



MUSICOGRAFIAS

SAUL. DRAMA MUSICAL EM TRÊS ATOS
(2006)

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RESUMO

As partituras completas do drama musical **Saul** são disponibilizados.

Palavras-chave: Dramaturgia Musical, Partitura, Orquestração.

ABSTRACT

*The complete scores of the **Saul** musical drama are available.*

Keywords: Musical Dramaturgy, Scores, Orchestration.

Seguem-se em ordem as grades ou partituras completas com toda distribuição instrumental que foi utilizada no drama musical **Saul** (2006). As letras e as melodias foram criadas por Marcus Mota. O arranjo e orquestração desse material foi desenvolvido por Guilherme Giroto.

Tanto as canções quanto os arranjos foram realizados durante o processo criativo de **Saul**, que se estendeu entre março e julho de 2006. Primeiro foi elaborado um roteiro inicial, com as indicações de onde entravam as canções. Depois, deram-se diálogos sobre esse material entre o dramaturgo-compositor e o arranjador-orquestrador. Quando os ensaios começaram, estabeleceu-se a seguinte dinâmica: as canções eram compostas a partir dos ensaios; esse material melódico era passado para o arranjador-orquestrador, que providencia uma organização musical da cena; além disso, o arranjador-orquestrador produzia um *playback* a partir de seu material musical; esse *playback* era utilizado nos ensaios, e, a partir das movimentações em cena, ajustes na duração, tempo e caráter no material eram solicitadas.

Enfim, a composição, arranjo e orquestração das partes musicais se deu simultaneamente à inserção dos intérpretes nas ações de canto, fala, e espacialização efetivadas durante o processo criativo. Lembrar que tínhamos personagens que não cantavam, personagens atores-cantores, e um coro.

Saul é dividido em três atos:

Abertura, item 01;

Ato I possui 09 (nove) intervenções musicais, incluindo canções de cena e seções instrumentais de variadas dimensões, itens de 2 a 11;

Ato 2, 04 (quatro) intervenções musicais, itens de 12 a 15;

Ato 3, 06 (seis) intervenções musicais, itens de 16-21.

Epílogo, 02 (duas) intervenções musicais, itens de 22 -25.

SAUL

1) ABERTURA

This musical score is for the opening of 'SAUL'. It features a variety of instruments including woodwinds, brass, percussion, and strings. The score is divided into measures, with dynamic markings such as *mf*, *f*, *mp*, and *tr* indicating the volume and texture of the music. The woodwinds and brass sections play sustained notes, while the percussion and strings provide a rhythmic foundation. The strings enter in the final measure with a rapid, repetitive pattern.

5

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B. Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

S. Cymb.

S. Dr.

Hp.

S. A.

T. B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *mp* *tr* *f* *mf* *mf* *f* *mp* *mf* *f* *mp*

SAUL

1) ABERTURA

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1.2 (Flute 1 and 2)
- Ob. (Oboe)
- B. Cl. 1.2 (Bass Clarinet 1 and 2)
- Bsn. (Bassoon)
- Hn. 1.2 (Horn 1 and 2)
- B. Tpt. 1.2 (Baritone Trumpet 1 and 2)
- Tbn. 1.2 (Tenor Trombone 1 and 2)
- Tbn. 3 (Trombone 3)
- Timp. (Timpani)
- S. Cymb. (Small Cymbal)
- S. Dr. (Snare Drum)
- Hp. (Harp)
- S. A. (Soprano)
- T. B. (Tenor/Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score is divided into three measures. The first measure is marked with a forte (*f*) dynamic. The second measure features a mezzo-piano (*mp*) dynamic for the woodwinds and brass. The third measure returns to a forte (*f*) dynamic. The strings are marked with a crescendo (*cresc.*) leading into the final measure. The vocal parts (Soprano, Tenor/Bass) are silent throughout this section.

SAUL

1) ABERTURA

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1, 2 (Flute 1 and 2)
- Ob. (Oboe)
- B. Cl. 1, 2 (Bass Clarinet 1 and 2)
- Bsn. (Bassoon)
- Hn. 1, 2 (Horn 1 and 2)
- B. Tpt. 1, 2 (Baritone Trumpet 1 and 2)
- Tbn. 1, 2 (Tenor Trombone 1 and 2)
- Tbn. 3 (Trombone 3)
- Timp. (Timpani)
- S. Cymb. (Small Cymbal)
- S. Dr. (Snare Drum)
- Hp. (Harp)
- S. A. (Soprano Alto)
- T. B. (Tenor Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score begins at measure 13. The woodwinds and strings play a rhythmic pattern of eighth notes. The brass instruments (Horns, Trumpets, and Trombones) enter in measure 14 with a melodic line marked *a2*. The Timpani part features a dynamic marking of *f* (forte) starting in measure 14. The strings continue with their rhythmic accompaniment throughout the section.

SAUL

1) ABERTURA

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1.2 (Flute 1 and 2)
- Ob. (Oboe)
- B. Cl. 1.2 (Bass Clarinet 1 and 2)
- Bsn. (Bassoon)
- Hn. 1.2 (Horn 1 and 2)
- B. Tpt. 1.2 (Baritone Trumpet 1 and 2)
- Tbn. 1.2 (Tuba 1 and 2)
- Tbn. 3 (Tuba 3)
- Timp. (Timpani)
- S. Cymb. (Small Cymbal)
- S. Dr. (Snare Drum)
- Hp. (Harp)
- S. A. (Soprano)
- T. B. (Tenor/Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

Key musical details include:

- Dynamic markings: *mp* (mezzo-piano) and *mf* (mezzo-forte).
- Performance instructions: *simile* (similar).
- Articulation: accents (>) and slurs.
- Tempo/Character: *rit.* (ritardando) markings at the beginning of several staves.

SAUL

1) ABERTURA

This musical score is for the opening of 'SAUL'. It features a full orchestral ensemble with woodwinds, brass, percussion, strings, and vocal parts. The score is divided into three measures. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) and brass (Trombone 3, Timpani, Snare Drum, Cymbal, Hi-hat) play a melodic line starting in the third measure with a *mf* dynamic, which then increases to *f*. The strings play a rhythmic accompaniment of eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are silent in this section. The score includes dynamic markings such as *mf*, *fp*, *mp*, and *f*, as well as performance instructions like *simile* and *V V* (Vibrato).

ATO I

2) A ENTRADA DE SAUL

The musical score is arranged in a standard orchestral format. The instruments and parts are as follows:

- Flute I e 2:** Resting.
- Oboe:** Resting.
- Clarinet in B \flat 1 e 2:** Resting.
- Bassoon:** Playing a rhythmic pattern starting with a forte (*f*) dynamic.
- Horn in F 1 e 2:** Playing a melodic line with a forte (*f*) dynamic.
- Trumpet in B \flat 1 e 2:** Playing a rhythmic pattern with a forte (*f*) dynamic.
- Trombone 1 e 2:** Playing a rhythmic pattern with a forte (*f*) dynamic.
- Trombone 3:** Playing a rhythmic pattern with a forte (*f*) dynamic.
- Timpani:** Playing a rhythmic pattern with a forte (*f*) dynamic.
- Susp. cymb.** and **Snare Drum:** Playing rhythmic patterns with a forte (*f*) dynamic.
- Harp:** Resting.
- Soprano/Alto:** Singing the vocal line with lyrics: "Sa - ul ma - tou mi - nha - res. ca - be - cas vão - ro - lar. Sa - ul ma - tou mi - nha - res. ca -". The tempo is marked $\text{♩} = 68$.
- Tenor/Bass:** Singing the vocal line with lyrics: "Sa - ul ma - tou mi - nha - res. ca - be - cas vão - ro - lar. Sa - ul ma - tou mi - nha - res. ca -". The tempo is marked $\text{♩} = 68$.
- Violin I, Violin II, Viola, Violoncello, and Doublebass:** Resting.

ATO I

2) A ENTRADA DE SAUL

The musical score is arranged for a full orchestra and vocal soloists. The instruments listed on the left are: Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., S. Cymb., S. Dr., Hp., S. A., T. B., Vin. I, Vin. II, Vla., Vc., and Db.

The vocal parts (Soprano and Tenor/Bass) have the following lyrics:

Soprano: be - cas vão - ro - lar. vão ro - lar. vão ro - lar vão ro - lar. Sa - ul ma - tou mi - tha - res, ca -

Tenor/Bass: be - cas vão - ro - lar. vão ro - lar. vão ro - lar vão ro - lar. Sa - ul ma - tou mi - tha - res, ca -

The score includes dynamic markings such as *p*, *f*, *mf*, and *cresc.* (crescendo). The vocal parts are marked with *p*, *f*, and *mf*. The instrumental parts feature various rhythmic patterns and dynamics, with some sections marked *cresc.* and *f*.

