

Abul
3^o Acto.
(Esboços).

Albert Nepomuceno



Abul. 3º Acto.

Introdução.

Tranquillo

The musical score is written for piano and consists of several systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Tranquillo'. The first system includes a 'p' (piano) dynamic marking and the instruction 'legato.' in the bass staff. The score features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. The piece concludes with a double bar line and repeat dots.

BIBLIOTECA NACIONAL
Rio de Janeiro
582.401/82-d

2.

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, continuing the piece with similar notation.

Handwritten musical notation for the third system, showing melodic development in the treble staff.

Handwritten musical notation for the fourth system, with a more active bass line.

Handwritten musical notation for the fifth system, featuring a complex rhythmic pattern in the treble staff.

S'aprono le cortine

Handwritten musical notation for the sixth system, including a double bar line and repeat signs.

Handwritten musical notation for the seventh system, concluding the piece with a final cadence.

Piano introduction consisting of two staves. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with chords and single notes.

Sop.
C.
Ten.
B.

Vocal staves for Soprano (Sop.), Contralto (C.), Tenor (Ten.), and Bass (B.). The lyrics are: "Salve A-bul!"

Piano accompaniment for the vocal section, consisting of two staves. It features a steady rhythmic pattern with chords and moving lines in both hands.

Al.
Coro

Vocal staves for Alto (Al.) and Chorus (Coro). The lyrics are: "Hon-ue-mos ao Se-nhor Engrande-".

Piano accompaniment for the final section, consisting of two staves. It includes a *ritardando* marking and concludes with sustained chords.

68
14
82



4

M. ³
 -cei lo-mi-go ao Se-nhor ao E-ter-no!

Cno
 Su-ba ao es
 Su-ba ao es
 Su-ba ao es

R.

³ pa-co in-ter-mi-vo, o prei-to desta ora-ção o' se-nhor!

³

Empty musical staves for Cno and R.

³ $d = d$

82
17
109

Mens.
Coo
Baixo

Vão das flores ao céu as per- fu- mos sua vis- si- mos

Sop.
Cont.
Ten.
B.

Co- mo um rai- o de luz
Co- mo um rai- o de luz
Su- ha a pre- ce de nos- so co- ra- ção. Co- mo um rai- o de luz
Co- mo um rai- o de luz

er- ga- se do infi- ni- to. Pai- re
er- ga- se do infi- ni- to.

109
17
126



fumento do E - ter - no.

 Elle es -

Como es cu - ta do - a

 Como es cu - ta do a

 cu - ta aos mor - taes das co - le - ras o gri - to

Lou - ve - mos ao E - ter - no, a

 mor o vo - ca - bu - lo ter - no

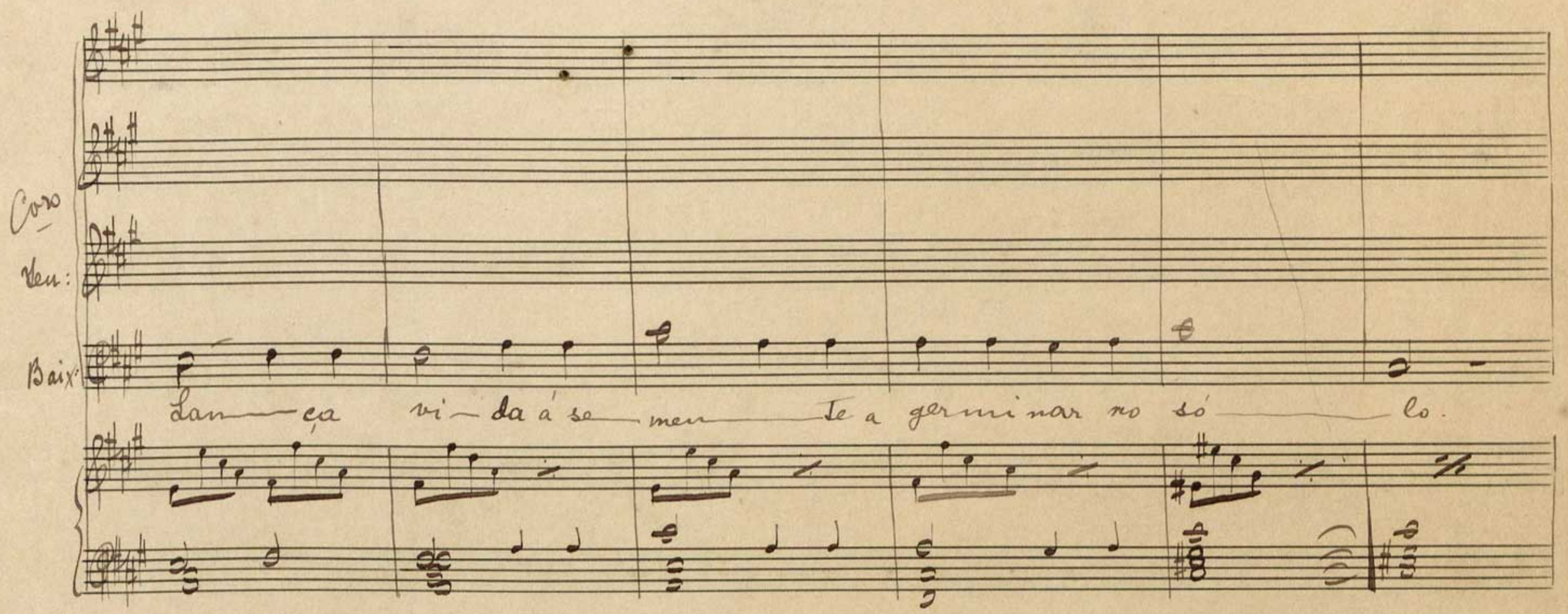
 Como es cu - ta do amor o vo - ca - bu - lo ter - no

