

O Clamor

Suplicando ♩ = 72

N.C.

Piccolo

Musical score for measures 1-5. The piano part features a bass line with chords and a treble line with chords. The piccolo part has a melodic line starting in measure 5. Dynamics include *p*.

Musical score for measures 6-10. The piano part continues with chords. The oboe part enters in measure 8 with a triplet. Dynamics include *p*.

Musical score for measures 11-13. The piano part features a more active bass line with chords and a treble line with chords. Dynamics include *mf*.

Musical score for measures 14-15. The vocal part (Coro) has lyrics: 'Sta - mos fra - cos em pa - vor sem ra - zão —'. Dynamics include *mf*.

Musical score for measures 16-17. The piano part features a bass line with chords and a treble line with chords. Dynamics include *p*. Chord symbol Dm is present.

16

pa - ra vi - ver ou - ve ó Deus nos - so cla - mor.

Bb/D F/C

18

— Não há for - ças pra an - dar es - pe - ran -

Csus C Dm

20

— ça já não há ou - ve ó Deus sal - va - nos

Bb/D F/C

22

'Sta - mos na es - cu - ri - dão

C^{sus} *C* *Gm*

mp

24

pre - ci - sa - mos ver a luz bri - lhar

Dm *C* *A*^{sus} *A*

27

p Nós im - plo - ra - mos que - re - mos um sal - va - dor. Ó vem,

subito p *Dm* *Bb/D* *F/C*

30

mp

— ó vem E - ma - nu - el 'sta - mos can - sa - dos cla - ma - mos por sal - va - ção

Asus A Dm D/C

33

Nós a - guar - da - mos o Se - nhor o Rei vi - rá sal - var, nos li - ber -

Gm/Bb /A /G Asus A

36

tar.

N.C.

mf

39

Mulheres *mf*

Es - pe - ra - mos a pro - mes - sa que vi - rá

Dm

41

— li - vrar seu po - vo nós pe - di - mos mi - se - ri - cór -

Bb

F

43

dia

Homens *mf*

Mui - tos a - nos em an - gús - tia de - se - ja -

C

Dm

Como Tudo Começou

Livre ♩ = ca. 82

Gmaj7
p

Solo Feminino (Maria Idosa)

mp livre

a tempo

5 rit. a tempo
Es - ta lin-da his-tó-ria an-
Gmaj9
mp

9
ti - ga e tão a - tu - al foi as-sim que a-con - te - ceu
Em9 *G/A* *A7* *Dmaj9*

12
Nin - guém po - di - a i - ma-gi - nar que meu Deus al - go as-
Am9 *C/D* *D7* *Gmaj9*

15

sim fa - ri - a a nós.

Gm⁹ C D^{sus} D

Solo Masculino (Lucas)
mp livre **a tempo**

17 rit.

Por mui-to tem-po es - pe - rei ou -

Coro
mp
Uh!

C/D D Gmaj⁷

20

vir as ma-ra - vi - lhas e o que a - con - te - ceu com vo - cê ___

Uh!

Em⁹ G/A A⁷ Dmaj⁷

Sa - ber o que Deus fez a - qui por to - dos nós en - vi -

Ah! En - vi -

Am⁹ D⁹ Gmaj7

an - do o sal - va - dor.

an - do o sal - va - dor.

Gm⁹ C D^{sus} D C/D D

Solo Feminino (*Maria Idosa*)*mf*

Deus em ho - mem se tor-nou, ve - io pra sal - var

Solo Masculino (*Lucas*)*mf*

Coro

mf

Deus em ho - mem se tor-nou, ve - io pra sal - var

G⁶Gmaj⁷Gm⁶Gm(maj⁷)D/F[#]Dadd⁹/F[#]

E/F

mf

Mais Lento

a pro-mes - sa se cum-priu as - sim a - con - te - ceu

a pro-mes - sa se cum-priu as - sim a - con - te - ceu

Em⁶ Em⁷ F^{#m} D/F[#] Gm⁷ C Am⁷/D

subito p

Swing (♩=♩³)

