

Na cadência do silêncio

Conductor Score

Tim Rescala

$\text{♩} = 100$ 1

Tenor Voice

Guitar

Baritone Voice

Piano

Percussion

6

(O Grêmio Recreativo e Escola de Samba Unidos da Incerteza apresenta o seu enredo para este carnaval...

Ten.

Gt.

Bari.

Pno.

Perc.

Na cadência do silêncio/Pg.2

1^{Na} cadência [A] 16

Ten. do silêncio! *O mestre* *zen no país*
do silêncio! *do* *do*
carnaval

Gt. **G**

Bari. *(pedindo silêncio)*
fp Ssssssss *8va*

Pno. *f* *f*
8b *Olha o*
Cage aí,
gente!

Perc. *fp* *f* *mf* *(apito)*

21

Ten. Em mil no-ve cen - tos e do - ze Em Los

Gt. **G/B** **B^b7** **A⁻**

Bari.

Pno.

Perc.

Na cadência do silêncio/Pg.3

Ten. An - ge - les foi quee - le nas - ceu

Gt. **D⁷** **G** **D⁷**

Bari. Oh!

Pno. *f*

Perc. *f*

Ten. Fil - ho deu - ma mãe bas-tan - teau - sen - te E deum

Gt. **G/B** **B^b7** **A⁻**


Bari. *mf* Ta - di-nho

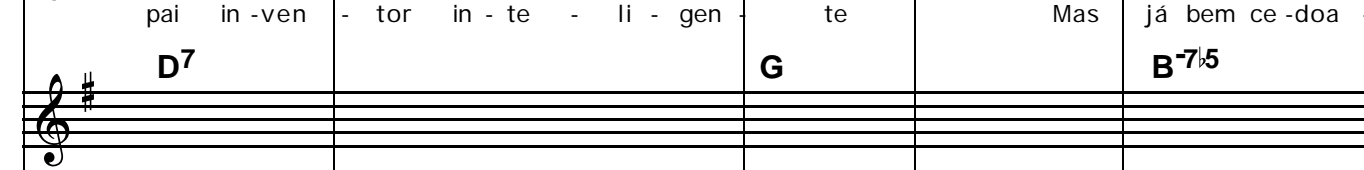
Pno. *mf*

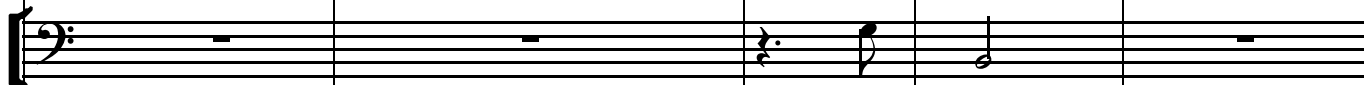
Perc. *mf*

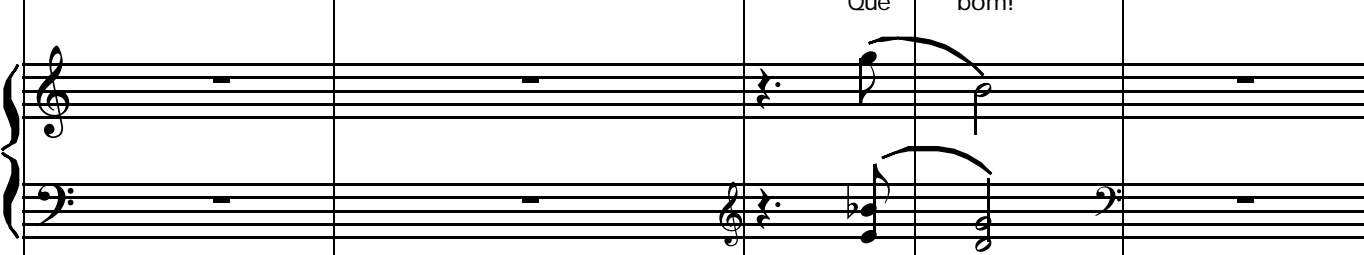
Na cadência do silêncio/Pg.4

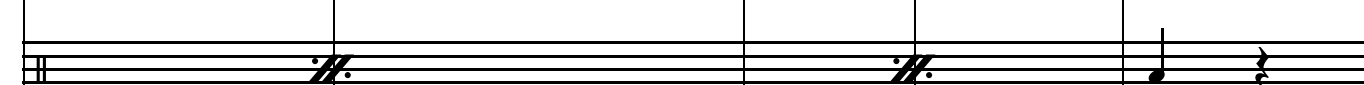
31

Ten. 
pai in - ven - tor in - te - li - gen - te Mas já bem ce - doa


Gt. 
D⁷ G B⁻⁷5


Bari. 
Que bom!


Pno. 


Perc. 

