

# PREÇO DO PERDÃO

*ópera em ato único*

Música e argumento de

**Zoltan Paulinyi (2012)**

com texto de

**Ester Macedo (2011)**

## INSTRUMENTAÇÃO

4 Clarinetes (*Clarinets Bb*)  
1 Clarinete Baixo (*Bass Clarinet Bb*)  
1 Fagote (*Bassoon*)  
Percussão (2 percussionistas)  
1 Piano  
2 Sopranos (Viúva, Caçula)

## PERCUSSÃO

### Percussionista 1

- Vibrafone (*Vibraphone*)
- Xilofone (*Xilophone*)
- 1 Tambourin
- 1 Tam-tam
- 3 Tom-toms
- 5 Temple Blocks

### (em comum / *in common*)

- 1 Apito (*Whistle*)
- 2 Agogôs
- 1 Chicote (*Whip*)
- Castanholas (*Castanets*)
- 1 Catrinhola alentejana
- Clavas (*Claves*)
- 1 Louça: verso de pratinho com faca serrilhada (*back of ceramic plate with serrated knife*)
- 1 Pau de chuva (*Rainstick*)
- 1 Triângulo (*Triangle*)
- 1 Caxixi ou Maraca (*a shaker*)
- 1 Matraca (*Ratchet*)
- 1 Reco-reco (*Guiro*)

### Percussionista 2

- Marimba
- Glockenspiel
- 2 Pratos suspensos: grande e pequeno + Bell (*2 Suspended cymbals with yarn marimba mallets*)
- 1 Grancassa (*Bass drum*)
- 1 Caixa clara (*Snare drum*)
- Pratos de choque (*Crash Cymbals*)

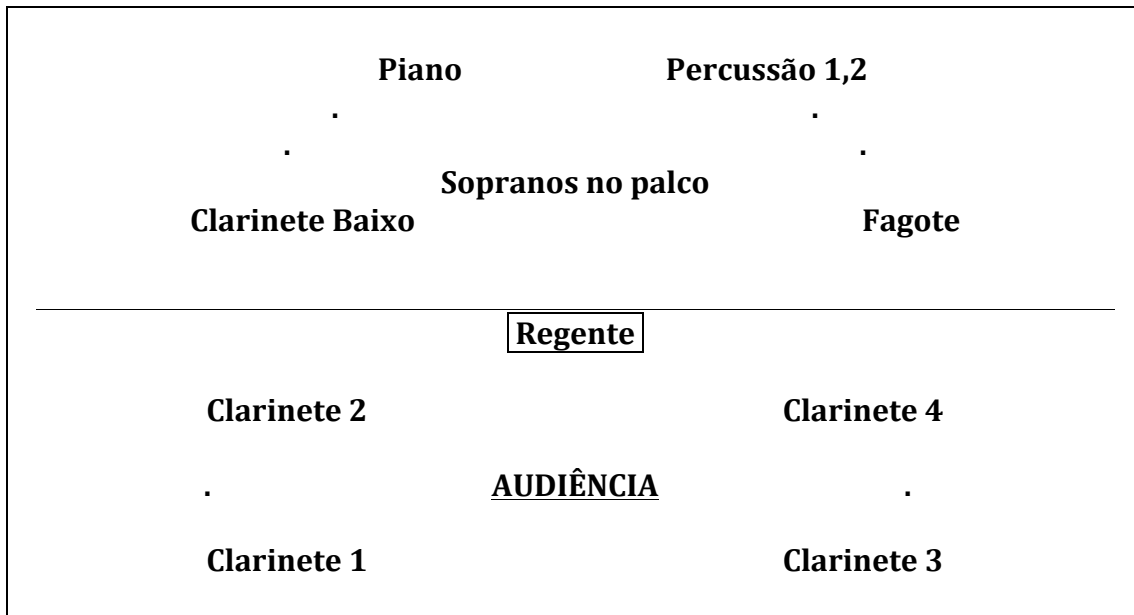
**Título:** Preço do Perdão, ópera em ato único para duas sopranos.  
**Autores:** Zoltan Paulinyi (música e argumento), Ester Macedo (texto)  
**Editor:** Zoltan Paulini. Primeira edição, Évora, 19 de março de 2012.  
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***Title:** Price of Forgiveness, single act for two sopranos.  
**Authors:** Zoltan Paulinyi (music and argument), Ester Macedo (text)  
**Editor:** Zoltan Paulini. 1st edition, Évora, 19 March 2012.*

# MAPAS DE PALCO

## *STAGE MAPS*

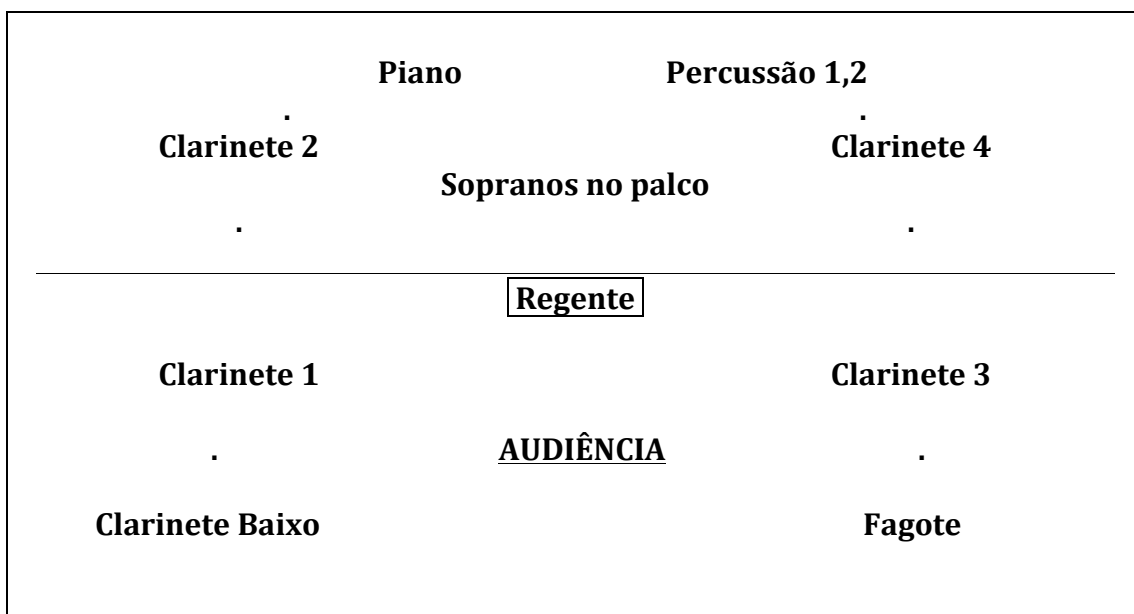
### Cenas 1 a 4



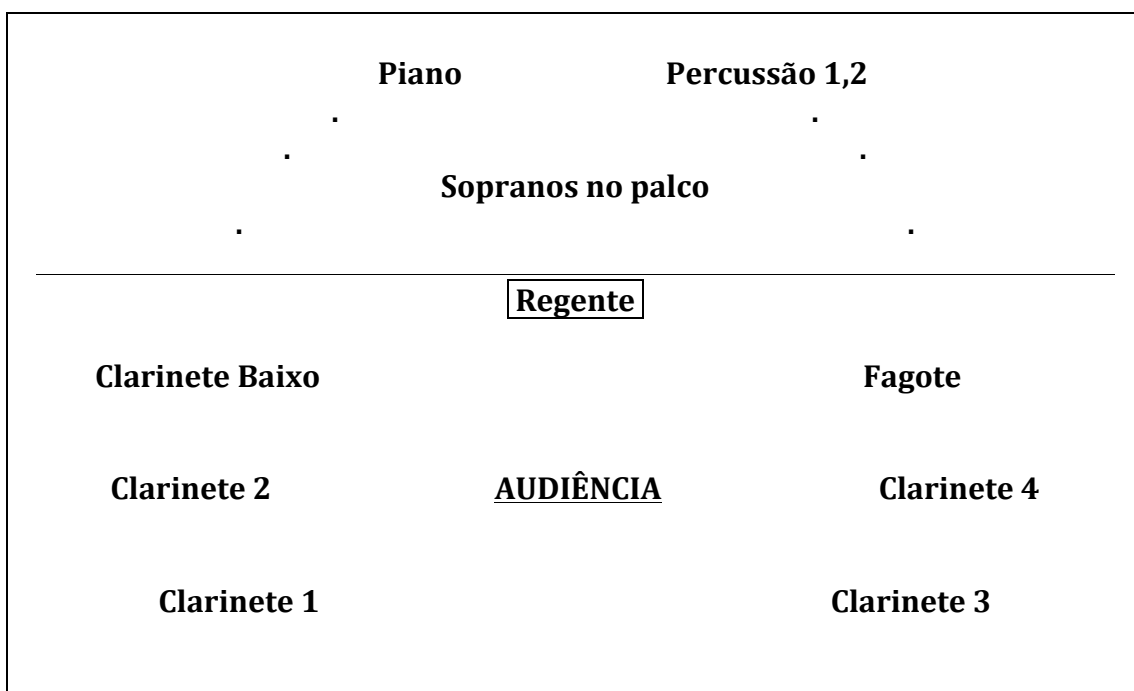
### Cenas 5 e 6



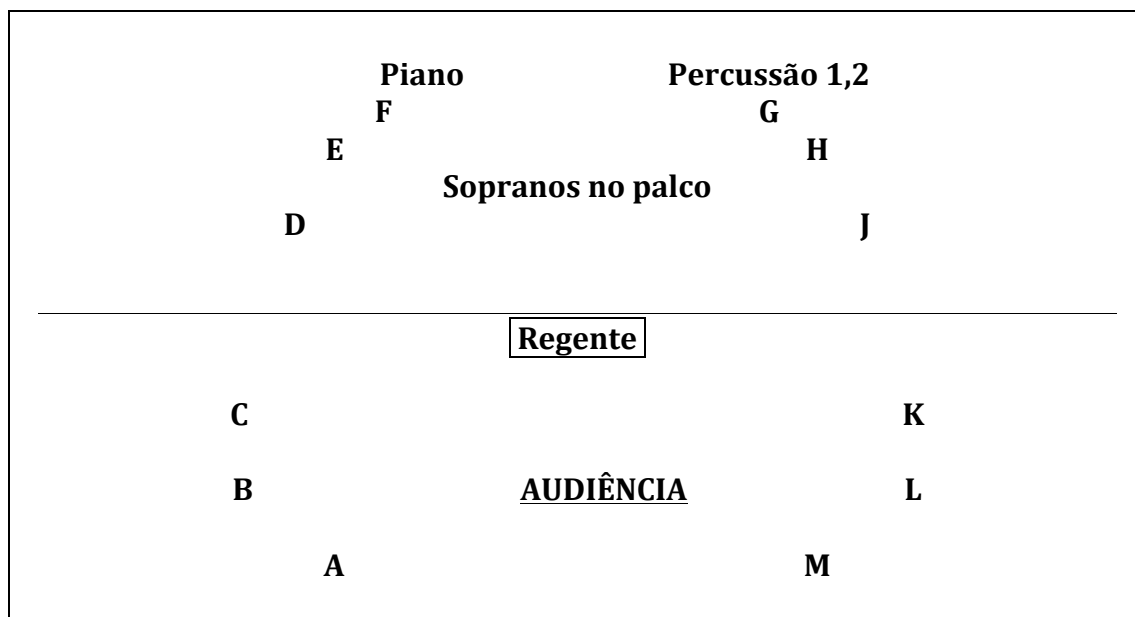
## Cena 7



## Cena 8



# Distribuição de partes em estantes



Total = 18 estantes, sendo duas para cada percussionista e uma para o regente.

<b>Estante</b> <i>Stand</i>	<b>Instrumento</b> <i>Instrument</i>	<b>Cenas</b> <i>Scenes</i>
<b>A</b>	Clarinete 1	1 a 4
	Clarinete Baixo	7
	Clarinete 1	8
<b>B</b>	Clarinete 2	8
<b>C</b>	Clarinete 2	1 a 4
	Clarinete 1	7
	Clarinete Baixo	8
<b>D</b>	Clarinete Baixo	1 a 4
	Clarinete 1	5 e 6
<b>E</b>	Clarinete 2	5 a 7
<b>F</b>	Clarinete Baixo	5 e 6
<b>G</b>	Fagote	5 e 6
<b>H</b>	Clarinete 4	5 a 7
<b>J</b>	Fagote	1 a 4
	Clarinete 3	5 e 6
<b>K</b>	Clarinete 4	1 a 4
	Clarinete 3	7
	Fagote	8
<b>L</b>	Clarinete 4	8
<b>M</b>	Clarinete 3	1 a 4
	Fagote	7
	Clarinete 3	8

# PERCURSO DOS INSTRUMENTISTAS

## *INSTRUMENTISTS' PATHS*

<b>Instrumento</b> <i>Instrument</i>	<b>Cenas</b> <i>Scenes</i>	<b>Localização</b> <i>Placement</i>
Clarinete 1	1 a 4 5 e 6 7 8	A D C A
Clarinete 2	1 a 4 5 a 7 8	C E B
Clarinete 3	1 a 4 5 e 6 7 8	M J K M
Clarinete 4	1 a 4 5 a 7 8	K H L
Clarinete Baixo	1 a 4 5 e 6 7 8	D F A C
Fagote	1 a 4 5 e 6 7 8	J G M K
Piano	Piano	Piano
Percussão	Percussão	Percussão

Ópera estreada pelo Grupo Galilei no dia 27 de junho de 2012 às 21:30 no Convento dos Remédios de Évora, Eborae Musica (com reapresentação no dia 28 às 18:30 no auditório do Departamento de Música da Universidade de Évora), tendo duplo elenco: sopranos Margarida Silva (viúva); Carina Ferreira e Joana Alves (caçula). Participam do Grupo: Ana Filipa Botelho, Ana Margarida Neto, Diana Sousa, Hélia Varanda (clarinetes), Daniel Monteiro (clarinete baixo), Sandra Ochoa (fagote), José Leitão (piano), Pedro Branco e Daniel Safara (percussão). Correpetição: Iracema Simon (fagote). Ponto/incitadora: Joana Sequeira. Direção cênica: Henrique Calado. Direção musical: Zoltan Paulinyi.

<>

*Opera premiered by Ensemble Galilei on June 27, 2012, 9:30 pm at Convento dos Remédios, Eborae Musica (replayed on June 28, 6:30 pm at the University of Évora Music Department) with double cast: sopranos Margarida Silva (widow); Carina Ferreira and Joana Alves (youngest sister). Performers: Ana Filipa Botelho, Ana Margarida Neto, Diana Sousa, Hélia Varanda (clarinets), Daniel Monteiro (bass clarinet), Sandra Ochoa (bassoon), José Leitão (piano), Pedro Branco e Daniel Safara (percussion). Accompaniment: Iracema Simon (bassoon). Prompter: Joana Sequeira. Stage direction: Henrique Calado. Musical direction: Zoltan Paulinyi.*

# **LIBRETO**

(EM PORTUGUÊS)



## **Preço do perdão**

Libreto de Ester Macedo sobre argumento de Zoltan Paulinyi

**Personagens:** Viúva; sua irmã caçula.

**Cenário:** sala da casa da viúva. Há uma vela ou candeia acesa, um sinal indicando regresso do funeral.

**Argumento:** Viúva regressa do funeral de seu marido. Sua irmã caçula a acompanha até sua casa; porém, carrega um pesado segredo de traição.

---

### **I - Dor da viúva**

O que eu não daria  
Para tê-lo comigo ainda...

Minha vida, meu amor,  
meu marido se foi, fiquei só,  
sem esposo, sem filho,  
sem pai, sem mãe.

Só me restou a ti, minha irmã,  
carne de minha carne,  
companheira fiel,  
com quem sempre pude,  
sempre poderei contar,  
irmã de que tanto me orgulho,  
como se filha minha fosse.

Só me restou a ti, minha irmã.

Meu marido se foi, fiquei só...  
Sem esposo, sem filho,  
sem pai, sem mãe.

O que eu não daria  
Para tê-lo comigo ainda...