Coro (Coro Romano)

19

mf

A - qui es - ta - mos nós vi - e - mos

Dm C#m Dm

22

— ex - plo - rar sa - be - mos que na ci - da - de tem

A⁷

25

— tu - do de ma - ra - vi - lho - so. O que há—

A⁷ A⁷/B A⁷/C A⁷/C# Dm

28

— de me - lhor,
Eu sei, va - mos le - var

Dm Dm/C

Detailed description: This system contains measures 28, 29, and 30. The vocal line starts with a rest in measure 28, followed by the lyrics 'de me - lhor,' in measure 29 and 'Eu sei, va - mos le - var' in measure 30. The piano accompaniment features chords in the right hand and a simple bass line in the left hand. Chord changes to Dm and Dm/C are indicated above the piano part.

31

Não é sor - te, Te - mos o
é po - der.

f

E7/B A7

Detailed description: This system contains measures 31, 32, and 33. The vocal line has lyrics 'Não é sor - te, Te - mos o' in measure 31 and 'é po - der.' in measure 32. Measure 33 is a full rest. The piano part has a more active melody in the right hand. A dynamic marking of *f* is present in measure 31. Chord changes to E7/B and A7 are indicated above the piano part.

34

que há de me - lhor.

Dm

Detailed description: This system contains measures 34, 35, and 36. The vocal line has lyrics 'que há de me - lhor.' in measure 34 and is followed by rests in measures 35 and 36. The piano part features a complex chordal texture in the right hand and a simple bass line in the left hand. A chord change to Dm is indicated above the piano part.

Imperfeitos

Alegre ♩ = 85

Musical score for the first system of 'Imperfeitos'. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Alegre' with a quarter note equal to 85. The piano part includes chords F, Am, Bb2, and C. The dynamic is marked 'mf'.

4

Solo Infantil (Maria Criança)

mf

Per - fei - ta não 'stá mas é de co - ra - ção eu es-

Musical score for the second system of 'Imperfeitos'. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Alegre' with a quarter note equal to 85. The piano part includes chords Bb2, C, F, Am, Bb2, and C. The dynamic is marked 'mp'.

7

tou tão fe - liz pois foi vo - cê quem me deu is - so é tão bom eu sei, sin - to

Musical score for the third system of 'Imperfeitos'. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (Bb) and the time signature is 4/4. The tempo is marked 'Alegre' with a quarter note equal to 85. The piano part includes chords F, Am, Bb2, C, F, and C. The dynamic is marked 'Alegre'.

10

o seu a - mor per - fei - ta não 'stá mas é de co - ra - ção.

Bb² C F C N.C.

13

F Am Bb² C F Am

16

Solo Masculino (Eli)

mf

Per - fei - ta não de - ve ser pra eu te a - mar vo - cê

Coro *mp*

Per - fei - ta não de - ve ser pra eu te a - mar

Bb² C F Am Bb² C *mp*

é es-pe - ci - al pois foi Deus quem fez vo - cê is-so é tão bom eu sei, sin - to

— pois foi Deus quem fez vo - cê

Alegre

F Am B \flat 2 C F C

o seu a - mor. Per-fei - ta não de - ve ser pra eu te a - mar.

Per-fei - ta não de - ve ser pra eu te a - mar.

B \flat 2 C F C F C/E

Solo Infantil (Maria)

f

Musical notation for the first staff of the Solo Infantil (Maria) section, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Meu Deus res - tau - ra o que que - brou e re - faz

Solo Masculino (Eli)

f

Musical notation for the second staff of the Solo Masculino (Eli) section, featuring a bass clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Coro

f

Musical notation for the third staff of the Coro section, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Meu Deus res - tau - ra o que que - brou e re - faz

Musical notation for the fourth staff of the Coro section, featuring a bass clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Dm

Bb

F

mf

Piano accompaniment for measures 25-27, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Chord changes are indicated above the staff.

