

# Zoltan Paulinyi

(música e enredo)

## Ester Macedo

(libreto)

# — BIBLIOTECA —

*Ópera em ato único  
para soprano e baixo-barítono*

(2011, Évora)

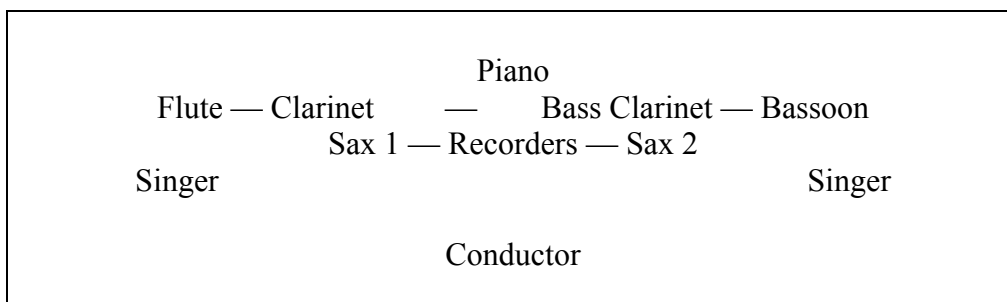
Duração (*length*): ca. 45 min.

### Instrumentação

- 2 Flautas-doce contralto (*Alto Recorders*)
- Flauta (*Flute*)
- Clarinete (*Bb*)
- Clarone (*Bass Clarinet Bb or bassoon*)
- Fagote (*Bassoon*)
- 2 Saxofones contralto (*Alto Saxophones Eb*)
- Piano
- Soprano: **Advogada** (*lawyer*)
- Baixo-barítono (*bass-baritone*): **Escritor** (*writer*)

Os músicos posicionam-se ao centro do palco formando uma barreira entre os cantores:

*The musicians must be in the center of the stage, forming a barrier between the singers:*



Estreado pelo Grupo Contemporâneo da Universidade de Évora no dia 27 de junho de 2011, segunda-feira às 21:30 no Departamento de Música da instituição, sob regência de Christopher Bochmann e direção cênica de Alexandra Espiridião, tendo como integrantes Anna Kássia Neves (soprano), Leandro César (baixo-barítono), Carlos Teixeira (flauta), Luís Tavares e Débora Bessa (flautas-doce), Néelson Ribeiro (clarinete), Sandra Sousa (clarinete baixo), Iracema Simon (fagote), Omar Costa Hamido e Diana da Rama (saxofones), Tiago Oliveira (piano); Zoltan Paulinyi e Iracema Simon (instrumentistas correpetidores).



Premiered by the Contemporary Ensemble of the University of Évora in June 27 2011, 9:30 PM, conducted by Christopher Bochmann and stage direction of Alexandra Espiridião, with Anna Kássia Neves (soprano), Leandro César (bass-baritone), Carlos Teixeira (flute), Luís Tavares and Débora Bessa (alto recorders), Néelson Ribeiro (clarinet), Sandra Sousa (bass clarinet), Iracema Simon (bassoon), Omar Costa Hamido and Diana da Rama (alto saxophones), Tiago Oliveira (piano); Zoltan Paulinyi and Iracema Simon (accompanists).



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## **Personagens: Escritor, Advogada.**

**Argumento:** *Um escritor e uma advogada vão à biblioteca com finalidades diferentes: o primeiro para buscar inspiração ao seu trabalho na elaboração de um livro sobre o diálogo, a outra para estudar aspirando ao cargo de juiz. No silêncio do local, a troca de olhares os motiva a imaginar julgamentos sobre o outro, despertando paixão e raiva.*

**Cenário:** *A orquestra posiciona-se ao centro do palco, agora biblioteca, formando uma barreira entre as duas mesas que serão ocupadas pelo escritor e pela advogada. A mesa vazia e limpa será ocupada pelo escritor; a da advogada repousa livros e materiais de estudo indicando que ela já estava no local. Contudo, a música se inicia sem a presença dos cantores na cena.*

### **Cena 1**

**ESCRITOR:** *(entra lendo carta)*

"Prezado Senhor, confiantes na vossa eloquência e sabedoria convidamos-vos cordialmente para escrever-nos um culto tratado sobre os fundamentos da comunicação e do diálogo. "

*(joga a carta na mesa, impaciente)*  
Se os grandes teóricos da comunicação foram em prática tão mal comunicadores, que ousadia posso ter eu de acrescentar coisa nova, que presunção posso ter eu de dizer alguma coisa...

Sou apenas um escritor que haure da sabedoria depositada nesta biblioteca.

Antes, muito antigamente, o pensamento filosófico era mitos... poemas... fragmentos... elementos... que traziam em sua própria forma fragmentária seus conteúdos fragmentares.

Dá Sócrates, com sua maiêutica, e Platão, seu seguidor, escritor, transcritor de tão grandes diálogos que terminou solitário,

sozinho, na defesa de que tudo no mundo é Um, só.

Depois de Platão, Aristóteles, com seus tratados científicos, impessoais. diálogos como os de Platão, jamais! Por mais que muitos tenham tentado...

Só os de Santo Agostinho se salvam; seus ataques contra os céticos acadêmicos, suas descobertas pedagógicas com o filho.

Filósofos, com todas suas teorias de comunicação, tendem a ser mal-entendidos. Dizia Hegel: "Filosofia é algo solitário."

Se os grandes teóricos da comunicação foram em prática tão mal comunicadores, que ousadia posso ter eu de acrescentar coisa nova, que presunção posso ter eu de dizer alguma coisa...

### **Cena 2**

*(Entra advogada.)*

**ADVOGADA:**

Verdades! Fatos!  
Isso é o que move o mundo!  
Isto é o que me move!  
Isto é que é o mundo!

E todo e qualquer problema do mundo decorre da verdade não perceber. Os fatos são fatos, certos e incontestáveis: em círculos anda quem tal fato ignora. Já dizia Platão que a Verdade é como o Sol. Já dizia Jesus que a Verdade nos libertará.

É por isso que juíza serei:  
para separar o verdadeiro do falso;  
para julgar o que parece e não é;  
para aceitar o verdadeiro e o real;  
para fazer o Sol da Verdade libertar!  
É por isso que juíza serei!

Mas esta biblioteca me lembra que devo aceitar esta verdade: muito tenho que estudar ainda tantos livros. Livros sobre livros!

### **Cena 3**

#### **ESCRITOR:**

Olha, sobre quantos livros  
tão bela se debruça;  
não deve  
interagir com outros.  
Muito tempo não deve ter,  
nem interesse,  
nem paciência,  
pois os que com livros  
muito dialogam,  
com pessoas perdem  
a capacidade de conversar.

Dialogam  
com livros, mas não sabem  
ler pessoas. Vivem no mundo  
das ideias, um mundo perfeito  
e longínquo.

### **Cena 4**

#### **ADVOGADA:**

Olha que moço bonito...  
Bem alinhado, boa postura.

Está sozinho,  
esperando algo ou alguém.  
Tantos livros para serem lidos  
e nenhum lhe interessa?

Olha que moço bonito...  
Bem alinhado, boa postura.

Deve ser super superficial;  
os belos sempre são  
belos por fora, ocios por dentro!

Não sabe que a verdadeira beleza  
reside no interior da alma  
e como ouro de tolo  
conquistam os tolos com seu exterior  
brilhante e falso.

### **Cena 5**

#### **ESCRITOR:**

Olha sobre quantos livros  
tão bela se debruça;  
muito culta e instruída

deve ser.  
Muito tempo não deve ter,  
mas interesse...  
mas paciência.

#### **ADVOGADA:**

Olha que moço bonito...  
Aposto que ele tem milhões de tolas  
pretendentes afoitas.  
Se bem que ele está  
sozinho, solitário...  
Olha que moço bonito...  
Bem alinhado, boa postura,  
esperando algo ou alguém.

### **Cena 6: duetos**

*(Olhares se encontram).*

**A+E:** Olha que olhos,  
que olhar tão profundo,  
tão sério, tão só.

**E:** Semblante tão solitário, tão sério

**A:** Seriedade tão magnética, tão hipnótica

**E:** Olhando esses olhos, pareço ver sua alma

**A:** Olhando esses olhos, pareço ver minha alma

**E:** É a mim que vejo, que quero

**A:** É a mim que admiro, que anseio

**E:** É a mim que vejo nestes olhos sérios

**A:** Mas mais do que o reflexo inerte do espelho

**E:** o que aqui eu vejo,

**A:** que aqui desejo,

**E:** que aqui reflito

**A:** é magnetismo

**E:** é hipnotismo

**A:** cumplicidade....

*(pausa)*

**E+A:** ....É paixão...?

*(Dueto do amor)*

**E+A:** Amor é fogo que arde sem se ver.

**E:** Tudo sofre, tudo crê,

tudo espera, tudo suporta.

**A:** Isto é que move o mundo;

isto é o que me move!

**E:** Ainda que eu falasse as línguas dos homens

e falasse a língua dos anjos,

Sem amor, eu nada seria.

**A:** O amor não folga com a injustiça,  
Mas com a verdade.

### **Cena 7: distanciamento**

*(Advogada desvia o olhar, sem jeito)*

**A:** Meu Deus, que faço? Contemplando um perfeito estranho

**E:** Meu Deus, que faço? Perdi noção de tempo e de espaço

**A:** Que vergonha, futura juíza, sonhando assim acordada,

**E:** Que vergonha, meu caro filósofo, ela há de ter ficado incomodada,

**A:** flertando descaradamente como se estivesse numa discoteca!

**E:** flertando adolescentemente em plena biblioteca!

**A:** Um moço tão tolo quanto belo! Só um ignorante para vir aqui paquerar.

**E:** Uma moça, tão séria, se bem... que livros devem ser difíceis em seu pensar.

**A:** Estulto!

#### **ADVOGADA:**

Se bem que não era só eu;  
se bem que ele bem que me olhava também,  
mas depois, dissimulou, fingiu que não viu...

#### **ESCRITOR:**

Se bem que não era só eu;  
se bem que ela parecia corresponder;  
se bem que ela bem que me olhava também.

**A:** Quem diria: um ignorante, por um instante, me distraiu;

**E:** Quem diria: uma dissimulada, uma fingida me confundiu;

**A:** Um néscio que na beleza se garante...

**E:** Uma atriz que na falsidade se esconde...

### **Cena 8: fuga**

#### **ESCRITOR:**

Que raiva! Que coisa!

Vou-me embora daqui.

Meu estudo tornou-se conflito,

ferve meu sangue e meu coração,

minha cabeça borbulha,

evaporaram-se meus pensamentos.

Vou-me embora para casa,

espairecer, esquecer.

Amanhã é outro dia.

Amanhã me fecharei em meus estudos  
sem distração, nem comoção.

Acalmar-me-ei,  
recompôr-me-ei,  
esforçar-me-ei,  
concentrar-me-ei,  
esconder-me-ei,  
isolar-me-ei!

Meu estudo tornou-se conflito,  
ferve meu sangue e meu coração,  
minha cabeça borbulha,  
evaporaram-se meus pensamentos.  
Vou-me embora daqui...

*(Escritor sai decidido.)*

#### **ADVOGADA:**

Que bom!  
O bobo foi-se embora.  
Estava mesmo na hora:  
não suportava mais  
sua incômoda presença.  
Que turbilhão de não sei o quê  
despertou em mim!

### **Cena 9: silêncio e ação.**

*(advogada encontra carta esquecida pelo escritor)*

### **Cena 10**

#### **ADOGADA:**

Mas, olha:  
o papel que ele tanto estudava  
para trás ele deixou.  
E eu com isso? Problema dele.  
Mas... e se for importante? Parecia importante.

Vejamos:

-"Prezado Senhor, confiantes  
na vossa eloquência e sabedoria..."

Olha só:  
tão longe da verdade  
foi meu julgamento.

-"...convidamos-vos cordialmente  
para escrever-nos um culto tratado  
sobre os fundamentos da comunicação  
e do diálogo."

Que tola! Que injusta!  
Um projeto tão importante!  
Teria ele esquecido  
proposta tão interessante?

-Senhor, me espere! Espere um pouco!

Teria ele abandonado  
tarefa tão emocionante?

-Senhor, me espere! Escute um pouco!

Conhecimento sobre comunicação  
é dom de poucos:  
de mais saber sobre diálogo  
precisa o mundo,  
começando por nós dois.

*(Ela sai atrás do escritor. Fim.)*

***Ester Macedo (2011),  
com intervenções  
de Zoltan Paulinyi.***

## LIBRARY

**Characters: Writer (man), Lawyer (woman).**

**Argument:** *A writer and a lawyer go to the Library with different aims: the first, looking for ideas in order to create a treatise about the dialogue, the other to prepare herself to become a judge. In the silence of that place, exchanging glances motivates them to imagine judgments about each other, arising passion and anger.*

**Setting:** *The orchestra is placed at the center of the stage (the library), forming a barrier between two tables that will be occupied by the writer and the lawyer. The empty table will be the writer's; the lawyer's one already has some study books indicating she is around. The music starts before the singers enter.*

### Scene 1

**WRITER:** *(reading a letter)*

“Dear Sir, confident  
of your eloquence and wisdom,  
we cordially invite you  
to write us a treatise  
about the foundations of communication  
and dialogue, in their most fundamental  
foundations, in their most far-reaching  
ramifications.  
[Given your tremendous  
knowledge, you can count on generous  
financial gratification and sure fame.  
Your sincerely, etc, etc...]”

*(He throws the letter on the table, impatient.)*

If the great theorists of communication  
were in practice lousy communicators,  
what hope can I have of saying anything new?  
What presumption can I have  
of adding anything?

Once upon a time, long, long ago,  
philosophical thinking was merely myths,  
Poems...  
Fragments...  
Elements...  
which carried in their very fragmented format  
its fragmentary content.

Then Socrates, with his dialogues  
and Plato, his follower and writer,  
transcriber of such great dialogues  
who ended up singly, lonely,  
solitary in his defense that everything  
in the word is One, all alone.

After Plato, Aristotle,  
with his scientific, impersonal treatises.  
Dialogues like Plato's, never again  
though many have tried.

With all their theories of communication,  
philosophers tend to be a lonely bunch;  
Descartes in his robe by the fireplace;  
Leibniz, Hobbes, Spinoza, Hume and Kant.  
“Philosophy is a lonely business,” said Hegel,  
to which Nietzsche added:  
“To live as a philosopher, one must live  
in hostile isolation from the crowd.”  
Only good old Socrates  
seems to have married, though he,  
truth be told, didn't seem  
that attached to his wife.

If the great theorists of communication  
were in practice lousy communicators,  
What hope can I have of saying anything new?  
What presumption can I have  
of adding anything?

### Scene 2

*(Lawyer enters).*

**LAWYER:**

Truth! Facts!  
That is what moves the world,  
that is what moves me,  
that is the World!

And each and every problem of the world  
begins with not knowing this truth,  
with not knowing the truth,  
with not noticing the truth!

Facts are facts, sure and certain!  
To ignore this fact is to walk in circles.  
The Truth is like the Sun, Plato said.  
The Truth will set you free, said Jesus.

This is why I'll become a judge:  
to separate the true from the false,

to judge what seems but is not,  
to promote what is true and real,  
to see the Sun of the Truth set all free

### Scene 3

#### WRITER:

Look at how many books  
such a beauty looks and reads!  
Very knowledgeable and educated  
must she be. She probably  
doesn't interact with others much.  
No time probably,  
Nor interest,  
Nor patience...  
For those who converse  
with books, lose the capacity  
and the pleasure to interact  
with people. They're fluent  
with books but cannot read  
human beings. They live in the world  
of ideas, a perfect world  
far far away. From the real world  
and from real people  
they turn away.

### Scene 4

#### LAWYER:

Look, what a handsome man!  
Well dressed, well groomed!  
Super superficial most likely,  
the handsome always are...  
beautiful outside, hollow inside.  
They don't know that true beauty  
lives within the soul  
and like fool's gold  
they win the fool with their looks  
shiny and deceptive.  
I bet he has millions of foolish  
eager admirers.

Though now that I look at it,  
he looks so forlorn here by himself  
so absorbed reading I don't know what  
is that a letter, document, a bill to pay?  
It must be a bill to pay,  
judging from his serious look,  
a seriousness that only makes him  
all the more handsome.

### Scene 5

#### WRITER:

Look at how many books

such a beauty looks and reads!  
Very knowledgeable and educated  
must she be...  
No time probably,  
but interest,  
but patience...

#### LAWYER:

Look, what a handsome man!  
I bet he has millions of foolish  
eager admirers.

Look, what a handsome man!  
Well dressed, well groomed!

### Scene 6: duets

*(Tenor raises his eyes. Their eyes meet.)*

**W+L:** Look at those eyes;  
so deep, so serious,  
so lonely...

**W:** such a serious solitary look

**L:** such a magnetic hypnotic seriousness

**W:** looking at those eyes, I seem to see her soul

**L:** looking at those eyes, I seem to see my soul

**W:** It's myself that I see, that I want

**L:** That I admire, that I long for

**W:** It's myself that I see in those serious eyes

**L:** Stronger reflection than that idle mirror.

**W:** What I now see,

**L:** what I desire,

**W:** upon which I now reflect

**L:** is pure magnetism

**W:** is pure hypnotism

**L:** complicity...

*(pause)*

**L+W:** ...Maybe love...?

*(Duet of love)*

**L+W:** Love is fire that burns unseen.

**W:** Beareth all things, believeth all things, hopeth all things, endureth all things.

**L:** That is what moves the world,  
that is what moves me,

**W:** If I speak in the tongues of men and of angels, but have not love, I am nothing.

**L:** Love does not rejoice at wrongdoing, but in the truth.



## Scene 7

*(She turns away her eyes with embarrassment).*

**L:** Oh, God, what am I doing? Staring at a complete stranger!

**W:** My God, what am I doing! Lost sense of time and space!

**L:** Shame on you, future judge, daydreaming like that

**W:** Shame on you, my dear philosopher, she must be so upset!

**L:** Openly flirting, as if you were at a night club!

**W:** Adolescently flirting in the middle of the library!

**L:** A young man who must be as foolish as he is handsome!

**W:** A serious young woman who... but... books must be heavy in her thinking.

**L:** Foolish!

### LAWYER:

It wasn't just me;  
he too seemed interested  
he too looked at me  
he too seemed to see me  
But then he pretended not to see me

### WRITER:

It wasn't just me  
She too seemed interested  
She too looked at me  
She too seemed to see me

[**L:** Only a fool to come here to pick up girls  
His true study must be the art of flirting]

**L:** Look at that! For a minute, I was distracted by a fool

**W:** Look at that! All confounded by a dissimulating girl

**L:** A brute so confident in his beauty

**W:** An actress so steeped in falsity....

## Scene 8

### WRITER:

Oh God! I'm so mad!  
Let me go home!

My study has become conflict.  
I'd better leave;  
my blood is boiling,  
my head is bubbling,  
my thoughts have evaporated.

I need to vent, to forget.

Tomorrow is another day.  
Tomorrow I'll shut myself in my study  
away from all distraction and commotion

Let me calm down,  
let me pull myself together,  
let me concentrate,  
let me focus,  
let me hide,  
let me be [alone].

My study has become conflict.  
I'd better leave.  
My blood is boiling,  
my head is bubbling,  
my thoughts have evaporated.  
Let me go home!

*(He exits.)*

### LAWYER:

Oh God! What a relief!  
The fool is gone.  
It was about time:  
I could no longer bear  
His unbearable presence.  
What an emotional hurricane  
he's stirred in me!