ATO I
2) A ENTRADA DE SAUL

Fl. 1,2
Ob.
B. Cl. 1,2
Bsn.
Hrn. 1,2
B. Tpt. 1,2
Tbn. 1,2
Tbn. 3
Timp.
S. Cymb.
S. Dr.
Hp.
S. A.
T. B.
Vln. I
Vln. II
Vla.
Vc.
Db.

be - cas vão ro - lar. Sa - ul ma - tou mi - tha - res, ca - be - ças vão ro - lar.
be - ças vão ro - lar. Sa - ul ma - tou mi - tha - res, ca - be - ças vão ro - lar.

ATO I
3) RITUAL PROFANO

♩ = 72

The musical score is arranged in a standard orchestral format. It includes parts for Flute I e 2, Oboe, Clarinet in B♭ I e 2, Bassoon, Horn in F I e 2, Trumpet in B♭ I e 2, Trombone 1 e 2, Trombone 3, Timpani, Tambourine, Harp, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Doublebass. The score is written in 12/8 time with a key signature of one flat (B♭). The tempo is marked as ♩ = 72. Dynamics include *f* (forte), *mf* (mezzo-forte), and *pizz.* (pizzicato). The score spans four measures, with various articulations and phrasing marks throughout.

ATO I
3) RITUAL PROFANO

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into measures, with a double bar line indicating a section change. The key signature is one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, dynamics (pp, mf), and articulation marks (div., arco). The instruments are: Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., Tamb., Hp., S. A., T. B., Vln. I, Vln. II, Vla., Vc., and Db. The score is written in a single system, with each instrument's part on its own staff. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, dynamics, and articulation marks.

ATO I
3) RITUAL PROFANO

The musical score is arranged in a standard orchestral format. It begins at measure 12. The woodwind section (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone) enters with a strong *f* dynamic. The percussion section (Timpani, Tambourine) provides a rhythmic accompaniment. The string section (Violin I & II, Viola, Violoncello, Double Bass) enters with a *mf* dynamic. The vocal parts (Soprano, Alto, Tenor, Bass) are present but have no lyrics in this section. The score is written in 12/8 time and features various musical notations including slurs, accents, and dynamic markings.

ATO I

3) RITUAL PROFANO

Interrupção súbita com a entrada do ator

The musical score is arranged in two systems. The first system includes:

- Fl. 1. 2
- Ob.
- B. Cl. 1. 2
- Bsn.
- Hn. 1. 2
- B. Tpt. 1. 2
- Tbn. 1. 2
- Tbn. 3
- Timp.
- Tamb.
- Hp.
- S
- A
- T
- B

The second system includes:

- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

Key markings include *mf* for the Tambourine and *f* for the strings. Performance instructions include 'Só na 1ª vez' for the Viola and Double Bass, and 'pizz.' for the Double Bass. The score is marked with a double bar line and repeat signs at the end of each system.

ATO I

4) DISTORÇÃO DE SAUL (I)

♩ = 48

Musical score for '4) DISTORÇÃO DE SAUL (I)'. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute 1 e 2
- Oboe
- Jarinet in B \flat 1 e 2
- Bassoon
- Horn in F 1 e 2
- umpet in B \flat 1 e 2
- Trombone 1 e 2
- Trombone 3
- Timpani
- Percussion 1
- Percussion 2
- Harp
- Soloist
- Soprano
- Alto
- Tenor
- Bass
- Violin I (with *div.* and *pp* markings)
- Violin II (with *pp* marking)
- Viola (with *div.* and *pp* markings)
- Violoncello (with *pp* marking)
- Doublebass (with *pp* marking)

The score is in common time (C) and begins with a tempo marking of ♩ = 48. The dynamic markings range from *pp* (pianissimo) to *mf* (mezzo-forte). The string section (Violin I, Violin II, Viola, Violoncello, Doublebass) has a *pp* marking at the beginning and a *mf* marking at the end of the page. The woodwinds and brass parts are mostly silent, indicated by rests. The harp and soloist parts are also silent. The vocal parts (Soprano, Alto, Tenor, Bass) are also silent.

ATO I
5) CANÇÃO DE ANA

$\text{♩} = 112$

Flute 1 e 2
Oboe
Clarinet in B \flat 1 e 2
Bassoon
Horn in F 1 e 2
Trumpet in B \flat 1 e 2
Trombone 1 e 2
Trombone 3
Timpani in F, C, E
Susp. Cymb.
Tambourine
Harp
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Doublebass

Rei-nos vêm e vão tro-nos e na - ções tu - do num ins - tan - te ga - nha
Rei-nos vêm e vão tro-nos e na - ções tu - do num ins - tan - te ga - nha
Rei - nos vêm e vão tro - nos e na - ções tu - do num ins - tan - te ga - nha
Rei - nos vêm e vão tro - nos e na - ções tu - do ga - nha -

ATO I
5) CANÇÃO DE ANA

Fl. 1.2
Ob.
B. Cl. 1.2
Bsn.
Hn. 1.2
B. Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
S. Cymb.
Tamb.
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

no - va di - re - ção For - tes vão ca - ir ou - tros sur - gi - rão não há ex - ce - ção.
no - va di - re - ção For - tes vão ca - ir ou - tros sur - gi - rão não há ex - ce - ção.
no - va di - re - ção For - tes vão ca - ir ou - tros sur - gi - rão não há ex - ce - ção.
no - va di - re - ção For - tes vão ca - ir ou - tros sur - gi - rão não há ex - ce - ção.

ATO I

5) CANÇÃO DE ANA

The musical score is arranged for the following instruments and voices:

- Fl. 1.2 (Flute 1 and 2)
- Ob. (Oboe)
- B. Cl. 1.2 (Bass Clarinet 1 and 2)
- Bsn. (Bassoon)
- Hn. 1.2 (Horn 1 and 2)
- B. Tpt. 1.2 (Baritone Trumpet 1 and 2)
- Tbn. 1.2 (Tenor Trombone 1 and 2)
- Tbn. 3 (Trombone 3)
- Timp. (Timpani)
- S. Cymb. (Small Cymbal)
- Tamb. (Tambourine)
- Hp. (Harp)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- B. (Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score includes dynamic markings such as *mf*, *f*, *mp*, and *p*. The vocal parts (Soprano, Alto, Tenor, Bass) include the following lyrics:

Soprano: E - le res - ga - ta e re - bai - xa quem qui ser Deus traz a mor - te e po - de dar fo - go e luz. Quan - ta a - le gri - a.

Alto: Quan - ta a - le gri - a Deus traz a mor - te e po - de dar fo - go e luz. Quan - ta a - le gri - a.

Tenor: Quan - ta a - le gri - a Deus po - de dar fo - go e luz. Quan - ta a - le gri - a.

Bass: E - le res - ga - ta e re - bai - xa quem qui - ser Deus po - de dar fo - go e luz. Quan - ta a - le gri - a.

ATO I
6) CONCLAMAÇÃO DO REINO DE SAUL

♩ = 68

Interrupção súbita com a entrada do ator

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Susp. Cymb.

Tambourine

Harp

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

Interrupção súbita com a entrada do ator

ATO I
6) CONCLAMAÇÃO DO REINO DE SAUL

This musical score is for the piece '6) CONCLAMAÇÃO DO REINO DE SAUL' from Act I. It is a full orchestral score with the following instruments and parts:

- Fl. 1. 2 (Flute 1 and 2)
- Ob. (Oboe)
- B. Cl. 1. 2 (Bass Clarinet 1 and 2)
- Bsn. (Bassoon)
- Hn. 1. 2 (Horn 1 and 2)
- B. Tpt. 1. 2 (Bass Trumpet 1 and 2)
- Tbn. 1. 2 (Tenor Trombone 1 and 2)
- Tbn. 3 (Trombone 3)
- Timp. (Timpani)
- S. Cymb. (Small Cymbal)
- Tamb. (Tambourine)
- Hp. (Harp)
- S. A. (Soprano)
- T. B. (Tenor/Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score is written in a key signature of one flat (B-flat major or D minor) and a 3/4 time signature. It features a variety of musical notations, including melodic lines, harmonic textures, and dynamic markings such as *f* (forte) and *v* (accents). The piece is divided into three measures, each ending with a double bar line and repeat dots.

