



MUSICOGRAFIAS

SETE (2013).

CANÇÕES E ARRANJOS DO ESPETÁCULO

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RESUMO

Canções e arranjos do espetáculo **SETE**, baseado em **Sete Contra Tebas** de Ésquilo, e **As Fenícias**, de Eurípides

Palavras-chave: Dramaturgia Musical. **Sete Contra Tebas**. Recepção.

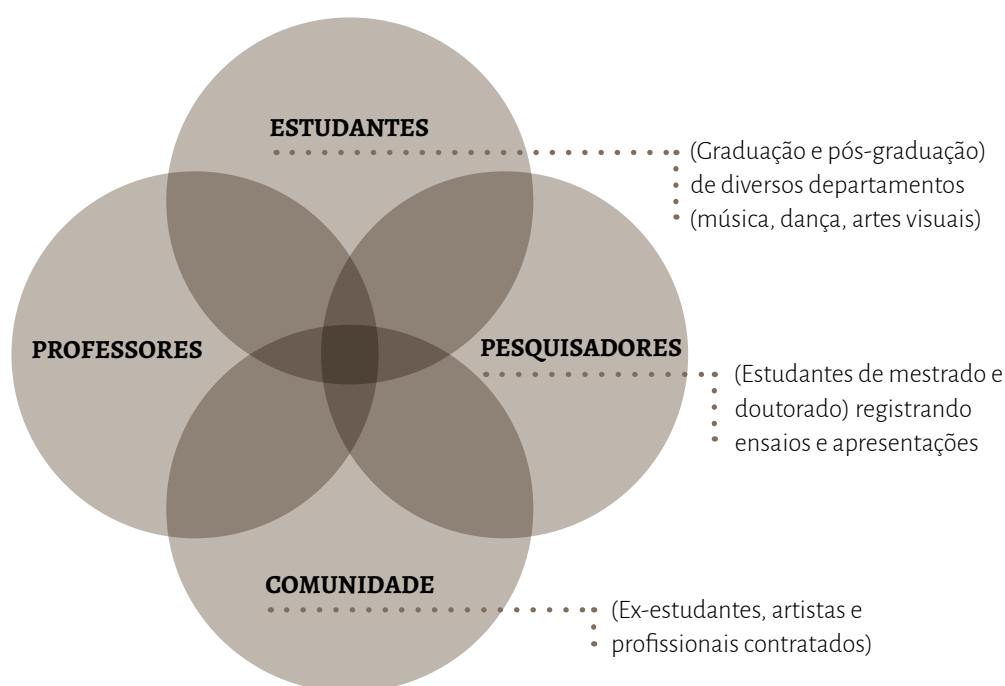
ABSTRACT

*Songs and Arrangements from **SETE**, musical drama based on Aeschylus' **Against Thebes** and Euripides' **The Phoenician Women**.*

*Keywords: Musical Dramaturgy, **Seven Against Thebes**, Reception.*

Uma das atividades mais prazerosas de **SETE** foi o da composição das músicas do espetáculo. Este trabalho envolveu a prática de um modelo de processo criativo já desenvolvida desde **Saul** (2008), e que foi aplicada em diversos musicais montados pelo LADI, como **Calibã** (2007), **No Muro** (2009), **David** (2012), **Mobamba** (2012), **Uma noite de Natal** (2013), **Salomônicas** (2016 e 2017).

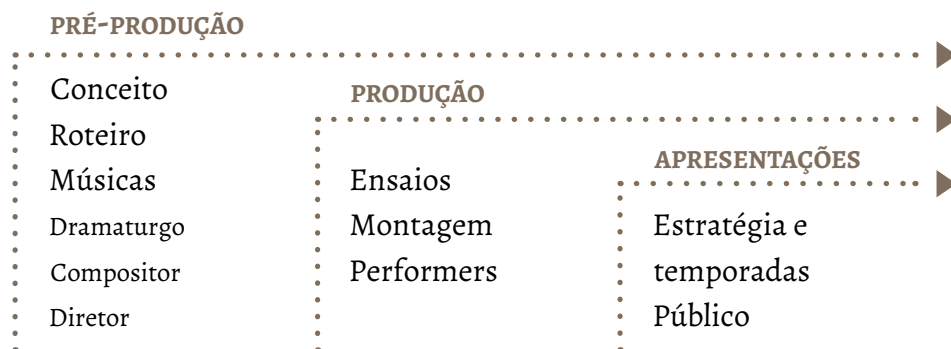
Esse modelo é o seguinte¹: primeiro, temos a organização do processo criativo em diversos grupos que se integram durante as atividades dentro e fora da sala de ensaios:



¹ Valho-me de materiais apresentados nas comunicações “Musical Dramaturgy Online: Using Digital Archiving for Musical Theatre Research”, apresentado congresso **Reading Musicals: Sources, Editions, Performance**, The Great American Songbook Foundation, Carmel-EUA, 2018; e “The Composer in the Classroom: Creative Strategies for Interaction between Musician and Actors at DramaLab–Brazil”, apresentado ao conferência internacional **Instrumental Theatre. Music and the Stage in Latin America** (1954-2006), Buenos Aires, Argentina, 2018.

O processo criativo segue o calendário de aulas, e disciplinas optativas são apenas para que as atividades sejam formalizadas. Antes do semestre se iniciar, há uma reunião entre os professores, pesquisadores e técnicos que irão conduzir a disciplina. O texto, tema, ou obra do semestre é debatido e escolhido. Há um primeiro esboço de roteiro construído:

