

O Rei Está Vindo

Com energia ♩ = 100

The first system of musical notation for 'O Rei Está Vindo' is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble clef staff and a bass clef staff. The treble staff features a complex texture of chords and melodic lines, with many notes beamed together and some notes marked with 'v' (accents). The bass staff provides a steady accompaniment with a mix of eighth and quarter notes.

The second system of musical notation continues the piece. It begins with a measure number '4' at the start of the treble staff. The notation is consistent with the first system, showing a dense arrangement of chords in the treble and a rhythmic accompaniment in the bass.

The third system of musical notation continues the piece. It begins with a measure number '7' at the start of the treble staff. The notation remains consistent, featuring complex chordal textures in the treble and a steady accompaniment in the bass.

The fourth system of musical notation continues the piece. It begins with a measure number '10' at the start of the treble staff. A small box containing the letter 'A' is located at the beginning of the treble staff. The notation continues with complex chords and a steady bass accompaniment.

B

mf

A - bram os por - tões e os co - ra - ções! O Rei 'stá vin - do! O

14

mf

17

Rei 'stá vin - do! Er - gam o o - lhar, bem per - to E - le es - tá! O

17

C

20

Rei 'stá vin - do! O Rei 'stá vin - do! Seu No - me cla - ma - mos, pois

20

23

gran - de é o Se - nhor, em Su - a ___ pre - sen - ça da - re - mos lou -

23

26

vor! Dig - no é o Rei, de - mos

26

29

gló - ria a E - le; San - to é o Mes - si - as ___ que vem sal - var!

29

32

Hon - ra e po - der a ___ Je - sus per - ten - cem! É Rei ___ ben - di - to ___ que

32

35

vem, sim, em no - me ___ de Deus, ___ sim, em no - me ___ de

35

E

Deus!

38

F

41

mf

E - los__ des - faz, es - cra - vos__ não mais! O

41

mf

44

Rei 'stá vin - do! O Rei 'stá vin - do! Deus nos__ ou - viu, o

44

47

Di - a__ sur - giu! O Rei 'stá vin - do! O Rei 'stá vin - do! Seu

47

59

vem sal - var! Hon - ra e po - der a Je - sus per - ten - cem!

This block contains the vocal line for measures 59 to 61. The melody is in a minor key with a key signature of three flats. The lyrics are: "vem sal - var! Hon - ra e po - der a Je - sus per - ten - cem!". The music features a mix of eighth and sixteenth notes with some rests.

59

This block contains the piano accompaniment for measures 59 to 61. It features a steady eighth-note bass line in the left hand and a more complex melody in the right hand consisting of eighth and sixteenth notes.

62

É Rei ben - di - to que vem, sim, em no - me de Deus,

This block contains the vocal line for measures 62 to 64. The lyrics are: "É Rei ben - di - to que vem, sim, em no - me de Deus,". The melody continues with eighth and sixteenth notes.

62

This block contains the piano accompaniment for measures 62 to 64. The accompaniment continues with a consistent eighth-note bass line and a melodic line in the right hand.

65

sim, em no - me de Deus!

This block contains the vocal line for measures 65 to 67. The lyrics are: "sim, em no - me de Deus!". The melody concludes with a long note in the final measure.

65

This block contains the piano accompaniment for measures 65 to 67. The right hand features a more active melody with eighth and sixteenth notes, while the left hand maintains the eighth-note bass line.

I

Ho-sa - na! Gran - de é o Rei! Gran - de é o Rei que

68

ff

71

vem, sim, em no - me__ de Deus! Ho-sa - na! Gran - de é o Rei!

71

74

Gran - de é o Rei que vem, sim, em no - me__ de Deus! Ho-sa - na!

J

74

f

86

gló - ria a E - le; San - to é o Mes - si - as — que vem sal - var!

86

89

Hon - ra e po - der a — Je - sus per - ten - cem! É Rei — ben - di - to — que

89

92

vem, sim, em no - me — de Deus! A E - le gló - ria!

92

95

San - to é o Mes - si - as que vem sal - var! Hon - ra e po - der a Je -

95

98

sus per - ten - cem! É Rei ben - di - to que vem, sim, em no - me de

98

101

Deus, sim, em no - me de Deus! Ho - sa - na!

101

104

Gran - de é o Rei! Gran - de é o Rei que vem, sim, em no - me de

104

107

Deus! Ho - sa - na! Gran - de é o Rei! Gran - de é o Rei que

107

110

vem, sim, em no - me de Deus!

