendes do Nascimento

O Cruzeiro

111. ESTOU AQUI Valsa/Marcha

F Gm
Estou aqui
C7 C
Eu não estando, como é?
F C F
Eu penso na Verdade
Gm C F
Me vem tudo que eu quiser

A Minha Mãe me trouxe
Ela deseja me levar
Todos nós temos a certeza
Deste mundo se ausentar

Eu vou contente
Com esperança de voltar
Nem que seja em pensamento
Tudo eu hei de me lembrar

Aqui findei
Faço a minha narração
Para sempre se lembrarem
Do Velho Juramidam

Musical notation for the song, showing two staves of music with chords indicated above the notes. The first staff contains the notes A, D, A, Bm, Em, Em7, A, A7. The second staff contains the notes D, A, Bm, G, Em7, A, D.

O Cruzeiro

112. MY FATHER

My Father, my Father
Give me Your love
So I can be a son of Yours
Here on earth where I am

My Mother, my Mother
Everything that You give me
So I can live in this world
And embrace all my brothers & my
sisters

...

112. MEU PAI

D A D
Meu Pai, meu Pai
Bm A D
Me dá o Teu amor
Bm F#m
Para eu ser filho de Vós
Em A D
Aqui na Terra aonde estou

Minha Mãe, Minha Mãe
Que tudo que Vós me dá
Para eu viver neste mundo
E meus irmãos todos eu abraçar

In C:

C G C G F C G7 C
C7 F C G F C G7 C

In D:

D A D A G D A D
D7 G D A G D A7 D D7

O Cruzeiro

113. I FOLLOW IN THIS TRUTH

I follow in this truth
I've never thought of going back
I follow on this path
So I can attain one day

I, as a son of Yours
If, one day, I deserve it
I want You to allow me
To have the same power

My Mother who tells me
That I have to overcome everything
I follow on this path
I have nothing to fear

I sing and I sing again
To follow my destiny
Receiving the holy light
From the Most Holy Divine Mother

When I arrived in this house
They gave me a roar of applause
My leader received me
The owner of the whole empire



O Cruzeiro

113. SIGO NESTA VERDADE

Am E C
Sigo nesta Verdade
Dm E Am
Nunca pensei em voltar
C Am C
/ Sigo neste caminho
Dm E Am
/ Para um dia eu alcançar

Eu como filho de Vós
Se um dia eu merecer
Quero que Vós me conceda
Para eu ter o mesmo poder

A Minha Mãe que me diz
Que tudo eu tenho que vencer
Sigo neste caminho
Nada eu tenho a temer

Eu canto e torno a cantar
Para seguir o meu destino
Recebendo a Santa Luz
Da Santíssima Mãe Divina

Quando eu cheguei nesta casa
Estrondo de palmas me deram
Meu chefe me recebeu
O dono de todo Império



O Cruzeiro

114. NEXT TO MY MOTHER

Next to my Mother
And to my Papai there in the astral
Forever I want to be
Forever I want to be

My flower, my hope
My rose of the garden
Forever I want to be
With my Mother very close to me

I live in this house
That my Mother entrusted to me
I, being together with Her
Always recognizing Her worth

Doing some healings
That my Mother ordered me to do
Of shining precious stones
Forever here I am

The musical score is written on six staves. The first three staves are in the key of G major (one sharp) and 2/4 time. The first two staves contain the melody, and the third staff contains the bass line. The last three staves are in the key of D major (two sharps) and 2/4 time. The melody continues on the fourth and fifth staves, with the bass line on the sixth staff. Chord symbols are written above the notes in blue ink. The first staff has chords: G, Cm, G7, Cm, C7, Fm, D⁹, G, C7. The second staff has: Fm, G7, Cm, D⁹, G, G7, Cm, C7. The third staff has: Fm, G7, Cm, D⁹, G, G7, Cm. The fourth staff has: B7, Em, B7, Em, E7, Am, F#⁹, B, E7. The fifth staff has: Am, B7, Em, F#⁹, B, B7, Em, E7. The sixth staff has: Am, B7, Em, F#⁹, B, B7, Em.

O Cruzeiro

114. ENCOSTADO À MINHA MÃE(2x)

Dm A Dm
Encostado a minha Mãe
Gm A
E meu Papai lá no Astral
Gm A
/ Para sempre eu quero estar
Gm A Dm
/ Para sempre eu quero estar

Minha flor, minha esperança
Minha rosa do jardim
Para sempre eu quero estar
Com minha Mãe juntinho a mim

Eu moro nesta casa
Que minha Mãe me entregou
Eu estando junto com Ela
Sempre dando o seu valor

Fazendo algumas curas
Que minha Mãe me ordenou
De brilhantes pedras finas
Para sempre aqui estou

Musical notation for the song, consisting of three staves of music. The notation includes chords and melodic lines. The chords are: A, Dm, A7, Dm, D7, Gm, E7, A, D7, Gm, A7, Dm, E7, A, A7, Dm, Gm, A7, Dm, E7, A, A7, Dm.

O Cruzeiro

115. THE BATTLE

I entered in a battle
I saw my people discouraged
We have to overcome
With the power of the Lord God

The Virgin Mother
With the power that You give me
Give me strength, give me light
And don't let me fall

The Divine Eternal Father
And the Virgin of Conception
Everybody arose
With their weapons in hand

The Virgin Mother
With the power that You give me
Give me strength, give me light
And don't let me fall

lestre Irineu

The musical score consists of four systems of music. The first two systems correspond to the first two verses of lyrics. The last two systems correspond to the third verse. Chords are written in blue above the notes. The first system has chords C, Gm, Dm, C, Gm, Dm, C. The second system has chords C, Gm, Dm, C, Gm, Dm, C. The third system has chords Am, Dm, Am, F, Am, Dm, Am, C. The fourth system has chords Am, Dm, Am, F, Am, Dm, Am, C. A red arrow points to the start of the third system. The text 'lestre Irineu' is written in green above the first system. The text 'Mo' is written in green above the second system. The text 'Playout : Last 3 systems' is written in red below the fourth system.

Playout : Last 3 systems

O Cruzeiro

115. BATALHA

C
Entrei numa batalha
Vi meu povo esmorecer
F
Temos que vencer
G C
Com o Poder do Senhor Deus

Dm
A Virgem Mãe
G F
Com o poder que Vós me dá
C Dm
Me dá força, me dá luz
G C
E não me deixa derribar

O Divino Pai Eterno
E a Virgem da Conceição
Todo mundo levantou
Com suas armas na mão
A Virgem Mãe
Com o poder que Vós me dá
Me dá força, me dá luz
E não me deixa derribar

116. I AM A SON OF THE POWER

I am a son of the power
And in this house, I am
Doing my works
That my Mother ordered me to do

I asked my Father
He gave me His consent
To work for my brothers & my sisters
Those who are ill

Confess your conscience
And gladden your heart
For this is the truth
That I present to my brothers & my
Sisters



116. SOU FILHO DO PODER

Am
Sou filho do Poder
G
E dentro desta casa estou
Fazendo os meus trabalhos
Dm G C
Que minha Mãe me ordenou

Eu pedi a meu Pai
Me deu o consentimento
De trabalhar para os meus irmãos
Aqueles que estão doentes

Confessa a consciência
E alega teu coração
Que esta é a verdade
Que eu apresento aos meus irmãos

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: C, Am, C, F, C, Am, F, G (Dm7) on the first staff; G, F, C, Am, G, C on the second staff.

117. Give Viva To God In The Heightswaltz

I give viva to God in the Heights
And to the Virgin Mother, our love
Viva to every Divine Being
And Jesus Christ the Redeemer

I ask God in the Heights
For You to illuminate me
Put me on the right path
And deliver me from all evil

I live here in this world
Next to this Cruzeiro
I see so much illumination
From our true God

This brightness that I see
Gladdens my heart
These flowers that we receive
For our salvation

The image shows two staves of musical notation for the waltz 'O Cruzeiro'. The key signature is one sharp (F#) and the time signature is 3/4. The first staff contains the melody with chords D, Bm, D, Em/, A7, and D. The second staff contains the bass line with chords Bm, Bm7, Em, A, Bm, and D. There are red double bar lines at the beginning and end of each staff. A small green text '2020.01.15' is visible in the top right corner of the first staff.

Received after an interval of 11 years this is the first of the Novas Hinos, sometimes referred to as O Cruzeiroinho (a title shared by Pd. Alfredo's 1st Hinario).