PROCESSO DE PLANEJAMENTO, ESCRITA, PERFORMANCE

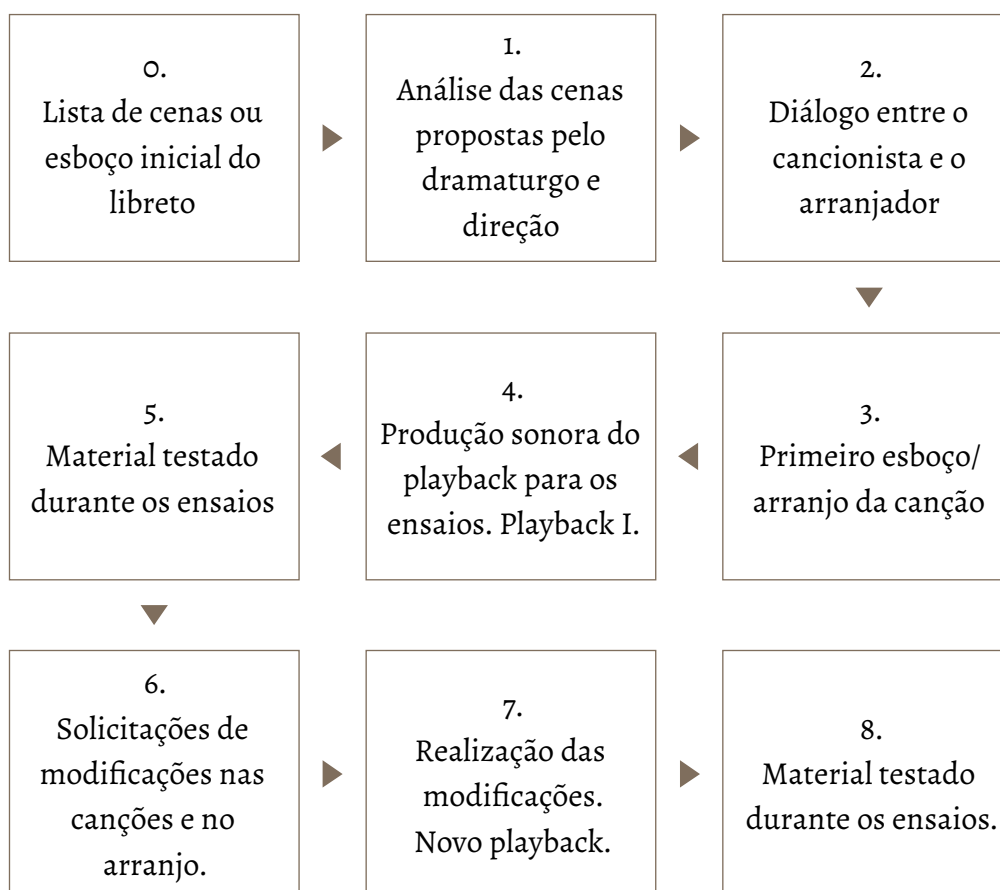


Quando dos ensaios, as músicas são compostas especificamente para o grupo de intérpretes que está matriculado e a partir de decisões do processo criativo:

PONTOS DE PARTIDA	ORIENTAÇÃO COLABORATIVA	CONTROLANDO O CAOS
<ul style="list-style-type: none"> • Esboço escrito; • Um tema; • Um evento contemporâneo; • Um texto teatral; • Ponto de partida é definido pela direção do LADI; • Todo o processo criativo se estende por dois semestres (um ano acadêmico). 	<ul style="list-style-type: none"> • Reunir artistas mais experientes com menos esperientes; • Reunir estudantes da Universidade e pessoas da comunidade; • Reunir amadores e profissionais. 	<ul style="list-style-type: none"> • Blog; • Registro em vídeo dos ensaios, que ficam disponíveis online; • Diálogos/debates curtos após cada ensaio

O material musical é elaborado pelo dramaturgo musical, que providencia junto da produção musical os playbacks de ensaio. Uma variação disso é quan-

do há um músico presente a todos os ensaios, como foi no musical As partes todas de um benefício (2003, Momamba (2012) e Salomônicas (2016,2017). Esses playbacks são utilizados e revistos durante os ensaios, gerando uma cadeia de reprocessamento, abaixo descrita:

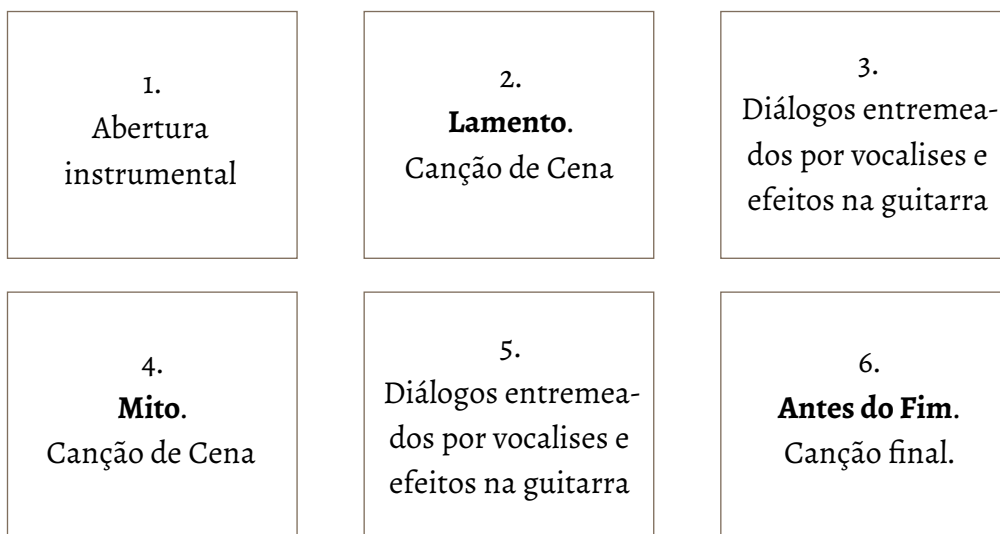


Com a aproximação entre planejamento, escrita e performance, temos, como consequência, uma maior definição dos materiais e escolhas composicionais a partir da correlação entre tempo, sala de ensaios e processo criativo:



DRAMATURGIA MUSICAL DE SETE

Antes de tudo, a macroestrutura ou distribuição de partes da obra:



Em **SETE**, havia a preocupação inicial de se utilizar sonoridades relacionadas com o universo da tragédia grega. Desde minha tese de doutorado em 2002, trabalha com esquema métricos dos textos trágicos para compreender a musicalidade da dramaturgia ateniense. Agora teria a oportunidade de testar em cena tais conhecimentos².

Com a recusa de se trabalhar com a tradução de **Sete Contra Tebas de Ésquilo**, e a escrita de um roteiro original/intertextual, a elaboração do material sonoro reorientou meu campo de opções e decisões para referência contemporâneas.

Como a peça girava em torno de lutas fratricidas e morte, e houve o consenso na condução do espetáculo de se trazer a tragédia para nossos dias, achei por bem começar com a ideia ter elementos de matriz africana em nosso espetáculo. Além da intérprete afrodescendente nas canções, eu havia em **David** (2012) mergulhado em ritmos e rituais africanos redimensionados nas Américas. Daí a primeira canção do espetáculo ter sido elaborada: pensei no universo sonoro de New Orleans, com suas seções de sopros, nos funerais que misturam emoções diversas e opostas, no *bas-fond* e sua teatralidade. Assim, no lugar de transpor metros grego para cena, eu transpus funções: a canção de abertura da peça situa o espectador em um universo fora do tempo, entre Grécia e Brasil via África.

