

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES
Arranjo P/ Orq. Canaã:
Edson L. C. Porto

Flauta C

1° Clarinete Sib

2° Clarinete Sib

3° Clarinete Sib

Sax Soprano Sib

1° Sax Alto Mib

2° Sax Alto Mib

1° Sax Tenor Sib

2° Sax Tenor Sib

1° Trompa Fá

2° Trompa Fá

3° Trompa Fá

1° Trompete Sib

2° Trompete Sib

3° Trompete Sib

1° Trombone

2° Trombone

3° Trombone

Base

Baixo El.

1° Violino

2° Violino

Viola

Violoncelo

$\text{♩} = 120$

7

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

13

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trne.

2° Trne.

3° Trne.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

19

Fl. *f*

1° Cl.

2° Cl.

3° Cl.

Sx. Sop. *f*

1° Sx. A. *f*

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trne.

2° Trne.

3° Trne.

B. E_b E_b/B E_b

Bx. E_b E_b/B E_b

1° Vno. *f*

2° Vno.

Vla.

Vc.

31

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

37

Fl.
1° Cl.
2° Cl.
3° Cl.
Sx. Sop.
1° Sx. A.
2° Sx. A.
1° Sx. T.
2° Sx. T.
1° Tr.
2° Tr.
3° Tr.
1° Tpte.
2° Tpte.
3° Tpte.
1° Trnc.
2° Trnc.
3° Trnc.
B.
Bx.
1° Vno.
2° Vno.
Vla.
Vc.



43

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

49

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

F

Dm⁷

C⁷

F

p

acc.

55

FL.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

p

p

B \flat F C \flat B \flat F/A B \flat

B \flat F C \flat B \flat F/A B \flat

Detailed description: This page of a musical score, numbered 55, contains 28 staves. The top section includes woodwinds (Flute, Clarinets 1-3, Saxophones Soprano, Alto, Tenor 1-2) and brass (Trumpets 1-3, Trombones 1-3). The bottom section includes strings (Bassoon, Bassoon/Baritone, Violins 1-2, Viola, Violoncello) and percussion (Bass Drum, Snare Drum). The woodwinds and strings play sustained notes with long slurs, while the brass and percussion play rhythmic patterns. Dynamics include piano (*p*). Chord symbols are provided for the bassoon and bassoon/baritone parts.

61

Fl.
1° Cl.
2° Cl.
3° Cl.
Sx. Sop.
1° Sx. A.
2° Sx. A.
1° Sx. T.
2° Sx. T.
1° Tr.
2° Tr.
3° Tr.
1° Tpte.
2° Tpte.
3° Tpte.
1° Trnc.
2° Trnc.
3° Trnc.
B.
Bx.
1° Vno.
2° Vno.
Vla.
Vc.

sfz

C7 F Bb C7

67

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

To Coda

D.S. al Coda

73

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

C7 Bb F C7

Bb Bb Am Gm

Bb Bb Am Gm

To Coda

D.S. al Coda

sfz

79

FL.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

91

Fl.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

C⁷ B^b F C⁷ F

C⁷ B^b F C⁷ F

This page of a musical score, numbered 17, contains the following parts and measures:

- Flute (Fl.):** Measures 97-102. Features a melodic line with slurs and a triplet in measure 102.
- Clarinets (1st Cl., 2nd Cl., 3rd Cl.):** Measures 97-102. Play a sustained harmonic accompaniment.
- Saxophones (Sx. Sop., 1st Sx. A., 2nd Sx. A., 1st Sx. T., 2nd Sx. T.):** Measures 97-102. Play a melodic line similar to the flute, with slurs and a triplet in measure 102.
- Trumpets (1st Tr., 2nd Tr., 3rd Tr.):** Measures 97-102. Play a rhythmic accompaniment starting in measure 100.
- Trumpets (1st Tpt., 2nd Tpt., 3rd Tpt.):** Measures 97-102. Play a rhythmic accompaniment starting in measure 100.
- Trumpets (1st Trnc., 2nd Trnc., 3rd Trnc.):** Measures 97-102. Play a rhythmic accompaniment starting in measure 100.
- Baritone (B.):** Measures 97-102. Chordal accompaniment with notes B^b, C⁷, B^b, and F.
- Bassoon (Bx.):** Measures 97-102. Melodic line with notes B^b, C⁷, B^b, and F.
- Violins (1st Vno., 2nd Vno.):** Measures 97-102. Play a sustained harmonic accompaniment.
- Viola (Vla.):** Measures 97-102. Play a sustained harmonic accompaniment.
- Violoncello (Vc.):** Measures 97-102. Play a sustained harmonic accompaniment.