O Cruzeiro

117. Dou Viva a Deus Nas Alturas*valsa*

C	G	
Dou viva a Deus nas alturas		
Am	F	C
E a Virgem Mãe nosso amor		
C	Dm	
Viva todo Ser Divino		
G	Em	C
E Jesus Cristo Redentor		

Eu peço a Deus nas alturas
Para Vós me iluminar
Botai-me no bom caminho
E livrai-me de todo mal

Eu vivo aqui neste mundo
Encostado a este Cruzeiro
Vejo tanta iluminária
Do nosso Deus verdadeiro

Esta iluminária que eu vejo
Alegra o meu coração
Estas flores que recebemos
Para nossa salvação

C Am C Dm G7 C

Am Am7 Dm G Am C

O Cruzeiro

118. All Want To Be Brothers

All want to be brothers and sisters
But don't have loyalty
To follow in the Spiritual Life
Which is the Kingdom of Truth

It's the Kingdom of Truth
It's the Path of Love
All must pay attention
To the teachings of the teacher

The teachings of the teacher
He's who brings us beautiful lessons
For all to unite
And respect one's brothers and sisters

To respect one's brothers and sisters
With joy and with love
For all to know
And know to recognize their worth

118. Todos Querem Ser Irmão

Am E Am
Todos querem ser irmão
C G Dm Am
Mas não tem a lealdade
G Dm Am
Para seguir na vida espírita
C E7 Am
Que é o reino da verdade

É o Reino da Verdade
É a Estrada do amor
É todos prestar atenção
Aos ensinamentos do Professor

Os ensinamentos do Professor
É quem nos traz belas lições
Para todos se unir
E respeitar os seus irmãos

Respeitar os seus irmãos
Com alegria e com amor
Para todos conhecer
E saber dar o seu valor

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: Am, F, G, C, G, E7, Am, G, Dm, Am, (B♭), E, E7, Am.

119. Trust

Trust, trust, trust in the power
Trust in the knowledge
Trust in the force
Where it is

This force is very simple
Everybody sees it
But they pass by it
And don't try to understand it

We are all together
With our key in hand
Cleansing our mentality
To enter this salão

This is our golden salão
Of our true Father
All of us are children
And we are all heirs

We all are children
And we need to work
To love the Eternal Father
He's who can give to us

Musical notation for the song "Trust". The notation is presented in two systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat major or D minor). The chord progression is: G, Cm, Fm, G7, Cm, E♭, G, G7, Cm. A green "MIO." is written above the final G chord in the first system. There are red marks below the first system.

O Cruzeiro

119. CONFIA

Dm Gm
Confia confia confia no poder
F
Confia no saber
A
Confia na força
Dm
Aonde pode ser

Esta força é muito simples
Todo mundo vê
Mas passa por ela
E não procura compreender

Estamos todos reunidos
Com a nossa chave na mão
A limpar mentalidade
Para entrar neste salão

Este é o Salão Dourado
Do nosso Pai Verdadeiro
Todos nós somos filhos
E todos nós somos herdeiros

Nós todos somos filhos
E é preciso trabalhar
Amar ao Pai eterno
É quem tem para nos dar

Musical notation for the song 'Confia'. The notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The melody is written on the top staff, and the bass line is written on the bottom staff. Chords are indicated by letters above the notes: A, Dm, Gm, A7, Dm, F, A, A7, Dm. The music is in a 4/4 time signature and features a simple, repetitive melody.

O Cruzeiro

120. I ASK

I ask, I ask
I ask the Divine Father
To give me the Holy Light
To illuminate my way

I ask the Virgin Mother
And Jesus Christ the Redeemer
Illuminate my way
On that Path of Love

This path of Love
Within my heart
I ask Jesus Christ
To give us salvation

I ask for salvation
Which only You can give us
Forgive us in this world
And in the Spiritual Life

The musical score is written on four staves in a key signature of one sharp (F#) and a common time signature (C). The melody is on the top staff, and the accompaniment is on the bottom staff. The lyrics are written above the melody. The score includes a repeat sign at the beginning and end of the first two staves. The lyrics "Eu peço" are written in red above the third staff. The chords are indicated by blue diagrams and letters: D, A, D, A, D, Em, Em7, A, A7, D, D, Em, Em7, A, A7, D.

O Cruzeiro

120. EU PEÇO

C G C G
Eu peço, eu peço
C G Dm
Eu peço ao Pai Divino
C/Dm G
Que me de a Santa Luz
Dm G C
Para iluminar o meu caminho

Eu peço a Virgem Mãe
E a Jesus Cristo Redentor
Iluminai o meu caminho
Nessa Estrada do Amor

Essa Estrada do Amor
Dentro do meu coração
Eu peço a Jesus Cristo
Que nos dê a salvação

Eu peço a salvação
Que só Vós pode nos dar
Perdoai-nos neste mundo
E na Vida Espiritual

The musical notation consists of four staves. The first two staves form the first line of music, and the last two staves form the second line. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. Chords are indicated by letters above the notes. The first line of music has a repeat sign at the beginning. The second line of music also has a repeat sign at the end. The word 'Eu peço' is written in red below the first staff of the second line of music.

Chords: C, G, C, G, C, Dm, Dm7, G, G7, C, C, Dm, Dm7, G, G7, C.

O Cruzeiro

121. This Forcewaltz

This force, this power
I must love in my heart
I must work on Earth
For the benefit of my brothers & sisters

I am here in this place
It was my Mother who sent me
We are within this house
Where we affirm faith and love

The image displays two staves of musical notation for the waltz "This Force". The music is written in 3/4 time and features a melody with a repeating first ending. Above the notes, blue boxes indicate guitar chord fingerings. The chords are: C (first staff), F (second staff), G (third staff), C (fourth staff), Am (fifth staff), Dm7 (sixth staff), and G (seventh staff). The second staff continues with C, F, G, C, Am, G, and C. Red double bar lines with repeat dots are placed at the beginning and end of the first ending on both staves.

O Cruzeiro

121. ESTA FORÇA *avalsa*

G Am G
Esta força, este poder
Am F G
Eu devo amar no meu coração
G Am G
Trabalhar no mundo Terra
Am G/B C
A beneficio dos meus irmãos

Estou aqui neste lugar
Foi minha Mãe quem me mandou
Estamos dentro desta casa
Onde afirmamos a fé e o amor

The image shows two staves of musical notation in 4/4 time, with a key signature of one sharp (F#). The first staff contains the melody and accompaniment for the first line of lyrics. The second staff continues the melody and accompaniment for the second line. Chord diagrams are provided above the notes for each measure. The chords are: D, G, A, D, Bm, Em7, A in the first staff; and D, G, A, D, Bm, A, D in the second staff. Red double bar lines indicate the start and end of the musical phrases.

...

122. Whoever Seeks This House

Whoever seeks this house
And arrives in it here
Encounters the Virgin Mary
Your health, She gives

My ever Virgin Mary
Forgive Your children
You as Sovereign Mother
The Divine Mother of God

I ask You very contrite
Saying my prayers
I ask you for the Holy Light
To illuminate my pardon

Here within this house
There's everything that one seeks
Following the right path
Doing good, not doing evil

Musical score for the hymn "Whoever Seeks This House". The score is written on four staves. The first two staves are in the key of B-flat major (two flats) and the time signature is 4/4. The first staff contains the melody with chords: D7, Gm, Gm7, Cm, Eb, A#, D. The second staff contains the bass line with chords: D7, Gm, Bb, Cm, Eb, Gm, D7, Gm. The third and fourth staves are in the key of C major (no sharps or flats) and the time signature is 4/4. The third staff contains the melody with chords: C#7, F#m, F#m7, Bm, D, G#m, C#. The fourth staff contains the bass line with chords: C#7, F#m, A, Bm, D, F#m, C#7, F#m. There are red double bar lines at the end of the second and fourth staves. A red asterisk is located above the final D chord in the first staff.

O Cruzeiro

122. QUEM PROCURAR ESTA CASA

Am C Dm
Quem procurar esta casa
C/Dm E7
Que aqui nela chegar
Am C Dm
Encontra com a Virgem Maria
E F Am
Sua saúde ela dá

Minha Sempre Virgem Maria
Perdoai os filhos seus
Vós como Mãe Soberana
A Divina Mãe de Deus

Eu peço a Vós bem contrito
Fazendo as minhas orações
Peço a Vós a Santa Luz
Para iluminar o meu perdão

Aqui dentro desta casa
Tem tudo que procurar
Seguindo o bom caminho
Fazer bem, não fazer mal

Musical notation for the song, showing two staves of music with chords and lyrics. The first staff contains the lyrics 'Aqui dentro desta casa' and the second staff contains 'Tem tudo que procurar'. The chords are: Am, Am7, Dm, F, B7, E, E7, Am, C, Dm, F, Am, E7, Am.