110

Meu Redentor

Clima cinematográfico ♩ = 114

First system of piano accompaniment, measures 1-4. The right hand features chords and arpeggiated patterns, while the left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment, measures 5-8. The tempo marking *molto rit.* is present. The right hand continues with chords, and the left hand has some rests in measure 8.

Third system of piano accompaniment, measures 9-12. The tempo marking *a tempo* is present. The right hand has a melodic line with some rests, and the left hand plays a simple accompaniment.

Fourth system of musical score, measures 13-16. It includes the vocal line starting with a box 'A' and the piano accompaniment. The tempo marking *mp* is present. The lyrics are: "Vou con-tar de Je - sus Cris - to, meu di - vi - no Re - den-tor,".

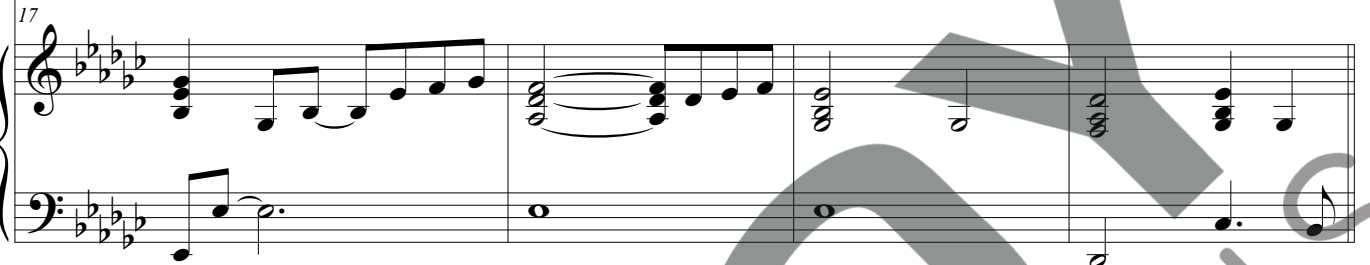
Fifth system of musical score, measures 17-20. It continues the piano accompaniment. The tempo marking *mp* is present. The system ends with a *rit.* marking and a dashed line.

17



que na cruz so - freu, foi mor - to e do mal me li - ber-tou.

17



B

mp



Do meu Re - den - tor eu can - to, pois com san - gue me com-prou.

21




25



Per-do - a - do fui por Cris - to, pa - ra sem - pre li - vre es -

25



29

tu!

29

C

Vou can-tar a mi - nha his-tó - ria de re-bel - de pe - ca-dor;

33

mf

37

da mi-sé - ria res - ga-ta - do pe-la gra - ça do Se-nhor.

37

D

mf Do me Re - den - tor eu can - to, pois com san - gue me com-prou.

41 *mf*

45 Per-do - a - do fui por Cris - to, pa-ra sem - pre li - vre es - tou!

45

E

mf Do meu Re - den - tor eu can - to, pois com san - gue me com-prou.

49 *mf*

G

65

ao meu Rei da - rei lou - vor! Vou can - tar no Céu a Cris - to,

H

69

meu di - vi - no Re - den - tor. Por a - mor me deu a vi - da;

I

73

ao meu Rei da - rei lou - vor! Ao meu Re - den -

opc. sem baixo
N.C.

77

tor a - ma - do can-to em a - do - ra - ção, pois ven-ceu na

77

81

cruz a mor - te, deu-me vi - da e per dão.

81

85

J *ff*
Do meu Re - den - tor eu can - to, pois com san - gue

85

mf

101

Sim, li - vre es - tou! Pa - ra sem - pre

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat). The vocal line features a triplet of eighth notes followed by a half note. The piano accompaniment consists of chords and moving lines in both hands.

This system shows the piano accompaniment for the first system, with two staves (treble and bass clef). It features a complex texture with many chords and moving lines, including some triplets in the right hand.

105 *molto rit.*

li - vre es - tou! Li - vre es - tou! *a tempo*

This system contains the second two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The tempo marking *molto rit.* is above the first measure, and *a tempo* is above the final measure. The vocal line has long, sustained notes. The piano accompaniment features sustained chords and moving lines.

This system shows the piano accompaniment for the second system, with two staves (treble and bass clef). It features a complex texture with many chords and moving lines, including some triplets in the right hand. The tempo marking *molto rit.* is above the first measure, and *a tempo* is above the final measure.