103

FL.

1° Cl.

2° Cl.

3° Cl.

Sx. Sop.

1° Sx. A.

2° Sx. A.

1° Sx. T.

2° Sx. T.

1° Tr.

2° Tr.

3° Tr.

1° Tpte.

2° Tpte.

3° Tpte.

1° Trnc.

2° Trnc.

3° Trnc.

B.

Bx.

1° Vno.

2° Vno.

Vla.

Vc.

C7 F Bb C7

C7 F Bb C7

109

Fl.
1° Cl.
2° Cl.
3° Cl.
Sx. Sop.
1° Sx. A.
2° Sx. A.
1° Sx. T.
2° Sx. T.
1° Tr.
2° Tr.
3° Tr.
1° Tpte.
2° Tpte.
3° Tpte.
1° Trnc.
2° Trnc.
3° Trnc.
B.
Bx.
1° Vno.
2° Vno.
Vla.
Vc.

Fl.
1^o Cl.
2^o Cl.
3^o Cl.
Sx. Sop.
1^o Sx. A.
2^o Sx. A.
1^o Sx. T.
2^o Sx. T.
1^o Tr.
2^o Tr.
3^o Tr.
1^o Tpte.
2^o Tpte.
3^o Tpte.
1^o Trnc.
2^o Trnc.
3^o Trnc.
B.
Bx.
1^o Vno.
2^o Vno.
Vla.
Vc.

sfz

C⁷ B^b F C⁷

121

Fl.
1^o Cl.
2^o Cl.
3^o Cl.
Sx. Sop.
1^o Sx. A.
2^o Sx. A.
1^o Sx. T.
2^o Sx. T.
1^o Tr.
2^o Tr.
3^o Tr.
1^o Tpte.
2^o Tpte.
3^o Tpte.
1^o Trnc.
2^o Trnc.
3^o Trnc.
B.
Bx.
1^o Vno.
2^o Vno.
Vla.
Vc.

127

This musical score page, numbered 127, contains parts for the following instruments: Flute (Fl.), 1st Clarinet (1° Cl.), 2nd Clarinet (2° Cl.), 3rd Clarinet (3° Cl.), Saxophone Soprano (Sx. Sop.), 1st Saxophone Alto (1° Sx. A.), 2nd Saxophone Alto (2° Sx. A.), 1st Saxophone Tenor (1° Sx. T.), 2nd Saxophone Tenor (2° Sx. T.), 1st Trumpet (1° Tr.), 2nd Trumpet (2° Tr.), 3rd Trumpet (3° Tr.), 1st Trumpet/Euphonium (1° Tpte.), 2nd Trumpet/Euphonium (2° Tpte.), 3rd Trumpet/Euphonium (3° Tpte.), 1st Trombone (1° Trnc.), 2nd Trombone (2° Trnc.), 3rd Trombone (3° Trnc.), Horns (B.), Bassoon (Bx.), 1st Violin (1° Vno.), 2nd Violin (2° Vno.), Viola (Vla.), and Violoncello (Vc.).

The score is arranged in staves with a key signature of one sharp (F#) and a common time signature (C). The dynamics are consistently marked as *p* (piano) for all instruments. The notation includes various note values, rests, and phrasing slurs across all parts. The Horns part includes chordal symbols B \flat and F. The Bassoon part has a B \flat symbol. The Viola and Violoncello parts include a *p* dynamic marking.