ATO I

7) DISTORÇÃO DE SAUL (2)

$\text{♩} = 48$

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Percussion 2

Harp

Soloist

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

pp

pp

pp

pp pizz.

pp pizz.

pp

ATO I

8) CANTO DE GUERRA (I)

♩ = 70

The score is for a 12/8 time signature with a tempo of quarter note = 70. It includes parts for Flute 1 & 2, Oboe, Clarinet in B♭ 1 & 2, Bassoon, Horn in F 1 & 2, Trumpet in B♭ 1 & 2, Trombone 1 & 2, Trombone 3, Timpani, Suspended Cymbal, Snare Drum, Harp, Soprano/Alto, Tenor/Bass, Violin I, Violin II, Viola, Violoncello, and Double Bass. The woodwinds and strings are mostly silent, with some activity in the lower strings and percussion. The harp plays a rhythmic accompaniment. The snare drum has a pattern of eighth notes. The Viola and Violoncello play a melodic line with accents and 'mf' dynamics. The Double Bass plays a rhythmic pattern with accents and 'mf' dynamics. The Trombone 1 & 2 part has a long note in the third measure with a 'mp' dynamic. The Snare Drum part has a 'mp' dynamic in the first measure. The Harp part has a 'mp' dynamic in the first measure. The Viola and Violoncello parts have 'mf' dynamics in the first and third measures. The Double Bass part has 'mf' dynamics in the first and third measures. The Viola and Violoncello parts have 'simile' markings in the second measure. The Trombone 1 & 2 part has a 'mp' dynamic in the third measure. The Snare Drum part has a 'mp' dynamic in the first measure. The Harp part has a 'mp' dynamic in the first measure. The Viola and Violoncello parts have 'mf' dynamics in the first and third measures. The Double Bass part has 'mf' dynamics in the first and third measures. The Viola and Violoncello parts have 'simile' markings in the second measure.

ATO I

9) SALMO DO PASTOR

♩ = 96

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Percussion 2

Harp

Tenor Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

mf

Ver - des pas - tu - gens á - guas se - gu - ras e cla - ras

mp *mf* *p* *simile*

mp *mf* *p* *simile*

mp *mf* *p* *simile*

mp *mf* *p* *simile*

pizz. *mp* *mf* *p*

ATO I

9) SALMO DO PASTOR

Fl. 1. 2
Ob.
B. Cl. 1. 2
Bsn.
Hn. 1. 2
B. Tpt. 1. 2
Tbn. 1. 2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
T. S.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Db.

13

f são o que meu bom pas - tor tem da - do a mim com a - mor. *mp* *mf* Gui - - - a meus pas - - sos quer mi - nha

mf *pp* *mp* *cresc.*

ATO I
9) SALMO DO PASTOR

26

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B. Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Hp.

T. S.

S

A

T

B

Vln. I

Vln. II

Vla.

Ve.

Db.

f *mf*

vi - da sal - var. Não te-me - rei não vou fu - gir pois meu pas - tor me cui - - da.

f *mp* *mf*

ATO I
9) SALMO DO PASTOR

The musical score is arranged in a standard orchestral format. It includes staves for Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., Perc. 1, Perc. 2, Hp., T. S., S. A., T. B., Vln. I, Vln. II, Vla., Ve., and Db. The vocal parts (T. S., S. A., T. B.) have lyrics in Portuguese: "Pois meu pas - tor me cui - da." The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and tempo markings such as *poco rit.* (poco ritardando). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures, with some measures containing rests for certain instruments.

ATO I

10) DISTORÇÃO DE SAUL (3)

$\text{♩} = 48$

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Percussion 2

Harp

Soloist

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

ATO II

12) EXALTAÇÃO DAS VITÓRIAS DE DAVID

$\text{♩} = 68$

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Susp. Cymb.

Harp

Soprano
Alto

Tenor
Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

f

f

f

f

f

f

f

f

mf

f

f

f

f

Sa - ul ma - tou mi - lha - res, mas Da - vid fez mui - to mais, Sa -

Sa - ul ma - tou mi - lha - res, mas Da - vid fez mui - to mais, Sa -

ATO II

12) EXALTAÇÃO DAS VITÓRIAS DE DAVID

The musical score is arranged for a full orchestra and vocal soloists. The instruments include Flute I & II, Oboe, Clarinet I & II, Bassoon, Horn I & II, Trumpet I & II, Trombone I & II, Trombone 3, Timpani, Snare Drum, Cymbal, Harp, Violin I & II, Viola, Violoncello, and Double Bass. The vocal parts are for Soprano (S) and Tenor (T).

Lyrics:
 S: ul ma - tou tri - lha - - - res, mas Da - vid fez mui - to mais, mui - to mais, mui - to mais, mui - to mais, mui - to mais.
 T: ul ma - tou tri - lha - - - res, mas Da - vid fez mui - to mais, mui - to mais, mui - to mais, mui - to mais, mui - to mais.

Performance Instructions:
 - *p* (piano) and *f* (forte) dynamics are indicated throughout.
 - *cresc.* (crescendo) markings are used in several sections.
 - *tr.* (trill) and *mp* (mezzo-piano) markings are present in the Timpani part.

ATO II

12) EXALTAÇÃO DAS VITÓRIAS DE DAVID

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1, 2:** Flutes 1 and 2, starting at measure 13.
- Ob.:** Oboe, starting at measure 13.
- B. Cl. 1, 2:** Bass Clarinets 1 and 2, starting at measure 13.
- Bsn.:** Bassoon, starting at measure 13.
- Hn. 1, 2:** Horns 1 and 2, starting at measure 13.
- B. Tpt. 1, 2:** Bass Trumpets 1 and 2, starting at measure 13.
- Tbn. 1, 2:** Tenor Trumpets 1 and 2, starting at measure 13.
- Tbn. 3:** Tenor Trumpet 3, starting at measure 13.
- Timp.:** Timpani, starting at measure 13.
- S. Cymb.:** Snare Cymbal, starting at measure 13.
- Hp.:** Harp, starting at measure 13.
- S. A.:** Soprano A, with lyrics: "vid fez mui-to mais."
- T. B.:** Tenor B, with lyrics: "vid fez mui-to mais."
- Vln. I, II:** Violins I and II, starting at measure 13.
- Vla.:** Viola, starting at measure 13.
- Vc.:** Violoncello, starting at measure 13.
- Db.:** Double Bass, starting at measure 13.

The score includes dynamic markings such as *f*, *mf*, *mp*, *p*, *decresc.*, and *ff*. The vocal parts are marked with *ff* and include a fermata over the final note of the phrase.

ATO II

13) SALMO DE DAVID

♩ = 45

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani in E, A

Susp. Cymb.

Harp

Tenor Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

mf

Quan - do me - cer - ca - ram - e - ra noi - te'em meu re - dor. Quo - tas ar - ma - di - lhas - pro - cu - ra - vam me - ma -

ATO II

13) SALMO DE DAVID

Fl. 1.2 *mf*

Ob. *mf*

B> Cl. 1.2 *mf*

Bsn. *mf*

Hn. 1.2

B> Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp. *p* *f*

S. Cymb. *p* *f*

Hp. *f* *mf*

T. S. *f* *ff* *f*

S. *mp* *mf* *f* *ff* *p*

A. *mp* *mf* *f* *ff* *p*

T. *mp* *mf* *f* *ff* *p*

B. *mp* *mf* *f* *ff* *p*

Vin. I *mf*

Vin. II *mf*

Vla.

Vc. *cresc.* *f* *ff* *mf*

Db. *mf* *f* *ff* *mf*

fi - lho. — vé meus pe - ri - gos. — ve - nha me sal - var! Eu cla - mei. — te - ri - do'a - ban - do -

Sím. Teu fi - lho. meus pe - ri - gos. ve - nha me sal - var! Eu cla - mei! — Uh - - - -

Sím. Teu fi - lho. meus pe - ri - gos. ve - nha me sal - var! Eu cla - mei! — Uh - - - -

Sím. Teu fi - lho. meus pe - ri - gos. ve - nha me sal - var! Eu cla - mei! — Uh - - - -

Sím. Teu fi - lho. meus pe - ri - gos. ve - nha me sal - var! Eu cla - mei! — Uh - - - -

ATO II
13) SALMO DE DAVID

Fl. 1. 2
Ob.
B> Cl. 1. 2
Bsn.
Hn. 1. 2
B> Tpt. 1. 2
Tbn. 1. 2
Tbn. 3
Timp.
S. Cymb.
Hp.
T. S.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

na - do mes - mo'as - sim eu su - pli - quei Pai. o - lha Teu fi - lho. —
Ah - - - - - Uh Sim. Teu fi - lho.
Ah - - - - - Uh Sim. Teu fi - lho.
Ah - - - - - Uh Sim. Teu fi - lho.
Ah - - - - - Uh Sim. Teu fi - lho.

