

FOI NA CRUZ

Sincero $\text{♩} = 70$

CORO *mf*

1. Tão ce-go e per-gra-ça eu ou-

di-do an-dei, dis-tan-te do Se-nhor do
vi-fa-lar que trou-xe meu Je-sus não

f

céu des - ceu na cruz mor - reu sal - van - do o pe - ca - dor. Foi na
quis ou - vir, não a - cei - tei Je - sus o Sal - va - dor.

D F#m7 Bm Em7 A7 G $\frac{G}{A}$

7 8 9 10

cruz, foi na cruz, on - de um di - a eu vi meus pe - ca - dos cas - ti - ga - dos em Je -

D A7sus A7 Em7 A7

f

11 12 13

sus. Foi a - li pe - la fé, que meus o - lhos a - bri e a -

D Em7 Fdim7 $\frac{D}{F\#}$ G Em7 $\frac{D}{A}$ A#dim7 Bm

14 15 16

go - ra me a - le - gro em su - a luz. 2. Da luz.

Em7 A7 G G A G D

17 18 19

f

Foi na cruz que seu san - gue me com - prou. Lá na

G D C G G D 4 D2 D

20 21 22

cruz meus pe - ca - dos car - re - gou ho - je li - vre eu sou pe - lo

C G G/D D D2 D C G/B Am7 G

23 24 25

mf

sim Je-sus me a - chou E - le me trans - for-mou.

CORO *mf* *f*

E - le me trans - for-mou. Foi na

Em7 A G A7sus A7

36 37 38

cruz, foi na cruz, on - deum di - a eu vi meus pe - ca - dos cas - ti - ga-dos em Je -

f (Bateria continua)

D

39 40 41

sus. Foi a - li pe - la fé, que meus o - lhos a - bri e a -

D Em7 Fdim7 D# F# G Em7 D/A A#dim7 Bm

42 43 44

go - ra me a - le - gro em su - a luz. Foi na cruz que seu

Em7 A7 G/D D C G

45 46 47

san - gue me com - prou. Lá na cruz meus pe - ca - dos car - re - gou ho - je

G/D D D2 D C G G/D D D2 D

48 49 50

li - vre eu sou pe - lo san - gue que lá na cruz Cris - to der - ra - mou

C G/B Am7 G Bb F/A Gm7 F Em7

51 52 53

cruz, foi na cruz, on - de um di - a eu vi meus pe - ca - dos cas - ti - ga - dos em Je -

D A7 Em7 A7

mf

63 64 65

sus. Foi a - li pe - la fé, que meus o - lhos a - bri e a -

D Em7 Fdim7 D# F# G Em7 D A F#7 A# Bm7

66 67 68

go - ra me a - le - gro em su - a luz.

CORO *mf*

Foi na cruz, foi na cruz on - de um

Em7 A7 G A7 D

69 70 71

di - a eu vi meus pe - ca - dos cas - ti - ga - dos em Je - sus foi a -

A7 Em7 A7 D Em7 Fdim7 D7
F#

72 73 74

li pe - la fé, que meus o - lhos a - bri e a - go - ra me a - le - gro em su - a

G Em7 D A F#7 Bm Em7 A7

75 76 77

luz. E a - go - ra me a - le - gro em su - a luz.

G D Em7 A7 G D

rall.

78 79 80 81

SEGURANÇA

Com segurança (♩ = 64)

Csus

mp

8

Detailed description: This block shows the piano introduction for the song 'SEGURANÇA'. It consists of two staves, treble and bass clef, in 6/8 time. The music is marked 'mp' (mezzo-piano). The key signature is one flat (B-flat major). The introduction features a steady bass line and a more active treble line with chords and moving lines.

mp LÍDER DE LOUVOR E CORO

A mi-nha his-tó - ria, mi - nha can - ção é dar a Cris - to

Detailed description: This block contains the first line of the vocal melody. The lyrics are 'A mi-nha his-tó - ria, mi - nha can - ção é dar a Cris - to'. The melody is in 6/8 time, marked 'mp'. The bass line provides a simple accompaniment.

Csus

Csus

5

Detailed description: This block shows the piano accompaniment for the first line of the vocal melody. It consists of two staves, treble and bass clef, in 6/8 time. The music is marked 'mp'. The key signature is one flat. The piano part features a steady bass line and a more active treble line with chords and moving lines.

SOLO

a - do - ra - ção. Vi - vo fe - liz, pois sou de Je - sus e já des-

Detailed description: This block contains the second line of the vocal melody. The lyrics are 'a - do - ra - ção. Vi - vo fe - liz, pois sou de Je - sus e já des-'. The melody is in 6/8 time, marked 'SOLO'. The bass line provides a simple accompaniment.

C

Dm
C

C

11

Detailed description: This block shows the piano accompaniment for the second line of the vocal melody. It consists of two staves, treble and bass clef, in 6/8 time. The music is marked 'SOLO'. The key signature is one flat. The piano part features a steady bass line and a more active treble line with chords and moving lines. Chord changes are indicated above the staff: C, Dm/C, and C.

fru - to as ben-ções da luz. Sou por Je - sus, her - dei - ro de Deus E - le me

Am G D F# G C Dm C

16

mf **TODOS**
le - va à gló - ria dos céus. Can-ta, mi-nha al - ma can-ta ao Se-nhor ren - de - lhe

Dm7 Gsus C G Am G/B C G/B F A C/G

mf

20

sem - pre ar - den-te lou - vor. Can-ta, mi-nha al - ma can-ta ao Se-nhor ren - de - lhe

Am C D F# G Am7 G/B Am7 G C C/B F A C G E7 G# Am

24

CORO (Solo cont.)

sem - pre ar - den - te lou - vor. Ao seu a - mor eu me sub-me - ti e ex - ta - si -

Dm7 $\frac{D}{F\#}$ G C G7sus C $\frac{Dm}{C}$ C

28

a - do en - tão me sen - ti. An - jos, des - cen - do, tra - zem dos

Am G $\frac{D}{F\#}$ G C $\frac{Dm}{C}$

32

céus e - cos da ex - cel - sa gra - ça de Deus. Sem - pre vi - ven - do em Seu gran - de a -

C Dm7 Gsus C G7sus C $\frac{Dm}{C}$

35

nhor ren - de - lhe sem - pre ar - den-te lou - vor. Can-ta, mi-nha al - ma can-ta ao Se-

C G E7 G# Am Dm7 D F# G C G Am G B C G B E A

51

nhor ren - de - lhe sem - pre ar - den-te lou - vor. Can-ta, mi-nha al - ma can-ta ao Se-

C G Am C G D F# G Am7 G B Am7 G C C B E A

55

nhor ren - de - lhe sem - pre ar - den-te lou - vor.