109

This system contains the third two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The vocal line has long, sustained notes. The piano accompaniment features sustained chords and moving lines.

This system shows the piano accompaniment for the third system, with two staves (treble and bass clef). It features a complex texture with many chords and moving lines, including some triplets in the right hand.

Grato Sou, Senhor

Suavemente ♩ = 62

p *mp*

5 *CORO* **A**

p Si - len - te es - tou a re - cor - dar a e - ter - na

9 gra - ça sin - gu - lar. Que pre - ço al - to en - tão pa - gou, per - dão dos

mp

B

13

céus me ou - tor - gou. Gra - to pe - la

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'c' and a quarter note 'é', followed by eighth notes 'u' and 's'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

13

mp

Detailed description: This system continues the piano accompaniment from the first system. It includes a dynamic marking of *mp* (mezzo-piano) in the right hand.

17

gra - ça, — gra - to pe - lo a - mor, — pe - lo sa - cri -

Detailed description: This system covers measures 17 and 18. The vocal line has a long note for 'ça' and 'mor', and a long note for 'sa'. The piano accompaniment continues with chords and moving lines.

17

Detailed description: This system continues the piano accompaniment for measures 17 and 18, showing the bass line and right-hand chords.

21

mp

fi - cio, — gra - to sou, Se - nhor! Gra - to sou, — Se -

Detailed description: This system covers measures 21 and 22. The vocal line includes a dynamic marking of *mp* and a long note for 'Se'. The piano accompaniment continues with chords and moving lines.

21

Detailed description: This system continues the piano accompaniment for measures 21 and 22, showing the bass line and right-hand chords.

D

Gra - to pe - la gra - ça, — gra - to pe - lo a - mor, —

37

mf

41

pe - lo sa - cri - fi - cio, — gra - to sou, Se - nhor!

41

45

Gra - to sou, Se - nhor! — **E** *f* Som - bra e dor

45

G

61

nhor! Gra - to sou, Se - nhor! Gra - to

This system contains the first two measures of the piece. The vocal line (treble clef) starts with a whole note 'nhor!' followed by a quarter rest, then a half note 'Gra - to', a quarter note 'sou,', a quarter note 'Se -', a quarter note 'nhor!', a quarter rest, and finally a half note 'Gra - to'. The piano accompaniment (bass clef) features a steady bass line with chords in the right hand.

61

This system contains measures 3 and 4. The vocal line continues with a quarter note 'sou,', a quarter note 'Se -', a quarter note 'nhor!', a quarter rest, and a half note 'Gra - to'. The piano accompaniment continues with chords and a bass line.

65

molto rit.

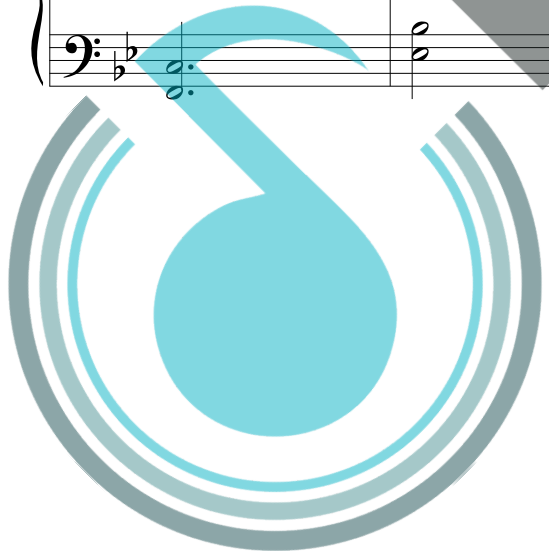
sou, Se - nhor!

This system contains measures 5 and 6. The vocal line has a quarter note 'sou,', a quarter note 'Se -', and a quarter note 'nhor!' with a fermata. The piano accompaniment features a prominent bass line and chords. The tempo marking 'molto rit.' is placed above the piano part.

65

p

This system contains measures 7 and 8. The vocal line has a quarter note 'sou,', a quarter note 'Se -', and a quarter note 'nhor!' with a fermata. The piano accompaniment continues with chords and a bass line. A dynamic marking 'p' is present in the piano part.