ATO II
13) SALMO DE DAVID

Fl. 1.2
Ob.
B. Cl. 1.2
Bsn.
Hn. 1.2
B. Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
S. Cymb.
Hp.
T. S.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

vé meus pe - ri - gos. ve - nha me sal - var. Se - nhor!
meus pe - ri - gos. ve - nha me sal - var!
meus pe - ri - gos. ve - nha me sal - var!
meus pe - ri - gos. ve - nha me sal - var!
meus pe - ri - gos. ve - nha me sal - var!

ATO II
14) DAVID E JÔNATAS

Flute 1 e 2 *mf*

Oboe

Clarinet in B \flat 1 e 2

Bassoon *mf*

Horn in F 1 e 2 *f* *mp*

Trumpet in B \flat 1 e 2 *f* *mp*

Trombone 1 e 2 *f* *mp*

Trombone 3 *f* *mp*

Timpani in A, C, E

Susp. Cymb.

Harp

Tenor Solo *mf*
Quan - do me cer - ca - ram e - ra noi - te'em meu re - dor. Quan - tas ar - ma - di - lhas pro-cu-

Baritone Solo *mf*
Quan - do me cer - ca - ram e - ra noi - te'em meu re - dor. Quan - tas ar - ma - di - lhas pro-cu-

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

ATO II
14) DAVID E JÔNATAS

Fl. 1.2
 Ob.
 B. Cl. 1.2
 Bsn.
 Hn. 1.2
 B. Tpt. 1.2
 Tbn. 1.2
 Tbn. 3
 Timp.
 S. Cymb.
 Hp.
 T. S.
 B. S.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

ra - vam me ma - tar mas meus i - ni - mi - gos não sa - bi - am que'o Se - nhor cui - da dos Seus fi - lhos. o - lta por Seus
 ra - vam me ma - tar mas meus i - ni - mi - gos não sa - bi - am que'o Se - nhor cui - da dos - Seus fi - lhos.

ATO II

14) DAVID E JÔNATAS

Fl. 1. 2
 Ob.
 B. Cl. 1. 2
 Bsn.
 Hn. 1. 2
 B. Tpt. 1. 2
 Tbn. 1. 2
 Tbn. 3
 Timp.
 S. Cymb.
 Hp.
 T. S.
 B. S.
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

fi - lhos, vé o mal ron - dar. Eu cla - mei, fe - ri - do'a-ban - do - na - do mes - mo'as - sim eu su - pli - quei
 Seus fi - lhos, vé o mal ron - dar. Eu cla - mei, fe - ri - do'a-ban - do - na - do mes - mo'as - sim eu su - pli - quei

ATO II
14) DAVID E JÔNATAS

Fl. 1.2
Ob.
B. Cl. 1.2
Bsn.
Hn. 1.2
B. Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
S. Cymb.
Hp.
T. S.
B. S.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

mp *mf* *f*

Pai. o - lha Teu fi - lho. vê meus pe - ri - gos. ve - nha me sal -

Oh. Pai. o - lha Teu fi - lho. sim. vê meus pe - ri - gos.

Sim. Teu fi - lho. meus pe - ri - gos. Ah

Sim. Teu fi - lho. meus pe - ri - gos. Ah

Sim. Teu fi - lho. meus pe - ri - gos. Ah

Sim. Teu fi - lho. meus pe - ri - gos. Ah

ATO II

14) DAVID E JÔNATAS

Fl. 1, 2

Ob.

B. Cl. 1, 2

Bsn.

Hn. 1, 2

B. Tpt. 1, 2

Tbn. 1, 2

Tbn. 3

Timp.

S. Cymb.

Hp.

T. S.

B. S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

var! Se - nhor! Pai - o - lha Teu

ve - - nha - me sal - var. Se - nhor!

ve - nha me sal - var! Eu su - pli - quei.

ve - nha - me sal - var! Eu su - pli - quei.

ve - nha me sal - var! Eu su - pli - quei.

ve - nha - me sal - var! Eu su - pli - quei.

ATO II

15) RELATO A SAMUEL

$\text{♩} = 56$

Flute 1 e 2 *f* *mp*

Oboe *f* *mp*

Clarinet in B \flat 1 e 2 *f* *mp*

Bassoon *f* *mp*

Horn in F 1 e 2 *f* *p* *mp*

Trumpet in B \flat 1 e 2 *f* *p* *mp*

Trombone 1 e 2 *f* *p* *mp*

Trombone 3 *f* *p* *mp*

Timpani

Percussion 1

Percussion 2

Harp

Soprano *mf*
 O lou-co rei nos to-ma por i-ni-mi-gos seus. O lou-co rei or-

Alto *mf*
 O lou-co rei nos to-ma por i-ni-mi-gos seus. O lou-co rei or-

Tenor *mf*
 O lou-co rei nos to-ma por i-ni-mi-gos seus. O lou-co rei or-

Bass *mf*
 O lou-co rei nos to-ma por i-ni-mi-go seus. O lou-co rei or-

Violin I *mf*

Violin II *mf*

Viola *mf*

Violoncello *mf*

Doublebass *mf*

ATO II
15) RELATO A SAMUEL

Fl. 1.2
Ob.
B♭ Cl. 1.2
Bsn.
Hn. 1.2
B♭ Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Db.

de - na - ma - tar quem cre em Deus. A lu - ta des - se ho - mem - nin - guém po - de lu - tar. pois lu - ta con - ve - ci - do que vai po - der ga - nhar. Já não bas - tam os pe -
de - na - ma - tar quem cre em Deus. A lu - ta des - se ho - mem - nin - guém po - de lu - tar. pois lu - ta con - ven - ci - do, po - der ga - nhar. os pe -
de - na - ma - tar quem cre em Deus. A lu - ta des - se ho - mem - nin - guém po - de lu - tar. pois lu - ta con - ven - ci - do que vai po - der ga - nhar. os pe -
de - na - ma - tar quem cre em Deus. A lu - ta des - se ho - mem - nin - guém po - de lu - tar. que vai po - der ga - nhar. os pe -

ATO II

15) RELATO A SAMUEL

23

Fl. 1, 2 *mf* *mp* *f*

Ob. *mf* *mp* *f*

B♭ Cl. 1, 2 *mf* *mp* *f*

Bsn. *mf* *mp* *f*

Hn. 1, 2

B♭ Tpt. 1, 2 *mp* *f*

Tbn. 1, 2 *mp*

Tbn. 3 *mp*

Timp.

Perc. 1

Perc. 2

Hp.

S. *f* *f*
 ri - gos que nos ron-dam nes - su ter - ra Os al - ta - res der - ru - bu - dus E'a - go - ra? Lou - cu - ra. o rei nos quer ma - tar! E'a - go - ra? o

A. *mp* *f* *f*
 ri - gos nes - su ter - ra Os al - ta - res der - ru - bu - dus E'a - go - ra? Lou - cu - ra. nos quer ma - tar! E'a - go - ra? o

T. *mp* *mp* *f*
 ri - gos nes - sa ter - ra nossos fi - lhos sem um pai. E'a - go - ra? Lou - cu - ra. nos quer ma - tar! E'a - go - ra?

B. *mp* *mp* *f*
 ri - gos nes - sa - ter - ra nossos fi - lhos sem um pai. E'a - go - ra? Lou - cu - ra. o rei nos quer ma - tar! E'a - go - ra?

Vln. I *f* *f*

Vln. II *mp* *f* *mp* *f*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Db. *mp* *f* *mp*

ATO II
15) RELATO A SAMUEL

Fl. 1.2
Ob.
B♭ Cl. 1.2
Bsn.
Hn. 1.2
B♭ Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

rei! Oh quem vai nos a - ju - dar? Tanto tem-po nos ser - vi-mos. É a - go - ra? O me-do a - cam-pa ao re - dor. co-mo não te - mer?

rei! Tanto tem-po nos ser - vi-mos. É a - go - ra? O me-do a - cam-pa ao re - dor. co-mo não te - mer?

o rei! Oh quem vai nos a - ju - dar? sim, na ca - sa do Se - nhor. É a - go - ra? O me-do a - cam-pa ao re - dor. co-mo não te - mer?

o rei! sim, na ca - sa do Se - nhor. É a - go - ra? O me-do a - cam-pa ao re - dor. co-mo não te - mer?