126
14
150

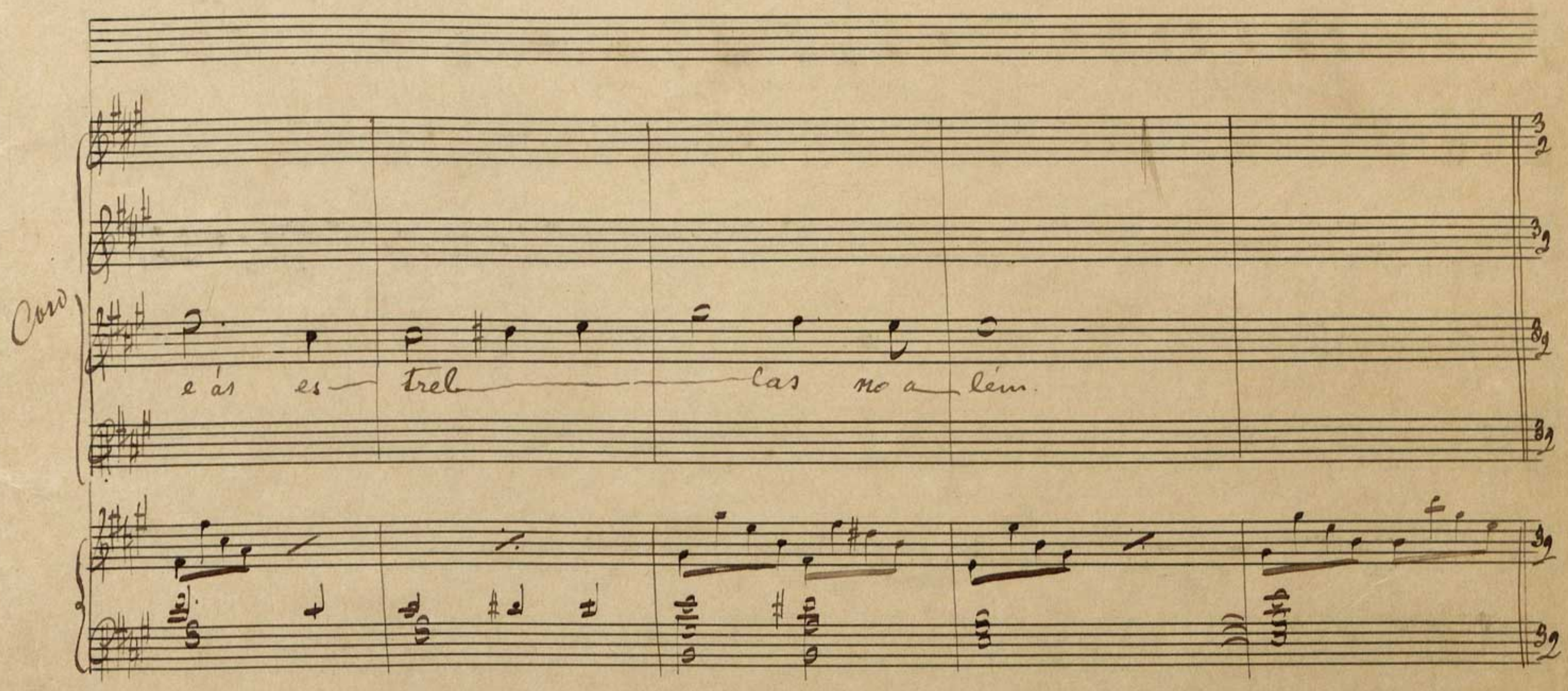
M.
P.
for — te que allu — mi — a a pleni — tu — de da Creação — !



