

Dai ao Senhor louvor

(do Oratório de Natal, opus 12)

Trad. J. Costa (1969)

Camile Saint-Saens
Arr. Edward B. Jurey

Sopr.
Contr.

Barít

Piano
ou
órgão

Dai ao Se - nhor lou - vor,

7
vin - de/a - do - rá - lo; e/o seu no - me ce - le - brai! no seu tem - plo. Céus a - le -

7
grai - vos, a - le - gre se/a ter - ra, pa - ra sau - dar o Se - nhor que no mun - do vem. A - le - lu -

14

14

Detailed description: This is a musical score for the hymn 'Dai ao Senhor louvor'. It is arranged for Soprano, Contralto, Baritone, Piano, and Organ. The score is in 4/4 time and B-flat major. It consists of four systems of music. The first system shows the vocal entries for Soprano and Contralto, followed by the Baritone. The piano and organ parts provide accompaniment. The second system continues the vocal lines with lyrics: 'vin - de/a - do - rá - lo; e/o seu no - me ce - le - brai! no seu tem - plo. Céus a - le -'. The third system continues the vocal lines with lyrics: 'grai - vos, a - le - gre se/a ter - ra, pa - ra sau - dar o Se - nhor que no mun - do vem. A - le - lu -'. The fourth system shows the continuation of the piano and organ accompaniment. Measure numbers 7 and 14 are indicated at the start of the second and fourth systems respectively.

20

ia! A - le - lu - ia! A - le - lu - ia! A - le - lu - ia! A - mém!

20

The musical score consists of two systems. The first system includes a vocal line and a bass line. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a whole note rest, followed by a repeat sign. The melody then begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The lyrics 'ia!' are placed under the first note. The melody continues with quarter notes D5, E5, F5, and G5, with the lyrics 'A - le - lu - ia!' under the first three notes. This sequence repeats three times. The piano accompaniment in the bass line starts with a whole note rest, followed by a repeat sign, and then provides a harmonic foundation with chords and single notes. The second system continues the piano accompaniment with a grand staff (treble and bass clefs). It features a complex texture with many chords and moving lines in both hands, supporting the vocal melody. The piece concludes with a final chord in the bass line.

Wesley Jorge Freire (2019)