---

### **II - Desabafo da caçula**

Irmã, peço-te, não fala assim:  
dentro de mim guardo um segredo  
vital e cruel.  
Dentro de mim,  
cresce um turbilhão que tento  
por tudo esconder, mas  
não posso mais.

Um turbilhão devastador  
habita em mim e vem  
nesta hora à tua dor  
mais dor acrescentar.

Julgavas ter perdido só marido,  
mas também perdeste esta irmã,  
filha que nunca tiveste.

Força maior que minhas forças  
força-me meu pecado confessar...  
...a ti, minha irmã, que como mãe  
para mim sempre foi.

Dentro de mim,  
cresce um turbilhão que tento  
por tudo esconder, mas  
não posso mais.

Dentro de mim, guardo um segredo  
vital e cruel.

Um turbilhão devastador  
habita em mim e vem  
nesta hora à tua dor  
mais dor acrescentar.

---

### **III - Inquérito da viúva**

Acalma, irmã, teu coração.  
Nada poderíeis fazer  
para perder meu afeto.

Ainda mais neste momento triste,  
em que a Inescapável paga-nos visita,  
para nos recordar quão breve é a vida.

Diga-me: que fardo  
trazes dentro de ti?  
Diga-me que te oprime tanto?

Divida comigo esta carga,  
para que, sendo nossa dor uma só,  
numa noutra conforto encontremos.

Diga-me: que fardo  
trazes dentro de ti?  
Diga-me que te oprime tanto?

Ainda mais neste momento triste,  
em que a Inescapável paga-nos visita,  
para nos recordar quão breve é a vida.

Acalma, irmã, teu coração.  
Nada poderíeis fazer  
para perder meu afeto.

---

### **IV - Confissão da caçula**

Cara irmã, não tenho com quem  
o peso de minha culpa dividir.

O que fiz não tem conforto nem perdão.  
Ainda assim, em vão que seja,  
perdão lhe peço pelo que fiz.  
A Inescapável Justiça Divina  
urge-me a ti relatar.

O turbilhão que carrego em mim  
é um filho, fruto legítimo  
de ilegítimo pecado.

Escuta irmã.  
Sei que por si só tal fardo inaceitável  
seria, sendo eu moça  
sem marido, pai nem profissão,  
dependente que sou de uma só irmã...  
agora viúva.

Eis que minha gravíssima falta  
consegue ser ainda mais grave.  
Pois vendo-se enfermo, à beira da morte,  
infeliz por não ter deixado herdeiro  
para te consolar em tua viuvez,  
irreparavelmente seduziu-me o teu marido...  
...e em mim gerou o bastardo órfão  
que agora trago.

Por isso, sem merecer,  
sem me conseguir conter,  
rogo-te, imploro em desespero,  
concede-me o teu perdão  
para que descanse em paz não só meu espírito,  
mas o do teu falecido marido  
E o desta criança que carrego comigo.

---

## V - Indignação da viúva

A dor me faz delirar.  
Julgo ter ouvido  
O inimaginável.  
Pois como poderia ser?  
*(Caçula: Perdão, irmã...)*

A irmã que criei como se filha minha fosse,  
a carne de minha carne,  
como poderia ser capaz de perfídia tamanha?  
*(Caçula: Perdão, perdão...)*

Como poderia o homem que me jurou  
fidelidade eterna, apunhalar-me  
na minha própria casa, no nosso leito  
de núpcias, no seu leito de enfermo, junto ao qual  
estive dia e noite, destruindo minha vida  
Para a dele salvar?

Foi nesse leito de morte  
que tu mataste a mim,  
gerando essa vida?

A dor me faz delirar.  
Julgo ter ouvido  
O inimaginável.  
Pois como poderia ser?  
*(Caçula: perdão, irmã...)*

De fato não mereces perdão.

Seria um crime contra a Justiça celeste  
perdão a tal traição conceder.  
Mereces o inferno como merece também  
Esse homem que aqui jaz  
E que lá já deve estar.

---

## VI - Caçula pede perdão

Irmã, me escuta... mesmo sem mérito meu,  
não há minuto nem segundo que não peço  
a Deus perdão pra minha alma e pra dele.  
Mas misericórdia de Deus é abundante  
Para aqueles que mostram misericórdia.

Com teu perdão, trará alívio para quatro almas:  
a minha, a dele, a desta criança,  
e também a tua própria.

Compreendo que não me queiras por perto.  
Prometo ir para longe de teus olhos.  
Passarei a eternidade em reparação  
de meus pecados e dos dele.  
Mas não posso ir sem antes receber  
o teu perdão.

*(Viúva: perfídia! traição!)*  
Irmã, me escuta... mesmo sem mérito meu,  
não há minuto nem segundo que não peço  
a Deus perdão pra minha alma e pra dele.  
*(Viúva: destruindo minha vida... que dor... /  
A dor me faz delirar...)*  
Mas misericórdia de Deus é abundante  
para aqueles que mostram misericórdia.

*(Viúva: inimaginável...)*  
Com teu perdão, trará alívio para quatro almas:  
a minha, a dele, a desta criança,  
e também a tua própria.

---

## VII - Dueto

**Viúva:** Minha vida, meu amor.  
Meu marido se foi, fiquei só.

Estive dia e noite,  
destruindo minha vida  
para a dele salvar...

Foi nesse leito de morte  
que tu mataste a mim,  
gerando essa vida?

**Caçula:** Cara irmã, não tenho com quem  
o peso de minha culpa dividir.

Peço a Deus perdão pra minha alma e pra dele.

Misericórdia de Deus é abundante  
para aqueles que mostram misericórdia.

---

### **VIII - Sentença da viúva**

Reparação por tal grave crime  
não será pequena.  
Pelo que fizestes, muito  
terás que sofrer.

Este filho que carregas é do meu marido,  
e tudo do meu marido é meu por direito.  
Pois bem, agora és tu que ao preço de uma  
podes a paz de quatro almas comprar.

[Ora], o preço deste perdão  
É a vida da tua vida.  
Quero que vás embora, sim;  
mas não antes de dar a mim  
o filho que eu própria não pude  
ao meu marido gerar.

Longe de ser gratuito,  
o perdão é custoso:  
vale o preço de toda uma vida.

O preço que for, dissestes  
que tal preço tu aceitas.  
Vejamos se não é esta promessa  
somente uma outra perfídia.

Tu és moça, poderás conceber outros filhos,  
de esposos teus por direito.  
Mas eu estou viúva do meu único marido.  
Minha única chance de ser mãe de filho dele  
está em tuas entranhas.

Outrora fui a mãe que não tiveste;  
é justo agora que me permita ser mãe  
do filho que não pude ter.

Teu grave erro ganha assim correção,  
teu pecado, reparação,  
teu turbilhão se acalma.

O peso do teu fardo,  
entrega-o todo para mim.  
Esta é a proposta que faço.

Pelo preço de uma alma,  
recusarás a paz para quatro?

---

FIM

# ***LIBRETTO***

*(IN ENGLISH)*

## **Price of Forgiveness**

Ester Macedo's libretto in Portuguese and English upon Zoltan Paulinyi's argument.

**Characters:** Widow; her youngest sister.

**Scenery:** Widow's hall at home. Candle indicates the return after a funeral.

**Argument:** Widow returns from her husband's funeral accompanied by her youngest sister, who carries a heavy secret of betrayal.

---

### **I - Widow's grief**

What wouldn't I give  
to have you with me still...

My life, my love,  
my husband is gone, I'm alone  
with no spouse, no child,  
no father nor mother.

All I have left is you, dear sister,  
flesh of my flesh,  
faithful companion,  
on whom I could always  
and will always count  
as sister of whom I'm as proud,  
as if my own daughter you were

All I have left is you, dear sister...

My husband is gone, I'm alone  
with no spouse, no child,  
no father nor mother.

What wouldn't I give  
to have you with me still...

---

### **II - Youngest sister's unburdening**

I pray, dear sister, don't speak thus:  
within me I carry a secret  
vital and cruel. Within me  
there grows a storm that I've tried  
with all my strength to hide,  
but no strength remains.

A devastating storm  
resides in me and it comes  
at this hour to add  
more pain to your pain.

You thought to have lost only your husband  
but you have also lost this sister,  
the child you've never had.  
A force stronger than my forces

forces me now to confess my sin  
to you, my sister, who has always been  
like a mother to me.

Within me  
there grows a storm that I've tried  
with all my strength to hide,  
but no strength remains.

Within me I carry a secret  
vital and cruel.

A devastating storm  
resides in me and it comes  
at this hour to add  
more pain to your pain.

---

### **III - Widow's enquiry**

Calm your heart, my sister.  
There's nothing you could do  
To lose my affection.

Especially at this sad hour,  
when the Inescapable pays us a visit  
to remind us of the brevity of life.

Tell me, what is this burden  
that you bring within you?  
Tell me, what oppresses you so?

Share this load with me, so that,  
being our pain one and the same,  
we may find comfort in one another.

Tell me, what is this burden  
that you bring within you?  
Tell me, what oppresses you so?

Especially at this sad hour,  
when the Inescapable pays us a visit  
to remind us of the brevity of life.

Calm your heart, my sister.  
There's nothing you could do  
To lose my affection.

---

### **IV - Youngest sister's confession**

Dear sister, I no longer have anyone  
with whom to share the weight of my guilt.

What I have done deserves neither comfort nor  
forgiveness.  
Still, in vain though it is,  
I ask you to forgive me for what I have done  
For which the Inescapable Divine Justice  
urges me to confess to you.

The storm I carry within me  
Is a child, legitimate fruit  
Of illegitimate sin.

Listen, dear sister.  
I know that, in itself, this burden alone  
would be unacceptable, since I am a young woman  
with no husband, father nor profession,  
dependent as I am on an only sister...  
now a widow.

Behold, my gravest sin  
knows how to be even graver  
for, being sick and sensing death,  
unhappy to have left you no heir  
to console you in your widowed state,  
your husband irreparably seduced me...  
...begetting in me the bastard orphan  
that I now carry.

This is why, though not deserving,  
yet unable to do otherwise,  
I beg you and beseech you in despair:  
grant me, dear sister, your forgiveness  
so that my soul may rest in peace  
and that of your late husband also,  
as well as the soul of this child I carry.

---

### V - Widow's dudgeon

Pain causes me to hallucinate.  
I imagine to have heard  
the unimaginable.  
For how could this be?  
*(Youngest sister: Forgive, sister...)*

How could the flesh of my flesh,  
The sister I raised as if my own daughter she were  
Be capable of such treachery?  
*(Youngest sister: Forgive, forgive...)*

How could the man who swore to me  
eternal fidelity, stab me  
in my own house, in our marital bed,  
in his death bed, beside which I was,  
day and night, destroying my life  
to save his?

How could the flesh of my flesh,  
The sister I raised as if my own daughter she were  
Be capable of such treachery?  
*(Youngest sister: Forgive, forgive...)*

Was it in this death bed of his  
That you killed me,  
Begetting this life?

Pain causes me to hallucinate.  
I imagine to have heard

the unimaginable.  
For how could this be?  
*(Youngest sister: Forgive, sister...)*

Indeed, you deserve no forgiveness.  
It would be a crime against celestial Justice  
To grant forgiveness to such treachery.  
You deserve hell, as does the man  
Who lies in here and who must  
Already be there.

---

### VI - Youngest sister asks for forgiveness

Sister, listen... even without deserving,  
no minute, no second goes by without my begging  
God for forgiveness for my soul and his.  
But God's mercy is even more abundant  
to those who show mercy.

With your pardon, you will bring relief to four souls:  
mine, his, this child's  
and also your own.

I understand your desire not to see me  
and I promise to go far away from your sight.  
I will spend eternity in atonement  
for my sins and his.  
But I cannot leave without first receiving  
your forgiveness.

*(Widow: perfidy! betrayal!)*  
Sister, listen... even without deserving,  
no minute, no second goes by without my begging  
God for forgiveness for my soul and his.  
*(Viúva: destroying my life... what a pain... /  
Pain causes me to hallucinate...)*  
But God's mercy is even more abundant  
to those who show mercy.

*(Viúva: unimaginable...)*  
With your pardon, you will bring relief to four souls:  
mine, his, this child's  
and also your own.

---

### VII - Duet

**Widow:** My life, my love,  
my husband is gone, I'm alone.

I was,  
day and night, destroying my life  
to save his...

Was it in this death bed of his  
That you killed me,  
Begetting this life?

**Youngest sister:**

Dear sister, I no longer have anyone  
with whom to share the weight of my guilt.

I beg God for forgiveness for my soul and his.

God's mercy is even more abundant  
to those who show mercy.

---

**VIII - Widow's sentence**

Atonement for such grave crime  
won't be small.  
For what you have done  
much will you suffer.

This child you carry is my husband's  
and all that's my husband's is legitimately mine.  
Well then, now it's you, who for the price of one  
can the peace for four souls now buy.

Well, then, the price for this forgiveness  
is the life of your life.  
Yes, I do want you to leave,  
but not without first giving me  
the child that I myself could not  
bear my husband.

Far from being gratuitous,  
forgiveness is costly:  
it's worth an entire life.

Whatever price, you say,  
such a price you will accept.  
Well, let us now see if this promise  
is not but another act of treason.

You are young, you will bear other children  
to husbands of your own or other women's.  
But I am now a widow of my only husband  
and my only chance to have a child of his  
is in now in your womb.

I once was the mother you never had;  
it is only fair for you to allow me to be the mother  
of the child I never had.

Your grave error is thus corrected,  
your sin atoned,  
your storm is weathered.

The weight of your burden  
hand it completely to me.  
This is the proposal I make.

For the price of one soul  
Will you refuse peace to four?

---

END

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**Zoltan Paulinyi**  
(música e enredo)

**Ester Macedo**  
(libreto)

**— PREÇO DO PERDÃO —**

*ópera em ato único*

**Partitura**

# PREÇO DO PERDÃO

ópera em ato único

Duração (length): ca. 50 min.

Música: **Zoltan Paulinyi**

Libreto: **Ester Macedo**

Évora, 19 III 2012, dia de S. José.

**Carpideiras**  
♩ = 60

Cada músico entra por trás, circunda plateia pela frente e toma sua posição. Repetir até regente indicar próximo número.

1 *ad libitum*

Clarinete B♭ 1

Clarinete B♭ 2

Clarinete Baixo B♭

Piano

**Carpideiras**  
♩ = 60

Soprano 1 (Viúva)

Soprano 2 (Caçula)

Percussão 1

Tam-tam

Caxixi (mov. circular)

Bell (baq. dura)

Prato grande (baq. macia)

Percussão 2

Manter pulsação constante. Repetir até regente indicar próximo número.

Cada músico entra por trás, circunda plateia pela frente e toma sua posição. Repetir até regente indicar próximo número.

Clarinete B♭ 3

Clarinete B♭ 4

Fagote

8

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

Agogôs

Tam-tam  
(arrastar baqueta de Triângulo)

*p* *f* *pp* *f* *ff*

*fz* *mp* *f fz p* *f*

*ad libitum*

2 *ad libitum*

B♭ 1 *f* *p* *fz* *p* *mp* *p* *f fz p* *< f >*

B♭ 2 *f* *p* *f* *p < fz >* *f* *Rall.* *p*

B♭

4/4

Pno

4/4

4/4

2

V

C

4/4

4/4

1 *(Pau de chuva)*

*pp* *f* *fz*

*Tam-tam*  
(arrastar baqueta de Triângulo)

2 *ad libitum*

*Pau de chuva*

*(Tam-tam)*

4/4

4/4

4/4

*ad libitum*

B♭ 3 *f* *p* *fz* *mp* *p* *f fz p* *< f >*

B♭ 4 *f* *ad libitum* *p < fz >* *f* *Vivo* *Rall.* *p* *f > p*

4/4

4/4

4/4

3 Tempo preciso

B♭ 1

B♭ 2

B♭

Pno.