Dalh actuaes
O Cruzeiro

...

123. I Went To The Holy House *waltz*

I walked in the Holy House
I brought a lot of good things
All live in this world
They look like worthless things

I asked the Divine to allow me
To narrate these words
In the presence of my brothers & sisters
For all of them to listen

After they all have listened
It is when they will recognize
All live in this world
Very far from the power

To be close to the power
Of the Virgin of Conception
One must have faith and have love
And value one's brothers and sisters

...

O Cruzeiro

123. EU ANDEI NA CASA SANTA

vals

Am	C	Am	C
Eu andei na casa Santa			
Am	C	Dm	C/Dm
Trouxe muitas coisas boas			
E7	F	E7	F
Tudo vive neste mundo			
E7		Am	
Parece umas coisas atôa			

Pedi licença ao Divino
Para estas palavras eu narrar
Perante aos meus irmãos
Para todos escutarem

Depois que todos escutarem
É que vão reconhecer
Tudo vive neste mundo
Muito longe do Poder

Para estar junto ao Poder
Da Virgem da Conceição
É ter fé e ter amor
Dar valor aos seus irmãos

Musical notation for the song, showing two staves of music with chords indicated above the notes. The chords are: Dm, F, Dm, (Dm7), Gm, G6, A, E7, Gm, G6, A, A7, Dm.

124. I Take This Drink

I take this drink
Which has an incredible Power
It shows all of us
Here within this Truth

I rose, I rose, I rose
I rose with joy
When I arrived in the Heights
I met with the Virgin Mary

I rose, I rose, I rose
I rose with love
I met with the Eternal Father
And Jesus Christ the Redeemer

I rose, I rose, I rose
According to my teachings
Viva the Eternal Father
And viva every Divine Being

Musical score for the hymn "I Take This Drink". The score is written on six staves in G major (one sharp). The melody is primarily eighth-note based. Chord progressions are indicated by blue text above the notes. The chords used are Em, B7, G, Am, (E7), C, Dm, and (A7sus4). A red dashed line is present above the first staff, and a blue bracket is above the Dm chord in the fourth staff.

O Cruzeiro

124. EU TOMO ESTA BEBIDA

Am C Am
Eu tomo esta bebida
C Am C Dm
Que tem poder inacreditável
C
/ Ela mostra a todos nós
E7 Am
/ Aqui dentro da verdade

Subi, subi, subi
Subi foi com alegria
Quando eu cheguei nas alturas
Encontrei com a Virgem Maria

Subi, subi, subi
Subi foi com amor
Encontrei com o Pai Eterno
E Jesus Cristo Redentor

Subi, subi, subi
Conforme os meus ensinoss
Viva o Pai Eterno
E viva todo Seres Divinos

Musical notation for the song, featuring three staves of music with chords indicated above the notes. The chords are: Gm, Bb, Gm, Cm (G7) on the first staff; Cm, Bb, D7, Gm (G) on the second staff; Cm, Bb, D7, Gm on the third staff.

O Cruzeiro

125. Here I Am Saying

Here I am saying
Here I am singing
I tell everybody
The hymns are teaching us

Those who understand
Who want to follow with me
Having faith and having love
They should not face danger

I proceed forward with my steps
With joy and with love
Because God is sovereign
And I am in this firmness

The Virgin Mother is sovereign
It was She who taught me
She sent me here
To be a teacher

Let's follow, let's follow
Let's follow, let's go
For we're eternal sons and daughters
Sons and daughters of Our Lady

The image shows four staves of musical notation for the hymn 'O Cruzeiro'. The key signature is one sharp (F#) and the time signature is 4/4. The notes are written in a treble clef. The first staff contains the melody for the first line of lyrics. The second staff contains the melody for the second line of lyrics, with a red 'x2' indicating a double bar line. The third staff contains the melody for the third line of lyrics, with a red 'Aquele' written above the first measure. The fourth staff contains the melody for the fourth line of lyrics, with a red 'Sion' written below the first measure. Chords are indicated by letters above the notes: F#7, Bm, A, Em, A, A7, D, Bm, Em, F#, Bm, F#7, Bm, A, Em, A, A7, D, Bm, Em, F#, Bm. The word 'Sion' is written in red below the first measure of the fourth staff.

O Cruzeiro

125. AQUI ESTOU DIZENDO

Am F
Aqui estou dizendo
G E7
Aqui estou cantando
Am C Dm
/ Eu digo para todos
E7 Am
/ Hinos estão ensinando

Aquele que compreender
Os que quiser seguir comigo
Tendo fé e tendo amor
Não devem encarar perigo

Sigo os meus passos em frente
Com alegria e com amor
Porque Deus é Soberano
E nesta firmeza estou

A Virgem Mãe é Soberana
Foi Ela quem me ensinou
Ela me mandou pra cá
Para eu ser um Professor

Vamos seguir, vamos seguir
Vamos seguir, vamos embora
Que nós somos Filhos Eternos
Filhos de Nossa Senhora

E7 Am G Dm G G7 C
Am Dm E Am x2

O Cruzeiro

126. Flower Of The Waters

Flower of the Waters

Where do you come from, where are you
going?

I will do my cleansing

My heart is my Father

The House of my Father

Is in the heart of the world

Where all Love exists

And there is a profound secret

This profound secret

It's in all of humanity

If all know themselves

Here within the Truth

1st VERSE *Guitar play Am capo 3*

2nd & 3rd VERSES

Capo's

2nd & 3rd VERSES

O Cruzeiro

126. FLOR DAS ÁGUAS

Am Dm
 Flor das Águas
 E C
 Da onde vens para onde vais
 Am C E7
 Vou fazer a minha limpeza
 F C G#7/13 Am
 No Coração está meu Pai

Am E7 C
 A morada do meu Pai
 Am C Dm
 É no coração do mundo
 C/Dm E7
 Aonde existe todo amor
 C G#7/13 Am
 E tem um segredo profundo

Este segredo profundo
 Está em toda humanidade
 Se todo se conhecerem
 Aqui dentro da verdade

VERSE Dm Gm A A7 Dm (F#m - 4th DSA)

F Gm A Dm

2nd & 3rd VERSES

Dm A7 Dm F Gm

A7 Dm Gm A Dm

Playout : Play all (no repeat)

O Cruzeiro

Notes on Flor Das Aguas:

It is said that the "Flower of the Waters" was presented the fellowship at a concentration, and

soon after Mestre asked everyone in attendance:

- Where is the heart of the world?

They all looked and nobody answered. He asked again and got no response.

Until he said:

- The heart of the world is the sea!

Notes O Hino Sim Letra:

There are two versions current among

daimistas: the first is that the words exists and are known to a few, the second version is

that the words never existed and, if so, Master Irineu would have received only the music of hino.

"He received this anthem and this song had words. He had words, only he kept to himself and showed only the musical piece. One day I get there and he asked if I wanted to hear a song. Whenever he received a anthem and I got there, he announced to me and asked if I wanted hear. Now, who would not? So, this was one..."

When he finished, he said: That's it!"

-Luiz Mendes

In G:

Musical notation for O Cruzeiro in G major, two staves. The first staff contains the first six measures with chords G, (Am7), D, G, G7, and C. The second staff contains the remaining six measures with chords G, C, Am, D, G, D, G, D, G, and G.

In C:

Musical notation for O Cruzeiro in C major, two staves. The first staff contains the first six measures with chords C, (Dm7), G, C, C7, and F. The second staff contains the remaining six measures with chords C, F, Dm, G, C, G, C, G, and C.

O Cruzeiro

Handwritten musical notation for the first two staves of "O Cruzeiro". The first staff has a treble clef and a key signature of one sharp (F#). The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are D, (Em7), A, D, D7, G. The second staff has a treble clef and the same key signature. The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are D, G, Em, A, D, A, D, A, D.