Salmo 23

Pastoral ♩ = 55

F#₂ F $\frac{E}{C}$ C F#₂ F $\frac{C}{F}$ F6

p

4 SOLO *p* **A**

8 Tu és o meu pas-tor; na - da fal - ta. Faz

4 C F C

7 A tar - me em ver - des pas - tos. Dá-me

7 F G C

9

mais vi - gor, e gui - a - me por a - mor

F G Am $\frac{Cmaj7}{E}$ F $\frac{C}{E}$

11

DUETO Masc. B
(Melodia está na linha superior)

de teu No - me. Pois, a bon - da - de, e o a -

Dm9 Gsus G $\frac{F\#4}{C}$ $\frac{F}{C}$

14

mor, sim, vão se - guir - me a - té o fim. E ha - bi - ta -

$\frac{F}{C}$ C $\frac{F\#4}{2}$ F $\frac{C}{F}$ F6 C/C

17

8

rei em tu - a ca - sa, ó Deus, te ben - di-rei!

17

F#4 2 F F/C C Dm7 G

20

8

Pa - ra mim, pre-pa - ras um banque-

20

C F G

22

8

te, dian - te dos meus i - ni - mi - gos.

22

Csus C F

(Melodia está com a nota mais grave)

24

Se ata - ca - do for, no es -

C F G

26

cu - ro da noi - te, ó Se - nhor, confi - a -

Am C E F C E Dm9

28

rei!

CORO div.
mf

A bon - da - de e o a - mor, sim, vão se -

Mel. Tenor

28

G sus 3 G F#4 F F/C C

40

fim. E ha - bi - ta - rei em tu - a ca - sa, ó

Detailed description: This block shows the vocal line for measures 40 to 42. The melody starts with a half note chord, followed by quarter notes and eighth notes. The lyrics are 'fim. E ha - bi - ta - rei em tu - a ca - sa, ó'. The music is in a major key with a common time signature.

40

C F#₂ F F C C

Detailed description: This block shows the piano accompaniment for measures 40 to 42. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord symbols C, F#₂, F, F, C, and C are indicated above the staff.

43

8

Mes-mo quan -

Deus te ben - di - rei!

Detailed description: This block shows the vocal line for measures 43 to 45. Measure 43 has a whole rest for 8 beats. The lyrics are 'Mes-mo quan -' and 'Deus te ben - di - rei!'. The music is in a major key with a common time signature.

43

Dm7 G C

Detailed description: This block shows the piano accompaniment for measures 43 to 45. The right hand plays chords and moving lines, while the left hand plays a simple bass line. Chord symbols Dm7, G, and C are indicated above the staff.

D

dar pe-lo va-le tão som-bri-o da mor - te, — nada eu te - me-rei!

45 $F\#4$ F

47 Mes-mo quenado an-

47 $\frac{E}{C}$ C $Dm7$ $\frac{C}{E}$

49 dar pe-lo va-le tão som-bri-o da mor - te, — ao meu la - do es-tás!

49 $F\#4$ F

51

Mes - mo quando an-dar! _____ *CORO div.*
f
Mes-mo quando an-

51 C G/B C/E

53

dar pe-lo va-le tão som-bri-o da mor - te, na-da eu te - me-rei!

53 F#4 F

59 *f*

Mes - mo quan - do an -

Detailed description: This block shows the vocal line for measures 59 and 60. Measure 59 is a whole rest. Measure 60 begins with a forte (*f*) dynamic and contains a half note chord of G4, A4, B4, and C5. The lyrics "Mes - mo quan - do an -" are written below the staff.

59 C G B C E

Detailed description: This block shows the piano accompaniment for measures 59 and 60. Measure 59 starts with a C major chord (C4, E4, G4) and continues with a melodic line in the right hand and a bass line in the left hand. Measure 60 features a sequence of chords: G major (G4, B4, D5), B minor (B3, D4, F4), and C major (C4, E4, G4). The piano part ends with a C major chord.

E

dar pe-lo va-le tão som-bri-o da mor - te, na-da eu te - me-rei!

Detailed description: This block shows the vocal line for measures 61 and 62. Measure 61 contains the lyrics "dar pe-lo va-le tão som-bri-o da mor - te," and measure 62 contains "na-da eu te - me-rei!". The melody is written in a treble clef with a series of eighth and sixteenth notes.