## Scene 9: silence and action.

*(Lawyer finds writer's forgotten letter.)*

## Scene 10

### LAWYER:

But look! What's that?  
The paper he read so intently  
Was left behind without a thought

Not my problem. None of my business.  
But what if it's important?  
It did look so important....  
Let's see...

“Dear Sir, confident  
Of your eloquence and wisdom,  
We cordially invite you  
To write us a treatise  
About the foundations of communication  
And dialogue...”

Look at that!  
How far from the truth I was

“A far-reaching treatise,  
of eloquence and wisdom.”

How foolish and unfair!  
“The foundations of dialogue  
and of communication” ...  
Such an important project!  
Could he have discarded  
Such an interesting proposal?

Wait for me, sir! Wait for me a minute!  
Could he have abandoned  
Such a thrilling task?

Wait for me, sir! Listen to me a minute!  
Knowledge of communication  
Is a gift of few  
The world needs to know a lot more  
About dialogue...

Starting with the two of us.

*(She exits. Curtains drop. The End.)*

English version by Ester Macedo,  
revision by Zoltan Paulinyi.

## OPERA: KÖNYVTÁR

Macedo Eszter (szöveg, 2011)  
Paulinyi Zoltán (zene és adaptáció, 2011)

**Személyek:** Író, Ügyvédnö

**Téma:** Egy író és egy ügyvédnö, különböző céllal a könyvtárba mennek: az első, anyagot keres könyvéhez ami beszélgetésen alapulna, a másik tanulmányozza a bíró álláspontját. A csendes helységben, egymással szemben, képzeletben kitalálják nyomát a szenvedélynek és haragnak.

**Színpad:** A zenekar a színpad közepén helyezkedik el. Jelenleg: könyvtár, amelyben két választófál között, két asztal mellett foglal majd helyet az író és az ügyvédnö. Az üres asztalon az író és az ügyvédnö leteszi könyveit és tanulmány-anyagait, mutatva, hogy már előzőleg volt foglalva a hely.  
A zene kezdődik énekesek jelenléte nélkül.

### Jelenet 1

**ÍRÓ:** *(levelet olvas)*

“Tisztelt uram, hiszünk  
az ön meggyőző tudásában,  
szívélyesen meghívjuk, hogy  
egy elfogadott módon írjon nekünk  
a beszélgetés és  
közlés alapvető formáiról.”

*(türelmetlenül asztalra dobja a levelet)*

Ha a nagy gondolkodók  
gyengének mutatkoztak a kifejezésekben  
volna e bátorságom hozzátenni  
valami újat?  
Milyen elképzelésem lehetne  
mondani valamit...?

Csak egy író vagyok  
ki nem érdemli meg a bölcsességet  
mit e könyvtár belé helyezett...

Régen régi időben  
e filozófiai elképzelés mesébe illő volt...  
versek...  
részletek...  
elemek...  
mik magukban hordozák a töredékeit  
egy egésznek a részletét.

Így Szokratesz, az ő sajátosság ideáival,

és Plátó az ő követőivel,  
műfordítója nagy beszédeknek  
egyedülként fejezték be, elhagyatva,  
az Egy és Egyetlen Szó  
védelmében.

Plátó után, Arisztótelesz  
az ő tudományos, személytelen dolgaival  
sohasem beszélt úgy mint Plátó!  
Bár sokan próbálták...

Csak Szent Ágostonok menekülnek meg;  
harcra mentek hitetlen akadémikusoknak  
és pedagógiai felfedezéseik gyermekéivel.

Filozófikusok, telve ideákkal közlésekről  
hajlamosak a félreértésekre.  
Mint Hegel mondta:  
“Filozófia valami ami egyedülálló”.

Ha a közlések nagy gondolkodói  
valójában mint előadók nem voltak jók  
mennyi bátorságom lehetne hozzátenni  
valami újat  
mennyi önérzetem lehetne  
hozzátenni valamit...

### Jelenet 2

*(Az ügyvédnö belép.)*

**ÜGYVÉDNŐ:**

Igazak! Valóságok!  
Ez ami a világot mozgatja!  
Ez ami engem irányít!  
Ez ami a világ!

És minden, bármily problema e világon  
felismerhetetlen ezen igazság.  
A valóság, az valóság,  
bizonyos és ellentmondás nélküli:  
körben jár, ki nem veszi észre.

Ahogy már Plátó mondta, hogy  
az Igazság olyan, mint a Nap.  
Ahogy Jézus mondta, hogy  
az Igazság felszabadít minket.

Ezért leszek én bíró:  
az igazat elválasztani a hamistól;  
ítélni ami látszat, de nem a való;  
elfogadni az igazat és valódit,  
hogy a Nap legyen valódi felszabadító:  
és ezért leszek én bíró!

De ez a könyvtár emlékeztet engem,  
hogy ezt az igazságot el kell fogadnom  
sokat kell tanulnom  
még sok könyvet.  
Könyvek egymás tetején könyvek!

### **Jelenet 3**

#### **ÍRÓ:**

Nézd, mennyi könyvre  
Szép leány, ráhajol;  
Nem tudnak biztos  
egymásra hatni.

Sok ideje nem lehet  
érdeklődése sem  
türelme sem igazán,  
mert aki könyvekkel  
beszélget,  
emberekkel elveszti  
a beszélgetés tudatát.

Beszélnek  
könyvekkel, nem értik  
leolvasni az emberekről.  
Élnek a gondolatok  
világában, egy tökéletes  
elérhetetlen világban.

### **Jelenet 4**

#### **ÜGYVÉDNŐ:**

Nézd, milyen szép fiú...  
Jó megjelenésű, rendes.

Egyedül van,  
vár valamire vagy valakire.  
Sok könyv, olvasható, neki  
érdektelen!

Nézd milyen szép fiú,  
Rendes, jó megjelenésű.

Nagyon felületes lehet.  
A szépek rendszerint olyanok  
kívül szépek, belül üresek!

Nem tudni, hogy a valódi szépség  
a lélek belsejében lakik  
és mint a bolond az arannyal  
meghódítja a külsejével  
hamis csillogással.

### **Jelenet 5**

#### **ÍRÓ:**

Nézd mennyi, szép leány,  
e könyvekre  
ráhajol;  
Okos és tanult lehet.  
Sok ideje nem lehet,  
de érdeke...  
és türelme van.

#### **ÜGYVÉDNŐ:**

Nézd, milyen szép fiú...  
Fogadok rá, hogy sok bolond  
millió vár rá.  
Bár ő egyedül van  
kizárólag egyedül...  
Nézd, milyen szép fiú...  
Jó megjelenésű, jó modorú,  
vár valakire, vagy valamire.

### **Jelenet 6: duet (kettős)**

*(tekintetük találkozik)*

**Í+Ü:** Nézd a tekintetét  
Mily mélyre lát,  
Mily komoly, mily egyedülálló.

**Í:** Kifejezése komoly, egyedülálló  
**Ü:** Komolysága olyan vonzó, oly elmerengő  
**Í:** Szemét nézve, lelkébe látni  
**Ü:** Szemét nézve, saját lelkem látom.

**Í:** Magamat látva, amit akarok  
**Ü:** Magamat csodálom, mily belső vonzás  
**Í:** Magamat látom e komoly szemekben  
**Ü:** Több, mint a mozdulatlan vissztükre tükörben.  
**Í:** amit itt látok,  
**Ü:** amit itt kívánok,  
**Í:** amit itt tükrözök

**Ü:** vonzás  
**Í:** varázslás  
**Ü:** résztvétel

*(Szünet)*

**Í+Ü:** És szenvedély...?

*(Szeretet duettja)*

**(Í+Ü):** Szeretet az tűz ami éget láthatatlanul.

**Í:** Szenved és hisz mindenben,  
mindent elvár, mindent elvisel.  
**Ü:** Ez az ami a világot mozgatja;

Ez az ami engem mozgat!

**Í:** Mégha az emberek nyelvét beszélném  
és az angyalokét is,  
szeretet nélkül, semmi sem lennék.

**Ü:** A szeretet nem jár együtt az igazságtalansággal,  
hanem, az igazsággal.

## **Jelenet 7**

*(Az ügyvédnő tehetetlenül elkerüli a tekintetét)*

**Ü:** Istenem, mit tegyek? Egy idegent csodáljak.

**Í:** Istenem, mit csináljak? Elvesztettem az idő és térbeli  
megérzéseimet

**Ü:** Szégyen-gyalázat, jövődöbéli ügyvédnő ébren  
álmodik,

**Í:** Szégyen-gyalázat, kedves filozófusom, ő  
kényelmetlenül érezheti magát,

**Ü:** Kacérkodik, mintha egy mulatóban lenne!

**Í:** Kacérkodik egy könyvtárban!

**Ü:** Egy szép fiú! Csak buta hogy ide jön kerülni  
valakit.

**Í:** Egy lány, olyan komoly, esetleg... a könyvek  
tartalmát nehezebb felfogni, mint képzelte.

**Ü:** Együgyű!

### **ÜGYVÉDNŐ:**

Jó, hogy nemcsak én vagyok  
az érdeklődés központjában, eltitkolta,  
úgy mutatta, hogy nem látja...

### **ÍRÓ:**

Jó, hogy nem vagyok egyedül;  
bár úgy látszik, hogy ő velem érez;  
hogyan néz rám.

**Ü:** Ki hitte volna: egy tudatlan, pillanatnyilag engem  
elszórakoztatott;

**Í:** Ki hitte volna: egy tehetetlen, egy hamis nő  
megtévesztett;

**Ü:** Egy buta, kinek szépség az erőssége.

**I:** Egy színésznő, ki hamisságát rejti el.

## **Jelenet 8: fuga (menekvés)**

### **ÍRÓ:**

Milyen düh! Milyen dolog!  
Elmegyek innen.  
Tanulmányom zavaros lesz,  
vérem forr és szívem,  
fejem mintha bugyborékolna,  
gondolataim elpárologtak.

Hazamegyek,  
lecsillapodni, elfeledni.  
Új nap van holnap.  
Holnap tanulmányaimba zárkózok  
zavartalanul, érdektelenül.

Lecsillapítom magamat,  
újja éltetem magamat,  
felerősítem magamat,  
összpontosítom magamat,  
elrejttem magamat,  
elkülönítem magamat!

Tanulmányom zavaros lett,  
forr a vérem és szívem,  
mintha agyam bugyborékolna,  
elpárolognak gondolataim.  
Elmegyek innen...

*(Az író elmegy határozottan.)*

### **ÜGYVÉDNŐ:**

Jaj de jó!  
A fiú elment.  
Ütött az orája!  
Nem bírtam ki többet  
az ő kellemetlen jelenlétét.  
Milyen bonyadalmat  
keltett föl  
bennem, nem tudom mit!

## **Jelenet 9: szünet és mozgás**

*(az ügyvédnő megtalálja az író ottfelejtett levelét)*

## **Jelenet 10**

### **ÜGYVÉDNŐ:**

Na nézd csak!  
A papír, mit annyit tanult  
itt hagyta.  
És nekem mi közöm hozzá? Az ő problémája.  
De ha neki fontos volt? Úgy látszik fontos volt.

Lássuk csak:  
"Tisztelt uram, hiszünk  
az ön meggyőző tudásában..."

Nézd csak! Milyen dolog!  
Messze az igazságtól  
jött az én ítéletem.

"...szívélyesen meghívjuk,  
hogy elismert formában

írjon nekünk a beszélgetés  
és a közlés alapvető módjáról”.

Mily bolondság! Mily igazságtalanság!  
Egy ilyen fontos terv!  
Elfelejtette talán  
az ügy érdekességét?

–Uram várjon! Egy kicsit várjon!

Elhagyta talán  
ezen izgalmas feladatot?

–Uram várjon! Hallgasson meg kissé.

Közlékességről az ismereteket  
egyesek áldott tehetséggel:  
többet tudni a beszélgetésről  
kell e világon,  
kezdve kettőnkkel.

*(A nő, az író után megy el.  
A függönyök összecsukódnak)*

**Vége**

*Fordítás: Helene és Livia Paulini.*

## ÍNDICE

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"Sed tamen ad Omnipotentem loquar et disputare cum Deo cupio" Job 13, 3.

# BIBLIOTECA

Partitura

Duração (length): 45 min.

Ópera em ato único  
para soprano e barítono

Música: **Zoltan Paulinyi**

Libreto: **Ester Macedo**

Évora. 1 V 2011:

Festa da misericórdia e

beatificação do Papa João Paulo II.

(♩ = 88)

Alto recorders  
Flute  
Clarinet in B $\flat$   
Bass Clarinet  
Bassoon  
Alto Saxs  
Piano  
Soprano  
Baritone



6

The musical score consists of the following parts:

- Violin I and II:** Both parts play a melodic line with various articulations and dynamics, including *fz* (forzando).
- Viola:** Plays a melodic line with dynamics *fz* and *cresc.*
- Violoncello:** Plays a melodic line with dynamics *fz* and *cresc.*
- Double Bass:** Plays a melodic line with dynamics *fz* and *cresc.*
- Flute:** Remains silent throughout the passage.
- Oboe:** Remains silent throughout the passage.
- Clarinet:** Remains silent throughout the passage.
- Bassoon:** Remains silent throughout the passage.
- Trumpet:** Remains silent throughout the passage.
- Trombone:** Remains silent throughout the passage.
- Euphonium:** Remains silent throughout the passage.
- Tuba:** Remains silent throughout the passage.
- Piano:** Provides harmonic support with chords and arpeggios, starting with a *p* (piano) dynamic and moving to *fz*.
- Soprano and Bass:** Both vocal parts remain silent throughout the passage.

The score is marked with a '6' at the beginning of the first system and the bottom of the vocal staves. The time signature is 2/4. Dynamics include *fz* (forzando) and *cresc.* (crescendo). The piano part starts with a *p* (piano) dynamic.

13

The musical score consists of the following parts:

- Piano:** Three staves (treble, middle, and bass clefs). The right hand plays a melodic line with a forte (*f*) dynamic and a slur. The left hand plays a rhythmic accompaniment with triplets and slurs.
- Violins:** Two staves (treble clefs). Both parts play a melodic line with a forte (*f*) dynamic and a slur.
- Violas:** Two staves (treble clefs). Both parts play a melodic line with a forte (*f*) dynamic and a slur. The lower staff includes a *cresc.* marking.
- Celli:** One staff (treble clef). The part plays a melodic line with a forte (*f*) dynamic and a slur.
- Double Basses:** One staff (bass clef). The part plays a melodic line with a forte (*f*) dynamic and a slur.
- Woodwinds:** Two staves (treble clefs). The upper staff plays a melodic line with a forte (*f*) dynamic and a slur. The lower staff plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Percussion:** Two staves (treble and bass clefs). The upper staff plays a melodic line with a forte (*f*) dynamic and a slur. The lower staff plays a rhythmic accompaniment with a forte (*f*) dynamic.
- Voice:** Two staves (treble and bass clefs). Both parts are silent, indicated by a large 'X' over the staves.

13

16

Violin I

Violin II

Viola

Violoncello

Contrabasso

Piano

Soprano

Basso

16

3

*p*

*p*

*p*

The musical score for page 22 consists of the following parts:

- Brass Section:** Four staves for B♭ instruments (two Tenors and two Baritone/Euphoniums). The Tenors play a melodic line with triplets and accents, marked *cresc.* and *fz*. The Baritone/Euphoniums provide harmonic support with chords and some melodic fragments.
- Piano:** Two staves for E♭ instruments (Trumpets and Trombones). The right staff has dynamics *p*, *fz*, and *cresc.*. The left staff has dynamics *p* and *fz*. Both parts feature melodic lines with triplets and accents.
- Piano Accompaniment:** Grand staff (treble and bass clef) with chords and melodic fragments.
- Vocal Parts:** Soprano (S) and Bass (B) staves, both of which are empty in this section.

The score is written in 3/4 time and includes various dynamic and articulation markings such as *p*, *fz*, *cresc.*, accents, and slurs. It also features several triplet markings.

Cena 1: Entra escritor

(♩ = 76)

26

The musical score is for a scene titled 'Cena 1: Entra escritor'. It is in 2/4 time and begins at measure 26. The tempo is marked as quarter note = 76. The score features a piano introduction with various dynamics: *f* (forte), *p* (piano), *pp* (pianissimo), and *fz* (forzando). The piano part includes a grand staff with treble and bass clefs. The vocal part includes a Soprano (S) and Bass (B) line. The Bass line has lyrics: 'Pre - za - do se - nhor! Con - fi - an - tes na'. The score concludes with a triplet of eighth notes in the Bass line.

30

vos - sa e - lo - quên - cia e sa - be - do - ri - a, con - vi -

33

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Piano. The score is written in treble and bass clefs with various time signatures (3/4, 2/4) and includes dynamic markings and phrasing slurs.

33

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly rests. The Bass part contains the lyrics and includes triplet markings (3).

da - mos - vos cor - di - al - men - te pa - ra es - cre - ver - nos um cul - to tra -

36

Musical score for strings and woodwinds, measures 36-38. The score includes staves for Violin I, Violin II, Viola, Clarinet in Bb, Bassoon, and Eb Trumpet. The music is in 3/4 time, with a key signature of one flat. The first two measures are in 3/4 time, and the third measure changes to 2/4 time. The woodwinds play a melodic line with slurs and accents, while the strings provide harmonic support with sustained notes and rhythmic patterns.

Musical score for piano, measures 36-38. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, both marked with a *mf* dynamic. The music is in 3/4 time, with a key signature of one flat. The first two measures are in 3/4 time, and the third measure changes to 2/4 time. The piano part concludes with a *mp* dynamic in the final measure.

36

Musical score for vocal parts, measures 36-38. The score includes staves for Soprano (S) and Bass (B). The vocal parts are in 3/4 time, with a key signature of one flat. The Soprano part is mostly silent, while the Bass part has a melodic line. The lyrics are: "ta - do so - bre'os fun - da - men - tos da co - mu - ni - ca -".

ta - do so - bre'os fun - da - men - tos da co - mu - ni - ca -



39

Flute 1: *cresc.*

Flute 2: *cresc.*

Clarinet in Bb: *cresc.*

Bassoon: *mp*

Trombone: *p*

Piano (RH): *mf*

Piano (LH): *mf*

Soprano: *mf*

Bass: *mf*

(Escritor joga carta sobre a mesa.)

ção e do di - á - lo - go.



48  $(\text{♩} = 76)$

48

3 3 3

*p*

*fz*

3

5 5 5

48

S

B

Se os

Musical score for strings and piano accompaniment. The score is in 3/4 time and features various musical notations such as notes, rests, and dynamics like 'p'. The instruments included are Violin I, Violin II, Viola, Violoncello, Contrabaixo, Flauta, and Piano.

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly rests, while the Bass part contains the lyrics. The lyrics are: "gran-des te-o - ris - tas da co-mu-ni-ca - ção fo - ram em prá - ti - ca".

gran-des te-o - ris - tas da

co-mu-ni-ca - ção

fo - ram em prá - ti - ca

57

The musical score consists of the following parts:

- Soprano (S):** Treble clef, 3/4 and 2/4 time signatures. Dynamics: *mf*.
- Alto (A):** Treble clef, 3/4 and 2/4 time signatures. Dynamics: *mf*.
- Tenor (T):** Treble clef, 3/4 and 2/4 time signatures. Dynamics: *mf*.
- Bass (B):** Bass clef, 3/4 and 2/4 time signatures. Dynamics: *mf*.
- Piano (P):** Grand staff (treble and bass clefs), 3/4 and 2/4 time signatures. Dynamics: *p*. Includes a septuplet (7) and a triplet (3).

tão mal co-mu-ni - ca - do - res, que óu-sa - di - a pos-so ter

62

62

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

S

B

eu de\_a-cres-cen - tar coi-sa no - va? Que pre-sun - ção pos-so ter eu de di -

67

*col canto*

*a tempo*

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Euphonium, and Piano. The score is in 2/4 time and features various musical notations such as trills, triplets, and dynamic markings like *mf* and *f*.