C G E7 G# Am Dm7 D F# G C C2 C

59

mp

A mi-nha his-tó - ria, mi - nha can - ção é dar a

C2 Csus Csus

64

Cris - to a - do - ra - ção. A mi-nha his-tó - ria, mi - nha can -

Csus
A
mp

70

(SOLO opt. 8va)

ção é dar a Cris - to a - do - ra - ção.

Csus
A Csus G
B

76

çãõ.

C Csus C

96

LÍDER DE LOUVOR: O salmista diz, "Que as palavras dos meus lábios e o meditar do meu coração sejam agradáveis na Tua presença, SENHOR, rocha minha e redentor meu!"

Csus C F C

102

cantem comigo...

mp **LÍDER DE LOUVOR**

Que meus lá-bios Se-nhor e o meu co - ra - çãõ.

mp **CORO e SOLO**

Que meus lá-bios Se-nhor e o

C Csus

108

A - gra - dem a Ti! A - gra - dem a Ti!

meu co - ra - ção. A - gra - dem a Ti! A -

C/G F2

121

f Que meus lá-bios Se-nhor e o meu co - ra - ção.

gra - dem a Ti! *f* Que meus lá-bios Se-nhor e o

Csus C

125

A - gra - dem a Ti! A -

meu co - ra - ção. A - gra - dem a Ti!

Csus

129

gra - dem a Ti! *ff* Que meus lá-bios Se-nhor e o meu co - ra - ção. *ff*

A - gra - dem a Ti! Que meus

C E2
A

ff

132

ritmo diminuindo gradualmente até o fim

sem - pre ar - den - te lou - vor. Can-ta, mi - nha al - ma can-ta ao Se-

ritmo diminuindo gradualmente até o fim

Am C G D7 F G G7 Am7 Em G Fmaj7

144

rit. *molto rit.*

nhor ren - de - lhe sem - pre ar - den - te lou - vor.

ar - den - te lou - vor.

rit. *ad lib.* *molto rit.* *ad lib.*

C2 E C Am7 G A A7(b9) Dm7 G7sus G7 C

147

SANTO! SANTO! SANTO!

Vibrante ♩ = 84

E B E G# A E B D# C#m7 B D# E

N.C. *f*

1 2 3

The piano introduction consists of three measures in 4/4 time. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Bateria e Baixo

CORO
mf

San - to! San - to! San - to! Deus po - de - ro - so!

The vocal introduction consists of two measures. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'San - to! San - to! San - to! Deus po - de - ro - so!'.

A B E E B E G# A E B D#

mf

4 5 6

The piano accompaniment for the chorus consists of three measures. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

ce - do, de ma - nhã, can - ta - mos Teu lou - vor. San-to! San - to! San - to!

The vocal line for the chorus consists of three measures. The melody is in the treble clef, and the bass line is in the bass clef. The lyrics are 'ce - do, de ma - nhã, can - ta - mos Teu lou - vor. San-to! San - to! San - to!'.

C#m7 B D# E A B E E B D# C#m7 B D# E

7 8 9

The piano accompaniment for the end of the chorus consists of three measures. The right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#).

Nos-so Deus tri - ú - no, Tu so-men-te és Deus, ex - cel - so cri - a - dor.

A E B \sharp D \sharp C \sharp m7 B \sharp D \sharp E A B E

10 11 12

San - to! San - to! San - to! An - jos e re - mi - dos, jun - tos em lou - vor e -

F C F/A B \flat F C/E Dm7 C/E F

13 14 15

xal - tam ao Se - nhor. An - tes de for - mar o fir - ma-men-to e a ter - ra,

B \flat C F F C/E Dm7 C/E F B \flat F C/E

16 17 18

pa - ra to - do sem - pre se - rás o Gran-de Eu Sou. Ooo Ooo

Dm7 C E F B^b C F C Dm7

19 20 21

Ooo és san - to meu Se - nhor! Ooo Ooo

B^b F C Dm7 B^b C F C Dm7

22 23 24 25

Ooo és san - to meu Se - nhor!

B^b F C Dm7 B^b C F

26 27 28

San-to! San - to! San - to! Nós pe - ca - do - res, não po - de - mos ver Tua

29 30 31

F# C# F# A# B F# C# F# D#m7 C# F#

gló - ria sem tre - mor. Tu so - men - te és san - to;

32 33

B C# F# C# F# D#m7 C# F#

não há ne - nhum ou - tro és o cri - a - dor, ex - cel - so ben - fei - tor. Ooo_

34 35 36

B F# C# D#m7 C# F# B C# F#

46 47 48 49

San-to! San - to! San - to!

(Bateria continua)

50 51 52 53

O - ni - po - ten - te Tu - as o - bras lou - vam Teu no - me com fer - vor.

54 55 56

San - to! San - to! San - to! Jus-to e com - pas - si - vo não há ou - tro Deus, que é su-

Em7 D F# G C G D F# Em7 D F# G

57 58 59

pre - mo cri - a - dor. Não há ou - tro Deus, que é su - pre - mo cri - a - dor. Ooo_

C D G Em7 D F# G C D G

60 61 62

gliss.

Ooo_ Ooo_ és san - to meu Se - nhor! Ooo_

D Em7 C G D Em7 C D G

63 64 65 66

ESTOU SEGUINDO A JESUS CRISTO

Funk Groove ♩=82

CORO *mf*

Es - tou se - guin - do a Je - sus Cris - to des - te ca -

(Bateria e Percussão)

mf

1 2 3 4

mi - nho, eu não de - sis - to. Es - tou se - guin - do a Je - sus Cris - to não vol - to a -

5 6 7 8

trás, não vol - to não. A - trás o mun - do, Je - sus a
xa - rem os pais e a-

A D E A

9 10 11

fren - te Je - sus é o gui - a O - ni - po - ten - te a - trás o
mi - gos se me cer - ca - rem mui - tos pe - ri - gos, se me dei-

A⁷ Bm⁷ Cdim⁷ A⁷ C# D A G#m7(b5) C#⁷

12 13 14

mun - do, Je - sus à fren - te não vol - to a - trás, não vol - to
xa - rem os pais e a - mi - gos não vol - to a - trás, não vol - to

F#m⁷ D A E Fdim⁷ F#m⁷ D A E E

15 16 17

I. | 2.

CORO *f*

não. Se me dei - não. Vou con - ti - go

A D/E A Dmaj.9

18 19 20

a - on-de qui - se - res se - gui - rei a Ti meu Se - nhor

A E A Bm7 Cdim7 A/C#

21 22 23

És re - fú - gio, meu a - bri - go ren-do a Ti to - do meu lou-

Dmaj.9 A E

24 25 26

1.

2.

SOLO *mf*

Se es-tou bem ou mal na a - le - gri-a ou na dor con - ti -

vor. vor.