Musical notation for the first staff of the Solo Infantil (Maria) section on page 28, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

O que e - ra ve - lho no - vo se faz,

Musical notation for the second staff of the Solo Masculino (Eli) section on page 28, featuring a bass clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

O que e - ra ve - lho no - vo se faz,

Musical notation for the third staff of the Coro section on page 28, featuring a treble clef and a key signature of one flat. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

C N.C. Dm Bb

Piano accompaniment for measures 28-30, featuring a grand staff with treble and bass clefs. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment. Chord changes and a triplet are indicated above the staff.

Deus Pode Me Usar?

Duvidoso ♩ = 92

Chords: Eb²/G Eb^{maj7}/G Ab² Fm⁷ Db⁹ Fm⁷ Ab² Eb²/G Eb^{maj7}/G Ab²

mp

4/4 time signature. The introduction consists of three measures. The first measure features a piano introduction with a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line. The third measure concludes the introduction with a final chord.

4

Solo Feminino (Maria) *mp*

AI -

Chords: Fm⁷ Db⁹ Fm⁷ Ab² Eb

8va

The piano accompaniment for the first vocal line consists of three measures. The first measure has a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line. The third measure features a piano introduction with a melody in the right hand and a bass line in the left hand. The piano introduction is marked with an 8va (octave) sign.

7

guém co - mo eu _____ Deus po - de u - sar? _____

Chords: Eb Ab/Eb Eb Fm/Eb

The vocal line for the second vocal line consists of three measures. The first measure has a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line. The third measure concludes the vocal line with a final chord. The piano accompaniment for the second vocal line consists of three measures. The first measure has a melody in the right hand and a bass line in the left hand. The second measure continues the melody and bass line. The third measure concludes the piano accompaniment with a final chord.

10

Tão co - mum (falado) Eu não sei e tão sim -

Bb⁽⁴⁾/Eb 8^{va}

13

ples. Quan - ta gen - te e - xis - te me -

Eb Bb/D Cm Gm

15

lhor do que eu ca - paz de cum - prir seu que -

Cm Gm Cm Gm

17

rer. Se - rá que Deus quer al - guém as -

Ab Eb/G Fm¹¹ Bb^{7sus}

20

sim?

E \flat E \flat ^{sus} E \flat

23

Solo Feminino (Raquel)

mp

Vo - cê é al - guém que Deus po - de u -

Coro *mp*

Vo - cê é al - guém

F B \flat /F F

sar _____ tão co - mum (*falado*) *Mesmo assim*
 que Deus po - de u - sar tão co - mum

Gm/F C(4)/F

Solo Feminino (Raquel)
 tão hu - mil - de.

Solo Masculino (Eli)
mp
 Lem-bre - se de A - bra - ão, Da -

— tão hu - mil - de. —

F C/E Dm Am

vi e Moi - sés, gran - des coi - sas Deus pô - de fa - zer. Pes -

Pes -

Pes -

Dm Am Dm Am B \flat F/A

Detailed description: This system contains the first two systems of a musical score. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a rest followed by a quarter note on 'Pes -'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The second system is identical to the first. The third system shows the piano accompaniment with chords labeled Dm, Am, Dm, Am, B \flat , and F/A. The piano part continues with eighth notes in the right hand and quarter notes in the left hand.

so - as as - sim Deus quer u - sar!

so - as as - sim Deus quer u - sar!

so - as as - sim Deus quer u - sar!

Gm 11 C 7 sus F

Detailed description: This system contains the second two systems of a musical score. The first system features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line has a quarter note on 'so - as as - sim' followed by a quarter note on 'Deus quer u - sar!'. The piano accompaniment consists of eighth notes in the right hand and quarter notes in the left hand. The second system is identical to the first. The third system shows the piano accompaniment with chords labeled Gm 11 , C 7 sus, and F. The piano part continues with eighth notes in the right hand and quarter notes in the left hand.