Coro
Ten:
Baix:
lan — ca vi — da a se — men — te a germinar no só — lo.



Coro
e as es — tres — cas no a léu.



140
15
155



Sopr. *Et no in fau- te a sor- ris as fe mi ni as eol*

Conti.

Pic.

Um flu- do ce les- ti al elle ins- ti- la tam

Shinal *Eram d'elles as vo- zes que escu- ta- va... E' men*

bem.

Coro divini in duo

155
8
163

S. *fi - lho que os guia e que os conduz.*

II *Soe - mos fil - tros de a - zul em tu - do quanto*

S. *Soi elle quem a multidão es -*

I *Nes - sa fon - te im - mor - tal a noss' al - ma embe - ven*

II *vi - ve O ho - men*

163
10
173



S *era na o ca mi - nho mostrou da no - va . lux .*

I *A - cha dentro de si o ca*

II *quando a des - gra - ça o im - pel - le no de cli - ve .*

I *Ho - je as pre ces dos cre n tes são su - li n do tal como o fu - mo a*

I *mi - nho do céo*
o ho - men quando a des - gra - ça o im - pel - le no de cli - ve

Chord progression: C, C#F, G, A, B, C

173
12
185

S. *so-li-dão do céo* Oh!

o ca-mi-nho do céo.

a-cha dentro de si o ca-mi-nho do céo

S. *do ce canto que me comoveu.*

No in-fee-to pan-ta-nal o re-lum-bo flor

es-ce do in-fee-to pan-ta-nal rompe a dura-ra lou-san:

Flôres-ça dentro em -

185
18
203



nos o re-lun-ho da pre-ce e ha de sur-gir da

cha - de sur-gir da

mor a au-ro-ra do a-ma-nhã a au-ro-ra do a-ma-nhã

Alto as ro-zes-jun-te nos rum hym-no vi-bran-te ao

Coro ro-ra do a-ma-nhã. ra do a-ma-nhã!

Piano

Deus In cre a da se e te ve lou uor.

En to e nos sal no no a

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with the lyrics 'Deus In cre a da se e te ve lou uor.' and continues with 'En to e nos sal no no a'. The piano accompaniment features a steady bass line and a treble line with chords and melodic fragments. There are some handwritten annotations and a blue 'X' mark above the piano part.

mor palpi tan te um can to ao & ter no, um hymno ao Se nhor, um

The second system of the musical score continues the vocal line with the lyrics 'mor palpi tan te um can to ao & ter no, um hymno ao Se nhor, um'. The piano accompaniment includes a prominent triplet in the treble clef. The notation is dense with many notes and rests.

hymno ao Se nhor! Hosan nah!

The third system of the musical score features the lyrics 'hymno ao Se nhor! Hosan nah!'. The vocal line is more sparse, with longer rests. The piano accompaniment continues with chords and rests.

crese --

The fourth system of the musical score begins with the lyrics 'crese --'. The vocal line has a few notes followed by a long rest. The piano accompaniment is more active, with a clear melodic line in the treble clef.

225
14
236

Shinah
 A-lul
 Minha Mãe!
 Minha Mãe
 a la do
 P.
 2
 7

S.
 A.
 ver-te re-vi-go-ra meu cora-cao!
 P.

S.
 A.
 A-lul, venho em teu po-a-uisar-te do pa-
 P.

A.
 ri-go.
 A-lul, o teu mo-me, es pa-
 P.

234
16
250.

lhan do a dou tri-na lora de norte a sul, via por to-da a par te e conse que tras.

por na irra diação di-vi-na As longas ri-as da meso-po-to-mia.