A questão africana nos estudos clássicos é bem polêmica. Desde a provocante série de publicações de Martin Bernal (**Black Athena: The Afroasiatic Roots of Classical Civilization**) e sua recepção crítica, temos acompanhado,

2 Demonstrações desse know-how em métrica se efetivam: 1) nas pesquisas aprovadas e financiadas pelo CNPq – “Teatro, Música e Metro: Simulações Audiovisuais a partir de Padrões Métricos da Tragédia Grega (2009-2011), “Tragédia e Hipertexto: Desenvolvimento de Edição Online de Obras Dramáticas Clássicas (2010-2012)”]; 2) nos artigos publicados sobre o tema: “Hearing and Dancing Beats: An Interartistic Appropriation of Meters in Greek Tragedy and Brazilian Traditional Dance”. USCHINA FOREIGN LANGUAGE. , v.13, p.2015 538, 2015; “PALAVRA, CENA E MEDIAÇÃO TECNOLÓGICA: EDIÇÃO ONLINE DE OBRAS DRAMÁTICAS CLÁSSICAS”. **Revista da ANPOLL** (Online). , v.35, p.143 162, 2013. “OUVIR E DANÇAR RITMOS: EXPERIMENTOS COM METROS DA TRAGÉDIA GREGA”. **Clássica. Revista Brasileira de Estudos Clássicos**. , v.25, p.133 148, 2012; “Dança, metro e música: geração de arquivos sonoros de textos da tragédia grega” In: Art. **Arte e Tecnologia. Modus Operandi Universal**. Brasília : PPGArte UnB, 2012. v.1, p. 129143; Metro e representação: geração de arquivos sonoros e midi a partir de textos da tragédia grega In: 7 SIMCAM, 2011, BRASILIA. **ANAIS 7SIMCAM** , 2011. p.254 266. “Meter Matters: Embodied Rhythms at Stage as a Challenge to the Acoustics of Ancient Theatre” In: The Acoustics of Ancient Greek Theatre, 2011, PatrasGreece. **Proceedings The Acoustics of Ancient Greek Theatre**. , 2011. p.11 12. Além disso, temos o meu livro **Nos Passos de Homero. ensaios sobre performance, filosofia, música e dança a partir da antiguidade**. São Paulo: Annablume, 2013.

fora do Brasil, um debate sobre as matrizes africanas e/ou a recusa dessas matrizes tanto na construção dos estudos clássicos, quanto na modelação mesma de obras clássicas antigas.

Então, para mim foi um impulso criativo bem poderoso me valer das referências musicais de diversos estilos que foram efetivados a partir da herança africana.

Isso se vê na segunda música da peça, **Mito**. Havia a necessidade de uma canção que contasse a trama da família de Édipo. E intertexto com a canção que o coro dança/canta após a saída de Etéocles para lutar com seu irmão, no v. 719 de Sete contra Tebas. Nessa canção (v.720-791) em pares estróficos o coro faz uma retrospectiva dos males que assolam a família de Édipo: Laio, Édipo e os filhos de Édipo. No original grego, a canção é o interlúdio para a guerra que acontece fora da cena: enquanto o coro dança e canta, os irmãos lutam e morrem em violência recíproca. No lugar de ser na parte final da peça, deslocamos para o meio, como um párodo explicativo ou prólogo eurípidiano, um corte temporal e espacial no mundo da cena. Mas para conservar o seu caráter guerreiro, trocamos a textura polimétrica do original grego, que vai alinhando diversos padrões rítmicos que alternam foco no presente da cena e foco no mito, para a uniformidade enfática de um *riff* ou motivo rítmico-melódico repetido do começo ao fim da peça no baixo. A esse *ostinato* liga-se a percussão que atualiza padrões do maracatu. Essa dança guerreira brasileira sinaliza a dimensão bélica da peça.

A ideia do *ostinato* retornou na última música que fecha a peça – **Antes do Fim**. Novamente, temos um tema instrumental no baixo que atravessa as performances dos atores e das projeções visuais, dando coerência à cena. Aqui o material rítmico negocia com o funk. Durante as pesquisas para **David** (2012) e **No Muro** (2009), havia entrado em contato com as tradições estadunidenses que se utilizavam das sonoridades de cultura africana. Então, procedemos a essa estética *fusion*, mesclando instrumentação e estilos. Importante para mim foram as aulas que estava tendo no mestrado em Arranjo e Composição pela Berklee³. Essas definições de estilo para compor foram esclarecidas nas duas primeiras disciplinas do curso. Para uma visualização, seguem as disciplinas que cursei durante o mestrado:

3 Discuti essas questões na comunicação “O sistema online Berklee: uma autoetnografia” apresentada ao **13 ENCUN Encontro Nacional de Compositores Universitários**; Inst. promotora/financiadora: Unicamp, 2015.

DISCIPLINAS	PROFESSOR	DURAÇÃO	CONTEÚDO
Arranging I. Rhythm Section	Tom Rudolph	12 semanas. Jan/Mar 2013	Estrutura formal de canção, notação de percussão, baixo, guitarra e teclado.
Arranging. Contemporary Styles	Dan Moreti	12 semanas. Abr/Jun 2013	Escrita a partir de padrões rítmicos como rock/pop, soul, funk, samba/bossa, hip-hop.
Contemporary Vocal Arranging	Sharon Broadley- Martin	12 semanas. Jul/Set 2013	Tessitura vocal, harmonização
Arranging: Small Ensemble and Horns	Mark Poniatowski	12 semanas. Out/Dez 2013	Instrumentação, combinação de metais, harmonização
Arrangin: Advanced Horns Writing	Jeri Sykes	12 semanas. Jan/Mar 2014	Técnicas de distribuição das vozes e texturas
Arranging: Woodwinds and Strings	Jerry Gates	12 semanas. Abr/Jun 2014	Instrumentação, combinações cordas e madeiras
Counterpoint	Beth Denisch	12 semanas. Jun/Set 2014	Manipulação de motivos, escrita de cânones
Orchestration 1	D.J. Sparr	12 semanas. Jun/Set 2014	Revisão de instrumentação por famílias e contrapartidas em orquestração digital (midi, samples, etc.)
Orchestration 2: Writing Techniques for Full Orchestra	Ben Newhouse	12 semanas. Set/Dez 2014	Cores, Texturas, Layers, Mockups, Orquestra digital

Como se pode observar, seguindo o cronograma do processo criativo de **SETE**, temos uma sobreposição entre as disciplinas “*Arranging. Rhythm Section*” e “*Arranging Contemporary Styles*” e a elaboração das canções para o espetáculo.

Mas a música de **SETE** não se limita às canções: como se pode acompanhar pelo vídeo, havia uma contracenação entre cena e efeitos sonoros produzidos ao vivo⁴. Esses efeitos ou música incidental (*cues*) materializam diversas referências no espetáculo: o jogo de presença-ausência das divindades atraídas pelo sangue derramado (Erínias), o jogo com a figura da Esfinge, o incremento das tensões na cena, a sensação de guerra, entre outras.

Seguem em ordem as partituras da Abertura Instrumental e das três canções elaboradas para o espetáculo.

4 Eu toco a guitarra ao vivo, me valendo de efeitos da pedaleira Boss GT-10. A cantora lírica Aida Keller faz as improvisações vocais. Os arquivos pré-gravados das canções (os acompanhamentos) foram produzidos pelo artista e Técnico do Departamento de Artes Cênicas da UnB Glauco Maciel, que também fez a sonorização do espetáculo. Além das intervenções fora das canções, eu e a cantora lírica também performamos com os *playbacks*. Agradeço e muito o tempo de aula no GTR-Asa Norte (2010-2013), na formação com o mestre Marcelo Pereira (BUby), e, depois, e, depois, com o talentoso músico Fernando Oliveira.