61 F#4 F

Detailed description: This block shows the piano accompaniment for measures 61 and 62. Measure 61 begins with an F#4 chord (F#4, A4, C5) and continues with a rhythmic accompaniment. Measure 62 features an F major chord (F4, A4, C5) and concludes the piano part.

rit.

76

76

F#₄/₂ F E/C C F#₄/₂ F C/F F6

80

Reprise Opcional

80

A bon - da - de e o a -

F

80

80

C₂ F#₄/₂

83

Mel. Contralto

83

mor, sim, vão se - guir - me a - té o fim. E ha - bi - ta -

E/C C F#₄/₂ F C/F F6 C

83

83

86

rei, em tu - a ca - sa, ó

86

F#4₂ F F C C

88

f *D.S. al Coda*

Deus, te ben - di - rei! Mes - mo quan - do an

88

Dm7 G C

90

molto rit. *livre*

Deus, te ben - di - rei!

90

Dm G(add4) C2

Soli Deo Gloria

Épico (♩. = 118)

1 *f* Am

3 Am G A Am Am G A

6 *CORO* *mf*

Ma - jes - to - so o Teu no - me é. A -

Am Am G A

mf

8

ci - ma do u - ni - ver - so, a gran - de - za. Com

Am Am G
A

10

Teu po - der vens de - fen - der Ai -

Dm Dm C E G# E7 G# Am

12

gre - ja re - u - ni - da nes - ta ter - ra. Quan -

Dm Dm Dm Dm F E E
B C F D

f

14

do eu con - tem - plo a lu - a e o céu, e

C

16

to - da cri - a - ção e - xu - be - ran - te: "O

C

C^{sus}
DE^{sus}

E

18

que é o ho - mem vil mor - tal, Ó

Dm

Dm
CE
G#E7
G#

Am

20

Deus, pa - ra que te lem - bres de - le?"

Dm Dm E Dm Dm A Esus E

f

22 *mf*

O cri - as - te se - me - lhan - te, des - te mui - to a-

F G F F G F G F

mf

25

mor. To - da gló - ria, to - da hon - ra

F Em7 Dm7 G D F C G C

37 *unis.*

Só a Deus lou - vai.

unis.

Dm G/B Am Am G/A

40

Bm Bm A/B

42 *mf*

Ma - jes - to - so o teu no - me é. In -

Bm Bm A/B

mf

44

con - tes - tá - vel cri - a - dor di - vi - no. O

Bm Bm $\frac{A}{B}$

46

céu, a ter - ra e o mar Ao

Em Em D F# A# F#7 A# Bm

48

ho - mem des - te pa - ra seu do - mí - nio. A

Em C# Em D Em G F# F# E

f

50

lin - da cri - a - ção dos al - tos céus, tam -

D

52

bém os mais pro - fun - dos o - ce - a - nos: "O

D Dsus E F#sus F#

54

que é o ho - mem, vil mor - tal, Ó

Em Em D F# A# F#7 A# Bm

mf

62 *unis.*

So - be - ra - no , rei - na em nós. Só a Deus lou-
unis.

Em7 Dmaj7 G Em A C#
 F#

65 *mf*

vai. O cri - as - te

Bm A B Bm A G A G

68

se - me - lhan - te, des - te mui - to a - mor.

G A G G A G F#m7

71

To - da gló - ria, to - da hon - ra

Em7 A E G D A D

73

se - jam sem - pre Teus.

Em C# Em B F# A# Em G

76

Teus.

F#

f

85 *SOPRANO*
f

vai- A Deus to - da gló - ria! A Deus to - da hon - ra!

CONTRALTO
vai.

HOMENS

mf

Bm Bm Bm Bm
A G F#

87

A Deus, o po - der, sim! *f* So - li De - o Glo - ri - a!

So - li De - o Glo - ri - a!

Em7 G D F#sus C# F# A#

89

A Deus to - da gló - ria! A Deus to - da hon - ra!

Bm Bm A Bm Bm
G F#

91

A Deus, o po - der, sim! So - li De - o Glo - ri - a!

So - li De - o Glo - ri - a!

unis.

Em7 G D F#sus F#
C# A#

93

CONTRALTO
f

Pra sem - pre e sem - pre pra sem - pre!

Bm Bm A Bm G Bm F# Em7 G D

96

So - li De - o Glo - ri - a!

So - li De - o Glo - ri - a! Pra sem - pre e sem - pre

F#sus C# F# A# Bm Bm A Bm Bm F#

99

So - li De - o Glo - ri - a!

pra sem - pre! So - li De - o Glo - ri - a! Ma - jes - to - so
unis.