Handwritten musical notation for the third and fourth staves of "O Cruzeiro". The third staff has a treble clef and a key signature of one sharp (F#). The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are Am, C, Am, Am, Em, Am. The fourth staff has a treble clef and the same key signature. The notes are D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. Chords above are Dm, E, Am, E, Am. A note on the second staff has a red bracket underneath it with the text "(2-beat measure)".

CAN PLAY LO OR HI OCTAVE

O Cruzeiro

127. I Begged

I asked, I asked, I asked
I asked Mamãe gave me
To present myself
To the Divine Lord God

My Divine Lord God
He's Father of all Love
Forgive Your children
In this sinful world

Jesus Christ the Redeemer
Lord of my heart
Defend Your children
In this world of illusion

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems, each with a vocal line and a guitar accompaniment line. The first system is for the English lyrics, the second for the Portuguese lyrics 'Meu Divino', and the third for the Portuguese lyrics 'Jesus'. The guitar accompaniment features a consistent rhythmic pattern of eighth notes. Chords are indicated by letters above the notes: E, A, (E7), A, A7, D, F#7 in the first system; Bm, E7, A, F#m, E, E7, A in the second; and E, A, E, A, A7, D, F#7 in the third. Red double bar lines with repeat dots are placed at the beginning and end of each system.

O Cruzeiro

127. EU PEDI

G C G
Eu Pedi, eu pedi eu pedi
G7 C
Eu pedi Mamãe me deu
Am D G Em
Para me apresentar
D Am G
Ao Divino Senhor Deus

Meu Divino Senhor Deus
É Pai de todo Amor
Perdoai os Vossos filhos
Neste mundo pecador

Jesus Cristo Redentor
Senhor do meu coração
Defendei os Vossos filhos
Neste mundo de ilusão

The musical score is written in G major and 3/4 time. It consists of three systems, each with a vocal line and a guitar accompaniment line. The first system is for the first verse, the second for the second verse, and the third for the third verse. The lyrics are written below the vocal lines. The guitar accompaniment features a consistent rhythmic pattern of eighth notes. Chord changes are indicated by letters above the notes.

Eu Divino

Jesus

128. EU CHEGUEI NESTA CASA

	C	G	C	
	Eu cheguei nesta casa			
	Dm	G	C	
	Eu entrei por esta porta			
	Dm	G	C	
	Eu venho dar os agradecimentos			
	Am	Dm	G	C
	A quem rogou por minha volta			

Eu estou dentro desta Casa
Aqui no meio deste salão
Estou alegre e satisfeito
Junto aqui com os meus irmãos

Ia fazendo uma viagem
Ia pensando em não voltar
Os pedidos foram tantos
Me mandaram eu voltar

Me mandarem eu voltar
Eu estou firme, vou trabalhar
Ensinar os meus irmãos
Aqueles que me escutar

The image shows two staves of musical notation. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords G, D, and G are indicated above the staff. The bottom staff is a guitar accompaniment line, also in G major, starting with a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). Chords D, G, D, D7, and G are indicated above the staff. Both staves end with a double bar line and repeat dots.

129. I STEPPED ON THE COLD
EARTH

I stepped on the cold earth
On her, I felt warmth
She is the one who gives me bread
My Mother who created us

My Mother who created us
And gives me all the teachings
My body, I deliver to her
And my spirit to the Divine

With the blood of my veins,
I signed my name
I deliver my spirit to God
And my body to the grave

My body in the grave
Neglected in the night air
Someone speaks of me
Sometimes, in thought

...

129. PISSEI NA TERRA FRIA

Am E7 Am
Pisei na terra fria
C Dm
Nela eu senti calor
C/Dm Am
Ela é quem me dá o pão
C Am E7 Am
A minha Mãe que nos criou

A Minha Mãe que nos criou
E me dá todos ensinosa
A matéria eu entrego à Ela
E o meu espírito ao Divino

Do sangue das minhas veias
Eu fiz minha assinatura
O meu espírito eu entrego à Deus
E o meu corpo à sepultura

Meu corpo na sepultura
Desprezado no relento
Alguém fala em meu nome
Alguma vez em pensamento

Am C Dm

Pi - sei na ter-ra fri-a Ne-la eu sen-ti ca - lor

Am E D 1. Am 2. Am

E-la é quem me dá o pão A mi-nha mãe que nos cri - ou ou

O Cruzeiro

A Santa Missa

A SANTA MISSA



The Holy Mass

A Santa Missa



A Santa Missa

Rosary for opening the mass

**Sign Of The Cross
Apostle's Creed
Our Father
3 Hail Mary's
Glory Be**

For the 1st, 2nd, 3rd, 4th, and 5th Decades:

**1 Our Father
10 Hail Mary's
Glory Be
O My Jesus**

At the end of the end of the mass:

**3 Pairs of Our Father and Hail
Mary
1 Glory Be
1 O My Jesus
1 Hail Holy Queen**

Note: when this rosary is said to open the mass, the hail holy queen is not said at the end of the rosary only said when the mass is closed.

Note: after each hymn of the mass is sung, three our fathers, three hail marys, one glory be, and one o my jesus are to be said.

A Santa Missa

SIGN OF THE CROSS

By the sign of the Holy Cross,
Deliver us God, our Lord
From our enemies

In the name of the Father, the Son,
and the Holy Spirit.

Amen.

SINAL DA CRUZ

Pelo sinal da Santa Cruz
Livrai nos Deus, nosso Senhor
Dos nossos inimigos.

Em nome do Pai, do filho e do Espírito
Santo.

Amém.

THE APOSTLES' CREED

I believe in God, the Father Almighty,
Creator of heaven and earth.

I believe in Jesus Christ, His only Son,
Our Lord, who was conceived through
the work and grace of the Holy Spirit.

He was born of the Virgin Mary;
suffered under the power of Pontius
Pilate;

was crucified, died, and was buried.

He descended into Hell;

on the third day, He rose again from the
dead.

He ascended into Heaven, and is seated
at the right hand of God, the Father
Almighty,

from where He will come to judge
the living and the dead.

I believe in the Holy Spirit,

the Holy Church,

the communion of saints,

the forgiveness of sins,

the resurrection of the body,

and in life everlasting.

Amen

A Santa Missa

CREDO

Creio em Deus Pai Todo-Poderoso,
Criador do céu e da terra.
Creio em Jesus Cristo, um só seu Filho,
Nosso Senhor, o qual foi concebido por
obra e graça do Espírito Santo.
Nascéu de Maria Virgem;
padeceu sob o poder de Pôncio Pilatos;
foi crucificado, morto e sepultado.
Descéu aos infernos;
ao terceiro dia ressurgiu dos mortos.
Subiu ao céu e está sentado
à mão direita de Deus
Pai Todo-Poderoso, de onde há de vir
a julgar os vivos e os mortos.
Creio no Espírito Santo, na Santa Igreja,
na comunhão dos santos,
na remissão dos pecados,
na ressurreição da carne,
e na vida eterna.

Amém

Our Father

Our Father who art in Heaven,
Hallowed be Thy name.
Let us go unto Thy Kingdom.
Thy will be done,
On earth as it is in Heaven.
Give us this day our daily bread, Lord
Forgive us our debts,
As we forgive our debtors.
Let us not fall, Lord, into temptation,
But deliver me and defend me, Lord,
from all evil.

Amen

Jesus, Mary and Joseph

Hail Mary

Hail Mary, full of grace.
The Lord is with Thee.
Blessed art Thou amongst women.
Blessed is the fruit of Thy womb, Jesus.
Holy Mary, Mother of God,
pray to God for us sinners,
now and in the hour of our death.

Amen

Jesus, Mary and Joseph

Pai Nosso

Pai Nosso que estais no Céu,
Santificado seja o Vosso nome.
Vamos nós ao Vosso Reino;
Seja feita vossa vontade,
Assim na terra como no Céu.
O pão nosso de cada dia nos dai hoje,
Senhor.
Perdoai as nossas dívidas, assim como nós
perdoamos os nossos devedores.
Não nos deixeis, Senhor, cair em tentação,
Mais livrai-me e defendei-me, Senhor,
de todo mal.

Amém
Jesus, Maria, José

Ave Maria

Ave Maria, cheia de graça.
O Senhor é convosco.
Bendita sois Vós entre as mulheres.
Bendito é o fruto do Vosso ventre, Jesus.
Santa Maria, Mãe de Deus,
Rogai a Deus por nós pecadores,
Agora e na hora de nossa morte.

Amém Jesus, Maria, Jose

Glory Be

Glory be to the Father, and the Son,
and to the Holy Spirit.