3 Tempo preciso

V

C

1

2

B♭ 3

B♭ 4

Tempo preciso

*chorado* *molto vibrato*

*f* *f* *mp* *f* *f* *molto vibrato*

1a. vez tacet! Temple blocks

Caxixi

Tom-toms

Claves

Reco-reco

*mf* *f* *mf* *mf*

ô a ó é a i é a u a

ô ê i a ô u ô ó a

ô ó a i é ê ó ó ô

4

**Boquilha (ritmo ad lib.)**

B♭ 1 *Dinâmica: vide regência* *fz* 3 *fz*

B♭ 2 *Dinâmica: vide regência* 3 *fz* *fz*

B♭ *Dinâmica: vide regência* 3 *fz* *fz*

Pno.

4

V *f*

C

**Pratos de choque**

1 *Tocar somente em p (vide regência)*

2 *Tocar somente em f (vide regência)*

**Boquilha (ritmo ad lib.)**

B♭ 3 *Dinâmica: vide regência* *fz* 3 *fz*

B♭ 4 *Dinâmica: vide regência* 3 *fz*

Palheta *ritmo ad lib.* *Dinâmica: vide regência*

29

5 Tempo preciso  
♩ = 60

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

*mf*

*f*

*f*

*mp*

*f*

*fff*

*mf*

3 3 3

3

a a a ó é ô ó ó u

ô é i é a a é ô

Chicote

Detailed description: This is a page of a musical score for a piece titled 'Preço do Perdão'. The score is in 4/4 time and consists of 29 measures. It features a vocal line with lyrics in Portuguese and a piano accompaniment. The vocal line is divided into two parts, V (Soprano) and C (Alto). The piano accompaniment includes a grand piano (Pno.), a double bass (B $\flat$  1, B $\flat$  2, B $\flat$  3, B $\flat$  4), and a percussion part (1, 2) labeled 'Chicote'. The score includes dynamic markings such as *f* (forte), *mp* (mezzo-piano), and *fff* (fortissimo). There are also tempo markings '5 Tempo preciso' and a metronome marking '♩ = 60'. The score is written in a key signature of one flat (B $\flat$ ). The lyrics are: 'a a a ó é ô ó ó u' for the Soprano and 'ô é i é a a é ô' for the Alto. The percussion part has a 'Chicote' (whip) sound effect. The score is divided into four systems, each containing five staves.



Bb 1 *cresc.* *f* *pp*  
 Bb 2 *f* *pp*  
 Bb *f* *pp*  
 Pno.  
 V *f* *a* *f* *a* *molto vibrato* *a* *ó* *é* *a* *i* *é* *a*  
 C *é* *a* *ó* *f* *é* *mp* *i* *f* *ó* *u* *ó* *ó*  
 1 *f*  
 2  
 Bb 3 *cresc.* *f* *pp*  
 Bb 4 *mf* *f* *pp*  
*f* *pp*

B♭ 1

B♭ 2

B♭

Pno.

V

C

u ó ô ê i a ô u ô a

a ó a i é ê ó ó ô

*molto vibrato*

*rall.*

1

2

Temple blocks

Chicote

*mf*

*fff*

Prato peq.  
Prato grande

*p*

*f*

*p*

B♭ 3

B♭ 4

*ff*

*pp*

*fp*

*ff*

45 **Cena 1** ♩ = 72

B♭ 1  
B♭ 2  
B♭

Pno.

*ff* *f* *dim.* *mp*

8<sup>va</sup>

**Cena 1**

V  
C

♩ = 72

*f* O que

**Tam-tam**

1  
2

*f*

B♭ 3  
B♭ 4

**Normal**

*f*

5 5 5 5 5 3

Bb 1  
 Bb 2  
 Bb  
 Pno  
 V  
 eu não da - ri - a pa - ra tê - lo co - mi - go 'a - in - da...  
 C  
 1  
 2  
 Bb 3  
 Bb 4  
 mf f

Bb 1 *p* *accel.*  
 Bb 2 *p*  
 Bb  
 Pno. *mf* *p*  
 V *mf* Mi - nha  
 C  
 Vibrafone: ON *p* *mf*  
 Triângulo *mf*  
 Bb 3  
 Bb 4

*a tempo*

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

Pratos de choque  
(deslizar)

vi - da, meu a - mor, meu ma - ri-do se foi, fí-quei só, sem es - po-so, sem

*p*

*pp*

*p*

*mp*

*p*

*mf*

*fz*

*p*

*p*

*p*

The musical score is for a piece titled 'Preço do Perdão'. It features a vocal line with lyrics in Portuguese: 'vi - da, meu a - mor, meu ma - ri-do se foi, fí-quei só, sem es - po-so, sem'. The score includes parts for various instruments: B $\flat$  1, B $\flat$  2, B $\flat$ , Piano (Pno.), C, 1, 2, B $\flat$  3, B $\flat$  4, and a double bass part. The tempo is marked 'a tempo'. Dynamics include *p*, *pp*, *mp*, *mf*, and *fz*. A specific instruction for the double bass part is 'Pratos de choque (deslizar)'. The score is divided into measures with time signatures of 2/4, 4/4, and 3/4.

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*mf* *mf* *f* *mf* *f* *mf* *f*

fĩ-lho, sem pai, sem mãe.

Pau de chuva

3

Musical score for 'PREÇO DO PERDÃO' featuring B♭1, B♭2, Pno., V., C., 1., 2., B♭3, and B♭4 parts. The score is in 2/4 time and includes various dynamics and articulations.

**B♭1**: Treble clef, 2/4 time. Dynamics: *mf*, *cresc.*. Includes a triplet of eighth notes.

**B♭2**: Treble clef, 2/4 time. Dynamics: *mf*, *cresc.*. Includes a triplet of eighth notes.

**Pno.**: Grand staff (treble and bass clefs), 2/4 time. Dynamics: *mf*. Includes a triplet of eighth notes in the bass line.

**V.**: Treble clef, 2/4 time. Rested.

**C.**: Treble clef, 2/4 time. Rested.

**1.**: Treble clef, 2/4 time. Rested.

**2.**: Bass clef, 2/4 time. Dynamics: *mf*, *f*. Includes the text "Caxixi" and "Pau de chuva".

**B♭3**: Treble clef, 2/4 time. Dynamics: *mf*, *fz*.

**B♭4**: Treble clef, 2/4 time. Dynamics: *mf*, *fz*.

**Bass Line**: Bass clef, 2/4 time. Dynamics: *f*. Includes a triplet of eighth notes.



B<sup>1</sup> *p*  
 B<sup>2</sup> *p*  
 B<sup>b</sup> *p*  
 Pno. *mf* *p*  
 V *mf* Só me res - tou a ti, mi-nha ir - mã, car-ne de mi-nha  
 C  
 1 *f* *p*  
 2  
 B<sup>3</sup> *p*  
 B<sup>4</sup> *p*  
*p*

Detailed description of the musical score: The score is for a piece titled 'PREÇO DO PERDÃO'. It features a vocal line (V) and several instrumental parts. The vocal line starts with a *mf* dynamic and includes the lyrics 'Só me res - tou a ti, mi-nha ir - mã, car-ne de mi-nha'. The instrumental parts include B<sup>1</sup>, B<sup>2</sup>, B<sup>b</sup>, Pno., C, 1, 2, B<sup>3</sup>, B<sup>4</sup>, and a bass line. Dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as triplets, slurs, and accents.

B♭ 1 *p* *fz* *p*  
 B♭ 2 *p* *p*  
 B♭ *p* *p*  
 Pno. *p* *pp*  
 V  
 car - ne com - pa - nhei - ra fi - el, com quem sem - pre pu - de, sem - pre po - de - rei con -  
 C  
 1  
 2 Bell *p*  
 B♭ 3 *fz* *p*  
 B♭ 4 *p* *fz* *p*

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V  
tar, ir - mã de que tan - to me'or - gu - lho, co - mo se fi - lha mi - nha fos - se.

C

1

2 Pratos (baq. dura)

Glockenspiel

2

B $\flat$  3

B $\flat$  4

*fp*

*p*

*p*

*mf*

*f*

*p*

*p*

*mf*

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

- B♭ 1**: Trumpet 1, mostly silent.
- B♭ 2**: Trumpet 2, mostly silent.
- B♭**: Trombone, playing a melodic line with dynamics *p* and *mf*.
- Pno.**: Piano, featuring a triplet of chords (*mf*), a *f* passage with a quintuplet, and a *mf* section.
- V**: Vocalist, singing the lyrics "Só me res-tou a".
- C**: Clarinet, mostly silent.
- 1**: Saxophone 1, playing a melodic line with a triplet.
- 2**: Saxophone 2, playing a chordal accompaniment (*mf*).
- B♭ 3**: Trumpet 3, mostly silent.
- B♭ 4**: Trumpet 4, mostly silent.
- Bass**: Bass line, playing a melodic line with dynamics *p* and *mf*.

The score is divided into four measures with time signatures of 3/4, 2/4, 4/4, and 3/4.

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*p*  
*p*  
*p*  
*mf*  
*p*  
*p*

*accel.*  
*accel.*  
 3  
 Glockenspiel  
 3

ti, mi-nha'ir-mã. Meu ma - ri - do se foi, fĩ-quei só... sem es-

108 *rall.*  $\text{♩} = 72$

B♭ 1 *p cresc. mf*

B♭ 2 *p cresc. mf*

B♭ *p cresc. mf*

Pno. *p mf cresc. f*

V *rall.*  $\text{♩} = 72$   
 po-so, sem fĩ-lho, sem pai, sem mãe. *mp* a

C

1 *f* **Reco-reco**

2 *mf f* **Pratos de choque (juntar)**

B♭ 3 *mf f*

B♭ 4 *mf*

*p mf*

The musical score is arranged in systems. The vocal parts (B♭1, B♭2, B♭, V, C) and Piano (Pno.) are in the upper systems, while the Brass parts (1, 2, B♭3, B♭4) are in the lower systems. The vocal line includes lyrics: "ó a *mf* ê é i u é". The score features various time signatures (3/4, 2/4) and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The piece concludes with a *rit.* (ritardando) marking.

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 Vibrafone: ON  
 (freq. média)  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

Musical score for page 119, featuring vocal line and various instruments including brass, piano, vibraphone, and percussion. The score is in 2/4 and 3/4 time signatures. The tempo is marked as ♩ = 72. The key signature is one flat (B $\flat$ ). The vocal line includes the lyrics: "ô O que eu não da - ri - a pa - ra tê - lo co - mi - go'a -".



B $\flat$  1 *mf*  
 B $\flat$  2 *mf*  
 B $\flat$  *mf*  
 Pno. *f*  
 V in - da...  
 C  
 1 *cresc.* *mf*  
 Pau de chuva  
 2 *mf cresc.* *f*  
 B $\flat$  3 *mf*  
 B $\flat$  4 *mf*

The musical score is arranged in a system with the following parts from top to bottom: B♭1, B♭2, B♭, Pno., V, C, 1, 2, B♭3, and B♭4. The score is divided into four measures with time signatures of 2/4, 2/4, 3/4, and 3/4. The B♭1 and B♭2 parts feature a triplet of eighth notes starting in the third measure, marked *mf*. The B♭ part starts with a forte (*f*) dynamic and includes a triplet of eighth notes in the first measure. The Pno. part has a *mp* dynamic in the third measure and a triplet of eighth notes in the fourth measure, with an *8vb* marking below the staff. The V and C parts are silent throughout. The 1 part has dynamics of *mf*, *cresc.*, *p.*, *mf*, and *cresc.*. The 2 part is silent. The B♭3 and B♭4 parts have a *b* marking in the third measure.

Cena 2

132 *poco rall.* ♩ = 66

B♭ 1

B♭ 2

B♭

Pno.

(8<sup>va</sup>)-----

Cena 2

*poco rall.* ♩ = 66

V

C

1

2

B♭ 3

B♭ 4

Vibrafone: OFF

2 Pratos (baq. dura)

Marimba

*mf*

*mf*

*mf*

*mf*

*mf*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

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

Ir - mã, pe-ço-te, não fa - l'as - sim:  
 Xilofone

3  
 3  
 6 6  
 8va - -

den-tro de mim, guar-do um se - gre - do vi - tal e cru - el.

*p* *mf* *p* *mf*

B♭ 1 *f* *fp*  
 B♭ 2 *p*  
 B♭ *f*  
 Pno. *f*  
 V  
 C Den-tro de mim, <sup>3</sup> cres-ce'um tur - bi - lhão que  
 Tambourin *f*  
 1 *f*  
 2 *f* Louça (liso) *mp*  
 B♭ 3 *f* *fp*  
 B♭ 4 *p*  
*f*

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

- B♭ 1**: Trumpet 1, starting with a *p* dynamic.
- B♭ 2**: Trumpet 2.
- B♭**: Baritone.
- Pno.**: Piano, with *mf* and *p* dynamics.
- V**: Violin.
- C**: Cello, with lyrics: "ten-to, por tu-do, es-con - der, mas não pos-so mais."
- 1**: Percussion (Tom-toms and Temple blocks), with *mf* dynamic.
- 2**: Percussion (Marimba), with *mf* and *f* dynamics.
- B♭ 3**: Trumpet 3, starting with a *p* dynamic.
- B♭ 4**: Trumpet 4.

The score is in 2/4 time and includes various musical notations such as dynamics, articulation marks, and performance instructions.

160 *col canto* ♩ = 80

B♭ 1 *mf*

B♭ 2

B♭ *mf* *tr*

Pno.

*col canto* ♩ = 80

V

C *f* *a* *ô* *mf* Um tur - bi -

Xilofone *f*

1

2

B♭ 3 *mf*

B♭ 4 *mf* *tr*

Detailed description of the musical score: The score is for a piece titled 'PREÇO DO PERDÃO'. It features a complex arrangement with multiple brass parts (B♭ 1, B♭ 2, B♭ 3, B♭ 4), a piano (Pno.), a vocal line (V), a xylophone (Xilofone), and a cello (C). The tempo is marked as ♩ = 80. The score is divided into two systems. The first system includes parts for B♭ 1, B♭ 2, B♭, Pno., V, C, Xilofone 1, Xilofone 2, B♭ 3, and B♭ 4. The second system includes parts for V, C, Xilofone 1, Xilofone 2, B♭ 3, and B♭ 4. The vocal line includes lyrics: 'Um tur - bi -'. The xylophone part is marked 'Xilofone' and 'f'. The piano part is marked 'Pno.'. The brass parts are marked with dynamics like 'mf' and 'f'. The score is in 2/4 time and features various rhythmic patterns and articulations.



**Bb 1**

**Bb 2**

**Bb**

**Pno.**

**V.**

**C.**  
 lhão de-vas - ta - dor ha - bi - ta'em mim e

**1.**  
*p*  
**Louça (serrilhado)**

**2.**

**Bb 3**  
*p*

**Bb 4**  
*p*

The score is arranged in systems. Each system contains staves for Bb 1, Bb 2, Bb, Pno., V., C., 1., 2., Bb 3, and Bb 4. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *p* (piano) and *tr* (trill). The percussion part includes a section labeled "Louça (serrilhado)".

168

B♭ 1

B♭ 2

B♭

Pno

V

C

1

2

B♭ 3

B♭ 4

vem nes - ta ho - ra à tu - a dor mais

*p*

*fz*

6

3

171

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

*p*

*p*

*p*

*p*

dor a - cres - cen - tar.

B♭ 1  
 B♭ 2 *fp*  
 B♭ *p* *f*  
 Pno. *mf* *p*  
 V.  
 C. *f*  
 a - cres - cen - tar.  
 1.  
 2. *p* Marimba  
 B♭ 3  
 B♭ 4 *p* *f*

178  $\text{♩} = 66$

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

*p*

*p*

*mf*

*f*

*mf*

*p*

*p*

Jul - ga - vas ter per - di - do só ma - ri - do, mas tam - bém per - des - te es - ta ir -

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

mã,  
 fi - lha que nunca ti - ves-te.  
 i u

Temple blocks  
 Tambourin

*p*, *mf*, *f*, *tr*, *p*, *mf*, *f*, *p*

3, 5, 5, 5, 5, 5

190

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

*f*

*p*

*mf*

*mp*

*f*

*p*

*f*

*p*

Xilofone

é a For-ça ma - ior que mi-nhas

Musical score for brass instruments, piano, and voice. The score is in 3/4 time and consists of 12 measures. It includes parts for B♭ 1, B♭ 2, B♭, Piano (Pno.), Voice (V), Clarinet (C), Horns 1 and 2, B♭ 3, and B♭ 4. The lyrics are: "for - ças for - ça - me meu pe - ca - do con - fes - sar... a".



