

SANTO, SANTO, SANTO!

REGINALD HEBER

JOHN B. DYKES
Arr. by Mosie Lister

♩ = ca. 84

3 *mp*

1. San - to! San - to!
2. San - to! San - to!

mp

mf *mp*

Dm F G7 C Am

San - to! Deus Po - de -
San - to! Nós os pe - ca -

G C F

7 *cresc.*

ro - so! Ce - do, de ma -
do - res Não po - de - mos

cresc.

nhã can - ta - re - mos teu lou -
ver tu - a gló - ria sem tre -

Am D7/A G Em7 G/D G/B D7/A D7

11 *mf* *cresc.*

vor San - to! San - to! San - to!
Mor Tu so - men - te és San - to!

mf *cresc.*

G C Am G G7 C

mf *cresc.*

(15) *f*

Deus Jeová tri - u - no és um só
 não há ne - nhum ou - tro pu - ro e per -

f

F C (15) Am C E C7

mf

Deus e grande Cri - a - dor!
 fei - to pu - ro é Teu a - mor!

mf

F C Dm F G7 C

(19) *mp* *mf* rit. *f* (6)

A - - - - - mêm! A - - - - - mêm!

mp *mf* *f*

(19) F C F G C

mp cresc. rit. *f*

8va

Holy, You Are Holy

Words and Music by
BRUCE WICKERSHEIM
Arranged by Richard Kingsmore
TTBB arr. by Russell Mauldin

With heart $\text{♩} = \text{ca. } 102$

CD: 9

4

7 Unison choir
mp

Ho SAN - ty, You are, ho SAN - ty,

SAN - ty, TU ES SAN - ty,

11

Won - der - ful, Coun - sc - lor, You are

MA - JO - RO - SOU - VE - R, TU ES

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SAN - TO
ho - ly.

DI E - NO
Wor - thy.

mp

G⁶
A

A⁹

(15) D⁴
D_m

TU ES
You are

DI - E - NO
wor - thy.

D_m

D_m
C

C
B^bM⁷

(19) CD: 10 *Divisi*

GRAN DE DEUS
Might - y God,

PA - NOS PAZ TU ES DI - E - NO
Prince of Peace, You are wor - thy.

Divisi

(19) D⁴

D_m

D⁴
C

D_m

D_m
B

D_m⁶
B

23 *mf*

Wor - ship and

mf

E7 A2 Am G

27 Unison

hon - or Be un - to You

E L L E S E M P R E

Unison Be un - to

E L L E S E

G F F Ab (h) C G

Divisi

You for all e - ter - ni - ty For - ev - er and

PR A SEM P R E E

C G Dm Em E G sus G

31

SEM PRE MAIS TU ES SAN TO
 Ev - er - more. You are ho - ly.

Divisi

SEM PRE MAIS

F2 Fm C2 C

35

CD: II

C Bb2 Bb Ebm7 D# F

decresc.

39

Unison mf

Unison mf

TU ES SAN TO TU ES SAN TO
 You are ho - ly, You are ho - ly.

Unison mf

SEM PRE MAIS TU ES SAN TO

Ebm Gb Ab D#2

mf

(43)

ho - ly, You are ho - ly, Won - der - ful, Won - der - ful,

SAN - TO MA I E S TO

Chords: Ebm, C, Ebm6, F7, (43) Gb6, GbM7

Divisi

ful, You are ho - ly, Coun - se - lor, You are ho - ly.

SOC SCUMO?

Chords: Gb6, GbM7, Ab/Bb, EbM7/Bb, Bb9, Bb

(47)

Wor - thy, You are wor - thy, Wor - thy, You are wor - thy,

Chords: (47) Eb2, Ebm, Ebm7/Db, Ebm7/Cb, Ebm7/Cb, Ebm7/Cb

(51) Unison

Might - y God, Prince of Peace, You are

GRANDE DEUS DA NOSSA PAZ TU ES

CD: 12

Divisi

wor - thy. Wor - ship

DI - CNO LOU - VEM

Divisi

and hon - or or Be un - to

and hon - or or Be un - to

and hon - or or Be un - to

(59) *Unison* *Divisi*

Unison *Be un-to You* *PRISIMPLE E SIMPLE*
for all e ter ni-ty *SIMPLA SIMPLA*

(59) D^{\flat} A^{\flat} D^{\flat} A^{\flat} E^{\flat} F^{\sharp} G^{\flat} A^{\flat} A^{\flat}

CD: 13

(63) *rit. cresc.*

PRISIMPLE E SIMPLE
for-ev-er and ev-er more

Divisi

(63) A^{\flat} A^{\flat} E^{\flat} B^{\flat} E^{\flat} B^{\flat}

rit. cresc.

