

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

The musical score consists of 14 staves. The vocal parts (Soprano, Contralto, Tenor) are in soprano clef, G major, and common time. The instrumental parts (I SAX-ALTO, III SAX-ALTO, II SAX-TENOR, IV SAX-TENOR, SAX-BARITONO, I TROMPETE, II TROMPETE, III TROMPETE, I TROMBONE, II TROMBONE, III TROMBONE, TROMBONE-BAIXO, BASE) are in soprano clef, G major, and common time. The score includes dynamic markings like 'FFF' and performance instructions like 'Oh!' and 'D2'. The vocal parts sing 'Oh!' in unison. The instrumental parts play eighth-note patterns. The bass part provides harmonic support.

SOPRANO

CONTRALTO

TENOR

I SAX-ALTO

III SAX-ALTO

II SAX-TENOR

IV SAX-TENOR

SAX-BARITONO

I TROMPETE

II TROMPETE

III TROMPETE

I TROMBONE

II TROMBONE

III TROMBONE

TROMBONE-BAIXO

BASE

D2 D2 Bm Bm

"AUTOR DA MINHA FÉ"
ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

FULL SCORE

A

SOP. Oh! _____

CONT. Oh! _____

TEN. Oh! _____

I Sx.ALT. > > >

III Sx.ALT. > > >

II Sx.TEN. > > >

IV Sx.TEN. > > >

Sx.BAR. > >

TPT. 1 > > >

TPT. 2 > > >

TPT. 3 > > >

TBN. 1 v o v φ

TBN. 2 v o v φ

TBN. 3 v o v φ

TBN. 4 v o v φ

que - ri - a
Pai, eu que - ri - a
Pai, eu que - ri - a
que - ri - a

3

A

G7M Em7 G7M/A A7 G/A A7 D2

BASE

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

9

SOP. tan - to ver. o meu Se - nhor des - cer vin - so me en - con - trar, eu
 tan - to ou - vir o som que vai a - brir o en - con - tro tri - un - fal, re -

CONT. tan - to ver. o meu se - nhor des - cer vin - so me en - con - trar, eu
 tan - to ou - vir o som que vai a - brir o en - con - tro tri - un - fal, re -

TEN. - - - - -

I Sx.ALT. - - - - -

III Sx.ALT. - - - - -

II Sx.TEN. - - - - -

IV Sx.TEN. - - - - -

Sx.BAR. - - - - -

TPT. 1 - - - - -

TPT. 2 - - - - -

TPT. 3 - - - - -

TBN. 1 - - - - -

TBN. 2 - - - - -

TBN. 3 - - - - -

TBN. 4 - - - - -

BASE A/C# B B7/D# Em9

"AUTOR DA MINHA FE"
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 SETEMBRO/1995
 FULL SCORE

12

SOP. pos - so a - té i ma - gi - nar a re - ful - gen - te gló - ria do Se nhor je - sus, trans -
 ver a - mi - gos que, um di a em Cris - to fo - ram fei - tos meus ir - mãos! E a -

CONT. pos - so a - té i ma - gi - nar a re - ful - gen - te gló - ria do Se nhor je - sus, trans -
 ver a - mi - gos que, um di a em Cris - to fo - ram fei - tos meus ir - mãos! E a -

TEN. - - - - -

I Sx.ALT. - - - - -

III Sx.ALT. - - - - -

II Sx.TEN. - - - - -

IV Sx.TEN. - - - - -

Sx.BAR. - - - - -

TPT. 1 - - - - -

TPT. 2 - - - - -

TPT. 3 - - - - -

TBN. 1 - - - - -

TBN. 2 - - - - -

TBN. 3 - - - - -

TBN. 4 - - - - -

BASE Em7 Em/D A/C# G/B A G/B A/C# D7M

"AUTOR DA MINHA FE"
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 SETEMBRO/1995
 FULL SCORE

16

SOP. pon - do as bran - cas nu - vens do mais pu - ro a - zul, on - de nem
 go - ra sim, po - de - mos dar as mãos, pois, te - mos

CONT. pon - do as bran - cas nu - vens do mais pu - ro a - zul, on - de nem
 go - ra sim, po - de - mos dar as mãos, pois, te - mos

TEN.

(TENORES: ESTE VOCALIZE SÓMENTE NA 2- VEZ)
 Oh!

I Sx.ALT. MF

III Sx.ALT. MF

II Sx.TEN. MF

IV Sx.TEN. MF

Sx.BAR. MF

TPT. 1

TPT. 2

TPT. 3

TBN. 1 MF

TBN. 2 MF

TBN. 3 MF

TBN. 4 MF

BASE B7 B7(b9)(11) B7 B7(b9)/D# Em9 Em9

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

20

SOP. Sul, to - dos Um. nem 3 Um, e - xis - ti Um só - Se rá, nhor!

CONT. Sul, to - dos Um. nem 3 Um, e - xis - ti Um só - Se rá, nhor!

TEN. Oh! 1) E em me - io a 2) E cis o Con -

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE C#7 C#7(4) C#7 C#7/E# F# F# F# E/G# F#/A#

Detailed description: The musical score consists of two systems of music. The first system (measures 20-21) features vocal parts (Soprano, Contratenor, Tenor) and five alto parts (I Sx.ALT., III Sx.ALT., II Sx.TEN., IV Sx.TEN., Sx.BAR.). The vocal parts sing in unison with lyrics in Portuguese. The alto parts play sustained notes. The second system (measures 22-23) features brass instruments (TPT. 1, TPT. 2, TPT. 3) and four bassoon parts (TBN. 1, TBN. 2, TBN. 3, TBN. 4). The bassoon parts play sustained notes. The base part provides harmonic support with chords. The key signature is A major (no sharps or flats), and the time signature is common time.

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

24

SOP.

CONT.

TEN.

lá - gri mas, sor - ri - sos de a - le - gri - a
 so - lo que - en - vol - ve a mi - nha vi - da,

1- e de pra-zer - eu que e - ra ce - go a - go - ra
 o meu Se - nhor Je sus, que foi mor - to sim, na -

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE

Bm Bm/A E/G# D/F# E A7M(9) F#m F#7(5#)/A#

"AUTOR DA MINHA FÉ"
ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

28

SOP. - con - tem - plar,
vol - ta - rá,

CONT. - con - tem - plar,
vol - ta - rá,

TEN. pos - so ver,
que - la cruz,
con - tem - plar,
vol - ta - rá,

I Sx.ALT. -

III Sx.ALT. -

II Sx.TEN. -

IV Sx.TEN. -

Sx.BAR. -

TPT. 1 -

TPT. 2 -

TPT. 3 -

TBN. 1 -

TBN. 2 -

TBN. 3 -

TBN. 4 -

BASE - Bm D E/D G# C#7(4)/G# C#7(4) C#7

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

32

B

The musical score consists of two systems of music. The top system features vocal parts: Sop., Cont., Ten., I Sx. Alt., III Sx. Alt., II Sx. Ten., IV Sx. Ten., and Sx. Bar. The vocal parts sing "Glória!" and "Ao Autor da minha fé!". The bottom system features brass instruments: Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, and BASE. The brass instruments play rhythmic patterns primarily consisting of eighth-note chords. The score is in common time, with a key signature of four sharps. Measure 32 concludes with a repeat sign and measure 33 begins with a new section labeled 'B'. The instrumentation includes soprano, contralto, tenor, bassoon, three alto saxophones, two tenor saxophones, four baritone saxophones, three trumpets, two tubas, and a bass instrument.