ABERTURA
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A Moderato (♩ = c. 108)

The score is for a 4/4 piece in Moderato tempo (♩ = c. 108). It features a variety of instruments:

- Bass Trombone:** Rests in the first two measures, then plays a half note in the third and fourth measures.
- Tuba:** Plays a rhythmic pattern of eighth notes with accents, starting in the first measure.
- Timpani:** Plays a pattern of quarter notes, starting in the first measure.
- Cymbals:** Plays a pattern of quarter notes, starting in the first measure.
- Snare Drum 1:** Plays a pattern of quarter notes with a fermata over the first two measures.
- Snare Drum 2:** Plays a pattern of quarter notes with triplets in the second, third, and fourth measures.
- Bass Drum:** Plays a pattern of quarter notes, starting in the first measure.
- Drum Set:** Rests throughout the piece.
- Bass Guitar:** Plays a rhythmic pattern of eighth notes with accents, starting in the first measure.
- Violin:** Rests throughout the piece.
- Viola:** Rests throughout the piece.
- Cello:** Plays a rhythmic pattern of eighth notes with accents, starting in the first measure.
- Contrabass:** Plays a rhythmic pattern of eighth notes with accents, starting in the first measure.

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ABERTURA
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SETE

B

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

- 1. Tbn.**: Tenor Trombone, measures 5-8.
- Tuba**: Tuba, measures 5-8, featuring a rhythmic pattern of eighth notes with accents.
- Timp.**: Timpani, measures 5-8.
- Cym.**: Cymbal, measures 5-8.
- 3. Dr. 1**: Snare Drum 1, measures 5-8, with a melodic line.
- 3. Dr. 2**: Snare Drum 2, measures 5-8, with a rhythmic pattern of eighth notes and triplets.
- B. Dr.**: Bass Drum, measures 5-8.
- D. S.**: Double Bass, measures 5-8.
- Bass**: Bass, measures 5-8, featuring a rhythmic pattern of eighth notes with accents.
- Vln.**: Violin, measures 5-8.
- Vla.**: Viola, measures 5-8.
- Vc.**: Violoncello, measures 5-8, featuring a rhythmic pattern of eighth notes with accents.
- Cb.**: Contrabasso, measures 5-8, featuring a rhythmic pattern of eighth notes with accents.

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ABERTURA
DO DRAMA MUSICAL
SETE

C

1. Tbn.
Tuba
Timp.
Cym.
3. Dr. 1
3. Dr. 2
B. Dr.
D. S.
Bass
Vln.
Vla.
Vc.
Cb.

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ABERTURA
DO DRAMA MUSICAL
SETE

D

1. Tbn.
Tuba
Timp.
Cym.
3. Dr. 1
3. Dr. 2
B. Dr.
D. S.
Bass
Vln.
Vla.
Vc.
Cb.

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ABERTURA
DO DRAMA MUSICAL
SETE

E

Musical score for Abertura do Drama Musical Sete, measures 17-20. The score is for a full orchestra and includes the following parts:

- 1. Tbn.** (First Trombone): Measures 18-20, playing a simple harmonic line.
- Tuba**: Measures 17-20, playing a rhythmic pattern of eighth notes with accents.
- Timp.** (Timpani): Measures 17-20, playing a simple harmonic line.
- Cym.** (Cymbal): Measures 17-20, playing a simple harmonic line.
- 3. Dr. 1** (Snare Drum 1): Measures 17-20, playing a rhythmic pattern of eighth notes with accents.
- 3. Dr. 2** (Snare Drum 2): Measures 17-20, playing a rhythmic pattern of eighth notes with accents.
- B. Dr.** (Bass Drum): Measures 17-20, playing a simple harmonic line.
- D. S.** (Double Bass): Measures 17-20, playing a simple harmonic line.
- Bass**: Measures 17-20, playing a rhythmic pattern of eighth notes with accents.
- Vln.** (Violin): Measures 17-20, playing a simple harmonic line.
- Vla.** (Viola): Measures 17-20, playing a simple harmonic line.
- Vc.** (Violoncello): Measures 17-20, playing a rhythmic pattern of eighth notes with accents.
- Cb.** (Contrabasso): Measures 17-20, playing a rhythmic pattern of eighth notes with accents.

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ABERTURA
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SETE

F

1. Tbn. 22 23 24

Tuba > > >

Timp. 21 22 23 24

Cym. 21 22 23 24

3. Dr. 1 21 22 23 24

3. Dr. 2 3 3 3 3 3 3 3

B. Dr.

D. S.

Bass > > > > > > > >

Vln. 21 22 23 24

Vla.

Vc. > > > 3 > > >

Cb. > > > > > > > >

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ABERTURA
DO DRAMA MUSICAL
SETE

G

25 26 27 28

i. Tbn.

Tuba

Timp.

Cym.

3.Dr. 1

3.Dr. 2

B. Dr.

D. S.

Bass

Vln.

Vla.

Vc.

Cb.

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ABERTURA
DO DRAMA MUSICAL
SETE

[11]

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

- i. Tbn. (1st Trumpet):** Bass clef, playing a rhythmic eighth-note pattern.
- Tuba:** Bass clef, playing a rhythmic eighth-note pattern.
- Timp. (Timpani):** Bass clef, playing a rhythmic eighth-note pattern.
- Cym. (Cymbal):** Percussion clef, playing a rhythmic eighth-note pattern.
- 3. Dr. 1 (3rd Snare Drum):** Percussion clef, playing a rhythmic eighth-note pattern.
- 3. Dr. 2 (3rd Snare Drum):** Percussion clef, playing a rhythmic eighth-note pattern.
- B. Dr. (Bass Drum):** Percussion clef, playing a rhythmic eighth-note pattern.
- D. S. (Double Bass):** Percussion clef, playing a rhythmic eighth-note pattern.
- Bass:** Bass clef, playing a rhythmic eighth-note pattern.
- Vln. (Violin):** Treble clef, playing a melodic line with slurs and accents.
- Vla. (Viola):** Bass clef, playing a rhythmic eighth-note pattern.
- Vc. (Violoncello):** Bass clef, playing a rhythmic eighth-note pattern.
- Cb. (Contrabasso):** Bass clef, playing a rhythmic eighth-note pattern.

Measures 29, 30, 31, and 32 are indicated at the beginning of each staff. A double bar line with repeat dots is present at the end of measure 32.

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ABERTURA
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The musical score is arranged in a grand staff format with the following parts from top to bottom:

- i. Tbn.** (First Trombone): Bass clef, playing a rhythmic eighth-note pattern.
- Tuba**: Bass clef, playing a rhythmic eighth-note pattern.
- Timp.** (Timpani): Bass clef, playing a rhythmic eighth-note pattern.
- Cym.** (Cymbal): Percussion line with a steady eighth-note pulse.
- 3. Dr. 1** (Snare Drum 1): Percussion line with a steady eighth-note pulse.
- 3. Dr. 2** (Snare Drum 2): Percussion line with a steady eighth-note pulse.
- B. Dr.** (Bass Drum): Percussion line with a steady eighth-note pulse.
- D. S.** (Double Bass): Percussion line with a steady eighth-note pulse.
- Bass**: Bass clef, playing a rhythmic eighth-note pattern.
- Vln.** (Violin): Treble clef, playing a rhythmic eighth-note pattern.
- Vla.** (Viola): Bass clef, playing a sustained note with a long slur.
- Vc.** (Violoncello): Bass clef, playing a rhythmic eighth-note pattern.
- Cb.** (Contrabass): Bass clef, playing a rhythmic eighth-note pattern.