B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*p*  
*mf*  
*mp*  
*p*

ti, mi-nha'ir - mã, que co-mo mãe pa-ra mim sem-pre foi.

6  
 3

209 ♩ = 66

B♭ 1 *f* *mf* *f*

B♭ 2 *f* *mf* *f*

B♭

Pno.

♩ = 66

V

C

1 *f*

2 *mf*

Louça (liso)

B♭ 3 *mf* *f* *mf*

B♭ 4 *mf* *f* *mf*

212 *accel.*

B $\flat$  1 *p*

B $\flat$  2 *p*

B $\flat$

Pno. *p*

*accel.*

V

C *mp* 3  
 Den - tro de mim, cres - ce'um tur - bi - lhão que

1 *mf*

2 (serrilhado)

B $\flat$  3 *p*

B $\flat$  4 *p*

B♭1  
 B♭2 *p*  
 B♭ *p*  
 Pno. *mf*  
 V  
 C  
 ten - to por tu-do es-con - der, mas não pos - so  
 1 *mf*  
 2  
 B♭3  
 B♭4 *p*  
*p*

B♭ 1  
 B♭ 2  
 B♭  
 Pno  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

mais.  
 a  
 Marimba >>>  
*p*  
*f*  
*mf*

B<sup>b</sup> 1  
 B<sup>b</sup> 2  
 B<sup>b</sup>  
 Pno.  
 V  
 C  
 1  
 2  
 B<sup>b</sup> 3  
 B<sup>b</sup> 4

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

ó é i a é ó a é ô é

**Louça (liso)**

227 ♩ = 66

B♭ 1 *mf*

B♭ 2 *p*

B♭ *mp*

Pno. *p*

V

C *mf*  
i Den-tro de mim, guar-do um se - gre-do vi - tal e cru-

1

2 *mf < f*  
*mf*

B♭ 3 *mf*

B♭ 4 *p*

♩ = 66

B<sup>b</sup> 1

B<sup>b</sup> 2

B<sup>b</sup>

Pno.

*mf*

*f*

8<sup>va</sup>

6

6

6

5

5

V

C

el.

♩ = 88

1

2

Xilofone

*f*

*mf*

*f*

B<sup>b</sup> 3

B<sup>b</sup> 4

*mf*

*tr*

*tr*



235

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

*mf*

*mf*

*mf*

*mp*

*p*

*mf*

Um tur-bi - lhão de - vas - ta - dor ha - bi - ta'em

Louça (liso) (serrilhado)

8<sup>vb</sup>

240

B♭ 1 *mf* *tr*  
 B♭ 2  
 B♭ *fp* *p*  
 Pno. *fp* *p* (5)  
 V  
 C mim e vem nes-ta ho-ra à tu-a dor mais dor  
 1 *p* *simile*  
 2 (liso)  
 B♭ 3 *mf* *tr*  
 B♭ 4 *fp* *p* *tr*

245

B♭ 1 *mp*

B♭ 2 *mf*

B♭ *mf*

Pno. *cresc.* *mf*

V

C *f*

1 *mp*

2

B♭ 3

B♭ 4 *mf*

a - cres - cen - tar. ô

Cena 3

248

*poco rall.*

♩ = 66

B♭ 1 *mp*

B♭ 2 *p* *f*

B♭ *p* *mf*

Pno. *f*

Cena 3

*poco rall.*

♩ = 66

V *mf* A - cal - ma, ir -

C *3* a ê é i a u

1 *dim.* *f* **Vibrafone: OFF** **Reco-reco**

2 *mf* *fz* *mp* **Caixa-clara (com cordas)**

B♭ 3 *mp* *fz*

B♭ 4 *p* *ff* *p* *f*

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1 Triângulo  
 2 Vibrafone  
 Marimba  
 B♭ 3  
 B♭ 4

*p*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*p*  
*f*  
*mf*  
*p*  
*f*

mã, teu co-ra - ção. Na-da po-de - rí-eis fa - zer pa-ra per - der meu a - fe-to.

Tempo: ♩ = 66

Measures 1-3: *p*

Measures 4-6: *pp*

Measures 7-9: *mf*

Measures 10-12: *pp*

Lyrics: *col canto*  
ô é a

B♭ 1 *fz* *dim.* *p*  
 B♭ 2 *pp* *fz*  
 B♭ *pp* *fz*  
 Pno. *mp*  
 V *mf* Ain-da mais nes-te mo-men-to  
 C  
 1  
 2 *Agogôs* *ff*  
 B♭ 3 *pp* *fz*  
 B♭ 4 *pp* *fz*  
*fz*

B♭1 *p*  
 B♭2 *p*  
 B♭ *p*  
 Pno. (8<sup>va</sup>)  
 V. tris - te, em que'a I - nes - ca - pá-vel pa-ga-nos vi - si - ta, pa-ra nos re-cor-  
 C.  
 1.  
 2. Triângulo *mf*  
 B♭3 *p*  
 B♭4 *p*



Bb 1  
 Bb 2  
 Bb  
 Pno  
 V  
 C  
 1  
 2  
 Bb 3  
 Bb 4

dar quão bre-ve'é a vi - da

*pp*  
*mf*  
*mp*  
*mf*  
*p*  
*p*

(8vb)  
 Agogôs  
 cresc.  
 5 5  
 3

*Più lento*

B♭ 1

B♭ 2

B♭

Pno

*Più lento*

V

*mp* Di-ga-me: que far-do tra-zes den-tro de ti? *mf* Di-ga-me que te'o - pri-me

C

1

2

Glockenspiel

B♭ 3

B♭ 4

*cresc.* *mf* *p*

*cresc.* *mf* *p*

B♭ 1 *cresc.* *f*  
 B♭ 2 *f* *p*  
 B♭ *cresc.* *f*  
 Pno. *ff*  
 V *col canto* *Più vivo*  
 tan - to? *p* a ê i *f*  
 C  
 1 *p*  
 2 *Caixa-clara (com cordas)* *pp* *f* *pp* *Glockenspiel* *f*  
 B♭ 3 *ff* *p*  
 B♭ 4 *cresc.* *f*  
*f* *p*

The musical score is arranged in systems. The top system includes three brass parts (B♭ 1, B♭ 2, B♭) and a piano (Pno.) part. The middle system features the vocal line (V) with lyrics, a clarinet (C), and a percussion part (1, 2) including a 'Gracassa'. The bottom system contains four more brass parts (B♭ 3, B♭ 4, and two bass parts). The tempo is marked as ♩ = 66. Dynamics include *p*, *mf*, *f*, and *mp*. The score includes various musical notations such as slurs, ties, and triplets.

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 pá-vel pa-ga-nos vi - si - ta, pa-ra nos re - cor - dar quão bre-ve'é a  
 C  
 1  
 2  
 Agogôs  
 B♭ 3  
 B♭ 4

Musical score for page 306, featuring vocal lines and piano accompaniment. The score is in 2/4 time and includes dynamics such as *p* (piano) and *pp* (pianissimo). The vocal line (V) includes lyrics: "pá-vel pa-ga-nos vi - si - ta, pa-ra nos re - cor - dar quão bre-ve'é a". The piano accompaniment (Pno.) includes triplets and other rhythmic patterns. The score is divided into systems, with the vocal line and piano accompaniment being the primary focus. The bottom system includes additional instruments labeled B♭ 3 and B♭ 4.

311 *Più vivo*

The musical score is arranged in a multi-staff format. The top section includes staves for B♭ 1, B♭ 2, and B♭. The B♭ 1 staff has a melodic line starting in the third measure with a *mp* dynamic and an *accel.* marking. The B♭ 2 staff has a melodic line starting in the second measure with a *cresc.* and *mp* dynamic. The B♭ staff has a melodic line starting in the first measure and another in the fourth measure with a *mp* dynamic. The piano (Pno.) part features a rhythmic accompaniment with triplets in the first two measures. The vocal line (V) has the lyrics "vi - da." in the first measure. The vibraphone (Vibrafone) part has a complex rhythmic pattern with *mf* dynamic and accents. The triangle (Triângulo) part has a simple rhythmic pattern with a *mp* dynamic. The bottom section includes staves for B♭ 3 and B♭ 4. The B♭ 3 staff has a melodic line starting in the third measure with a *mp* dynamic. The B♭ 4 staff has a melodic line starting in the second measure with a *cresc.* and *mp* dynamic. The *accel.* marking is also present in the bottom right of the score.

316

$\text{♩} = 80$

B♭ 1

*pp* *mf*

B♭ 2

*mp* *pp* *mf*

B♭

*pp* *mf*

Pno.

*mf*

$\text{♩} = 80$

V

C

1

2

Marimba

*mf*

B♭ 3

*pp* *mf*

B♭ 4

*p* *pp* *mf*

321

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*  
*ff*

tr  
 tr  
 tr  
 tr  
 tr  
 tr  
 tr  
 tr  
 tr  
 tr  
 tr

3  
 3  
 3  
 3  
 3  
 3  
 3  
 3  
 3  
 3  
 3



325

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

Musical score for page 325, featuring multiple instruments including B♭ 1, B♭ 2, B♭, Pno., V, C, 1, 2, B♭ 3, and B♭ 4. The score includes treble and bass clefs, time signatures (3/4, 9/16, 6/16), and dynamic markings like 'p'.

330 *col canto*

B♭1 *fp* *p*

B♭2 *fp* *p*

B♭ *fp*

Pno. *p*

V *mf* *col canto*  
a i a ê ô

C

1

2

B♭3 *fp* *p*

B♭4 *fp* *p*

335 ♩ = 66

B♭ 1

B♭ 2

B♭

*mf* *p* *mp*

Pno.

♩ = 66

V

A - cal - ma, ir - mã, teu co-ra - ção. *f* Na-da po-de-

C

1

Caxixi

2

*p* *p*

B♭ 3

B♭ 4

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*mf* *p* *p*

rí-eis fa - zer pa - ra per - der meu a - fe - to.

Musical score for the hymn "Preço do Perdão". The score is in 2/4 time and consists of 16 measures. It features vocal parts for Soprano (V), Alto (C), Tenor 1 (1), Tenor 2 (2), Bass 1 (B♭ 1), Bass 2 (B♭ 2), Bass 3 (B♭ 3), and Bass 4 (B♭ 4). The piano accompaniment (Pno.) is in the left hand. The score includes dynamic markings (*mf*, *p*) and articulation marks (trills, slurs). The lyrics are: "rí-eis fa - zer pa - ra per - der meu a - fe - to."

344 ♩ = 88

The musical score is arranged in systems. The first system includes parts for B♭ 1, B♭ 2, B♭, and Pno. The second system includes V, C, and a woodwind part (1). The third system includes B♭ 3, B♭ 4, and a woodwind part (2). The score is in 2/4 time with a tempo of ♩ = 88. Dynamics include mp, p, f, cresc., and mf. Performance techniques such as trills (tr) and triplets (3) are used. The piano part features a 6va octave marking. The woodwind part (2) is mostly silent.

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1 Apito  
 Tambourin  
 2  
 B♭ 3  
 B♭ 4

Musical score for page 349, featuring brass instruments (B♭ 1, B♭ 2, B♭), piano (Pno.), strings (V, C), and percussion (Apito, Tambourin, B♭ 3, B♭ 4). The score is in 3/4 time and includes dynamic markings like *p*, *cresc.*, and *pp*.

Cena 4

353

♩ = 70

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

Musical score for brass and piano parts. The brass parts (B $\flat$  1, B $\flat$  2, B $\flat$ ) feature a rhythmic pattern of eighth notes in 3/4 time, marked *ff*. The piano part (Pno.) has a bass line with chords and a treble line with rests, marked *ff*. The tempo is marked  $\text{♩} = 70$ . The score is divided into three measures with a 2/4 time signature change in the second measure.

Cena 4

♩ = 70

V

C

1

2

B $\flat$  3

B $\flat$  4

Apito

Marimba

Musical score for woodwinds, strings, and percussion parts. The woodwind parts (V, C) have rests. The string parts (B $\flat$  3, B $\flat$  4) have a rhythmic pattern of eighth notes, marked *ff*. The percussion parts (1, 2) include Apito and Marimba. The Apito part has a melodic line with a slur, and the Marimba part has a rhythmic pattern of eighth notes, marked *ff*. The tempo is marked  $\text{♩} = 70$ . The score is divided into three measures with a 2/4 time signature change in the second measure.

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*f*  
*f*  
*f*  
*mf*  
*mp*  
*mf*  
*f*  
*fz*  
*p*  
*f*  
*f*  
*f*

Ca-ra'ir - mã, não te-nho com quem o pe-so de mi-nha cul - pa di-vi-  
 Xilofone



B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 dir. u a i a  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

Musical score for page 361, featuring vocal parts (B $\flat$  1, B $\flat$  2, B $\flat$ , V, C, 1, 2, B $\flat$  3, B $\flat$  4) and piano accompaniment (Pno.). The score includes lyrics "dir. u a i a" and dynamic markings like *p* and *mf*.

365  $\text{♩} = 88$

B♭ 1 *mp* *ff* *pp*

B♭ 2 *mp* *ff* *pp*

B♭ *mp* *ff* *pp*

Pno. *mp* *ff* *pp*

V  $\text{♩} = 88$  (lunga) (breve)

C

1 Tambourin Caxixi *ff* Claves *mf*<sup>3</sup> Caxixi Matraca *ff*

2 Louça (liso) *mf*

B♭ 3 *mp* *ff* *pp*

B♭ 4 *mp* *ff* *pp*

Detailed description: This is a page of a musical score for a piece titled 'Preço do Perdão'. The score is in 3/4 time with a tempo of 88 beats per minute. It features a large brass section with four parts (B♭ 1, B♭ 2, B♭, B♭ 3, B♭ 4), a piano (Pno.), vocal parts (V and C), and a percussion section. The percussion includes Tambourin Caxixi, Claves, and Louça (liso). The score is divided into measures with dynamic markings such as *mp*, *ff*, and *pp*. There are also performance instructions like '(lunga)' and '(breve)' for the vocal parts. The page number is 73.

372 ♩ = 70

B♭ 1 *pp* *ff*

B♭ 2 *pp* *ff*

B♭ *pp* *ff*

Pno. *pp* *ff* *p*

V

C *mf* O que fiz não tem con - for - to nem per -

1

2 *f dim.* *p* **Marimba**

B♭ 3 *pp* *ff*

B♭ 4 *pp* *ff*

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

dão. Ain-d'as - sim, em vão que se-ja, per - dão lhe pe-ço pe-lo que

*p*

6  
 3  
 3  
 3

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

mf

dim.

mp

pp

pp

6

3

3

3

3

fiz. A'I-nes-ca - pá-vel Jus - ti-ça Di - vi - na ur - ge-me'a ti re-la - tar.

390 *poco rall.*

$\text{♩} = 88$

B $\flat$  1

*pp*

*ff*

B $\flat$  2

*pp*

*ff*

B $\flat$

*pp*

*ff*

Pno.

*ff*

V

*poco rall.*

$\text{♩} = 88$

C

ar.

1

Xilofone

*ff*

2

Tambourin

*pp*

*ff*

B $\flat$  3

*ff*

B $\flat$  4

*ff*

396

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V.  
 C.  
 1.  
 2.  
 B♭ 3  
 B♭ 4

*fz*  
*fz*  
*fz*

The musical score is arranged in a system with ten staves. The parts are: B♭1 (Soprano), B♭2 (Alto), B♭ (Tenor), Pno. (Piano), V (Violin), C (Viola), 1 (Trumpet), 2 (Trumpet), B♭3 (Soprano), and B♭4 (Alto). The score is in 3/4 time and consists of five measures. The key signature has one flat (B♭). The tempo is marked as ♩ = 72. The piano part features complex chordal textures with triplets and dynamic markings such as *mf*, *ff*, and *dim.*. The vocal parts (B♭1, B♭2, B♭3, B♭4) have melodic lines with triplets. The C part (Viola) has a vocal line starting in the fourth measure with the lyrics "O tur-bi-".