67

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly silent, while the Bass part has lyrics underneath.

- zer al - gu - ma co - i - sa?





Musical score for page 75, featuring multiple staves for various instruments and voices. The score includes dynamic markings like *mf* and *p*, and articulation like slurs and accents. The key signature has one flat and the time signature is 3/4.

Sou a - pe - nas um es - cri -

78

Musical score for instruments including two flutes, two clarinets (Bb and Eb), two bassoons, and a piano. The score is in 3/4 time and features complex melodic lines with slurs and dynamic markings like 'p' and '5'.

78

Vocal score for Soprano (S) and Bass (B) parts. The Soprano part is mostly rests, while the Bass part has lyrics and musical notation.

tor que hau - re da sa - be - do - ri - a de - po - si -

81

5 5

*p* 5 5 5

*mf* 3

*mf* 3

6 6 6 6 6

81

S

B

3

ta - da nes - ta bi - bli - o - te - ca.

83

(♩ = 88)

The musical score consists of the following parts and features:

- Violin I:** Treble clef, 3/4 time. Measures 83-86. Dynamics: *f*. Features a long slur over measures 84-86.
- Violin II:** Treble clef, 3/4 time. Measures 83-86. Dynamics: *f*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.
- Viola:** Treble clef, 3/4 time. Measures 83-86. Dynamics: *mf*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.
- Cello:** Bass clef, 3/4 time. Measures 83-86. Dynamics: *p*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.
- Double Bass:** Bass clef, 3/4 time. Measures 83-86. Dynamics: *mp*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.
- Piano:** Treble and Bass clefs, 3/4 time. Measures 83-86. Dynamics: *mf*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.
- Voice (Soprano and Bass):** Treble and Bass clefs, 3/4 time. Measures 83-86. Dynamics: *mp*. Features a long slur over measures 84-86 and a triplet of eighth notes in measure 86.

An - tes,

87

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Horn, Piano, and Saxophone. The score is written in a key signature of one flat (Bb) and features a complex rhythmic structure with time signatures of 3/4 and 2/4. Dynamics include *mf*, *f*, and *p*. Performance markings include accents, slurs, and triplets.

87

Vocal score for Soprano (S) and Bass (B). The lyrics are: mui-to\_an-ti-ga - men - te, o pen-sa-men-to fi-lo - só-fi-co e - ra mi-tos, po - e-mas, frag -

mui-to\_an-ti-ga - men - te, o pen-sa-men-to fi-lo - só-fi-co e - ra mi-tos, po - e-mas, frag -

93 *rall.* *a tempo*

93

men - tos, e - le - men - tos que tra - zi - am em sua pró - pria

98

*rit.*

Musical score for string quartet and piano accompaniment, measures 98-101. The score is in 3/4 time and features a key signature of one sharp (F#). The instruments are Violin I, Violin II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The piano part is in the right hand of the grand staff. The score includes various dynamics such as *mf*, *p*, and *col canto*, and articulations like triplets and slurs. The tempo marking *rit.* (ritardando) is present at the beginning of the section.

98

Vocal line for Soprano (S) and Bass (B), measures 98-101. The Soprano part is mostly rests. The Bass part has a melodic line with triplets and slurs. The lyrics are: for - ma frag - má - ti - ca seus - con - te - ú - dos frag - men - ta - - - - res

for - ma frag - má - ti - ca seus - con - te - ú - dos frag - men - ta - - - - res

103 *accel. al*

*a tempo*

This musical score page contains measures 103 through 107. It features a piano accompaniment and a vocal line. The piano part includes staves for two treble clefs (top two), two bass clefs (middle two), and a grand staff (bottom two). The vocal part consists of a Soprano (S) and Bass (B) line at the bottom. The score is marked with dynamics such as *mf*, *p*, and *fz*. The tempo changes from *accel. al* to *a tempo*. The time signature changes from 3/4 to 2/4, then 4/4, and back to 3/4. The key signature has one sharp (F#).



109

The musical score consists of the following parts and markings:

- Staff 1 (Top):** Treble clef, 3/4 time signature. Dynamics: *p* (measures 109-110), *fz* (measures 111-112).
- Staff 2:** Treble clef, 3/4 time signature. Dynamics: *p* (measures 109-110), *fz* (measures 111-112).
- Staff 3:** Treble clef, 3/4 time signature. Dynamics: *fz* (measures 109-110).
- Staff 4 (Bb):** Treble clef, 3/4 time signature. Dynamics: *fz* (measures 109-110), *cresc.* (measures 111-112), triplets (measures 113-114).
- Staff 5 (Bb):** Treble clef, 3/4 time signature. Dynamics: *cresc.* (measures 113-114), triplets (measures 115-116).
- Staff 6:** Bass clef, 3/4 time signature. Dynamics: *fz* (measures 109-110), *fz* (measures 111-112), *cresc.* (measures 113-114), triplets (measures 115-116).
- Staff 7 (Eb):** Treble clef, 3/4 time signature. Contains rests.
- Staff 8 (Eb):** Treble clef, 3/4 time signature. Contains rests.
- Piano (Grand Staff):** Treble and Bass clefs, 3/4 time signature. Dynamics: *fz* (measures 109-110).
- Staff 9 (S):** Treble clef, 3/4 time signature. Contains rests.
- Staff 10 (B):** Bass clef, 3/4 time signature. Contains rests.

114 Poco Meno (♩ = 66)

Violin I: *mp*

Violin II: *mp*

Viola: *fz*

Violoncello: *fz*

Contrabasso: *fz*

Piano: *f*

Soprano: 114

Bass: 114

Lyrics: Da-i Só-cra-tes, com su-a mai - êu - ti - ca e Pla - tão, seu se - gui -

Musical score for measures 118-120. The score includes staves for two treble clefs (top two), two bass clefs (middle two), and a piano/E-flat section (bottom two). The piano part features complex rhythmic patterns with slurs, accents, and dynamic markings such as *f*, *fz*, and *f*. Fingerings 5, 6, and 7 are indicated. The E-flat part has a similar complex rhythmic pattern with slurs and dynamic markings.

Musical score for measures 118-120, featuring vocal parts. The Soprano (S) part is mostly silent, indicated by a whole rest. The Bass (B) part contains the lyrics and has a melodic line with slurs and triplets. The lyrics are: "dor, es-cri-tor, trans-cri - tor de tão gran - des di - á - lo - gos".

dor, es-cri-tor, trans-cri - tor de tão gran - des di - á - lo - gos

121

Musical score for instruments including two flutes, two Bb trumpets, two Bb trombones, an E♭ saxophone, and a double bass. The score shows melodic lines for the flutes and saxophone, and rhythmic accompaniment for the double bass. The E♭ saxophone part includes a 7-measure rest, a trill, and a 6-measure rest.

121

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly rests. The Bass part contains the lyrics: "que ter - mi - nou so - li - tá - rio, so - zi - nho, na de - fe - sa de que tu - do no".

que ter - mi - nou so - li - tá - rio, so - zi - nho, na de - fe - sa de que tu - do no

124

Musical score for a 3/4 time piece, measures 124-127. The score includes staves for two vocal parts (Soprano and Bass), two B-flat instruments, two E-flat instruments, and a grand piano. The vocal parts have lyrics: "mun-do é um... só!". The piano part features complex rhythmic patterns with sixteenth notes and triplets, marked with dynamics like *mf* and *f*.

mun-do é um... só!

Musical score for strings and piano. The score is divided into two systems. The first system includes staves for Violin I, Violin II, Viola, Violoncello, and Contrabaixo. The second system includes staves for Violin I, Violoncello, and Piano. The key signature changes from three sharps (F#, C#, G#) to two sharps (F#, C#). The time signature changes from 3/4 to 2/4. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The piano part features a sixteenth-note triplet and a sixteenth-note sextuplet.

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly rests. The Bass part has lyrics: "De- pois de Pla - tão, A - ris - tó -".

De- pois de Pla - tão, A - ris - tó -

131

te - les, com seus tra - ta - dos ci - en - tí-fi-cos im-pes-so - ais.

*dim.* *p* *mf*

*(parlato)*

Musical score for piano and E♭ trumpet. The score consists of 11 staves. The top two staves are for the piano, the next four are for the E♭ trumpet, and the bottom three are for the piano. The music is in 2/4 time and features various dynamics like *mf* and *p*, along with articulation marks like slurs and accents.

134

S

B

Di - á - lo - gos co-m'os de Pla - tão ja - mais! Por mais que



The musical score consists of the following parts:

- Violin I and II:** Treble clef, playing simple rhythmic patterns.
- Viola:** Treble clef, mostly rests.
- Celli:** Treble clef, mostly rests.
- Bassi:** Treble clef, mostly rests.
- Double Bass:** Bass clef, playing a melodic line with dynamics *mf*.
- Flute:** Treble clef, playing a melodic line with dynamics *cresc.*, *f*, and *mf*.
- Clarinet:** Bass clef, playing a melodic line with dynamics *cresc.*, *f*, *dim.*, and *p*.
- Piano:** Grand staff, playing chords and accompaniment with dynamic *f*.
- Soprano (S):** Treble clef, mostly rests.
- Bass (B):** Bass clef, playing a rhythmic accompaniment.

mui - tos te-nham ten - ta - do...

Só os de San-to A-gos-

ti-nho se sal - vam... seus a - ta - ques con-tra os cé - ti - cos a - ca -

Musical score for instruments including Trumpets (T1, T2, T3), Trombones (B1, B2), and Piano. The score is in 3/4 and 2/4 time signatures. It features various musical notations such as rests, dynamics (f, mf), and articulations (tr, slurs, triplets, quintuplets).

Piano accompaniment section showing the left and right hand staves. It includes a dynamic marking *f* and a fermata over the first measure.

Vocal line for Soprano (S) and Bass (B). The Soprano part consists of rests. The Bass part contains the lyrics: "dê-mi-cos, suas des-co - ber-tas pe-da-gó-gi-cas com o fi-lho..."

dê-mi-cos, suas des-co - ber-tas pe-da-gó-gi-cas com o fi-lho...

147

Violin I, Violin II, Violin III, Clarinet in B $\flat$ , Bassoon, Eb Trumpet

Piano

147

S

B

Fi - ló-so-fos com to-das su-as te - o - ri-as de co-mu-ni-ca - ção

152

*a tempo*

*rall. al*

Musical score for strings and woodwinds, measures 152-156. The score includes parts for Violin I, Violin II, Viola, Cello, and Double Bass. The first three staves (Violin I, Violin II, Viola) are marked *mp*. The Cello and Double Bass parts are marked *mf* and feature triplet markings in measures 153 and 154. The woodwind parts (B♭ Clarinet and Bassoon) are marked with rests.

Piano accompaniment for measures 152-156. The score includes parts for the right and left hands. The right hand starts with a *f* dynamic in measure 152, moves to *mp* in measure 154, and returns to *f* in measure 156. The left hand features a triplet in measure 152. The piano part concludes with a complex chordal texture in measure 156.

Vocal parts for measures 152-156. The Soprano (S) part is marked with rests. The Bass (B) part has a melodic line starting in measure 152 and continuing through measure 156.

ten-dem a ser mal en-ten-di - dos. Di-zi-a He-gel:

158 **Lento** (♩ = 40)

rallentando

*accel.*

The musical score consists of several staves. The top section includes five staves for strings (Violin I, Violin II, Viola, Violoncello, and Contrabbasso) and two staves for a piano. The bottom section includes two staves for voice (Soprano and Bass). The score is divided into measures by vertical bar lines. The time signature changes from 3/4 to 2/4. The dynamics are marked as *mf*. The string parts feature triplets and a quintuplet. The piano part has a complex accompaniment with many sixteenth notes. The voice parts have lyrics underneath.

"Fi-lo-so - fi-a é al-go so-li - tá - ri-o."

163 (♩ = 76)

The musical score consists of several staves. The piano part includes:

- Right hand: Treble clef, starting with a whole rest, then a half note G4, and a half note F4.
- Left hand: Bass clef, starting with a whole rest, then a half note G3, and a half note F3.

The voice part includes:

- Soprano (S): Treble clef, starting with a whole rest.
- Bass (B): Bass clef, starting with a whole rest, then a half note G3, and a half note F3.

The score features various time signatures: 3/4, 2/4, and 3/4. Dynamics include *p* (piano) and *fz* (forzando). The key signature has one sharp (F#).

Se os gran-des te - o - ris - tas da co - mu - ni - ca - ção

168

fo - ram em prá - ti - ca      tão mal      co - mu - ni - ca - do - res,



172

Musical score for measures 172-176. The score includes parts for Violin I, Violin II, Viola, Clarinet Bb, Bassoon Bb, and Horn Eb. The music is in G major and 2/4 time. Dynamics include *mf*. The score shows various melodic lines and rests across the measures.

172

Vocal score for measures 172-176. The score includes parts for Soprano (S) and Bass (B). The lyrics are: que ou-sa - di - a pos-so ter eu de\_a-cres-cen - tar coi-sa no - va?. The music is in G major and 2/4 time. Dynamics include *mf*. The score shows various melodic lines and rests across the measures.

177

*col canto*

*a tempo*

Musical score for instruments. The score consists of eight staves. The top two staves are for Flute (F) and Clarinet (C), both marked *mf*. The third staff is for Bassoon (B♭), marked *f* with a triplet. The fourth and fifth staves are for Trumpet (B♭) and Trombone (B♭). The sixth staff is for Bass (B), marked *mf*. The seventh and eighth staves are for Piano (P). The music is in 2/4 time and features various dynamics and articulations such as *mf*, *f*, and triplets.

177

Vocal line for Soprano (S) and Bass (B). The Soprano part is on a single staff with a treble clef. The Bass part is on a single staff with a bass clef. The lyrics are written below the Bass staff. The music is in 2/4 time and includes triplets.

Que pre-sun - ção pos-so ter eu de di - zer al-gu-ma co - i - sa?

183

*accel.*

*Poco più mosso*

The musical score consists of eight staves. The first six staves are for string instruments: Violin I (Vn I), Violin II (Vn II), Viola (Vla), Violoncello (Vcl), and Double Bass (Cb). The last two staves are for vocalists: Soprano (S) and Bass (B). The score is divided into four measures, with a time signature change from 3/4 to 2/4 in the second measure. Key features include:

- Violin I and II:** Play a melodic line with a trill in the second measure and a triplet in the third measure. Dynamics range from *f* to *p*.
- Viola:** Features a triplet in the first measure and a trill in the second measure. Dynamics include *f* and *mp*.
- Violoncello and Double Bass:** Play a triplet in the first measure and a trill in the second measure. Dynamics include *f* and *mp*.
- Double Bass:** Includes a trill in the second measure.
- Vocalists (S and B):** Remain silent throughout the passage.

183

Cena 2: Entra advogada

189

Violin I: *mp* 3 (♩ = 76)

Violin II: *mp* 3

Viola: *mp* 3 *mf*

Cello: *mp* 3

Double Bass: *p* 3

Flute: *mf* 3

Clarinet: *mp* 3

Bassoon: *mp* 3

Saxophone: *mp* 3

Trumpet: *mf* 3

Trombone: *mf* 3

Soprano: Ver - da-des!

Bass: Ver - da-des!

197

(♩ = c. 100)

The musical score consists of several staves. The top two staves are for the piano, both in treble clef with a key signature of two flats. The next two staves are for strings, both in treble clef with a key signature of two flats. The fifth staff is for a brass instrument in B-flat, and the sixth for another in B-flat, both in treble clef with a key signature of two flats. The seventh staff is for a brass instrument in E-flat, and the eighth for another in E-flat, both in treble clef with a key signature of two flats. The ninth and tenth staves are for the piano, in treble and bass clef respectively, with a key signature of two flats. The eleventh staff is for the vocal part, in treble clef with a key signature of two flats. The twelfth staff is for the bass part, in bass clef with a key signature of two flats. The vocal part includes the lyrics: "Fa-tos! Is-so\_é que mo-ve o mun-do! Is-to é o que me". The score includes various musical notations such as dynamics (p, mf, fz), articulation (>), and phrasing slurs.

rallentando

Musical score for strings and woodwinds, measures 204-207. The score is written for two flutes (F), two clarinets in Bb, two bassoons (Bb), and two E-flat trumpets. The time signature changes from 3/4 to 2/4 and back to 3/4. The music is mostly rests, with a few notes in the Bb clarinet part in measure 207, marked *mf*.

Musical score for piano, measures 204-207. The score is marked *legato*. It features a complex rhythmic pattern with triplets in both the right and left hands. The time signature changes from 3/4 to 2/4 and back to 3/4.

Musical score for voice and bass, measures 204-207. The vocal line (Soprano) starts with the lyrics "mo - - - - - ve." and continues with a melodic line. The bass line (Bass) is mostly rests. The time signature changes from 3/4 to 2/4 and back to 3/4.

207 (♩ = 76)

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

207

S

Is - to\_é que é o mun - do!

B

211

Musical score for measures 211-213. The score is in 3/4 time and includes parts for piano, strings, and vocalists (Soprano and Bass).

**Piano Part:** Measures 211-213. Measure 211 features a triplet of eighth notes (F4, G4, A4) with an accent. Measure 212 has a triplet of eighth notes (Bb4, C5, D5) with an accent. Measure 213 has a triplet of eighth notes (E5, F5, G5) with an accent.

**String Parts:** Violin I and II, Viola, and Cello/Double Bass. Measure 211 has rests. Measure 212 has a half note (F4) in Violin I, II, and Cello/Double Bass, and a half note (Bb4) in Viola. Measure 213 has a half note (A4) in Violin I, II, and Cello/Double Bass, and a half note (D5) in Viola.

**Vocal Parts:** Soprano (S) and Bass (B). Measure 211 has rests. Measure 212 has a half note (E4) in Soprano and a half note (Bb3) in Bass. Measure 213 has a half note (G4) in Soprano and a half note (D3) in Bass, with the lyrics "to - do" under the Soprano line.

**Dynamic Markings:** *mf* (mezzo-forte) is marked in measures 211 and 212. *f* (forte) is marked in measure 213.



215

*col canto*

*mf*

*f*

*mf*

*mf*

S  
e qual-quer pro-ble-ma do

B

220

a tempo

Musical score for strings and woodwinds, measures 220-224. The score is in 3/4 time and features a key signature of one flat (Bb). The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabasso. The music includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents and slurs. A time signature change from 3/4 to 2/4 occurs at measure 222.

Musical score for piano, measures 220-224. The score is in 3/4 time and features a key signature of one flat (Bb). The music includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and articulation like slurs and triplets. A time signature change from 3/4 to 2/4 occurs at measure 222.

220

Musical score for vocal soloist, measures 220-224. The score is in 3/4 time and features a key signature of one flat (Bb). The vocal line includes lyrics in Portuguese. A time signature change from 3/4 to 2/4 occurs at measure 222.