SOP. "gló - ria!" Gló - ria! Gló - ria! Ao Au - tor da mi - nha fé!

CONT. "gló - ria!" Gló - ria! Gló - ria! Ao Au - tor da mi - nha fé!

TEN. "gló - ria!" Gló - ria! Gló - ria! Ao Au - tor da mi - nha fé!

I Sx. ALT. Gló - ria! Gló - ria! Gló - ria! Gló - ria!

III Sx. ALT. Gló - ria! Gló - ria! Gló - ria! Gló - ria!

II Sx. TEN. Gló - ria! Gló - ria! Gló - ria! Gló - ria!

IV Sx. TEN. Gló - ria! Gló - ria! Gló - ria! Gló - ria!

Sx. BAR. Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TPT. 1 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TPT. 2 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TPT. 3 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TBN. 1 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TBN. 2 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TBN. 3 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

TBN. 4 Gló - ria! Gló - ria! Gló - ria! Gló - ria!

BASE F# Bm Bm/A G D/A G/A

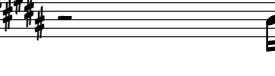
"AUTOR DA MINHA FÉ"
ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

36

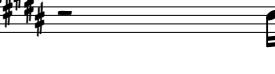
SOP. 

CONT. 

TEN. 

I Sx.ALT. 

MF

III Sx.ALT. 

MF

II Sx.TEN. 

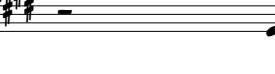
MF

IV Sx.TEN. 

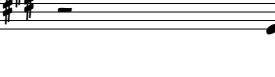
MF

Sx.BAR. 

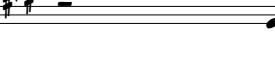
MF

TPT. 1 

MF

TPT. 2 

MF

TPT. 3 

MF

TBN. 1 

MF

TBN. 2 

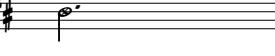
MF

TBN. 3 

MF

TBN. 4 

MF

BASE 

D.C.

2.

D7M

F#m/C#

D7M

G/A

MF

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ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

44

SOP.

CONT.

TEN.

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE

Fm7 Fm7 Fm/Eb Bb/D Ab/C Bb Ab/C Bb/D

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

48

SOP.

CONT.

TEN.

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAS.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE

Eb7M Db7(#4) C7 C7(b9)(11) C7 C7(b9)/E Fm9 Fm9 D7 D7(4)

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE
 TUTTI

54

SOP.
CONT.
TEN.
I SX.ALT.
III SX.ALT.
II SX.TEN.
IV SX.TEN.
SX.BAR.
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
TBN. 3
TBN. 4
BASE

LIDERANDO

FF

3

D7 D7/F# G G G/B Cm Cm/Bb F/A Eb/G F

"AUTOR DA MINHA FE"
ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

15

59

SOP.
CONT.
TEN.
I Sx.ALT.
III Sx.ALT.
II Sx.TEN.
IV Sx.TEN.
Sx.BAR.
TPT. 1
TPT. 2
TPT. 3
TBN. 1
TBN. 2
TBN. 3
TBN. 4
BASE

Bb7M Gm G7(5#/B) Cm Cm Cm Bb/D Eb

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

63

SOP.

CONT.

TEN.

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

NÃO ACENTUAR AQUI

TPT. 2

NÃO ACENTUAR AQUI

TPT. 3

NÃO ACENTUAR AQUI

TBN. 1

NÃO ACENTUAR AQUI

TBN. 2

NÃO ACENTUAR AQUI

TBN. 3

NÃO ACENTUAR AQUI

TBN. 4

NÃO ACENTUAR AQUI

BASE

F/Eb A^ø D7(4)/A D7(4) D7 G

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

D

66

SOP. Gló- ria!— Gló- ria!— Ao Au tor da mi - nha fé!

CONT. Gló- ria!— Gló- ria!— Ao Au tor da mi - nha fé!

TEN. Gló- ria!— Gló- ria!— Ao Au tor da mi - nha fé!

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE Cm Cm/Bb Ab Eb/Bb Ab/Bb Eb Eb Gm/D

The musical score consists of 12 staves. The vocal parts (SOP., CONT., TEN.) sing in unison with lyrics: "Gló- ria!— Gló- ria!— Ao Au tor da mi - nha fé!". The instrumental parts include five Trombones (TPT. 1, TPT. 2, TPT. 3), four Tubas (TBN. 1, TBN. 2, TBN. 3, TBN. 4), and a Bass (BASE). The instrumentation is as follows: TPT. 1, TPT. 2, TPT. 3 play eighth-note patterns; TBN. 1, TBN. 2, TBN. 3, TBN. 4 play sixteenth-note patterns; BASE plays sustained notes. The score is in common time, key signature changes from C major to C minor/B flat major, A flat major, E flat major/B flat major, A flat major/B flat major, E flat major, E flat major, and G major/D major. Measure numbers 66 and 1 are indicated at the top left and right respectively. Measure 66 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 1 starts with a piano dynamic (p) and ends with a forte dynamic (f).

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ARR.: PR. MARCOS L. M. FEITOSA
SETEMBRO/1995
FULL SCORE

"AUTOR DA MINHA FE"
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 SETEMBRO/1995
 FULL SCORE

E

SOP.

CONT.

TEN.

I SX. ALT.

III SX. ALT.

II SX. TEN.

IV SX. TEN.

SX. BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE

E7M G#m/D# C#m C#m/B A E7M/G# F#m7 A/B

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

76

SOP. fe! A-le-lu-ia! A-le-lu-ia! A-le-lu-ia! O Au - tor da mi - nha

CONT. fe! A-le-lu-ia! A-le-lu-ia! A-le-lu-ia! O Au - tor da mi - nha

TEN. fe! Gló - ria ao Se- nhor! Gló - ria ao Se- nhor! O Au - tor da mi - nha

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE E9 G#m/D# C#m C#m/B A E7M/G# F#m7 A/B

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

80

SOP. fe! A - le - lu - ia! A - le - lu - ia! A - le - lu - ia! O Au -

CONT. fe! A - le - lu - ia! A - le - lu - ia! A - le - lu - ia! O Au -

TEN. fe! Gló - ria ao Se - nhor! Gló - ria ao Se - nhor! Gló - ria ao Se - nhor! O Au -

I Sx.ALT.