Slower $\text{♩} = \text{ca. } 98$

(66) *Unison* *ff*

DOU-VEN
Wor-ship and

Unison *ff*

(66) B^{\flat} $B^{\circ 7}$ B^{\flat} C C^{\flat} G^{\flat} C^{\flat} C^{\flat} C^{\flat}

ff *Slower*

70 *decrease.*

XAL TEM
hon - or

ELEC SCUSOR
be - un - to You.

decrease

B \flat A \flat A \flat C \flat E \flat B \flat

70 *decrease.*

73

for all e - ter - ni - ty.

SIM PARA SEM PRE

PER SEMPRE E
for - ev - er and

E \flat B \flat A \flat B \flat B \flat sus B \flat

73

76 *mf* *Divisi* *rit.*

SEM PRE MIIS TU ES SAN - TO
ev - er - more You are ho - ly.

mf *Divisi*

A \flat 2 A \flat m 76 E \flat 2 E \flat

mf rit.

mp
You are
TU E>

E \flat Δ bm 2 E \flat
decresc. mp

(80) ho - ly
SAN - TU
ho - ly
mp You are ho SAN - ly,
TU E>

(80) E \flat 2 G Cm 9 Cm Δ bm 2 C \flat Δ bm C \flat
decresc.

rit. Unison p (84) (6)
TU E> SAN - ly.
Unison p You are ho

Δ bm B \flat (84) E \flat 4 E \flat

Shine on Us

Words and Music by
 MICHAEL W. SMITH
 and DEBORAH SMITH
 Arranged by Bruce Greer
 TTBB arr. by Russell Mauldin

Gently $\text{♩} = \text{ca. } 68$

CD: 45

⑦ Unison
 mp

1. Lord, TU - A LUX VEX DE RES
 let Your light, light of Your
 2. Lord, let Your grace, grace from Your
 DEUS PAL CA - IZ O TIV A -

⑦

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SOBRE TO - DOS NOS

face, shine on us.
hand, fall on us.
- MOR SOBRE TO - DOS NOS

DEUS TU - A LUZ VOX DE ORA
Lord, let Your light, light - DE ORA
Lord, let Your grace, grace - from Your
DEUS FAZ CA - IR O TEU A -

face, shine on us. TU
hand, fall on us. That
- MOR SOBRE TO - DOS NOS Divisi mf

15

mf

DAS we, that we I may, be saved, That
 TU DAS SALVA CAO

PAC we, that we DOCE PAC VEM NOS ENVI
 G PAT may have, life To find our

19 CD: 47 2nd time

way in the dark - est night. decresc.

way in the dark - est night. decresc.

way in the dark - est night. decresc.

1 (23)

Unison mp **FAC BRILHAR TUALUZ EM NOS**
Let Your light shine on us.

The first system of music features a vocal line and piano accompaniment. The vocal line is in a unison setting with a mezzo-piano (mp) dynamic. The lyrics are in Portuguese: "FAC BRILHAR TUALUZ EM NOS" and in English: "Let Your light shine on us." The piano accompaniment consists of a right-hand melody and a left-hand bass line. A circled number "23" is placed above the vocal staff.

CD: 46

The second system shows the piano accompaniment for the second system of music. It features a right-hand melody and a left-hand bass line. The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment.

(to pg. 78, meas. 7) 2

Unison mp **FAC BRILHAR TUALUZ EM**
Let Your grace fall on us.

The third system of music features a vocal line and piano accompaniment. The vocal line is in a unison setting with a mezzo-piano (mp) dynamic. The lyrics are in Portuguese: "FAC BRILHAR TUALUZ EM" and in English: "Let Your grace fall on us." The piano accompaniment consists of a right-hand melody and a left-hand bass line. A circled number "2" is placed above the vocal staff.

(to pg. 78, meas. 7) 2

The fourth system shows the piano accompaniment for the third system of music. It features a right-hand melody and a left-hand bass line. The right hand has a melodic line with some slurs, and the left hand has a rhythmic accompaniment.