S  
mun - do de - cor-re da ver-da - de não per-ce ber. Os  
B



232

232

Em

cír - cu - los an - da quem tal

fa - to ig -

235

The musical score consists of several staves:

- Staff 1 (Treble Clef):** Starts with a whole note G4, marked *dim.*
- Staff 2 (Treble Clef):** Starts with a whole rest, followed by a quarter note G4 marked *f*, then a whole note G4 marked *dim.*
- Staff 3 (Treble Clef):** Starts with a quarter note G4, followed by a quarter rest, then a quarter note A4 marked *mp*, and continues with a melodic line.
- Staff 4 (B-flat Treble Clef):** Starts with a whole rest, followed by a quarter note G4 marked *f*, and continues with a melodic line including a triplet of eighth notes.
- Staff 5 (B-flat Treble Clef):** Starts with a whole rest, followed by a five-measure phrase of eighth notes marked with a '5' (fingerings), and continues with another five-measure phrase.
- Staff 6 (Bass Clef):** Starts with a five-measure phrase of eighth notes marked with a '5' (fingerings), followed by a quarter note G2, a quarter rest, and a whole rest.
- Staff 7 (E-flat Treble Clef):** Contains whole rests.
- Staff 8 (E-flat Treble Clef):** Contains whole rests.
- Staff 9 (Grand Staff):** Contains whole rests.
- Staff 10 (Soprano):** Starts with a whole note G4, followed by a quarter note A4, a quarter rest, and a whole rest. Lyrics: "no - ra." and "Já di -".
- Staff 11 (Bass):** Contains whole rests.

238

The musical score consists of several staves:

- Two Treble Clef Staves:** Both play identical melodic lines. The first measure has a whole rest. The second measure has a half note G4. The third measure has a triplet of eighth notes: A4, G4, F4.
- Two Bass Clef Staves (B♭):** Both play identical melodic lines. The first measure has a whole rest. The second measure has a half note G3. The third measure has a triplet of eighth notes: A3, G3, F3.
- Two Bass Clef Staves (E♭):** Both are empty.
- Two Bass Clef Staves (B):** Both play a continuous eighth-note pattern. The first two measures have a whole rest. The third measure has a triplet of eighth notes: A2, G2, F2.
- Two Treble Clef Staves (Piano):** Both are empty.
- Two Bass Clef Staves (Piano):** The first measure has a whole rest. The second measure has a sixteenth-note triplet: G2, A2, B2, followed by a dynamic change from *p* to *f*. The third measure has a whole note chord: G2, A2, B2.
- Vocal Part (Soprano):** The first measure has a whole note G4. The second measure has a half note G4. The third measure has a triplet of eighth notes: A4, G4, F4. The lyrics are: "zi - a Pla - tão que\_a ver -".

241

*col canto*

*a tempo*

The musical score consists of the following parts and measures:

- Piano 1 (Bb):** Measures 241-243. Measure 242 features a melodic line with a slur and a dynamic marking of *f*.
- Piano 2 (Bb):** Measures 241-243. Measure 241 contains a complex sixteenth-note run with a slur and a dynamic marking of *p*. Measure 242 has a single note.
- Piano 3 (Eb):** Measures 241-243. Measure 242 has a dynamic marking of *p*.
- Piano 4 (Eb):** Measures 241-243. Measure 242 has a dynamic marking of *p*.
- Grand Piano:** Measures 241-243. Measure 241 has a dynamic marking of *p* and features sixteenth-note runs with slurs and a dynamic marking of *mf*.
- Voice (Soprano):** Measures 241-243. The lyrics are: "da - de\_é co - mo sol, sol;". Measure 242 includes triplets (3) and a dynamic marking of *mf*.
- Voice (Bass):** Measures 241-243. The lyrics are: "da - de\_é co - mo sol, sol;".

244

Flute 1

Flute 2

Clarinet in B $\flat$

Bassoon

Bassoon

Trumpet in B $\flat$

Trombone

Piano

Soprano

Bass

*p*

*mf*

Ja di - zi - a Je

3



The musical score for page 247 consists of the following parts and staves:

- Flute 1 (F):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Flute 2 (F):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Clarinet in Bb:** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Bassoon (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Double Bassoon (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trumpet 1 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trumpet 2 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trumpet 3 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trombone 1 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trombone 2 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Trombone 3 (Bb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Euphonium (Eb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Tuba (Eb):** Treble clef, 3/4 time signature. Measures 247-249 are mostly rests.
- Piano:** Grand staff (treble and bass clefs). Measures 247-249. Dynamics include *mf*. Features a melodic line in the right hand and accompaniment in the left hand.
- Vocal Soloist (S):** Treble clef, 3/4 time signature. Measures 247-249. Lyrics: "sus que a ver - da - de nos li -". Includes a triplet of eighth notes in measure 247.
- Bass (B):** Bass clef, 3/4 time signature. Measures 247-249 are mostly rests.



253

*rall.*

(♩=76)

The musical score consists of the following parts:

- Violin I:** Treble clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a whole note chord. Measures 4-5 are rests. Measure 6 has a whole note chord.
- Violin II:** Treble clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a whole note chord. Measures 4-5 are rests. Measure 6 has a whole note chord.
- Viola:** Treble clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a quarter note G4. Measure 4 has a quarter rest. Measure 5 has a quarter note G4. Measure 6 has a quarter note G4.
- Cello:** Bass clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a quarter note G4. Measure 4 has a quarter rest. Measure 5 has a quarter note G4. Measure 6 has a quarter note G4.
- Double Bass:** Bass clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a quarter note G4. Measure 4 has a quarter rest. Measure 5 has a quarter note G4. Measure 6 has a quarter note G4.
- Piano:** Grand staff (treble and bass clefs), 2/4 time. Measures 1-2 have chords. Measure 3 has a whole note chord. Measures 4-5 are rests. Measure 6 has a whole note chord.
- Soprano (S):** Treble clef, 2/4 time. Measures 1-2 have eighth notes. Measure 3 has a quarter note G4. Measure 4 has a quarter note G4. Measure 5 has a quarter note G4. Measure 6 has a quarter note G4.
- Bass (B):** Bass clef, 2/4 time. Measures 1-2 are rests. Measure 3 has a whole note chord. Measures 4-5 are rests. Measure 6 has a whole note chord.

Lyrics: ber Li - ber - ta Li - ber - ta - rá! É por

Musical score for piano and voice, measures 259-264. The score includes staves for piano (right and left hand), soprano (S), and bass (B). It features various musical notations such as dynamics (*p*, *f*, *dim.*), articulation (accents, slurs), and performance instructions (*col canto*, *a tempo*). The lyrics are "is - so que ju - í - za se - rei. Pa - ra se - pa - rar o".

265

Musical score for strings and woodwinds. The score is in 2/4 time and consists of seven staves. The top three staves are for Violins I, Violins II, and Violas. The next two staves are for Horns (Bb). The bottom two staves are for Trombones (Eb). The music begins with a rest, followed by a *f* (forte) dynamic marking. The first measure of the strings features a complex rhythmic pattern with accents. The second measure continues this pattern. The third measure shows a transition to a *p* (piano) dynamic, with a crescendo hairpin leading into it. The woodwinds play a melodic line with a slur and a fermata over the final note.

Musical score for piano. The score is in 2/4 time and consists of two staves. The music begins with a rest, followed by a *f* (forte) dynamic marking. The first measure features a complex chordal texture. The second measure continues this texture. The third measure shows a transition to a *p* (piano) dynamic, with a crescendo hairpin leading into it. The piano part includes a triplet of sixteenth notes in the right hand and a triplet of eighth notes in the left hand.

Musical score for vocal soloist. The score is in 2/4 time and consists of two staves. The vocal line is in the upper staff, and the bass line is in the lower staff. The lyrics are: "ver-da-dei-ro do fal-so, pa-ra jul-gar o que pa-". The music begins with a rest, followed by a *f* (forte) dynamic marking. The first measure contains the lyrics "ver-da-dei-ro do". The second measure contains "fal-so,". The third measure contains "pa-ra jul-gar". The fourth measure contains "o que pa-". The vocal line features a triplet of sixteenth notes in the second measure and a triplet of eighth notes in the third measure. The bass line is mostly rests.

The musical score for page 270 consists of several staves. At the top, there are two empty treble clef staves. Below them are two treble clef staves with musical notation, including dynamics like *f* and *dim.*, and a triplet of eighth notes. This is followed by two bass clef staves, one of which starts with a *p* dynamic. Below these are two more empty treble clef staves. The piano accompaniment is shown in a grand staff with treble and bass clefs, featuring *p* dynamics and triplet markings. At the bottom, the vocal parts are shown for Soprano (S) and Bass (B). The Soprano part includes the lyrics: "re-ce\_e não é, pa-ra\_a-cei - tar o ver-da - dei-ro\_e re-al, pa-ra fa-".

276 *col canto*

*a tempo*

mf

*p*

*f*

*p*

*f*

*mf*

*p*

*f*

*mf*

*p*

S

276

zer o sol da ver-da-de li-ber-tar! É por

B

283

*col canto*

*a tempo*

The musical score consists of the following parts:

- Soprano (S):** Carries the vocal melody with lyrics: "is - so que ju - í - za se - rei." The melody is in 4/4 time, then changes to 2/4 time.
- Alto (A):** Part of the vocal ensemble, with a treble clef and a B-flat key signature.
- Tenor (T):** Part of the vocal ensemble, with a treble clef and a B-flat key signature.
- Bass (B):** Part of the vocal ensemble, with a bass clef.
- Piano (P):** Accompaniment for the vocalists, with a grand staff (treble and bass clefs).

Key features of the score include:

- Tempo and Mood:** *col canto* and *a tempo*.
- Time Signatures:** 4/4 and 2/4.
- Dynamics:** *p* (piano), *f* (forte), and *mf* (mezzo-forte).
- Articulation:** Slurs, accents, and a triplet of eighth notes in the Alto part.



289

3 3

*p*

*p*

*p*

*mp*

*mp*

*mp*

*p*

289

S

B

Mas es - ta bi-blio - te - ca me lem-bra que de-vo a-cei-

296

Musical score for strings and woodwinds, measures 296-300. The score is written for Violin I, Violin II, Viola, Cello, and Double Bass. The time signature is 3/4. Dynamics include *p* (piano), *mf* (mezzo-forte), and *dim.* (diminuendo). The music features melodic lines with slurs and rests.

Musical score for piano accompaniment, measures 296-300. The score is written for the right and left hands of the piano. The time signature is 3/4. The piano part provides harmonic support with chords and arpeggiated figures.

Musical score for vocal parts, measures 296-300. The score is written for Soprano (S) and Bass (B). The time signature is 3/4. The lyrics are in Portuguese. The Soprano part includes a triplet in measure 296.

296

S tar es-ta ver - da - de: mui - to te-nho qu'es-tu - dar a - in-da tan-tos li - vros,

B

Cena 3: juízo do escritor

302 *poco rall.* Andante (♩ = 66)

mf

mf

mf

p

3

3

p

302

S

li - vros so - bre li - vros!

B

mp

O - lha, so - bre quan - tos

307

307

li-vros tão be - la se de - bru - ça. *cresc.* Não de-ve-in-te - ra -

312

312

gir com ou - tros. Mui - to tem - po não de - ve - ter,

317

317

3

6

3

3

6

6

B $\flat$

B $\flat$

E $\flat$

*p*

*p*

S

B

nem in-te - res - se,

nem pa - ci - ên - cia,



325

325

cresc. com pes - so - as per-dem a ca - pa-ci-da-de de con-ver-





col canto

rit.

(♩=72)

335

335

so - as. Vi - vem no mun-do das i - de-ias, um mun-do per - fei-to e lon - gín - quo.

343

Musical score for measures 343-346. The score is arranged in a system with multiple staves. The top staff is a treble clef with a key signature of one flat and a 3/4 time signature. The second staff is a treble clef with a key signature of one flat and a 3/4 time signature. The third staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fifth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The sixth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The seventh staff is a treble clef with a key signature of one flat and a 3/4 time signature. The eighth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The ninth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The tenth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The eleventh staff is a treble clef with a key signature of one flat and a 3/4 time signature. The twelfth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The thirteenth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The fourteenth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The fifteenth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The sixteenth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The seventeenth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The eighteenth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The nineteenth staff is a treble clef with a key signature of one flat and a 3/4 time signature. The twentieth staff is a bass clef with a key signature of one flat and a 3/4 time signature. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings like *f* and *mf*. There are also triplets and a 3/4 time signature change.

347

This musical score page contains measures 347 through 350. It features a piano part and a vocal part. The piano part is written in a grand staff with treble and bass clefs. The vocal part consists of a soprano (S) and a bass (B) line. The score is divided into four measures, each with a 2/4 time signature. The key signature has one flat (B-flat). The piano part includes various dynamics such as *p* (piano) and *f* (forte), as well as articulation marks like accents and trills. The vocal part has rests in measures 347 and 348, and then enters in measure 349 with a melodic line. The piano part includes a triplet in measure 347 and a sextuplet in measure 349.

This musical score page contains measures 351 through 356. It is arranged in two systems. The first system includes staves for Violin I, Violin II, Violin III, two Basses (Bb), and a Piano. The second system includes staves for Violin I, Violin II, Violin III, and a Bass. The Piano part is written in grand staff notation. The score features various dynamics such as *f*, *mf*, and *fz*, and includes musical notations like triplets and accents. The time signature changes from 2/4 to 3/4 and back to 2/4.

The musical score is arranged in a multi-staff format. The top section includes staves for Flute, Clarinet in Bb, Bassoon, Trumpet in Bb, Trombone in Bb, and Euphonium. The middle section features the Piano accompaniment with a complex rhythmic pattern, including a triplet and a 'sub' marking. The bottom section contains the vocal parts for Soprano (S) and Bass (B). The lyrics for the vocal parts are 'O - lha que mo-ço bo-'. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

362

Poco più mosso

Musical score for strings and woodwinds, measures 362-365. The score consists of seven staves: two Treble Clefs (Violins I and II), two Bass Clefs (Violas and Cellos/Double Basses), and two Treble Clefs (Flutes and Clarinets). The time signature is 2/4. The key signature has one flat (B-flat). The dynamic marking is *mf*. The woodwinds play a melodic line starting in measure 363 with a triplet of eighth notes, marked with an accent (>) and a fermata.

Piano accompaniment, measures 362-365. The score consists of two staves: Treble and Bass Clefs. The time signature is 2/4. The key signature has one flat (B-flat). The piano part features a melodic line in the right hand and a bass line in the left hand. There are triplets and a quintuplet indicated in the right hand.

362

Vocal line with lyrics, measures 362-365. The score consists of two staves: Treble Clef (Soprano) and Bass Clef (Bass). The time signature is 2/4. The key signature has one flat (B-flat). The lyrics are: "ni - to... Bem a - li - nha - do, bo - a pos - tu - ra." The vocal line is written in a simple, rhythmic style.





371

*poco rall.*

The musical score consists of the following parts and markings:

- Two Treble Clef Staves:** Both start with a 3-measure rest, followed by a triplet of eighth notes. Dynamics include *f* and *tr* (trills).
- Two B-flat Trombone Staves:** Feature triplet patterns. Dynamics include *f* and *mp*.
- Two E-flat Horn Staves:** Feature triplet patterns. Dynamics include *fp* and *f*.
- Piano:** Features chords and triplets. Dynamics include *fz* (forzando), *f*, and *fz*.
- Voice (Soprano and Bass):** Both parts have 3-measure rests in all three measures.

The score is divided into three measures with a 3/4 time signature. The tempo marking *poco rall.* is present at the top right.

374

*a tempo*

The musical score consists of the following parts and markings:

- Staff 1 (Treble Clef):** Features a sixteenth-note triplet with a *tr* (trill) marking. Dynamics include *f* and *p*. A slur with a '6' indicates a sixteenth-note group.
- Staff 2 (Treble Clef):** Mirrors the first staff with a sixteenth-note triplet and *tr* marking. Dynamics include *f* and *p*. A slur with a '6' indicates a sixteenth-note group.
- Staff 3 (Treble Clef):** Features a sixteenth-note triplet with a *tr* marking. Dynamics include *f* and *p*. Slurs with '5' indicate sixteenth-note groups.
- Staff 4 (Bb Bass Clef):** Features a sixteenth-note triplet with a *tr* marking and a *cresc.* (crescendo) marking. Dynamics include *f* and *p*.
- Staff 5 (Bb Bass Clef):** Features a sixteenth-note triplet with a *cresc.* marking. Dynamics include *f* and *p*.
- Staff 6 (Bass Clef):** Features a sixteenth-note triplet. Dynamics include *f* and *p*.
- Staff 7 (E♭ Bass Clef):** Features a sixteenth-note triplet. Dynamics include *f* and *p*.
- Staff 8 (E♭ Bass Clef):** Features a sixteenth-note triplet. Dynamics include *f* and *p*.
- Staff 9 (Grand Staff):** Features a sixteenth-note triplet with a *cresc.* marking. Dynamics include *f* and *p*.
- Staff 10 (Soprano):** Labeled 'S', it contains rests for the duration of the piece.
- Staff 11 (Bass):** Labeled 'B', it contains rests for the duration of the piece.

374

379

This musical score consists of ten staves. The first seven staves are for piano instruments: two treble clefs (top two), two Bb clefs (middle two), and two bass clefs (bottom two). The eighth staff is for the vocal line, with a soprano (S) and bass (B) part. The music is in 4/4 time, with a key signature of one sharp (F#). The score is divided into five measures. The first measure is in 4/4 time. The second measure is in 4/4 time. The third measure is in 2/4 time. The fourth measure is in 4/4 time. The fifth measure is in 3/4 time. The piano parts feature a triplet of eighth notes in the first measure of each measure, followed by a half note and a quarter note. The dynamics are marked as *mp* (mezzo-piano) and *fz* (forzando), with a *cresc.* (crescendo) marking in the third measure. The vocal line is silent in all measures.

385

ff mp dim.

ff mp dim.

ff mp dim.

B $\flat$  ff mp dim.

B $\flat$  ff mp dim.

ff mp dim.

E $\flat$  ff mp dim.

ff mp dim.

ff mp dim.

385

S

B

393

3 *p*

3 *p*

3 *p*

3 *p*

3 *p*

3 *p*

3 *p*

3 *p*

3 *p*

3 *f*

393

S *p* Es-tá so - zi-nho, es-pe - ran-do al-go ou al-

B

399

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Euphonium. The score is in 2/4 time and consists of five measures. The Flute and Clarinet parts are marked *mp*. The Bassoon part is marked *mp* in the first measure and *p* in the fourth measure. The Trumpet and Trombone parts are marked *p* in the fourth measure. The Euphonium part is marked *p* in the fourth measure.

Musical score for Piano. The score is in 2/4 time and consists of five measures. The piano part is marked *mf* in the third measure.

399

Musical score for Soprano (S) and Bass (B) vocal parts. The score is in 2/4 time and consists of five measures. The Soprano part is marked *mf* in the second measure. The lyrics are: guém. Tan-tos li-vros pa - ra se-rem li-dos e ne-nhum lhe\_in-te-



Musical score for measures 412-417. The score is written for a piano and a vocal duo (Soprano and Bass). The piano part includes staves for Flute 1, Flute 2, Clarinet in Bb, Bassoon, Bassoon, Trumpet in Bb, Trombone, and Piano. The vocal part includes staves for Soprano (S) and Bass (B). The time signature changes from 2/4 to 3/4 and back to 2/4. Dynamics include *f* (forte) and *mp* (mezzo-piano). The piano part features complex rhythmic patterns, including triplets and slurs. The vocal part has rests in measures 412-413 and 415-416, with notes in measures 414 and 417.