III Sx.ALT.

II Sx.TEN.

IV Sx.TEN.

Sx.BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE E7M G#m/D# C#m C#m/B A E7M/G#

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

83

The musical score consists of 16 staves, each representing a different instrument or vocal part. The parts are arranged in two columns of eight staves each. The vocal parts (SOP., CONT., TEN.) are in soprano, contralto, and tenor ranges respectively. The instrumental parts are: I Sx. ALT., III Sx. ALT., II Sx. TEN., IV Sx. TEN., Sx. BAR., TPT. 1, TPT. 2, TPT. 3, TBN. 1, TBN. 2, TBN. 3, TBN. 4, and BASE. The score is in common time and includes lyrics in Portuguese. The key signature changes from F#m7 to A/B.

SOP. tor da mi - nha

CONT. tor da mi - nha

TEN. tor da mi - nha

I Sx. ALT.

III Sx. ALT.

II Sx. TEN.

IV Sx. TEN.

Sx. BAR.

TPT. 1

TPT. 2

TPT. 3

TBN. 1

TBN. 2

TBN. 3

TBN. 4

BASE

F#m7 A/B

"AUTOR DA MINHA FE"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 FULL SCORE

85

SOP. f!

CONT. f!

TEN. f!

I SX. ALT.

III SX. ALT.

II SX. TEN.

IV SX. TEN.

Sx. BAR. vo

TPT. 1 FFF

TPT. 2 FFF

TPT. 3 FFF

TBN. 1 FFF

TBN. 2 FFF

TBN. 3 FFF

TBN. 4 FFF

C7M

F7M

E6(7M)

E6(7M)

D6(7M)

E6(7M)

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

SOPRANO
CONTRALTO
TENOR

Oh! _____

Oh! _____

Oh! _____

Oh! _____

1) Oh!
2) Oh!

Oh! _____

Oh! _____

Oh! _____

Oh! _____

1) Oh!
2) Oh!

Oh! _____

Oh! _____

Oh! _____

Oh! _____

Pai, eu que - ri - a tan - to ver__ o meu Se - nhor des - cer__ vin - so me en - con - trar, _____ eu
 Pai, eu que - ri - a tan - to ou - vir__ o som que vai a - brir__ o en - con - tro tri - un - fal, _____ re -

3

Pai, eu que - ri - a tan - to ver__ o meu se - nhor des - cer__ vin - so me en - con - trar, _____ eu
 Pai, eu que - ri - a tan - to ou - vir__ o som que vai a - brir__ o en - con - tro tri - un - fal, _____ re -

pos - so a - té i ma - gi - nar a re - ful - gen - te gló - ria____ do Se nhor je - sus, trans -
 ver a - mi - gos que,_____ um di - a, em Cris - to fo - ram fei - tos meus ir - mãos! Ea -

pos - so a - té i ma - gi - nar a re - ful - gen - te gló - ria____ do Se nhor je - sus, trans -
 ver a - mi - gos que,_____ um di - a, em Cris - to fo - ram fei - tos meus ir - mãos! Ea -

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 SOPRANO, CONTRALTO, TENOR

16

pon - do as bran - cas
go - ra
nu - vens
sim,
do - mais
po - de - mos
pu - rô a zul,-
dar as mãos,-
on - de nem
pois, te - mos
Sul,
to - dos Um,-
nem
so - men - te

pon - do as bran - cas
go - ra
nu - vens
sim,
do - mais
po - de - mos
pu - rô a zul,-
dar as mãos,-
on - de nem
pois, te - mos
Sul,
to - dos Um,-
nem
so - men - te

Oh!
 Oh!
 Oh!

(TENORES: ESTE VOCALIZE SOMENTE NA 2- VEZ)

21

Nor - te
Um, — Um só - Se - nhor!
 e - xis - ti - rá,

Nor - te
Um, — Um só - Se - nhor!
 e - xis - ti - rá,

1) E em me io a lá - gri-mas,- sor - ri - sos de a - le - gri-a - e de pra-zer -
 2) E eis o Con - so - lo que_ en - vol - ve a mi - nha vi - da, — o meu Se -

26

con - tem - plar,
vol - ta - rá,

con - tem - plar,
vol - ta - rá,

eu que e - ra ce - go a - go - ra pos - so ver,
nhor Je - sus, — que foi mor - to sim, — na - que - la cruz, — con - tem - plar,
con - tem - vol - ta -

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS L. M. FEITOSA

SETEMBRO/1995

SOPRANO, CONTRALTO, TENOR

30

B

con-tém plar, eu can - to "gló - ria" — Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

con-tém plar, eu can - to "gló - ria" — Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

plar en - fim, por is-so eu can - to "gló - ria" — Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

rá" — Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!"

36

C

TUTTI

1 2. **D.C.** 15 10

15 10

15 10

66

D

1 2.

Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

Gló - ria! — Gló - ria! — Ao Au - tor — da mi - nha fé!

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 SOPRANO, CONTRALTO, TENOR

E

71

Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — O Au - tor da mi - nha

Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — O Au - tor da mi - nha

Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — O Au - tor da mi - nha

76

fé! A-le-lu-ia!

A-le-lu-ia!

A-le-lu-ia! O Au - tor da mi-nha

fé! A-le-lu-ia!

fé! A-le-lu-ia!

A-le-lu-ia!

A-le-lu-ia! O Au - tor da mi-nha

fé! A-le-lu-ia!

fé! — Gló - ria ao Se - nhor! — Gló - ria ao Se - nhor! — O Au - tor da mi - nha

fé! — Gló

81

A-le-lu-ia!

A-le-lu-ia! O Au - tor da mi - nha

fé!

A-le-lu-ia!

A-le-lu-ia! O Au - tor da mi - nha

fé!

ria ao Se - nhor! — Gló - ria ao Se - nhor! — O Au - tor da mi - nha

fé!

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA

SETEMBRO/1995

MAJESTOSO

SOPRANO

8 **A**

Pai, eu que- ri - a tan - to ver_ o meu Se - nhor des - cer_ vin - so me en - con -
Pai, eu que - ri - a tan - to ou - vir_ o som que vai a - brir_ o en - con - tro

11

trar, eu pos - so a - té i - ma - gi - nar_ a re - ful -
tri - un - fal, re - ver_ a - mi - gos que, um di - a, em

14

gen - te gló - ria. do Se - nhor je - sus, trans - pon - do as_ bran - cas
Cris - to fo - ram fei - tos meus ir - mãos! E a - go - ra

17

nu -vens do_ mais pu -ro a zul, on - de nem Sul, nem
sim, po-de-mos dar as mãos, pois, te - mos to - dos Um, so - men-te

21

Nor - te e - xis - ti - rá, con - tem - plar, con - tem - plar,
Um, Um só - Se - nhor! vol - ta - rá, vol - ta - rá,

B

31

eu can - to "gló - ria" - Gló - ria! - Gló - ria! - Ao Au - tor da mi - nha fé!