Boquilha

B♭ 1

B♭ 2

B♭

Pno.

V

C

lhão que car - re-go'em mim é um fi - lho, fru-to le -

Xilofone

1

2

B♭ 3

B♭ 4

Palheta

Detailed description of the musical score: The score is for a piece titled 'PREÇO DO PERDÃO' (page 404). It features a vocal line (C) with lyrics: 'lhão que car - re-go'em mim é um fi - lho, fru-to le -'. The instrumentation includes three Boquilha parts (B♭ 1, B♭ 2, B♭ 4), a Piano (Pno.) with a trill (tr) in the bass line, a Xilofone (Xylophone) with two parts (1 and 2), and a Palheta (Reed) part (B♭ 3). The score is in 3/4 time and includes various dynamics such as *fz*, *mf*, *pp*, *cresc.*, *ff*, and *mp*. The Boquilha parts are marked with *fz* and have a 'Boquilha' label above them. The Xilofone parts have dynamic markings like *mf*, *pp*, *cresc.*, *fz*, and *ff*. The Palheta part is marked with *fz* and has a 'Palheta' label above it. The piano part has a trill (tr) in the bass line and a *p* dynamic marking in the treble line.

Boquilha

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

1

2

B $\flat$  3

B $\flat$  4

Boquilha

Normal

Palheta

*fz*

*fz*

*fz*

*f*

*mf*

*fz*

*mf*

*fz*

gí-ti-mo d'i-le - gí - ti - mo pe - ca - do.

B♭ 1

B♭ 2

B♭

Pno.

*rall.*

♩ = 72

V

C

1

2

B♭ 3

B♭ 4

Pe - ca do. Es-cu-ta'ir - mã: sei que por si

Louça (serrilhado) *p*

*p cresc. ff*

Improvisar até entrada da CATRANHOLA

*mf*

B♭ 1 *mp*  
 B♭ 2 *mp*  
 B♭  
 Pno.  
 V  
 C  
 só tal far-do'i-na-cei - tá-vel se - ri - a sen-do eu mo-ça sem ma - ri-do,  
 1 (liso) (serrilhado)  
 2  
 B♭ 3 *mp*  
 B♭ 4 *mp*

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

mp

mf

♩ = 60

p

**Catranhola**  
ff

**Catranhola**

pai nem pro-fis - são, de-pen - den-te que sou de u-ma só ir - mã... a - go-ra vi - ú-va. U

*col canto* ♩ = 69

ó é a ê a i Eis

Marimba  
*mf*  
*f*

*mp*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*mp*  
*mp*  
*mp*  
*mf*

que mi-nha gra - vis-si-ma fal-ta con-se-gue ser a-in-da mais gra - ve.

rit.

Improvisar até  
entrada do TAMBOURIN

447 ♩ = 69

B♭ 1

B♭ 2

B♭

Pno.

V

C

Claves

1

2

B♭ 3

B♭ 4

*mf*

*p*

*pp*

*f*

*mf*

*pp*

♩ = 69

Pois ven-do-s'en - fer - mo, à



B♭ 1: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 B♭ 2: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4. *pp* in 4/4.  
 B♭: Melody in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 Pno.: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 V: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 C: *bei-ra da mor-te, in-fe-liz por não ter dei-xa-do her-dei-ro pa-ra te con-so-lar em*  
 1: Triplet patterns in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 2: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.  
 B♭ 3: Rests in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4. *pp* in 4/4.  
 B♭ 4: Melody in 2/4, 3/4, 2/4, 2/4, 4/4, 3/4.

B♭ 1: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 B♭ 2: Melodic line in 3/4, 4/4, 3/4, 2/4, 3/4.  
 B♭: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 Pno.: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 V: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 C: *mp* tu - a vi-u - vez, *mp* ir - re - pa - ra - vel - men - te se - du - ziu - me'o teu ma -  
 1: Percussion with triplets and a 5-measure rest, dynamics *f* and *pp*.  
 2: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 B♭ 3: Melodic line in 3/4, 4/4, 3/4, 2/4, 3/4, ending with *pp*.  
 B♭ 4: Rests in 3/4, 4/4, 3/4, 2/4, 3/4.  
 Bass: Melodic line in 3/4, 4/4, 3/4, 2/4, 3/4, ending with *pp*.

Meno mosso  
Tambourin

B♭ 1

B♭ 2

B♭

Pno.

Meno mosso

V

C

1

2

B♭ 3

B♭ 4

ri - do...                      ...e       em mim   ge - rou bas-tar-do   ór-fão   que'a - go-ra tra-go.

470 *col canto* ♩ = 88

B♭ 1

B♭ 2

B♭

Pno.

*mf*

*f*

*col canto* ♩ = 88

V.

C.

*mf*

ô ó ai

1.

*f*

2.

Marimba

*f*

B♭ 3

B♭ 4

*f*

Musical score for the piece "PREÇO DO PERDÃO". The score is arranged for a large ensemble, including three B♭ trumpets (B♭ 1, B♭ 2, B♭), Piano (Pno.), Violin (V), Clarinet (C), Trombone 1 (1), Trombone 2 (2), B♭3, and B♭4. The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is divided into four measures, with time signatures changing from 2/4 to 9/16, 6/16, and back to 2/4. The key signature is one flat (B♭).

478 ♩ = 69

B♭ 1

B♭ 2

B♭

Pno.

V

C

Xilofone

1

2

B♭ 3

B♭ 4

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*mp*  
*p*  
*mp*

3  
 5  
 3

Por is-so, sem me-re - cer, sem me con-se - guir con - ter,

*mp*

*Tempo agitato*

B♭1 *pp* *cresc.*

B♭2 *mf* *pp* Improvisar até entrada da MATRACA! *cresc.*

B♭ *p* *cresc.*

Pno.

*Tempo agitato*

V

C *p* ro-go-te, im - plo-ro'em de-ses - pe-ro, con - ce-de-me'o

Castanholas *mf* *p* *pp* *cresc.*

B♭3 *mf* *pp*

B♭4 *pp* *cresc.*

*dim.* *pp*



B♭ 1 *mp* *cresc.* *mf*  
 B♭ 2 *mp* *cresc.* *mf*  
 B♭ *Matraca*  
 Pno. *mf* *cresc.* *f* *dim.*  
 V  
 C teu per - dão pa - ra que des - can - s'em paz não  
 1 *mp*  
 2 *Matraca* *ff*  
 B♭ 3 *mp*  
 B♭ 4 *mp* *cresc.* *mf*

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

Improvisar até entrada do APITO!

só meu es - pí-ri-to, mas o do teu fa-le - ci-do ma - ri - do e'o

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*col canto*  
*col canto*

*f* *p*  
*fz* *p*  
*fp*  
*fz* *p*

Apito  
 Marimba

des - ta cri - an - ça que car - re - go co - mi - go. Per - dão.

B♭ 1 *mp*  
 B♭ 2 *mf*  
 B♭ *mp* Boquilha  
 Pno. *f* *mf*  
 V.  
 C. Per - dão Per - dão.  
 1.  
 2.  
 B♭ 3 *mp* *f*  
 B♭ 4 *mf* Palheta *f*

Instrumentistas  
sobem ao palco

6

B♭ 1

*f* *p* *fz* *p* *mp* *p*

*ad libitum*

B♭ 2

*f* *p* *f* *p* *fz*

B♭

*f* *fz*

Pno.

Instrumentistas  
sobem ao palco

6

V

C

1

(Pau de chuva)

*ad libitum*

2

*ad libitum*

Pau de chuva

B♭ 3

*ad libitum* *p* *fz* *mp*

B♭ 4

*f* *p* *fz* *f* *Rall.*

*Vivo*

*ad libitum*

517

B♭ 1 *f fz p*

B♭ 2  *Vivo f Rall. p*

B♭ *fz*

Pno.

**Cena 5**

Andante doloroso  
col canto

**Cena 5**

Andante doloroso  
col canto

V *i é*

C

**Tam-tam**  
(arrastar baqueta  
de Triângulo)

1 *pp f fz*

(Tam-tam)

2

Agogôs *mf*

Pratos de choque *ff*

B♭ 3 *f fz p*

B♭ 4 *p f p*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

ô a a ê A dor me faz de-li - rar. Jul-go *cresc.*

**Tam-tam**  
 (arrastar baqueta de Triângulo)

**Vibrafone**  
*f*

**Glockenspiel**  
*mf*

**Caxixi**

**Glockenspiel**

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

ter ou - vi - do o i-ni-ma-gi - ná - vel.



B $\flat$  1 *p* *cresc.* *f*  
 B $\flat$  2 *pp*  
 B $\flat$  *p* *cresc.* *f*  
 Pno.  
 V *f* i u ê Pois co-mo po-de - ri-a ser?  
 C *mf* Per - dão, ir - mã...  
 1 *p*  
 2 *mp* Pratos de choque (deslizar) (juntar) *p*  
 B $\flat$  3 *p* *mp* *cresc.*  
 B $\flat$  4 *mp* *cresc.*  
*p* *p* *cresc.* *f*

545  $\text{♩} = 72$

The score is for a piece in 3/4 time with a tempo of 72 beats per minute. It features several parts:

- B♭ 1:** Horn part, mostly rests.
- B♭ 2:** Horn part, starting with a *mf* dynamic and a triplet.
- B♭:** Horn part, featuring a *f* dynamic and a *mp* dynamic section.
- Pno:** Piano accompaniment, including a *p* dynamic section and a Glockenspiel part.
- V:** Voice part, singing the lyrics: "A'ir - mã que cri - ei co-mo se fi-lha mi-nha". It starts with a *mf* dynamic and includes a triplet.
- C:** Clarinet part, mostly rests.
- 1:** Trumpet part, starting with a *f* dynamic and ending with a *p* dynamic.
- 2:** Trombone part, including a Glockenspiel part with a *mp* dynamic.
- B♭ 3:** Horn part, starting with a *mf* dynamic and a triplet.
- B♭ 4:** Horn part, starting with a *mf* dynamic and a triplet.

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

fos - se, a car - ne de mi - nha car - ne, co - mo po - de - ri - a ser ca -

*pp*  
*p*  
*mf*  
*mp*  
*p*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

paz de per - fi - dia ta - ma - nha?  
 Per - dão, per - dão...

*p*  $\leftarrow$  *mf*  $\rightarrow$   
*mf*  
*p*  $\leftarrow$  *mf*  $\rightarrow$   
*p*

Musical score for 'Preço do Perdão' featuring vocal lines and piano accompaniment. The score is in 3/4 time and includes parts for B $\flat$  1, B $\flat$  2, B $\flat$ , Pno., V, C, 1, 2, B $\flat$  3, and B $\flat$  4. The tempo is marked as ♩ = 80. The lyrics are: "paz de per - fi - dia ta - ma - nha?" and "Per - dão, per - dão...". The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte), and includes a trill (tr) in the B $\flat$  4 part.

563

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

Co-mo po-de-ri-a'o ho - mem que me ju - rou fi - de - li - da - d'e - ter - na,

567

B♭ 1 *mp*  
 B♭ 2  
 B♭  
 Pno. *mf* *mp*  
 V.  
 a - pu - nha - lar - me na mi - nha pró - pria ca - sa, no nos - so lei - to de  
 C.  
 1.  
 2.  
 B♭ 3  
 B♭ 4  
*mf*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*pp*  
*pp*  
*mp*  
*mp*  
*mf*  
*p*  
*pp*  
*mp*  
*pp*

núp-cias, no seu lei-to d'en - fer-mo, jun-to'ao qual es - ti - ve di-a'e noi - te, des-tru -

Vibrafone

578 ♩ = 69

B♭ 1

B♭ 2

B♭

Pno.

V  
in - do mi - nha vi - da pa - ra de - le sal - var...

C

1

2

B♭ 3

B♭ 4

*pp* *cresc.* *f* *ff* *mp* *cresc.* *f*

Detailed description: This is a page of a musical score for the hymn 'Preço do Perdão'. The score is arranged for a large ensemble including four B♭ trumpets (labeled B♭ 1, 2, 3, 4), a piano (Pno.), a vocal soloist (V), a cornet (C), and a double bass (labeled 1, 2). The music is in 3/4 time and begins at measure 578. The tempo is marked as ♩ = 69. The key signature has one flat (B♭ major or D minor). The score features dynamic markings such as *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). There are also accents and trills indicated. The vocal line includes the lyrics 'in - do mi - nha vi - da pa - ra de - le sal - var...'. The piano part has a *ff* dynamic at the end of the section. The double bass part includes trills and triplets.



584

*Andante doloroso*  
*col canto*

*Adagio* ♩ = 48

B♭ 1

B♭ 2

B♭

Pno.

*Andante doloroso*  
*col canto*

*Adagio* ♩ = 48

V

C

1

2

B♭ 3

B♭ 4

*dim. p*

*pp*

*dim. p*

*pp*

*dim. p*

*pp*

*f*

*mp*

ê ó a Foi nes-se lei-to de

*Agogôs*

*p*

Grancassa

Pratos de choque (deslizar)

*mf*

*p*

*p*

*pp*

*p*

*pp*

B♭ 1

B♭ 2

B♭

Pno.

V  
 mor-te que tu ma - tas-te a mim, ge - ran-do es-sa vi - da?

C

1  
 Reco-reco *mf*  
 Caxixi (mov. circular)  
 Triângulo *mf*  
 Vibrafone *cresc.*

2  
 Gracassa  
 Catranhola *f*  
 Glockenspiel *mf*  
 Pau de chuva *f*

B♭ 3

B♭ 4

599 ♩ = 72

B♭ 1

B♭ 2

B♭

Pno.

♩ = 72

V

C

1

2

B♭ 3

B♭ 4

605  $\text{♩} = 88$

B♭ 1 *ff* *pp*

B♭ 2 *ff* *dim.* *pp*

B♭

Pno. *mp* *mf*  
8<sup>va</sup>

V  $\text{♩} = 88$   
*mf*  
A dor me faz de-li - rar... Jul-go ter ou-

C

1 *mf* *f* *mf*  
Glockenspiel

2 *f* 5

B♭ 3 *ff* *dim.* *pp*

B♭ 4

Bb 1 *p* *cresc.*  
 Bb 2 *p* *cresc.*  
 Bb  
 Pno. *mp*  
 V *mf*  
 C *mf*  
 1  
 2 *mf* *f*  
 Bb 3 *p* *cresc.*  
 Bb 4 *p*

vi-do o i-ni-ma-gi - ná - vel. Pois co-mo pode - ri-a ser?  
 Per - dão, ir - mã per-dão!

Triângulo  
 Agogôs

619  $\text{♩} = 88$

*col canto*

B♭ 1 *f*

B♭ 2 *f* *ff*

B♭ *f* *mf* *p* *ff*

Pno. *f* *ff* *f*

$\text{♩} = 88$

V *f* *col canto*  
a ô

C

1 *ff* *Vibrafone: ON*  
*(freq. baixa)*

2

B♭ 3 *f*

B♭ 4 *p* *ff*

*mf* *p* *ff*

Detailed description of the musical score: The score is for a piece titled 'PREÇO DO PERDÃO'. It features a complex arrangement with multiple brass parts (B♭ 1, B♭ 2, B♭, B♭ 3, B♭ 4), piano (Pno.), vibraphone (Vibrafone), and vocal parts (V, C). The tempo is marked as quarter note = 88. The score is divided into two systems. The first system includes B♭ 1, B♭ 2, B♭, Pno., and V. The second system includes V, C, Vibrafone (ON, freq. baixa), B♭ 3, and B♭ 4. Dynamics range from piano (p) to fortissimo (ff). The vocal part includes lyrics 'a ô'.

626  $\text{♩} = 72$

B♭ 1 *pp* *mf* *p*

B♭ 2 *mf* *p*

Pno. *pp*

V  $\text{♩} = 72$   
*p* *mp*  
 é ê De fa-to não me - re-ces per-dão. Se-ri-a'um cri-me con-tra'a Jus-

C

1 *p*

2

B♭ 3 *pp* *mf* *p*

B♭ 4 *pp* *mf* *p*

Vibrafone: OFF

Musical score for the hymn "Preço do Perdão" (Price of Forgiveness). The score is in 3/4 time and includes parts for vocal soloist (V), piano (Pno), and brass instruments (B♭ 1, B♭ 2, B♭ 3, B♭ 4). The tempo is marked "Meno mosso".