The score is divided into four measures, numbered 33, 34, 35, and 36. The key signature has one sharp (F#).

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ABERTURA
DO DRAMA MUSICAL
SETE

The image displays a musical score for the 'Abertura do Drama Musical Sete' by Marcus Mota, covering measures 37 to 40. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- i. Tbn. (1st Trombone):** Plays a rhythmic eighth-note pattern in the bass clef.
- Tuba:** Plays a rhythmic eighth-note pattern in the bass clef.
- Timp. (Timpani):** Plays a rhythmic eighth-note pattern in the bass clef.
- Cym. (Cymbal):** Plays a rhythmic eighth-note pattern in the bass clef.
- 3. Dr. 1 (3rd Snare Drum 1):** Plays a rhythmic eighth-note pattern in the bass clef.
- 3. Dr. 2 (3rd Snare Drum 2):** Plays a rhythmic eighth-note pattern in the bass clef.
- B. Dr. (Bass Drum):** Plays a rhythmic eighth-note pattern in the bass clef.
- D. S. (Double Bass):** Remains silent throughout the measures.
- Bass:** Plays a rhythmic eighth-note pattern in the bass clef.
- Vln. (Violin):** Plays a rhythmic eighth-note pattern in the treble clef.
- Vla. (Viola):** Plays a rhythmic eighth-note pattern in the bass clef.
- Vc. (Violoncello):** Plays a rhythmic eighth-note pattern in the bass clef.
- Cb. (Contrabasso):** Plays a rhythmic eighth-note pattern in the bass clef.

Measures 37, 38, 39, and 40 are clearly marked at the top of each staff. The score concludes with a final measure (40) featuring a fermata over the final notes of several instruments.

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I

The musical score consists of ten staves for various instruments. The first four staves (i. Tbn., Tuba, Timp., Cym.) feature a melodic line with notes marked 42, 43, and 44, all under a single slur. The fifth staff (3. Dr. 1) has a similar melodic line with notes marked 41, 42, 43, and 44, also under a slur. The sixth staff (3. Dr. 2) contains a series of short horizontal strokes. The seventh staff (B. Dr.) has a melodic line with notes marked 41, 42, 43, and 44, under a slur. The eighth staff (D. S.) contains a series of short horizontal strokes. The ninth staff (Bass) has a melodic line with notes marked 41, 42, 43, and 44, under a slur. The tenth staff (Vln.) has a melodic line with notes marked 41, 42, 43, and 44, under a slur. The eleventh staff (Vla.) has a melodic line with notes marked 41, 42, 43, and 44, under a slur. The twelfth staff (Vc.) has a melodic line with notes marked 41, 42, 43, and 44, under a slur. The thirteenth staff (Cb.) has a melodic line with notes marked 41, 42, 43, and 44, under a slur.

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ABERTURA
DO DRAMA MUSICAL
SETE

The image displays a musical score for the 'Abertura do Drama Musical Sete' by Marcus Mota, covering measures 45 to 48. The score is arranged in a grand staff format with the following instruments and parts:

- i. Tbn. (1st Trumpet):** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Tuba:** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Timp. (Timpani):** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Cym. (Cymbal):** Percussion line, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- 3. Dr. 1 (3rd Snare Drum):** Percussion line, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- 3. Dr. 2 (3rd Snare Drum):** Percussion line, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- B. Dr. (Bass Drum):** Percussion line, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- D. S. (Double Bass):** Percussion line, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Bass:** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Vln. (Violin):** Treble clef, measures 45-48. Measure 45 has a whole note G4. Measure 46 has a whole note G4. Measures 47 and 48 have rests.
- Vla. (Viola):** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Vc. (Violoncello):** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.
- Cb. (Contrabasso):** Bass clef, measures 45-48. Measure 45 has a whole note G2. Measure 46 has a whole note G2. Measures 47 and 48 have rests.

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ABERTURA
DO DRAMA MUSICAL
SETE

49 50

i. Tbn.

Tuba

49 50

Timp.

49 50

Cym.

49 50

3. Dr. 1

3. Dr. 2

B. Dr.

D. S.

49 50

Bass

49 50

Vln.

Vla.

Vc.

Cb.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

Allegro (M.M. ♩ = c. 120)

Trumpet in B \flat

Trombone

Bass Trombone

Piano

5 Strings.

Electric Bass

Drum Set

Contralto

Violin

Violins 2

Viola

Violoncello

Double Bass

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

Allegro (M.M. ♩ = c. 120)

5 6 7 8

B♭ Tpt.

Tbn. *p*

B. Tbn. *p*

Pno.

E.B.

D. S.

Bbm7 Ebm7 Fm7 Bbm7 Ebm7 Fm7

CAlt.

Meus

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

A

B. Tpt.

Tbn.

B. Tbn.

Pno.

E.B.

D. S.

CAlt.

Vln.

Vln 2

Vla.

Vc.

D.B.

fi - lhos meus se - gre - dos eu quis re - con - ci - liar a

Bbm7(add 9) Ebm7 Fm7 Bbm7(add 9) Ebm7 Fm7

9 10 11 12

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

13 14 15 16

B. Tpt.

Tbn.

B. Tbn.

Pno.

E.B.

D. S.

Bbm7(add 9) Ebm7 Fm7 Bbm7(add 9) Ebm7 Fm7

CAlt.

guer ra se'a pro xi ma en - tre nós Um

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

17 18 19 20

B. Tbn.

Pno.

E.B.

D. S.

Bbm7(add 9) Ebmin7(add 13) Fm7 Bbm7(add 9) Fm7

CAlt.

rei na'e traz de sor dem lu - xú ri'a'e ple - no caos o

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

21 22 23 24

B. Tbn.

Pno.

E.B.

D. S.

CAlt.

Vln.

Vln 2

Vla.

Vc.

D.B.

ou - tro vem fa - min to se vin gar _____ Meus

Bbm7(add 9) Ebm7 Fm7 Bbm7(add 9) Fm7

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

B **Allegro** (M.M. ♩ = c. 120)

Bb Tpt. 26 27 28
 Tbn.
 B. Tbn.
 Pno. 25 26 27 28
 E.B. 25 26 27 28
 D. S. 25 26 27 28
 CAlt. 25 26 27 28
 Vln.
 Vln 2
 Vla.
 Vc.
 D.B.

Ebm7 Ab7(9) Db F Bb7/F
 25 26 27 28

o - lhos vêem a ris car o céu a vo -
 25 26 27 28

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

29 30 31 32

B. Tbn.

Pno.

E.B.