Unison

f

~~MOS~~ us. Fall on us. *LUZ EM NÓS* **DEUS** 3. Lord, *TEU A-* let Your

f

cresc.

f *accented*

(30)

~~MOS~~ love, *RE-AL SEM FIM* love with no end, *DE-RRÁ MACH* come o - ver

~~MOS~~ us. **DEUS** Lord, *TEU A-* let Your

(34)

- MOR love, RE-AL SEM FIM love with no end, DE-RO HAEM come o - ver

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- MOR love, RE-AL SEM FIM love with no end, DE-RO HAEM come o - ver". The middle staff is a bass line. The bottom two staves are a piano accompaniment, with a treble clef on top and a bass clef on the bottom.

Divisi (38) NOS us. TU That DAS we, TU that DAS we, SALVA may be

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "NOS us. TU That DAS we, TU that DAS we, SALVA may be". There are circled numbers "38" above the first and second measures. The word "Divisi" is written above the first measure and below the second measure. The middle staff is a bass line. The bottom two staves are a piano accompaniment.

CAO saved, E That PAC we, E that PAC we DOCE may have

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "CAO saved, E That PAC we, E that PAC we DOCE may have". The middle staff is a bass line. The bottom two staves are a piano accompaniment.

(42)

PAZ
life,

VENHOS' GUI A
To find our way

VACSCU - RI
in the dark - est

Unison
sub. mf

PAZ DCS -
Let Your

Unison
sub. mf

DAO
night.

(45)

CGR... TUAMOR EM NOS TU A
love come o ver us. Let Your

(45)

sub. mf

grace fall on us. **TUA**
GRA . CA VEM SO . BRE NOS
 Let Your

49 **LUC**
 light **VEM SO - BRE NOS**
 shine on us.

49

Divisi **brilharem no)**
 Shine on us,
Divisi **brilharem no)**
 Shine on us,
brilharem no)
 Shine on us,

The musical score is written for piano and voice. It consists of several systems of staves. The first system shows a vocal line with the lyrics "Nho e Lord." and a piano accompaniment. The second system continues the vocal line with "Shine," and includes handwritten annotations "VCM" and "Shine, Van". The third system also features "Shine," with "VCM" and "Shine," written above the notes. The fourth system includes the lyrics "us." and "Lord," with performance markings such as "rit.", "p", and a circled "6". The piano accompaniment throughout includes various textures, including arpeggiated patterns and sustained chords.

In the Presence of Jehovah

Words and Music by
GERON DAVIS
Arranged by Marty Parks
TTBB arr. by Russell Mauldin

Dramatically J = ca. 84

CD: 27

Chords: G^{M7} A, G^{m6} A, D, D, F^{m7}

decresc.

Unison *mp* NÃO IM POR TÁ O QUE
In and out of sit - u -

Chords: B⁷ NC., E⁴, E^m, A^{sus}

mp

7

SE - JA tions. SEHA GUILLA É SO FRER
that "tug of war" at me.

7

Chords: D², D, D/A, D, D/F#, G^{M7}

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Unison
up

11

CD: 28

47

PRETENDO
All day long I strug - gle
QUERO A RESPOSTA

QUÊA CALME MEU VI -
for an - swers that I

G A (11) D2 D D A D D F#

- VER
need.

JUNTO A ENTÃO MEA CHE - GO
Then I come in - to His pres - ence,

G2 G G D G Am B7 (15) E2 Fm Em B

...SÓ DO ENTÃO
and all my ques - tions be - come clear.
E TUDO NO ENTÃO SE FAZ

ENTÃO POR UM MO -
And for a sa - cred

G A G F#m F#m7 F#m7 Bm7 G Bm7

19 *cresc.*
 MEN - TO CERTES TENHO MALI
 mo - ment, no doubt can in - ter - fere.

19 *cresc.*
 E sus E E B E D E E Em A Em7 A
 A A

rit. mf 23 *a tempo* *Divisi.*
 NA PRE SEN - CA DO DEUS
 In the pres - ence of Je -

mf *rit. mf* 23 *a tempo* *Divisi.*
 A7 Gm7 A Gm6 A D2

Unison 27
 SAN - TO PO - DE RO - SO REI DEUS
 ho - vah, God Al - might - y, Prince of

Unison 27
 F#m7 B7 E4 Em Em7 A

31

Peace, OS PROBLE-MAS SE DIS
 Trou - bles van - ish, hearts are

Divisi

D2 GM9 GM7 A GM6 A D2 D2

35

Unison

PER - SAM NA PRE SEN - CA
 mend - ed In the pres - ence

Unison

F#m7 B7 E2 Em

CTD: 30

DO SEN HOR
 of the King.