A Bm⁷ Cdim⁷ A C# A F#m⁷ E E7 G#

27 28 29 30

go eu es - tou. Por to - do meu vi - ver e do Teu a - mor que-ro en-tão fa -

D A F#m⁷ E

31 32 33

lar Oh! Tu-do que eu fi - zer Ooo sai - ba que é pra Teu lou - vor.

CORO *f*

É pra Teu lou - vor.

E7 G# D Esus E

f

34 35 36

Measures 37-41: Vocal line and piano accompaniment. The key signature is B major (three sharps). The piano part features a steady bass line with chords in the right hand.

B B C#m7 Ddim7 B7 D# E B A#m7(b5) D#7 G#m7 E

Measures 37-41: Piano accompaniment. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation.

Measures 42-44: Vocal line and piano accompaniment. The vocal line continues with the lyrics "Es - tou se - guin - do a Je - sus".

Es - tou se - guin - do a Je - sus

B D#7 G#m7 E B F# B B B

Measures 42-45: Piano accompaniment. Measure 45 includes a dynamic marking of *mp* and the instruction "(Bateria continua)".

mp (Bateria continua)

Measures 46-49: Vocal line and piano accompaniment. The vocal line continues with the lyrics "Cris - to des - se ca - mi - nho, eu não de - sis - to. Es - tou se - guin - do a Je - sus".

Cris - to des - se ca - mi - nho, eu não de - sis - to. Es - tou se - guin - do a Je - sus

Measures 46-49: Piano accompaniment. The piano part continues with a consistent rhythmic pattern.

46

47

48

49

não. Não vol-to a - trás, não vol - to não. Não vol - to a - trás, não vol - to

B F# E B F# F# G#m F# E B F# F#

60 61 62 63

não.

B B7 D# E Gdim7 Gdim7 G#m E7

mf

64 65 66

Vou con-ti - go a - on-de qui - se - res

F#7 Emaj.7 B2

67 68 69

se - gui - rei a Ti meu Se - nhor. És re - fú - gio

F# B C#m7 Ddim7 B7 D# Emaj.7

70 71 72

meu a - bri - go ren-do a Ti to-do meu lou - vor.

B² F# B C#m7 Ddim7 B7 D#

73 74 75

Vou con - ti - go a - on-de qui - se - res se - gui - rei a Ti meu Se -

Emaj.7 B² F#

f

76 77 78

Se-gui-rei pra sem-pre o meu

Meu

F#m7 F#7 B A E G# G9 Cmaj7

87 88 89 90

Rei!

Rei!

B

91

TAL QUAL ESTOU

Contrito ♩ = 107

SOLO CONTRALTO *mp*

tal qual es-

mp

A Dmaj.9 A Dmaj.9 A

1 2 3 4 5

tou, ó meu Se - nhor, a - cei - to a - go - ra o Teu fa -

E A E D

6 7 8 9 10 11

vor, pois sou in - dig - no pe - ca - dor. Ó Sal - va -

A F#m7 D A

12 13 14 15 16 17

dor, eu ve-nho a Ti. Se-

E E⁷ A Dmaj.9

mp

18 19 20 21 22

SOLO CONTRALTO 2

nhor! Tal qual es - tou me a - cei - ta - rás e

A Dmaj.9 A E A

mp

23 24 25 26 27 28

tu me pu - ri - fi - ca - rás e o meu pe - ca - do es-

E D A E G[#] F[#]m7

29 30 31 32 33 34

que - ce - rás. Ó Sal - va - dor, eu ve - nho a Ti.

D A E

35 36 37 38 39 40

SOLO TENOR *mp*

CORO *mp*

Ooo

Tal qual es-

A Dmaj7 D6 A Dmaj7 D6 A

41 42 43 44 45

tou sem es - pe - rar que pos - sa a

E A E

46 47 48 49

vi - da me - lho - rar. No Teu po - der vou

D A E G# F#m7 E

50 51 52 53 54

con - fi - ar. Ó Sal - va - dor, eu ve - nho a

D Bm7 A E F#m7 Esus E

55 56 57 58 59 60

Ti. **CORO** *mp* *mf*

Ooo Ooo Ve-nho a-do-

A Dmaj7 D6 A Dmaj7 D6 Bm7

61 62 63 64 65

qual es - tou e sem te - mor, eu pe - ço

qual es - tou e sem te - mor, eu pe - ço

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "qual es - tou e sem te - mor, eu pe - ço".

A E A E

mp

82 83 84 85 86

The piano accompaniment for the first system is shown in two staves (treble and bass clef). It includes chord markings: A, E, A, E. The dynamics marking is *mp*. Measure numbers 82, 83, 84, 85, and 86 are indicated at the bottom.

que ou - ças meu cla - mor. Vem me en - vol - ver com Teu a-

que ou - ças meu cla - mor. Vem me en - vol - ver com Teu a-

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "que ou - ças meu cla - mor. Vem me en - vol - ver com Teu a-".

D A F#m7 F#m7 E D

87 88 89 90 91 92

The piano accompaniment for the second system is shown in two staves (treble and bass clef). It includes chord markings: D, A, F#m7, F#m7, E, D. Measure numbers 87, 88, 89, 90, 91, and 92 are indicated at the bottom.

mor Ó Sal - va - dor, eu ve - nho

mor Ó Sal - va - dor, eu ve - nho

Bm7 A E F#m7 Esus

93 94 95 96

f a Ti.

f a Ti. Se - nhor

E A Dmaj7 D6 A

f

97 98 99 100

f

Ve-nho a - do - rar - te e a - gra - de -

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'Ve-nho a - do - rar - te e a - gra - de -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is placed above the first measure.

Dmaj7 D6 A C# Bm7 A C# D

f

113 114 115 116

The second system shows the piano accompaniment for measures 113 to 116. The right hand plays chords corresponding to the labels: Dmaj7, D6, A C#, Bm7, A C#, and D. The left hand continues with eighth-note patterns. A dynamic marking of *f* is present above measure 114.

cer - te por Teu pre - cio - so e gran - de a - mor por

The third system continues the vocal line with the lyrics 'cer - te por Teu pre - cio - so e gran - de a - mor por'. The piano accompaniment remains consistent with the previous systems.

Esus E Bm7 A C# D

117 118 119 120

The fourth system shows the piano accompaniment for measures 117 to 120. The right hand chords are labeled: Esus, E, Bm7, A C#, and D. The left hand continues with eighth-note patterns.

mim. Ar - re - pen - di - do e que - bran -

8

The fifth system continues the vocal line with the lyrics 'mim. Ar - re - pen - di - do e que - bran -'. The piano accompaniment remains consistent.

Esus E Bm7 A C# D

121 122 123 124

The sixth system shows the piano accompaniment for measures 121 to 124. The right hand chords are labeled: Esus, E, Bm7, A C#, and D. The left hand continues with eighth-note patterns.

ta - do. Ve-nho en - tre - gar tu - do que sou a Ti meu Rei.

