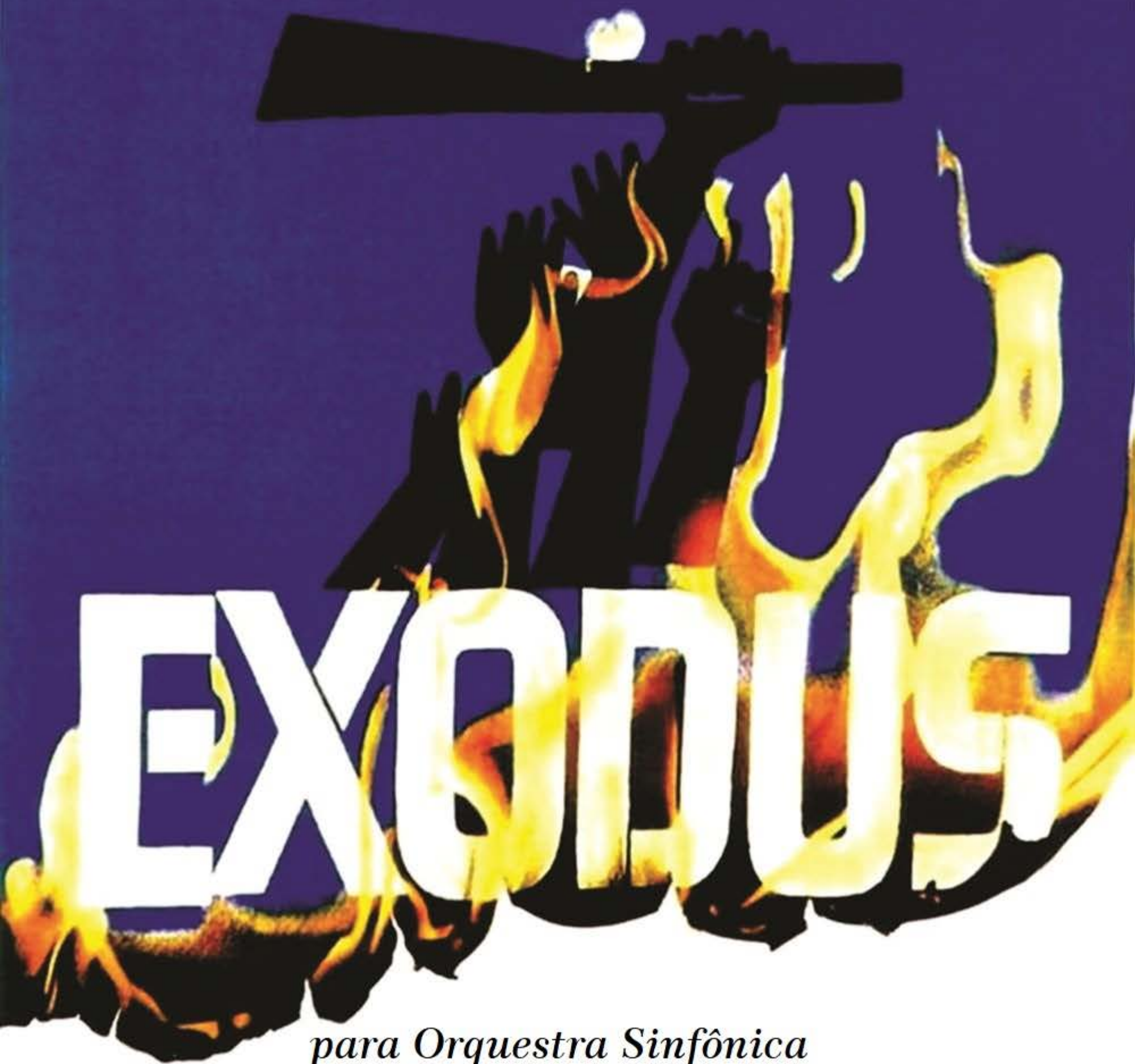


ERNEST GOLD



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2019 | arr.: José Welligton Sousa de Castro

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)

Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

This musical score is for the symphonic work "Exodus" by Ernest Gold, arranged and adapted by José Wellington Sousa de Castro. The score is in 4/4 time and marked "Largo". It features a full symphony orchestra. The woodwind section includes Flute I & II, Oboe I & II, Clarinet Bb I & II, and Bassoon I & II. The brass section consists of Trumpets F I, II, III, IV and Trombones Bb I, II, III. The tuba and mellophone parts are also present. The percussion section includes timpani, snare drum (Percussão I), and cymbals (Percussão II). The string section includes Violins I & II, Viola, Cello, and Double Bass. The score begins with a dynamic marking of *f* (forte) and includes various musical notations such as slurs, accents, and dynamic markings like *f* and *Div.* (divisi).