38 $B\flat$ maj7 Am7 Dm7 C $B\flat^2$ *1x only* 1. $B\flat$ maj7 Am7 Dm7 C

subito p

41 Dm7 *volta ao comp. 38* 2. $E\flat$ maj7 Dm7 $B\flat$ maj7 Am7 Gm7 $B\flat^2$

Baixo

45 **Solo Masculino (José)** *mf*

É pre - ci - so a - cre - di - tar em Deus e suas pro - mes - sas vão a - con - te -

Coro *mf*

Só em Deus.

F $B\flat$ C/ $B\flat$ $B\flat$ C C/E

mf

Respostas

Suplicando $\text{♩} = 168$

mp

B⁵ A²/B Gmaj⁷/B A/B Gmaj⁷/B A/B

Musical score for 'Suplicando' in G major, 6/8 time. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked as quarter note = 168. The dynamics are marked as mezzo-piano (mp). The key signature has two sharps (F# and C#). The chord progression is B5, A2/B, Gmaj7/B, A/B, Gmaj7/B, A/B.

5 *mp* Solo Feminino (Maria)

O que di - rá? Se - rá que eu se - rei re - jei - ta -

B⁵ A²/B Gmaj⁷/B A/B

Musical score for 'Solo Feminino (Maria)' starting at measure 5. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The dynamics are marked as mezzo-piano (mp). The key signature has two sharps (F# and C#). The chord progression is B5, A2/B, Gmaj7/B, A/B.

8

— da? Se - rá que e - le vai a - cre - di - tar? Nes-te

Gmaj⁷/B A/B B⁵ A²/B

Musical score for 'Solo Feminino (Maria)' starting at measure 8. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The chord progression is Gmaj7/B, A/B, B5, A2/B.

11

mun - do sem fé on - de mui - tos não crê no Se - nhor. Ó meu

Gmaj⁷/B A/B Gmaj⁷/B A/B B⁵

Musical score for 'Solo Feminino (Maria)' starting at measure 11. The score consists of a single system with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has two sharps (F# and C#). The chord progression is Gmaj7/B, A/B, Gmaj7/B, A/B, B5.

14

Deus! Ou-ve o meu cla - mor, a mi-nh' al-ma en-gran-de - ce a Ti meu Se-

A²/B Gmaj7/B A/B Gmaj7/B A/B Bm

18

— nhor. Não sei pra on - de ir, o que vou fa - zer de - vo

F#m⁷ G A G/B A/C#

21

subito p
Só con - fi - ar, vem Se - nhor me a - ju - dar eu pro-

Mulheres
p
Só con - fi - ar, vem Se - nhor me a - ju - dar

D A⁽⁴⁾ Em Bm

25

cu - ro res - pos - tas, em Ti vou en - con - trar. Ou-ve ó

ou-ve ó

D/A A⁽⁴⁾ Em G

29

Deus meu cla - mor, meu vi - ver eu te

Deus meu cla - mor, meu vi - ver eu te

D A⁽⁴⁾ Em

32

dou. Tua von - ta - de Se - nhor em mim se cum - pri—

dou.

Bm D/A A⁽⁴⁾

rá es - tou a - qui.

Em G D

39 Cm/D Gm/Bb D7/F#

43 Solo Masculino (José)

mf Não, não po - de ser! Eu já con - si - go ou - vir o que mui-tos a - qui vão fa -

Homens

mf Não, não po - de ser!

Gm F/G Ebmaj7/G F/G Ebmaj7/G F/G

mf

lar. Ó meu Deus vou ten - tar ex - pli - car u - ma coi - sa que nem mes-mo

Ah! Ó meu Deus mes-mo

Gm F/G E \flat maj7/G F/G E \flat maj7/G F/G

eu não sei di - zer. Não pos - so i - ma - gi - nar, não sei co-mo eu vou a-

eu não sei di - zer.

