

EU VENHO, SENHOR, À VOSSA PRESENÇA

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

- Flauta**: Treble clef, 2/4 time, *mf*. Starts with a rest, then plays a melodic line with a slur over the last four notes.
- Clarinete - I**: Treble clef, 2/4 time, *mf*. Plays a melodic line with a slur over the last four notes.
- Clarinete - II**: Treble clef, 2/4 time, *mf*. Plays a melodic line with a slur over the last four notes.
- Saxofone Alto**: Treble clef, 2/4 time, *mf*. Plays a melodic line with a slur over the last four notes.
- Saxofone Tenor**: Treble clef, 2/4 time, *mf*. Plays a melodic line with a slur over the last four notes.
- Trompete ad lib.**: Treble clef, 2/4 time, *f*. Plays a melodic line with a slur over the last four notes.
- Flisc. Soprano**: Treble clef, 2/4 time, *p*. Plays a melodic line with a slur over the last four notes.
- Trompa**: Treble clef, 2/4 time, *p*. Plays a melodic line with a slur over the last four notes.
- Trombone**: Bass clef, 2/4 time, *p*. Plays a melodic line with a slur over the last four notes.
- Tuba**: Bass clef, 2/4 time, *p*. Plays a rhythmic line with accents on the first and third notes of each measure.
- SOPRANOS**: Treble clef, 2/4 time. Rests for the first four measures, then enters with a note on the fifth measure.
- CONTRALTOS**: Treble clef, 2/4 time. Rests for the first four measures, then enters with a note on the fifth measure.
- TENORES**: Treble clef, 2/4 time. Rests for the first four measures, then enters with a note on the fifth measure.
- BAIXOS**: Bass clef, 2/4 time. Rests for the first four measures, then enters with a note on the fifth measure.

The vocal parts (SOPRANOS, CONTRALTOS, TENORES, BAIXOS) all enter on the fifth measure with the lyrics "Eu" in *mf* dynamics.

The musical score consists of several systems. The first system shows the beginning of the piano accompaniment in G major, with a treble and bass staff. The second system continues the piano accompaniment, including a dynamic marking of *f* (forte). The third system shows the vocal lines (Soprano, Alto, Tenor, Bass) with lyrics in Portuguese. The lyrics are: "ve - nho, Se - nhor, à vos - sa pre - sen - ça. Fi - ca - rei sa - cia -". The vocal lines are written in G major, with a key signature of one sharp (F#). The lyrics are repeated for each voice part. The piano accompaniment continues with a dynamic marking of *mf* (mezzo-forte).

ve - nho, Se - nhor, à vos - sa pre - sen - ça. Fi - ca - rei sa - cia -

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a - do quan-do sur - gir a vos - sa gló - ria, *f* fi - ca - rei sa - ci -
 a - do quan-do sur - gir a vos - sa gló - ria, *f* fi - ca - rei sa - ci -
 a - do quan-do sur - gir a vos - sa gló - ria, *f* fi - ca - rei sa - ci -
 a - do quan-do sur - gir a vos - sa gló - ria, *f* fi - ca - rei sa - ci -

The musical score is arranged in two systems. The first system contains instrumental parts for piano and voice. The piano part consists of two grand staves (treble and bass clef) with various musical notations including slurs, dynamics (*mf*, *p*), and hairpins. The voice part is a single staff with lyrics. The second system contains three vocal staves (treble, alto, and bass clef) with the same lyrics. The lyrics are: a - do quan - do sur - gir a vos - sa gló - ria.

The musical score is divided into three systems. The first system consists of two piano accompaniment parts (treble and bass clef) and a vocal line (treble clef). The second system consists of two piano accompaniment parts and two vocal lines (treble and bass clef). The third system consists of two piano accompaniment parts and two vocal lines with lyrics.

Lyrics:

Ou - vi, Senhor, uma causa jus - ta; Atendei a mi - nha súpli - ca

Ou - vi, Senhor, uma causa jus - ta, Atendei a mi - nha súpli - ca

Es - cu - tai a munha ora - ção Feita com sin - ce - ri - da - de. Eu

Es - cu - tai a minha ora - ção Feita com sin - ce - ri - da - de Eu