

Sangue Carmesim

Arautos do Rei - O dia enfim Chegou

Letra e Música: Társis Iraídes

Quarteto

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music.

System 1:

- Quarteto:** Three measures of rests, numbered 1, 2, and 3.
- Piano:** Three measures of accompaniment. Measure 1 starts with a piano (*mp*) dynamic and features a chord of E minor 7 with an added second (Em7(add2)). Measure 2 continues with the same chord. Measure 3 features a C Major 7 (CMaj7) chord and ends with a mezzo-forte (*mf*) dynamic. The bass line includes a 'Reo.' (Re) marking and asterisks.

System 2:

- Quarteto:** Measure 4 is a rest. Measures 5 and 6 contain a vocal line with the lyrics "Uh!" and a long note.
- Piano:** Three measures of accompaniment. Measure 4 starts with a C Major 7 (CMaj7) chord. Measure 5 features a G sus4/C chord and a mezzo-piano (*mp*) dynamic. Measure 6 features an Em7(add2) chord and a mezzo-forte (*mf*) dynamic. The bass line includes a 'Reo.' (Re) marking and asterisks.

7 8 9

Uh! Num

This system contains the first vocal line and piano accompaniment. The vocal line starts with a fermata over measures 7 and 8, followed by a note in measure 9. The piano accompaniment features chords in the right hand and a bass line in the left hand. A repeat sign is present at the end of the system.

C Maj7

mf

3 3 3

This system shows the piano accompaniment for the second system. It includes a C Major 7 chord in the right hand and a bass line in the left hand. There are triplets in measures 7, 8, and 9. A fermata is placed over measures 8 and 9. The dynamic marking is mezzo-forte (mf).

Rep. 1a. Estrofe *

10 11 12

tri - bu - nal — vi Je - sus sea - pre - sen - tar — pra jul - gar um pe - ca -

This system contains the vocal line for the first stanza. It starts with a fermata over measure 10, followed by notes in measures 11 and 12. The piano accompaniment consists of whole notes in the right hand and rests in the left hand. A box labeled "Rep. 1a. Estrofe" is placed above the first measure, and an asterisk is at the end.

Em9 Am9 CMaj7 Bm7

10 11 12

This system shows the piano accompaniment for the third system. It features chords in the right hand and rests in the left hand. The chords are E minor 9 (Em9) in measure 10, A minor 9 (Am9) in measure 11, C Major 7 (CMaj7) in measure 12, and B minor 7 (Bm7) in measure 13.

8 ¹³ *Resp.* ¹⁴ ¹⁵
 dor con-de-na - do. ___ Um li - vroa - briu ___ e meu no - mees - ta - vaa - li ___ ras - cu -

A m9 B 7sus4 B 7 Em9 A m9
¹³ ¹⁴ ¹⁵

8 ¹⁶ ¹⁷ ¹⁸
 nha - do ___ com lá - gri - mas ___ e dor. ___ per - gun - tei ___ on - dees - tão meus er - ros ___
 Uh!

C Maj7 D/C G (add2) G E/G# A m7 G A m7/G
¹⁶ ¹⁷ ¹⁸

19 20 21

vis , Uh! eos pe - ca - dos que co - me - ti? Es - tão na

D/F# D G A m7 D sus4 D 6

19 20 21

22 23 24

cruz, o Se - nhor res - pon - deu - me mi - nha vi - da en - tre - guei

G A m7 G/B C Maj7 G (add2)/B C Maj7 D 7/C B m7

22 23 24

25 26 27

8
por vo - cê. Foi com gran - dea - mor que dei - xei o meu lu -

C A7/C# D Em7/D D G Am/D G D/G G(add2) GM9

25 26 27

28 29 30

8
gar. Da con - de-na-ção te li - ber-tei a - li com meu san - gue car - me-sim. *Barit.*

C Maj7 D 7sus4 G(add2)/B G Am7/G Am G/A Am Bm/D Am/D

28 29 30

31 32

2o. Ten. Con -

Detailed description: This block shows the vocal line for measures 31 and 32. The melody starts on a whole note in measure 31 and continues into measure 32. The lyrics '2o. Ten. Con -' are written below the notes. The key signature changes from one sharp (F#) to two flats (Bb, Eb) between measures 31 and 32.

mp

Em7(add2) 31 Em7(add2) 32

Reo. *

Detailed description: This block shows the piano accompaniment for measures 31 and 32. The right hand features a melodic line with accents and slurs, primarily using the Em7(add2) chord. The left hand provides a bass line with a 'Reo.' (pedal point) in both measures. The dynamic marking 'mp' is present. A '*' symbol is located between measures 31 and 32.