D. S.

29 30 31 32

Ebm7 Ab7(9) Db Fm7

CAlt.

ar ve loz a pi - or vi são Os he -

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

Musical score for 'Lamento Mãe' from the musical 'Sete'. The score includes parts for Bb Tpt., Tbn., B. Tbn., Pno., E.B., D. S., CAlt., Vln., Vln 2, Vla., Vc., and D.B. The vocal line (CAlt.) includes lyrics: 'róis vão mor - rer não há mu - ros mais E - la'en-'.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

37 38 39 40

B. Tbn.

Pno.

E.B.

D. S.

Ebm7 Ab7(9) Db F7

CAlt.

fim che - gou a des - gra - ça nos traz a nos - sa

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

C

41 43 44

B. Tbn.

Pno.

41 42 43 44

E.B.

41 42 43 44

D. S.

Bbm7(add 9) Ebm7 Ab7(13) Dbmaj7/Bb

41 42 43 44

CAlt.

paz. Os he - róis vão mor - rer não há mu - ros

41 42 43 44

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

45 46 47 48 *rit.*

B \flat Tpt.

Tbn.

B. Tbn.

Pno.

E.B.

D. S.

F7 Ebm7 A \flat 7(9) B \flat m7(add 9)

CAlt.

mais E - la'en - fim che - gou a des - gra - ça nos

Vln.

Vln 2

Vla.

Vc.

D.B.

Marcus Mota 2013

LAMENTO MÃE
 CANÇÃO DO MUSICAL
 SETE

49 50 51 52

B. Tpt.

Tbn.

B. Tbn.

Pno.

E.B.

D. S.

CAlt.

Vln.

Vln 2

Vla.

Vc.

D.B.

F m7 Bbm 7(add 9)

traz a nos - sa paz.

3

Marcus Mota 2013

LAMENTO MÃE
CANÇÃO DO MUSICAL
SETE

The image displays a musical score for the piece "Lamento Mãe" from the musical "Sete". The score is arranged in a standard orchestral format with the following parts from top to bottom: B♭ Tpt., Tbn., B. Tbn., Pno. (Piano), E.B. (Euphonium), D. S. (Drum Set), CAlt. (Cornet Alto), Vln. (Violin), Vln 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The score covers measures 53 to 56. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The music is characterized by long, sustained notes with phrasing slurs, indicating a slow, lamenting mood. The piano part features a simple harmonic accompaniment with chords in both hands. The drum set part consists of a steady, low-level pulse. The woodwinds and brass parts provide melodic lines that follow the overall harmonic structure.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

♩=95

E string in D

Electric Guitar

Bass Guitar

Drum Set 1

Drum Set 2

Snare Drum

Violin

Contrabass

Voz

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

A

The musical score is arranged in a system of seven staves. The top staff is for E.Gtr. (Electric Guitar) in treble clef, with measures 5, 6, 7, and 8. The second staff is for Bass in bass clef, with measures 5, 6, 7, and 8. The third staff is for D.S. (Double Bass) in bass clef, with measures 5, 6, 7, and 8. The fourth staff is for D.S. 2 (Double Bass 2) in bass clef, with measures 5, 6, 7, and 8. The fifth staff is for S.Dr. (Snare Drum) in bass clef, with measures 5, 6, 7, and 8. The sixth staff is for Vln. (Violin) in treble clef, with measures 5, 6, 7, and 8. The seventh staff is for Cb. (Cello) in bass clef, with measures 5, 6, 7, and 8. The vocal line is written in treble clef at the bottom, with lyrics: Pri - mei ro foi o pai a so-frer cas -

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E.Gtr. (Electric Guitar) in treble clef, showing a series of rests. The second staff is for Bass in bass clef, featuring a rhythmic pattern of eighth notes. The third staff is for D.S. (Double Bass) in bass clef, with a pattern of eighth notes and 'x' marks indicating muted notes. The fourth staff is for D.S. 2 (Double Bass 2) in bass clef, with a similar eighth-note pattern. The fifth staff is for S.Dr. (Snare Drum) in bass clef, showing a consistent snare pattern with accents. The sixth staff is for Vln. (Violin) in treble clef, with a melodic line of eighth notes and accents. The seventh staff is for Cb. (Cello) in bass clef, with a melodic line of eighth notes. The eighth staff is the vocal line in treble clef, with lyrics: "ti-go de A po lo se-nhor ne-nhum fi-lho de-ve-ri a nas cer pois sem". Measure numbers 9, 10, 11, and 12 are indicated above the staves.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

13 14 15 16

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

13 14 15 16

fi - lhos não mais ter - ror Mas quem po-de-o de se - jo ven- cer ir

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

17 18 19 20

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

17 18 19 20

con-tra o des-ti-no e'os céus Vei o'a noi te'a-bra-ços bei - jos e'a mor e'um me-

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

B

21 22 23 24

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

21 22 23 24

ni no de-la nas - céu Mal - di ção

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

25 26 27 28

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

25 26 27 28

mor - te cer ta Su a mão

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

29 30 31 32

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

29 30 31 32

nos fe - riu mal di ção nos la bi

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score consists of the following parts:

- E. Gtr.:** Electric guitar part in treble clef, featuring chords and melodic lines.
- Bass:** Bass line in bass clef, providing a steady rhythmic accompaniment.
- D.S.:** Double Bass (upright bass) part in bass clef, playing a rhythmic pattern with 'x' marks indicating muting.
- D.S. 2:** Second Double Bass part in bass clef, playing a similar rhythmic pattern.
- S. Dr.:** Snare Drum part in bass clef, playing a consistent rhythmic pattern with accents.
- Vln.:** Violin part in treble clef, playing melodic lines.
- Cb.:** Contrabass part in bass clef, playing a simple bass line.
- Vocal Line:** A single staff in treble clef with lyrics: "rin tos des sa ter - ra Te bas es pe ra".

The score is divided into measures 33, 34, 35, and 36. The key signature is one flat (B-flat major or D minor).

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E.Gtr. (Electric Guitar) in treble clef, with a key signature of one flat and a common time signature. It features a melodic line with a double bar line and a circled section between measures 38 and 39. The second staff is for Bass in bass clef, providing a rhythmic accompaniment. The third staff is for D.S. (Double Bass) in bass clef, marked with 'x' symbols above the notes. The fourth staff is for D.S. 2 (Double Bass 2) in bass clef. The fifth staff is for S.Dr. (Snare Drum) in bass clef, showing a consistent rhythmic pattern with accents. The sixth staff is for Vln. (Violin) in treble clef, with a key signature of one flat, featuring a melodic line with accents. The seventh staff is for Cb. (Cello) in bass clef, with a key signature of one flat, providing a bass line. The vocal line is at the bottom, with lyrics: "Te bas ve rá Me - ni-no cres-ceu ho -". Measure numbers 37, 38, 39, and 40 are indicated above the vocal line. A box containing the letter 'C' is located above the E.Gtr. staff in measure 40.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E.Gtr. (Electric Guitar) in treble clef, showing a simple accompaniment pattern. The second staff is for Bass in bass clef, featuring a rhythmic line with eighth and sixteenth notes. The third and fourth staves are for D.S. (Double Bass) and D.S. 2 (Double Bass 2), both in bass clef, playing a similar rhythmic pattern. The fifth staff is for S.Dr. (Snare Drum) in bass clef, showing a consistent snare pattern with accents. The sixth staff is for Vln. (Violin) in treble clef, playing a melodic line with accents. The seventh staff is for Cb. (Cello) in bass clef, playing a melodic line. The bottom staff is the vocal line in treble clef, with lyrics: - mem tor nou seus pés in cha dos san—gue-no chão quem di - ri a vol ta ri—

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

45 46 47 48

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

45 46 47 48

— a re ver o seu pai sua mae con fu são - Pri - mei-ro foi o pai

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

49 50 51 52

E. Gtr.

Bass

D.S.

