

SANTO

Edição NRMS

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Instr.: Jorge Alves Barbosa

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

- Flauta**: Resting throughout the passage.
- Clarinete - I**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Clarinete - II**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Saxofone Alto**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Saxofone Tenor**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Trompete ad.lib.**: Resting throughout the passage.
- Flisc. Soprano**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Trompa**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Trombone**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- Tuba**: Melodic line starting with a quarter rest, followed by eighth notes, and a half note. Dynamics: *mf*.
- SOPRANOS**: Resting until the final measure, then singing "San - to,". Dynamics: *mf*.
- CONTRALTOS**: Resting until the final measure, then singing "San - to,". Dynamics: *mf*.
- TENORES**: Resting until the final measure, then singing "San - to,". Dynamics: *mf*.
- BAIXOS**: Resting until the final measure, then singing "San - to,". Dynamics: *mf*.

The score is in 2/4 time and B-flat major. The vocal parts enter in the final measure of the system.

San - to, San - to, Se-nhor Deus do U - ni - ver - so, o céu e a

San - to, San - to, Se-nhor Deus so U - ni - ver - so, o céu e a

San - to, San - to, Se-nhor Deus do U - ni - ver - so, o céu e a

San - to, San - to, Se-nhor Deus do U - ni - ver - so, o céu e a

Musical score for the first system, including vocal line and piano accompaniment. The vocal line features a melodic phrase starting with a quarter rest, followed by eighth notes, and ending with a quarter note. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *f* and accents.

Musical score for the second system, including vocal line and piano accompaniment. The vocal line continues the melodic phrase with a half note and a quarter note. The piano accompaniment features a prominent bass line with a long note and a melodic line in the right hand, with dynamic markings of *f* and *sf*.

Musical score for the third system, including vocal line and piano accompaniment with lyrics. The lyrics are: "ter - ra pro - cla - mam a vos - sa gló - ria, *f* Hos - sa - na nas al -". The vocal line is in a soprano or alto register, and the piano accompaniment provides harmonic support with chords and moving lines. Dynamic markings of *f* and *sf* are present.

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na nas al - tu - ras!

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na!

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na! Ben -

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na nas al - tu - ras!

sf *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *f* *sf*

p *p* *p* *p*

di - to o que vem em no - me do Se - nhor. *f* Hos - sa - na nas al - tu - ras, Hos - sa - na nas al -

di - to o que vem em no - me do Se - nhor: *f* Hos - sa - na nas al - tu - ras, Hos - sa - na nas al -

do - to o que vem em no - me do Se - nhor: *f* Hos - sa - na nas al - tu - ras, Hos - sa - na nas al -

di - to o que vem em no - me do Se - *f* nhor: sa - na nas al - tu - ras, Hos - sa - na nas al -

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tu - ras, Hos - sa - na nas al - tu - ras!

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na!

tu - ras, Hos - sa - na nas al - tu - ras, Hos - sa - na

tu - ras, Hos - sa - na nas al - tu - ras!