36 **1.** **2.** **D.C.**

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 SOPRANO

40 C 15 TUTTI 10

Gló-ria!— Gló-ria!— Ao Au-

68 E

ria ao Se - nhor!— Gló - ria ao Se - nhor!— Gló - ria ao Se - nhor!— O Au - tor da mi-nha

76

fé! A-le-lu-ia!

A-le-lu-ia!

A-le-lu-ia!

A-le-lu-ia! O Au - tor da mi-nha fé!

80

3

3

3

3

3

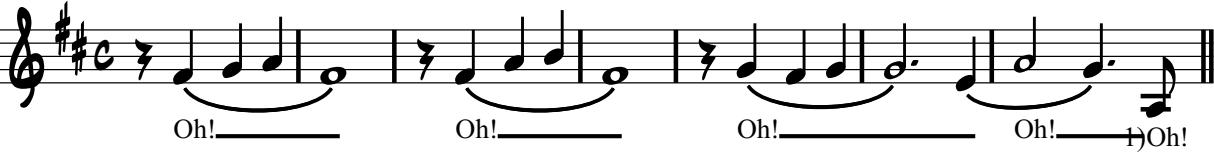
3

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA

SETEMBRO/1995

MAJESTOSO

CONTRALTO 

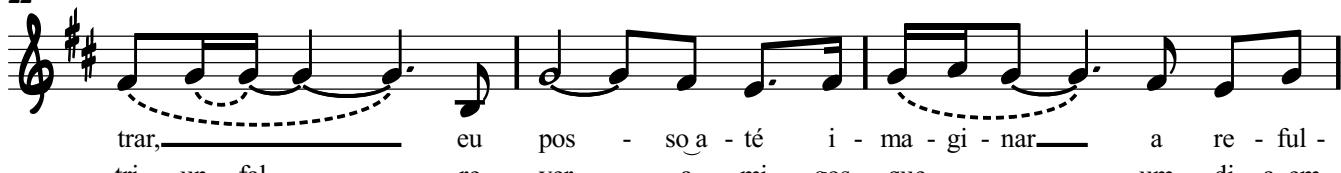
Oh! _____ Oh! _____ Oh! _____ Oh! 1) Oh!
2) Oh!

A



Pai, eu que ri - a tan - to ver_ o meu se - nhor des - cer_ vin - so me en - con-
Pai, eu que - ri - a tan - to ou - vir_ o som que vai a - brir_ o en - con - tro

11



trar, eu pos - so a - té i - ma - gi - nar a re - ful -
tri - un - fal, re - ver a - mi - gos que, um di - a, em

14



gen - te gló - ria do Se - nhor je - sus, trans - pon - do as bran - cas
Cris - to fo - ram fei - tos meus ir - mãos! Ea - go - ra

17



nu - vens do - mais pu - ro a - zul, on - de nem Sul, nem
sim, po - de - mos dar as mãos, pois, te - mos to - dos Um, so - men - te

21



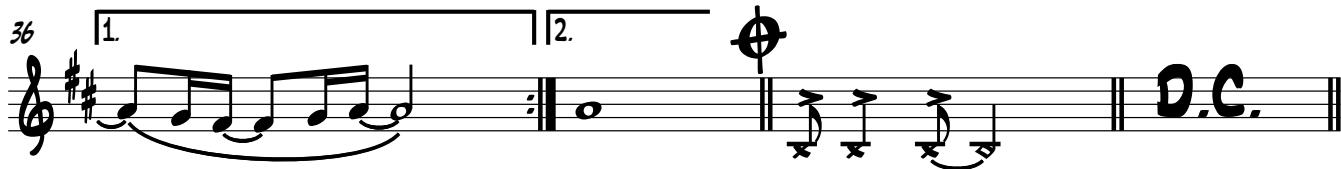
Nor - te e - xis - ti - rá, con - tem - plar, con - tem - plar,
Um, Um só - Se - nhor! vol - ta - rá, vol - ta - rá,

B



eu can - to "gló - ria" Gló - ria! Gló - ria! Ao Au - tor da mi - nha fé!

36



"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 CONTRALTO

40 C 15 TUTTI 10 D

Gló - ria! — Gló - ria! — Ao Au-

68

1 2.

tor — da mi - nha fé!

E

22

3

ria ao Se-nhor! — Gló ria ao Se-nhor! — Gló -ria ao Se-nhor! — O Au - tor da mi-nha fé! A -le -lu - ia!

A -le -lu - ia! A -le -lu - ia! O Au - tor da mi - nha fé! A -le -lu - ia!

81

3

A -le -lu - ia! A -le -lu - ia! O Au - tor da mi - nha fé!

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

TENOR

Oh! _____ Oh! _____ Oh! _____ Oh! _____

8 **A** (TENORES: ESTE VOCALIZE SOMENTE NA 2-VEZ)

Oh! _____ Oh! _____ Oh! _____

23

1) E em me - io a lá - gri - mas, sor - ri - sos de a - le - gri - a _____ e de pra-zer.
2) E eis o Con - so - lo que en - vol - ve a mi - nha vi - da, _____ o meu Se -

26

nhor Je - sus, _____ eu que e - ra ce - go a - go - ra pos - so ver, con - tem -
que foi mor - to sim, _____ na - que - la cruz, _____ vol - ta -

29

rá, con - tem - plar en - fim, por is - so eu can - to "gló - ria" -
vol - ta - rá

33 **B**

Gló - ria! - Gló - ria! - Ao Au - tor - da mi - nha fé! _____

1. 2.

37

D.C. || - || 15 TUTTI 10

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995

TENOR

66 **D**

Gló - ria! Gló - ria! Ao Au - tor da mi - nha fé!

69 **E**
2.

Gló - ria ao Se-nhor! Gló-ria ao Se-nhor! Gló-ria ao Se-nhor! O Au

75

tor da mi-nha fé! Gló-ria ao Se-nhor! Gló-ria ao Se-nhor! O Au - tor da mi-nha

80 **3**

fé! Gló-ria ao Se-nhor! Gló-ria ao Se-nhor! O Au - tor da mi-nha fé!