Fre me de in-ve ja em fa-ma o rei d'Ur, filho meu. Hach mosthart a turba in-

digno re-vol-to-so, Pen-di-ra punição a teu cri-me...
Pois eu não offen-

250
- 15
265

S. *Al.*

— di ao Rei, *En* não sou criminoso. *Ah!* *mas*

S. *Al.*

dés quello di-ga, o por us um seculo de vera em ti. *Esenta:*

S. *Al.*

Ho-je mesmo atten-ta do sangren-to nao se consumma. A sus crentes um

S. *Al.*

fi-lho um miseroinno-cen-te hão de arrancar ea tur-

265
\$5
280

S.

hi, porque se ja de mente não a polre victimo immolar. — !

S.

Al.

calmamente
mf Não! Amra—

Al.

meu li- lho, a prudencia de de ce!

O dio não plan- tes não! é reze- tal damni- nho...

280
16
296



Sem compaixão de mim es-sas lutas esquece,

vae, não demo-res vae, parte para o de-ser to.

A que vim eu en-tão? suspi-ra-ção di-

di-na aqui me trouxe. Não fuji rei... certo!

296
15
311

Handwritten musical notation for the first system. The vocal line (treble clef) features a triplet of eighth notes followed by a quarter note. The lyrics are: "Ou - ve - me, filho, tu que es bom !...". The piano accompaniment (grand staff) provides harmonic support with chords and moving lines.

Handwritten musical notation for the second system. The vocal line continues with a melodic line. The piano accompaniment features a steady bass line and chords.

Handwritten musical notation for the third system. The vocal line has a rest followed by the lyrics: "Em as per - ro Amra - phel esse e o meu de - ver!". The piano accompaniment includes a bass line with some triplets and chords.

Handwritten musical notation for the fourth system. The vocal line has a rest followed by the lyrics: "Em im - plo - ro, pelo bon do - so Deus, pelo". The piano accompaniment is mostly empty in this system.

Handwritten musical notation for the fifth system. The vocal line continues with a melodic line. The piano accompaniment features a bass line with some triplets and chords.

Handwritten musical notation for the sixth system. The vocal line has a rest followed by the lyrics: "go - so sin - ce - ro que essa cren - ça me da. Que deslumbrante". The piano accompaniment includes a bass line with some triplets and chords.

16
311
327



glo-ria sentir que a minha crença te fasci-na! Oh! victo

ria! Oh! victo ————— ria! Mu-do quanto sofri nunca mais de

plo-ro. A mas a nova luz glo-ria a San-ta dou-tri

na

527
172
344

Musical score for the first system. It consists of a vocal line in G major and a piano accompaniment in G major. The lyrics are: "as no zes junta mos num hym no vi".

Musical score for the second system, featuring a vocal line. The lyrics are: "brante as Deus Inere a do see le ue louvor!".

Musical score for the third system, featuring vocal parts for Soprano (Sup.), Contralto (Cont.), and Coro. The lyrics are: "Eu to e noss' al ma, no a".

Piano accompaniment for the third system, showing chords and melodic lines in G major.

Musical score for the fourth system, featuring a vocal line. The lyrics are: "Su bo o nosso lou".

Musical score for the fifth system, featuring vocal parts and piano accompaniment. The lyrics are: "- mor palpitau t um canto ao E ter no, um hymno ao Senhor."

Piano accompaniment for the fifth system, showing chords and melodic lines in G major.

15
344
359



Fl. *non* a fonte *quellu* mi-a a pleni-tu de da Crea-ção

Fl. *Seja o nos-so louvor um echo da ale-gria que nos in-va-de o co-ra-*

Coro

Fl. *cao.*

Org. *Hosanna! Ho-sanna! Ho-sanna!*

Hosanna! Hosanna!