ATO II

15) RELATO A SAMUEL

The musical score is for a scene titled "ATO II 15) RELATO A SAMUEL". It features a full orchestral ensemble and vocal soloists. The instruments include Flute 1 & 2, Oboe, Bass Clarinet 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Trombone 3, Timpani, Percussion 1 & 2, Harp, Soprano, Alto, Tenor, Bass, Violin I & II, Viola, Violoncello, and Double Bass. The vocal soloists have lyrics in Portuguese. The score includes dynamic markings such as *mf*, *mp*, and *f*, and includes performance instructions like *mf* and *f* with hairpins. The lyrics are: "Fala de Samuel" (repeated for each instrument), "Sacer - do - tes em pe - ri - go e a - té Da - vid fu - giu. Nosso po - vo sem um lí - der va - mos to - dos pe - re -", "e a - té Da - vid fu - giu. po - vo sem um lí - der va - mos to - dos pe - re -", "e a - té Da - vid fu - giu. sem um lí - der va - mos to - dos pe - re -", "e a - té Da - vid fu - giu. Nosso po - vo sem um lí - der va - mos to - dos pe - re -".

ATO II
15) RELATO A SAMUEL

The musical score is arranged in systems. The first system includes woodwinds (Flute 1 & 2, Oboe, Bass Clarinet 1 & 2, Bassoon) and brass (Horn 1 & 2, Trumpet 1 & 2, Trombone 1, 2, & 3, Tuba, Timpani, Percussion 1 & 2, Harp). The second system features vocal soloists (Soprano, Alto, Tenor, Bass) with lyrics in Portuguese. The third system includes strings (Violin I & II, Viola, Violoncello, Double Bass). Dynamics such as *mp*, *f*, *mf*, and *ff* are indicated throughout. Performance directions include *molto rit.* and *a tempo*. The lyrics for the vocal parts are: "cer. Ah! O lou-co rei nos to-ma por i-ni-mi-gos seus. O lou-co rei or-de-na ma-tar quem cre em Deus. ma-tar quem cre em Deus."

ATO II

15) RELATO A SAMUEL

Musical score for 'ATO II 15) RELATO A SAMUEL'. The score includes parts for Fl. 1.2, Ob., B♭ Cl. 1.2, Bsn., Hn. 1.2, B♭ Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., Perc. 1, Perc. 2, Hp., S, A, T, B, Vln. I, Vln. II, Vla., Vc., and Db. The vocal parts (S, A, T, B) include lyrics in Portuguese. The score is marked with dynamics such as *mf*, *mp*, and *p*, and includes performance instructions like *rit.* and *morrendo...*. The score is divided into measures, with a rehearsal mark '73' appearing at the beginning of several staves.

Fl. 1.2
Ob.
B♭ Cl. 1.2
Bsn.
Hn. 1.2
B♭ Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Db.

mf *mp* *p* *rit.* *morrendo...*

Ma - tar quem cre em Deus, ma - tar quem cre em Deus. O rei, o rei, o rei, o rei.

Ma - tar quem cre em Deus, ma - tar quem cre em Deus. O rei, o rei, o rei, o rei.

Quem cre em Deus, quem cre em Deus. O rei, o rei, o rei, o rei.

Quem cre em Deus, quem cre em Deus. O rei, o rei, o rei, o rei.

ATO III

16) DISTORÇÃO DE SAUL (4)

$\text{♩} = 100$

The score is for a 5-measure passage in common time (C). The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The instruments and their parts are as follows:

- Flute 1 e 2:** Rests throughout.
- Oboe:** Rests throughout.
- Clarinet in B♭ 1 e 2:** Rests throughout.
- Bassoon:** Rests throughout.
- Horn in F 1 e 2:** Sustained chords in the first and third measures, marked *f*.
- Trumpet in B♭ 1 e 2:** Sustained chords in the first and third measures, marked *f*.
- Trombone 1 e 2:** Sustained chords in the first and third measures, marked *f*.
- Trombone 3:** Sustained chords in the first and third measures, marked *f*.
- Timpani:** Rests throughout.
- Percussion 1 & 2:** Rests throughout.
- Harp:** Rests throughout.
- Soloist:** Rests throughout.
- Soprano/Alto:** Rests throughout.
- Tenor/Bass:** Rests throughout.
- Violin I & II:** Rapid sixteenth-note passages, marked *f*.
- Viola:** Rapid sixteenth-note passages, marked *f* and *div.*
- Violoncello:** Rapid sixteenth-note passages, marked *f* and *div.*
- Doublebass:** Sustained chords in the first and third measures, marked *f*.

ATO III
16) DISTORÇÃO DE SAUL (4)

Fl. 1, 2
Ob.
B. Cl. 1, 2
Bsn.
Hn. 1, 2
B. Tpt. 1, 2
Tbn. 1, 2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
Sl.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Db.

poco rit.

ATO III

16) DISTORÇÃO DE SAUL (4)

13 *poco rit.*

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2 *simile* *poco rit.*

B. Tpt. 1.2 *simile* *poco rit.*

Tbn. 1.2 *simile* *poco rit.*

Tbn. 3 *f* *poco rit.*

Timp.

Perc. 1

Perc. 2

Hp.

Sl.

S

A

T

B

Vln. I *div.* *f* *poco rit.*

Vln. II *div.* *f* *poco rit.*

Vla. *f* *poco rit.*

Vc. *f* *poco rit.*

Db. *f*

ATO III

17) REVEZES DE DAVID

♩ = 108

The score is for a full orchestra and vocal soloist. The instruments listed are Flute 1 e 2, Oboe, Clarinet in B♭ 1 e 2, Bassoon, Horn in F 1 e 2, Trumpet in B♭ 1 e 2, Trombone 1 e 2, Trombone 3, Timpani, Percussion 1, Percussion 2, Harp, Tenor Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Doublebass. The music is in 4/4 time with a tempo of 108. The key signature has two flats (B♭ and E♭). The vocal soloist part includes the lyrics: "De-di-tho'as cor-das do meu co-ra-ção. Den-tro de mim vi-bra no-va can-ção." The score includes dynamic markings such as *f*, *mf*, and *mp*.

Flute 1 e 2

Oboe

Clarinet in B♭ 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B♭ 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Percussion 2

Harp

Tenor Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

f *mf* *mp*

De-di-tho'as cor-das do meu co-ra-ção. Den-tro de mim vi-bra no-va can-ção.

ATO III
17) REVEZES DE DAVID

Fl. 1.2
Ob.
B♭ Cl. 1.2
Bsn.
Hn. 1.2
B♭ Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
T. S.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

gui - do? O que'o Rei quer de mim? O que'eu fiz de tão gra-ve? me res - pon - da, oh Se - nhor! Minha vi - da eu te'ou - tre - go, como sem - pre te'ou - tre -

mf *f* *mp*

mf *f* *mp*

mf *f* *mp*

ATO III
17) REVEZES DE DAVID

Musical score for '17) REVEZES DE DAVID', Act III. The score includes parts for Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B♭ Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., Perc. 1, Perc. 2, Hp., T. S., S., A., T., B., Vln. I, Vln. II, Vla., Vc., and Db. The vocal parts (T. S., S., A., T., B.) have lyrics in Portuguese. The score is marked with dynamics such as *mf*, *f*, and *mf*. The key signature is one flat (Bb) and the time signature is 4/4. The score is divided into measures, with a rehearsal mark '33' at the beginning of the vocal and string sections.

Fl. 1.2
Ob.
B. Cl. 1.2
Bsn.
Hn. 1.2
B♭ Tpt. 1.2
Tbn. 1.2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
T. S.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Db.

guci. — mas a go - ra eu es - pe - ro sa - ber por que. por que eu?
Den-tro de mim eu não ve - jo si -
Den-tro de mim eu não ve - jo si -
Den-tro de mim eu não ve - jo si -
Den-tro de mim eu não ve - jo si -
Den-tro de mim eu não ve - jo si -
Den-tro de mim eu não ve - jo si -

ATO III

17) REVEZES DE DAVID

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B⁺ Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Hp.

T. S.

S.

A.

T.

B.

Vin. I

Vin. II

Vla.

Vc.