Gm F/G E \flat maj7/G F/G E \flat maj7/G F/G

gir. Eu não sei! O que eu vou fa - zer com Ma - ri - a meu Deus de - vo

Gm Dm 7 E \flat F E \flat /G F/A

Só con - fi - ar, vem Se - nhor me a - ju - dar. Eu pro -

Coro *mp*
Só con - fi - ar!

mp B \flat F⁽⁴⁾ Cm Gm

cu - ro res - pos - tas, em Ti vou en - con - trar. Ou-ve ó

Eu vou en - con - trar. Ou-ve ó

B \flat /F F⁽⁴⁾ Cm E \flat

Deus meu cla - mor, meu vi - ver eu te dou. Não a

Deus meu cla - mor, meu vi - ver eu te dou. Não a

B \flat F⁽⁴⁾ Cm Gm

mi - nha von - ta - de mas que o Teu que - rer pos - sa fa -

mi - nha von - ta - de mas que o Teu que - rer.

B \flat /F F⁽⁴⁾ Cm E \flat

Pequena Vila de Belém

Calmo ♩ = 78

F B♭maj7/F Gm/F

mp

5 F B♭maj7/F Gm/F

mp

9 Coro *mp*

Pe -

F/C D/C Gm/C E/C F/C B♭add9/C C

mp

13

que - na Vi - la de Be - lém, tran - qui - la a — re - pou -

F F^{o7} F Eb^{o7}/Bb Gm/Bb F/C C⁷

16

sar. En - quan - to dor - mes cal - ma, as - sim que

F F F/Eb D D⁷/F# G^{sus} Gm Gm/Bb

19

ben - ção — Deus te dá, po - rém, em me - io às

F/C C¹³ F F Gm G^{#o7}

Os Pastores

Alegre $\text{♩} = 74$

Solo 1 (Uri)
mp

Es - te é nos - so tra - ba - lho e

N.C. C/D G G G/D G D+

mf *mp*

5

Solo 2 (Jetro)
mp

o seu tur-no es - tá co - me - çan - do. Que tra - ba - lho cha - to! E

G G#°7 Am D7 Am D7

8

Solo 3 (Abel)
mp

Solo 2 (Jetro)

vai me ou-vir ron - can - do. Dur - ma bem cui - da - do com le - ões. Não

Am D7 D. Em7 F°7 D7/F# G N.C.

p *f*

11

Solo 1 (Uri)

sei co - mo eu vou fa - zer pra não dor - mir. Me - lhor o - ve - lhas vo - cê lo-go en-

G G/D G D⁺ G G^{#07}

mp

Detailed description: This block contains the first system of music, starting at measure 11. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment uses chords and some melodic lines. The lyrics are 'sei co - mo eu vou fa - zer pra não dor - mir. Me - lhor o - ve - lhas vo - cê lo-go en-'. Chord symbols G, G/D, G, D+, G, and G#07 are placed below the piano staff. A dynamic marking of *mp* is present.

14

Solo 3 (Abel)

tão con - tar. Es - cu - te o que eu vou di - zer, vo - cê

Am D⁷ Am D⁷

Detailed description: This block contains the second system of music, starting at measure 14. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter and eighth notes. The piano accompaniment uses chords and some melodic lines. The lyrics are 'tão con - tar. Es - cu - te o que eu vou di - zer, vo - cê'. Chord symbols Am, D7, Am, and D7 are placed below the piano staff.

16

Solo 2 (Jetro): Jacarés?

fe - den-do es - tá vai to-mar ba-nho fri - o com os ja - ca - rés

Am D⁷ D. Em⁷ F⁰⁷ D⁷/F[#] G

p

Detailed description: This block contains the third system of music, starting at measure 16. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter and eighth notes. The piano accompaniment uses chords and some melodic lines. The lyrics are 'fe - den-do es - tá vai to-mar ba-nho fri - o com os ja - ca - rés'. Chord symbols Am, D7, D., Em7, F07, D7/F#, and G are placed below the piano staff. A dynamic marking of *p* is present.