**Vocal Soloist (V):** The vocal line begins with the lyrics "ti - ça ce - les-te per - dão a tal tra - i - ção con-ce-der. Me - re-ces o'in-". The melody is marked with a *mf* dynamic and includes a triplet of eighth notes.

**Piano (Pno):** The piano accompaniment features chords and arpeggiated figures. Dynamics include *p* (piano) and *mf* (mezzo-forte).

**Brass Instruments (B♭ 1, B♭ 2, B♭ 3, B♭ 4):** The brass parts provide harmonic support with sustained notes and melodic lines. Dynamics include *p* (piano).

**Glockenspiel (2):** The Glockenspiel part is marked *p* and features a rhythmic pattern of eighth notes.



The musical score is arranged in systems for various instruments and voice. The key signature has one flat (B♭) and the time signature is 3/4. The score includes:

- B♭ 1**: Trumpet 1, mostly resting.
- B♭ 2**: Trumpet 2, mostly resting.
- B♭**: Baritone, playing a melodic line with dynamics *p*.
- Pno.**: Piano, playing accompaniment with dynamics *p* and *8<sup>va</sup>*.
- V**: Voice, with lyrics: "fer - no, co-mo me-re-ce tam - bém es-se ho-mem que'a-qui jaz e que". Includes dynamics *cresc.* and *molto rall.*
- C**: Clarinet, mostly resting.
- 1**: Flute, playing a melodic line with dynamics *p*.
- 2**: Percussion, specifically **Grancassa** (snare drum), playing with dynamics *fp*.
- B♭ 3**: Trumpet 3, mostly resting.
- B♭ 4**: Trumpet 4, playing a melodic line with dynamics *p*.

Cena 6

646

*a tempo*

♩ = 69

B♭ 1

B♭ 2

B♭

Pno.

Cena 6

♩ = 69

V

C

1

2

B♭ 3

B♭ 4

lá já de-ve's - tar.

Agogôs  
*tr*  
Triângulo  
Pratos de choque

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*p* *pp* *mf* *f* *mf* *fz* *p* *p*

Per - fi - dia! Tra - i - ção!  
 Ir - mã, m'es - cu - ta...  
 Xilofone  
 Marimba  
 Caxixi

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*mp*  
*mp*  
*p*  
*dim.*  
*mp*

mes-mo sem mé-ri-to meu, não há mi - nu - to nem se - gun - do que não

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

pe - ço'a Deus per - dão pra mi-nha al - ma e pra de - le.

*p*  
*mp*  
*tr*  
 3  
 5  
 3

667 *col canto* *poco rall.* *a tempo*

B $\flat$  1 *mf*

B $\flat$  2

B $\flat$  *mp*

Pno. *f* *mf*

V *col canto* *poco rall.* *a tempo*

C *col canto* *poco rall.* *a tempo*  
 u ê a a ô ó é ê

1

2

B $\flat$  3 *mp* *mf*

B $\flat$  4 *mp* *mf*

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*mf*  
*p*  
*p*  
*mp*  
*mf*  
*p*  
*cresc.*  
*mp*  
*p*

A dor me faz de-li-rar...  
 Mas mi-se-ri - cór - dia de Deus é'a-bun - dan - te pa - r'a - que - les que  
 Caxixi  
 (mov. circular)

Musical score for the piece "PREÇO DO PERDÃO". The score is arranged for a large ensemble, including brass instruments (B♭1, B♭2, B♭3, B♭4), piano (Pno.), voice (V.), and choir (1., 2.). The music is in 3/4 time and features various dynamics and articulations.

**Instrumentation and Dynamics:**

- B♭1:** Dynamics range from *p* to *f*.
- B♭2:** Dynamics range from *pp* to *f*.
- Pno.:** Dynamics range from *mf* to *f*.
- 1.:** Dynamics range from *p* to *f*.
- B♭3:** Dynamics range from *p* to *f*.

**Lyrics (C. staff):**

mos - tram mi - se - ri - cór - dia. i - é - ó a



B♭ 1 *p*  
 B♭ 2 *pp*  
 B♭ *pp*  
 Pno.  
 V  
 C *mf*  
 Com teu per - dão, tra-rás a - lí-vio pa-ra qua-tro al-mas: a mi-nha, a  
 Xilofone *mf*  
 Marimba *f*  
 2 *mf*  
 B♭ 3 *p*  
 B♭ 4 *pp*  
*pp*

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

de-le, a des - ta cri - an - ça, e tam - bém a tu - a pró - pri - a. Com-pre-

Pau de chuva

B♭ 1 *pp*  
 B♭ 2 *pp*  
 B♭ *pp*  
 Pno. *p*  
 V  
 C  
 en - do que não me queiras por per - to. Pro - me - to ir pa - ra  
 1 *Castanholas pp*  
 2  
 B♭ 3 *pp*  
 B♭ 4 *pp*  
*pp*

The musical score is arranged in a multi-staff format. The top three staves are for B♭1, B♭2, and B♭. The piano part (Pno.) consists of two staves. The vocal part (V.) is a single staff. The lyrics are written below the vocal staff. The percussion part (1.) is a single staff. The strings part (2.) consists of two staves. The bottom three staves are for B♭3, B♭4, and a bass line. Dynamics include *pp*, *cresc.*, and *f*. There are also triplet markings (3).

B♭1

B♭2

B♭

Pno.

V.

C.

lon - ge de teus o - lhos.

1.

2.

B♭3

B♭4

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1 Temple blocks  
 2  
 B♭ 3  
 B♭ 4

Musical score for page 132, measures 708-711. The score includes parts for B♭ 1, B♭ 2, B♭, Pno., V, C, 1 (Temple blocks), 2, B♭ 3, and B♭ 4. The music is in 3/4 time and features various dynamics (f, p) and articulations (tr, accents).

Pas-sa -

Apito  
Matraca

Marimba

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

V

C

rei a'e-ter-ni - da - d'em re-pa-ra-ção de meus pe - ca-dos e dos de - le. Mas não

1

Temple blocks

Tom-toms  
*pp*

Reco-reco

Caxixi

2

Castanholas  
*pp*

B $\flat$  3

B $\flat$  4

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V.  
 C.  
 1.  
 2.  
 B♭ 3  
 B♭ 4

*p cresc. ff*  
*p cresc. ff*  
*p cresc. ff*  
*p cresc. fff*  
 pos-so ir sem an-tes re-ce - ber o teu per - dão.  
 Louça (serrilhado) *pp* (liso)  
 Castanholas Grancassa *mp* Tom-toms *ff*  
*pp cresc. ff*  
*p ff*  
*p cresc. ff*  
*p cresc. ff*

727 (♩ < ♩)

B♭ 1 *ff* *dim.* *pp*  
 B♭ 2 *ff* *dim.* *pp*  
 B♭ *ff* *dim.* *pp*  
 Pno. *ff* *fz* *pp*  
 V  
 C  
 1  
 2  
 B♭ 3 *ff* *dim.* *pp*  
 B♭ 4 *ff* *dim.* *pp*



## 730 (♩=♩)

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 Caixa-clara (com cordas)  
 2  
 B♭ 3  
 B♭ 4

*p*  
*cresc.*  
*f*  
*dim.*  
*pp*  
*cresc.*  
*f*

The musical score is arranged in a multi-staff format. The top section includes three brass staves (B♭ 1, B♭ 2, B♭) and a piano (Pno.) section with two staves. The middle section features a vocal line (V) and a clarinet (C) staff. The bottom section includes a vibraphone (Vibrafone) and marimba (Marimba) part, followed by two more brass staves (B♭ 3, B♭ 4) and a bass line. The score is divided into measures with time signatures of 2/4, 4/4, 5/16, and 2/4. Dynamics include *p*, *cresc.*, *f*, *mf*, and *mp*. The vocal line includes the lyrics "Ah! A dor me faz de-li-". Percussion parts are marked with *<* and *mp*. The vibraphone part is labeled "Vibrafone: ON (freq. média)" and the marimba part is labeled "Marimba".

741 ♩ = 80

B $\flat$  1 *mf* *p*

B $\flat$  2 *p*

B $\flat$

Pno.

V *f* rar... Per - fí - dia! Tra - i - ção!

C *f* Ir - mã, m'es - cu-ta... *mf* mes-mo sem mé-ri-to meu, não

1 *mf* Temple blocks Tom-toms *p*

2

B $\flat$  3 *p*

B $\flat$  4 *p*

B♭ 1 *p*  
 B♭ 2 *p*  
 B♭ *p*  
 Pno.  
 V  
 C  
 há mi-nu-to nem se - gun - do que não pe-ço'a Deus per - dão pra mi - nh'al - ma e pra  
 1 *p* (lateral)  
 2  
 B♭ 3 *p*  
 B♭ 4 *p*

753

*col canto* *poco rall.*

♩ = 72

B♭ 1

*mf*

B♭ 2

B♭

*mp*

Pno.

*col canto* *poco rall.*

♩ = 72

V

*mf* Des - tru - in - do

C

de - le. ê ô i u

Vibrafone

1

*mf*

2

Reco-reco

*mp*

B♭ 3

B♭ 4

*mp*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

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

mi - nha vi - da... que dor...  
 Mas mi - se - ri - cór - dia de  
 Temple blocks

5  
 3  
 3  
 5  
 5  
 5

B♭1 *p*  
 B♭2 *p*  
 B♭ *tr* *5* *5* *3* *mp*  
 Pno.  
 V  
 C Deus é a-bun - dan - te pa-r'a - que - les que mos-tram mi-se-ri -  
 1 *3*  
 2  
 B♭3 *p*  
 B♭4 *5* *5* *mp*

767 *poco rall.*

B♭ 1 *p*

B♭ 2 *p*

B♭

Pno. *mf* *mp* *sempre mp* *f*

*poco rall.*

V

C *mf*  
 cór - dia. é i ó ê ô

1

2

B♭ 3 *p*

B♭ 4 *p*



772 ♩ = 60

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 Vibrafone  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

I - ni - ma - gi - ná - vel...  
 Com teu per - dão, tra - rás a - lí - vio pa - ra qua - tro

*pp*  
*f*  
*f*  
*mp*  
*mf*  
*mp*  
*p*  
*mp*  
*p*

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

al - mas: à mi-nha, à de-le, a des-ta cri-

Chicote

Xilofone

Louça (serrilhado)

(liso)

cresc.

781

*rall.* *a tempo*

B<sup>b</sup> 1 *p* *f*

B<sup>b</sup> 2 *p* *cresc.*

B<sup>b</sup> *cresc.* *mf* 3

Pno.

V *rall.* *a tempo*

C *f*  
 an - ça, e tam - bém a tu - a pró - pria.

1

2 *f* 3 3 *dim.*

B<sup>b</sup> 3

B<sup>b</sup> 4 *p* 3

*cresc.* *mf* 3

786

B♭ 1 *p* *cresc.* *ff* (♩-♩)  
 B♭ 2 *mf* *ff*  
 B♭ *cresc.* *ff*  
 Pno. *ff*  
 V  
 C  
 1  
 2  
 B♭ 3 *p* *cresc.* *ff*  
 B♭ 4 *cresc.* *ff*

B♭ 1 *dim.* *pp* (♩=♩)  
 B♭ 2 *dim.* *pp*  
 B♭ *dim.* *pp*  
 Pno. *fz* *pp* *p* *cresc.*  
 V *(♩=♩)*  
 C *(♩=♩)*  
 1  
 2 *2 Pratos (baqueta macia)* *pp* *cresc.*  
 B♭ 3 *dim.* *pp*  
 B♭ 4 *dim.* *pp*  
*dim.* *pp*



Musical score for "Preço do Perdão" (793). The score is arranged for a large ensemble including brass instruments (B♭ 1, 2, 3, 4), piano (Pno.), and woodwinds (V, C, 1, 2). The piece is in 3/4 time and consists of five measures. The key signature has one sharp (F#). The score includes dynamic markings such as *f* (forte), *p* (piano), *dim.* (diminuendo), *cresc.* (crescendo), and *mp* (mezzo-piano). The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The brass instruments play various melodic and harmonic parts, with some instruments (B♭ 1, 2, 3, 4) playing a similar melodic line. The woodwinds (V, C, 1, 2) provide harmonic support and texture. The score concludes with a final measure in 3/4 time.

**Intermezzo**

798 ♩ = 88

Temple blocks  
Tom-toms

*Reposicionamento  
dos instrumentistas*

1   
2 



2<sup>o</sup> Vratos  
Apito  
Agogôs

Caixa-clara (sem cordas) (x = lateral)

805

1   
2 



813

1   
2 

821

1   
2 

829

1   
2 

837

1 *f* *p* *f* (Apito) *tr*

2 *f* *p* *f*

845

1 *p* *fp* *fp* *fp*

2 *p* *fp* *fp* *fp*

853

1 *mp* *mf* *fp* *mp* *mf* *fp*

2 *mf* *fp* *mf* *p* *fp*

861

1 *f* *p* *f* *p* *fp*

2 *f* *p* *f* *p* *fp*

869

1 *f* *f* *p* *fp*

2 *f* *f* *mp* *p* *p*



877

1 *fp* *fp* *fp*

2 *fp* *fp* *fp* *mp*

885

1 *p* *mf* *p* *f* *pp*

2 *p* *mp* *mf* *mp* *p* *f* *pp*

893

Bb 1

Bb 2

1 *ff* *p* *fp* *fmf* *mp* *p* *fp*

2 *ff* *p* *f* *p* *fp*

Bb 3

Bb 4

Cena 7: dueto

901

Score for B♭ 1, B♭ 2, B♭, and Pno. (Piano). The piece is in 4/4 time with a tempo of ♩ = 69. The key signature has one sharp (F#). The score consists of 12 measures. Measures 1-4 are in 5/16 time, measures 5-6 in 2/4, and measures 7-12 in 4/4. Dynamics include *f* and *p*. The piano part features a triplet in measure 10.

Cena 7: dueto

♩ = 69

Score for V (Voice), C (Cello), 1 (Drum 1), 2 (Drum 2), B♭ 3, and B♭ 4. The piece is in 4/4 time with a tempo of ♩ = 69. The key signature has one sharp (F#). The score consists of 12 measures. Measures 1-4 are in 5/16 time, measures 5-6 in 2/4, and measures 7-12 in 4/4. Dynamics include *mp*, *p*, *fp*, and *f*. The vocal line in measure 10 includes the lyrics "Mi - nha" and "(sopranos)".

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 Vibrafone: ON  
 (freq. alta)  
 1  
 2  
 B♭ 3  
 B♭ 4

vi - da, meu a - mor. Meu ma - ri-do se foi,  
 Ca - ra ir - mã, não te - nho com

*p*  
*mf*  
*mp*

Musical score for page 909, featuring vocal lines and piano accompaniment. The score includes parts for B♭ 1, B♭ 2, B♭, Piano (Pno.), Voice (V), Contralto (C), Vibrafone (Vibrafone: ON, freq. alta), and B♭ 3, B♭ 4. The music is in 4/4 time and features a key signature of one flat. The vocal lines include lyrics in Portuguese. The piano accompaniment includes a vibrafone part and piano accompaniment. The score is marked with dynamics such as *p*, *mf*, and *mp*.