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

I SAX-ALTO MAJESTOSO *FFF*

6 A 8 *MF*

20 *F*

28

33 8 1. 2. *MF*

38 *SOLI* FF C 3

43

47

The musical score consists of eight staves of Alto Saxophone music. Staff 1 starts with a dynamic of *FFF*. Staff 2 includes a section labeled 'A' followed by measure 8. Staff 3 has a dynamic of *F*. Staff 4 contains a melodic line. Staff 5 includes measures 1 and 2 of a section labeled 'B'. Staff 6 features a dynamic of *FF* and a section labeled 'C'. Staff 7 and 8 continue the melodic line.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 I SAX-ALTO

53 **TUTTI**
FF

58

62

66 **D** **1.**

69 **2.** *sfs p <* *sfs p <*

72 **E**

76

80

84

The musical score consists of eight staves of music for Alto Saxophone. Staff 1 starts at measure 53 with a dynamic of *FF*. Staff 2 begins at measure 58. Staff 3 starts at measure 62. Staff 4 begins at measure 66, with a box labeled 'D' above the first measure and a box labeled '1.' above the second measure. Staff 5 starts at measure 69, with a box labeled '2.' above the first measure and two 'sfs p <' markings below the staff. Staff 6 begins at measure 72, with a box labeled 'E' above the first measure. Staff 7 starts at measure 76. Staff 8 begins at measure 80. Articulations include slurs, grace notes, and accents. Measure 84 includes a trill instruction above the staff.

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

III SAX-ALTO

6 A

8

20

28

33 B

1. 2.

MF

38 C

SOLI

FF

43

47

The musical score consists of eight staves of music for III SAX-ALTO. The first staff begins with a dynamic of FFF and a tempo of Majestoso. The second staff starts with a dynamic of F and includes a section labeled 'A' with a dynamic change to MF. The third staff shows a dynamic change to F. The fourth staff shows a dynamic change to MF. The fifth staff shows a dynamic change to F. The sixth staff shows a dynamic change to MF. The seventh staff shows a dynamic change to FF. The eighth staff shows a dynamic change to F. Measures 41-45 show a dynamic change to MF. Measures 46-50 show a dynamic change to F.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 III SAX-ALTO

53 **TUTTI**
ff

58

62

66 **D** **1.**

69 **2.** *sfs p <* *sfs p <*

72 **E**

76

80

84

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

II SAX-TENOR

6 **A** **8** **MF**

20 **F**

28

33 **B** **1.** **2.** **MF**

38 **D.C.** **SOLI** **C** **FF** **3**

43 **3**

47 **3** **p**

The musical score consists of eight staves of music for Tenor Saxophone. The first staff begins with a dynamic of **FFF**. Staff 2 starts at measure 6 with a dynamic of **MF**, indicated by a box labeled **A**. Staff 3 starts at measure 8. Staff 4 starts at measure 20 with a dynamic of **F**. Staff 5 starts at measure 28. Staff 6 starts at measure 33, with a dynamic of **MF** indicated by a circle with a cross. Staff 7 starts at measure 38, with a dynamic of **FF** indicated by a circle with a cross. Staff 8 starts at measure 43. Staff 9 starts at measure 47.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 II SAX-TENOR

53 **TUTTI**
ff

58

62

66 **D** **1.**

69 **12.** *sfp* **sfz p**

72 **E**

76

80

84 **tr**

"AUTOR DA MINHA FÉ"

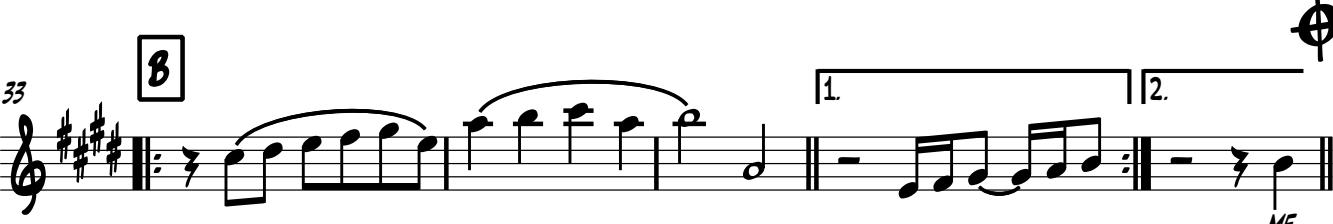
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SETEMBRO/1995

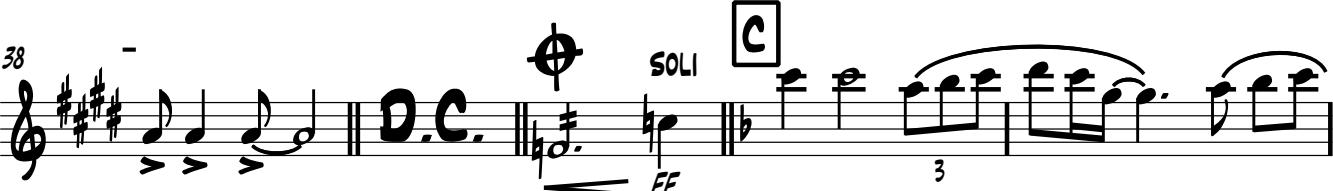
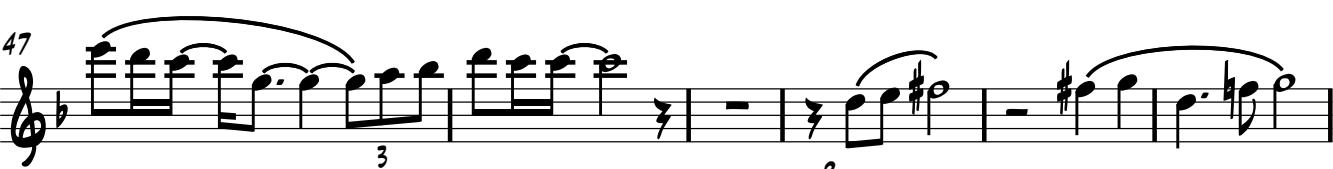
MAJESTOSO

IV SAX-TENOR

6 
A 

20 

28 
B 

C 
D.C. 
47 

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 IV SAX-TENOR

53 

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

SAX-BARITONO

A

B

C

D.C.