19

Trio
mf

Ei! Ou! Ai! Ou! Te - mos que cui - dar de o -

G G+/D Em/G G+/D G Em⁷

mf

Detailed description: This block contains the fourth system of music, starting at measure 19. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one sharp (F#). The vocal line consists of quarter notes. The piano accompaniment uses chords and some melodic lines. The lyrics are 'Ei! Ou! Ai! Ou! Te - mos que cui - dar de o -'. Chord symbols G, G+/D, Em/G, G+/D, G, and Em7 are placed below the piano staff. A dynamic marking of *mf* is present.

22

ve - lhas e mes-mo que es - te - ja tran - qui - lo de - mais a -

A7 A7/E D7 D7/A D7 D7/A

25

qui a - ten - tos sem-pre va - mos fi - car. Ei! Ou!

G G/D A7 D7 G G+/D

28

Ai! Ou! E as - sim o tra - ba - lho i - rá a - ca - bar, por

Em/G G+/D G G7/D C C/G

31

que so - mos rá - pi - dos, nós so-mos de - mais, não te - mos me - do de na - da a - qui.

C C#o7 G/D E7 A7 D7

34

Solo 3 (Abel)

mp

Sou um pas - tor com pre - vi - lé - gios tam - bém ve - nho

G N.C. G G/D G D+

f *mp*

37

Solo 1 (Uri)

mp

de u - ma fa - mí - lia de um ní - vel me - lhor. Se eu fos - se es - co - lher de fa -

G G#07 Am D7 Am D7

mp

40

Solo 2 (Jetro)

mp

mí - lia tro - car pi - or do que es - tou não tem co - mo eu fi - car. Um

Am D7 D Em7 F07 D7/F# G D7

p *f*

43

di - a sei que eu vou vi - rar pa - trão, es - sa vi - da de po - bre não

G G/D G D+ G G#07

mp

Povos Cantai (Celebrar Cristo)

Grandioso ♩ = 116

Introduction for piano. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The tempo is marked 'Grandioso' with a quarter note equal to 116 beats. The music begins with a fermata on a whole note chord in the bass clef. The right hand starts with a series of chords, including a 'N.C.' (No Chord) measure, followed by chords with accidentals (Bb, Eb). Dynamics include a forte (*f*) section and a fortissimo (*fp*) section with a trill. The piece concludes with a trill in the right hand and a fermata on a whole note chord in the bass clef.

Vibrante ♩ = 152

First system of the piano section, starting at measure 8. The tempo is marked 'Vibrante' with a quarter note equal to 152 beats. The music is in 4/4 time with a key signature of two flats. The right hand features a melodic line with eighth notes, and the left hand provides a rhythmic accompaniment with eighth notes. Chords are indicated above the staff: Bb, Eb, Bb, Gm, and Cm7. A dynamic marking of mezzo-piano (*mp*) is present. An 8va (octave) marking is shown above the right hand in the final measure.

Second system of the piano section, starting at measure 12. The tempo remains 'Vibrante'. The musical structure continues with eighth-note patterns in both hands. Chords are indicated above the staff: Bb, Eb, Bb, Gm, and Cm7.

Vocal entry for the chorus, starting at measure 16. The tempo is 'Vibrante'. The music is in 4/4 time with a key signature of two flats. The vocal line is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: Po - vos can - tai! Je - sus nas - ceu! Sau - . The dynamic marking is mezzo-forte (*mf*).

Piano accompaniment for the vocal entry, starting at measure 16. The right hand features a sustained chord in the Bb position, while the left hand provides a rhythmic accompaniment with eighth notes. The piece concludes with a trill in the right hand and a fermata on a whole note chord in the bass clef.