Musical score for measures 418-423. The score is written for a vocal duo (Soprano and Bass). The Soprano (S) and Bass (B) staves are shown. The time signature changes from 2/4 to 3/4 and back to 2/4. The vocal part has rests in measures 418-419 and 421-422, with notes in measures 420 and 423.



417

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Bassoon. The score is in 3/4 time and features various dynamics such as *mf*, *mp*, and *p*. It includes triplets and slurs.

Musical score for Piano. The score is in 3/4 time and features dynamics *p* and *mf*. It includes a triplet in the right hand.

417

Vocal score for Soprano (S) and Bass (B). The Soprano part includes the lyrics: "O - lha que mo-ço bo - ni-to... Bem a-li - nha-do, bo-a pos - tu-ra." The score is in 3/4 time.

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Piano. The score is in 3/4 time and consists of 12 measures. The Flute part features a melodic line with slurs and accents. The Clarinet part includes a triplet of eighth notes. The Bassoon part has a melodic line with slurs. The Trumpet and Trombone parts are mostly rests. The Piano part features a rhythmic accompaniment with slurs and dynamic markings of *f* and *mf*.

Vocal score for Soprano (S) and Bass (B). The Soprano part has lyrics: "De - ve ser su - per su - per - fi - ci -". The Bass part is mostly rests.

426 *col canto*

*a tempo*

The musical score consists of ten staves. The first two staves are for the piano right and left hands. The next four staves are for brass instruments: two Bb trumpets and two Bb trombones. The seventh and eighth staves are for the piano right and left hands. The ninth staff is for the Soprano (S) voice, and the tenth staff is for the Bass (B) voice. The score is in 2/4 time, with a key signature of one flat (Bb). The tempo is marked *a tempo*. The first section, measures 426-428, is marked *col canto*. The second section, measures 429-430, is marked *a tempo*. Dynamics include *mf* (mezzo-forte) and *al.* (allargando). The vocal parts have lyrics: "al." for the Soprano and "Os" for the Bass. The piano part features a triplet in measure 428 and sixteenth-note runs in measures 429-430.



435

ff

mf dim. p

f dim. p

mf dim. p

ff

ff

ff

p

435

S

Não sa - be qu'a ver-da - dei-ra be-le-za re - si-dê no'in-te - ri -

B

441 *col canto* *a tempo*

The musical score consists of several staves. The piano accompaniment includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The vocal line is on a single staff (treble clef). The score is divided into five measures, with a key signature change from 3/4 to 2/4 in the second measure. Dynamics include *p* (piano) and *mf* (mezzo-forte). The vocal line begins in measure 441 with the lyrics: "or da al-ma, e co-mo ou-ro de to-lo con - quis-tam os to-los com seu ex-te-ri - or bri -".



Poco più vivo

Moderato (♩ = 72)

453

The musical score consists of 11 staves. The top seven staves are for the orchestra: strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (B♭ Clarinets, E♭ Clarinets), and Piano. The bottom two staves are for the voice (Soprano and Bass). The score is in 3/4 time and features dynamic markings such as *f*, *ff*, *mp*, and *mf*. The vocal line includes the lyrics "so, fal - so." with a triplet of notes. The piano part includes a triplet of notes in the final measure.



This musical score page contains measures 459 through 463. It features a piano accompaniment and a vocal line. The piano part is written in two systems: the first system includes the right and left hands of the piano, and the second system includes the right and left hands of the piano. The vocal line is written in two systems: the first system includes the soprano (S) and bass (B) parts, and the second system includes the soprano (S) and bass (B) parts. The piano part includes various musical notations such as triplets, slurs, and dynamic markings like *f*. The vocal line includes lyrics and various musical notations such as slurs and dynamic markings like *f*. The page number 459 is printed at the top left and bottom left of the score.





Musical score for brass instruments and piano accompaniment. The score is in 3/4 time and consists of six systems. The first system includes three staves for Trumpets (labeled with a treble clef), two staves for Trombones (labeled with a bass clef), and one staff for Euphonium (labeled with a bass clef). The piano accompaniment is shown in the bottom system of this section, with a treble and bass clef. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are several triplet markings (indicated by a '3' over a bracket) and a crescendo hairpin in the piano part.

Piano accompaniment for the first system, showing the right and left hands. The right hand has a *mf* dynamic and a *p* dynamic. The left hand features triplet markings and a dashed line with an *8<sup>vb</sup>* marking.

Vocal staves for Soprano (S) and Bass (B). The Soprano part is mostly silent, while the Bass part has a melodic line. The dynamic is *p*.

Mui - to cul-ta-e ins-tru - í - da de-ve

479

Musical score for a string quartet and piano, measures 479-482. The score is written in 3/4 time and consists of 12 staves. The instruments are Violin I, Violin II, Violin III, Viola I, Viola II, Cello, Double Bass, Piano, Soprano, and Bass. The key signature is one sharp (F#). The score features various musical notations including dynamics (f, p), articulation (accents), and phrasing (slurs, ties). The piano part includes a triplet in measure 480. The string parts have various rhythmic patterns and dynamics. The vocal parts (Soprano and Bass) are mostly silent in this section.

ser.

484

*mp*

*mp*

*mf*

*p*

*p*

*cresc.*

*f*

*dim.*

*mp*

*f*

*p*

8<sup>ub</sup>

484

S

B

Mui - to tem - po não de - ve - ter,

The musical score for page 488 consists of the following parts and markings:

- Flute 1 (F1):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Flute 2 (F2):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Clarinet in Bb (Cl):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Bassoon (Bb):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Trumpet in Bb (Tb):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Trombone in Bb (Tb):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Baritone (B):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Violin (V):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Viola (V):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Piano (P):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Cello (C):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Double Bass (B):** Rests in the first two measures, then plays a melodic line starting in measure 3 with a *mf* dynamic.
- Voice (S):** Rests in the first two measures, then sings the lyrics "mas in-te - res-se... mas pa-ci - ên-cia," starting in measure 3.

Key markings and dynamics include *p*, *cresc.*, *mf*, *mp*, *f*, *dim.*, and *mf*. The score also features various musical notations such as slurs, accents, and triplets.

mas in-te - res-se... mas pa-ci - ên-cia,

Musical score for a string quartet and piano, measures 495-500. The score is written for two violins, two violas, two cellos, and a piano. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems, each containing six staves. The first system includes the two violin staves, two viola staves, and the piano part. The second system includes the two cello staves and the vocal parts (Soprano and Bass). The score features various musical notations, including dynamics (mf, f), articulation (accents, slurs), and phrasing (trills, triplets). The piano part is particularly active, with a prominent melodic line in the right hand and a supporting bass line in the left hand. The vocal parts are mostly silent, with some notes in the Soprano part in the second system.



501

501

O - lha que mo-ço bo-

Musical score for page 506, featuring piano, strings, and vocal parts. The score is in 2/4 time and consists of 16 measures. The piano part includes a variety of dynamics and articulations, such as *mf*, *p*, and *f*, along with triplets and accents. The string parts (B♭ and E♭) provide harmonic support with similar dynamics and articulations. The vocal parts (Soprano and Bass) enter in the final measures with lyrics in Portuguese.

ni-to... A - pos-to qu'e - le tem mi-lhões de to - las pre-ten - den-tês a-foi-tas

511

This musical score consists of 11 staves. The top two staves are for the right and left hands of a piano. The next four staves are for two B-flat trumpets and two E-flat trombones. The bottom two staves of the piano section are for the grand staff (treble and bass clefs). The final two staves at the bottom are for a Soprano (S) and a Bass (B) voice. The music is in 2/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics such as *f* (forte) are indicated throughout. Measure numbers 511, 512, 513, and 514 are clearly marked at the beginning of each measure.

515

515

515

Se bem que e - l'es - tá so - zi - nho so-li - tá - rio.



525

525

*mf*

*mf*

*mf*

*f*

*f*

*3*

*3*

*dim.*

*p*

525

S  
nha - do, bo - a pos - tu - ra. es - pe -

B

529

*p* *cresc.* *f*

*cresc.* *f*

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

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

*p* *cresc.* *f*

*p* *cresc.* *f*

*p* *f* *f*

*mf* *cresc.* *f*

*f* *f*

529

S  
ran-do al-go ou al-guém. (Olhares se encontram)

B

Cena 6: dueto do amor

Solene (♩ = 72)

534

534

S

B

O - lha que o - lhos,  
O - lha que o - lhos,



540

Musical score for instruments. The score consists of several staves. The top three staves are for Trumpets (T1, T2, T3), the next three for Trombones (B1, B2, B3), and the bottom two for Piano (P1, P2). The music is in 4/4 time, with various time signature changes (3/4, 2/4) throughout. Dynamics include *mf* and *f*. There are some rests and melodic lines in the lower brass and piano parts.

540

Vocal score for Soprano (S) and Bass (B). The Soprano part is in the upper staff, and the Bass part is in the lower staff. The lyrics are: "que o-lhar tão pro - fun - do, tão sé - rio, tão só." The music is in 4/4 time with time signature changes (3/4, 2/4). Dynamics include *f*.

que o-lhar tão pro - fun - do,

tão sé - rio,

tão só.

547

(♩♩ → ○.)

*tempo anterior*

Musical score for instruments. The score consists of six staves. The top two staves are for Flute (F) and Clarinet (C). The next two staves are for Bassoon (B♭) and Trumpet (B♭). The bottom two staves are for Trombone (B♭) and Piano (P). The music is in 2/4 time and features various rhythmic patterns, including a triplet in the Flute part. Dynamics include *mp* (mezzo-piano).

547

Vocal score for Soprano (S) and Bass (B). The Soprano part is in the upper staff and the Bass part is in the lower staff. The music is in 2/4 time. The lyrics are: "O - lha que o - lhos,". Dynamics include *mf* (mezzo-forte).



559

Musical score for instruments including flutes, clarinets, bassoons, and piano. The score is in 4/4 time and features various dynamics such as *f*, *p*, *mf*, *pp*, and *fz*. It includes trills, triplets, and slurs. The piano part is written in grand staff notation.

559

Vocal score for Soprano (S) and Bass (B). The lyrics are: "tão sério, tão sério,". The score is in 4/4 time and includes dynamics *mf* and *p*.

563 *rall.*

*a tempo*

Violin I: *f* (3/4), *mf* (2/4)

Violin II: *mf* (4/4), *mf* (3/4), *mf* (2/4)

Viola: *p* (4/4), *p* (3/4), *p* (2/4)

Violoncello: *p* (4/4), *p* (3/4), *p* (2/4)

Contrabasso: *p* (4/4), *p* (3/4), *p* (2/4)

Flute: *p* (4/4), *p* (3/4), *p* (2/4)

Clarinet in Bb: *p* (4/4), *p* (3/4), *p* (2/4)

Bassoon: *p* (4/4), *p* (3/4), *p* (2/4)

Eb Horn: *p* (4/4), *p* (3/4), *p* (2/4)

*sempre legato*

*p*

5 5 5 5

563

S: tão só.

B: tão só.

Sem - blan - te tão so - li -



571

da - de tão mag - né - ti - ca, tão hip - nó - ti - ca,

0 -

575

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Piano. The score is in 3/4 time and consists of three measures. The Flute part starts with a rest, followed by a melodic line in the second measure marked *f*. The Clarinet part has a melodic line in the first measure marked *mf*. The Bassoon part has a melodic line in the first measure. The Piano part features a rhythmic accompaniment of eighth notes with a forte (>) dynamic and fingering of 5.

575

Vocal score for Soprano (S) and Bass (B). The Soprano part has rests in all three measures. The Bass part has a melodic line with lyrics: lhan - do es - ses o - lhos pa - re - ço ver su - a.

lhan - do es - ses o - lhos pa - re - ço ver su - a



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

- Two empty staves (likely for Violin I and Violin II).
- Two empty staves (likely for Violoncello and Contrabasso).
- Soprano (S) and Bass (B) vocal parts.
- Piano (P) part.
- Two empty staves (likely for Flute and Clarinet).
- Two empty staves (likely for Trumpet and Trombone).
- Two empty staves (likely for Percussion).

The piano part features complex rhythmic patterns, including quintuplets and triplets. The vocal parts have lyrics in Portuguese:

Soprano: O - lhan - do es - ses o - lhos pa -

Bass: al - ma.

582

S  
re - ço ver mi - nh'al - ma.

B  
É a mim que ve - jo que

586

*f*

*mf*

*p*

586

S

É a mim que ad mi-ro, que an se - io,

B

que - ro, é a mim que

591

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Piano. The score is in 3/4 time and features various dynamics such as *mf*, *mp*, and *f*. It includes trills, triplets, and accents.

591

Vocal score for Soprano (S) and Bass (B). The lyrics are: "mas, mais do que o re - fle - xo i - ner - te do es - ve - jo nes - tes o - lhos sé - rios,"

595

595

pe - lho, o que a-qui de-  
o que a-qui eu ve - jo



605

Andante (♩ = 60)

Musical score for strings and woodwinds. It includes staves for Violin I, Violin II, Flute, Clarinet in Bb, Bassoon, and E-flat Trumpet. The score shows rests for the first two measures, followed by melodic lines in the last two measures with dynamics like *mp*, *mf*, and *cresc.*

Musical score for the piano accompaniment, showing the grand staff with treble and bass clefs. It contains rests for the first two measures.

Vocal score for Soprano (S) and Bass (B). The lyrics are: pli-ci-da - de. É pai - xão. É pai - xão! The score includes dynamics like *f* and a triplet of eighth notes.

Musical score for instruments including flutes (Fl.), clarinets (Cl.), bassoons (Bb), saxophones (Sb), and piano (P). The score is in 3/4, 4/4, and 2/4 time signatures. Dynamics include *f*, *pp*, *fp*, *cresc.*, *mf*, and *p*. The piano part features chords and arpeggios.

Vocal score for Soprano (S) and Bass (B). The Soprano part includes the lyrics: "xão! A - mor é". The Bass part includes the lyrics: "A - mor é fo - go".

A - mor é fo - go



Musical score for instruments. The score consists of ten staves. The top two staves are for Flute 1 and Flute 2. The next two staves are for Clarinet in B-flat 1 and Clarinet in B-flat 2. The next two staves are for Bassoon 1 and Bassoon 2. The next two staves are for Saxophone in E-flat 1 and Saxophone in E-flat 2. The bottom two staves are for the Piano. The music is in 3/4 time and features various dynamics such as *p*, *mp*, *f*, *mf*, and *cresc.*. There are also triplets and slurs throughout the piece.

Vocal score for Soprano (S) and Bass (B). The Soprano part is on the top staff and the Bass part is on the bottom staff. The lyrics are: "fo - go que ar - de sem se ver." for the Soprano and "que ar - de sem se ver. Tu - do so -" for the Bass. The music is in 3/4 time.

621

Musical score for instruments including two flutes, two clarinets in B $\flat$ , two bassoons, and a piano. The score is in 3/4 time and features various dynamics like *p*, *mf*, and *f*, along with triplets and slurs.

621

Vocal score for Soprano (S) and Bass (B) parts. The lyrics are in Portuguese and include triplets in the bass line.

Is - to é que mo - ve o mun - do; is-to é que me mo - ve!  
 fre, tu - do cré, tu-do\_es-pe - ra, tu-do su-por - ta.

626

626

O a - mor não fol - ga

A - in - da qu'eu fá - las - se a

632

Musical score for instruments. The score is in 3/4 time and consists of five measures. The instruments are: Flute (top), Clarinet (second), Bassoon (third), Trumpet (Bb, fourth), Trombone (Bb, fifth), and Piano (bottom). The Flute part features a melodic line with a slur and a fermata over the final measure. The Clarinet and Bassoon parts have triplets in the first two measures. The Piano part is mostly silent, with some notes in the final measure.

632

Vocal score for Soprano (S) and Bass (B). The Soprano part has lyrics: "com a in - jus - ti - com - ça, mas com\_a ver - da -". The Bass part has lyrics: "lín-gua dos ho - mens e fa - las - se a lín-gua". The score is in 3/4 time and consists of five measures.





647

*cresc.* *fz* *fp* *mf* *mf* *fp* *fp* *fz*

3 3

3 3

3

647

S

B

Is - to é que

Tu - do so - fre, tu - do

652

Musical score for instruments. The score is divided into four measures. The first measure is in 4/4 time, and the second, third, and fourth measures are in 3/4, 2/4, and 4/4 time respectively. Dynamics include *mf* and *f*. The score includes various musical notations such as slurs, accents, and triplets.

652

Vocal score for Soprano (S) and Bass (B). The lyrics are:
   
S: mo - ve o mun - do; is - to é que me mo - ve!
   
B: cré, tu-do\_es-pe - ra, tu-do su - por - - - ta.
   
The score includes musical notation for the vocal lines, including slurs and triplets.



656

Violin I: *f*

Violin II: *f*

Flute: *cresc.*

Clarinet in B $\flat$ : *cresc.*

Bassoon: *mf*

Trombone: *f*

Trumpet in E $\flat$ : *f*

Trombone: *cresc.*

Piano: *f*

Chorus (Soprano):

Chorus (Bass):

656

660

*rit.*

Musical score for instruments. The score is in 3/4 time and consists of 6 measures. The top two staves are for flutes (F and C), both marked *mp*. The third staff is for a clarinet in Bb, marked *mf*, featuring triplet patterns. The fourth staff is for a bassoon in Bb. The fifth staff is for a bassoon in Bb, marked *mf*. The sixth staff is for a bassoon in Bb, marked *mf*. The seventh and eighth staves are for piano (right and left hands), both marked *mf*. The piano part includes triplet patterns in the right hand.

660

Vocal score for Soprano (S) and Bass (B). The lyrics are: "A - mor é fo - go que ar - de sem se ver. A -". The Soprano part is in treble clef and the Bass part is in bass clef. The lyrics are written below the notes.

666 Più vivo (♩ = 80)

Lunga

G.P.

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Flutes (Fl):** Two staves, both starting with a forte (*f*) dynamic and featuring triplet patterns. A crescendo (*cresc.*) is indicated in the fourth measure.
- Clarinets (Cl):** Two staves, mirroring the flute parts with triplet patterns and a crescendo.
- Bassoons (Fg):** Two staves, playing sustained notes with a mezzo-forte (*mf*) dynamic, followed by a crescendo.
- Violins (Vn):** Two staves, playing sustained notes with a mezzo-forte (*mf*) dynamic, followed by a crescendo.
- Violas (Vla):** Two staves, playing sustained notes with a mezzo-forte (*mf*) dynamic, followed by a crescendo.
- Celli (Vcl):** Two staves, playing sustained notes with a mezzo-forte (*mf*) dynamic, followed by a crescendo.
- Double Basses (Cb):** Two staves, playing sustained notes with a mezzo-forte (*mf*) dynamic, followed by a crescendo.
- Woodwinds (Eb):** Two staves (E-flat clarinets), mirroring the flute parts with triplet patterns and a crescendo.
- Piano (P):** Two staves, playing triplet patterns with a forte (*f*) dynamic and a crescendo.
- Vocal Soloists (Soprano and Bass):** Two staves, both starting with a *mor!* (more) instruction and playing sustained notes.

The score concludes with a *ff* (fortissimo) dynamic marking across all parts.

Cena 7: distanciamento

674 Moderato (♩=72)

Piano accompaniment for measures 674-678. The score consists of seven staves: three treble clefs (top three), two bass clefs (middle two), and two more treble clefs (bottom two). The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The tempo is Moderato (♩=72). The dynamics are marked *p* (piano) in measures 674, 675, 676, and 677. Measure 678 has a *p* dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chromatic movement and a triplet in measure 677.