SOLI

FF

MF

3

1. **2.**

3

43

47

The musical score consists of six staves of music for Sax-Baritone. The first staff starts with a dynamic of **FFF**. The second staff begins with a dynamic of **F**, followed by a section labeled **A**. The third staff begins with a dynamic of **f**, followed by a section labeled **B**. The fourth staff begins with a dynamic of **ff**, followed by a section labeled **C**. The fifth staff begins with a dynamic of **mf**, followed by sections labeled **1.** and **2.**. The sixth staff begins with a dynamic of **p**.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 SAX-BARITONO

53 

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

1 TROMPETE MAJESTOSO

A musical score for a single melodic line. The key signature is A major (three sharps). The time signature starts at 4/4. The melody consists of eighth-note pairs followed by sixteenth-note pairs, with slurs indicating groups of notes. Measure 1 begins with a measure rest. Measures 2-4 show a repeating pattern of eighth-note pairs followed by sixteenth-note pairs. Measures 5-6 show a similar pattern. Measures 7-8 show a different pattern. Measures 9-10 show another variation. Measures 11-12 show yet another variation. Measures 13-14 show a final variation. Measures 15-16 show a concluding variation. Measures 17-18 show a final variation. Measures 19-20 show a concluding variation. Measures 21-22 show a final variation. Measures 23-24 show a concluding variation. Measures 25-26 show a final variation. Measures 27-28 show a concluding variation. Measures 29-30 show a final variation. Measures 31-32 show a concluding variation. Measures 33-34 show a final variation. Measures 35-36 show a concluding variation. Measures 37-38 show a final variation. Measures 39-40 show a concluding variation. Measures 41-42 show a final variation. Measures 43-44 show a concluding variation. Measures 45-46 show a final variation. Measures 47-48 show a concluding variation. Measures 49-50 show a final variation. Measures 51-52 show a concluding variation. Measures 53-54 show a final variation. Measures 55-56 show a concluding variation. Measures 57-58 show a final variation. Measures 59-60 show a concluding variation. Measures 61-62 show a final variation. Measures 63-64 show a concluding variation. Measures 65-66 show a final variation. Measures 67-68 show a concluding variation. Measures 69-70 show a final variation. Measures 71-72 show a concluding variation. Measures 73-74 show a final variation. Measures 75-76 show a concluding variation. Measures 77-78 show a final variation. Measures 79-80 show a concluding variation. Measures 81-82 show a final variation. Measures 83-84 show a concluding variation. Measures 85-86 show a final variation. Measures 87-88 show a concluding variation. Measures 89-90 show a final variation. Measures 91-92 show a concluding variation. Measures 93-94 show a final variation. Measures 95-96 show a concluding variation. Measures 97-98 show a final variation. Measures 99-100 show a concluding variation.

Musical score fragment showing measure 15. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '8'). The melody starts with a half note (A), followed by a rest, then a dotted half note (B), a dotted quarter note (C), a quarter note (D), a eighth note (E), a sixteenth note (F), a eighth note (G), a sixteenth note (H), a eighth note (I), a sixteenth note (J), a eighth note (K), a sixteenth note (L), a eighth note (M), a sixteenth note (N), a eighth note (O), a sixteenth note (P), a eighth note (Q), a sixteenth note (R), a eighth note (S), a sixteenth note (T), a eighth note (U), a sixteenth note (V), a eighth note (W), a sixteenth note (X), a eighth note (Y), a sixteenth note (Z).

Musical score page 31, ending 8. The page shows a single staff of music in G major (three sharps) and common time. The measure begins with a half note followed by a series of eighth notes and sixteenth notes. A box labeled '8' is placed above the staff. The measure ends with a double bar line.

Musical score for page 36, measures 1-2. The score consists of two staves. The first staff begins with a treble clef, a key signature of four sharps, and a common time signature. Measure 1 starts with a fermata over a rest, followed by a sixteenth-note pattern: B, A, G, F#; C, B, A, G; D, C, B, A. Measure 2 starts with a fermata over a rest, followed by a eighth-note pattern: E, D, C, B; A, G, F#, E. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. Measure 1 ends with a fermata over a bass note B. Measure 2 starts with a bass note B, followed by a eighth-note pattern: E, D, C, B; A, G, F#, E. The score includes dynamic markings: *mf* below the first staff, *D.C.* (Da Capo) above the second staff, and a repeat sign with a circled dot above the second staff.

Musical score for section C, measure 41. The key signature is one flat. The melody consists of eighth and sixteenth notes. Measure 41 ends with a fermata over the last note, followed by a repeat sign and the instruction "8".

A musical score page for orchestra, page 56. The title "TUTTI LIDERANDO" is at the top left. The score consists of two staves. The first staff starts with a dynamic marking "FF". The second staff begins with a measure containing a single note followed by a sixteenth-note pattern. Measures 3 and 5 contain sixteenth-note patterns. Measures 4 and 6 contain eighth-note patterns. Measures 7 and 8 contain sixteenth-note patterns. Measures 9 and 10 contain eighth-note patterns. Measures 11 and 12 contain sixteenth-note patterns. Measures 13 and 14 contain eighth-note patterns. Measures 15 and 16 contain sixteenth-note patterns. Measures 17 and 18 contain eighth-note patterns. Measures 19 and 20 contain sixteenth-note patterns. Measures 21 and 22 contain eighth-note patterns. Measures 23 and 24 contain sixteenth-note patterns. Measures 25 and 26 contain eighth-note patterns. Measures 27 and 28 contain sixteenth-note patterns. Measures 29 and 30 contain eighth-note patterns. Measures 31 and 32 contain sixteenth-note patterns. Measures 33 and 34 contain eighth-note patterns. Measures 35 and 36 contain sixteenth-note patterns. Measures 37 and 38 contain eighth-note patterns. Measures 39 and 40 contain sixteenth-note patterns. Measures 41 and 42 contain eighth-note patterns. Measures 43 and 44 contain sixteenth-note patterns. Measures 45 and 46 contain eighth-note patterns. Measures 47 and 48 contain sixteenth-note patterns. Measures 49 and 50 contain eighth-note patterns. Measures 51 and 52 contain sixteenth-note patterns. Measures 53 and 54 contain eighth-note patterns. Measures 55 and 56 contain sixteenth-note patterns. Measures 57 and 58 contain eighth-note patterns. Measures 59 and 60 contain sixteenth-note patterns. Measures 61 and 62 contain eighth-note patterns. Measures 63 and 64 contain sixteenth-note patterns. Measures 65 and 66 contain eighth-note patterns. Measures 67 and 68 contain sixteenth-note patterns. Measures 69 and 70 contain eighth-note patterns. Measures 71 and 72 contain sixteenth-note patterns. Measures 73 and 74 contain eighth-note patterns. Measures 75 and 76 contain sixteenth-note patterns. Measures 77 and 78 contain eighth-note patterns. Measures 79 and 80 contain sixteenth-note patterns. Measures 81 and 82 contain eighth-note patterns. Measures 83 and 84 contain sixteenth-note patterns. Measures 85 and 86 contain eighth-note patterns. Measures 87 and 88 contain sixteenth-note patterns. Measures 89 and 90 contain eighth-note patterns. Measures 91 and 92 contain sixteenth-note patterns. Measures 93 and 94 contain eighth-note patterns. Measures 95 and 96 contain sixteenth-note patterns. Measures 97 and 98 contain eighth-note patterns. Measures 99 and 100 contain sixteenth-note patterns. Measures 101 and 102 contain eighth-note patterns. Measures 103 and 104 contain sixteenth-note patterns. Measures 105 and 106 contain eighth-note patterns. Measures 107 and 108 contain sixteenth-note patterns. Measures 109 and 110 contain eighth-note patterns. Measures 111 and 112 contain sixteenth-note patterns. Measures 113 and 114 contain eighth-note patterns. Measures 115 and 116 contain sixteenth-note patterns. Measures 117 and 118 contain eighth-note patterns. Measures 119 and 120 contain sixteenth-note patterns. Measures 121 and 122 contain eighth-note patterns. Measures 123 and 124 contain sixteenth-note patterns. Measures 125 and 126 contain eighth-note patterns. Measures 127 and 128 contain sixteenth-note patterns. Measures 129 and 130 contain eighth-note patterns. Measures 131 and 132 contain sixteenth-note patterns. Measures 133 and 134 contain eighth-note patterns. Measures 135 and 136 contain sixteenth-note patterns. Measures 137 and 138 contain eighth-note patterns. Measures 139 and 140 contain sixteenth-note patterns. Measures 141 and 142 contain eighth-note patterns. Measures 143 and 144 contain sixteenth-note patterns. Measures 145 and 146 contain eighth-note patterns. Measures 147 and 148 contain sixteenth-note patterns. Measures 149 and 150 contain eighth-note patterns. Measures 151 and 152 contain sixteenth-note patterns. Measures 153 and 154 contain eighth-note patterns. Measures 155 and 156 contain sixteenth-note patterns. Measures 157 and 158 contain eighth-note patterns. Measures 159 and 160 contain sixteenth-note patterns. Measures 161 and 162 contain eighth-note patterns. Measures 163 and 164 contain sixteenth-note patterns. Measures 165 and 166 contain eighth-note patterns. Measures 167 and 168 contain sixteenth-note patterns. Measures 169 and 170 contain eighth-note patterns. Measures 171 and 172 contain sixteenth-note patterns. Measures 173 and 174 contain eighth-note patterns. Measures 175 and 176 contain sixteenth-note patterns. Measures 177 and 178 contain eighth-note patterns. Measures 179 and 180 contain sixteenth-note patterns. Measures 181 and 182 contain eighth-note patterns. Measures 183 and 184 contain sixteenth-note patterns. Measures 185 and 186 contain eighth-note patterns. Measures 187 and 188 contain sixteenth-note patterns. Measures 189 and 190 contain eighth-note patterns. Measures 191 and 192 contain sixteenth-note patterns. Measures 193 and 194 contain eighth-note patterns. Measures 195 and 196 contain sixteenth-note patterns. Measures 197 and 198 contain eighth-note patterns. Measures 199 and 200 contain sixteenth-note patterns.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 1 TROMPETE