G A A6 D D F# GM7 D D F#

(41)

mp NA' DES CAN SO PA RA TO - DOS EM SEU I MÊN SOA -
 Thro' His love the Lord pro - vid ed a place for us to

A sus

(41) N.C.

mp

mp (45)

- MOR rest; TER MOS SE A plac' to find the Pan - swer
 TER MOS SE

(45)

mf

in hours of dis - tress. É RAÇÃO ENTÃO NÃO
 NAS HORAS DE TE - MOR There is nev - er an - y

mf

G Am B7
 F# D#

Tê - MO) PEN NOS DE SANI MAR
 rea - son to give up in de - spair;

49 E2 Em Em B A A G Fm Fm7 Fm7 C4

E' TÃO SOMEN - TE LHE PE DE
 Just look a - way and breathe His name,

Bm7 G B Bm7 53 E sus E E B

LA' DO CÉU NO) OUVI RA!
 He will come and meet you there!

E D E E Em Em7 Fm7
 A A A Bb

cresc. cresc.

f rit. (58) *Broadly*

Divisi

NA PRE SEN-CA DO DEUS
In the pres-ence of Je-

Divisi

$\Delta b M^7$ Bb Bb^b (58) Eb Bb Bb Eb

rit.

Unison (62)

SAN-TO RO-DE RO-SO
ho-vah, God Al-might-y,

Unison

Gm $C7$ (62) F^4 Fm

REI DE AMOR O PRO-
Prince of Peace, Trou-bles

E_m Bb $\Delta b B^b$ Bb^b Eb F_m^2 Bb E_m $\Delta b M^7$ Bb^b

(66) *Divisi*
 - BLE - MAS van ish, SE hearts DIS - TIR - SAM are mend - ed

(66) Eb Bb Bb Eb Gm

Unison (70) *Divisi*
 NA PRE SEN - CA DO SE -
 In the pres - ence of the

Unison *Divisi*

(70) C7 F2 Fm F2 Fm Bb Bb7

(74)
 - NHO? Trou - bles van ish,

(74) Eb2 Eb2 Ab Eb

SE DIS PER SAM
hearts are mend ed

Chords: Eb, Ab, Eb, F7

Tempo/Performance: rit.

Unison mp (79)
NA PRE SEN - CA DO SC -
In the pres - ence of the

Chords: F7, NC, F2, Fm, Bb9, Bb6

Tempo/Performance: mp

King.

Chords: Eb, AbM7, Eb2, Eb, Eb2

Tempo/Performance: rit.

VITÓRIA EM CRISTO

EUGENE M. BARTLETT

Arr. by Mosie Lister

and James M. Vann

$\text{♩} = \text{ca. } 124$

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as approximately 124 beats per minute. The first measure of the vocal line is a whole rest. The second measure contains the lyrics "Ven-ce-dor!" with a dynamic marking of *f*. The third measure contains "Um" and the fourth "Sou". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with chords marked *f*, *F*, and *F+*.

Ven-ce-dor! Um ven-ce-dor! Sou

The second system of the musical score continues the vocal and piano parts. The vocal line has a dynamic marking of *mf* and the lyrics "ven-ce-dor em Cris-to!". The piano accompaniment has a dynamic marking of *mf* and includes the instruction "mcl. *mf*". The piano part features chords marked *Bb*, *Bb*, *Csus*, and *C7*.

ven-ce-dor em Cris-to! 1. Ou-

VITÓRIA EM CRISTO

EUGENE M. BARTLETT

Arr. by Mosie Lister
and James M. Vann

♩ = ca. 124

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (Bb) and the time signature is 4/4. The tempo is marked as ca. 124. The first vocal line starts with a rest, followed by the lyrics "Ven-ce-dor! Um ven-ce-dor! Sou". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) and *F* (fortissimo).

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "ven-ce-dor em Cris-to! 1. Ou-". The piano accompaniment includes chords labeled *Bb*, *Bb/C*, *Csus*, and *C7*. Dynamics include *mf* (mezzo-forte) and *mel. mf* (melodically mezzo-forte).

7

vi con-tar a his - tó-ria de Je-sus, o Rei da

The first system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs. Chord symbols *F*, *Gm*, *F*, and *Bb* are placed above the piano staff.

11

glo-ria, que do céu desceu e a- qui vi-veu por-

The second system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs. Chord symbols *Bb*, *F*, *Dm*, *C*, *F*, *F:97*, *Dm*, and *Dm7* are placed above the piano staff.