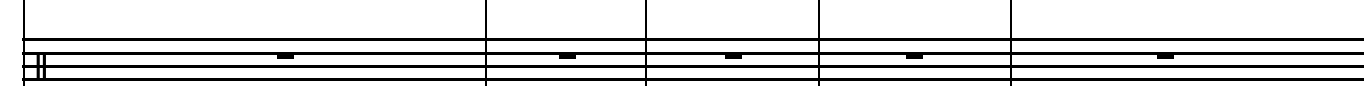
36

Ten. 
ban - do - nou aes - co - la Pois lá na - dai - ri - a a - pren - der

Gt. 
E⁷ A⁻ F^{#7}

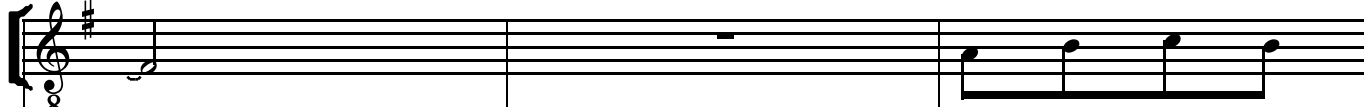
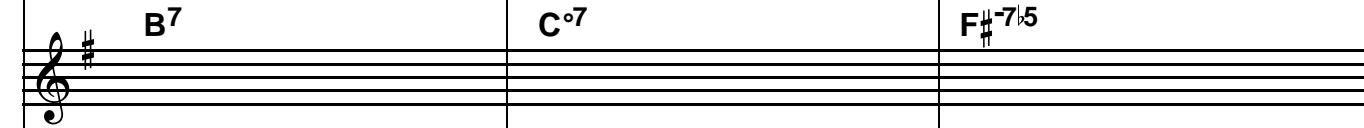

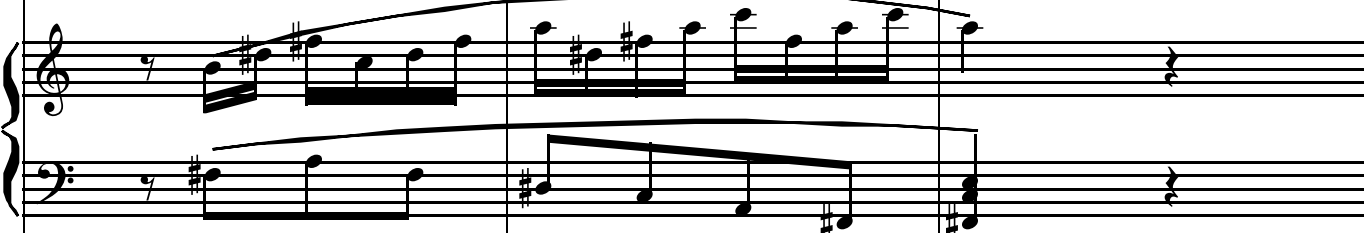
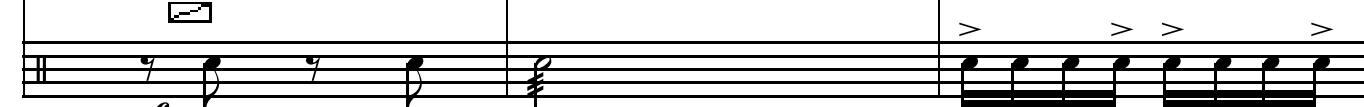
Bari. 
Oh - não!

Pno. 

Perc. 


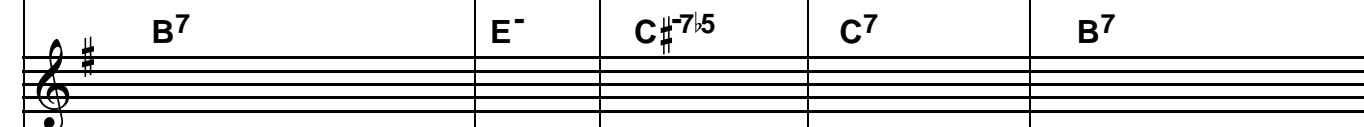
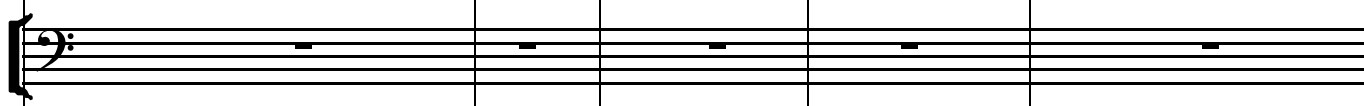
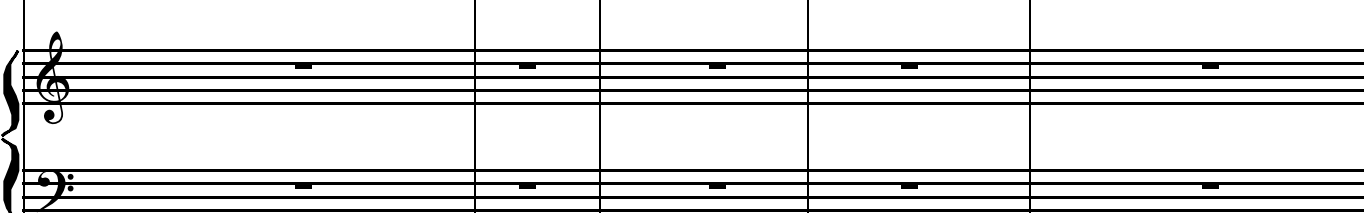
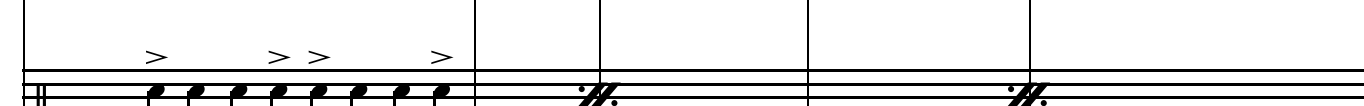
Na cadência do silêncio/Pg.5