D.S. 2

S. Dr.

Vln.

Cb.

49 50 51 52

— a mor-rer fe - ri-do por seu fi - lho do'a mor de- pois dis-so o pi - or

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

53 54 55 56 **D**

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

53 54 55 56

— foi sa ber que sua mãe vi-sou sua mu lher - Mal - di

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

57 58 59 60

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

57 58 59 60

ção mor - te cer ta Su a

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

61 62 63 64

E. Gtr.

Bass

D.S.

D.S. 2

S. Dr.

Vln.

Cb.

61 62 63 64

mão nos fe - riu mal di

Detailed description: This is a musical score for a song. It consists of eight staves. The top staff is for Electric Guitar (E. Gtr.) with a treble clef and a key signature of two flats. It contains four measures of whole rests. The second staff is for Bass with a bass clef and a key signature of two flats, containing a rhythmic pattern of eighth notes. The third staff is for Double Bass (D.S.) with a double bar line clef and a key signature of two flats, containing whole rests for the first three measures and a complex eighth-note pattern in the fourth measure. The fourth staff is for Double Bass 2 (D.S. 2) with a double bar line clef and a key signature of two flats, containing a rhythmic pattern of eighth notes. The fifth staff is for Snare Drum (S. Dr.) with a double bar line clef and a key signature of two flats, containing a rhythmic pattern of eighth notes with accents. The sixth staff is for Violin (Vln.) with a treble clef and a key signature of two flats, containing chords in the first three measures and a single note in the fourth. The seventh staff is for Cello (Cb.) with a bass clef and a key signature of two flats, containing a rhythmic pattern of eighth notes. The eighth staff is the vocal line with a treble clef and a key signature of two flats, containing the lyrics: 'mão nos fe - riu mal di'.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score consists of the following parts:

- E.Gtr.:** Electric guitar, mostly silent with occasional muted notes.
- Bass:** Bass line with a rhythmic pattern of eighth notes.
- D.S.:** Double bass, playing a complex rhythmic pattern with many sixteenth notes.
- D.S. 2:** Second double bass, playing a simpler rhythmic pattern.
- S.Dr.:** Snare drum, playing a consistent rhythmic pattern with accents.
- Vln.:** Violin, playing a melodic line with some rests.
- Cb.:** Contrabass, playing a simple harmonic accompaniment.
- Vocal Line:** Lyrics: "cão nos labirintos desta terra Te bases"

Measures 65, 66, 67, and 68 are indicated above the staves.

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MITOS
CANÇÃO DO MUSICAL
SETE

69 70 71 72

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

69 70 71 72

pe ra Te bas ve rá To -

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

E

74 75 76

E.Gtr.

Bass

73 74 75 76

D.S.

D.S. 2

S.Dr.

73 74 75 76

Vln.

Cb.

73 74 75 76

ma-do de'um re mor - so fa tal o li-lho fu-ra'os o - lhos fe-roz a ce-

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E.Gtr. (Electric Guitar) in treble clef, showing a simple accompaniment with rests. The second staff is for Bass in bass clef, featuring a rhythmic pattern of eighth notes. The third and fourth staves are for D.S. (Double Bass) and D.S. 2 (Double Bass 2), both in bass clef, playing a consistent eighth-note accompaniment. The fifth staff is for S.Dr. (Snare Drum) in bass clef, with a pattern of eighth notes and accents. The sixth staff is for Vln. (Violin) in treble clef, playing a melodic line with accents. The seventh staff is for Cb. (Cello) in bass clef, playing a melodic line. The bottom staff is the vocal line in treble clef, with lyrics: "guei-ra se ar ras — ta no ar nin-guém mais vai dor mir so nhar. A". Measure numbers 77, 78, 79, and 80 are indicated above the staves.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

81 82 83 84

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

81 82 83 84

go-ra há'u-ma guer - ra ge-ral os fi-lhos da des gra - ça'a lu tar to-dos

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE



85 86 87 88

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

85 86 87 88

que-rem es - se rei - no'in-fe liz on-de'os lou cos mor rem de rir.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E. Gtr. (Electric Guitar) with a treble clef and a key signature of two flats (B-flat and E-flat). A box labeled 'F' is placed above the first measure. The second staff is for Bass with a bass clef. The third staff is for D.S. (Double Bass) with a bass clef. The fourth staff is for D.S. 2 (Double Bass 2) with a bass clef. The fifth staff is for S. Dr. (Snare Drum) with a drum clef and a pattern of eighth notes with accents. The sixth staff is for Vln. (Violin) with a treble clef and a key signature of two flats. The seventh staff is for Cb. (Cello) with a bass clef. The eighth staff is a vocal line with a treble clef and a key signature of two flats. The lyrics 'Mal - di ção mor - te cer ta' are written below the vocal line. Measure numbers 89, 90, 91, and 92 are indicated above the staves.

Mal - di ção mor - te cer ta

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

93 94 95 96

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

93 94 95 96

93 94 95 96

Su a mão nos fe - riu

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The instruments are: E.Gtr. (Electric Guitar), Bass, D.S. (Double Bass), D.S. 2 (Double Bass 2), S.Dr. (Snare Drum), Vln. (Violin), and Cb. (Cello). The score covers measures 97 to 100. The key signature is B-flat major (two flats). The lyrics are: mal di ção nosabi rin tos dessa ter-ra.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

101 102 103 104

E.Gtr.

Bass

D.S.

D.S. 2

S.Dr.

Vln.

Cb.

101 102 103 104

Te bas es pe ra Te bas ve rá

Detailed description: This is a musical score for a song. It consists of eight staves. The first staff is for Electric Guitar (E.Gtr.) in treble clef, showing four measures of chords. The second staff is for Bass in bass clef, showing a melodic line. The third staff is for Double Bass (D.S.) in bass clef, featuring a complex rhythmic pattern with accents and slurs. The fourth staff is for Double Bass 2 (D.S. 2) in bass clef, showing a simpler melodic line. The fifth staff is for Snare Drum (S.Dr.) in bass clef, showing a consistent rhythmic pattern with accents. The sixth staff is for Violin (Vln.) in treble clef, showing a melodic line. The seventh staff is for Cello (Cb.) in bass clef, showing a melodic line. The eighth staff is the vocal line in treble clef, with lyrics: 'Te bas es pe ra Te bas ve rá'. The lyrics are aligned with measures 101-104. The score is in a key with two flats and a 4/4 time signature.