15

que me quis sal - var! Ou - vi do so - fri-

The third system of the musical score consists of three staves. The top staff is the vocal line in a treble clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, featuring a melody in the right hand and a bass line in the left hand. The piano part includes dynamic markings like *mf* and *f*, and articulation marks like accents and slurs. Chord symbols *G7*, *Gm*, *C*, and *F* are placed above the piano staff.

meu - to qu'E-le pa- de-ceu mor - ren - do ar-

The first system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part features chords and melodic lines, with some triplets and slurs. Chord symbols Gm, F, Bb, and F are visible above the piano part.

re - pen - di - me e a - cei - tei - O co - mo Sal - va -

The second system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part features chords and melodic lines, with some triplets and slurs. Chord symbols Dm, C7, F, Eo7, Dm, E C, Gm Bb, Gm, E C, and C7 are visible above the piano part. A circled number '19' is placed above the first measure of the piano part.

dor! Vi - tó-ria te - nho em Cris-to, meu

The third system of the musical score consists of three staves. The top staff is the vocal line in a soprano clef, with lyrics underneath. The middle staff is the bass line in a bass clef. The bottom staff is the piano accompaniment, split into a right-hand treble clef and a left-hand bass clef. The piano part features chords and melodic lines, with some triplets and slurs. Chord symbols F, Bb, F, and F7 are visible above the piano part. A circled number '23' is placed above the first measure of the piano part. The word 'mcl.' is written above the vocal line.

(27)

Mes - tre di - vi - no; bus - cou - me, com -

27 Dm c7

prou - me, com san - gue re - mi -

F Dm7 G7

(31)

dor! Em com - paixão a - mou - me, de

C 8va F 31 Bb F F7

35

per-di-ção sal - vou-me, vi - tó - ria me as-

38 $\text{♩} = \text{ca. } 88$

se - gu - rou Je - sus, meu Sal - va - dor

38

Gm E C7 F

decresc.

Solo *mp*

2. Ou -

F7 Bb

mp

Red.

(42)

vi deum lar glo - rio-so que Je-sus, o Rei bon-

p

Uh

p

(42) Bb Bb^+ Eb

(46)

do - so pre-pa-rou no céu e um di-a a-li com

p

(46) Cm^7/F $F7$ Gm

(50)

E-le habi - ta - rei e no ce-les - te

Uh

*c*7 *E^b/F* *F*7 *E^b/F* (50) *B^b*

cô - ro can-ta - rei a anti - ga 'stó - ria ao

B^b+ *E^b* *Cm⁷/F* *F*7

54

meu Se - nhor e: - Sal - va - dor prá sem - pre o lou - va -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in a soprano clef with a key signature of two flats (Bb and Eb) and a common time signature. It begins with a circled measure number '54'. The lyrics 'meu Se - nhor e: - Sal - va - dor prá sem - pre o lou - va -' are written below the notes. The bottom staff is a piano accompaniment in a bass clef, starting with a whole note chord and followed by a half note chord.

54

Gm Cm F⁷ sus f:7

Detailed description: This system contains the piano accompaniment for the second system. It features two staves: a treble clef staff with chords and a bass clef staff with a melodic line. Above the treble staff, the chord symbols Gm, Cm, F⁷ sus, and f:7 are indicated. A circled measure number '54' is at the beginning.

57

rei!

Detailed description: This system contains the third system of music. The top staff is a vocal line in a soprano clef with a key signature of two flats and a common time signature. It begins with a circled measure number '57' and the lyrics 'rei!'. The bottom staff is a piano accompaniment in a bass clef, consisting of whole notes.

57

cresc. e accel. poco a poco

Gm Cm

Detailed description: This system contains the piano accompaniment for the fourth system. It features two staves: a treble clef staff with chords and a bass clef staff with a melodic line. Above the treble staff, the chord symbols Gm and Cm are indicated. The instruction 'cresc. e accel. poco a poco' is written below the first staff. A circled measure number '57' is at the beginning.

mf (62)

♩ = ca. 108

2. Ou - vi con-tar a

mf

Dsus Cm D D (62) G

'stó-ria des-se gran-de Deus de gló-ria: fez o

Am G C G

(66)

co-xo andar e o ce-go ver com Seu po-der sem

(66) Em D G Em A7

(70)

par En - tão clamei: " Ó Cris- to, ven cu-

The first system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "par En - tão clamei: " Ó Cris- to, ven cu-". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord symbols include D^{7sus} (b), D, (70), Am/G, and G. A fermata is placed over the piano accompaniment at the end of the system.