As it was in the beginning,
is now and ever shall be,
world without end.

Amen.

O MY JESUS

O my Jesus, forgive me, and save me
from the fires of hell.

Lead all souls into heaven
and especially help those in most need.

Amen.

Gloria ao Pai

Gloria ao Pai, ao Filho, e ao Espírito Santo.

Assim como era no princípio, agora e sempre, por todos os séculos dos séculos.

Amén.

Ó MEU JESUS

Ó meu Jesus, perdoai-me,
livrai-me do fogo do inferno.
Levai as almas todas para o céu
e socorrei principalmente
aqueles que mais presisarem.

Amém

Hail Holy Queen

God hails You, O Queen! Mother of Mercy, our life, our sweetness, and our hope, hail!

To You, do we cry, poor banished children of Eve. To You do we send up our sighs mourning and weeping in this valley of tears. Turn then, our Advocate, Your eyes of mercy toward us, And after this our exile, show unto us Jesus. Blessed is the fruit of Your womb. O Clement, O Pious, O sweet, Ever Virgin Mary. Pray to God for us, Most Holy Mother of God that we may be made worthy of attaining the promises of our Lord Jesus Christ, our Lord.

Amen

Jesus, Mary and Joseph

Salve Rainha

Deus Vós salve, Oh! Rainha
Mãe de Misericórdia, vida, doçura,
esperança nossa, salve!
A Vós bradamos, os degredados filhos de
Eva. A Vós suspiramos, gemendo e
chorando neste vale de lágrimas.
Eia pois, avogada nossa, esses Vossos
olhos misericordiosos a nós volveis.
E depois deste desterro mostrai-nós
Jesus.
Bendito é o fruto do Vosso ventre!
Oh! Clemente, Oh! Piedosa, Oh! Doçe,
Sempre Virgem Maria.
Rogai a Deus por nós, Santíssima Mãe
de Deus, para que sejamos dignos de
alcançar as promessas de nosso Senhor
Jesus Cristo,
Senhor nosso.

Amém
Jesus, Maria, José

A Santa Missa

1. BELOVED LORD

For the times that you were in the
world

They ordered to call you

In the House of the Most Holy Mother

For you, for you to present yourself

Lady Most Holy Mother

I came to present myself

To attend to Your call

Because You, because You, ordered to
call me

Present yourself to Your Father

It was He who ordered to call you

Your time was completed

Because you must, because you must,
present yourself

Oh! My beloved Lord

I came to present myself

To attend to Your call

Because You, because You, ordered to
call me

Confess your crimes

Of the world of illusion

In order to see whether I am able to see
whether I am able

To see whether I am able to forgive

A Santa Missa

1. SENHOR AMADO

Para os tempos que estavas no mundo
Mandaram te chamar
Na Casa da Mãe Santíssima
Para ti, para ti, te apresentar

Senhora Mãe Santíssima
Eu vim me apresentar
Atender Vosso chamado
Que Vós me, que Vós me, mandou
chamar

Te apresenta ao Vosso Pai
Foi quem mandou te chamar
Teu tempo completou
Que é para ti, que é para ti, te apresentar

Oh! Meu Senhor Amado
Eu vim me apresentar
Atender Vosso chamado
Que Vós me, que Vós me, mandou
chamar

Confessa os teus crimes
Do mundo de ilusão
Que é para ver se eu posso para ver se eu
posso
Para ver se eu posso dar o perdão

During the time that I was in the world
From You Lord, I lacked nothing
But I offended so much, offended so
much
I offended You so much, Lord

During the time that I was in the world
With Your protection, Lord
But I offended so much, offended so
much
I offended You so much, Lord

Oh! My beloved Lord
Most Sovereign Lord
But I offended so much, offended so
much
I offended You so much, Lord
But I offended so much, offended so
much
And may You forgive me, Lord

...

A Santa Missa

Os tempos que eu estive no mundo
De Vós Senhor nada me faltou
Só eu tanto ofendi, tanto ofendi
Tanto ofendi a Vós Senhor

Os tempos que eu estive no mundo
Com a proteção de Vós Senhor
Só eu tanto ofendi, tanto ofendi
Tanto ofendi a Vós Senhor

Oh! Meu Senhor amado
Soberanitíssimo Senhor
Só eu tanto ofendi, tanto ofendi
Tanto ofendi a Vós Senhor
Só eu tanto ofendi, tanto ofendi
E me perdoai Senhor

...

2. NOVEMBER 2nd

Deliver your soul to God
And your body to the cold earth
Jesus accompanies you
Together with the Virgin Mary

You ask your friends
In the name of Jesus
To say some prayers for you
There at the foot of the Holy Cross

You have lived for so many years
Now you are going to leave
You're going to attend to Our Father
It was He who ordered to call you

Here you found it, here you left it
You take the love with you
The doors of Heaven open themselves
For whomever is worthy

** November 2nd is All Souls Day*

...

A Santa Missa

2. DOIS DE NOVEMBRO

A tua alma entrega à Deus
E o teu corpo à terra fria
Jesus te acompanhe
Junto com a Virgem Maria

Tu pedes aos teus amigos
Pelo nome de Jesus
Que te rezem umas preces
Lá no pé da Santa Cruz

Tantos anos que vivestes
Agora vais se retirar
Vai atender ao Nosso Pai
Foi quem mandou te chamar

Aqui achou, aqui deixou
Levas contigo o amor
As portas do céu se abrem
Para quem for merecedor

...

3. SUPPLICATION OF THE DEAD

It is twelve o'clock at night
My brother moved
The sleep of eternity
God in Heaven was who called you

One o'clock at dawn
My brother moved
The sleep of eternity
God in heaven was who called you

Two o'clock at dawn
My brother moved
The sleep of eternity
God in heaven was who called you

Three o'clock at dawn
My brother moved
The sleep of eternity
God in heaven was who called you

Four o'clock at dawn
My brother moved
The sleep of eternity
God in heaven was who called you

Five o'clock in the morning
My brother moved
The sleep of eternity
God in heaven was who called you

A Santa Missa

3. ROGATIVO DOS MORTOS

São doze horas da noite
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Uma hora da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Duas horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São três horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Quatro horas da madrugada
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Cinco horas da manhã
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

A Santa Missa

Six o'clock in the morning
My brother moved
The sleep of eternity
God in heaven was who called you

Seven o'clock during the day
My brother moved
The sleep of eternity
God in heaven was who called you

Eight o'clock during the day
My brother moved
The sleep of eternity
God in heaven was who called you

It is nine o'clock during the day
My brother moved
The sleep of eternity
God in heaven was who called you

You have lived so many years
In the world of illusion
I pray to God in Heaven
To give you holy forgiveness

The divine star is coming
In order to illuminate you
I pray to God in Heaven
To put you in a good place

The Virgin Lady comes
To accompany you
I pray to the Virgin Mother
To put you in a good place

A Santa Missa

São seis horas da manhã
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São sete horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São oito horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

São nove horas do dia
Meu irmão se mudou
O sono da eternidade
Deus do Céu quem te chamou

Tantos anos que vivestes
No mundo da ilusão
Eu rogo à Deus do Céu
Que te dê o Santo Perdão

A Divina Estrela vem
Para ir te alumiar
Eu rogo à Deus do Céu
Que te bote em bom lugar

A Virgem Senhora vem
Para ir te acompanhar
Eu rogo à Virgem Mãe
Que te bote em bom lugar

A Santa Missa

4. CELESTIAL MOTHER

I ask and implore
Oh! Celestial Mother
Because everything that I have
It's You who gives this to me
Oh! Celestial Mother

I ask and implore
Oh! Celestial Father
Because everything that I have
It is You who gives this to me
Oh! Celestial Father

I ask and implore
Oh! Celestial Mother
To give you salvation
And to put you in a good place
Oh! Celestial Mother

...

4. MÃE CELESTIAL

(3x for each strophe)

Eu peço e rogo
Oh! Mãe Celestial
Que tudo enquanto eu tenho
É Vós é quem me dá
Oh! Mãe Celestial

Eu peço e rogo
Oh! Pai Celestial
Que tudo enquanto eu tenho
É Vós é quem me dá
Oh! Pai Celestial

Eu peço e rogo
Oh! Mãe Celestial
Que te dê a salvação
E te bote em bom lugar
Oh! Mãe Celestial

...