Db.

nais de mal O que eu fiz prá so - frer es - se ó - dio. — Vem meu Deus sal - var teu fi - lho Vem meu Deus. eu tan-to'im - plo - ro Pois em

nais de mal O que eu fiz prá so - frer es - se ó - dio. —

nais de mal O que eu fiz prá so - frer es - se ó - dio. —

nais de mal O que eu fiz prá so - frer es - se ó - dio. —

nais de mal O que eu fiz prá so - frer es - se ó - dio. —

f *mp* *mf* *mp* *f* *mp* *f* *mp* *f* *mp*

ATO III

17) REVEZES DE DAVID

Musical score for '17) REVEZES DE DAVID' from Act III. The score is written for a full orchestra and a vocal ensemble. The instruments listed are Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B♭ Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., Perc. 1, Perc. 2, Hp., T. S., S., A., T., B., Vln. I, Vln. II, Vla., Vc., and Db. The vocal parts (T. S., S., A., T., B.) have lyrics in Portuguese. The score includes dynamic markings such as *f*, *mp*, *mf*, and *mp*, and a *cresc.* marking. The music is in a key with two flats and a 4/4 time signature. The score is divided into measures, with a rehearsal mark '65' at the beginning of the vocal and string parts.

65

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B♭ Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Hp.

T. S.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mp* *cresc.*

nhor. Ven meu Deus sal - var teu fi - lho Ven meu Deus. eu tan-to'im - plo - ro Pois em mim não ve - jo fal - ta nem ra - zão prá me - re -

nhor.

nhor.

nhor.

nhor.

nhor.

mf *mp* *mp* *mp*

mf *mp* *mp* *mp*

mp *mp* *mp*

mp

mp

ATO III

17) REVEZES DE DAVID

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B♭ Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

Perc. 1

Perc. 2

Hp.

T. S.
 ecr es - sa cru - el e'in - jus - ta cul - pa. eu não me re - - - ço. Se - nhor. rit., a tempo

S.
 Eu não me re - ço. Se - nhor. rit., a tempo mp Por - que. Se - nhor?

A.
 Eu não me re - ço. Se - nhor. rit., a tempo mp Por - que. Se - nhor?

T.
 Eu não me re - ço. Se - nhor. rit., a tempo mp Por - que. Se - nhor?

B.
 Eu não me re - ço. Se - nhor. rit., a tempo mp Por - que. Se - nhor?

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *mp*

ATO III

18) DANÇA DAS FEITICEIRAS

♩ = 115

Flute I e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani in G, A, C

Susp. Cymb.

Harp

Soprano Solo

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

Quem quer nos pro - cu - rar já se per - deu não

Quem quer nos pro - cu - rar já se per - deu não

ATO III

18) DANÇA DAS FEITICEIRAS

Fl. 1, 2

Ob.

B. Cl. 1, 2

Bsn.

Hn. 1, 2

B. Tpt. 1, 2

Tbn. 1, 2

Tbn. 3

Timp.

S. Cymb.

Hp.

Sp.sl.

S.
vai po - der vol - tar pro seu lu - gar. A luz dos o - lhos seus é pe - dra sem ca - lor Não

A.
vai po - der vol - tar pro seu lu - gar. A luz dos o - lhos seus é pe - dra sem ca - lor Não

T.
vai po - der vol - tar pro seu lu - gar. A luz dos o - lhos seus é pe - dra sem ca - lor Não

B.
lu - gar. A luz dos o - lhos seus é pe - dra sem ca - lor Não

Vln. I

Vln. II

Vla.

Vc.

Db.

ATO III

18) DANÇA DAS FEITICEIRAS

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1. 2**: Flute 1 and 2
- Ob.**: Oboe
- B. Cl. 1. 2**: Bass Clarinet 1 and 2
- Bsn.**: Bassoon
- Hn. 1. 2**: Horn 1 and 2
- B. Tpt. 1. 2**: Baritone Trumpet 1 and 2
- Tbn. 1. 2**: Tenor Trumpet 1 and 2
- Tbn. 3**: Tenor Trumpet 3
- Timp.**: Timpani
- S. Cymb.**: Snare Cymbal
- Hp.**: Harp
- Sp.sl.**: Spanish Lute
- S.**: Soprano
- A.**: Alto
- T.**: Tenor
- B.**: Bass
- Vln. I**: Violin I
- Vln. II**: Violin II
- Vla.**: Viola
- Vc.**: Violoncello
- Db.**: Double Bass

The score includes various musical notations such as *cresc.*, *rit.*, *f*, *mf*, and *u tempo*. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Portuguese:

mf
Che - ga mais per - to vem Não te - nha me - do não os teus de - se - jos vão

f *rit.*
vê, não tem a - além. de - se - ja des - co - bria.

f *rit.*
vê, não tem a - lém. de - se - ja des - co - bria.

f *rit.*
vê, não tem a - lém de - se - ja des - co - bria.

f *rit.*
vê, não tem a - lém, de - se - ja des - bria.

f *rit.* *u tempo*
mp

ATO III

18) DANÇA DAS FEITICEIRAS

Fl. 1.2 *mf* *a2*

Ob. *mf* *a2*

B. Cl. 1.2 *mf* *a2*

Bsn. *mf*

Hn. 1.2 *mf*

B. Tpt. 1.2 *mf*

Tbn. 1.2 *mf*

Tbn. 3 *mf*

Timp.

S. Cymb.

Hp.

Sp.s. *mf*

S. *mf* *a2*

A. *mf* *a2*

T. *mf* *a2*

B. *mf* *a2*

Vln. I *mf* *mp* *rit. a tempo*

Vln. II *mf* *mp* *rit. a tempo*

Vla. *mf* *mp* *rit. a tempo*

Vc. *mf* *mp* *rit. a tempo*

Db. *mf* *mp* *rit. a tempo pizz.*

che - ga - ram tris - tes com tan - tas do - res no pei - to e na al - ma

nos es - cu - tar nos es - cu - tar

mas lo - go bem de pois ti - ve - ram mil vi - mas lo - go bem de - pois ti - ve - ram mil vi - mas lo - go bem de - pois ti - ve - ram

ATO III

18) DANÇA DAS FEITICEIRAS

Fl. 1.2 *f*

Ob. *f*

B-Cl. 1.2 *f*

Bsn. *cresc.*

Hn. 1.2 *cresc.* *f* *rit.*

B- Tpt. 1.2 *cresc.* *f* *rit.*

Tbn. 1.2 *cresc.* *f* *rit.*

Tbn. 3 *cresc.* *f* *rit.*

Timp. *f*

S. Cymb. *f*

Hp.

Sp.sl. *mf*

S. *rit.*
sões das coi-sas que ni-guém po-de ver, não, nin-guém.

A. *rit.*
sões das coi-sas que ni-guém po-de ver, não, nin-guém.

T. *rit.*
sões das coi-sas que ni-guém po-de ver, não, nin-guém.

B. *rit.*
mil vi-sões das coi-sas que ni-guém po-de ver, não, nin-guém.

Vln. I *mf* *cresc.* *f* *rit.* *a tempo* *mp* *f*

Vln. II *cresc.* *f* *rit.* *a tempo* *mp* *f*

Vla. *cresc.* *f* *rit.* *a tempo* *mp* *f*

Vc. *cresc.* *f* *rit.* *a tempo* *mp* *f*

Db. *cresc.* *f* *rit.* *a tempo* *mp* *pizz.* *f*

ATO III

18) DANÇA DAS FEITICEIRAS

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B. Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

S. Cymb.

Hp.

Sp.sl.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Db.

lar nos tra-gam sem tar-dar as su-as al-mas sim! Va-mos fá-zer a gran-de tro-ca que'en-tre nós não há se-

lar nos tra-gam sem tar-dar as su-as al-mas sim! Va-mos fá-zer a gran-de tro-ca que'en-tre nós não há se-

lar nos tra-gam sem tar-dar as su-as al-mas sim!

lar nos tra-gam sem tar-dar as su-as al-mas sim!

arco

vibr.

ATO III
18) DANÇA DAS FEITICEIRAS

Musical score for 'ATO III 18) DANÇA DAS FEITICEIRAS'. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, strings, and voice.

Woodwinds: Fl. 1.2, Ob., B♭-Cl. 1.2, Bsn., Hn. 1.2, B♭-Tpt. 1.2, Tbn. 1.2, Tbn. 3.

Percussion: Timp., S. Cymb.

Keyboard: Hp.

Strings: Sp.s.l., S., A., T., B., Vln. I, Vln. II, Vla., Vc., Db.

Voice: S., A., T., B.

Lyrics:
gre - - dos. vo - cês nos pe - dem vi - da
e nós que - re - mos vi - da
e nós que - re - mos vi - da
e nós que - re - - mos vi - da

Dynamic markings: *mf* (mezzo-forte) is used throughout the score.

