



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!

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A propos de la pièce



Titre: Chant de triomphe de Miriam
 [Franz Schubert, op 136 (1797-1828)]
Compositeur: Schubert, Franz Peter
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Editeur: Faustini, Joao Wilson
Instrumentation: Chorale SATB + Soprano solo
Style: Romantique

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

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TOCA O ADUFE, TANGE AS CORDAS

(Rührt die Zimbel)

Franz Grillparser
Trad. João W. Faustini, 1964

Da "Canção de Triunfo de Miriam"
Franz Schubert, op. 136 (1797-1828)

Allegro giusto (c. =120)

The piano introduction is in 4/4 time, starting with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady bass line with some syncopation. The key signature has two flats (B-flat and E-flat).

Sopranos

The soprano vocal line begins at measure 5. The lyrics are: "To-ca_o_a-du - fe, tan-ge_as cor-das, en - to -". The melody is simple and follows the natural inflection of the Portuguese text.

The piano accompaniment continues from the introduction. It features a mix of chords and moving lines in both hands, with a piano (p) dynamic marking. The texture is rich and supports the vocal melody.

The second vocal phrase begins at measure 9. The lyrics are: "an do_a Deus lou - vor! To-ca_o_a-du - fe, tan-ge_as". The piano accompaniment continues with a similar texture, providing harmonic support for the vocal line.

13

cor - das em lou - vor! Gran - de_é Deus em to - do_o tem - po,

17

Gran-de_é Deus emto - do_o tem - po

21

f

E_ho-je mos-tra Seu fa - vor. Grande_é Deus emto-do_o
 Grande_é Deus emto-do_o

f p *f*

25

6

tem - po E_ho-je mos-tra Seu fa - vor!
 tem - po E_ho-je mos-tra Seu fa - vor!

6

29

To-ca_o a-

To-ca_o a-du - fe, tan-ge_as cor-das,

33

To-ca_o a-du - fe, tan-ge_as cor-das, tan-ge, tan-ge_as cor-das En - to -
 du - fe, tan-ge_as cor-das, com o a - du - fe tan-ge_as

To-ca_o a-du - fe, tan ge_as cor-das, tan - ge, tan-ge_as cor - das

En - to - an-do_a Deus lou-vor, En-to-an-do_aDeus lou - vor! Grande_é

37

an-do_aDeus lou - vor, En - to - an-do_aDeus louvor!
En - to - an-do_aDeus louvor! Grande_é

En - to - an-do_a Deus lou - vor, En-to-an-do_aDeus louvor!

Deus em to-do_o tem-po,

41

Deus, louvor, Gran-de_emo-do_o tem-po
Deus em to do o tem-po, gran-de_é

Deus, louvor, Grande_é Deus emto-do_o tem-po,

largamente

45

Deus, Deus, E ho - je mostra_o Seu fa - vor!
 Deus, em to-do o tem - po - je mostra_o Seu fa - vor!

Deus, Deus, E ho - je mostra_o Seu fa - vor!

largamente *a tempo*

49

To-ca_o_a-du - fe, tan-ge_as cor-das En - to - an-do_a Deus lou -

p

53

vor, *f* To-ca_o_a-du - fe, tan - ge_as cor - das En - to - an-do_aDeus lou-

f Toca_o_adu - fe, tan-ge_as cor-das En to an do_aDeus lou-

57

vor! Gran-de_é Deus em to-do_o tem-po, Gran-de_é Deus em to-do_o
Gran - de_éDeus em to-do_o

vor,

p *f*

61

tem - po, Gran-de_é Deus em to - do_o tem - po E_ho - je
tem - po,

p *f* *fp*

65

mos-tra_o Seu fa - vor! Gran-de_é Deus em to - do_o tem - po, -
Gran-de_é Deus em to - do_o tem - po,

f

69

E_ho - je mos-tra_o Seu fa - vor!
E_ho - je mos-tra_o Seu fa - vor!

73