Esus E Bm7 A C# D

125 126 127 128

f

Ve-nho a-do - rar - te e a - gra - de - cer - te

Esus E Bm7

(Bateria continua)

129 130 131 132 133

por Teu pre - cio - so e gran - de a - mor por mim.

D Esus E

134 135 136 137

Musical score for measures 150-153. The score is in D major (two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Se - nhor 'stou a - qui!". The piano part includes chords: Dmaj7, D6, A, Dmaj7, D6, A. Measure numbers 150, 151, 152, and 153 are indicated at the bottom of the piano staff.

Musical score for measures 154-156. The score is in D major (two sharps) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are: "Se - nhor!". The piano part includes chords: Dmaj7, A². Measure numbers 154, 155, and 156 are indicated at the bottom of the piano staff.

O PODER DO SANGUE

Jazz groove ♩ = 87

N.C. Cm⁷ F⁷ B^bmaj.⁷ E^b9 Cm⁷

f

1 2

F⁷ B^bmaj.⁷ E^b9 Cm⁷ F⁷ B^bmaj.⁷

3 4 5

E^b9 Cm⁷ F⁷ B^bmaj.⁷ E^b9 F

mf

6 7 8

CORO
mf

Do teu pe - ca - do te que - res li - vrar? Seu san - gue há po - der,
Que - res com tu - a vai - da - de a - ca - bar? Seu san - gue há po - der,

B^b F C F

9 10 11

sim tem po - der. Al - me - jas tu do ma - lig - no es - ca - par? Seu
 sim tem po - der. Ví - cios, pai - xões, que - res tu do - mi - nar? Seu

F B^b F C

12 13 14

san - gue tem es - te po - der. Há po - der, sim,
 san - gue tem es - te po - der.

B^b F/A Gm7 F F B^b/C F B^b

15 16 17

for - ça sem i - gual! Só no san - gue de Je - sus. Há po - der, sim,

F C N.C. F⁷/A B^b B^b/C F F^b/E^b B^b/D

18 19 20 21

pro - va - o pe - ca - dor Oh! A - cei - ta o dom de Je - sus.

B^b F C7 B^b F/A Gm7 F F B^b/C Cm7

2.

sus.

F⁷ B^bmaj.⁷ E^b9 Cm⁷ F⁷ B^bmaj.⁷

Gra - ças dou ao Se - nhor

E^b9 Cm⁷ F⁷ B^bmaj.⁷ E^b9 Cm⁷

mf *f*

sim tem po - der. To - das as man - chas te po - de ti - rar Seu

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a half rest, followed by a quarter note 'sim', a quarter note 'tem', a quarter note 'po', a quarter note 'der.', a quarter rest, a quarter note 'To', a quarter note 'das', a quarter note 'as', a quarter note 'man', a quarter note 'chas', a quarter note 'te', a quarter note 'po', a quarter note 'de', a quarter note 'ti', a quarter note 'rar', a quarter rest, and a quarter note 'Seu'. The piano accompaniment is in bass clef, starting with a half rest, followed by a quarter note 'sim', a quarter note 'tem', a quarter note 'po', a quarter note 'der.', a quarter rest, a quarter note 'To', a quarter note 'das', a quarter note 'as', a quarter note 'man', a quarter note 'chas', a quarter note 'te', a quarter note 'po', a quarter note 'de', a quarter note 'ti', a quarter note 'rar', a quarter rest, and a quarter note 'Seu'. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

mf *f*

san - gue tem es - te po - der. Há po - der, sim,

C D G C G G B C C#dim7 D

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'san', a quarter note 'gue', a quarter note 'tem', a quarter note 'es', a quarter note 'te', a quarter note 'po', a quarter note 'der.', a quarter rest, a quarter note 'Há', a quarter note 'po', a quarter note 'der,', a quarter note 'sim,', a quarter rest, and a quarter note 'san'. The piano accompaniment continues with the same accompaniment pattern. Chord symbols are placed above the piano part: C, D, G, C, G, G, B, C, C#dim7, D. The piano part includes dynamic markings *mf* and *f*.

san - gue tem es - te po - der. Há po - der, sim,

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'san', a quarter note 'gue', a quarter note 'tem', a quarter note 'es', a quarter note 'te', a quarter note 'po', a quarter note 'der.', a quarter rest, a quarter note 'Há', a quarter note 'po', a quarter note 'der,', a quarter note 'sim,', a quarter rest, and a quarter note 'san'. The piano accompaniment continues with the same accompaniment pattern.

for - ça sem i - gual! Só no san - gue de Je - sus. Há po - der, sim,

C G/B Am7 G G C/D G C

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'for', a quarter note 'ça', a quarter note 'sem', a quarter note 'i', a quarter note 'gual!', a quarter rest, a quarter note 'Só', a quarter note 'no', a quarter note 'san', a quarter note 'gue', a quarter note 'de', a quarter note 'Je', a quarter note 'sus.', a quarter rest, a quarter note 'Há', a quarter note 'po', a quarter note 'der,', a quarter note 'sim,', a quarter rest, and a quarter note 'for'. The piano accompaniment continues with the same accompaniment pattern. Chord symbols are placed above the piano part: C, G/B, Am7, G, G, C/D, G, C. The piano part includes dynamic markings *mf* and *f*.

for - ça sem i - gual! Só no san - gue de Je - sus. Há po - der, sim,

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'for', a quarter note 'ça', a quarter note 'sem', a quarter note 'i', a quarter note 'gual!', a quarter rest, a quarter note 'Só', a quarter note 'no', a quarter note 'san', a quarter note 'gue', a quarter note 'de', a quarter note 'Je', a quarter note 'sus.', a quarter rest, a quarter note 'Há', a quarter note 'po', a quarter note 'der,', a quarter note 'sim,', a quarter rest, and a quarter note 'for'. The piano accompaniment continues with the same accompaniment pattern.

for - ça sem i - gual! Só no san - gue de Je - sus. Há po - der, sim,

C G G D G7/B C C/D G G/F C/E

The sixth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note 'for', a quarter note 'ça', a quarter note 'sem', a quarter note 'i', a quarter note 'gual!', a quarter rest, a quarter note 'Só', a quarter note 'no', a quarter note 'san', a quarter note 'gue', a quarter note 'de', a quarter note 'Je', a quarter note 'sus.', a quarter rest, a quarter note 'Há', a quarter note 'po', a quarter note 'der,', a quarter note 'sim,', a quarter rest, and a quarter note 'for'. The piano accompaniment continues with the same accompaniment pattern. Chord symbols are placed above the piano part: C, G, G, D, G7/B, C, C/D, G, G/F, C/E. The piano part includes dynamic markings *mf* and *f*.