18

Fl. I, II
Ob. I, II
Cl. I, II
Fgt. I, II
Tp. I, III
Tp. II, IV
Trpt. I
Trpt. II, III
Tbn. I
Tbn. II, III
Tuba
Sns. Tb.
Timp.
Perc. I
Perc. II
Vno. I
Vno. II
Vla.
Vc.
Cb.

pp
mp
p

Detailed description: This page of a musical score, numbered 4 and 18, features 18 staves for various instruments. The Flute I and II, Oboe I and II, Clarinet I and II, and Bassoon I and II staves are mostly silent. The Bassoon I and II staves have some activity in the first two measures. The Trumpet I, II, III, and IV staves show chords and melodic lines, with dynamics *p* and *pp*. The Trombone I, II, and III staves are silent. The Tuba and Saxophone staves have a *pp* dynamic marking. The Timpani staff has a *pp* dynamic marking. The Percussion I and II staves are silent. The Violin I and II staves have a *mp* dynamic marking. The Viola, Violoncello, and Contrabass staves have a *p* dynamic marking.

24

Fl. I, II

Ob. I, II

Cl. I, II

Fgt. I, II

Tp. I, III

Tp. II, IV

Trpt. I

Trpt. II, III

Tbn. I

Tbn. II, III

Tuba

Sns. Tb.

Timp.

Perc. I

Perc. II

Vno. I

Vno. II

Vla.

Vc.

Cb.

pp

pp

pp

pp

29 **B**

Fl. I, II *p* *rit.* *f*

Ob. I, II *p* *f*

Cl. I, II *p* *f*

Fgt. I, II *p*

Detailed description: This block contains the first four staves of the orchestral score. The Flute I and II parts (Fl. I, II) play a melodic line starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic, marked with a *rit.* (ritardando) instruction. The Oboe I and II parts (Ob. I, II) play a similar melodic line, also starting piano and ending forte. The Clarinet I and II parts (Cl. I, II) play a sustained note, starting piano and ending forte. The Bassoon I and II parts (Fgt. I, II) play a sustained note, starting piano. A rehearsal mark **B** is placed at the beginning of the first staff.

Tp. I, III

Tp. II, IV

Trpt. I *f*

Trpt. II, III

Tbn. I

Tbn. II, III

Tuba

Detailed description: This block contains the next five staves of the orchestral score. The Trumpet I, II, III, and IV parts (Tp. I, III and Tp. II, IV) are mostly silent, with some rests. The Trombone I, II, and III parts (Trpt. I, Trpt. II, III, and Tbn. I, Tbn. II, III) play a sustained note, starting piano and ending forte. The Tuba part plays a sustained note, starting piano and ending forte.

Sns. Tb.

Timp. *f*

Detailed description: This block contains the next two staves of the orchestral score. The Snare Drum part (Sns. Tb.) is mostly silent. The Timpani part (Timp.) plays a sustained note, starting piano and ending forte.

B

Perc. I

Perc. II

Detailed description: This block contains the next two staves of the orchestral score. The Percussion I and II parts (Perc. I, Perc. II) are mostly silent, with some rests. A rehearsal mark **B** is placed at the beginning of the first staff.

Vno. I *f*

Vno. II

Vla. *f*

Vc.

Cb.

Detailed description: This block contains the final five staves of the orchestral score. The Violin I and II parts (Vno. I, Vno. II) play a sustained note, starting piano and ending forte. The Viola part (Vla.) plays a sustained note, starting piano and ending forte. The Violoncello (Vc.) and Contrabasso (Cb.) parts are mostly silent, with some rests.