41

Ten. 
 Gt. 
 Bari. 
 Pno. 
 Perc. 
mf

Meu Deus, mas que tra - gé - dia! Ve - ja quei - ro

46

Ten. 
 Gt. 
 Bari. 
 Pno. 
 Perc. 
mf

ni - a do des - ti - no Pois ho-je nós é quea-pren - de-mos com vo - cê

Na cadência do silêncio/Pg.6

51

Ten.  Ve - ja quei - ro - ni - a do des - ti no

Gt.  E⁻ C^{#7/5} F^{#7/5} B⁷ E⁻

Bari.  Ve - ja quei - ro - ni - a do des - ti no

Pno. 

Perc.  Va - mua pren - der, gen - te!

56

Ten.  Pois ho - je nós é quea - pren - de - mos com vo - cê

Gt.  C^{#7/5} C⁷ B⁷ E

Bari.  Pois ho - je nós é quea - pren - de - mos com vo - cê

Pno. 

Perc. 

Na cadência do silêncio/Pg.7

B

♩ = 60

Ten.

Gt. **B⁷**

Bari. *p* De - pois de vi - a - jar pe-laEu - ro - pa

Pno. *p*

Vib. *mf*

61

Crescendo

Ten.

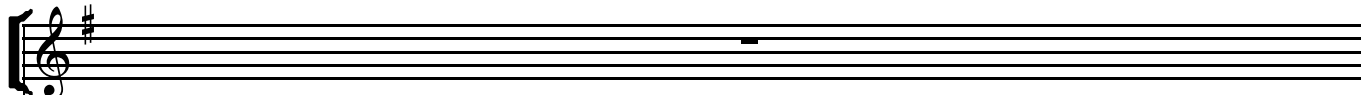
Gt.

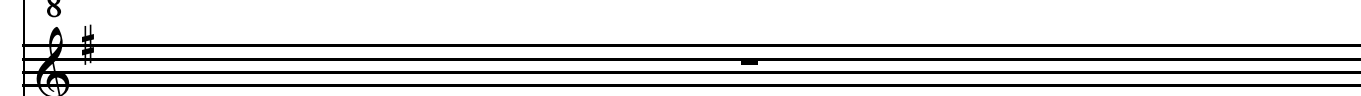
Bari. Es-tu-dou com Hen-ry Cow-ell em No-val-or - que Eem trin-tae qua-tro de vol-taa Los

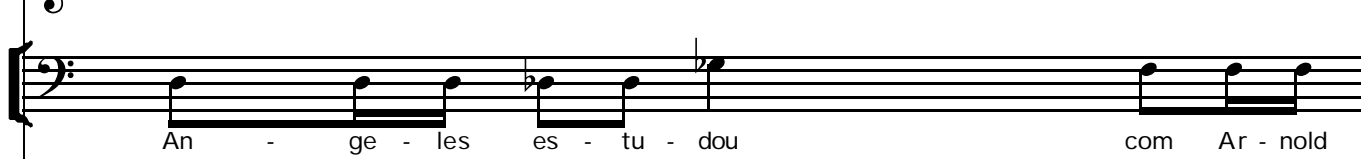
Pno.


Vib. *p*

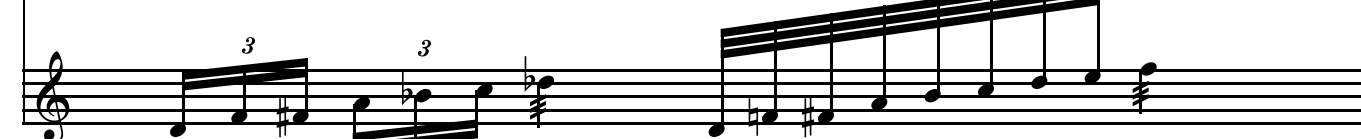
Na cadência do silêncio/Pg.8

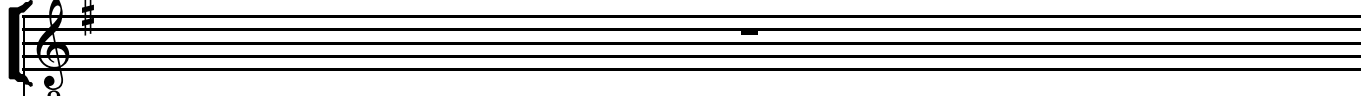
Ten. 