Piano accompaniment for measures 679-683. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The music is in a key with one flat and a 3/4 time signature. The dynamics are marked *p* (piano) in measure 679. Measure 680 has a *p* dynamic. Measure 681 has a *p* dynamic. Measure 682 has a *p* dynamic. Measure 683 has a *p* dynamic. The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with some chromatic movement and a triplet in measure 682.

674 (Advogada vira-se de costas ao escritor.) (Escritor vira-se de costas à advogada.)

Vocal line for measures 674-683. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The music is in a key with one flat and a 3/4 time signature. The dynamics are marked *mf* (mezzo-forte) in measure 674. The lyrics are: "Meu Deus, que fa-ço? con-tem-plan-do um per-fei-to\_es - tra-nho! Meu Deus, que fa-ço? Per-". The vocal line features a melodic line in the treble clef and a supporting bass line in the bass clef, with some chromatic movement and a triplet in measure 677.

681

Musical score for instruments. The score consists of ten staves. The top two staves are for Flute (F) and Clarinet (C). The next two staves are for Bassoon (Bb) and Saxophone (Eb). The bottom two staves are for Trumpet (Bb) and Trombone (Bb). The bottom-most staff is for Piano (P). The score includes various musical notations such as notes, rests, dynamics (p, mp), and articulation marks.

681

Vocal score for Soprano (S) and Bass (B). The Soprano part is on the top staff, and the Bass part is on the bottom staff. The lyrics are: "di no-ção de tem - po e de es - pa-ço! Que ver - go - nha: fu - tu-ra ju -". The score includes musical notations such as notes, rests, dynamics (f, p), and articulation marks (trills marked with '3').

688

*col canto*

*a tempo*

Musical score for piano accompaniment, measures 688-693. The score includes staves for Treble and Bass clefs, with various dynamics like 'cresc.', 'mf', and 'f'. The time signature changes from 3/4 to 2/4 and back to 3/4.

688  
 S  
 í - za so - nhan-do as-sim a-cor - da - da. *p* So - nhan - do,  
 B  
 go - nha! *f* Que ver - go - nha, meu ca - ro fi -

Musical score for piano and strings, measures 693-697. The score includes staves for Treble and Bass Clef, Bb, and Eb instruments. The piano part features triplet patterns in the right hand and sustained chords in the left hand. The string parts are mostly rests.

693

S  
so - nhan - do a - cor - da - da.

B  
ló - so - fo: e-la há de ter fi - ca-do\_in-co - mo -

Musical score for voice and bass, measures 693-697. The vocal line (S) and bass line (B) are shown with lyrics. The vocal line includes a triplet in measure 695. The bass line includes a triplet in measure 694.

699 *col canto*

*a tempo*

Musical score for strings and piano accompaniment. The score is in 2/4 time and consists of 10 measures. The instruments are Violin I, Violin II, Viola, Cello, and Double Bass. The piano accompaniment is in the right and left hands of the piano. The score includes dynamic markings such as *mf* and *mp*, and articulation marks like slurs and accents. The key signature has one flat (Bb).

699

Vocal score for Soprano (S) and Bass (B). The Soprano part is in the upper staff and the Bass part is in the lower staff. The score is in 2/4 time and consists of 10 measures. The Soprano part includes the lyrics "Fler - tan - do des-ca-ra-da-". The Bass part includes the lyrics "da-da...". The score includes dynamic markings such as *f* and articulation marks like slurs and accents. The key signature has one flat (Bb).



Musical score for measures 704-707. The score is in 3/4 time and consists of several staves:

- Flute 1 (F): Measures 704-707, mostly rests, with a half note B $\flat$  in measure 707. Dynamics: *mf*.
- Flute 2 (F): Measures 704-707, mostly rests, with a half note B $\sharp$  in measure 707. Dynamics: *mf*.
- Clarinet in B $\flat$  (Cl): Measures 704-707, mostly rests, with a half note B $\flat$  in measure 707. Dynamics: *mf*.
- Bassoon (B $\flat$ ): Measures 704-707, mostly rests, with a half note B $\flat$  in measure 707. Dynamics: *mf*.
- Trumpet in B $\flat$  (Tr): Measures 704-707, mostly rests, with a half note B $\flat$  in measure 707. Dynamics: *mf*.
- Trumpet in C (Tr): Measures 704-707, mostly rests, with a half note C in measure 707. Dynamics: *mf*.
- Piano (P): Measures 704-707. Measure 704: Treble clef, G $\sharp$ 4, F $\sharp$ 4, E5. Bass clef, G $\flat$ 3, F $\flat$ 3. Measure 705: Treble clef, G $\sharp$ 4, F $\sharp$ 4, E5. Bass clef, G $\flat$ 3, F $\flat$ 3. Measure 706: Treble clef, G $\sharp$ 4, F $\sharp$ 4, E5. Bass clef, G $\flat$ 3, F $\flat$ 3. Measure 707: Treble clef, G $\sharp$ 4, F $\sharp$ 4, E5. Bass clef, G $\flat$ 3, F $\flat$ 3. Dynamics: *mf*.

704

S  
men-te co-mo s'es-ti - ves-se em <sup>3</sup> ple-na dis-co - te-ca!

B  
*p* fler-tan - do, <sup>3</sup> fler-tan - do, *f* fler -

Vocal and bass line for measures 704-707. The vocal line (Soprano) and bass line (Bass) are in 3/4 time. The vocal line starts with a half note G $\sharp$ 4, followed by a quarter note F $\sharp$ 4, and a quarter note E5. The bass line starts with a half note G $\flat$ 3, followed by a quarter note F $\flat$ 3, and a quarter note E4. The vocal line has a triplet of eighth notes in measure 706. The bass line has a triplet of eighth notes in measure 706. Dynamics: *p* for the bass line, *f* for the vocal line.

710

mf

*f*

*mf*

*mp*

*ff*

710

*p*

Fler - tan - do.

tan - do a - do-les-cen-te - men-te em ple-na bi-blio - te - ca!

Musical score for instruments including flutes, clarinets, bassoons, and piano. The score is in 3/4 time and includes dynamic markings such as *mf*, *fz*, *p*, and *ff*. It features various musical notations including slurs, accents, and a *sva* (sforzando) marking over a piano chord.

Vocal score for Soprano (S) and Bass (B). The Soprano part includes the lyrics: "Um mo - ço tão to - lo quan-to be - lo!". The score is in 3/4 time and includes dynamic markings like *f* and a triplet of eighth notes.

720 *col canto*

*a tempo*

The musical score consists of ten staves. The first six staves are for piano accompaniment, and the last two are for voice. The piano part includes a right-hand staff with an 8va marking and a left-hand staff. The voice part includes a soprano (S) and bass (B) staff. The score is divided into four measures with changing time signatures: 3/4, 4/4, 2/4, and 3/4. Dynamics include *cresc.*, *f*, *mf*, *ff*, *dim.*, and *p*. The voice part has the lyrics "Só um ig-no-" in the final measure.

723

*col canto*

Musical score for measures 723-726. The score includes parts for Piano (P), Violins (V), Violas (V), Horns (Bb), Trombones (Bb), Basses (B), and Piano (P). The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *p*, *mf*, and *ff*. The piano part features octaves and quintuplets. The woodwinds have melodic lines with slurs and dynamics.

723

Vocal score for measures 723-726. The Soprano (S) part has lyrics: "ran-te pa-ra vir a - qui pa-que rar." The Bass (B) part has lyrics: "U-ma mo-ça tão sé - ri - a!". The time signature changes from 3/4 to 2/4 and back to 3/4. Dynamics include *f*. There are triplets and slurs in the vocal lines.

727

727

(Advogada em gesto de acusação.)

(Escritor em gesto de acusação)

*p* Se bem... que li-vros de-vem ser di - fi-ceis em seu pen - *f* sar!

732

(♩ = 88)

The musical score consists of the following parts and dynamics:

- Violin I:** *mf*, *f*, *p*
- Violin II:** *mf*, *f*, *p*
- Viola:** *p*, *f*, *p*
- Violoncello:** *mp*, *f*
- Double Bass:** *p*, *f*
- Piano:** *f*, *ff*
- Soprano (S):** *p*
- Bass (B):** *p*

The score includes various musical notations such as slurs, accents, and dynamic markings. The time signature changes from 3/4 to 3/4 (with a different key signature) in measure 734. The lyrics "tul - to!" are written under the Soprano part in measure 732.





744

Musical score for measures 744-748. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The key signature is one flat (Bb) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte). The score is divided into systems, with the piano part at the bottom. The first system contains measures 744-745, and the second system contains measures 746-748. The piano part is written in both treble and bass clefs. The woodwind and brass parts are also clearly visible, with various articulations and dynamics.

744

Musical score for vocal parts (Soprano and Bass) for measures 744-748. The score is written for Soprano (S) and Bass (B) voices. The key signature is one flat (Bb) and the time signature is 2/4. The vocal parts are mostly silent, indicated by rests, throughout the measures shown. The score is divided into systems, with the Soprano part on top and the Bass part on the bottom.

751

Violin I: *mf*

Violin II: *mf*

Viola: *mf* (8va)

Violoncello I: *mf*

Violoncello II: *mf*

Piano: *mf*, *f*

Soprano (S):

Bass (B):

756

Musical score for measures 756-760. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The key signature is B-flat major (two flats), and the time signature is 3/16. The score is divided into two systems. The first system contains measures 756-760, and the second system contains measures 756-760. The piano part is marked *mp* and *f*. The woodwinds and brass parts are marked *f*. The strings are marked *f*. The score is written for a large ensemble, including strings, woodwinds, brass, and piano. The key signature is B-flat major (two flats), and the time signature is 3/16. The score is divided into two systems. The first system contains measures 756-760, and the second system contains measures 756-760. The piano part is marked *mp* and *f*. The woodwinds and brass parts are marked *f*. The strings are marked *f*.

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, and Piano. The score is divided into two systems. The first system contains seven staves: three for Flute (top), Clarinet (middle), and Bassoon (bottom), and four for Piano (left and right). The second system contains two staves for Soprano (S) and Bass (B). The music is in 3/16 and 2/4 time signatures. Dynamics include *p* and *cresc.*. The score features complex rhythmic patterns and melodic lines.

Musical score for Soprano (S) and Bass (B) vocal parts. The score is divided into two systems. The first system contains two staves: Soprano (S) and Bass (B). The music is in 3/16 and 2/4 time signatures. The vocal parts are mostly rests, with some notes in the Soprano part.

766

Musical score for measures 766-770. The score is written for piano (p), brass instruments (B♭, B, E♭), woodwinds (S, B), and strings. The key signature is one flat (B♭ major/D minor). The time signature is 2/4. The score is marked *f* (forte). The tempo is indicated by the number 766 at the beginning of the section. The score is divided into five measures, with a 16-measure rest in the final measure of each system. The piano part features a complex rhythmic pattern with many sixteenth notes. The brass and woodwind parts have more melodic lines, often with slurs and accents. The string part provides a steady accompaniment.

771

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, and Piano. The score is in 4/4 time and features various dynamics such as *ff*, *mf*, and *pp*. The piano part includes both treble and bass staves.

771

Musical score for Soprano (S) and Bass (B) vocal parts. The score is in 4/4 time and features various dynamics such as *ff*, *mf*, and *pp*.



784

*Più vivo* *a tempo*

784

S  
 lha-va tam-bém,  
 mas de-pois dis - si-mu - lou, fin-giu que não viu.

B



Musical score for piano and strings, measures 791-793. The score includes staves for Treble, Bass, Bb, and Eb instruments. It features dynamic markings like *mf* and *p*, and articulation like accents and slurs.

Vocal score for Soprano (S) and Bass (B), measures 791-793. The lyrics are: "Se bem que não e-ra só eu... Se bem".

Musical score for instruments. The score is written for Flute (F), Clarinet (C), Bassoon (Bb), Trumpet (Bb), Trombone (Bb), Saxophone (Eb), and Piano. The music is in 3/4 and 2/4 time signatures. Dynamics include *mp*, *p*, *f*, and *mf*. A triplet of eighth notes is marked with a '3' in the Flute part.

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly rests. The Bass part has a triplet of eighth notes marked with a '3'.

que e - la pa - re - ci - a cor - res - pon - der; se

800

Violin I: *p*

Violin II: *p*

Viola: *p*

Bassoon: *p*

Bassoon: *p*

Bassoon: *f*

Trumpet in Bb: *mf*

Trombone in Eb: *p*

Piano: *f*

Soprano: *p*

Bass: *p*

bem que e - la bem que me o-lha-va tam-bém.

Musical score for instruments. The score is in 3/4 time and features a key signature of one sharp (F#). It includes parts for two flutes, two clarinets in Bb, two bassoons in Eb, and piano. The piano part features prominent triplet patterns in the bass line. Dynamics include *mf* and *p*. The score is divided into two systems, with the second system starting at measure 806.

Vocal score for Soprano (S) and Bass (B). The lyrics are in Portuguese. The score is in 3/4 time and features a key signature of one sharp (F#). The lyrics are: "Se bem que não e-ra só eu... Se bem qu'e - le bem que me o - Se bem que não e-ra só eu... Se bem que e - la". The score is divided into two systems, with the second system starting at measure 806.

811

3 3 3 3

*f* 3

*mf* 3

*mp*

*f* 3

*mf*

*mf* 3

*f*

811

S  
 lha - va tam - bém,  
 mas de - pois dis - si - mu -

B  
 pa - re - ci - a cor - res - pon - der;  
 se bem que e -

Musical score for instruments. The score consists of seven staves. The top two staves are for Flute and Clarinet. The next three staves are for Bassoon, Trumpet (Bb), and Trombone (Bb). The bottom two staves are for Piano. The music features various dynamics such as *f*, *mp*, *mf*, and *cresc.*, and includes triplets and crescendos. The time signature changes from 3/4 to 2/4.

Vocal score for Soprano (S) and Bass (B). The Soprano part has lyrics: "lou, fin - giu que não viu." The Bass part has lyrics: "la bem que me o - lha - va tam - bém." The music is in 3/4 and 2/4 time signatures.

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpets (B♭), Trombones (B♭), Saxophones (E♭), and Piano. The score is in 2/4 time and features various dynamics such as *p*, *f*, *dim.*, and *mf*. It includes rests, slurs, and a triplet in the piano part.

Vocal score for Soprano (S) and Bass (B). The Soprano part includes lyrics and a triplet. The Bass part includes lyrics and a triplet.

Quem di - ri - a: um <sup>3</sup>ig-no - ran - te por um ins - tan - te me dis-tra-<sup>3</sup>iu;

Quem di - ri - a: u-<sup>3</sup>ma dis-si- mu-

826

Musical score for instruments. The score is in 2/4 time and consists of 8 measures. The instruments are: Flute (top), Clarinet (second), Bassoon (third), Trumpet (Bb, fourth), Trombone (Bb, fifth), Saxophone (Eb, sixth), and Piano (seventh). The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). There are also hairpins indicating volume changes.

826

Vocal score for Soprano (S) and Bass (B). The Soprano part is in treble clef and the Bass part is in bass clef. The lyrics are: "um nés - cio que na be - le - za se ga - la - da, u - ma fin - gi - da me con - fun - diu;". The music includes triplets and various rhythmic values.



831

*p*

*rall. al*

Flute 1

Flute 2

Clarinet

Bassoon

Trumpet

Trombone

Piano

831

S

ran - te...

B

u - m'a - triz que na fal - si - da - de s'es - con - de...

Cena 8: fuga do escritor

Andante (♩ = 66)

836

836

837

838

839

840

841

842

843

836

837

838

839

840

841

842

843



This musical score page contains measures 843, 844, and 845. The score is written for a piano and voice. The piano part consists of six staves: two grand staves (treble and bass clef), two Bb staves (treble and bass clef), and two Ebb staves (treble and bass clef). The voice part consists of two staves: Soprano (S) and Bass (B). The key signature is one flat (Bb), and the time signature changes from 3/4 to 2/4 at the beginning of measure 844. The piano part features complex rhythmic patterns, including triplets and quintuplets, with dynamic markings such as *f*, *mf*, *dim.*, and *p*. The voice part is mostly silent, with rests in all three measures.

This musical score page, numbered 846, contains ten staves. The top two staves are empty. The third staff features a melodic line with five-measure phrases and slurs. The fourth and fifth staves are for Bb instruments, with the fifth staff including five-measure phrases and slurs. The sixth staff is a bass line with three-measure phrases and slurs. The seventh and eighth staves are empty. The ninth and tenth staves are for vocal parts, labeled 'S' (Soprano) and 'B' (Bass), and are also empty. The score is divided into three measures, each with a 3/4 time signature. The key signature changes from one sharp (F#) to one flat (Bb) between the second and third measures.

Musical score for measures 849-851. The score is divided into three measures, each with a different time signature: 2/4, 3/4, and 2/4. The instruments and parts include:

- Two empty treble clef staves at the top.
- Two empty bass clef staves at the top.
- Two treble clef staves with notes and dynamics: *dim.*, *p*, and *p*.
- Two bass clef staves with notes and dynamics: *p* and *mp*.
- Two treble clef staves with notes and dynamics: *f* and *mf*.
- Two empty bass clef staves at the bottom.
- Two empty bass clef staves at the bottom.
- Two empty bass clef staves at the bottom.

Musical score for page 852, measures 852-854. The score includes staves for two flutes, two B-flat trumpets, two B-flat trombones, two E-flat trombones, piano, soprano, and bass. The key signature has one flat (B-flat), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and quintuplets, and various articulations like accents and slurs.

855

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, and Piano. The score is divided into three measures with time signatures 2/4, 3/4, and 2/4. The Flute and Clarinet parts are marked *mf*. The Piano part is marked *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

855

Musical score for Soprano (S) and Bass (B) vocal parts. The score is divided into three measures with time signatures 2/4, 3/4, and 2/4. The vocal parts are currently silent, indicated by rests.



858

858

Flute 1: *p*, *cresc.*

Flute 2: *cresc.*

Clarinet in B $\flat$ : *mp*, *cresc.*

Bassoon: *cresc.*

Bassoon in E $\flat$ : *cresc.*

Trumpet in B $\flat$ : *cresc.*

Trombone: *cresc.*

Piano: *dim.*, *cresc.*

Soprano (S):

Bass (B):



Musical score for piano and strings, measures 864-867. The score includes staves for Treble Clef, Bass Clef, Bb, and Eb instruments, and a grand staff for piano. It features various musical notations such as triplets, trills, and dynamic markings like *p*, *pp*, *fz*, and *mf*.

Vocal staves for Soprano (S) and Bass (B) with lyrics "Que rai - va, que".

869

*col canto*

*a tempo*

Musical score for piano and voice, measures 869-872. The score includes staves for piano (right and left hand), Bb trumpet, Bb trombone, Ebb tuba, and voice (Soprano and Bass). The piano part features complex rhythmic patterns with triplets and quintuplets. The voice part has lyrics "coi - sa!".

coi - sa!

873

*col canto*

The musical score consists of the following parts:

- Piano (Right Hand):** Measures 873-875. Starts with a rest, then a triplet of eighth notes, followed by a quintuplet of eighth notes. Dynamics include *p* and *cresc.*
- Piano (Left Hand):** Measures 873-875. Features a quintuplet of eighth notes in measure 873, followed by a triplet of eighth notes. Dynamics include *p* and *cresc.*
- B♭ Trumpet:** Measures 873-875. Features a quintuplet of eighth notes in measure 873, followed by a triplet of eighth notes. Dynamics include *p* and *cresc.*
- E♭ Trumpet:** Measures 873-875. Mostly rests, with some notes in measure 875.
- Voice (Soprano):** Measures 873-875. Rests throughout.
- Voice (Bass):** Measures 873-875. Lyrics: "Vou m'em - bo - ra da - qui." with a triplet of eighth notes under "qui".