5. EQUIÔR

Equiôr, Papai calls me
Equiôr, in Your presence
Equiôr, Papai calls me
Equiôr, I am happy

Equiôr, Mamãe calls me
Equiôr, Mamãe gives to me
Equiôr, Mamãe teaches me
To love whom I should love

I live in this world
With pleasure and joy
Viva God in Heaven
And the Ever Virgin Mary

Jesus Christ is Our Father
Of great consolation
Help me in this world
And in the other (world), salvation

...

5. EQUIÔR

Equiôr Papai me chama
Equiôr perante a si
Equiôr Papai me diz
Equiôr eu sou feliz

Equiôr Mamãe me chama
Equiôr Mamãe me dá
Equiôr Mamãe me ensina
Amar a quem eu devo amar

Eu vivo neste mundo
Com prazer e alegria
Viva Deus no Céu
E a sempre Virgem Maria

Jesus Cristo é o Nosso Pai
De grande consolação
Ajudai-me neste mundo
E no outro a salvação

...

6. EVERYONE WANTS TO BE A SON

Everyone wants to be a son
Of God of creation
Why do you forget
To pray for your brother?

My brother who moved
He left with joy
I pray to God for him
And to the Ever Virgin Mary

Jesus Christ the Redeemer
I ask my forgiveness
Because I'll never again forget
To pray for my brother

My brother who already left
The world of sin
I pray to God in heaven
That he may be forgiven

...

6. TODO MUNDO QUER SER **FILHO**

Todo mundo quer ser filho
De Deus da criação
Porque que tu te esqueces
De rezar para o teu irmão

Meu irmão que se mudou
Saiu com alegria
Eu rogo a Deus por ele
E a Sempre Virgem Maria

Jesus Cristo Redentor
Eu peço o meu perdão
Que nunca mais hei de esquecer
De rezar para o meu irmão

Meu irmão que já saiu
Do mundo do pecado
Eu rogo a Deus do Céu
Que ele seja perdoado

...

7. LADY MOST HOLY MOTHER

Lady Most Holy Mother
She sent Your Son
He is at the front of the path
For those who accompany Him

For those who accompany Him
With faith and joy
To Her Most Holy House
She awaits every day

She awaits every day
For the Divine Father to call
So that all sons and daughters arrive
there
At Her Most Holy House

So that all sons and daughters arrive
there
And so that She can receive everyone
To give the Holy Glory
To those who are deserving

...

7. SENHORA MÃE SANTÍSSIMA

| Senhora Mãe Santíssima
| O Vosso Filho Ela mandou
| Está na frente da estrada
| Para quem lhe acompanhar

Para quem lhe acompanhar
Com fé e alegria
Para a Santíssima casa Dela
Ela espera todo dia

Ela espera todo dia
O Divino Pai chamar
Para a Santíssima casa Dela
Todos filhos lá chegar

Todos filhos lá chegar
E Ela todos receber
Para dar a Santa Glória
Aqueles que merecer

...

8. OH! MY ETERNAL FATHER

Oh! My Eternal Father
He is the Sovereign Lord
He is the King in Heaven and on earth
A Father Creator

Oh! Virgin Mother
She is the Sovereign Lady
The Queen in heaven and on earth
Oh! Mother Creator

Oh! My Eternal Father
He is the Sovereign Lord
Forgive my sins
Oh! Father Creator

Oh! Virgin Mother
She is the Sovereign Lady
Forgive my sins
Oh! Powerful Mother

Oh! My Eternal Father of Heaven
Jesus Christ the Savior
He was born of the Virgin Mary
He suffered for Your love

** Hymn received by João Perreira*

...

A Santa Missa

8. OH! MEU PAI ETERNO

Oh! Meu Pai Eterno
É Soberano Senhor
É Rei no Céu e na Terra
Um Pai Criador

Oh! Virgem Mãe
É Soberana Senhora
Rainha no Céu e na Terra
Oh! Mãe Criadora

Oh! Meu Pai Eterno
É Soberano Senhor
Me perdoai os meus pecados
Oh! Pai Criador

Oh! Virgem Mãe
É Soberana Senhora
Me perdoai as minhas culpas
Oh! Mãe Poderosa

Oh! Meu Pai Eterno do Céu
Jesus Cristo Salvador
Nasceu de Maria Virgem
Sofreu por Vosso amor

...

9. FAREWELL

I say farewell to my brothers and sisters
Because I am going to present myself
I'm leaving joyful and content
So that My Father can console me

I am going with much joy
Because Mamãe called me
And who gave me this truth
Was Our Father the Creator

I can't take you with me
Because I don't have the power
To follow the truth
One needs to understand

To not follow the truth
One does not need to pray
And all of us are certain
That we will leave this world

...

9. DESPEDIDA

Me despeço meus irmãos
Porque vou me apresentar
Vou alegre e satisfeito
Para meu Pai me consolar

Eu vou com muita alegria
Porque Mamãe me chamou
E quem me deu esta verdade
Foi o Nosso Pai criador

Eu não posso vos levar
Porque não tenho poder
Para seguir a verdade
É preciso compreender

Para não seguir a verdade
Não é preciso rezar
E todos nós temos a certeza
Deste mundo se ausentar

...

10. I STEPPED ON THE COLD
EARTH

I stepped on the cold earth
On her, I felt warmth
She is the one who gives me bread
My Mother who created us

My Mother who created us
And gives me all the teachings
My body, I deliver to her
And my spirit to the Divine

With the blood of my veins,
I signed my name
I deliver my spirit to God
And my body to the grave

My body in the grave
Neglected in the night air
Someone speaks of me
Sometimes, in thought

...

10. PISSEI NA TERRA FRIA

Pisei na terra fria
Nela eu senti calor
Ela é quem me dá o pão
A minha Mãe que nos criou

A Minha Mãe que nos criou
E me dá todos ensinosa
A matéria eu entrego à Ela
E o meu espírito ao Divino

Do sangue das minhas veias
Eu fiz minha assinatura
O meu espírito eu entrego à Deus
E o meu corpo à sepultura

Meu corpo na sepultura
Desprezado no relento
Alguém fala em meu nome
Alguma vez em pensamento

...

AT THE END OF THE MASS

Pray three pairs of:

Our Father
Hail Mary

Then one each of:

Glory Be
O My Jesus

Hail Holy Queen

A Santa Missa

**OS PONTOS DAS
ALMAS**

Points of the souls

A Santa Missa

1. BLESSED AND PRAISED BE

Blessed and praised be
Our Lord Jesus Christ
May She be forever praised
Our Mother, the Most Holy Mary

Oh! My Mother, My Queen
Have compassion on us
So that we might be able to flee
From the proximity of this volcano

The volcano is the sin
Of this world of illusion
I pray to God in Heaven
For our salvation

Salvation is the love
Of the Lord King Solomon
Of the Patriarch St. Joseph
And of the Master Juramidam

...

1. BENDITO LOUVADO SEJA

Bendito louvado seja
Nosso Senhor Jesus Cristo
Para sempre seja louvada
A Nossa Mãe Maria Santíssima

O Minha Mãe, Minha Rainha
Tenha de nós compaixão
Para nós poder sairmos
De perto deste vulcão

O vulcão é o pecado
Deste mundo de ilusão
Eu rogo a Deus do Céu
Pela nossa salvação

A salvação é o amor
Do Senhor Rei Salomão
Do Patriarca São José
E do Mestre Juramidam

...

2. I AM GOING TO ILLUMINATE THE SOULS

I am going to illuminate the souls
So that the souls can help me
I am also going to ask the souls
So that they can help me

...

3. THERE AT THE DIVINE CROSS

Repeat 3x

There at the divine cross
Where the souls go to pray
The souls cry from joyfulness
When the sons and daughters meet
together
And from sorrow when they don't want
to meet

...

A Santa Missa

2. EU VOU ILUMINAR AS ALMAS

| Eu vou iluminar as almas
| Que para as almas me ajudar
| Eu vou também pedir as almas
| Que para elas me ajudar

...

3. LÁ NO CRUZEIRO DIVINO

Repeat 3x

| Lá no cruzeiro divino
| Aonde as almas vão rezar
| As almas choram de alegria
| Quando os filhos se combinam
| E de tristeza quando não quer combinar

...

A Santa Missa

**4. THE SOULS THAT COME HERE
TO SEEK**

Repeat 3x

The souls who come here to seek
Love and the light of knowledge
I deliver them to St. Irineu
It's He who comes to receive them

...