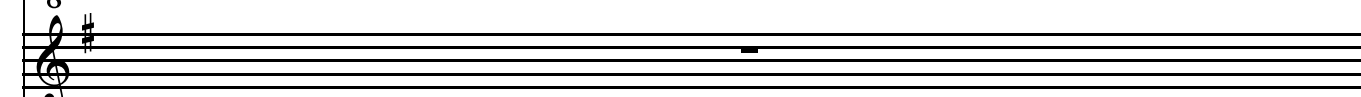
Gt. 

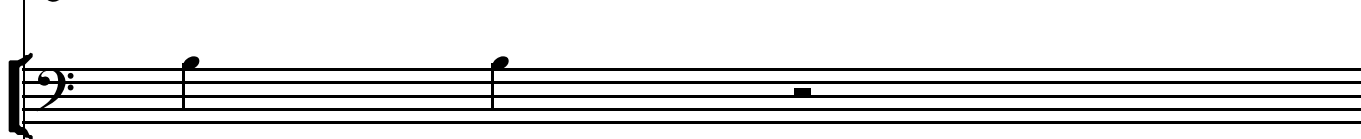
Bari. 
An - ge - les es - tu - dou com Ar - nold

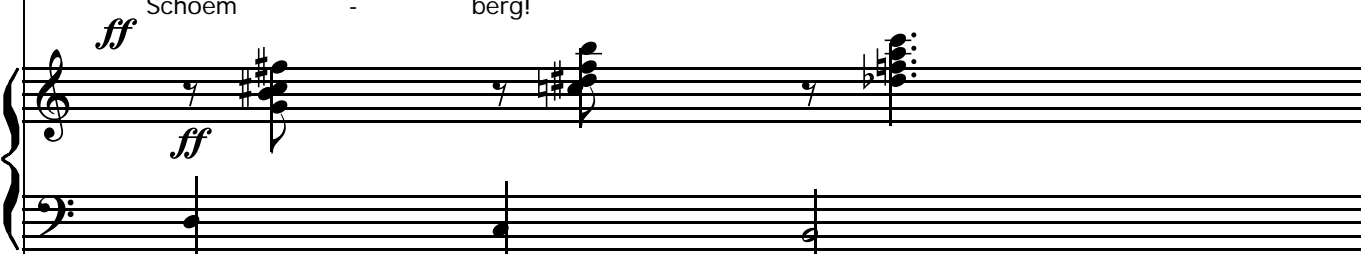
Pno. 

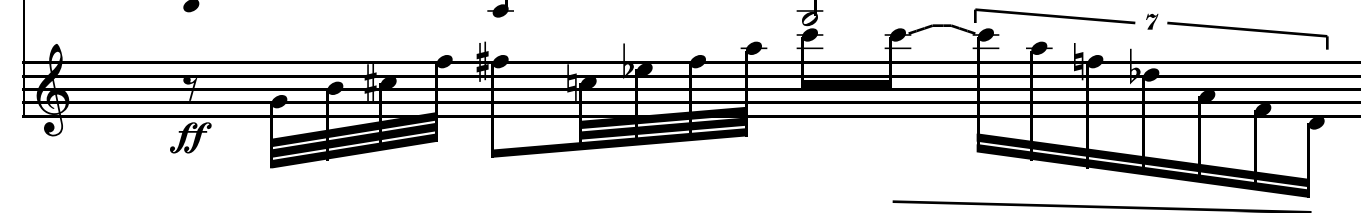
Vib. 

Ten. 

Gt. 

Bari. 
Schoem - berg!

Pno. 

Vib. 

Na cadência do silêncio/Pg.9

66

Ten.

Gt.

Bari.

Pno.

Vib.

p Que quis lheen-si-nar har-mo-ni-a Mas is-so Ca-ge não que

Ten.

Gt.

Bari.

Pno.

Vib.

mf E

ri - a nem mes moou-vir fa - lar

f

Na cadência do silêncio/Pg.10



♩ = 100

71

Ten. *Ca - ge se pôs aex - pe - ri - men - tar Um no - vo som que*

Gt. **G E⁷ A⁻ D⁷**

Bari.

Pno. *f*

Perc.

76

Ten. *ri - a en - con - trar Eem bus - ca do mo - der - no De al - goo - ri - gi*

Gt. **D⁻⁷ G⁷ C C⁻ G**

Bari.

Pno. *8va*

Perc. *língua de sogra f*

Na cadência do silêncio/Pg.11

81

Ten.
 8
 nal Com pôs su - a pri mei-ra pe - ça ex - pe - ri - men - tal

Gt.
 E⁷ A⁻ A^{#o7} D⁷ G

Bari.

Pno.

Perc.