60

NÃO ACENTUAR AQUI

64

D

E

68

1. 2.

sfz p

75

80

83

85

FFF

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

II TROMPETE

FFF

Two staves of musical notation for a trumpet. The first staff starts with a quarter note followed by a series of eighth notes. The second staff continues with a series of eighth notes.

4

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

8

A

15

F

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

31

B

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

35

1. [] 2. []

MF

D.C.

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

40

C

MF

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

47

TUTTI

8

FF

3

Two staves of musical notation for a trumpet. The first staff starts with a series of eighth notes. The second staff continues with a series of eighth notes.

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 II TROMPETE

59

NÃO ACENTUAR AQUI

64

68

1. 2.

D

E

sfz p

71

75

79

83

85

FFF

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA
SETEMBRO/1995

MAJESTOSO

III TROMPETE

FFF

4

8

A

15

30

B

35

1.

2.

MF

D.C.

40

C

MF

47

8

TUTTI

FF

"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 III TROMPETE

59 NÃO ACENTUAR AQUI

64 D

68 1. 3 2.

71 E

75

80

83

85 fff

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA

SETEMBRO/1995

MAJESTOSO

I TROMBONE

Musical score for the first section of the piece. The key signature is A major (two sharps). The time signature starts at common time (indicated by a 'C'). The first measure shows a bass clef, two sharps, and a whole note followed by a bar line. The second measure starts with a 'G' (quarter note) followed by a fermata. The third measure consists of six eighth-note strokes. The fourth measure has three eighth notes. The fifth measure has three eighth notes. The sixth measure has three eighth notes. The seventh measure has three eighth notes. The eighth measure ends with a bass clef, two sharps, and a whole note followed by a bar line.

Musical score for page 4, measures 3-8. The score consists of two staves. The top staff is for the right hand (piano) and the bottom staff is for the left hand (piano). Measure 3 starts with a forte dynamic (F) and a series of eighth-note chords. Measure 4 begins with a piano dynamic (P), followed by a sustained note and a fermata. Measure 5 starts with a forte dynamic (F) and a sustained note. Measure 6 starts with a piano dynamic (P) and a sustained note. Measure 7 starts with a forte dynamic (F) and a sustained note. Measure 8 concludes with a sustained note.

Musical score for piano, page 16, measures 1-10. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and common time. It contains ten measures of music. Measure 1 starts with a whole note followed by a half note. Measures 2-5 show a repeating pattern of eighth notes. Measures 6-10 continue the eighth-note pattern. The bottom staff uses a bass clef, a key signature of one sharp, and common time. It contains ten measures of music. Measures 1-5 show a repeating pattern of eighth notes. Measures 6-10 continue the eighth-note pattern. The dynamic marking *mf* is placed below the bass staff.

A musical score for piano, page 24. The key signature is G major (one sharp). The melody consists of eighth-note patterns. Measure 1 starts with a half note followed by an eighth note. Measures 2-3 show a descending eighth-note pattern. Measures 4-5 show an eighth-note pattern starting with a bass note. Measures 6-7 show an eighth-note pattern starting with a bass note. Measures 8-9 show an eighth-note pattern starting with a bass note. Measures 10-11 show an eighth-note pattern starting with a bass note.

Musical score page 31, measures 1-10. The score consists of two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Cello (Cello). Measure 1 starts with a dynamic of f . Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic of mf . Measures 5-6 show sixteenth-note patterns. Measure 7 starts with a dynamic of p . Measures 8-9 show eighth-note patterns. Measure 10 ends with a dynamic of p .

35

1. -

2. -

MF

D.C.

Musical score for page 10, measures 40-41. The score consists of two staves. The top staff shows a bassoon part with dynamic markings *mf*, *f*, and *ff*. The bottom staff shows a cello part with dynamic markings *mf*, *f*, and *ff*. Various performance instructions are present, including a circled 'C' above the bassoon staff, a circled '3' above the cello staff, and the instruction 'SOLI QUARTETO' above the cello staff.