Vou m'em - bo - ra da - qui.

876 *a tempo*

The musical score consists of the following parts and staves:

- Violin I:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: sixteenth-note triplet (G4, F#4, E4) with a slur, followed by sixteenth-note triplet (D4, C4, B3) with a slur. Measure 878: sixteenth-note triplet (A3, G3, F3) with a slur, followed by sixteenth-note triplet (E3, D3, C3) with a slur. Dynamics: *mf*. Fingering: 6, 6.
- Violin II:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: sixteenth-note triplet (G4, F#4, E4) with a slur, followed by sixteenth-note triplet (D4, C4, B3) with a slur. Measure 878: sixteenth-note triplet (A3, G3, F3) with a slur, followed by sixteenth-note triplet (E3, D3, C3) with a slur. Dynamics: *mf*.
- Viola:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Celli:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Double Bass:** Bass clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: sixteenth-note triplet (G3, F#3, E3) with a slur, followed by sixteenth-note triplet (D3, C3, B2) with a slur. Measure 878: sixteenth-note triplet (A2, G2, F2) with a slur, followed by sixteenth-note triplet (E2, D2, C2) with a slur. Dynamics: *f*. Fingering: 5.
- Flute:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Oboe:** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Clarinet:** Bass clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Piano:** Grand staff (treble and bass clefs), 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Soprano (S):** Treble clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.
- Bass (B):** Bass clef, 2/4 time signature. Measure 876: quarter rest, quarter rest, quarter rest. Measure 877: quarter rest, quarter rest, quarter rest. Measure 878: quarter rest, quarter rest, quarter rest.

878

Musical score for instruments. The score is in 2/4 time and consists of eight staves. The instruments are: Flute (top), Clarinet (second), Bassoon (third), Trumpet B $\flat$  (fourth), Trombone B $\flat$  (fifth), Bass (sixth), Piano (seventh), and Bass (eighth). The piano part includes a treble and bass clef. The score features various musical notations such as triplets, sixteenth notes, and dynamic markings like *p* (piano) and *mf* (mezzo-forte).

878

Vocal score for Soprano (S) and Bass (B). The Soprano part is on a single staff with a treble clef. The Bass part is on a single staff with a bass clef. The lyrics are: "Meu es - tu - do tor - nou - se con -". The score is in 2/4 time and includes a dynamic marking of *mf* (mezzo-forte) at the beginning of the Bass line.

881

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

881

S

B

fli - to, con - fli - to,



885

Violin I: *p*

Violin II: *p*

Viola: *mf*, *p*

Cello: *f*, *p*, *dim.*, *mp*, *cresc.*

Double Bass: *p*

Piano: *8vb*

Voice (Soprano):

Voice (Bass):

fer - ve meu san - gue, meu co - ra -

Flute

Clarinet in B $\flat$

Bassoon

Trumpet in B $\flat$

Trombone

Euphonium

Piano

Soprano

Bass

cão,

mi-nha ca-be-ça bor-

*col canto*

*a tempo*

893

Musical score for piano and voice, measures 893-900. The score is in 3/4 time and features a key signature of one sharp (F#). The piano part includes a right-hand melody with trills and sixteenth-note runs, and a left-hand accompaniment with triplets and a crescendo. The voice part includes a vocal line with trills and a bass line with triplets. Dynamics range from *p* to *f*. The score is divided into three measures by a double bar line.

bu - lha,

897

*col canto*

Musical score for strings and woodwinds, measures 897-900. The score is written for two B♭ trumpets, two B♭ trombones, and an E♭ euphonium. The time signature changes from 2/4 to 3/4 and back to 2/4. The music features various articulations such as trills (tr) and slurs. A sixteenth-note figure is marked with a '6' in the first measure of the top staff.

Musical score for piano, measures 897-900. The score is written for the right and left hands. It includes a triplet in the right hand in measure 897, marked with a '3' and 'mp'. A sixteenth-note figure in the right hand in measure 900 is marked with a '6' and 'mp'. The piece concludes with a 'cresc.' marking in the right hand in measure 900.

Musical score for vocal parts, measures 897-900. The score is written for Soprano (S) and Bass (B). The time signature changes from 2/4 to 3/4 and back to 2/4. The Bass part includes triplet markings in measures 898 and 899.

e - va - po - ram - se meus pen - sa - men - - - - tos.

901

This musical score consists of nine staves. The first six staves are for a piano, and the last three are for a voice. The piano part includes a grand staff (treble and bass clefs) and two B♭ staves. The voice part includes a Soprano (S) and Bass (B) staff. The score is divided into three measures. The first measure is in 3/4 time, the second in 3/4, and the third in 3/4. The piano part features complex rhythmic patterns, including sixteenth-note runs, triplets, and quintuplets. The voice part is mostly silent, with some notes in the final measure. The dynamic marking *mf* is present in the piano part.

This musical score page contains measures 904, 905, and 906. It features a piano accompaniment and a vocal line. The piano part includes staves for B♭, B♭, Bass, and Grand Staff (Right and Left Hand). The vocal part includes staves for Soprano (S) and Bass (B). The time signature changes from 2/4 to 3/4 across the measures. The piano part includes various musical notations such as triplets, quintuplets, slurs, and dynamic markings like *f*, *cresc.*, *mp*, and *pp*. The vocal line is mostly silent in these measures.



911

911

*mf*

*mf*

*mf*

*mf*

*f*

*mp*

*f*

*mf*

*mp*

911

S

B

es - pai - re - cer,



915

Violin I: *mp*

Violin II: *mp*

Viola: *mp*

Cello: *mf*

Double Bass: *mf*

Piano: *mf*

915

915

Soprano (S):

Bass (B):

es - que - cer.

Musical score for strings and piano. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The time signature is 3/4. Dynamics include *mp* and *mf*. The piano part features a complex melodic line with triplets and a fermata.

Vocal score for Soprano (S) and Bass (B). The Soprano part has a whole rest. The Bass part has a melodic line with triplets. The lyrics "A - ma - nhã é ou-tro di - a." are written below the Bass staff.

A - ma - nhã é ou-tro di - a.

924

*cresc.* *f* *tr* *tr*

*mp* *cresc.* *mf* *tr* *3* *6*

*f* *5* *tr* *p*

*mf* *p* *7* *p*

*mf* *p* *3* *3* *3* *3*

924

S

B

A - ma - nhã me fe-cha

928

The musical score consists of the following parts:

- Soprano (S):** Treble clef, mostly rests.
- Alto (A):** Treble clef, mostly rests.
- Tenor (T):** Treble clef, mostly rests.
- Bass (B):** Bass clef, mostly rests.
- Piano (P):** Right and left hands. The right hand has a melodic line with trills and slurs. The left hand has a complex rhythmic accompaniment with triplets and trills.

rei em meus es - tu - dos sem dis - tra - ção nem co - mo -

The musical score is arranged in a standard orchestral layout. It begins at measure 932. The top staff (Flute 1) features a melodic line with sixteenth-note runs, marked with *cresc.* and *mf*. The second staff (Flute 2) is mostly silent. The third staff (Clarinet in Bb) has a melodic line starting with a trill (*tr*) and *mp* dynamic. The fourth staff (Bassoon) has a melodic line with a trill (*tr*) and *mf* dynamic. The fifth staff (Trumpet in Bb) has a melodic line with a trill (*tr*) and *f* dynamic. The sixth staff (Trombone in Eb) is mostly silent. The seventh staff (Piano) has a melodic line with a trill (*tr*) and *mf* dynamic. The eighth staff (Soprano) is mostly silent. The ninth staff (Bass) is mostly silent. The score includes various dynamic markings, trills, and slurs.

ção.

The musical score consists of the following parts and markings:

- Piano (Right Hand):** Features a melodic line with a triplet of eighth notes (marked *p*), a trill (*tr*), and a sixteenth-note run (marked *f* and *cresc.*). It concludes with a trill (*tr*) and a sixteenth-note run (marked *fz*).
- Piano (Left Hand):** Features a bass line with a triplet of eighth notes (marked *f*), a trill (*tr*), and a sixteenth-note run (marked *f*).
- Piano (Grand Staff):** Includes a triplet of eighth notes (marked *mp*) and a trill (*tr*).
- Right Hand (Grand Staff):** Includes a triplet of eighth notes (marked *mp*) and a trill (*tr*).
- Piano (Grand Staff):** Includes a trill (*tr*) and a sixteenth-note run (marked *mf* and *mp*).
- Sub-octave (8vb):** A dashed line indicates a sub-octave trill (*tr*).
- Voice (Soprano - S):** Silent in these measures.
- Voice (Bass - B):** Silent in these measures.

A-cal - mar-me-ei,

940

940

re - com -

944

Violin I: *p*, *cresc.*, *mf* (triplets)

Violin II: *p*, *cresc.*, *mf* (triplets)

Viola: *p*, *cresc.*, *mf*

Violoncello I: *p*

Violoncello II: *p*

Piano: *mp*, *f* (triplets)

944

Soprano (S): *mp*

Bass (B): *mp*, *f* (triplets), lyrics: por-me-ei



948

*col canto*

*a tempo*

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Bass, and Piano. The score is in 2/4 time and features various dynamics such as *p*, *cresc.*, *f*, and *mp*. It includes triplets and slurs across several measures.

948

Vocal line for Soprano (S) and Bass (B). The Soprano part is mostly rests, while the Bass part has a melodic line with triplets and a fermata.

es - for - çar - me-ei,

953

Musical score for instruments. The score is in 2/4 time and consists of 8 measures. The instruments are: Flute (top), Clarinet (second), Bassoon (third), Trumpet (Bb, fourth), Trombone (Bb, fifth), Bass (sixth), Piano (seventh and eighth staves). The piano part includes a triplet in the first measure and a forte (f) dynamic marking in the seventh measure.

953

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly silent. The Bass part has lyrics under it. The score is in 2/4 time and consists of 8 measures. There are triplet markings in the Bass part.

con - cen - trar - me - ei,

957

Musical score for woodwinds and strings, measures 957-959. The score is written for three flutes (F), three clarinets in Bb, and three bassoons (Bb). The time signature changes from 3/4 to 2/4 and back to 3/4. The music features various melodic lines with triplets and slurs. The bassoon part includes a five-note run in measure 957.

Musical score for piano, measures 957-959. The piano part features a melodic line in the right hand with a dynamic marking of *mf* and a slur. The left hand is mostly silent, with some chords in measure 959.

Musical score for vocal parts, measures 957-959. The Soprano (S) part is mostly silent. The Bass (B) part has lyrics and includes triplets in measures 958 and 959.

es-con - der-me-ei,

This musical score consists of ten staves. The first five staves are for the piano, and the last five are for the voice. The piano part includes a right-hand staff (treble clef) and a left-hand staff (bass clef). The voice part includes a soprano staff (treble clef) and a bass staff (bass clef). The score is in 3/4 time and features various dynamics and articulations.

**Piano Part:**

- Staff 1 (Right Hand): Treble clef, 3/4 time. Measures 961-964. Dynamics: *f*, *cantabile*.
- Staff 2 (Left Hand): Bass clef, 3/4 time. Measures 961-964. Dynamics: *f*, *fz*. Includes triplets and accents.
- Staff 3 (Right Hand): Treble clef, 3/4 time. Measures 961-964. Dynamics: *f*.
- Staff 4 (Left Hand): Bass clef, 3/4 time. Measures 961-964. Dynamics: *f*.
- Staff 5 (Right Hand): Treble clef, 3/4 time. Measures 961-964. Dynamics: *mf*.
- Staff 6 (Left Hand): Bass clef, 3/4 time. Measures 961-964. Dynamics: *mf*.

**Voice Part:**

- Staff 7 (Soprano): Treble clef, 3/4 time. Measures 961-964. Dynamics: *mf*.
- Staff 8 (Bass): Bass clef, 3/4 time. Measures 961-964. Dynamics: *mf*.

966

967

968

969

6

dim.

p

3

3

3

B $\flat$

B $\flat$

E $\flat$

pp

966

S

B

p

i - so - lar - me - ei!



Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, and Piano. The score is divided into three measures with time signatures 3/4, 3/4, and 2/4. It features various musical notations such as triplets, sixteenth notes, and dynamic markings like *p*, *f*, and *mf*.

Vocal score for Soprano (S) and Bass (B). The Soprano part is mostly silent, while the Bass part has a few notes in the final measure. The lyrics "Meu es -" are written below the Bass line.

977

Musical score for instruments. The score is divided into two systems. The first system includes Flute (F), Clarinet (C), Bassoon (B), Trumpet (Bb), Trombone (Bb), Bass (B), and Piano (P). The second system includes Piano (P). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The time signature changes from 7/8 to 3/4 and then to 2/4.

977

Vocal score for Soprano (S) and Bass (B). The Soprano part is in treble clef and the Bass part is in bass clef. The lyrics are: tu - do tor - nou - se con - fli - to, con - fli - to.

tu - do tor - nou - se con - fli - to, con - fli - to,



981

981

*mf*

*p*

*mf*

*p*

*mf*

*cresc.*

*f*

*p*

*mp*

*8vb*

981

S

B

fer - ve meu

985

985

*p*

*mp* *cresc.*

*dim.*

*f*

*tr*

S

B

san - gue, meu co - ra - ção,

3



*a tempo*

993

*mf*

*mf*

*mf*

*mf*

*f*

*f*

*mp*

993

S

B

e - va - po - ram - se meus pen - sa -

997 *col canto*

*a tempo*

The musical score consists of ten staves. The first seven staves are for piano accompaniment: Treble Clef (top two), Bb Bass Clef (middle two), and Ebb Bass Clef (bottom two). The eighth staff is for Soprano (S) and the ninth for Bass (B). The score is divided into four measures, each with a 2/4 time signature. The piano part features various techniques: trills (tr), triplets (3), and quintuplets (5). Dynamics include *mf*, *mp*, *fp*, and *f*. The vocal part has lyrics: "men - - - - - tos." in the Bass line.

1000

tr

3

mf

5

cresc.

5

1000

S

B

3

3

Vou m'em - bo - ra da - qui...

1004

*mf*

B $\flat$

B $\flat$

E $\flat$

*f*

S

B

1004

1008

1008

*p*

*mf*

*f*

*p*

*p*

1008

S

B







1017

1017

1018

1019

1020

1021

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2

1020

This musical score is for a piano and voice ensemble, covering measures 1020 to 1022. The score is written in 2/4 time and features a key signature of one flat (Bb). The piano part is divided into several staves: two treble clefs (top two staves), two Bb bass clefs (middle two staves), and a grand staff (bottom two staves). The voice part consists of a Soprano (S) and Bass (B) line at the bottom. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The first two staves of the piano part feature a melodic line with slurs and ties, marked with a '5' (quintuplet). The third staff has a rhythmic accompaniment of eighth notes. The fourth and fifth staves (Bb bass clefs) feature a melodic line with slurs and ties, marked with a '3' (triplets). The sixth and seventh staves (grand staff) feature a rhythmic accompaniment of eighth notes. The voice part is mostly silent, with some notes in the Soprano line in measure 1022. The score includes dynamic markings such as *dim.*, *mp*, *mf*, and *f*. The tempo is marked as 1020.

1023

Musical score for piano and voice, measures 1023-1024. The score is written in 3/4 time and consists of ten staves. The first nine staves are for piano, and the tenth is for voice. The piano part includes a variety of textures, from melodic lines to dense chordal accompaniment. The voice part is currently silent.

**Staff 1 (Right Hand):** Treble clef, *mf*, melodic line with trills and slurs.

**Staff 2 (Left Hand):** Treble clef, *mf*, melodic line with trills and slurs.

**Staff 3 (Right Hand):** Treble clef, *p*, triplet accompaniment.

**Staff 4 (Left Hand):** Bass clef, *p*, triplet accompaniment.

**Staff 5 (Right Hand):** Treble clef, *mf*, melodic line with trills and slurs.

**Staff 6 (Left Hand):** Bass clef, *f*, melodic line with trills and slurs.

**Staff 7 (Right Hand):** Treble clef, *f*, dense chordal accompaniment with slurs.

**Staff 8 (Left Hand):** Bass clef, *f*, dense chordal accompaniment with slurs.

**Staff 9 (Voice):** Treble clef, S, silent.

**Staff 10 (Voice):** Bass clef, B, silent.

1025

This musical score page contains measures 1025 through 1027. It features a piano accompaniment and a vocal line. The piano part is written for two grand staves (treble and bass clef) and includes several instruments: two treble clefs (likely for flutes or piccolos), two bass clefs (likely for clarinets or bassoons), and a grand staff (piano). The vocal line is written for Soprano (S) and Bass (B) voices. The score is in 2/4 time and consists of three measures. The key signature changes from one flat to two flats across the measures. The piano part includes various musical notations such as triplets, quintuplets, slurs, and dynamic markings like *cresc.*, *mf*, *dim.*, and *f*. The vocal line is mostly rests, indicating that the vocalists are silent during these measures.

1028  $\text{tr}$

The musical score consists of the following parts and markings:

- Violin I and II:** Both parts play a melodic line with a *dim.* (diminuendo) marking. The measure 1028 starts with a  $\text{tr}$  (trill) on the first note.
- Flute:** Features triplet patterns in measures 1028 and 1029, and a *p* (piano) dynamic marking in measure 1031.
- Clarinet:** Features triplet patterns in measures 1028 and 1029, and a *dim.* marking in measure 1031.
- Trumpet:** Features triplet patterns in measures 1028 and 1029, and a *dim.* marking in measure 1031.
- French Horn:** Remains silent throughout the passage.
- Double Bass:** Features triplet patterns in measures 1030 and 1031, and a *p* dynamic marking in measure 1030.
- Piano:** The right hand has a melodic line with a *dim.* marking in measure 1029 and a *legato* marking in measure 1031. The left hand has a bass line with a *p* dynamic marking in measure 1031. An *8vb* (8va) marking is present in measure 1031.
- Voice:** The Soprano (S) part has the lyrics "Que" in measure 1031. The Bass (B) part is silent.

This musical score is for measures 1032, 1033, and 1034. It features a vocal line (Soprano and Bass) and a multi-instrumental ensemble. The vocal line includes lyrics: "bom, que bom!". The instrumental parts include two Treble Clef staves, two Bass Clef staves (Bb), and a Grand Staff (Piano). Dynamics include *p*, *mf*, and *f*. Fingerings of 3 and 5 are indicated. A *tr* (trill) is marked in the second Bass Clef staff. A *5<sup>va</sup>* (octave) marking is present in the Grand Staff. The score is in 2/4 time and ends with a 3/4 time signature.



1035

Flute 1

Flute 2

Clarinet in Bb 1

Clarinet in Bb 2

Trumpet in Bb 1

Trumpet in Bb 2

Trombone 1

Trombone 2

Piano

Soprano (S)

Bass (B)

O bo - bo foi - s'em -

1038

Musical score for a multi-instrument ensemble and voice. The score is in 3/4 time and consists of 10 measures. The instruments and parts are:

- Two Treble Clef staves (top two): Both start with a half note Bb. The first staff has a *mf* dynamic. The second staff has a *mf* dynamic and includes triplet markings.
- Two Bb Treble Clef staves (middle two): The first staff has a *f* dynamic and includes a slur over measures 5 and 6. The second staff has a *p* dynamic and includes triplet markings.
- Two Bass Clef staves (bottom two of the first section): The first staff has a *mf* dynamic and includes a triplet marking. The second staff has a *mf* dynamic and includes a triplet marking.
- Two E♭ Treble Clef staves (middle two of the second section): Both are empty.
- Two Bass Clef staves (bottom two of the second section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the third section): Both are empty.
- Two Bass Clef staves (bottom two of the fourth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the fifth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the sixth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the seventh section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the eighth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the ninth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.
- Two Bass Clef staves (bottom two of the tenth section): The first staff has a *mf* dynamic and includes a slur over measures 5 and 6. The second staff has a *mf* dynamic and includes a slur over measures 5 and 6.