D

86 ♩ = 110

Ten.
 8

Gt.
 (liga rádio de pilha)

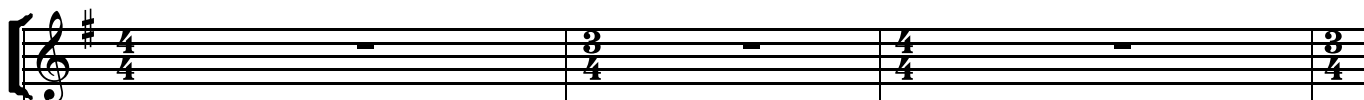
Bari.
 (secador de cabelo)

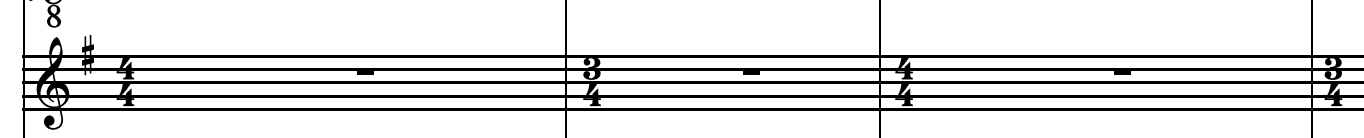
Pno.
mf


Perc.
ff (toca-discos e liquidificador)
p

Na cadência do silêncio/Pg.12

91

Ten. 


Gt. 


Bari. 

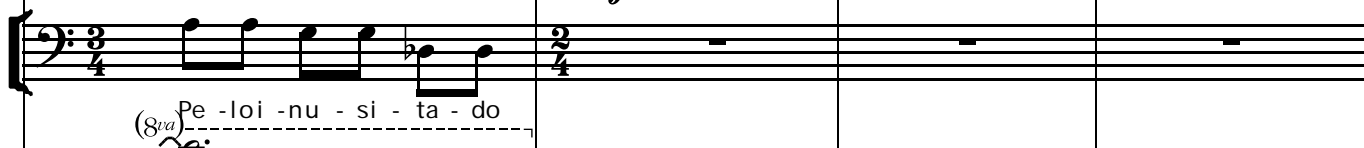
Pno. 

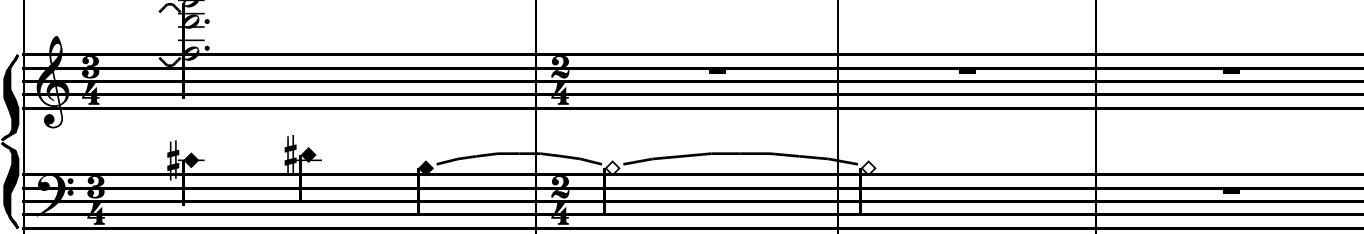
Perc. 

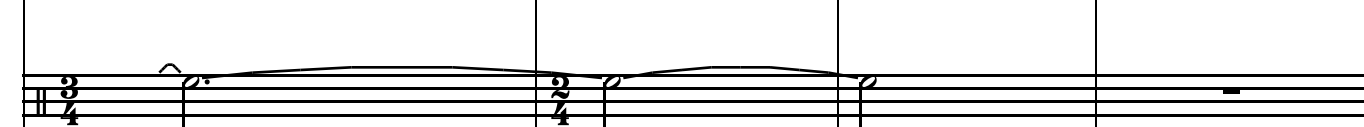
96

Ten. 

Gt. 

Bari. 

Pno. 

Perc. 

Na cadência do silêncio/Pg.13

101

Musical score for the first system, featuring vocal lines and guitar accompaniment. The score is in 4/4 time and includes parts for Tenor (Ten.), Guitar (Gt.), Bass (Bari.), Piano (Pno.), and Vibraphone (Vib.). The lyrics are: ber - tas Den-tre e-las o pi a - no pre-pa ra - do. The guitar part features a melodic line with a tremolo effect. The piano part includes a dynamic marking *p* and a fermata. The vibraphone part is marked with a fermata.

Musical score for the second system, featuring piano and vibraphone accompaniment. The score is in 4/4 time and includes parts for Tenor (Ten.), Guitar (Gt.), Bass (Bari.), Piano (Pno.), and Vibraphone (Vib.). The piano part includes a dynamic marking *p* and a fermata. The vibraphone part includes a dynamic marking *p* and a fermata. The score is marked with a 5-measure rest in the vibraphone part.

Na cadência do silêncio/Pg.14

106

Musical score for the first system, measures 1-4. The score is for Tenor (Ten.), Guitar (Gt.), Bass (Bari.), Piano (Pno.), and Vibraphone (Vib.). The key signature is one sharp (F#) and the time signature is 2/4. The Tenor, Guitar, and Bass parts are silent throughout. The Piano part features a melodic line in the right hand and a bass line in the left hand. The Vibraphone part has a melodic line with triplets and a quintuplet. The time signature changes from 2/4 to 4/4 at measure 2 and back to 2/4 at measure 3.