Marcus Mota 2013

MITOS
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The top staff is for E. Gtr. (Electric Guitar) in treble clef, showing a series of rests across measures 105-108. The second staff is for Bass in bass clef, featuring a melodic line with eighth and quarter notes. The third staff is for D.S. (Double Bass) in bass clef, marked with 'x' symbols above the notes. The fourth staff is for D.S. 2 (Double Bass 2) in bass clef, playing a rhythmic pattern of eighth notes. The fifth staff is for S. Dr. (Snare Drum) in bass clef, with a consistent pattern of eighth notes and accents. The sixth staff is for Vln. (Violin) in treble clef, with a series of rests. The seventh staff is for Cb. (Cello) in bass clef, playing a melodic line with quarter notes. The eighth staff is a vocal line in treble clef, consisting of rests. Measure numbers 105, 106, 107, and 108 are indicated above the staves.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

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

- Voice - Alto:** Treble clef, 4/4 time signature. The staff contains rests for the first two measures, followed by notes in the third and fourth measures. Above the staff are the numbers 2, 3, and 4, indicating measure numbers.
- Bass Guitar:** Bass clef, 4/4 time signature. The staff contains a rhythmic pattern of eighth and sixteenth notes throughout the piece.
- Drum Set:** Percussion clef, 4/4 time signature. The staff contains rests for the first three measures, followed by a single note in the fourth measure.
- Organ:** Treble clef, 4/4 time signature. The staff contains rests for all four measures.
- Organ (Bass):** Bass clef, 4/4 time signature. The staff contains rests for all four measures.
- Shakers:** Percussion clef, 4/4 time signature. The staff contains a steady eighth-note rhythm.
- Bass Drum:** Percussion clef, 4/4 time signature. The staff contains a steady eighth-note rhythm.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

5 6 7 8

A

Fren - - - te'a fren - - - te.

5 6 7 8

5 6 7 8

5 6 7 8

5 6 7 8

5 6 7 8

5 6 7 8

5 6 7 8

5 6 7 8

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system with five staves. The top staff is for the vocal line (A), with lyrics: "Fren - - - te'a fren - - - te. Fren te'a". The second staff is for the bass line (ass). The third staff is for guitar (. S.), showing a simple chord progression with a final 'x' mark. The fourth staff is for strings (Sh.), showing a rhythmic pattern of eighth notes. The fifth staff is for drums (Dr.), showing a rhythmic pattern of eighth notes and rests.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

13 14 15 16

A
fren-te dois ir mãos Tan to ó-dio'emsu as mãos Quanto san-gue vão jor-rar E les que rem se ma tar A fe-

13 14 15 16

13 14 15 16

13 14 15 16

13 14 15 16

13 14 15 16

13 14 15 16

13 14 15 16

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

The musical score consists of several staves. The top two staves are for vocal parts: 'A' (Alto) and 'S.' (Soprano). The lyrics are: 'ri da é mai or tu do gi ra ao re dor quan do'a bo ca gri ta não eu ma tei o meu ir mão Eu ma-'. The guitar part (G.) is shown with a rhythmic pattern of eighth notes and rests, marked with accents (>) and 'x' symbols. Below the guitar are two empty staves for piano (P.). The 'Sh.' (Shamisen) part consists of a series of quarter notes on a single line. The 'Dr.' (Drums) part consists of a series of quarter notes on a single line. The score is divided into measures 17, 18, 19, and 20.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

21 22 23 24

A
tei meu ir - mão eu ma - tei meu ir - mão Eu ma -

21 22 23 24

21 22 23 24

21 22 23 24

21 22 23 24

21 22 23 24

21 22 23 24

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in five systems. The first system contains the vocal parts: Soprano (A) and Alto (ass). The Soprano part has lyrics: "tei meu ir mão eu ma tei meu ir - mão On das". The Alto part has lyrics: "On das". The second system contains the instrumental parts: Percussion (.S.), Shaker (Sh.), and Drums (Dr.). The .S. part features a rhythmic pattern of eighth notes with accents. The Sh. part features a rhythmic pattern of eighth notes. The Dr. part features a rhythmic pattern of eighth notes.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

29 30 31 32

A
ne gras de ter ror àguas su jas so bre nós Mar de ma les nos feriu A des gra ça nos pa riu Es as

29 30 31 32

ass

29 30 31 32

. S.

29 30 31 32

Sh.

29 30 31 32

Dr.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

33 34 35 36

A
águas eu bem sei São as lágrimas dos reis são o sangue dos mortais são as minhas digitais São as

33 34 35 36

33 34 35 36

33 34 35 36

33 34 35 36

33 34 35 36

33 34 35 36

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

A

37 38 39 40

di gi tais São as mi - nhas mãos são as

ass

. S.

Sh.

Dr.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

41 42 43 44

A di - gi - tais são as mi - nhas mãos To dos

41 42 43 44

. S.

41 42 43 44

Sh.

41 42 43 44

Dr.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

45 46 47 48

A
que rem meu po der as mu ra lhas a ba ter as ci da des con quis tar so bre cor pos ir mar char a bro'os

45 46 47 48

ass

45 46 47 48

. S.

45 46 47 48

Sh.

45 46 47 48

Dr.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

49 50 51 52

A
bra-ços pra vo-cês eu sa - ú do su as leis sou a mãe dos ge ne rais só a gue ra nos traz paz Só a

49 50 51 52

ass

49 50 51 52

. S.

49 50 51 52

Sh.

49 50 51 52

Dr.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

53 54 55 56

A
guer - ra é paz Eu ma tei meu ir mão Só a

53 54 55 56

53 54 55 56

53 54 55 56

53 54 55 56

53 54 55 56

53 54 55 56

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

57 58 59 60

A
guer ra é paz eu ma tei meu ir mão

57 58 59 60

57 58 59 60

57 58 59 60

57 58 59 60

57 58 59 60

57 58 59 60

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in six staves. The vocal parts are labeled 'A', 'ass', and '. S.'. The instrumental parts are labeled 'Sh.' and 'Dr.'. The score covers measures 61 to 64. The vocal parts (A, ass, and . S.) are mostly silent, indicated by rests. The 'Sh.' part consists of a steady eighth-note accompaniment. The 'Dr.' part features a simple bass drum pattern with eighth notes and rests.

Marcus Mota 2013

ANTES DO FIM
CANÇÃO DO MUSICAL
SETE

The musical score is arranged in a system of seven staves. The vocal parts are labeled 'A' (Alto) and 'S.S.' (Soprano/Soprano). The piano part is labeled 'P.'. The strings are labeled 'Sh.' and the drums are labeled 'Dr.'. The score covers measures 65 to 68. The vocal parts have lyrics written below them. The piano part features a melodic line with a fermata over measures 66 and 67. The strings play a rhythmic pattern of eighth notes. The drums play a simple pattern of quarter notes.

65 66 67 68

A

65 66 67 68

ass

65 66 67 68

. S.

65 66 67 68

65 66 67 68

Sh.

65 66 67 68

Dr.

Marcus Mota 2013

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