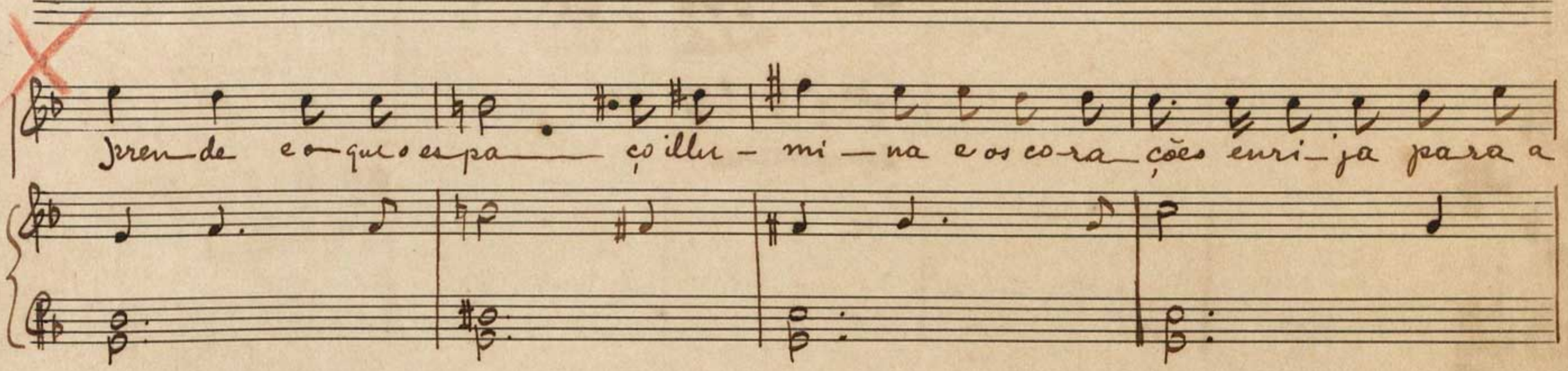
Coro *sanna Hosanna*

Abul

Lou-ve-mos o E-ter-no na ce-

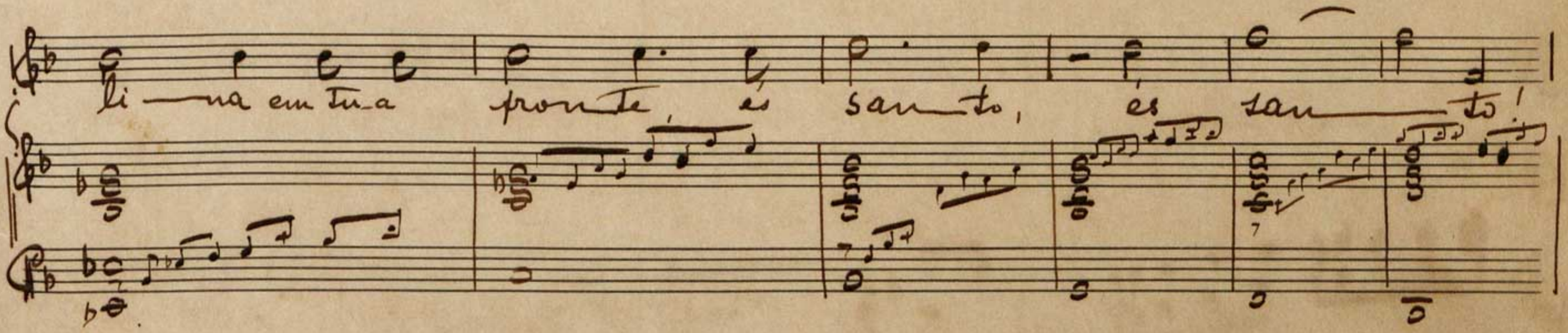
349
15
376

Nr. 
re na expres-são do teu amor ma-ter no El-le que os mun-dos

~~X~~ 
Jren-de e o que es pa-ço illu-mi-na e os co-ra-ções enri-ja para a

lu ta 

Shinu 
Sal-re: Salve Deus ! El-le põe auro-la chrystal-


li-na em tua fronte, es san-to, es san-to!

21
374
395



Mulher. *gritos.*
 ah
 Oh creu-tes dehlul! Ven-me em soc-
 3

Coro
 O que aconteceu?
 Onde está o grito?
 Onde está o grito?
 O que aconteceu?

com 8^a

Mulher
 cor-ro! Dá-me um so-cor-ro! não o arre-ha tes! mon-tes, não mates, o meu a-

Mulher
 -mãe!
 Oh! pouso creu-te, vem-me em socorro! Oh! pouso creu-te,

Coro
 O que diz ella?
 O que diz ella?
 Pe-de soc-

Handwritten musical notation for piano accompaniment, including chords and melodic lines.