50

3

Musical score for orchestra, page 55, section "TUTTI". The score consists of two staves. The top staff shows a bassoon line with eighth-note patterns and dynamic markings "ff" and "3". The bottom staff shows a cello line with eighth-note patterns. The section begins with a forte dynamic "ff" and a measure number "3".

"AUTOR DA MINHA FÉ"
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 I TROMBONE

59 

64 
sfs

68 

sfs p 

71 
sfs p 

76 

80 


83 






85 

"AUTOR DA MINHA FÉ"

ARR.: PR. MARCOS LUIZ MENDES FEITOSA

SETEMBRO/1995

MAJESTOSO

II TROMBONE

FFF

5 **A**

20

27

33 **B** **1.** **2.** **MF**

38 **C** **D.C.** **MF**

48 **SOLI QUARTETO**

53 **TUTTI** **FF**

58

The musical score consists of eight staves of music for the II Trombone. The first staff is in common time, treble clef, and major key. The second staff begins at measure 5, with a dynamic of **MF**. The third staff begins at measure 20. The fourth staff begins at measure 27. The fifth staff begins at measure 33, with sections **A** and **B** indicated. The sixth staff begins at measure 38, with section **C** indicated. The seventh staff begins at measure 48, with the instruction **SOLI QUARTETO**. The eighth staff begins at measure 53, with the instruction **TUTTI**.

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 II TROMBONE

62

NÃO ACENTUAR AQUI

sfz

66

D

1. 2.

70

E

sfz p- *sfz p-*

75

3

80

3 *3* *3*

83

3 *3* *3* *3* *3* *3* *3* *3*

85

FFF

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MAJESTOSO

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 SETEMBRO/1995
 III TROMBONE

62

NÃO ACENTUAR AQUI

sfz

66

1. 2.

3 3

70

D

sfz p *sfz p*

E

74

3

78

82

3 3 3 3 3 3 3 3

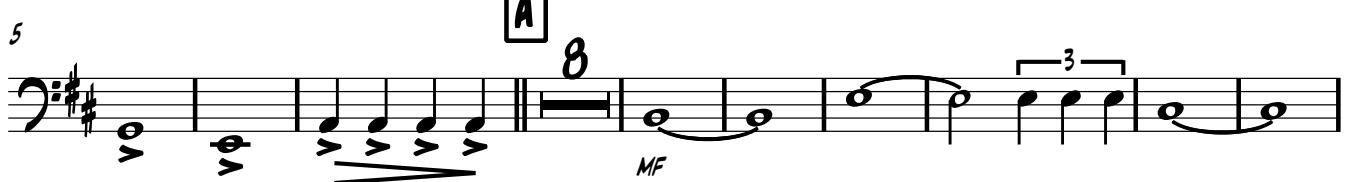
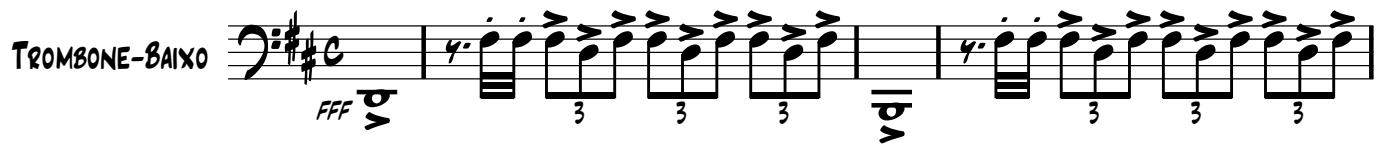
85

FFF

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MAJESTOSO



"AUTOR DA MINHA FÉ"
 ARR.: PR. MARCOS L. M. FEITOSA
 SETEMBRO/1995
 TROMBONE-BAIXO

58

62

NÃO ACENTUAR AQUI

66

D

70

E

74

78

82

84

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MAJESTOSO

BASE C# **D2 D2 Bm Bm G7M**

6 **Em7 G7M/A A7 G/A A7** **D2 A/C# B B7/D# Em9**

12 **Em7 Em/D A/C# G/B A G/B A/C# D7M B7 B7(b9)(11)**

17 **B7 B7(b9)/D# Em9 Em9 C#7 C#7(4) C#7 C#7/E#**

22 **F# F# F# E/G# F#/A# Bm Bm/A E/G# D/F# E**

26 **A7M(9) F#m F#7(5#)/A# Bm D E/D**

31 **G#ø C#7(4)/G# C#7(4) C#7 F#** **Bm Bm/A G**

35 **D/A G/A** **D7M F#m/C#** **D7M G/A** **MF** **D.C.**

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BASE

40

Ab/Bb Eb2 Bb/D C C7/E Fm7 Fm7 Fm/Eb

46

Bb/D Ab/C Bb Ab/C Bb/D Eb7M Db7(#4) C7 C7(b9)(11)

50

C7 C7(b9)/E Fm9 Fm9 D7 D7(4)

54

TUTTI

D7 D7/F# G G G/B Cm Cm/Bb

58

F/A Eb/G F Bb7M Gm G7(5#)/B Cm Cm Cm Bb/D

62

Eb F/Eb A D7(4)/A D7(4) D7 G

66

D

Cm Cm/Bb Ab Eb/Bb Ab/Bb Eb Eb Gm/D

69

2.

Eb7M Ab/Bb A/B

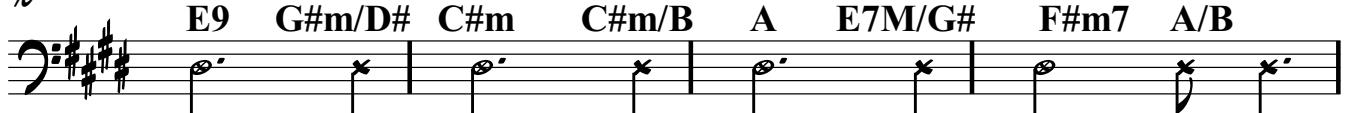
"AUTOR DA MINHA FÉ"
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BASE

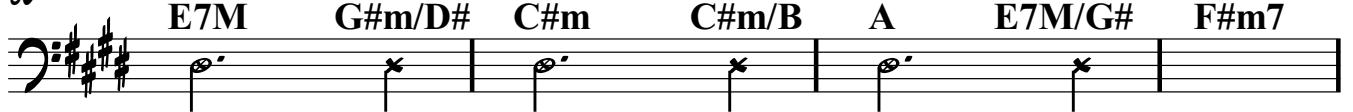
72 **E** E7M G#m/D# C#m C#m/B A E7M/G# F#m7 A/B



76 E9 G#m/D# C#m C#m/B A E7M/G# F#m7 A/B



80 E7M G#m/D# C#m C#m/B A E7M/G# F#m7



84 A/B C7M F7M E6(7M) E6(7M) D6(7M) E6(7M)