20

dai o Grande Rei. Que

Eb/Bb *F/Bb* *Gm/Bb* *F(4)/Bb*

24

ca - da ser lhe dê lu - gar. Ó

Bb *Bbsus/C*

28

ter - ra e céus can - tai! Ó ter - ra e céus can - tai! Ó

Db *Ebm7* *Db sus/Eb*

(harmonia)

ter - ra e céus ao Rei can - tai!

Db/F Gb Dbmaj7/Ab Bbm Db/Ab Bbsus Bb

Em gran - de co - ro nós ce - le - bra - mos

Eb Gm Ab Eb

É na - tal co - nos - co vem can - tar e ce - le - brar Cris - to

Ab Cm Bb Bbsus/C Bb

41

Sim a - do - re - mos, e as - sim can - te - mos

Eb Gm Ab Eb

43

a can - ção de a - do - ra - ção, can - tai vem ce - le - brar Cris - to

Ab Cm Bb Bbsus/C Bb

46

mf

Dai gló - ri - a, a - le - lu - ia! Dai gló - ri -

Opc

mf

Db Eb/Ab Db Eb/Ab Db Eb/Ab

Nosso Salvador

Calmo ♩ = 94

Solo Feminino (Maria)

p

Em u - ma noi - te es - pe - ci - al

D D D/C#

p

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note G4, quarter notes A4 and B4, and a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are D (measures 1-2), D (measures 3-4), and D/C# (measures 3-4). The dynamic is piano (*p*).

5

com es - tre - las e an - jos no céu a - qui che - gou pra

Bm D/A G

Detailed description: This system contains measures 5-7. The vocal line continues with quarter notes C5, D5, E5, and F5, followed by a half note G5 and a quarter note F5. The piano accompaniment continues with the eighth-note bass line and chords. Chords are Bm (measures 5-6), D/A (measures 6-7), and G (measures 7-8). Measure 8 ends with a quarter rest and a quarter note G5.

8

to - dos sal - var. E-le vem tra-

D D

Detailed description: This system contains measures 8-10. The vocal line starts with a quarter note G5, quarter notes A5 and B5, and a half note G5. The piano accompaniment continues with the eighth-note bass line and chords. Chords are D (measures 8-9) and D (measures 9-10). Measure 10 ends with a quarter rest and a quarter note G5.

12

zer a paz em seus om-bros es - tá o po - der o Rei che-

D/C# Bm D/A

15

gou pra to - dos sal - var.

G D

19

És tão per - fei - to e es - pe - ci - al pa - ra mim. E

Coro *p*

Uh!

G A Bm A7/C# D

en - quan - to dor - mes os po - vos vão re - co - nhe - cer e di-

Uh!

G A Bm A7/C# D

zer. *mp* O a - mor ve - io a nós, a es - pe - ran - ça che-gou pa - ra nos sal-

p Ve - io a nós!

A⁽⁴⁾ Dsus D Dsus/C# D/F#

— var. És a luz das na-ções, Po - de - ro - so Deus o Prín-ci - pe da —

— És a luz!

G D^{sus} D D^{sus}/C# D/F#

— paz. Um di - a i - rá cres-cer e ho-mem se tor - nar se - gui-

Uh!

G A Bm G

34

rá os pla - nos que Deus tra - çou. — Só

Uh!

A Bm G

36

que - ro lem - brar des - ta noi-te em Be - lém. Do céu ve - io ao mun - do

Bm Dmaj7/A G D/F# Em7

p

39

pra to - dos sal - var. —

A⁽⁴⁾ D C/E

Ó Vinde Adoremos

Adoração ♩ = 132

mp

E_b *E_bmaj7* *A_b/E_b*

5

Solo Feminino
mp

E_b *E_bmaj7* *A_b/E_b*

Ó

9

1x - Solo
2x - Coro

vin - de can - te - mos sem - pre tri - un - fan - tes.
Nós te sau - da - mos no teu nas - ci - men - to

E_b *B_b/E_b* *E_b/G* *A_b²* *B_bsus* *B_b*

va - mos fe - li - zes a - té Be - lém.
 A Ti, Je - sus, va - mos gló - rias dar.