Em7 G F#sus C# F# A# Bm Bm A

102

So - li De - o Glo - ri - a!

o Teu no - me é! So - li De - o Glo - ri - a!

Bm G Bm F# Em7 G F#sus C# F# A#

110

A Deus to - da hon - ra! A Deus o po - der, sim!

e sem - pre, pra sem - pre!

o Teu no - me é!

112

So - li De - o Glo - ri - a! A Deus to - da gló - ria!

So - li De - o Glo - ri - a! Pra sem - pre

So - li De - o Glo - ri - a! Ma - jes - to - so

unis.

F#sus C# F# A# Bm

114

A Deus to - da hon - ra! A Deus o po - der, sim!

e sem - pre, pra sem - pre!

o Teu no - me é!

mf *Em7* *G D*

116

ff So - li De - o Glo - ri - a! A Deus to - da gló - ria!

ff So - li De - o Glo - ri - a! Pra sem - pre

So - li De - o Glo - ri - a! Ma - jes - to - so

unis.

f *ff* *F# E D C#* *Cm Cm Bb*

122

A Deus to - da hon - ra! A Deus o po - der, sim!

e sem - pre, pra sem - pre!

o Teu no - me é!

Chords: Cm, Ab, Cm, G, Fm7, Ab, Eb

124

CORO
unis.

So - li De - o Glo - ri - a!

unis.

Chords: Gsus, D, G, B, Cm, Cm, Bb

126

Glo - ri - a!

Cm A^b Cm G Fm7 A^b E^b

128

So - li De - o Glo - ri - a!

G^{sus} D G B Cm Cm B^b

130

Glo - ri - a!

Cm A^b Cm G Fm Fm G Fm A^b Fm C G^{sus} G C E

133

So - be - ra - no, rei - na em nós.

Fm7 E♭maj7
G A♭ Gm7

136 *unis.*

Só a Deus lou - vai.

unis.

Fm B♭
D B♭ Cm

139 *fff unis.*

So - li De - o Glo - ri - a!

unis.

B♭
C Cm N.C.

Entoamos Glorioso Louvor

$\text{♩} = 56$

mf

The piano introduction consists of two systems. The first system has a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the accompaniment with chords and single notes.

4

1. 2. SC mf

Can - tem os po - vos lou -

f mf

The vocal entry begins at measure 4. The first system shows two first and second endings. The second ending is marked 'SC' and 'mf'. The piano accompaniment starts with a forte 'f' dynamic and then softens to 'mf'.

7

vor a Deus e as na - ções ren - dam

The vocal line continues from measure 7. The lyrics are: 'vor a Deus e as na - ções ren - dam'. The piano accompaniment continues with a steady accompaniment.

gló - ria. O seu lou - vor i - nun - de o céu com as

12 SC vo - zes de a - do - ra - ção. TB *mf* Mon - tes e va - les pro -

15 pro - cla - ma - rão cla - ma - rão seu glo - ri - o - so po -

17

seu po - der. To - dos os bos - ques a -
 der.

19

plau - di - rão e as ro - chas se a - le - gra -
 rão.

21

A - le - lu - ia

É tem - po de a - do - rar! A - le -

This system contains measures 24, 25, and 26. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of chords in the right hand and a bass line in the left hand. A large watermark is visible over the score.

This system shows the piano accompaniment for measures 24, 25, and 26. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and a bass line.

lu - ia! Va - mos seu no - me hon - rar!

This system contains measures 27, 28, and 29. The vocal line continues with the lyrics. The piano accompaniment continues with the same rhythmic and harmonic patterns. A large watermark is visible over the score.

This system shows the piano accompaniment for measures 27, 28, and 29. The piano part continues with the established musical texture.

Je - sus Cris - to, fon - te de luz e a -

This system contains measures 30, 31, and 32. The vocal line begins with the lyrics. The piano accompaniment continues. A large watermark is visible over the score.

This system shows the piano accompaniment for measures 30, 31, and 32. The piano part continues with the established musical texture.

mor! A - le - lu - ia ao Rei dos reis! En - to -

This system contains measures 33, 34, and 35. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat). Measure 33 has a fermata over the first two notes. Measure 34 includes a fermata over the first two notes and a breath mark (b) over the third note. Measure 35 has a fermata over the first two notes.