33 34 35

fu-soan-dei — por ca-mi-nhos dea - fli-ção, — sem pen-sar que fos-se me — fe-rir —

Detailed description: This block shows the vocal line for measures 33, 34, and 35. The melody consists of eighth and sixteenth notes. The lyrics are: 'fu-soan-dei — por ca-mi-nhos dea - fli-ção, — sem pen-sar que fos-se me — fe-rir —'. The key signature remains two flats.

Fm9 33 Bbm9 34 Dbmaj7 35 Cm7

Detailed description: This block shows the piano accompaniment for measures 33, 34, and 35. The right hand has a simple chordal accompaniment with diamond-shaped notes. The chords are Fm9 (measure 33), Bbm9 (measure 34), and Dbmaj7 (measure 35). The left hand has a simple bass line. The key signature remains two flats.

36 37 38

— een-fren-tar a dor. — En - tão eu vi — mi-nha fê des-fa - le-cer — eo pe-

Detailed description: This block contains the vocal line for measures 36, 37, and 38. The melody is written in a treble clef with a key signature of three flats (B-flat major/D-flat minor). Measure 36 starts with a quarter rest followed by eighth notes. Measure 37 continues with eighth notes and a quarter note. Measure 38 features a half note followed by eighth notes. The lyrics are: "— een-fren-tar a dor. — En - tão eu vi — mi-nha fê des-fa - le-cer — eo pe-".

B^bm9 C7sus4 C7 Fm9 B^bm9

36 37 38

Detailed description: This block shows the piano accompaniment for measures 36, 37, and 38. The chords are: B^bm9 (measure 36), C7sus4 (measure 36), C7 (measure 36), Fm9 (measure 37), and B^bm9 (measure 38). The bass line is mostly rests, with some notes in measure 38.

39 40 41

ca - do — me do - mi-nar. — On - dees - tão — Tu - a paz e Teu — Uh!

Detailed description: This block contains the vocal line for measures 39, 40, and 41. Measure 39 has a quarter note followed by eighth notes. Measure 40 has a quarter note followed by eighth notes. Measure 41 has a half note followed by eighth notes. The lyrics are: "ca - do — me do - mi-nar. — On - dees - tão — Tu - a paz e Teu — Uh!".

D^bMaj7 E^b/D^b A^b(add2) A^b F/A B^bm7 A^b B^bm7/A^b

39 40 41

Detailed description: This block shows the piano accompaniment for measures 39, 40, and 41. The chords are: D^bMaj7 (measure 39), E^b/D^b (measure 39), A^b(add2) (measure 40), A^b (measure 40), F/A (measure 40), B^bm7 (measure 41), A^b (measure 41), and B^bm7/A^b (measure 41). The bass line is mostly rests, with some notes in measure 41.

42 43 44 45

per - dão, Uh! pra que pos - sas de no-vo mea - cei - tar? Es-tão na cruz, o Se-

42 43 44 45

E^b/G E^b A^b B^bm7 E^bsus4 E^b6 A^b B^bm7 A^b(add2)
C

46 47 48

nhor res - pon-deu - me mi-nha vi - da en - tre-guei por vo - cê. Foi com

46 47 48

D^bMaj7 A^b(add2)/C D^bMaj7 E^b7/D^b C m7 D^b B^b7/D E^b F m7/E^bE^b

49 gran - dea - mor_ que dei - xei o meu lu - gar. Da con -

50

51

8

Ab Bbm/Eb Ab Eb/Ab Ab(add2) AbM9 DbMaj7 Eb7sus4
Dp

49 50 51

Detailed description: This system contains the first three measures of the piece. The vocal line (treble clef) starts with a whole note chord on G4 (measure 49), followed by a half note chord on F4 (measure 50), and a quarter note chord on E4 (measure 51). The piano accompaniment (bass clef) features a steady eighth-note bass line in the left hand and chords in the right hand. The chord chart above the piano part lists the chords for each measure: Ab, Bbm/Eb, Ab, Eb/Ab, Ab(add2), AbM9, DbMaj7, and Eb7sus4/Dp.