LÍDER DE LOUVOR

f
Há po - der, sim,
CORO *f*

pro - va-o pe - ca-dor Oh! A - cei - ta o dom de Je - sus. Sim! Sim!

G D7 N.C. D7 N.C. G C

51 52 53 54

f

for - ça sem i - gual! Só no san - gue de Je - sus. Há po -

for - ça sem i - gual! Só no san - gue de Je - sus.

G D G $\frac{G7}{B}$ C $\frac{C}{D}$ G

55 56 57

Te en - tre - ga - mos nos - so lou - vor pe - lo pre - ci - o - so

G⁷ Cmaj.⁷ F⁹ Dm⁷ G⁷ Cmaj.⁷

69 70 71

san - gue.

F⁹ N.C. Dm⁷ G⁷ Cmaj.⁷ F⁹ Dm⁷

Bateria Solo de Guitarra ad lib

72 73 74 75

G⁷ Cmaj.⁷ F⁹ Dm⁷ G⁷ Cmaj.⁷ F⁹ Dm⁷

76 77 78 79

Musical score for measures 80-82. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "Gra - ças dou" under the notes. The piano accompaniment features a bass line with measure numbers 80, 81, and 82, and a treble line with chords G⁷, Cmaj.⁷, F⁹, Dm⁷, G⁷, and Cmaj.⁷.

Musical score for measures 83-85. The system includes a vocal line and a piano accompaniment. The vocal line has lyrics "ao Se - nhor" under the notes. The piano accompaniment features a bass line with measure numbers 83, 84, and 85, and a treble line with chords F⁹, Dm⁷, G⁷, Cmaj.⁷, F⁹, and Dm⁷.

sus. Há po - der sim, pro - va-o pe - ca - dor Oh! A - cei - ta o dom de Je -
de Je - sus. Sim! Sim! pro - va-o pe - ca - dor Oh! A - cei - ta o dom de Je -

G7/B C C/D G G/F C/E C G D7 C G/B

93 94 95 96

sus. Uh! Uh!
Uh! Uh!

Am7 C G/B Am7 C G/B Am7 G7

97 98 99 100

LOUVOR

Com sentimento ♩ = 92

CORO *mf*

Musical score for the first system of "LOUVOR". The score is in G major (one sharp) and 3/8 time. It features a vocal line and a piano accompaniment. The tempo is marked "Com sentimento" with a quarter note equal to 92 (♩ = 92). The dynamic is *mf*. The piano part includes chords: D F#, G, D F#, F#7, Bm7, D F#, Em7, D/A, A7, D, and G/D. The vocal line begins with the lyrics "Lou -".

Musical score for the second system of "LOUVOR". The score continues the vocal line and piano accompaniment. The vocal line lyrics are "va - mos Te ó Deus, pe - lo Dom de Je - sus; que por nós pe - ca -". The piano part includes chords: D, Dsus, D, Dsus, D, Dsus, D, and D F#. The system is numbered 5 through 9.

do - res foi mor - to na cruz. A - le - lu - ia to - da a gló - ria, te ren -

G D F# E7 A D7 G D F# Em7 D

10 11 12 13 14

de - mos sem fim. A - le - lu - ia Tu - a gra - ça, im - plo - ra - mos a -

G D F# E9 A D7 G D F# F#7 Bm D A Em7 D/A A7sus

15 16 17 18 19

mf

mém! Lou - va - mos Te ó Deus, e ao Teu Fi - lho de a -

D G D D Dsus D Dsus D Dsus D7 D7sus

mf

20 21 22 23 24

f

mor; que foi mor - to mas vi - ve, su - pre - mo Se - nhor. A - le -

D7 D F# G D F# E7 A D7

25 26 27 28 29

lu - ia to - da a gló - ria, te ren - de - mos sem fim. A - le - lu - ia Tu - a

G D F# Em7 D G D F# E9 A D7 G D F# F#7

f

30 31 32 33 34

f

gra - ça, im - plo - ra - mos a - mém. Lou - va - mos Te ó

Bm D A Em7 D A A7sus D D C Bsus B7 E Esus

35 36 37 38 39

Deus, pe-lo Es - pí - ri - to luz; que nos ti - ra das tre - vas e a

E Esus E⁷ E⁷ sus E⁷ E G# A E G#

40 41 42 43 44

f
Cris - to con - duz. A - le - lu - ia to - da a gló - ria, te ren - de - mos sem

F#7 E G# A# B E7 A E G# F#m7 E A E G# F#9

45 46 47 48 49

fim. A - le - lu - ia Tu - a gra - ça, im - plo - ra - mos a - mém. A - le -

B E7 A E G# G#7 C#m E/B F#m7 E/B B7sus E

50 51 52 53 54

Trans - for - mar o meu ser vem quei - mar

B G#7 C#m B D#

71 72 73 74

meu vi - ver com fo - go do Se - nhor.

D/E E7 A F#m7 B A/B B

75 76 77 78 79

Se - nhor re - faz o meu vi - ver com Teu

Cdim7 C#m B7 D# D/E E7 A

80 81 82 83 84

po - der e a - mor. Trans - for - mar

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are "po - der e a - mor. Trans - for - mar". The piano accompaniment is written in a bass clef with the same key signature and time signature. The music features chords and melodic lines in both staves.

F#m7 B E/B B Cdim7

85 86 87 88

The second system of the musical score shows the piano accompaniment for measures 85 to 88. The chords are labeled as F#m7, B, E/B, B, and Cdim7. The bass line features a steady eighth-note accompaniment.

o meu ser vem quei - mar meu vi - ver com fo -

The third system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "o meu ser vem quei - mar meu vi - ver com fo -". The piano accompaniment is written in a bass clef with the same key signature and time signature.

C#m B7 D# D/E E7 A

89 90 91 92

The fourth system of the musical score shows the piano accompaniment for measures 89 to 92. The chords are labeled as C#m, B7 D#, D/E, E7, and A. The bass line features a steady eighth-note accompaniment.

go do Se - nhor. A - le - lu - ia to - da a

f

The fifth system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of three sharps and a common time signature. The lyrics are "go do Se - nhor. A - le - lu - ia to - da a". The piano accompaniment is written in a bass clef with the same key signature and time signature. A dynamic marking of *f* (forte) is present.

F#m7 B A E/G#

93 94 95 96

f

The sixth system of the musical score shows the piano accompaniment for measures 93 to 96. The chords are labeled as F#m7, B, A, and E/G#. The bass line features a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

mp

Oh vem nos en - cher, de ce - les - te fer - vor; e fa - zer nos fru-

Em um ritmo mais lento

E Esus E E7 E7sus E7 E7/G#

mp

112 113 114 115 116 117

ir Teu a - fá - vel, a - mor. A - le - lu - ia to - da a gló - ria, te ren-

A E/G# F#7 B C#m7 B7 A E/G# E

118 119 120 121 122 123

de - mos sem fim. A - le - lu - ia Tu - a gra - ça, im - plo - ra - mos a - mém.