This page of a musical score, page 9, covers measures 44 through 48. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. I, II (Flute)
- Ob. I, II (Oboe)
- Cl. I, II (Clarinet)
- Fgt. I, II (Fagott)
- Tp. I, III (Trumpet)
- Tp. II, IV (Trumpet)
- Trpt. I (Trumpet)
- Trpt. II, III (Trumpet)
- Tbn. I (Tuba)
- Tbn. II, III (Tuba)
- Tuba
- Sns. Tb. (Soprano Trombone)
- Timp. (Timpani)
- Perc. I (Percussion)
- Perc. II (Percussion)
- Vno. I (Violin)
- Vno. II (Violin)
- Vla. (Viola)
- Vc. (Violoncello)
- Cb. (Contrabasso)

Measure 44 begins with a dynamic marking of *f* (forte) for the Timpani. The score features various musical notations including slurs, accents, and dynamic markings. The key signature is one flat (B-flat), and the time signature is common time (C). The page number '9' is located in the top right corner.

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)

Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

2

f

7

mf

12

A **Espressivo e doloroso** **15** **B**

pp *p*

31

rit. *a tempo*

f

36

C **Tempo I**

41

45

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)

Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

2
f

7
mf

12

A **Espressivo e doloroso** **15** **B**

pp *p*

31

rit. *a tempo*

f 3

36

3 3

41

C **Tempo I**

f

45

pp

Exodus

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Largo

2

f

7

mf

12

A **Espressivo e doloroso** **B**

15

pp *p*

31

rit. *a tempo*

f

36

41

C **Tempo I**

45

Exodus

para Orquestra Sinfônica

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Largo

2

f

7

A **Espressivo e doloroso**

3

15

28

B

pp *p*

rit.

33

a tempo

f

3

38

C **Tempo I**

43

43

Exodus

para Orquestra Sinfônica

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Largo

2

f

7

mf

I.

mp

12

A **Espressivo e doloroso** **10**

p

23

5

28

B *rit.*

I.

pp

p

f

a tempo

34

39

C **Tempo I**

44

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)
Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

7

A **Espressivo e doloroso**

12

17

23

28

B

rit.

a tempo

34

C **Tempo I**

39

44

Exodus

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Largo

Measures 1-6: *f*

Measures 7-11: *mf* *mp*

Measures 12-16: **A** *Espressivo e doloroso* *pp*

Measures 17-22: *p*

Measures 23-27: *pp*

Measures 28-33: **B** *rit.*

Measures 34-38: *a tempo* *f*

Measures 39-43: **C** *Tempo I*

Measures 44: *f*

Exodus

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Largo

7

12 **A**
III. **Espressivo e doloroso**
pp

17 **2**

23 **5**

28 **B** **2** *rit.*

34 *a tempo* **f**

39 **C** **Tempo I**

44

Exodus

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Largo

12 **A** *Espressivo e doloroso* **B** *rit.* **2** *f*

34 *a tempo* **3** **3**

39 **C** *Tempo I*

44

Exodus

para Orquestra Sinfônica

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Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

7

A **Espressivo e doloroso** **B** *rit.*

12 16 2

34 *a tempo*

C **Tempo I**

39 44

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)
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Largo

f

7

mf

12 **A** **Espressivo e doloroso** **B** *rit.*

16 2

34 *a tempo*

f 3 3

39 **C** **Tempo I**

44

Exodus

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Largo

f

7

mf

12 **A** **Espressivo e doloroso** **B** *rit.*

16 2

34 *a tempo* **f**

39 **C** **Tempo I**

44

Exodus

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Largo

Measures 1-6: Tuba part, starting with a rest, followed by notes with accents and a forte (*f*) dynamic marking.

Measures 7-11: Tuba part, including a mezzo-forte (*mf*) dynamic marking and a fermata over the final measure.

Measures 12-22: Section A, marked **Espressivo e doloroso** and **10**. Includes a fermata over the final measure.

Measures 23-27: Section with a fermata over the final measure.

Measures 28-33: Section B, marked **2** and *rit.*, with a fermata over the final measure.

Measures 34-38: Section marked *a tempo* and **3**, with a forte (*f*) dynamic marking.