5. HOLY CASHEW TREE

Repeat 3x

Holy cashew tree
Where Jesus was born
Oh! My souls
Give me the holy light

...

A Santa Missa

4. AS ALMAS QUE AQUI VEM BUSCAR

Repeat 3x

| As almas que aqui vem buscar
| O amor e a luz do saber
| Eu entrego a São Irineu
| É ele é quem vem receber

...

5. CAJUEIRO SANTO

Repeat 3x

| Cajueiro santo
| Aonde nasceu Jesus
| Oh! Minhas almas
| Dai-me a santa luz

...

A Santa Missa

CLOSING PRAYER

To be said by person conducting the Mass:
Salve, holy souls of Jesus!

Response:
Salve!

**God of goodness and of mercy,
have mercy on the holy souls
of the faithful who suffer in
purgatory. Shorten their suffering,
give them eternal rest and make
perpetual light shine upon them.**

Amen

Praised be God in the heights!

**May our Mother, the Most Holy
Mary, be forever praised above all
humanity.**

Sign of the cross

REZA DO ENCERRAMENTO

Dito pela pessoa dirigindo o trabalho:
Salve as almas santas de Jesus

Resposta:
Salve

**Deus de bondade e de misericórdia,
tende piedade das benditas almas
dos
fieis que sofrem no purgatório.
Abreviai as suas penas, dai-lhes
descanso eterno e fazei brilhar
para
elas a perpétua luz.**

Amém

Louvado seja Deus nas alturas

**Para que sempre seja louvada a
Nossa
Mãe Maria Santíssima sobre toda a
humanidade Amém**

Sinal da cruz

A Santa Missa

Diversões



“They are an integrant part of the official works where we sing the Cruzeiro. To sing the entertainments [during the intermission] is a duty to all fardados in these dates. To not sing the entertainments implies to present an incomplete work. We should make an effort to keep alive this instruction of Mestre Irineu.”

Florestan J. Maia Neto -- from the book “Contos da Lua Branca”

Diversões

1-To Erect

That road where I come from, to erect
I come from the lands of gypsies, to
erect
The Queen has commanded me to erect
Here I go singing to pillar

It is to erect
I'm erecting
I'm erecting
To erect

Passing through the flowers, to erect
I see an ornate portrait, to erect
I seem to be a king, to erect
That there will be enchanted, to erect

It is to erect...

In Am:

Musical notation for the 'In Am' section, consisting of three staves. The first staff has a red 'cresc.' marking above it. Chords are indicated in blue above the notes: Am, G, C, Am, C, G, Am. The second staff has chords: G, C, Am, C, G, Am, C. The third staff has chords: Dm, G, Am, C, Dm, G, Am.

In Bm:

Musical notation for the 'In Bm' section, consisting of three staves. Chords are indicated in blue above the notes: Bm, A, D, Bm, D, A, Bm. The second staff has chords: A, D, Bm, D, A, Bm, D. The third staff has chords: Em, A, Bm, D, Em, A, Bm.

1. PARA PILAR

Dessa estrada de onde eu venho, pra pilar
Venho das terras do cigano, pra pilar
A Rainha me mandou, pra pilar
Eu passar aqui cantando, pra pilar

É pra pilar
Estou pilando
Estou pilando
Pra pilar

Passando por entre as flores, pra pilar
Vejo um retrato ornado, pra pilar
Me parece ser um rei, pra pilar
Que estará ali encantado, pra pilar

É pra pilar...

Musical notation for the first part of the song, featuring a treble and bass clef with various chords and a melodic line. The chords are: Dm, C, F, Dm, F, C, Dm, C, F, Dm, F, C, Dm, F, Gm, C, Dm, F, Gm, C, Dm.

In Em:

Musical notation for the second part of the song, featuring a treble and bass clef with various chords and a melodic line. The chords are: Em, D, G, Em, G, D, Em, D, G, Em, G, D, Em, G, Am, D, Em, G, Am, D, Em.

Diversões

2. Cashier

Cashier come here
Carracá carra cá cá
Carracá carra cá cá
Carracá carra cá cá

The musical score consists of four staves of music in G major (one sharp) and 2/4 time. The melody is written on the top two staves, and the accompaniment is on the bottom two staves. The lyrics are placed above the melody. The notes are as follows:

- Staff 1 (Melody): G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Staff 2 (Melody): B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Staff 3 (Accompaniment): G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- Staff 4 (Accompaniment): G4 (quarter), A4 (quarter), B4 (quarter), G4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).

Chord progressions are indicated by blue text above the staves:

- Staff 1: Bm (above the first measure), F# (above the fifth measure), Bm (above the eighth measure).
- Staff 2: F# (above the fifth measure), Bm (above the eighth measure).
- Staff 3: Em (above the first measure), Bm (above the second measure), F# (above the fifth measure), Bm (above the eighth measure).
- Staff 4: Em (above the first measure), Bm (above the second measure), F# (above the fifth measure), Bm (above the eighth measure).

2. CACHIADO

Cachiado venha cá
Carracá carra cá cá
Carracá carra cá cá
Carracá carra cá cá

Musical score for 'Cachiado' featuring four staves of music. The score includes chord markings: Am, E, Dm, and Am. The melody is written on the top two staves, and the accompaniment is on the bottom two staves. The music is in a simple, rhythmic style.

3. To Me You Appeared to Sing

To me you appeared to sing
And you didn't know me
Happy happy, happy goodbye
Happy happy, happy goodbye

After this we met again
And we started to talk
I didn't tell you who I was
For you to ask me

Cupô 2

Depois tornamos

3. CANTAR ME APARECEU

Cantar me apareceu
E tu não me conheceu
Feliz feliz, feliz adeus
Feliz, feliz, feliz adeus

Depois tornamos a se encontrar
E começamos a conversar
Eu não te disse quem era
Para ti me perguntar

The image shows a musical score for the song "Cantar me apareceu". It consists of two systems of music. Each system has a vocal line on a treble clef staff and a guitar line on a bass clef staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The guitar line includes chord diagrams and chord names: A, D, E, A, F#m, E, and A. The first system ends with a double bar line and a red "x2" indicating a repeat. The second system is labeled "Depois tornamos" in red and also ends with a double bar line and a red "x2".

4. Should the Knot Be Joined Tightly

Should the knot be joined tightly
For those who want to untie
To live forever
Only God can separate

Thoughts converse
Our hearts have love
To live forever
Children of God the Creator

The Queen teaches us
And send us to sing
Because she is our Mother
And doesn't not want to see us separate



4. DEVO ACOCHAR O NÓ

Devo acochar o nó
De quem quer se desatar
Viver eternamente
Só Deus pode separar

Os pensamentos se conversam
Nos corações têm amor
Viver eternamente
Filhos e Deus Criador

A Rainha nos ensina
E manda nós cantar
Porque Ela é nossa Mãe
E não quer ver nós separar

Musical notation for the song, consisting of two staves. The first staff contains the melody and the second staff contains the bass line. Chords are indicated above the notes: F, B♭, F, Dm, Gm, C on the first staff; B♭, Gm, C, F on the second staff.

5. Dawn of Life

If I knew, I wouldn't have been born
For today I walk suffering
Mercy I said
What you are doing

Bells ring with painful sorrow
Recalling the dream of the dawn of life
Thousand adventures and gentle joy
In my soul the sound of Ave Maria →

The musical score is written in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff is the vocal line, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The second staff is the guitar accompaniment, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The third staff is the vocal line, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The fourth staff is the guitar accompaniment, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The fifth staff is the vocal line, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The sixth staff is the guitar accompaniment, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The seventh staff is the vocal line, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4. The eighth staff is the guitar accompaniment, starting with a half rest followed by a half note G4, then a quarter note A4, and a dotted half note B4.

Diversões

5. AURORA DA VIDA

Se eu soubesse, eu não tinha nascido
Para hoje eu andar sofrendo
A piedade me disse
O que tu andas fazendo

Sinos que tigem com mágoas doridas
Recordando o sonho da aurora da vida
Mil aventura é suave alegria
Em minh'alma o som da Ave Maria →

The musical score is written in G major and 4/4 time. It consists of eight staves of music. The first four staves are vocal lines, and the last four are piano accompaniment. The lyrics are written above the first four staves. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. Chord symbols are provided above the notes.