This system shows the piano accompaniment for measures 33, 34, and 35. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chordal support.

a - mos glo - rio so lou - vor!

This system contains measures 36, 37, and 38. The vocal line continues with lyrics. Measure 36 has a fermata over the first two notes. Measure 37 has a fermata over the first two notes. Measure 38 has a fermata over the first two notes. The key signature changes to one sharp (F#) in measure 38.

This system shows the piano accompaniment for measures 36, 37, and 38. The right hand features a rhythmic pattern of eighth notes and chords. The left hand plays a bass line with some chordal accompaniment.

This system contains measures 39, 40, and 41. The vocal line is mostly silent, indicated by a horizontal line. The piano accompaniment continues with a rhythmic pattern of eighth notes and chords. The key signature remains one sharp (F#).

This system shows the piano accompaniment for measures 39, 40, and 41. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chordal support.

51

tão fi - éis são os seus jus - tos ca - mi - - nhos.
 sem - pre fi - éis, fi - éis.

54

Deus pa - ra sem - pre nos guar - da - rá, pois seu rei - no ja - mais fin - da -

57

rá! A - le - lu - ia!

É tem - po de a - do - rar. A - - le -

63

lu - ia! Va - mos seu no - me hon - rar!

66

Je - sus Cris - to, fon - te de luz e a -

69

mor. A - le - lu - ia ao Rei dos reis! En - to -

Musical notation for measures 69-71. The vocal line features a melodic phrase starting with a half note 'mor.' followed by 'A - le - lu - ia ao Rei dos reis! En - to -'. The piano accompaniment consists of chords and moving lines in both hands.

72

a - mos glo - rio so lou - vor,

Musical notation for measures 72-74. The vocal line continues with 'a - mos glo - rio so lou - vor,'. The piano accompaniment features a steady rhythmic pattern with chords.

75

o nos - so glo - rio so lou -

Musical notation for measures 75-77. The vocal line begins with 'o nos - so glo - rio so lou -'. The piano accompaniment continues with a consistent harmonic and rhythmic structure.

Musical notation for measures 78-80. This section shows the piano accompaniment without vocal lines, featuring complex chordal textures and moving lines in both hands.

É Pela Fé o Nosso Andar

Com sentimento (♩ = ca. 60)

Piano introduction in 3/4 time, marked *p* (piano). The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Vocal entry starting at measure 4, marked *Livremente mp* (ad libitum, mezzo-piano). The lyrics are "É pe - la".

Piano accompaniment for the vocal entry, marked *mp*. It includes a double bar line with two asterisks (**).

Vocal and piano accompaniment starting at measure 7, marked *mp*. The lyrics are "fé o nos - so an - dar, vi - ver com Deus é con - fi -".

10

ar. Nas tre - vas E - le a luz nos dá. É pe - la

13

(♩ = ca. 60)

unis.

fé o nos-so an - dar. Se não

13

(♩ = ca. 60)

mp

fé o nos-so an - dar. Se não

16

ve - mos so - lu - ção pa - ra as mui - tas tri - bu - la -

16

ve - mos so - lu - ção pa - ra as mui - tas tri - bu - la -

19

ções, há um Deus em quem con - fi - ar. Só E - le

mp

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves start at measure 19. The key signature has two flats (B-flat and E-flat). There are triplets in both staves, with a '3' above the first triplet in each. The piano part includes a dynamic marking 'mp'.

This system shows the piano accompaniment for the first system, continuing from measure 19. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key with two flats.

22

po - de nos gui - ar. É pe - la

This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves start at measure 22. The key signature has two flats. There are long horizontal lines in the vocal staff, indicating a sustained note or a breath mark.

This system shows the piano accompaniment for the second system, continuing from measure 22. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key with two flats.

25

fé o nos-so an - dar, vi - ver com Deus é con - fi -

This system contains the third two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves start at measure 25. The key signature has two flats. The word 'fé' is highlighted in a light blue circle.

This system shows the piano accompaniment for the third system, continuing from measure 25. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a minor key with two flats.