A E/G# F#9 B E7 A E/G# G#7/C C#m F#m7 E/B B7 E

rall.

124 125 126 127 128 129

FIRME NAS PROMESSAS

Convicto $\bullet = 114$

N.C.

Bateria

mf

SOLO *mf*

Fir - me nas pro - mes - sas do meu Sal - va - dor

can - ta - rei lou - vo - res ao meu Cri - a - dor. Fi - co pe - los sé - cu - los no

1 2 3 4

5 6 7 8

9 10 11

C D G C G G

G D F# Em C

Detailed description: This is a musical score for the hymn 'Firme nas Promessas'. It is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Convicto' with a quarter note equal to 114 beats per minute. The score is divided into three systems. The first system shows the piano introduction, with the right hand playing a melody of eighth notes and the left hand playing a bass line of eighth notes, both featuring triplet patterns. The second system begins with a vocal line and guitar accompaniment. The lyrics are 'Fir - me nas pro - mes - sas do meu Sal - va - dor'. The guitar part includes chords C, D, G, C, G, G. The piano accompaniment continues with triplet patterns. The third system continues the vocal line with lyrics 'can - ta - rei lou - vo - res ao meu Cri - a - dor. Fi - co pe - los sé - cu - los no'. The guitar part includes chords G, D, F#, Em, C. The piano accompaniment continues with triplet patterns. A large watermark 'MUSICA' is visible across the page.

Seu a - mor sim, fir - me nas pro - mes - sas de Je - sus.

G D C E G D D C

12 13 14

CORO *mf*

Fir - me nas pro - mes - sas não i - rei fa - lhar

Dsus D G C G G

15 16 17

vin-do as tem - pes - ta - des a me cons - ter - nar. Pe - lo Ver-bo E-ter - no eu hei de

G C G D F# Em C

18 19 20

tra - ba - lhar fir - me nas pro - mes - sas de Je - sus.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'tra - ba - lhar fir - me nas pro - mes - sas de Je - sus.' The piano part features a steady bass line with triplets in the right hand.

G D C E D G D D C

21 22 23

The second system shows the piano accompaniment for measures 21, 22, and 23. The chords are G, D, C, E, D, G, D, D, C. The bass line continues with triplets, and the right hand has chords and some melodic fragments.

Ooo 'Stou fir - me, fir - me, fir - me nas pro - mes - sas de Je -

f

The third system contains the vocal line for measures 24, 25, 26, and 27. The lyrics are 'Ooo 'Stou fir - me, fir - me, fir - me nas pro - mes - sas de Je -'. The piano accompaniment features triplets and a dynamic marking of *f* (forte).

C D D7 Am D G

f Bateria continua

24 25 26 27

The fourth system shows the piano accompaniment for measures 24, 25, 26, and 27. The chords are C, D, D7, Am, D, G. The bass line has triplets, and the right hand has chords. A dynamic marking of *f* and the instruction 'Bateria continua' are present.

sus, meu Mes - tre. Fir - me, fir - me sim,

The fifth system contains the vocal line for measures 28, 29, 30, and 31. The lyrics are 'sus, meu Mes - tre. Fir - me, fir - me sim,'. The piano accompaniment features triplets and a change in time signature from 4/4 to 2/4.

G G B C Dsus G G F C E Cm6 E^b

28 29 30 31

The sixth system shows the piano accompaniment for measures 28, 29, 30, and 31. The chords are G, G, B, C, Dsus, G, G, F, C, E, Cm6, E^b. The bass line has triplets, and the right hand has chords. The time signature changes to 2/4.

fir - me nas pro - mes - sas de Je - sus.

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are "fir - me nas pro - mes - sas de Je - sus." The piano accompaniment is in bass clef and features a steady eighth-note bass line with triplets in the right hand.

G D D7 G G C

32 33 34

The second system shows the piano accompaniment for measures 32-34. The right hand has chords G, D, D7, G, and G C. The left hand has a bass line with triplets. Measure numbers 32, 33, and 34 are indicated below the staff.

mf

Fir - me nas pro - mes - sas, sem-pre ve - jo as - sim pu - ri - fi - ca - ção no san - gue

The third system includes the vocal line and piano accompaniment for measures 35-37. The vocal line starts with a mezzo-forte (*mf*) dynamic. The lyrics are "Fir - me nas pro - mes - sas, sem-pre ve - jo as - sim pu - ri - fi - ca - ção no san - gue". The piano accompaniment continues with the same bass line and triplet patterns.

G C G

35 36 37

The fourth system shows the piano accompaniment for measures 35-37. The right hand has chords G, C, and G. The left hand has a bass line with triplets. Measure numbers 35, 36, and 37 are indicated below the staff.

pa - ra mim. Ple - na li - ber - da - de eu pro - va - rei sem fim

The fifth system includes the vocal line and piano accompaniment for measures 38-40. The lyrics are "pa - ra mim. Ple - na li - ber - da - de eu pro - va - rei sem fim". The piano accompaniment continues with the same bass line and triplet patterns.

G D F# Em C G D C E

38 39 40

The sixth system shows the piano accompaniment for measures 38-40. The right hand has chords G, D, F#, Em, C, G, D, and C E. The left hand has a bass line with triplets. Measure numbers 38, 39, and 40 are indicated below the staff.

fir - me nas pro - mes-sas de Je - sus. Ooo 'Stou fir - me,

The first system of music features a vocal line and a piano accompaniment. The vocal line starts with the lyrics "fir - me nas pro - mes-sas de Je - sus." followed by "Ooo 'Stou fir - me,". The piano accompaniment includes chords G/D, D, C, C/D, D7, Am/D, and G. There are triplets in both the vocal and piano parts, and a dynamic marking of *f* (forte) is present.

41 42 43 44

f Bateria continua

This block shows the piano accompaniment for measures 41 through 44. It features a steady bass line with triplets and chords in the right hand. A dynamic marking of *f* Bateria continua is indicated.

fir - me, fir - me nas pro - mes - sas de Je - sus, meu Mes - tre. Fir - me,

The second system of music continues the vocal line with the lyrics "fir - me, fir - me nas pro - mes - sas de Je - sus, meu Mes - tre. Fir - me,". The piano accompaniment includes chords G, G/B, C, Dsus, G, and G/F. There are triplets in the piano part.

45 46 47 48

This block shows the piano accompaniment for measures 45 through 48. It continues the bass line and chords from the previous system, with triplets in the bass line.

fir - me - sim, fir - me nas pro - mes-sas de Je - sus.