Measures 39-43: Section C, marked **Tempo I** and **3**.

Measures 44-48: Section with a fermata over the final measure.

Exodus

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Largo

Musical staff 1: Bass clef, 4/4 time signature. Measures 1-6. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*, *f*, *f*, *f*, *f*.

7

Musical staff 2: Bass clef, 4/4 time signature. Measures 7-11. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*, *mf*, *mp*, *p*.

12

A *Espressivo e doloroso*

Musical staff 3: Bass clef, 4/4 time signature. Measures 12-15. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *pp*, *pp*. Includes a fermata over measure 13.

23

Musical staff 4: Bass clef, 4/4 time signature. Measures 23-27. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *pp*. Includes a fermata over measure 23.

28

B

Musical staff 5: Bass clef, 4/4 time signature. Measures 28-33. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*. Includes a fermata over measure 30 and a *rit.* marking.

34

a tempo

Musical staff 6: Bass clef, 4/4 time signature. Measures 34-38. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*. Includes a fermata over measure 34.

39

C *Tempo I*

Musical staff 7: Bass clef, 4/4 time signature. Measures 39-43. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*.

44

Musical staff 8: Bass clef, 4/4 time signature. Measures 44-48. Notes: G2, F2, E2, D2, C2, B1. Dynamics: *f*. Includes a fermata over measure 44.

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)
Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

1
f

7

5

12

A **Espressivo e doloroso** **10**

10

23

5

28

B **2** *rit.*

2

rit.

34 *a tempo*

f

3

3

39

C **Tempo I**

3

44

Exodus

para Orquestra Sinfônica

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Largo

2 6

7 4

12 **A** **Espressivo e doloroso**

10

23

5

28 **B**

2 7 7 *rit.*

34 *a tempo*

5

39 **C** **Tempo I**

2 6

44

7 7

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)
Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

2 *f*

7 *mf* *mp*

A **Espressivo e doloroso**

12 *p* *mp*

23

B

28 *rit.* *f*

a tempo

34

C **Tempo I**

39 *f*

44

Violino II

Exodus

para Orquestra Sinfônica

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Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

7

12

A *Espressivo e doloroso*

17

23

B

34

a tempo

39

C *Tempo I*

44

Exodus

para Orquestra Sinfônica

Ernest Gold (1922 - 1999)
Arr. & Adapt.: CASTRO, J. W. S. (b. 1988)

Largo

2

f

7

mf *mp*

12 **A** **Espressivo e doloroso**

p *pp* *p*

17

p

23

28 **B** *rit.*

2

f

34 *a tempo*

39 **C** **Tempo I**

44

Exodus

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Largo

Musical notation for measures 1-6. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a whole rest. Measures 2-6 feature a melodic line starting on G2, moving up stepwise to D3, with a dynamic marking of *f* (forte) under the first measure.

Musical notation for measures 7-11. The melody continues with a dynamic marking of *mf* (mezzo-forte) under measures 7-8 and *mp* (mezzo-piano) under measures 9-11.

Musical notation for measures 12-16. Measure 12 is marked with a box 'A' and the text 'Espressivo e doloroso'. The dynamic marking is *p* (piano).

Musical notation for measures 17-22. The melody continues with a dynamic marking of *p* (piano) under measure 22.

Musical notation for measures 23-27. The melody continues with a dynamic marking of *p* (piano) under measure 27.

Musical notation for measures 28-33. Measure 28 is marked with a box 'B'. Measure 29 contains a double bar line and the number '2'. Measure 30 contains a whole rest and the marking '7 7'. Measure 31 contains a whole rest and the marking '7 7'. Measure 32 contains a whole rest and the marking '7 7'. Measure 33 contains a whole rest and the marking '7 7'. The dynamic marking is *rit.* (ritardando).

Musical notation for measures 34-38. Measure 34 is marked with the text 'a tempo'. The dynamic marking is *f* (forte).

Musical notation for measures 39-43. Measure 39 is marked with a box 'C' and the text 'Tempo I'. The dynamic marking is *f* (forte).

Musical notation for measures 44-48. The melody continues with a dynamic marking of *f* (forte).