(74)

rar meu ser, in - sis-to!" E as - sim, o Mes- tre

The second system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "rar meu ser, in - sis-to!" E as - sim, o Mes- tre". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord symbols include C, G/C, G, (74) Em, and D.

ve- io a mim, vi - tó - ris te-nho, en - fim! Vi-

The third system of the musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics "ve- io a mim, vi - tó - ris te-nho, en - fim! Vi-". The middle staff is the piano accompaniment in treble clef, and the bottom staff is in bass clef. Chord symbols include G, F#7, Em, D/C, Am/C, Am, D/C, D7, and G. A fermata is placed over the piano accompaniment at the end of the system.

78

tó-ria te - nho em Cris- to, meu Mes - tre di-

78

Chords: G, C

82

vi - no, bus - cou - me, com - prou - me, com

82

Chords: G, D, Em, D, G

86

sau- gue re - mi - dor Em com- pai-xão a -

86

Chords: A7, D, G, C

mou - me, da per-di-ção sal- vou - me, vi -

G C G G

90

tó - ria me as - se-gu-rou Je - sus, meu

90

G Am C

95

Sal - va - dor! Ven-ce-dor! Um

cresc.

cresc.

95

cresc.

D D G

ven-ce-dor! Sou vencedor em Cris-to, Se -

Chords: G+, C, C, D, D, D7

hor!

STR

SENHOR, USA-ME

♩ = ca. 72

mp

D Em D D

mp

mel. 1. A-TRA- VOS DO MEU SER SE-
YES DO MEU SER SE-

mp

G A D A

9

5 - NHOR VEM A- MAR AL- GUÉM PRE- CI- SA DO TEU
- NHOR VEM CHO- RAR PRA TER AL GUÉM DE VOL- TA

Em Em⁷ A⁷ D B⁷

9

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GRAN-DE AMOR SE-NHOR U-SA-ME 2. A-TRA-
 PRA TEU LAR SE-NHOR U-SA-

Em Em G Em D A A7 1 D

2 14 *mf*
 - ME 3. A-TRA-VÉS DO MEU SER SÊ-

2 D Bb 14 Eb Bb *mf*

18
 - NHOR VEM FA-LAR DOS MEUS LA-bios POSSAM TUA

Em Fm Bb Bb C 18

Voz: VOZ OU-VIR SE-NHOR U-SA-ME AL-

Bass: Fm Em A7 E2 B7 E7

Piano: Fm Em A7 E2 B7 E7

Voz: - GUEM PRE-CISA DO TEU GRANDEHOR SE-NHOR U-SA-

Bass: (22) C7 Fm Em A7 E2 B7

Piano: (22) C7 Fm Em A7 E2 B7

Voz: ME SENHOR U-SA-ME U-SA ME (9+)

Bass: E7 Em A7 E2 B7 E7 A7 Gm Fm7 E7

Piano: E7 Em A7 E2 B7 E7 A7 Gm Fm7 E7

decrease. mp rit.

Jesus Vem

Coral do SALT - 2003

Letra e Música: Ariney B. Oliveira

11

Tenor I e II

8

Baritono

11

Pos-so ver Seus si - na - is Meu Je -

17

T.

8

Bar.

sus já per - toes - tá Pos-so ver lá do céu

24

T.

8

Bar.

Os cla - rins em al - to som Vem, Je -

30

T.

8

Bar.

sus vem com an - jos lá - do céu Vem, em gló - ria em

35

T.

8

Bar.

Gló - ria vem, rei - nar Em si -

48

T.

8

Bar.

lên - cio ao o - lhar Pos-so ver o céu sea -

54

T.

Bar.

60

T.

Bar.

67

T.

Bar.

72

T.

Bar.

79

T.

Bar.

86

T.

Bar.

92

T. teen - tre - guei e a - go - ra no - va vi - da

Bar.

98

T. Jun - toa - mim tam - bém te - rás A - le - gri - a

Bar.

104

T. ea cer - te - za do per - dão a - mor e paz

Bar.

110

T. Vem Je - sus vem com an - jos lá do

Bar.

116

T. céu vem em gló - ria em gló - ria vem rei nar A - le -

Bar.

122

T. lui - a com an - jos ca - nta - rei Lá na gló - ria com

Bar.

127

T. Cris-to e sta-rei A - le - lui - a A - mém

Bar.

133

T. A - le - lu - a A - mém Ah

Bar.

139

T. Ah A -

Bar.

142

T. mém

Bar.