The third system of music features the vocal line with the lyrics "fir - me - sim, fir - me nas pro - mes-sas de Je - sus." The piano accompaniment includes chords C/E, Cm6/Eb, G/D, D7, and G. There are triplets in the piano part.

49 50 51 52

This block shows the piano accompaniment for measures 49 through 52. It continues the bass line and chords from the previous system, with triplets in the bass line.

SOLO *f*

Es - tou fir - me em seu a-

CORO *f*

Es - tou fir - me

G/C Am7

53 54 55

mor. Es - tou cer - to que suas pro - mes-

em seu a - mor. Es - tou cer - to que suas pro - mes-

Em7 F#m7(b5)

56 57 58

3

fi - el e ja - mais i - rás fa - lhar.

fi - el e ja - mais i - rás fa - lhar.

Detailed description: This system contains the first two vocal lines and the piano accompaniment for measures 66-69. The vocal lines are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'fi - el e ja - mais i - rás fa - lhar.' The piano part features chords F#m7(b5), B7, Cmaj7, and D. There are triplets in both the vocal and piano parts.

F#m7(b5) B7 Cmaj7 D

66 67 68 69

Detailed description: This system shows the piano accompaniment for measures 66-69. The chords are F#m7(b5), B7, Cmaj7, and D. The bass line has triplets in measures 66 and 67.

mf

Fir - me nas pro-mes-sas eu não te - me - rei cum - pro o cha-ma-do de Je - sus meu Rei.

Detailed description: This system contains the second two vocal lines and the piano accompaniment for measures 70-73. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are 'Fir - me nas pro-mes-sas eu não te - me - rei cum - pro o cha-ma-do de Je - sus meu Rei.' The piano part features chords G, G/C, G, and D/F#.

mf

70 71 72 73

Detailed description: This system shows the piano accompaniment for measures 70-73. The chords are G, G/C, G, and D/F#. The piano part features a triplet in measure 70.

Em meu sal - va - dor sem-pre con - fi - a - rei, fir - me nas pro - mes-sas de Je - sus.

Detailed description: This system contains the third two vocal lines and the piano accompaniment for measures 74-77. The vocal lines are in treble clef. The piano accompaniment is in bass clef. The lyrics are 'Em meu sal - va - dor sem-pre con - fi - a - rei, fir - me nas pro - mes-sas de Je - sus.' The piano part features chords Em7, C, G/D, C/E, G/D, D7, and C.

Em7 C G/D C/E G/D D7 C

74 75 76 77

Detailed description: This system shows the piano accompaniment for measures 74-77. The chords are Em7, C, G/D, C/E, G/D, D7, and C. The piano part features a triplet in measure 77.

Ooo 'Stou fir me, fir - me, fir - me nas pro - mes - sas de Je - sus meu mes-tre

f Bateria continua

78 79 80 81 82

Chords: C/D, D7, Am/D, G, G, G/B, C Dsus

Fir - me, fir - me sim, fir - me nas pro - mes - sas de Je -

83 84 85 86

Chords: G, G/F, C/E, Cm6/Eb, G/D, D7

87

sus. Fir - me, fir - me,

88

89

90

91

92

93

fir - me nas pro - mes - sas de Je - sus, meu Mes - tre. Fir - me, fir -

94

95

96

me sim, fir - me nas pro - mes - sas de Je - sus.

Musical score for a song, page 86. The score is in G major (one sharp) and 4/4 time. It consists of two systems of vocal and piano accompaniment.

System 1 (Measures 103-106):

- Vocal Line 1:** "sas são re - ais. Eu vou con - fi - ar,"
- Vocal Line 2:** "sas são re - ais. Eu vou con -"
- Piano Accompaniment:** Chords B7, Esus, E, and Am7. The bass line features triplet patterns.

System 2 (Measures 107-109):

- Vocal Line 1:** "vou es - pe - rar, sei que és"
- Vocal Line 2:** "fi - ar, vou es - pe - rar, sei que és"
- Piano Accompaniment:** Chords Em7 and E. The bass line continues with triplet patterns.

fi - el e ja - mais i - rás fa - lhar. *f* Es - tou fir -

fi - el e ja - mais i - rás fa - lhar.

F#m7(b5) B7 C D Am7

110 111 112 113

Detailed description: This system contains the first two systems of music. The top system features a vocal line with lyrics 'fi - el e ja - mais i - rás fa - lhar. Es - tou fir -' and a piano accompaniment. The second system continues the vocal line with lyrics 'fi - el e ja - mais i - rás fa - lhar.' and the piano accompaniment. The piano part includes chord changes from F#m7(b5) to B7, C, D, and Am7. Measure numbers 110, 111, 112, and 113 are indicated at the bottom.

me em seu a - mor.

Es - tou fir - me em seu a -

Em7

114 115 116

Detailed description: This system contains the third and fourth systems of music. The third system features a vocal line with lyrics 'me em seu a - mor.' and a piano accompaniment. The fourth system continues the vocal line with lyrics 'Es - tou fir - me em seu a -' and the piano accompaniment. The piano part includes chord changes from F#m7(b5) to B7, C, D, and Am7. Measure numbers 114, 115, and 116 are indicated at the bottom.

vou es - pe - rar, sei que és
 fi - ar, vou es - pe - rar, sei que és
 fi - el e ja - mais i - rás fa - lhar.
 fi - el e ja - mais i - rás fa - lhar.

Musical notation includes:
 - Treble and Bass clefs for vocal lines.
 - Treble and Bass clefs for piano accompaniment.
 - Chords: $Em7$, $F\#m7(b5)$, $B7$, C , D .
 - Triplets (3) in both vocal and piano parts.
 - A *rall.* (rallentando) marking in the piano part.
 - Measure numbers 123, 124, 125, 126, 127, 128, 129.

mf

Fir - me nas pro-mes-sas do Se - nhor Je - sus em a - mor li - ga - do com a Su - a cruz.

mp Em um ritmo mais lento

130 131 132 133

G C G D F#

Ca - da di - a mais a - le - gro - me na luz fir - me nas pro - mes - sas de Je - sus.

f *rall.*

134 135 136 137

Em⁷ C G D C E G D C G Am⁷

138 139

MARAVILHOSA GRAÇA

Alegre (♩ = 137) ♩ = ♩³ ♩

A G D A G D

mp *f* *mp* *f*

The piano introduction consists of four measures in 4/4 time. The first measure has a treble clef with a key signature of two sharps (F# and C#) and a dynamic marking of *mp*. The second and third measures have a bass clef with a dynamic marking of *f*. The fourth measure has a treble clef with a dynamic marking of *f*. The notes are: M1 (treble): G4, A4, B4, C5; M2 (bass): G2, A2, B2, C3; M3 (bass): G2, A2, B2, C3; M4 (treble): G4, A4, B4, C5.