Bb 1 *p* *cresc.*  
 Bb 2 *mp* *cresc.*  
 Bb (fagote)  
 Pno.  
 V fi - quei só.  
 C quem o pe-so de mi-nha cul - pa di-vi - dir.  
 1  
 2  
 Bb 3 *pp* *cresc.* *f*  
 Bb 4 *mp* *cresc.*  
*p* *cresc.*

920

Bb 1 *f* *f dim.* *pp*

Bb 2 *f* *dim.* *pp*

Bb (sopranos)

Pno. *mp* *mf*

V *mf* Es -

C *mf* Pe-ço'a

1 *mf*

2

Bb 3 *f* *dim.* *pp*

Bb 4 *f* *f dim.* *pp*

*ff*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

ti - ve di - a'e noi - - - te des-tru -  
 Deus per - - - dão pra mi - nha

*cresc.*  
**Pau de chuva**

The score consists of ten staves. The first three staves (B $\flat$  1, B $\flat$  2, B $\flat$ ) are for brass instruments. The fourth staff is for piano accompaniment (Pno.), with a complex rhythmic pattern in the bass clef and chords in the treble clef. The fifth staff (V) is for the vocal line, with lyrics in Portuguese. The sixth staff (C) is for a second vocal line. The seventh staff (1) is for a woodwind instrument, with a 'Pau de chuva' (rain stick) effect indicated. The eighth staff (2) is for a second woodwind instrument. The ninth and tenth staves (B $\flat$  3, B $\flat$  4) are for additional brass instruments. The score is divided into four measures, with time signatures changing from 4/4 to 3/4 to 2/4 and back to 4/4.

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

- B♭ 1**: Trumpet 1, Treble clef, 4/4 time. Rest in first two measures, then a half note G3 in the third measure with a *p* dynamic and a hairpin.
- B♭ 2**: Trumpet 2, Treble clef, 4/4 time. Rest in first two measures, then a half note G3 in the third measure with a *p* dynamic and a hairpin.
- B♭**: Trumpet 3, Treble clef, 4/4 time. Rest in first two measures, then a half note G3 in the third measure with a *mp* dynamic and a hairpin.
- Pno.**: Piano accompaniment, split staff (treble and bass clefs), 4/4 time. The bass line features complex rhythmic patterns with slurs and fingering (5, 3, 5). The treble line has chords and single notes.
- V**: Vocal part, Treble clef, 4/4 time. Lyrics: "in - do mi - nha vi - da pa - ra de - le sal - var."
- C**: Chorus part, Treble clef, 4/4 time. Lyrics: "al - ma e - pra de - le."
- 1**: Organ part, Treble clef, 4/4 time. Chords with dynamics *dim.* and *cresc.*
- 2**: Organ part, Bass clef, 4/4 time. Rest throughout.
- B♭ 3**: Trumpet 3, Treble clef, 4/4 time. Rest in first two measures, then a half note G3 in the third measure with a *p* dynamic and a hairpin.
- B♭ 4**: Trumpet 4, Treble clef, 4/4 time. Rest in first two measures, then a half note G3 in the third measure with a *p* dynamic and a hairpin.
- B♭**: Trumpet 5, Bass clef, 4/4 time. Rest throughout.

Musical score for 'PREÇO DO PERDÃO' featuring B♭1, B♭2, B♭, Pno., V, C, 1, 2 (Marimba), B♭3, and B♭4. The score includes dynamics like *mf*, *f*, *cresc.*, and *pp*, and lyrics 'Mi - se - ri -'. The score is in 3/4 time and features various musical notations such as slurs, accents, and articulation marks.



B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*f*  
 Foi nes - se lei - to de  
 cór - dia de Deus é'a - bun - dan - - - te  
*mf*  
*mf*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

mor - te que tu ma - tas-te'a mim ge - ran-do es - sa vi -  
 pa-r'a - que-les que mos - tram mi-se-ri-

*p*  
*p*  
*5*  
*5*  
*5*  
*5*  
*mf*  
*dim.*  
*mf*  
*p*  
*p*

B♭ 1 *mf*  
 B♭ 2 *mf*  
 B♭  
 Pno.  
 V.  
 C.  
 1.  
 2.  
 B♭ 3 *mf*  
 B♭ 4 *mf*  
*mp* *f*

da.  
 cór - dia.

**B♭ 1**  
**B♭ 2**  
**B♭**  
**Pno.**  
**V**  
**C**  
**1**  
**2**  
**B♭ 3**  
**B♭ 4**

**Temple blocks**  
**Tom-toms**  
**Triângulo**  
**Caxixi**  
**Apito**

*f*  
*f*  
*f*

*tr*  
*3*  
*3*

The score is for a percussion ensemble and piano. It consists of the following parts:

- B♭ 1, B♭ 2, B♭:** Three B♭ tubas playing a melodic line starting in the third measure with a *ff* dynamic.
- Pno.:** Piano accompaniment, mostly rests.
- V, C:** Violin and Cymbal parts, mostly rests.
- 1:** Tambourin part with notes and rests.
- 2:** 2 Pratos (cymbals), Caixa-clara (sem cordas) (drum kit without strings), and Bell parts. Includes a triplet and a rim shot (R).
- B♭ 3, B♭ 4:** Two more B♭ tubas playing the same melodic line as the first three.

The score features various dynamics, including *ff* (fortissimo), and specific performance instructions such as *(R=Rim)*, *Bell*, and *R*. The time signature changes from 2/4 to 3/4 and back to 2/4.

The musical score is arranged in systems. The first system includes three B♭ instruments (B♭ 1, B♭ 2, B♭) and the Piano (Pno.). The second system includes the Vocalists (V and C) and the first two parts of the Percussion (1 and 2). The third system includes B♭ 3 and B♭ 4. The score is written in 2/4, 4/4, 3/4, and 4/4 time signatures. Dynamics include *pp*, *cresc.*, *f*, *dim.*, and *mp*. The Percussion part includes a *tr* (trill) and a *Bell* part. The vocal parts have lyrics: "Es -" and "Mi-se-ri-".

B $\flat$  1 *mp*  
 B $\flat$  2 *mp*  
 B $\flat$   
 Pno.  
 V  
 ti-ve di-a'e noi-te des-tru - in-do mi-nha vi-da pa-ra de - le sal - var.  
 C  
 cór - dia de Deus é a-bun - dan - te pa-r'a-que - les que mos-tram mi-  
 1  
 2  
 B $\flat$  3 *mp*  
 B $\flat$  4 *mp*

B♭ 1 *cresc.* *mf* *dim.* *p*  
 B♭ 2 *mf* *dim.*  
 B♭ *mf* *f* *mf*  
 Pno  
 V *mf* Foi ne-se  
 C se-ri-cór - dia. *mf* Pe -  
 1  
 2  
 B♭ 3 *cresc.* *mf* *p*  
 B♭ 4 *mf* *p*  
*p*



B♭ 1 *p*  
 B♭ 2 *p* *mp* *mp* *p*  
 B♭  
 Pno. *mf*  
 V.  
 lei-to de mor-te que tu ma - tas-te que tu ma - tas - te'a  
 C.  
 ço'a Deus per - dão pa - ra mi - nha al - ma  
 1. Xilofone *mp*  
 2. Glockenspiel *mp*  
 B♭ 3 *p*  
 B♭ 4 *mp* *mp*  
*cresc.* *mp* *dim.*

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

mim ge - ran-do es-sa vi - da.  
 e pra de - le.

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

B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*dim.*  
*p*  
*mf*  
 Ca - ra ir -

B♭1 *p*  
 B♭2  
 B♭ *3*  
 Pno. *p*  
 V *mf* Mi - nha vi - da, meu a - mor.  
 C mã, não te - nho com quem o pe - so de mi - nha cul - pa di - vi -  
 1  
 2  
 B♭3 *p*  
 B♭4 *p*  
*3* *p*

1001

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

- B♭ 1:** Trumpet 1 part, starting with a half note G4, followed by a quarter note A4, and a half note Bb4.
- B♭ 2:** Trumpet 2 part, mostly rests, with a quarter note Bb4 in the third measure.
- B♭:** Baritone part, starting with a half note G2, followed by a quarter note A2, and a half note Bb2.
- Pno.:** Piano accompaniment. The right hand features chords and melodic lines, while the left hand provides harmonic support. Dynamics include *cresc.* and *f*. Fingerings of 5 are indicated for certain notes.
- V:** Vocal part with lyrics: "Meu ma - ri-do se foi, fi - quei só." A triplet of eighth notes is marked with a '3'.
- C:** Contralto part, starting with a half note G3.
- 1:** First Violin part, mostly rests.
- 2:** Second Violin and Viola parts, mostly rests.
- B♭ 3:** Trumpet 3 part, starting with a half note G4, followed by a quarter note A4, and a half note Bb4.
- B♭ 4:** Trumpet 4 part, starting with a half note G4, followed by a quarter note A4, and a half note Bb4.

**B♭ 1**  
*p* *dim.*

**B♭ 2**

**B♭**  
 3 5 5 5 5 5 5

**Pno.**  
 5 5 5 5 5

**V**

**C**

**1**  
 Temple blocks  
 Tom-toms

**2**  
 2 Pratos  
 Apito  
 Agogô  
 Caixa-clara  
 (sem cordas)

**B♭ 3**

**B♭ 4**  
*p* *dim.*

1010  $\text{♩} = 88$

*Reposicionamento dos instrumentistas*

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

*dim.*

*dim.*

*8va*

$\text{♩} = 88$

*Reposicionamento dos instrumentistas*

V

C

*Dal Segno*  $\text{♩}$  *ad lib.*

1

*mf*

2

*mf*

B $\flat$  3

B $\flat$  4

1016

1

2

*f* *p* *f* *p*

1024

1

2

*f* *p* *f* *p* *f*

(Apito) *tr*

1032

1

2

*p* *f* *fp* *fp*

*tr*

1040

1

2

*fp* *mp* *mf* *fp* *mp* *mf* *fp*

*fp* *mf* *fp* *mf* *p* *fp*

1048

1

2

*f* *p* *f* *p* *fp*

*f* *p* *f* *p* *fp*



1056

1

2

*f* *f* *mp* *p* *fp*

*f* *f* *mp* *p*

1064

1

2

*p* *fp* *fp* *fp*

*p* *fp* *fp* *fp*

1072

1

2

*p* *mf* *p* *f*

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

Musical score for 1080, featuring brass instruments (B♭ 1, B♭ 2, B♭ 3, B♭ 4), Piano (Pno.), Violin (V), Cello (C), Percussion (1, 2), and strings. The score includes dynamic markings such as *ff*, *pp*, *p*, and *fp*, and time signature changes from 5/16 to 2/4.

B♭ 1  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 B♭ 2  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 B♭  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 Pno.  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 V  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 C  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 1  $\frac{2}{4}$   $\underline{\underline{\underline{mf}}}$   $\underline{\underline{\underline{mp}}}$   $\underline{\underline{\underline{p}}}$   $\underline{\underline{\underline{fp}}}$   $\underline{\underline{\underline{mp}}}$   $\underline{\underline{\underline{p}}}$   $\underline{\underline{\underline{fp}}}$   $\frac{5}{16}$   
 2  $\frac{2}{4}$   $\underline{\underline{\underline{f}}}$   $\underline{\underline{\underline{p}}}$   $\underline{\underline{\underline{fp}}}$   $\underline{\underline{\underline{p}}}$   $\underline{\underline{\underline{fp}}}$   $\frac{5}{16}$   
 B♭ 3  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 B♭ 4  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$   
 $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$  -  $\frac{2}{4}$  - -  $\frac{5}{16}$

Cena 8

1096

♩ = 88

B $\flat$  1  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*p* *cresc.*  
 B $\flat$  2  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*p* *cresc.*  
 B $\flat$   $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*p* *cresc.*  
 Pno.  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$

Cena 8

♩ = 88

V  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
 C  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
 1  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*f*  
 2  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*f*  
 B $\flat$  3  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*p* *cresc.*  
 B $\flat$  4  $\frac{5}{16}$   $\frac{6}{16}$   $\frac{9}{16}$   $\frac{3}{4}$   
*p* *cresc.*

1100

Musical score for 'PREÇO DO PERDÃO'. The score is in 3/4 time and features a tempo of 80 (♩ = 80). The instrumentation includes three B♭ trumpets (B♭ 1, B♭ 2, B♭ 3), two B♭ trombones (B♭ 3, B♭ 4), Piano (Pno.), Violin (V), Clarinet (C), Flute (1), Flute (2), Bassoon (B♭ 3), Bassoon (B♭ 4), and Bass (B♭ 4). The score is marked *ff* (fortissimo) throughout. The piano part features a complex rhythmic pattern with slurs and fingerings (5) in the right hand, and a steady eighth-note accompaniment in the left hand. The brass parts play a melodic line with a rhythmic accompaniment. The woodwinds and strings are mostly silent in this section.

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*dim.* <sup>5</sup> *mf*  
*f* Re - pa - ra - ção por tal gra - ve  
**Vibrafone: OFF**  
*f* *mf* *mp*  
 Glockenspiel

B♭ 1 *fp* <  
 B♭ 2 *fp* <  
 B♭ *fp* <  
 Pno.  
 V  
 cri - me não se - rá pe - que - na. *p* Pe-lo que fi-  
 C  
 1 *p* *f* *p*  
 2 *ff*  
 B♭ 3 *fp* <  
 B♭ 4 *fp* <  
*fp* <

B<sup>b</sup> 1 *mf*  
 B<sup>b</sup> 2 *mf*  
 B<sup>b</sup> *mf*  
 Pno. *mf* *cresc.* *f*  
 V  
 zes - tes, mui - to te - rás que so - frer.  
 C  
 1 *mf*  
 Pratos de choque  
 2 *mf*  
 B<sup>b</sup> 3 *mf*  
 B<sup>b</sup> 4 *mf*  
*mf*



B $\flat$  1  
 B $\flat$  2  
 B $\flat$   
 Pno.  
 V  
 C  
 1  
 2  
 B $\flat$  3  
 B $\flat$  4

*mf* Es-te fi - lho que car - re - gas é do meu ma - ri-do, e tu-do do meu ma-

*f* *p* *cresc.* *dim.*

*mf* *p* *cresc.* *dim.*

*mf* *p* *cresc.* *dim.*

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

ri - do é meu por di - rei-to. Pois bem, a-go-ra'és tu que'ao pre-ço

Reco-reco

mf

mp

p

1135

*Più vivo*

The musical score is arranged in systems. The first system includes parts for B♭ 1, B♭ 2, B♭ (with dynamics *p*, *cresc.*, *f*, *cresc.*), and Pno. (with dynamics *p*, *mf*). The second system features the vocal line with lyrics: "de-u - ma po-des a paz de qua-tro al - mas com - prar." and a C part. The third system includes a Tam-tam part with instructions "(arrastar baqueta de Triângulo)" and dynamics *p* and *fz*, along with a 2 part. The final system includes parts for B♭ 3 and B♭ 4.

1142

The musical score is arranged in a multi-staff format. It includes parts for three B♭ trumpets (B♭ 1, B♭ 2, B♭ 3), a B♭ trombone (B♭), piano (Pno.), vibraphone (Vibrafone), and percussion (Grancassa). The score is divided into four measures, with time signatures changing from 3/4 to 2/4 and finally to 4/4. Dynamics range from piano (*p*) to fortissimo (*ff*). The score features several triplet markings (indicated by a '3' over a group of notes) and a 'rall.' (rallentando) instruction in the final measure. The piano part includes a melodic line in the right hand and a bass line in the left hand. The percussion parts are mostly silent, with the Grancassa playing a single note in the second measure.

1146 *col canto*

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

- B♭ 1:** Trumpet 1, Treble clef, 4/4 time.
- B♭ 2:** Trumpet 2, Treble clef, 4/4 time.
- B♭:** Trumpet 3, Treble clef, 4/4 time.
- Pno.:** Piano, Grand staff (treble and bass clefs), 4/4 time.
- V:** Vocal line, Treble clef, 4/4 time. Lyrics: *mf* prar com paz. Includes triplets and slurs.
- C:** Clarinet, Treble clef, 4/4 time.
- 1:** Saxophone 1, Treble clef, 4/4 time.
- 2:** Saxophone 2, Bass clef, 4/4 time.
- B♭ 3:** Trumpet 4, Treble clef, 4/4 time.
- B♭ 4:** Trumpet 5, Treble clef, 4/4 time.
- 4:** Bass line, Bass clef, 4/4 time.

Key features of the score include dynamic markings such as *mp*, *p*, and *mf*, and the instruction *col canto* for the vocal line. The piece is in 4/4 time and features various articulations like slurs and triplets.

1150 ♩ = 66

B♭ 1

B♭ 2

B♭

Pno.