Musical score for the second system, measures 5-8. The score is for Tenor (Ten.), Guitar (Gt.), Bass (Bari.), Piano (Pno.), and Vibraphone (Vib.). The key signature is one sharp (F#) and the time signature is 4/4. The Tenor, Guitar, and Bass parts are silent. The Piano part continues with its melodic and bass lines. The Vibraphone part has a melodic line with a quintuplet and a triplet. The time signature changes from 4/4 to 2/4 at measure 6 and back to 4/4 at measure 7. The lyrics "p In-te-res-sou-se pe-la" are written under the Bass part in measure 7.

Na cadência do silêncio/Pg.15

111

Ten. *p* Mer-ce Cun-ning-han!

Gt.

Bari. dan-ça E tam-bém pe-la fi-lo-so-fi-a

Pno.

Perc.

116

Ten. Cri-ou gos-to pe-lo in-de-ter-mi-

Gt. *mf*

Bari. zen

Pno.

Perc.

Na cadência do silêncio/Pg.16

121

Ten.

Gt.

Bari.

Pno.

Perc.

(Inácio joga cara ou coroa com Macalé, que ganha e diz : Ganhei!)

E ♩ = 94

Ten.

Gt.

Bari.

Pno.

Perc.

Na cadência do silêncio/Pg.17

126

Ten. *8* vez mais ra - di - cal A - le a - tó-rioe

Gt. **E⁷** **A⁻** **D⁷**

Bari. *f* E po-li - cul - tu - ral

Pno. *f*

Perc. // //

131

Ten. ex - pe - ri - men - tal Rom-peu comas tra - di -

Gt. **D⁻⁷** **G⁷** **C⁻**

Bari. E con - cei - tu - al

Pno.

Perc. // //

Na cadência do silêncio/Pg.18

136

Ten.

Gt.

Bari.

Pno.

Perc.

O que foi?

(Cantar e tocar sem emitir sons)

141

Ten.

Gt.

Bari.

Pno.

Perc.

Dá - le, Ca - gel!

Na cadência do silêncio/Pg.19

8

Ten. ções e con - ven-ções de u - ma vez Quan-do com-pôs

Gt. **A^{-7/5}** **G⁻** **E^{-7/5}** **E^b7**

Bari. ções e con - ven-ções de u - ma vez Quan-do com-pôs

Pno. ções e con - ven-ções de u - ma vez Quan-do com-pôs

Perc. ções e con - ven - de u - ma vez Quan-do com-pôs

146

1 2

Ten. "Qua-troe trin - tae três" Rom -peu Mas nin-guém en - ten

Gt. **D⁷** **G⁻** **G⁷**

Bari. "Qua-troe trin - tae três" Rom -peu

Pno. "Qua-troe trin - tae três" **D⁷** **G⁻** **G⁷** Rom -peu

Perc. "Qua-troe trin - tae três" Rom -peu

F

Na cadência do silêncio/Pg.20

151

Ten. 8 deu A mú - si - ca não ti - nha som e cau -

Gt. G⁻ F

Bari.

Pno.

Perc. > > > > lh...

156

Ten. 8 sou na pla - téi aum e - nor - me fris-son

Gt. E^b D⁷

Bari. f E con - fu

Pno. f

Perc. > >

Na cadência do silêncio/Pg.21

161

Ten. 8 Tos-ses ri sa - das co-me-çou a pro - du zir Mas e - ra is

Gt. C⁻ C^{#o7} G⁻/D E^{-7:5}

Bari. são

Pno.

Perc.

G

♩ = 76

166

Ten. 8 so queo Ca ge que-ria ou - vir

Gt. E^{b7} D⁷ G⁻

Bari. *p* Su - a in - ten - são

Pno. *p*

Perc. *p*

Na cadência do silêncio/Pg.22

Ten. _____

Gt. _____

Bari. *foi mos-trar queo am-bi en - te tem um som **pp** Quee -le se*

Pno. *pp*

Perc. *pp*

171 H $\text{♩} = 70$

Rall.....

Ten. *pp* Sssssss

Gt. _____

Bari. *bas - ta O pró-prio som*

Pno. *mf*

Vib. _____

Na cadência do silêncio/Pg.23

Ten. 

Gt. 

Bari. 

Pno. 

Vib. 
mf

176

Ten. 
8

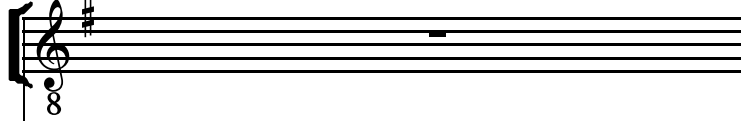
Gt. 