SOLO

Ma - ra - vi - lho - sa gra - ça! Gra - ça de Deus sem

The vocal line starts on a treble clef in the key of D major. The notes are: M1: D4, E4, F#4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F#4, E4; M4: D4, C4, B3, A3.

A A⁷ A A

mf

The piano accompaniment for the vocal line is in 4/4 time. The first measure has a treble clef with a key signature of two sharps and a dynamic marking of *mf*. The notes are: M1 (treble): G4, A4, B4, C5; M2 (bass): G2, A2, B2, C3; M3 (treble): G4, A4, B4, C5; M4 (bass): G2, A2, B2, C3.

5

par! Co - mo po - der can - tá - la?

The vocal line continues on a treble clef. The notes are: M1: D4, E4, F#4, G4; M2: A4, B4, C5, B4; M3: A4, G4, F#4, E4; M4: D4, C4, B3, A3.

C#7 F#m7

The piano accompaniment continues in 4/4 time. The first measure has a treble clef with a key signature of two sharps and a dynamic marking of *mf*. The notes are: M1 (treble): G4, A4, B4, C5; M2 (bass): G2, A2, B2, C3; M3 (treble): G4, A4, B4, C5; M4 (bass): G2, A2, B2, C3.

8

Co - mo hei de co - me - çar? E - la me da cer -

11

E/B B E A

te - za, e vi - vo com fir - me - za pe - la

14

A°7 A A/C# D

ma - ra - vi - lho - sa gra - ça de Je - sus.

17

D D#7 A/E D#7 A/E E7 A

SOLO *f*

Se - nhor eu vou a - gra - de - cer te ó Deus

CORO *f*

Se - nhor eu vou Deus

Bm7 C°7 A C# D A E Gmaj7 A

21

Por seu a - mor e a gra - ça que nos deu

Por seu a - mor gra - ça que nos deu

A7 D A E

25

Se - nhor eu vou a - gra - de - cer te ó Deus

Se - nhor eu vou Deus

A Bm7 C°7 $\frac{A7}{C\#}$ D A E Gmaj7
A

29

Por seu a - mor e a gra - ça que nos deu

Por seu a - mor gra - ça que nos deu

A9 D A E A

33

Ho - je eu sou li - ber - to; vi - vo de Deus bem
 Sen - do por Cris - to sal - vo, fa - ço do céu meu

A A°7 A A#

47

per - to pe - la ma - ra - vi - lho - sa gra - ça de Je -
 al - vo pe - la ma - ra - vi - lho - sa gra - ça de Je -

D D D#7 A/E D#7 A/E E7

50

1. volta ao comp. 39 2. volta ao comp. 22

SOLO

sus. sus. Se -

A G D A Bm7 C°7 A#

54

⊕ CODA

SOLO

Bem mais al - ta que a mon - ta - nha for mais pro - fun - do que

Bsus C9(#11) B7sus

58

o mar. Bem ma - ior que o meu pe - car É o Teu a - mor

CORO

Uh!

B7 D F#m D

61

por mim.

65

ff (instrumental)

69

E A Bm7 C°7 A7/C# D A

73

E A Bm7 C°7 A7/C# D A

1. *volta ao comp. 83* 2.

ça que nos deu. Se - ça que nos deu.

ça que nos deu. ça que nos deu.

A Bm7 C°7 A7 C# D E A Gunis. F#unis.

89

SOLO *ad lib.*

Funis. Eunis. D#unis. Dunis. Cunis. A

93

GRANDIOSO ÉS TU

Pop (♩ = 122)

SOLO *mf*

Se - nhor meu

A Asus A E/A A Asus A E/A

mf

Detailed description: This system contains the first musical system. It features a vocal line in treble clef with lyrics 'Se - nhor meu' and a piano accompaniment in bass clef. Above the piano part, guitar chords are indicated: A, Asus, A, E/A, A, Asus, A, E/A. The piano part starts with a mezzo-forte (*mf*) dynamic. The tempo is Pop (♩ = 122) and the key signature has two sharps (F# and C#).

Deus, quan-do eu, ma - ra - vi - lha - do, con - tem - plo a

A D/A

Detailed description: This system contains the second musical system. It features a vocal line in treble clef with lyrics 'Deus, quan-do eu, ma - ra - vi - lha - do, con - tem - plo a' and a piano accompaniment in bass clef. Above the piano part, guitar chords are indicated: A, D/A. The piano part continues with the same accompaniment pattern as the first system.

Tu - a i - men - sa cri - a - ção, o céu e a

9

ter - ra, os vas - tos o - ce - a - nos, fi - co a pen -

13

CORO (Solo cont.)
f

sar em Tu - a per - fei - ção. En - tão mi -

17

nha al - ma can - ta a Ti, Se - nhor: "Gran - dio - so és

A D A

21

Tu! Gran - dio - so és Tu!" En - tão mi -

E A

25

nha al - ma can - ta a Ti, Se - nhor: "Gran - dio - so és

A D A

29

8

Tu! Gran - dio - so és Tu!"

Bm7 E A D/A

33

SOLO e CORO
mf

Quan - do eu me - di - to em Teu a -

A A

mf

37

mor tão gran - de, que o - fe - re - ceu Teu Fi - lho so - bre o al-

D A E D

41

nhor: "Gran - dio - so és Tu! Gran - dio - so és

A D/A A E D2

57

Tu. En - tão mi - nha al - ma can - ta a Ti, Se -

A E A D

61

nhor: "Gran - dio - so és Tu! Gran - dio - so és

A E G# F#m7 Bm7 A# C# D E

65

Tu! Eu vou can - tar:

A D A

69

Gran - dio - so és Tu! Eu vou can - tar:

A E E A C# D A

73

Gran - dio - so és Tu! Eu vou can - tar:

A E E A C# D A

77

Gran - dio - so és Tu! Eu vou can - tar:

81

A/E E A/C# D A

Gran - dio - so és Tu!

85

A/E E D/F# G D/F#

mf

E quan - do, en - fim, Je - sus vi -

89

F#sus F# B B/D#

mf

er em gló - ria e ao lar ce - les - te, en - tão, me trans - por - tar,

E B F# E B

93

A - do - ra - rei, pros - tra - do e pa - ra sem - pre:

F# B B/D# E

98

f

“Gran - dio - so és Tu, meu Deus!”, hei de can - tar.

Baixo oitavados

C#7 E# B F# F# B

102

En - tão mi - nha al - ma can - ta a Ti, Se - nhor:

106

“Gran - dio - so és Tu! Gran - dio - so és Tu!”

110

En - tão mi - nha al - ma can - ta a Ti, Se - nhor:

114

Tu! Eu vou can - tar: Gran - dio - so

130

és Tu! Eu vou can - tar: Gran - dio - so és

134

Tu!

138