ATO III

18) DANÇA DAS FEITICEIRAS

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe, Bass Clarinet 1 & 2, Bassoon) and brass (Horn 1 & 2, Trumpet 1 & 2, Trombone 1, 2, & 3, Tuba, Timpani, Snare Cymbal, and Harp). The bottom section features strings (Violin I & II, Viola, Violoncello, Double Bass) and vocalists (Soprano, Alto, Tenor, Bass). The vocal parts include Portuguese lyrics. The score is marked with dynamic levels such as *mp*, *mf*, and *f*, and includes performance instructions like *decresc.* and *pizz.*. Measure numbers 85, 86, and 87 are indicated at the beginning of several staves.

Vocal Lyrics:

Soprano (S): vo - cês não ga - nham na - da e na - da sa - bem, na - da'a lem da sa - bi - da'e te - mi - da. ter -

Alto (A): vo - cês não ga - nham na - da e na - da sa - bem, na - da'a lem da sa - bi - da'e te - mi - da. ter -

Tenore (T): vo - cês não ga - nham na - da e na - da sa - bem, na - da'a lem da sa - bi - da'e te - mi - da. ter -

Bass (B): vo - cês não ga - nham na - da e na - da sa - bem, na - da'a lem da sa - bi - da'e te - mi - da. ter -

ATO III

18) DANÇA DAS FEITICEIRAS

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

Hn. 1.2

B. Tpt. 1.2

Tbn. 1.2

Tbn. 3

Timp.

S. Cymb.

Hp.

Sp.s.

S

A

T

B

Vln. I

Vln. II

Vla.

Vc.

Db.

Quem quer nos pro - cu - rar

Quem quer nos pro - cu - rar quem quer nos pro - cu - rar já sa - be'o que'en-con - trar já sa - be já sa - be. sa - - - be.

Quem quer nos pro - cu - rar quem quer nos pro - cu - rar já sa - be'o que'en-con - trar já sa - be já sa - be. sa - - - be.

já sa - be já sa - be. já sa - be.

já sa - be já sa - be. já sa - be.

arco

ATO III

19) INVOCAÇÃO DOS MORTOS

♩ = 72

The musical score is arranged in a standard orchestral format. It includes parts for Flute I & 2, Oboe, Clarinet in B♭ I & 2, Bassoon, Horn in F I & 2, Trumpet in B♭ I & 2, Trombone I & 2, Trombone 3, Timpani, Susp. Cymb., Tambourine, Harp, Soprano Solo, Baritone Solo, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Violoncello, and Doublebass. The score is in 2/4 time and features a key signature of one sharp (F#). The tempo is marked as quarter note = 72. The dynamic marking *mf* (mezzo-forte) is used throughout. The vocal soloists have a line of lyrics: "A - ten - dam meu cla -".

ATO III
19) INVOCAÇÃO DOS MORTOS

Musical score for '19) INVOCAÇÃO DOS MORTOS'. The score includes parts for Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., S. Cymb., Tamb., Hp., S.S., B.S., S., A., T., B., Vln. I, Vln. II, Vla., Vc., and Db. The score is in 2/4 time and features a vocal line with lyrics in Portuguese. The lyrics are: mor su - pli - co aos mor - tes e tra - gam Sa - mu - el pros bra - ços meus. A - ten - dam meu lou - vor fi - el das tre - vas vem a

ATO III

19) INVOCAÇÃO DOS MORTOS

The musical score is arranged in systems for various instruments and voices. The instruments include Flute 1 & 2 (Fl. 1.2), Oboe (Ob.), Clarinet 1 & 2 (B. Cl. 1.2), Bassoon (Bsn.), Horn 1 & 2 (Hn. 1.2), Trumpet 1 & 2 (B. Tpt. 1.2), Trombone 1 & 2 (Tbn. 1.2), Trombone 3 (Tbn. 3), Timpani (Timp.), Snare Cymbal (S. Cymb.), and Tambourine (Tamb.). The vocal parts include Soprano Solo (S.S.), Bass Solo (B.S.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 24. The vocal parts enter with the lyrics: "luz me tra-gam Sa - mu - el, me tra-gam Sa - mu - el." The Soprano Solo part includes a *glissando* marking. The Bass Solo part includes the lyrics: "Por - que, meu pai, por - que meu de - ses -".

Dynamic markings include *mf* (mezzo-forte), *mp* (mezzo-piano), and *ppizz.* (pizzicato). The score is written in a key signature of one sharp (F#) and a common time signature (C).

ATO III

19) INVOCAÇÃO DOS MORTOS

36

Fl. 1.2

Ob.

B. Cl. 1.2

Bsn.

mf

Hn. 1.2

B. Tpt. 1.2

Tbn. 1.2

Tbn. 3

36

Timp.

S. Cymb.

36

Tamb.

36

Hp.

36

S.S.

36

B.S.

pe - ro a mor - te não nos traz ne - nha - ma paz. Por - que meu pai, por - que meu pai? A mor - te não nos traz ne - nha - ma cal - ma'e paz.

mp

S

mp

Vc - nha

36

A

mp

Vc - nha

T

mp

Vc - nha

B

mp

Vc - nha

36

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

mp

36

Db.

arco
V

mf

ATO III

19) INVOCAÇÃO DOS MORTOS

Musical score for '19) INVOCAÇÃO DOS MORTOS'. The score includes parts for Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., S. Cymb., Tamb., Hp., S.S., B.S., S, A, T, B, Vln. I, Vln. II, Vla., Vc., and Db. The score features various dynamics such as *mf*, *mp*, and *mf*. The vocal parts (S.S., B.S., S, A, T, B) include lyrics in Portuguese: 'A - ten - dam meu cla - mor su - pli - ca'os mor - tos c', 'Por - que meu pai, por - que, meu pai?', and 'Sa - mu - ell'.

ATO III

19) INVOCAÇÃO DOS MORTOS

The musical score is arranged in a standard orchestral format with the following parts:

- Fl. 1.2**: Flute 1 and 2, playing a rhythmic pattern of eighth notes.
- Ob.**: Oboe, playing a melodic line.
- B. Cl. 1.2**: Bass Clarinet 1 and 2, playing a rhythmic pattern.
- Bsn.**: Bassoon, playing a rhythmic pattern.
- Hu. 1.2**: Horn 1 and 2, playing a melodic line.
- B. Tpt. 1.2**: Baritone Trumpet 1 and 2, playing a melodic line.
- Tbn. 1.2**: Tenor Trumpet 1 and 2, playing a melodic line.
- Tbn. 3**: Tenor Trumpet 3, playing a melodic line.
- Timp.**: Timpani, playing a rhythmic pattern.
- S. Cymb.**: Snare Cymbal, playing a rhythmic pattern.
- Tamb.**: Tom-tom, playing a rhythmic pattern.
- Hp.**: Harp, playing a rhythmic pattern.
- S.S.**: Soprano Soloist, singing the lyrics: "tra - gam Sa - mu - el pros bra - ços meus." followed by "A -".
- B.S.**: Bass Soloist, singing the lyrics: "A mor te não nos traz. ne nhu-ma cul-ma'e paz."
- S.**: Soprano Chorus, singing the lyrics: "Ve - nha Sa - mu - el".
- A.**: Alto Chorus, singing the lyrics: "Ve - nha Sa - mu - el".
- T.**: Tenor Chorus, singing the lyrics: "Ve - nha Sa - mu - el".
- B.**: Bass Chorus, singing the lyrics: "Ve - nha Sa - mu - el".
- Vln. I**: Violin I, playing a melodic line.
- Vln. II**: Violin II, playing a melodic line.
- Vla.**: Viola, playing a melodic line.
- Vc.**: Violoncello, playing a melodic line.
- Db.**: Double Bass, playing a melodic line.

The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *f* (forte). The tempo is marked with a common time signature (C) and a 2/4 time signature.

ATO III

19) INVOCAÇÃO DOS MORTOS

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe, Clarinet 1 & 2, Bassoon) and brass (Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 3, Tuba, Timpani, Snare Cymbal, and Tom-tom). The middle section features the piano and strings. The bottom section contains the vocal parts: Soprano Soloist (S.S.), Bass Soloist (B.S.), and a vocal quartet (Soprano, Alto, Tenor, Bass). The lyrics are in Portuguese, and the score includes dynamic markings such as *mf*, *mp*, and *pizz.* (pizzicato).