The score includes various musical notations such as slurs, triplets, and dynamics. The key signature is Bb. The score is numbered 1038 at the beginning and end.

1041

*mf*

*p*

*p*

*p*

*p*

*cresc.*

*p*

*tr*

*tr*

*3*

*3*

*3*

*3*

*3*

*5*

*5*

*5*

*5*

*5*

*5*

*8vb*

1041

Que bom, que bom!

*3*

*3*

*3*

*5*

1044

Musical score for a piano and voice piece, measures 1044-1046. The score is written for piano and voice. The piano part consists of several staves: two treble clefs (top two), two bass clefs (middle two), and a grand staff (bottom two). The voice part consists of a soprano (S) and a bass (B) line. The key signature is one flat (B-flat), and the time signature is 2/4. The score is divided into three measures. Measure 1044: The piano part has a rest in the top two staves, a half note in the third staff, and a half note in the fourth staff. The voice part has a half note in the soprano line. Measure 1045: The piano part has a half note in the top two staves, a half note in the third staff, and a half note in the fourth staff. The voice part has a half note in the soprano line. Measure 1046: The piano part has a half note in the top two staves, a half note in the third staff, and a half note in the fourth staff. The voice part has a half note in the soprano line. Dynamics include *mf*, *f*, *cresc.*, and *8vb*. Fingerings are indicated with numbers 3, 5, and 6. The score includes various musical notations such as slurs, ties, and accidentals.

1047

The musical score consists of ten staves. The first seven staves are for instruments: two Treble Clefs (top two), two Bb Treble Clefs (middle two), and two E♭ Treble Clefs (bottom two). The eighth staff is for the Piano, with a bass clef and a dashed line indicating an octave below (8vb). The ninth and tenth staves are for the vocalists, Soprano (S) and Bass (B), with treble and bass clefs respectively. The music is in 3/4 time and features dynamic markings of *mf*, *cresc.*, and *f*. The vocal line includes the lyrics "ta - va mes - mo na ho-ra:". The score includes various musical notations such as triplets, slurs, and crescendo/decrescendo hairpins.

1051

*p*

*mf*

*dim.*

*p*

*f*

*p*

*legato*

*mf*

1051

não,

não su-por-ta - va mais

su - a in - cô - mo - da pre - sen - ça;

1056

B $\flat$

B $\flat$

B $\flat$

S

que tur - bi -

1058

B $\flat$

S

lhão de não sei o quê des - per - tou em

1060

*f*

*mf* *cresc.*

*f*

*p*

*mim!*

1060

1063

*p* *cresc.*



1066

*dim.* *mf* *f*

5 6 6

1070

*ff* *f* *f*

6 6 5 5

1074

*p* *cresc.* *f* *solo* *fz*

*dim.* *p*

6 6 6 6 6 6 5

1079

*p* *cresc.*

5 5 5 5 5 6 6

1083

*ff* *rubato*

6 6 6 6

1086

*a tempo*

6 5 5 5 5

1089

5 5 5 5

Cena 9 = 3:53 min.  
(233 segundos de  
silêncio e ação)

Cena 10: final.

1094

(♩ = 88)

The musical score is arranged in a system of staves. At the top, there are two boxes: the first contains the scene information 'Cena 9 = 3:53 min. (233 segundos de silêncio e ação)' and the second contains 'Cena 10: final.' Below these, the tempo is marked as '(♩ = 88)'. The score begins at measure 1094. The upper staves include two treble clefs, two bass clefs (B♭), and a grand staff (E♭). The piano part is marked with dynamics *fp*, *fr*, *lunga*, *molto vibrato*, and *normal*. The vocal part (Soprano) enters at measure 1094 with the lyrics: 'Mas, o-lha: o pa-pel qu'e - le tan-to es - tu -'. The score concludes with a final measure in 3/4 time.

Musical score for instruments including Trumpets, Trombones, and Piano. The score is in 3/4 time and consists of 11 measures. The key signature has one sharp (F#). The instruments are: Trumpets (top three staves), Trombones (middle three staves, labeled B $\flat$ ), Piano (bottom two staves), and a grand piano (bottom two staves). Dynamics include *f*, *fp*, *fz*, *p*, and *mf*. There are triplets and slurs in the Trombone and Piano parts.

Vocal line with lyrics and bass line. The vocal line is in 3/4 time and consists of 11 measures. The lyrics are: da-va pa-ra trás e - le dei - xou. E. The bass line is in 3/4 time and consists of 11 measures.

The musical score consists of several parts:

- Piano (P):**
  - Right Hand: Features a complex rhythmic pattern with a quintuplet (marked '5') in the first measure, followed by rests and then a melodic line with triplets (marked '3') in the 3/4 and 2/4 measures.
  - Left Hand: Features a melodic line with triplets (marked '3') in the 3/4 and 2/4 measures, and a bass line with triplets (marked '3') in the 3/4 and 2/4 measures.
- Voices (Soprano and Bass):**
  - Soprano (S):** Enters at measure 1110 with the lyrics "eu com is-so?". The melody includes a triplet (marked '3') in the final measure.
  - Bass (B):** Remains mostly silent, with rests in the vocal line.
- Piano Accompaniment (P):**
  - Right Hand: Features a melodic line with a *mf* dynamic marking in the 3/4 measure.
  - Left Hand: Features a bass line with a *mf* dynamic marking in the 3/4 measure.

1116 *a tempo*

The musical score is arranged in systems. The first system contains the Flute, Clarinet, Bassoon, Trumpet, Trombone, Euphonium, and Horn parts. The second system contains the Piano part. The third system contains the Soprano and Bass vocal parts. The score is in 3/4 time, with a key signature of one sharp (F#). The tempo is marked *a tempo*. Dynamic markings include *mp* (mezzo-piano), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fz* (forzando). A triplet of eighth notes is indicated with a '3' over the notes. The vocal line includes the lyrics 'Mas... e se'.

1122

*col canto a tempo*

1122

*col canto a tempo*

*mf*

*mp*

*f*

*mp*

*mf*

*mp*

*mf*

*mf*

*mf*

1122

S  
for im-por-tan-te?

B

1129

rall.

G.P.

a tempo

1129

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

*mp*

*f*

*mp*

*f*

1129

(Advogada abre a carta.)

S  
Pa-re - ci - a im-por - tan - te.

B

1135

Musical score for a string quartet and piano, measures 1135-1139. The score is written for Violin I, Violin II, Viola, Violoncello (Cello), Contrabasso (Double Bass), and Piano. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into five measures. Measure 1135 (the first measure shown) contains rests for all instruments. Measure 1136 features a Cello part starting with a forte (*f*) dynamic, a crescendo (*cresc.*) marking, and a triplet of eighth notes. The Double Bass part also begins in measure 1136 with a forte (*f*) dynamic. The Violoncello part has a mezzo-forte (*mp*) dynamic. The Piano part has a mezzo-forte (*mf*) dynamic and includes a sixteenth-note triplet in the right hand and a triplet of eighth notes in the left hand. Measure 1137 continues the Cello and Double Bass parts. Measure 1138 shows the Cello and Double Bass parts with a decrescendo hairpin. Measure 1139 concludes the passage with rests for all instruments. The score includes various musical notations such as slurs, accents, and dynamic markings.



1139

*f*

*mf*

*p*

*mp*

1139

S

B

Ve - ja - mos:

1143

*pp*

*mf*

*p*

*pp*

*8vb-*

1143

Soprano: "Pre - za - do se - nhor! Con - fi - an - tes na

Bass: (Empty staff)

1147

The musical score is arranged in a system with the following parts and markings:

- Flute:** Rests in measures 1147-1149.
- Clarinet:** Rests in measures 1147-1149.
- Bassoon:** Rests in measures 1147-1149.
- Trumpet:** Rests in measures 1147-1149.
- Trombone:** Rests in measures 1147-1149.
- Piano:**
  - Measures 1147-1148: *cresc.* (crescendo), with a hairpin indicating volume increase.
  - Measures 1149-1150: *mf* (mezzo-forte), with a hairpin indicating volume decrease.
  - Measures 1151-1152: *tr* (trills) on the final notes.
- Voice:**
  - Measures 1147-1149: *vos - sa e - lo quên - cia e sa - be - do - ri - a...*
  - Measure 1150: *O-lha*

The score includes various musical notations such as rests, notes, beams, and dynamic markings. The time signature changes from 3/4 to 2/4 between measures 1148 and 1149.

1151 col canto

(♩ = 88)

The musical score consists of ten staves. The first seven staves are for piano accompaniment, with the first six staves grouped by a brace on the left. The eighth staff is for the right hand of the piano, and the ninth staff is for the left hand. The final two staves are for the vocal line, labeled 'S' (Soprano) and 'B' (Bass). The score is in 3/4 time and features a key signature of one flat. Dynamics include *f*, *p*, *mf*, and *f*. The vocal line begins with the word 'só!' and includes a triplet of eighth notes. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

1156

Musical score for instruments including Flute, Clarinet, Bassoon, Trumpet, Trombone, Saxophone, and Piano. The score is in 3/4 time and consists of 11 measures. The instruments are arranged in a standard orchestral layout. The Flute and Clarinet parts are in the upper register, while the Bassoon, Trumpet, Trombone, and Saxophone parts are in the lower register. The Piano part is in the lower register and provides harmonic support. The score is written in a single system with a key signature of one flat and a time signature of 3/4.

1156

Musical score for Soprano (S) and Bass (B) vocal parts. The score is in 3/4 time and consists of 11 measures. The Soprano part is in the upper register and the Bass part is in the lower register. The score is written in a single system with a key signature of one flat and a time signature of 3/4.

(♩ = 72)

1160

Musical score for instruments. The score consists of 10 staves. The top two staves are for two Trumpets (B♭). The next two staves are for two Trombones (B♭). The next two staves are for two Saxophones (E♭). The bottom two staves of this section are for the Piano. The music is in 3/4 time, with a key signature of one flat (B♭). The score is divided into four measures. The first measure contains the main melodic and harmonic material. The second and third measures are mostly rests for the instruments. The fourth measure features a melodic entry for the Saxophones and Trombones, marked *mf*.

1160

Vocal line with lyrics. The score consists of two staves: Soprano (S) and Bass (B). The music is in 3/4 time, with a key signature of one flat (B♭). The lyrics are: "Tão lon-ge da ver-da-de foi meu jul-ga-". The vocal line begins in the third measure with a quarter rest, followed by the lyrics. The final note is a triplet of eighth notes. The Bass line is mostly rests.



1169

dim. *p* *pp*

(8<sup>va</sup>)

1169

men - te pa - ra es - cre - ver - nos um cul - to tra - ta - do so - bre'os fun - da -





1176

Moderato (♩ = 72)

col canto

a tempo

The musical score consists of the following parts and measures:

- Violin I:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *p*.
- Violin II:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *p*.
- Flute:** Measures 1176-1179. Starts with a whole rest in 1176, then quarter notes G4, A4, B4, and C5 in 1177, followed by quarter notes D5, E5, and F5 in 1178 and 1179. Dynamics: *p* with an accent (>).
- Clarinet:** Measures 1176-1179. Starts with a whole rest in 1176, then quarter notes G4, A4, B4, and C5 in 1177, followed by quarter notes D5, E5, and F5 in 1178 and 1179. Dynamics: *p* with an accent (>).
- Trumpet:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*.
- Trumpet II:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*.
- French Horn:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*.
- French Horn II:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*.
- Woodwind Ensemble:** Measures 1176-1179. Includes a trill (*tr*) in 1177 and a melodic line in 1178-1179. Dynamics: *mp*.
- Piano:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *f*.
- Violoncello:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*, then *cresc.*
- Double Bass:** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179. Dynamics: *pp*, then *cresc.*
- Piano (Continued):** Measures 1176-1179. Includes a trill (*tr*) in 1177 and a melodic line in 1178-1179. Dynamics: *p*, then *mf*. Includes a 3-measure rest and a 5-measure rest.
- Voice (Soprano):** Measures 1176-1179. Starts with a whole rest in 1176, then quarter notes G4, A4, B4, and C5 in 1177, followed by quarter notes D5, E5, and F5 in 1178 and 1179. Lyrics: "Que to - la! Que in - jus - ta!".
- Voice (Bass):** Measures 1176-1179. Starts with a whole rest in 1176, then a half note G4 in 1177, followed by quarter notes A4, B4, and C5 in 1178 and 1179.

The musical score consists of the following parts:

- Piano:** Right and left hand staves. The right hand features a trill in the first measure of the second system and a triplet in the first measure of the third system. The left hand has a triplet in the first measure of the second system.
- Two Bb Instruments:** Both play a triplet in the first measure of the second system and a single note in the first measure of the third system.
- Two Eb Instruments:** Both play a triplet in the first measure of the second system.
- Voice:** Soprano (S) and Bass (B) parts. The lyrics are: "Um pro - je - to tão im - por - tan - te!".

Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The score is in 3/4 time and includes various musical notations such as trills, triplets, and articulation marks.



1190

*p*

*f*

*mf*

*8vb*

S  
pos-ta tão in-te-res - san-te? *mf* Se-nhor, m'es - pe-re! Es-pe-re'um

B

1196

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mp*

*tr*

1196

S  
pou-co!

B  
Te-ri-a e - le'a-ban-do - na-do ta - re - fa tão e-mo-cio-

1202

*cresc.*

*dim.*

*mf*

*mf*

*mf*

*f*

*mf*

nan - te?

Se - nhor, m'es - pe - re!

1207

The musical score consists of several staves. The piano part includes:

- Right hand: Treble clef, starting with a whole rest in measure 1207, then moving to a 3/4 time signature in measure 1208, and a 2/4 time signature in measure 1209. Dynamics include *mf* and *p*.
- Left hand: Treble clef, starting with a whole rest in measure 1207, then moving to a 3/4 time signature in measure 1208, and a 2/4 time signature in measure 1209. Dynamics include *pp*.
- Double Bass: Bass clef, starting with a whole rest in measure 1207, then moving to a 3/4 time signature in measure 1208, and a 2/4 time signature in measure 1209. Dynamics include *f*, *solo*, *fz*, and *mf*. It features a complex melodic line with a quintuplet in measure 1209 and a triplet in measure 1210.
- Two other staves for B♭ instruments (likely Trumpets) are present but mostly contain rests.

The vocal part includes:

- Soprano (S): Treble clef, starting in measure 1207 with the lyrics "Es-pe-re'um pou-co!". In measure 1209, the lyrics are "Co - nhe - ci - men - to so-bre".
- Bass (B): Bass clef, mostly contains rests.

The score is divided into measures 1207, 1208, 1209, and 1210. Time signatures change from 3/4 to 2/4 between measures 1207 and 1208, and between 1208 and 1209.



1212

1212

co - mu - ni - ca - ção é dom de pou - cos:

1212

1216

Musical score for instruments. The score is in 2/4 time and consists of 12 measures. The instruments are: Flute (F), Clarinet (C), Bassoon (B), Trumpet (B $\flat$ ), Trombone (B $\flat$ ), Bass (B), and Piano (P). The score includes various dynamics such as *mp*, *p*, *f*, and *mf*. The Flute part starts with a *mp* dynamic. The Clarinet part starts with a *p* dynamic. The Bassoon part starts with a *p* dynamic. The Trumpet part starts with a *p* dynamic. The Trombone part starts with a *p* dynamic. The Bass part starts with a *p* dynamic. The Piano part starts with a *fz* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

1216

Vocal score for Soprano (S) and Bass (B). The score is in 2/4 time and consists of 12 measures. The Soprano part includes the lyrics: "de mais sa - ber so - bre di - á - lo - go pre - ci - sa'o mun - do,". The Bass part is silent. The score includes various musical notations such as slurs and dynamic markings.



1226

The musical score is arranged in two systems. The first system contains seven staves: five woodwind parts (Flute 1, Flute 2, Clarinet in Bb, Bassoon, and Bassoon) and a Piano. The second system contains three staves: Soprano (S), Alto (A), and Bass (B) vocal parts. The score is in 3/4 time and consists of six measures. The woodwinds and piano have melodic lines with various dynamics such as *p*, *mp*, and *mf*. The vocal parts are mostly rests, with some melodic fragments in the Soprano and Alto parts in the final measures. The piano part features a melodic line in the first two measures, marked *p*, and then rests.

1232

Musical score for a string quartet and vocalists, measures 1232-1235. The score is written for Violin I, Violin II, Viola, Cello, Double Bass, and Soprano/Bass. The time signature is 3/4. The key signature has one flat (B-flat). The score includes dynamic markings such as *mf* and *cresc.*. The vocal parts (Soprano and Bass) are marked with a *mf* dynamic and have rests throughout the measures. The string parts feature various rhythmic patterns, including eighth and sixteenth notes, and some measures contain rests.



1240

The musical score consists of the following parts and measures:

- Violin I:** Measures 1240-1244. Dynamics: *p*, *f*, *p*.
- Violin II:** Measures 1240-1244. Dynamics: *p*, *f*, *p*.
- Viola:** Measures 1240-1244. Dynamics: *pp*, *f*, *p*. Includes trills (*tr*).
- Violoncello:** Measures 1240-1244. Dynamics: *pp*, *f*, *p*. Includes triplets (*3*).
- Contrabasso:** Measures 1240-1244. Dynamics: *p*, *f*, *p*. Includes triplets (*3*).
- Piano:** Measures 1240-1244. Dynamics: *pp*, *f*.

1240

S

B

1244

This musical score page contains measures 1244 through 1248. It features a variety of instruments and voices:

- Violin I:** Starts with a *p* dynamic, followed by a *cresc.* section, and ends with a *f* dynamic.
- Violin II:** Features trills (*tr*) and a *mf* dynamic, with a *cresc.* section.
- Viola:** Includes trills (*tr*) and a *ff* dynamic.
- Celli:** Starts with a *p* dynamic and ends with a *f* dynamic.
- Bass:** Starts with a *p* dynamic and ends with a *f* dynamic.
- Woodwinds:** Includes parts for Flute (F), Clarinet (C), Bassoon (B), and Contrabassoon (Cb). The Clarinet part features triplets (*3*) and a *mp* dynamic, while the Bassoon part features a *ff* dynamic.
- Piano:** Starts with a *p* dynamic and ends with a *f* dynamic.
- Voice:** Includes parts for Soprano (S) and Bass (B), which are mostly silent in this section.

The score includes various musical notations such as dynamics (*p*, *mf*, *ff*, *cresc.*), articulation (*tr*), and fingerings (6, 5, 3).

1244



1249

This musical score page contains measures 1249 through 1255. It features a piano accompaniment and a vocal line. The piano part is written for a grand piano, with a right-hand staff and a left-hand staff. The vocal part is written for a soprano (S) and a bass (B). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *ff* (fortissimo) and *fz* (forzando). The piano part consists of a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The vocal line is mostly silent, with some notes in the final measure. The score is arranged in a standard format with a grand staff for the piano and two staves for the voice.