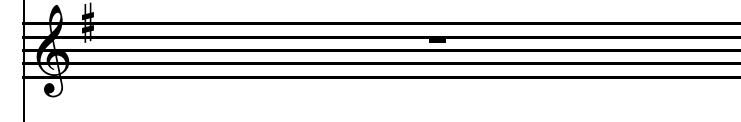
Bari. 
mf Do seu o - ri en - ta


Pno. 
p


Vib. 
p

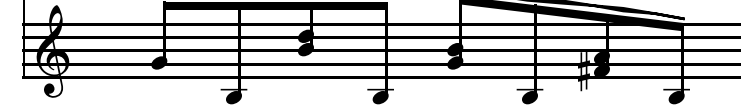
Na cadência do silêncio/Pg.24

Ten. 

Gt. 

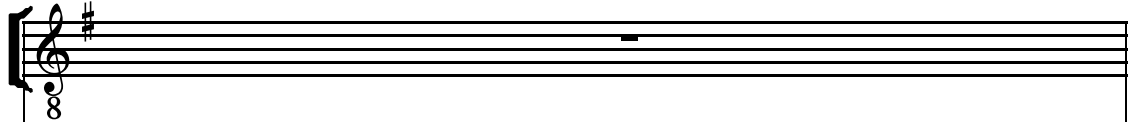
Bari. 
lis - mo Nas - ceu o mi - ni - ma

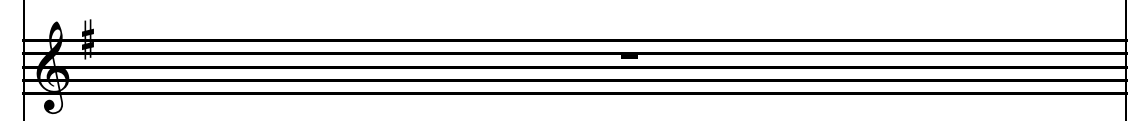
Pno. 

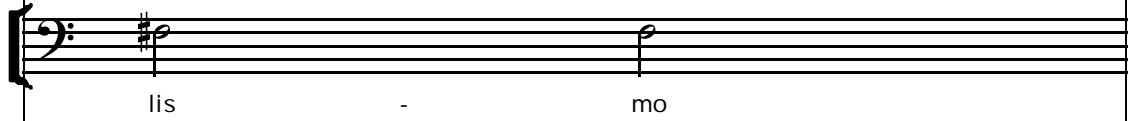
Vib. 


$\text{♩} = 94$


181

Ten. 
mf Ca - da

Gt. 
G/B

Bari. 
lis - mo

Pno. 

Vib. 

Na cadência do silêncio/Pg.25

186

Ten.
vez me-nos com - po si tor Ca - da vez mais pen - sa - dor

Gt. **A[#]7** **A⁻** **D⁷**

Bari.

Pno.

Perc.
Ai...

Ten.
Es - se Ca - geé de - mais!

Gt. **G** **D⁷** **E** **G** mes clan - do in - flu - ên

Bari.

Pno.

Perc.

Na cadência do silêncio/Pg.26

191

196

Ten. *mf* cias Foi fa-zen-doex-pe - ri-ên- cias

Gt. C C A⁷ D⁷

Bari. *mf* Joyce | ching

Pno. *mf*

Perc. *mf*



♩ = 60

Ten. *pp* Si-lence Muoyce

Gt.

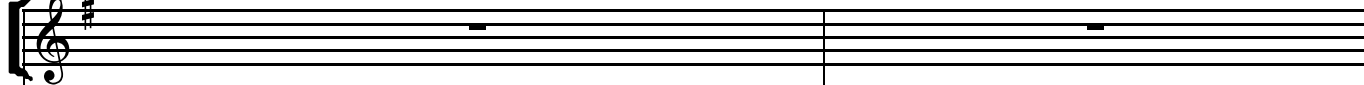
Bari. *pp* Night by si-lent sai-ling night

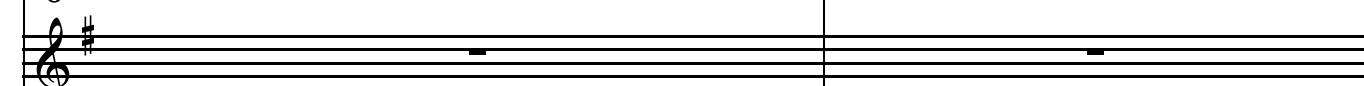
Pno. *p* (piano fechado)


Perc.