Cm Bb Gm7 F/A Bb^{sus} Bb

Lá, con - tem - ple - mos o Rei pro - me - ti - do.
 Gló - rias a Deus, dai gló - rias nas al - tu - ras.

Eb Eb^{sus}/F Cm7 Bb

Ó vin - de a - do - re - mos! Ó

Eb

p poco cresc.

25

vin - de a - do - re - mos! _____ Ó vin - de a - do -

Cm Ab²

mp

29

re - mos ao _____ Se - nhor! Vin - de a - do -

Solo (somente na 2ª vez)

Eb/G Ab B^bsus

mf

tocar na 2ª vez

32

1. Eb Eb^bmaj7 Ab/Eb

mp

36

Eb Eb^bmaj7 Ab/Eb *volta ao comp. 9*

40

2.

re - mos, pois E-le é dig - no. Vin - de a-do-

mp

E \flat /G B \flat A \flat E \flat Cm 7 B \flat

44

re - mos Yeah! Vin-de a - do -

Coro (Solo ad lib)
mf

E \flat /G B \flat A \flat Fm 7 E \flat B \flat

48

re - mos! E-le é dig-no, E-le é dig - no. Vin - de a-do-

E \flat /G B \flat A \flat E \flat Cm 7 B \flat

52

re - mos! E-le é dig-no, E-le é dig - no. Vin-de a - do-

Eb/G Bb Ab Fm7 Eb Bb

56

re - mos! E-le é dig - no, E-le é dig-no. Vin-de a - do-

Eb/G Bb Ab Eb Cm7 Bb

mf

60

re - mos! E-le é dig - no, E-le é dig - no.

Eb/G Bb Ab Fm7 Eb Bb

Medley de Natal

Vibrante ♩ = 160

N.C.

p

Bateria

5

E A B⁽⁴⁾ E A B⁽⁴⁾

f

"Surgem Anjos Proclamando"

9

Coro *f*

Glo - - - - -

f

E Esus E

f

12

- ri - a in ex - cel - sis De - o.

f

B^{sus}/E C^{#m}7 A E/B B

f

15

Glo - - - - -

E Esus E

18

ri - a in ex - cel - sis De - o.

Bsus/E C#m7 A E/B B

21

Glo - - - - -

G C Am D G C

24

ri - a in ex - cel - sis De - o,

D Em C G/D D

27

in ex - cel - sis De - o.

Em C G/D D G

30

Dm7 Cmaj7 Bsus B B Em/B B

34

Em/G B/F# Em Am/C Em/B B Em C Em/B B

Homens *mp*

Quem é o Me - ni - no a

Em Em

mp

re - pou - sar nos bra - ços de Ma - ri - a.

D/E C/E B⁽⁴⁾/E

A

quem os an - jos vem can - tar seus hi - nos de a - le -

Em D C B

47

mf

gri - a. E - le é Je - sus o Rei que

Esus E E B E E/B E Bm Gmaj7 F#m D

mf

51

traz a paz a to - dos nós. Hon - ra e lou -

Em Am/C B⁽⁴⁾ Bm Gmaj7

54

1. *comp.49*

vor tra - zeí ao nos - so Rei Me - ni - no.

1. *comp.49*

F#m D Em B Esus E E/B E

57 [2.]
 nos - so Rei Me - ni - no.

[2.] Em B Esus E Em G

f

Firme ♩ = 94

61 Bm D G D/F# G

65 D⁵

mp

Baixo

"Anjos Cantam em Fulgor"

69 *mp*

An - jos can - tam em ful - gor gló - rias dai ao nos - so Rei.

D Bm⁷