52 de - na - ção_ te li - ber - tei_ a - li_ com meu san - gue car - me - sim. _

53

54

8

Ab(add2)/C Ab Bbm7/Ab Bbm Ab/Bb Bbm Cm/Eb Bbm/Eb Ab7sus4

52 53 54

Detailed description: This system contains measures 52 through 54. The vocal line (treble clef) has a complex melodic line with eighth and sixteenth notes. The piano accompaniment (bass clef) continues with a rhythmic pattern of eighth notes. The chord chart above the piano part lists the chords: Ab(add2)/C, Ab, Bbm7/Ab, Bbm, Ab/Bb, Bbm, Cm/Eb, Bbm/Eb, and Ab7sus4.

Ponte

55 56 57

8 *1o. Tenor*
Eu sei que tan-tas ve - zes quan-does - ti - ve por a - qui a - cu - sa - ções re - ais eu

Uh! Uh!

F m9 A^b/E^b D^b(add2) A^b(add2) E^bsus4 D^b(add2) A^b(add2)

55 56 57

58 59 60

8 *2o. Ten.*
ou vi. Mas su - a gra - çain - fin - da res - ga - tou o meu va - lor. Co - mo

E^bsus4 E^b F m9 A^b(add2) A^b/C D^bMaj7 A^b(add2)/C

58 59 60

61 não cor-res - pon - der a tão i - men - soa - mor? 63

61 D^b/B^b 62 A^b $D^b(\text{add}2)$ 63 C sus4

64 Es - tão na Cruz, 66

64 C 65 $Fm6/E^b$ E^b7 $Fm6/E^b$ A^b 66

8

o Se - nhor res - pon-deu - me, mi-nha vi - da en - tre - guei

B^bm7 A^b/C D^bMaj7 A^b(add2)/C D^bMaj7 E^b7/D^b C m7

67 68 69

8

por vo - cê. Foi com gran - dea - mor que dei - xei o meu lu -

D^b B^b7/D E^b F m7/E^b E^b A^b B^bm/E^b A^b E^b/A^b A^b(add2) A^bM9

70 71 72

8

73

74

75

gar. Da con - de-na-ção — te li - ber-tei — a - li — com meu san - gue car - me-sim. —

D^bMaj7 F m/D^b A^b(add2)/C Cm7 A^b B^bm7/A^b B^bm A^b/B^b B^bm Cm/E^b B^bm/E^b

73 74 75

8

76

77

78

Foi com gran - dea - mor — que dei - xei o meu lu -

A^b D^b(add2)/F D^b/E^b E^b A^b B^bm/E^b A^b E^b/A^b A^b9 A^b A^bM9

76 77 78

79 80

gar. Da con - de - na - ção _____ te li - ber - tei _____ a - li _____

$D^{\flat}Maj7$ $F m/D^{\flat}$ $A^{\flat}(add2)/C$ A^{\flat} $B^{\flat}m7/A^{\flat}$

79 80

81 82

com meu san - gue car - me - sim. *ff* Da _____ con -

$B^{\flat}m$ A^{\flat}/B^{\flat} $B^{\flat}m$ $C m/E^{\flat}$ $B^{\flat}m/E^{\flat}$ A^{\flat} A^{\flat} E^{\flat}/A^{\flat} D^{\flat}/A^{\flat}

81 82

83 84

de - na - ção _____ te li - ber - tei _____ a - li _____

rit. com meu san - gue car - *lento* me -

A^b(add2) A^b B^bm7/A^b B^bm A^b/B^b B^bm C m/E^b B^bm/E^b F m6
E^b

83 84

85 86 87

mais rápido
sim.

A^bsus4 A^b

85 86 87