Vocal Lyrics:

S.S. ten - diam meu lou - vor fi - el das tre - vas vem a luz me tra - gam Sa - mu - el. me tra - gam Sa - mu - el. *Ghiandola*

B.S. que, meu pai, por - que, meu pai? A mor - te não nos traz ne - nha - ma cal - ma? *pizz.*

Chorus Lyrics:

S. Tra - gam Sa - mu - el. *mf*

A. Tra - gam Sa - mu - el. *mf*

T. Tra - gam Sa - mu - el. *mf*

B. Tra - gam Sa - mu - el. *mf*

ATO III

19) INVOCAÇÃO DOS MORTOS

The musical score is arranged in systems. The first system includes Fl. 1.2, Ob., B. Cl. 1.2, Bsn., Hn. 1.2, B. Tpt. 1.2, Tbn. 1.2, Tbn. 3, Timp., S. Cymb., and Tamb. The second system includes Hp., S.S., and B.S. The third system includes S., A., T., and B. The fourth system includes Vln. I, Vln. II, Vla., Vc., and Db. Dynamics range from *mp* to *ff*. The vocal parts (S.S., S., A., T., B.) have lyrics: "Ve - nha Sa - mu - el! Ve - nha Sa - mu - el! Ve - nha Sa - mu - el! Sa - mu - el! Ah!". Performance instructions include *Falando*, *Glissando*, *arco*, and *pizz.*

ATO III
19) INVOCAÇÃO DOS MORTOS

The musical score is arranged in a standard orchestral format with the following parts and staves from top to bottom:

- Fl. 1.2: Flute 1, 2nd staff. Marked *f*.
- Ob.: Oboe, 3rd staff. Marked *f*.
- B. Cl. 1.2: Bass Clarinet 1, 2nd staff. Marked *f*.
- Bsn.: Bassoon, 4th staff. Marked *f*.
- Hu. 1.2: Horn 1, 2nd staff. Marked *f*.
- B. Tpt. 1.2: Baritone Trumpet 1, 2nd staff. Marked *f*.
- Tbn. 1.2: Trombone 1, 2nd staff. Marked *f*.
- Tbn. 3: Trombone 3, 5th staff. Marked *f*.
- Timp.: Timpani, 6th staff. Marked *mp*.
- S. Cymb.: Snare Cymbal, 7th staff.
- Tamb.: Tom-tom, 8th staff.
- Hp.: Harp, 9th and 10th staves.
- S.S.: Soprano Saxophone, 11th staff.
- B.S.: Bass Saxophone, 12th staff.
- S.: Soprano voice, 13th staff.
- A.: Alto voice, 14th staff.
- T.: Tenor voice, 15th staff.
- B.: Bass voice, 16th staff.
- Vln. I: Violin I, 17th staff. Marked *mf*, includes *div.* marking.
- Vln. II: Violin II, 18th staff. Marked *mf*, includes *div.* marking.
- Vla.: Viola, 19th staff. Marked *mf*, includes *div.* marking.
- Vc.: Violoncello, 20th staff. Marked *mf*.
- Db.: Double Bass, 21st staff. Marked *mf*, includes *arco* marking.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The score includes various musical notations such as rests, notes, and slurs.

ATO III
20) CANTO DE GUERRA (3)

This musical score is for a symphonic band or orchestra. It features a variety of instruments including woodwinds (Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Timpani, Snare Drum, Cymbals), strings (Violin I, Violin II, Viola, Violoncello, Double Bass), and keyboard (Harp). The score is divided into three measures. The first measure shows the initial dynamics and some woodwind entries. The second measure features a prominent horn and trumpet section with a *fp* (fortissimo piano) dynamic. The third measure is characterized by a strong, sustained brass section with a *f* (forte) dynamic. The woodwinds and strings provide harmonic support throughout. The score includes various musical notations such as slurs, accents, and dynamic markings.

ATO III
21) MORTE DE SAUL

$\text{♩} = 48$

Flute I e 2
Oboe
Clarinet in B \flat 1 e 2
Bassoon
Horn in F 1 e 2
Trumpet in B \flat 1 e 2
Trombone 1 e 2
Trombone 3
Timpani
Percussion 1
Percussion 2
Harp
Soloist
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Doublebass

ATO III

21) MORTE DE SAUL

Fl. 1,2
Ob.
B. Cl. 1,2
Bsn.
Hrn. 1,2
B. Tpt. 1,2
Tbn. 1,2
Tbn. 3
Timp.
Perc. 1
Perc. 2
Hp.
Sl.
S
A
T
B
Vln. I
Vln. II
Vla.
Vc.
Db.

p *cresc.* *cresc.*
p *cresc.*
f *mf* *f* *mp* *cresc.*
f *mf* *f* *mp* *cresc.* *V*
mp *mf* *cresc.* *V*

ATO III
22) EPÍLOGO – SAUDAÇÃO A DAVID

♩ = 100

Flute 1 e 2

Oboe

Clarinet in B♭ 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B♭ 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Tambourine

Snare Drum

Harp

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

ATO III
22) EPÍLOGO – SAUDAÇÃO A DAVID

The musical score is arranged in a standard orchestral format. The woodwind section includes Flutes 1 and 2, Oboe, Bass Clarinet 1 and 2, Bassoon, Horns 1 and 2, Trumpets 1 and 2 (B-flat), and Trombones 1, 2, and 3. The percussion section includes Timpani, Percussion 1, and various drums (Tambourine, Snare Drum). The keyboard section includes Harp. The vocal section includes Soprano, Alto, Tenor, and Bass. The string section includes Violins I and II, Viola, Violoncello, and Double Bass. The Horns 1 and 2, Trumpets 1 and 2, and Trombones 1 and 2 parts contain musical notation with dynamics like "poco rit." and articulation marks.

ATO III
23) EPÍLOGO – DISTORÇÃO DE DAVID

$\text{♩} = 48$

Flute 1 e 2

Oboe

Clarinet in B \flat 1 e 2

Bassoon

Horn in F 1 e 2

Trumpet in B \flat 1 e 2

Trombone 1 e 2

Trombone 3

Timpani

Percussion 1

Percussion 2

Harp

Soloist

Soprano Alto

Tenor Bass

Violin I

Violin II

Viola

Violoncello

Doublebass

pp

rit.

ATO III
24) EPÍLOGO – LAMENTO DE DAVID

The musical score is arranged in a standard orchestral format. It includes parts for Flutes (Fl. 1,2), Oboe (Ob.), Clarinet in B-flat (B. Cl. 1,2), Bassoon (Bsn.), Horns (Hn. 1,2), Trumpets (Bs. Tpt. 1,2), Trombones (Tbn. 1,2 and Tbn. 3), Timpani (Timp.), Snare Cymbal (S. Cymb.), Tambourine (Tamb.), Harp (Hp.), Snare Drum (Tn. Sl.), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 21. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics: "Rei - nos vêm e vão tro - nos e na - ções tu - do num ins - tan - te ga - nha no - va di - re - ção For - tes vão ca -". The instrumental parts feature a variety of textures, including melodic lines for woodwinds and strings, and rhythmic patterns for percussion. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout to indicate volume changes. The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

ATO III

24) EPÍLOGO – LAMENTO DE DAVID

The musical score is arranged in a standard orchestral format. The top section includes woodwinds (Flute 1 & 2, Oboe, Bass Clarinet 1 & 2, Bassoon) and brass (Horn 1 & 2, Trumpet 1 & 2, Trombone 1 & 2, Trombone 3, Timpani, Snare Cymbal, and Tambourine). The piano and harp are also present. The vocal section consists of Soprano, Alto, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The score begins with a dynamic marking of *f* (forte) and features various musical notations such as slurs, accents, and dynamic changes. The vocal parts include lyrics in Portuguese, such as "Quan - ta'a - le - gri - a. Pois nos - so Deus mos - tra Scu po - der E - le res - ga - ta e re -". The score concludes with a dynamic marking of *mp* (mezzo-piano).

ATO III
24) EPÍLOGO – LAMENTO DE DAVID

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. 1, 2
- Ob.
- B. Cl. 1, 2
- Bsn.
- Hn. 1, 2
- Bs. Tpt. 1, 2
- Tbn. 1, 2
- Tbn. 3
- Timp.
- S. Cymb.
- Tamb.
- Hp.
- Tn. Sl.
- S.
- A.
- T.
- B.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Db.

The vocal parts (Tn. Sl., S., A., T., B.) include the following lyrics:

Deus tem o po - der. Quão gran - de é'o Se - nhor. _____
 Deus tem o po - der. Quão gran - de é'o Se - nhor. _____
 Deus tem o po - der. Quão gran - de é'o Se - nhor. _____
 Deus, nos - so Deus _____ tem o po - der. Quão gran - de é'o Se - nhor. _____
 Deus, nos - so Deus _____ tem o po - der. Quão gran - de é'o Se - nhor. _____

The score includes various musical notations such as dynamics (ff, f, mf), articulation (acc.), and performance directions (rit.).