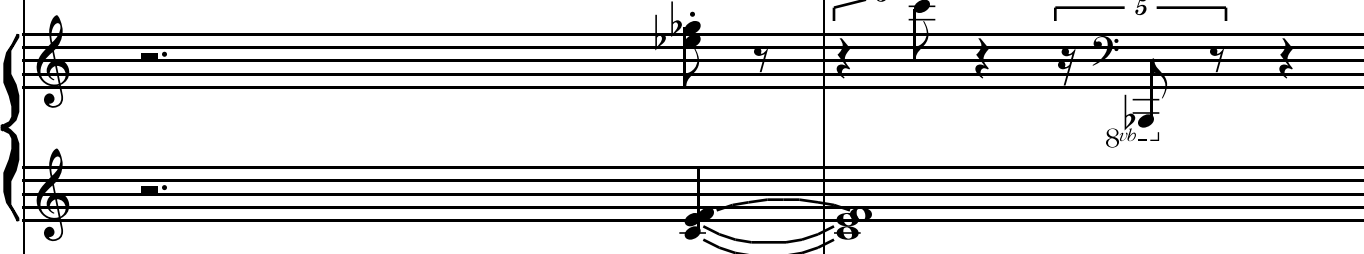
Na cadência do silêncio/Pg.27

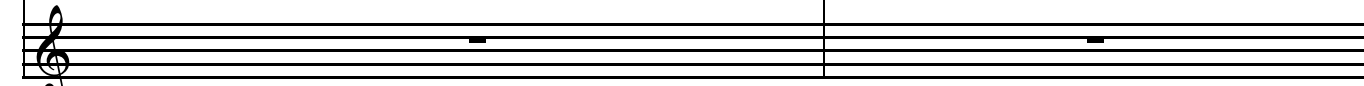
201

Ten. 

Gt. 

Bari. 
p Con-fe-rên-cia so-bre na - da

Pno. 

Vib. 

Ten. 
De se-gun-da a um a - no

Gt. 

Bari. 
Pa - i - sa-gem i-má-gi -ná ria

Pno. 
pp

Vib. 

Na cadência do silêncio/Pg.28

Ten.

Gt.

Bari.

Pno.

Perc.

The first system of the score shows the piano accompaniment. The right hand has five-measure phrases with upward-pointing stems, and the left hand has corresponding notes. The dynamics are marked *p*. There are also five-measure and three-measure phrases in the right hand.

206

J $\text{♩} = 94$
Rall.....

Ten.

Gt.

Bari.

Pno.

Perc.

mf Em mil no-ve cen-tos e oi-ten-tae se-te

pp By si-lent sai-ling night

pp

G/B B \flat 7 A $^-$

The second system of the score includes vocal lines and guitar accompaniment. The tempo is marked $\text{♩} = 94$ and the style is *Rall.....*. The vocal lines are in 2/4 time. The guitar accompaniment features chords G/B, B \flat 7, and A $^-$. The piano accompaniment is marked *pp*. The percussion part is also marked *pp*.

Na cadência do silêncio/Pg.29

211

216

Ten. *Ca-geen- fim nos vi - si-tou* *Nos deu um ba-nho de sa-be - do-ri-*

Gt. **D⁷** **G** **B⁻⁷/5** **E⁷**

Bari.

Pno. *mf*

Perc. *mf*

Eo Bra-sil a-do-rou!

Ten. *ae sim - pa - ti - aa - té xa - drez co - mi - goe-le jo - gou*

Gt. **A⁻** **C** **D⁷**

Bari.

Pno.

Perc. //

Na cadência do silêncio/Pg.30

221

Ten. *F* Foi um gran - de vi - sio - ná - rio

Gt. **G** *f* **E⁻** **A⁻⁷** **D⁷** **G**

Bari. *f* Foi um gran - de vi - sio - ná - rio

Pno. *f*

Perc. + + ° ° + + ° ° + + ° °

226

Ten. Um ar - tis - tau - ni - ver - sal Mes - tre E num

Gt. **E⁻** **A⁻** **D⁷** **G** **E⁻**

Bari. Um ar - tis - tau - ni - ver - sal Mes - tre E num

Pno.

Perc. + + ° °

Na cadência do silêncio/Pg.31

231

Ten.
 Gt.
 Bari.
 Pno.
 Perc.

236

Ten.
 Gt.
 Bari.
 Pno.
 Perc.

Na cadência do silêncio/Pg.32

241

Musical score for page 241, measures 1-4. The score is for a tenor (Ten.), guitar (Gt.), baritone (Bari.), piano (Pno.), and percussion (Perc.). The key signature is one sharp (F#) and the time signature is 8/8. The tenor part begins with the word "foi" in measure 1. The guitar part features a rhythmic pattern of eighth notes with a dynamic marking of *p*. The baritone part has a melodic line starting in measure 2 with a dynamic marking of *p*. The piano part consists of chords in the left hand and a melodic line in the right hand, with a dynamic marking of *p*. The percussion part plays a steady eighth-note pattern with a dynamic marking of *p*. The score ends with a double bar line and repeat dots in measure 4.

246

Musical score for page 246, measures 1-4. The score is for a tenor (Ten.), guitar (Gt.), baritone (Bari.), piano (Pno.), and percussion (Perc.). The key signature is one sharp (F#) and the time signature is 8/8. The tenor part is silent throughout. The guitar part features a rhythmic pattern of eighth notes with a dynamic marking of *p*. The baritone part has a melodic line starting in measure 2 with a dynamic marking of *p* and the instruction "(b.chiusa)". The piano part consists of chords in the left hand and a melodic line in the right hand, with a dynamic marking of *p*. The percussion part is silent in measures 1 and 2, then plays a steady eighth-note pattern in measures 3 and 4 with a dynamic marking of *p*. The score ends with a double bar line and repeat dots in measure 4.