28

ar. Nas tre - vas E - le a luz nos dá. É pe - la

28

31

fé o nos-so an - dar. Nós con - fi -

31

34

a - mor no Se - nhor e nas pro - mes - sas de a -

34

46

ar. Nas tre - vas E - le a luz nos dá. É pe - la

46

49

fé o nos-so an - dar. Não con - se -

rall. *f* *mf unis.*

49

rall. *f* *mf*

52

a tempo

gui - mos en - ten - der com - ple - ta - men - te o Seu po -

52

a tempo

55

der, po - rém nos bas - ta con - fi - ar que

55

58

molto rit.

a vi - tó - ria Deus da - rá. *f unis.* É pe - la

f unis.

58

molto rit.

f

61

a tempo

fé o nos-so an - dar, vi - ver com Deus é con-fi -

61

a tempo

64

ar. Nas tre - vas E - le a luz nos dá.

64

67

É pe - la fé o nos - so an -

molto rit.

67

molto rit.

70

Lento

ff

dar.

ff

70

Lento

ff

Sabei Que Eu Sou o Senhor

Dramático, rubato ♩ = ca. 72

Piano introduction in 4/4 time, marked *p*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a first ending bracket labeled '1' and ends with a second ending bracket labeled '2'.

Vocal entry in 4/4 time, marked *p*. The lyrics are: Sa - bei que eu sou o Se -

Piano accompaniment for the first vocal phrase, marked *p*. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a first ending bracket labeled '3' and ends with a second ending bracket labeled '5'.

Vocal entry in 4/4 time, marked *p*. The lyrics are: nhor, sa - bei que eu es - tou con -

Piano accompaniment for the second vocal phrase, marked *p*. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece begins with a first ending bracket labeled '6' and ends with a second ending bracket labeled '7'.

cresc.
ti - go e sem - pre te am - pa - ra -
cresc.

cresc.

8 9

mp rei te con - for - ta - rei no teu ca - mi - nhar. *poco rit.*
mp *poco rit.*
Sem-pre no Teu ca - mi - nhar.

mp *poco rit.*

10 11 12

a tempo p *unis.*
Sa - bei que eu sou o Se - nhor
a tempo p

p *a tempo*

13 14

mp

e es - ta - rei sem-pre, sem-pre ao teu dis - por e te con -

mp

mp

15 16 17

so - la - rei, te re - no - va - rei.

18 19 20

unis. mf seguir o andamento

Oh! Vin - de a mim es - te - ja em paz. *mf*

mf seguir o andamento

Sim, vin - de a mim es - te - ja em

21 22

p *unis.*
bei. Sa - bei que eu sou o Se -
p Sa -

31 32 33

nhor e sem - pre te am - pa - ra -
bei que sou o Se - nhor.

34 35

cresc. rei. Sim, sem - pre te am - pa - ra -
Te am - pa - ra - rei. *cresc.*

36 37

so - la - rei, te re - no - va - rei.

46 47 48

This system contains three staves. The top staff is the vocal line with lyrics. The middle staff is the piano accompaniment. The bottom staff is the piano accompaniment with measure numbers 46, 47, and 48. A large watermark 'MUSIC' is visible across the page.

mp
Paz! A mi - nha paz te

mp
A mi - nha paz te

mp

49 50

This system contains three staves. The top staff is the vocal line with lyrics and a dynamic marking of *mp*. The middle staff is the piano accompaniment with a dynamic marking of *mp*. The bottom staff is the piano accompaniment with a dynamic marking of *mp* and measure numbers 49 and 50. A large watermark 'MUSIC' is visible across the page.

dou. A mi - nha paz te

dou. A mi - nha paz te

51 52

This system contains three staves. The top staff is the vocal line with lyrics and a dynamic marking of *mp*. The middle staff is the piano accompaniment with a dynamic marking of *mp*. The bottom staff is the piano accompaniment with a dynamic marking of *mp* and measure numbers 51 and 52. A large watermark 'MUSIC' is visible across the page.

mf *decresc. poco a poco* *poco rit.*

dou. Paz!

mf *decresc. poco a poco* *poco rit.*

dou.

mf *decresc. poco a poco* *poco rit.*

53 54

p *a tempo*

Paz!

p

a tempo

a tempo

p

55 56

57 58

Um pouco mais lento

unis.

Sa - bei que eu sou o Se - nhor.

Um pouco mais lento

59 60

decresc. poco a poco

Sa - bei que eu sou o Se - nhor. Sa - bei, sa -
decresc. poco a poco

decresc. poco a poco

61 62 63

molto rit.

pp a tempo

rit.

bei, sa - bei. a tempo rit.

molto rit.

a tempo pp

rit.

64 65 66