V

C

1

2

B♭ 3

B♭ 4

*p* *cresc.*

*mp*

O - ra, o pre-ço des-te per - dão é a vi-da da tu-a

♩ = 66

B $\flat$  1 *mp*

B $\flat$  2 *mp* *mf* *dim.*

B $\flat$

Pno. *mp* *f*

V  
vi - da.

C

1 *mf* *cresc.* *f*

Chicote

2 Glockenspiel *mf*

B $\flat$  3 *mf* *dim.*

B $\flat$  4 *mf*

*p* *f*

1160 ♩ = 96

The musical score is arranged in systems. The first system includes parts for B♭1, B♭2, B♭, Pno., and V. The second system includes parts for V., C., 1, 2, B♭3, and B♭4. The vocal line (V.) has lyrics in Portuguese: "Que-ro que vás em - bo - ra, sim; mas não an-tes de dar a". The score includes various dynamics such as *mp*, *mf*, *f*, and *p*, as well as performance markings like *cresc.* and *tr*. The tempo is marked as ♩ = 96. The time signature is 2/4.



1166 ♩ = 80

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

mim o fí-lho qu'eu pró-pria não pu-de'ao meu ma - ri-do ge-rar.

Tam-tam  
 Grancassa  
 Vibrafone: ON (freq. baixa)

*mf* *cresc.* *f*  
*mp* *mf*  
*mf* *dim.*

B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*p*  
*cresc.*  
*mp*  
*p*  
*mp*  
*p*  
*mp*  
*p*  
*cresc.*

(8<sup>va</sup>)  
 Glockenspiel  
 3

Lon - ge de ser gra - tui - to, o per - dão é cus - to - so;

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

- B♭ 1:** Trumpet 1, mostly silent.
- B♭ 2:** Trumpet 2, playing a melodic line with dynamics *p*, *cresc.*, and *mf*.
- B♭:** Trombone, playing a melodic line with dynamics *dim.* and *mf*.
- Pno.:** Piano accompaniment with dynamics *f* and *cresc.*.
- V:** Vocal line with lyrics: "va-le'o pre-ço de to - da'u - ma vi - da."
- C:** Clarinet, mostly silent.
- 1:** Saxophone 1, playing chords with dynamics *cresc.* and *f*.
- 2:** Saxophone 2, playing chords with dynamics *mf* and *f*.
- B♭ 3:** Trumpet 3, mostly silent.
- B♭ 4:** Trumpet 4, playing a melodic line with dynamics *p*, *mf*, and *dim.*.

Musical score for the piece "Preço do Perdão". The score is written for a large ensemble, including brass instruments (B♭1, B♭2, B♭3, B♭4), piano (Pno.), and vocalists (V, C). The music is in 3/4 time and features various dynamics and articulations.

**Instrumental Parts:**

- B♭1:** Starts with a rest, then plays a melodic line starting in the second system with dynamics *f* *dim.* and *mp*.
- B♭2:** Features a melodic line with a *cresc.* marking, a triplet of eighth notes, and a *f* dynamic, followed by a *dim.* marking.
- B♭:** Remains silent throughout the score.
- Pno.:** Provides harmonic support with chords and melodic fragments, including a *ff* dynamic and a *mf* dynamic.
- V (Vocalist):** Enters in the second system with the lyrics "O preço que for, dis-".
- C (Chorus):** Remains silent throughout the score.
- 1 (Trumpet):** Enters in the final system with a *f* dynamic.
- 2 (Trumpet):** Enters in the final system with a *p* dynamic.
- B♭3:** Enters in the second system with a *f* dynamic, followed by a *mp* dynamic.
- B♭4:** Features a melodic line with a *cresc.* marking, a triplet of eighth notes, and a *f* dynamic, followed by a *dim.* marking.

**Vocal Part:**

- V:** "O preço que for, dis-"
- 1:** *f*
- 2:** *p*

**Lyrics:**

- O preço que for, dis-
- Pau de chuva

The musical score is for the hymn "Preço do Perdão" (1189). It features a vocal line and instrumental accompaniment for various instruments. The score is divided into systems, with measures 1 through 5 shown. The time signature changes from 4/4 to 2/4 and back to 4/4. Dynamics include *mp* (mezzo-piano) and *f* (forte). The vocal line includes the lyrics: "ses - tes que tal pre - ço tu a - cei - tas. Ve-".

**Instrumental Parts:**

- B♭ 1:** Treble clef, 4/4 time. Starts with a whole note chord, then rests. In 2/4 time, it plays a melody starting with a half note *mp*, followed by a triplet of eighth notes *f*, and ends with a half note *f*.
- B♭ 2:** Treble clef, 4/4 time. Rests throughout. In 2/4 time, rests. In 4/4 time, plays a half note *mp*.
- B♭:** Treble clef, 4/4 time. Rests throughout.
- Pno.:** Grand staff (treble and bass clefs), 4/4 time. Treble clef has a whole note chord *mp*. Bass clef has a sixteenth-note pattern with a sixteenth rest, followed by a sixteenth note, then a sixteenth-note triplet, and ends with a half note *f*.
- V.:** Treble clef, 4/4 time. Singing line with lyrics: "ses - tes que tal pre - ço tu a - cei - tas. Ve-".
- C.:** Treble clef, 4/4 time. Rests throughout.
- 1.:** Treble clef, 4/4 time. Starts with a whole note chord *mp*, then rests. In 2/4 time, plays a half note chord.
- 2.:** Bass clef, 4/4 time. Rests throughout.
- B♭ 3:** Treble clef, 4/4 time. Rests throughout. In 2/4 time, rests. In 4/4 time, plays a melody starting with a half note *mp*, followed by a triplet of eighth notes *f*, and ends with a half note *f*.
- B♭ 4:** Treble clef, 4/4 time. Rests throughout. In 2/4 time, rests. In 4/4 time, plays a half note *mp*.

B♭ 1 *p*  
 B♭ 2  
 B♭ *mp* *cresc.* *mf*  
 Pno. *mf*  
 V  
 ja-mos se não é es-ta pro-mes-sa so-men-te'u-ma ou-tra per - fi - dia.  
 C  
 1 *mf* *cresc.* *f*  
 Vibrafone: OFF  
 Glockenspiel *mf*  
 2 *mf*  
 B♭ 3  
 B♭ 4 *p*  
*mp* *cresc.* *mf*

1201

*col canto*

B♭ 1 *p* *ff* *dim.*

B♭ 2 *mp* *ff*

B♭ *p* *ff*

Pno. *f*

*col canto*

V *f* a - id -

C

1 *ff* *ff* *Caxixi*

2 *Caixa-clara (com cordas)* *ff* *fz*

B♭ 3 *p* *ff*

B♭ 4 *ff*

1205

♩ = 80

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

- B♭ 1**: Trumpet 1, Treble clef, 3/4 time signature. Starts with a rest, then a quarter note B♭, followed by a quarter note G. Dynamics: *p*.
- B♭ 2**: Trumpet 2, Treble clef, 3/4 time signature. Starts with a rest, then a quarter note B♭, followed by a quarter note G. Dynamics: *p*.
- B♭**: Trumpet 3, Treble clef, 3/4 time signature. Rest throughout.
- Pno.**: Piano, grand staff (treble and bass clefs), 3/4 time signature. Treble clef starts with a fortissimo (*f*) chord, then rests. Bass clef has a bass line starting with a quarter note G. Dynamics: *f* and *mp*.
- V**: Voice, Treble clef, 3/4 time signature. Lyrics: "if - rep ó a Tu és mo-ça, po-de - rás con-ce-". Includes triplets and a *mf* dynamic marking.
- C**: Clarinet, Treble clef, 3/4 time signature. Rest throughout.
- 1**: Vibraphone, Treble clef, 3/4 time signature. Rests until the 4th measure, then plays a melodic line. Dynamics: *mp*.
- 2**: Percussion, grand staff (treble and bass clefs), 3/4 time signature. Rests throughout.
- B♭ 3**: Trumpet 3, Treble clef, 3/4 time signature. Starts with a rest, then a quarter note B♭, followed by a quarter note G. Dynamics: *p*.
- B♭ 4**: Trumpet 4, Treble clef, 3/4 time signature. Starts with a rest, then a quarter note B♭, followed by a quarter note G. Dynamics: *p*.
- B♭**: Trumpet 5, Bass clef, 3/4 time signature. Starts with a rest, then a quarter note B♭, followed by a quarter note G. Dynamics: *p*.



B♭ 1  
 B♭ 2  
 B♭  
 Pno.  
 V  
 C  
 1  
 2  
 B♭ 3  
 B♭ 4

*p* *fp* *p* *fp* *p* *fp* *f* *f* *fp* *p* *fp*

ber ou-tros fi-lhos d'es - po-sos teus por di - rei-to. Mas eu es-tou vi - ú - va do meu

*f* Glockenspiel

Musical score for 'Preço do Perdão' (1211). The score is in 2/4 time with a tempo of 72 beats per minute. It features a vocal soloist (V) and a piano (Pno.) accompaniment. The brass section includes four parts: B♭ 1, B♭ 2, B♭ 3, and B♭ 4. The percussion includes a Glockenspiel. The score is divided into two systems. The first system covers measures 1-8, and the second system covers measures 9-16. The vocal line includes the lyrics: 'ber ou-tros fi-lhos d'es - po-sos teus por di - rei-to. Mas eu es-tou vi - ú - va do meu'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. The brass parts provide harmonic support and melodic lines. The Glockenspiel part is marked *f* and features a melodic line.

The musical score is arranged in systems. The first system includes parts for Bb 1, Bb 2, Bb, and Pno. The second system includes the vocal line (V) with lyrics, a C part, and a 1 part. The third system includes parts for 2, Bb 3, and Bb 4. The score features various time signatures (2/4, 3/4, 4/4, 8/8) and dynamic markings such as *p* (piano). The lyrics are in Portuguese: "ú-ni-co ma - ri-do. Mi-nha ú-ni-ca chan-ce de ser mãe de fi - lho de-le es-".

1225

*col canto*

*p*

*p*

*p*

*mp*

*f*

*col canto*

*f*

*mf*

*p*

*8va*

V  
tá em tuas en - tra-nhas. nhas tra en sa - ut é

Glockenspiel

1231 ♩ = 72

*mf dim. p*

*p*

*mf f mp*

*mf*

*mf*

*p*

*pp*

*p*

*p*

*p*

♩ = 72

Ou - tro - ra fui a mãe que não ti - ves - te; é jus-to'a - go-ra que me per-

Pau de chuva

1237

The musical score is arranged in systems. The vocal line (V) is the central focus, with lyrics: "mi - ta ser mãe do fí - lho que não pu - de ter." The instrumental parts include:

- B♭1:** Treble clef, starting with a *p* dynamic and moving to *mf*.
- B♭2:** Treble clef, mostly rests.
- B♭3:** Treble clef, starting with a *pp* dynamic and moving to *mf*.
- B♭4:** Treble clef, starting with a *p* dynamic and ending with a *dim.* marking.
- Pno.:** Grand staff (treble and bass clefs), featuring triplets and various dynamics like *p* and *mf*.
- C:** Treble clef, mostly rests.
- 1:** Treble clef, accompaniment for the first horn.
- 2:** Bass clef, accompaniment for the second horn.

The score is divided into measures with time signatures of 3/4 and 2/4.

B♭ 1 *mp*  
 B♭ 2 *mf* *dim.* *mp*  
 B♭ *mf*  
 Pno. *mf* *f*  
 V *mf*  
 C  
 1 *mf* *mp*  
 2 *mp* *dim.* *pp*  
 B♭ 3 *mf* *dim.* *mp*  
 B♭ 4 *mf*  
*f*

Teu gra-ve er - ro ga-nh'as-  
 Gracassa

*molto rall.*

B♭ 1

B♭ 2

B♭

Pno.

*mp*

*mf*

*tr*

*3*

*5*

*molto rall.*

V

sim cor-re - ção, teu pe - ca-do, re-pa-ra - ção, teu tur-bi - lhão se'a-

C

1

*mf*

Glockenspiel

*tr*

*mf*

2

B♭ 3

B♭ 4

*mp*

*mf*

1254 *Meno mosso*

*col canto*

B $\flat$  1

B $\flat$  2

B $\flat$

Pno.

*mf*

*f*

*mf*

*f*

*mf*

*col canto*

V

cal-ma. ma dô - ca-pê ção - re-

C

1

2

B $\flat$  3

B $\flat$  4

*fz*

*dim.*

*p*



1260

$\text{♩} = 72$

B<sup>b</sup> 1

*p*

*fp*

B<sup>b</sup> 2

*p*

*fp*

*mp*

B<sup>b</sup>

*mp*

Pno.

*mf*

V

$\text{♩} = 72$

*mf*

co er-ro O pe-so do teu far-do, en - tre-ga-o to-do pa-ra

C

1

*f*

*p*

2

B<sup>b</sup> 3

*fp*

*mp*

B<sup>b</sup> 4

*cresc.*

*f*

*p*

*mf*

*dim.*

*mp*

B♭ 1 *mp* *fz*  
 B♭ 2 *mp*  
 B♭ *fz*  
 Pno. *mp* *mf*  
 V mim. Es-ta é a pro - pos-ta que fa-ço.  
 C  
 1 *mp* *cresc.* *fz*  
 2 *fz* Pratos de choque  
 B♭ 3 *mp* *fz*  
 B♭ 4 *mp* *mf* *fz*

The score is for a piece titled "PREÇO DO PERDÃO". It features a vocal line with lyrics in Portuguese: "mim. Es-ta é a pro - pos-ta que fa-ço." The instrumental parts include three B♭ trumpets (B♭ 1, B♭ 2, B♭ 3), a B♭ trombone (B♭), piano (Pno.), a vocal soloist (V), a corista (C), a first trumpet (1), a second trumpet (2), a third trumpet (B♭ 3), and a fourth trumpet (B♭ 4). The music is in 2/4 time and includes dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *fz* (forzando). The second trumpet part has a section titled "Pratos de choque". The score concludes with a triplet in the fourth trumpet part.

1275  $\text{♩} = 66$

B $\flat$  1

B $\flat$  2

B $\flat$

Pno

V

C

1

2

B $\flat$  3

B $\flat$  4

*f*

*mp*

*mf*

*8va*

*tr*

*dim.*

$\text{♩} = 66$

Pe-lo pre-ço de'u-ma al - ma, re-cu-sa - rás a paz pa-ra

1282

*ad lib.*  
**Boquilha**

B♭ 1 *mp* *f* *f* *fz*

B♭ 2 *mp* *f* *f* **Boquilha**

B♭ *f* **Boquilha**

Pno.

*ad lib.*

V qua - tro? *f* qua-tro

C *f* qua-tro *f* qua-tro

1

2

B♭ 3 *mp* *f* *f* *fz* **Boquilha**

B♭ 4 *mp* *f* *f* **Boquilha** **Normal** *f*

**Palheta** *f*

1293

8

Normal

*mf*

*pp* *cresc.* *dim.*

B♭ 1

B♭ 2

B♭

Pno.

8

V

C

1

2

qua-tro

qua - tro

Normal

*mf*

*pp* *cresc.* *dim.*

B♭ 3

B♭ 4

1300

G.P. 9

Boquilha *ad lib.*

B♭ 1 *f* > *p* < *f* *p* < *f* *p* *cresc.*

B♭ 2 *f* > *p* < *f* *p* < *f* *p* *cresc.*

B♭ *f* > *p* < *f* *p* < *f* *p* *cresc.*

Pno. *mf*

V *mf* qua-tro o... *dim.*

C qua-tro o... *dim.*

Vibrafone *mf* (prato grande)

Glockenspiel *mf* Prato grande (baq. macia)

B♭ 3 *f* > *p* < *f* *p* < *f* *p* *cresc.*

B♭ 4 *f* > *p* < *f* *p* < *f* *p* *cresc.*

Palheta *f* > *p* < *f* *p* < *f* *p* *cresc.*

1310

Musical score for measures 1310-1311. The score includes staves for Bb 1, Bb 2, Bb, Pno., V, C, 1, 2, Bb 3, and Bb 4. A Tam-tam and 2 Pratos are indicated with dynamics *ff* and accents.