



Joao Wilson Faustini

Arrangeur, Compositeur, Directeur, Interprete, Editeur, Professeur

Brésil, IRATI, PR

A propos de l'artiste

BM at Westminster Choir College, Princeton, New Jersey
 SMM at Union Seminary School of Music, New York, NY
 Studied Composition with Joseph Goodman. Choral conducting with John Finley Williamson, Robert Shaw, Wilhelm Ehmann, Frauke Hassmann. Composer, Hymn writer, Translator, Arranger. Has published the largest collection of Sacred Music in Portuguese. Has Published "Brazilian Organ Music" in 4 volumes and two collections of "Brazilian Hymns" ("When Breaks the Dawn" and "The Heavens Are Telling") by Wayne Leupold Editions, Colfax, USA. Promotes choral festivals and workshops all over Brazil. In the site below you can find a link to most of his publications done in Brazil. Just click on Partituras: <http://www.soemus.org.br/> Please let the composer know if you ever use any of his music! Thanks!

Site Internet: <http://www.soemus.org.br>

A propos de la pièce



Titre: O céu baixou aqui na terra (Le ciel a visité la terre)
 [Le ciel a visité la terre]
Compositeur: Gounod, Charles
Arrangeur: Faustini, Joao Wilson
Licence: ©1998 João Wilson Faustini
Editeur: Faustini, Joao Wilson
Instrumentation: Chorale SATB, piano ou orgue
Style: Christian

Joao Wilson Faustini sur [free-scores.com](http://www.free-scores.com)

http://www.free-scores.com/partitions_gratuites_joao-wilson-faustini.htm

- Contacter l'artiste
- Commenter cette partition
- Ajouter votre interprétation MP3
- Accès partition et écoute audio avec ce QR Code :



O CÉU BAIXOU AQUI NA TERRA

(Le ciel a visité la terre)

Charles Gounod (1818-1898)

Arr. J.W. Faustini, 1998

Joseph Alexandre Pierre, vicomte de Ségur
Trad. J.W. Faustini, 1960

Adagio ♩ 69

(*)

Coro

O céu baixou aqui na terra e meu Se -

nhor ha - bi - ta em mim! Do pu-ro a-mor eis o mis-

(*) O acompanhamento do piano deve ser arpejado

© Copyright de J. W. Faustini, 1998

10

té - rio! Cá - la - te, al - ma, a - do - ra as - sim! Cá - la -

13

te, al - ma, a - do - ra as - sim.

16

(após a 3a. estrofe saltar para a CODA, compasso 27) 0

*Andante (Sopranos) **

1. Es - te a -
2. Tu que
3. Pe - ca -

* Tenores podem cantar a segunda estrofe.

19

mor com-preen-der não pos - so: Cris - to_ha-bi-tan - do_o co - ra -
 tan - to me tens a - ma - do Sa - bes que te a - mo_a - té mor -
 dor sou, e mi - se - rá - vel E na - da te - nho_a_o - fe - re -

22

ção! Co - mo pou - de_es-te ami - go nos - so Dar, tão hu -
 rer. Se ou - tro a-mor me tor-nar cul - pa - do, Teu fo-go_o
 cer, Mas eü pos - so, Se-nhor a - ma - do, Gra - ças ren -

25

Coro 0 CODA

mil - de_a sal-va-ção!
 fa - ça_es - mo-re - cer. O
 der - te_e te que-rer!

28

Musical score for measures 28-30. The piece is in a key with three flats (B-flat major or D-flat minor) and 3/4 time. Measure 28 features a melodic line in the right hand with eighth and sixteenth notes, and a bass line with chords. Measures 29 and 30 continue the melodic development in the right hand, with the bass line providing harmonic support.

31

Musical score for measures 31-32. Measure 31 shows a melodic line in the right hand with a long note followed by eighth notes, and a bass line with chords. Measure 32 continues the melodic line in the right hand, with the bass line providing harmonic support.

33

Musical score for measures 33-34. Measure 33 features a melodic line in the right hand with a long note followed by eighth notes, and a bass line with chords. Measure 34 continues the melodic line in the right hand, with the bass line providing harmonic support.