Am F#m C
Dm G F#m Am Em G Am
Am F#m C
Dm G F#m Am Em G Am
G Am G
C F#m G Am Dm F#m Am G Am
G Am G
C F#m G Am Dm F#m Am G Am

Diversões

I sat down, leaned on my hands
Soon I began to think
Abandoned my direction
I played on the waves of the sea

Bells ring with painful sorrow
Recalling the dream of the dawn of life
Thousand adventures and gentle joy
In my soul the sound of Ave Maria

Bathing me in white water
Why not hear what they said
There was no lack of advice
That my friends gave me

Bells ring...

My God forgive me
What will I do?
Live fulfilling this destiny
Only to leave when I die

Bells ring...

Me sentei, recostei sobre as mãos
Logo me pus a pensar
Abandonei meus direitos
Joguei nas ondas do mar

Sinos que tangem com mágoas doridas
Recordando o sonho da aurora da vida
Mil aventura é suave alegria
Em minh'alma o som da Ave Maria

Banhando-me em águas brancas
Por não ouvir o que disseram
Não foi falta de conselho
Que meus amigos me deram

Sinos que tangem com mágoas doridas
Recordando o sonho da aurora da vida
Mil aventura é suave alegria
Em minh'alma o som da Ave Maria .

Meu Deus perdoai-me
O que que eu vou fazer?
Vivo cumprindo esta sina
Só deixo quando eu morrer

Sinos que tangem com mágoas doridas
Recordando o sonho da aurora da vida
Mil aventura é suave alegria
Em minh'alma o som da Ave Maria

6. Good Worker

Who wants to be really beloved
Be a good worker
To live in this world
You have to love

Tra, la, la, la, ha, ha, ha ...
Tra, la, la, la, ha, ha, ha ...

In G

Musical notation for the first section, labeled "In G". It consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody starts with a G4 note, followed by a series of eighth notes: A4, B4, C5, B4, A4, G4. The accompaniment starts with a D4 note, followed by a series of eighth notes: E4, F#4, G4, A4, B4, C5, B4, A4, G4. Chords are indicated above the melody: G, Am, G, Am, G. There are red double bar lines at the end of each staff.

In A:

Musical notation for the second section, labeled "In A:". It consists of two staves. The top staff is the melody, and the bottom staff is the accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody starts with an A4 note, followed by a series of eighth notes: B4, C#5, B4, A4, G4, F#4, E4. The accompaniment starts with an E4 note, followed by a series of eighth notes: F#4, G4, A4, B4, C#5, B4, A4, G4, F#4, E4. Chords are indicated above the melody: A, Bm, A, Bm, A. There are red double bar lines at the end of each staff.

6. BOM TRABALHADOR

Quem quiser ser bem querido
Seja bom trabalhador
Para viver neste mundo
É preciso ter amor

Trá, lá, lá, lá, rá, rá, rá...
Trá, lá, lá, lá, rá, rá, rá...

In Bb:

Musical notation for the first system in B-flat major. The top staff is the treble clef and the bottom staff is the bass clef. The key signature has two flats (Bb and Eb). The melody in the treble clef consists of eighth notes. The bass line consists of quarter notes. Chords are indicated by blue text above the notes: Bb, Cm, Bb, Cm, Bb in the treble staff; F, Eb, Dm, Eb, F, Bb in the bass staff. Red double bar lines with repeat dots are placed after the first and fifth measures of each staff.

In C:

Musical notation for the second system in C major. The top staff is the treble clef and the bottom staff is the bass clef. The key signature has no flats. The melody in the treble clef consists of eighth notes. The bass line consists of quarter notes. Chords are indicated by blue text above the notes: C, Dm, C, Dm, C in the treble staff; G, F, Em, F, G, C in the bass staff. Red double bar lines with repeat dots are placed after the first and fifth measures of each staff.

7. I Arrived in the Hall

I arrived at the hall
Of our Father Creator
It was a great party
Giving “viva” and praise

Married Francisco
Married John, Married Mary
Everyone in the kingdom
Of the Virgin Mary

With all this
The party continued
Everyone in the hall
Of our Father Creator

Father danced, mother danced
Son danced
Everyone in the hall
Of the Virgin Mary

With all this
The party continued
Everyone in the hall
Of our Father Creator



7. CHEGUEI NO SALÃO

Cheguei no salão
Do nosso Pai Criador
Tava uma grande festa
Dando viva e louvor

Casou Francisco
Casou João, casou Maria
Todos dentro do reinado
Da sempre Virgem Maria

Com tudo isso
A festa continuou
Todos dentro do salão
Do nosso Pai Criador

Dançava pai, dançava mãe
Dançava filho
Todos dentro do salão
Da sempre Virgem Maria

Com tudo isso
A festa continuou
Todos dentro do salão
Do nosso Pai Criador



8.The House Is This

The house is this
The house is this
This is the house
Of our party

Who wants to see
Come on over
But come ready
To dance

Here they sing
And here they dance
But it's necessary
If you work

8. A CASA É ESTA

A casa é esta
A casa é esta
Esta é a casa
Da nossa festa

Quem quiser ver
Venha pra cá
Mas venha pronto
Para dançar

Aqui se canta
E aqui se dança
Mas é preciso
Se trabalhar

The musical score consists of four staves. The first staff is labeled 'All others' in red. The notes are: Am (with a circled minus sign), E, E7, and Am. The second staff has notes: Dm, E, and Am (with a circled minus sign). The third staff has notes: E, E7, and Am. The fourth staff has notes: Dm, E, and Am. The key signature has one sharp (F#) and the time signature is 2/4.

9. St. John

I arrived at the stake
St. John approached
He told me to walk on coals
The coal did not burn me

I took in his hand
His hand warmed me
I asked what is this
It is the fire of love

I'm here, I'm there
I'm there
These are the Festivals of June
Which come to make joy

Estindo le le
Estindo la la
These are the Festivals of June
Which come to make joy

9. SÃO JOÃO

Eu cheguei na fogueira
São João se aproximou
Mandou eu pisar na brasa
A brasa não me queimou

Peguei na sua mão
Sua mão me esquentou
Perguntei o que é isso
É o fogo do amor

Eu estou aqui, estou ali
Estou acolá
São as festa juninas
Que vêm para alegrar

Estindo lê lê
Estindo lá lá
São as festa juninas
Que vêm para alegrar

→ → →

The musical score is written on four staves. The first two staves show a melodic line with chords C, G, and C. The third staff is labeled 'Eu estou' and has chords Dm, G, Dm, G, C, F, C, G, C. The fourth staff is labeled 'Estindo lê' and has chords Dm, G, C, F, C, G, C. The fifth staff is labeled 'Botou a mão' and has a C chord. Red double bar lines with repeat dots are present at the end of the third and fourth staves.

He put his hand on my shoulder
And then he hugged me
I'm very satisfied
Along with my brothers

Botou a mão no meu ombro
E depois me abraçou
Estou muito satisfeito
Junto com os meus irmãos

Botou a mão 

Eu estou 

Estindô lê 

10. Zig Zag

In a river of green water
Very near the forest
I went having fun
All in a certain time

O what a perfect thing
One step here and another there
In the swing, I swing
The zig-zag zag

Then I went out dancing
Within that little party
With all caroling
In praise to our Queen

In C Luiz Mendes Style:

3rd 5th & 7th

2nd part is sung 3 times at the very end!

In D Luiz Mendes Style:

3rd 5th & 7th

2nd part is sung 3 times at the very end!

Diversões

10. ZIGUE –ZAGUE (W/ dance notation)

Num rio de águas verdes (March)
Bem juntinho da floresta (March)
Eu entrei me divertindo (March)
Tudo em uma hora certa (March)

O que coisa perfeitíssima (March)
Um passo lá e outro cá (Approach partner)
No balanço, eu balanceio (Balanço)
O zigue-zague zagueá (Approach L diagonal and
then reverse!!!)

Ai eu saí dançando (March)
Dentro daquela festinha (March)
Com todos cantarolando (March)
Em louvor á nossa Rainha (March)

In C Mapia Style:

Two staves of musical notation in C major. The first staff has a red double bar line and a red '2' below it. Chords C, G, and C are marked above the notes. The second staff has a red double bar line and a red '3rd 5th & 7th' below it. Chords C, Am, G, and C are marked above the notes.

In D Mapia Style:

Two staves of musical notation in D major. The first staff has a red double bar line and a red '2' below it. Chords D, A, and D are marked above the notes. The second staff has a red double bar line and a red '3rd 5th & 7th' below it. Chords D, Bm, A, and D are marked above the notes.

Diversões