Flauta C

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

7

13

19

f

21

27

sfz

33

39

45

14

64

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."
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V.S.

Flauta C

To Coda

70

76

D.S. al Coda

82

88

94

100

106

112

118

124

Santo, Santo

1º Clarinete Sib

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

7

13

20

26

32

40

46

59

65

sfz

p

2

3

8

V.S.

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."
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To Coda

71

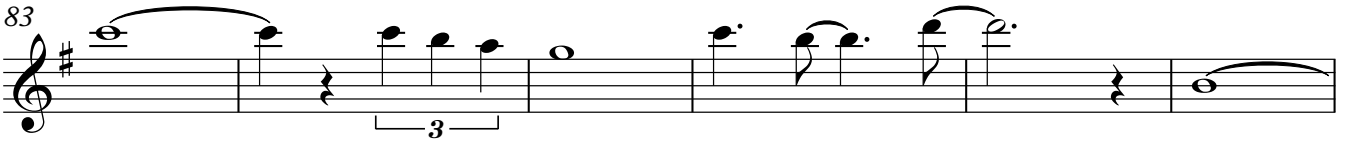


77

D.S. al Coda



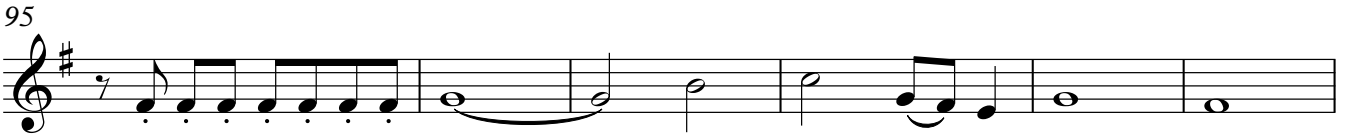
83



89



95



101



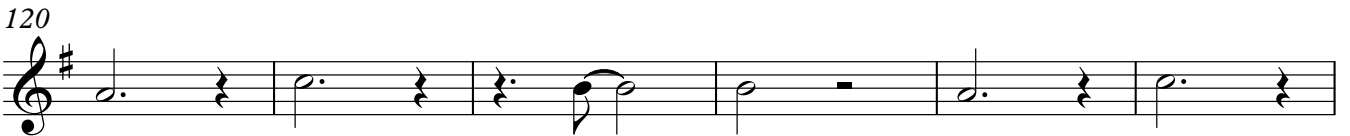
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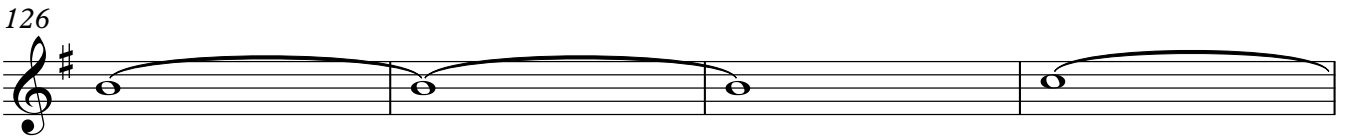
114



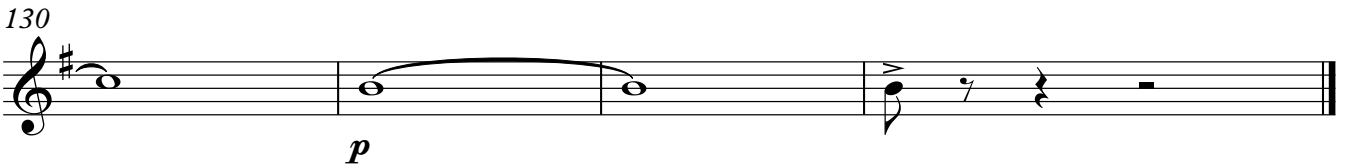
120



126



130



2° Clarinete Sib

Santo, Santo

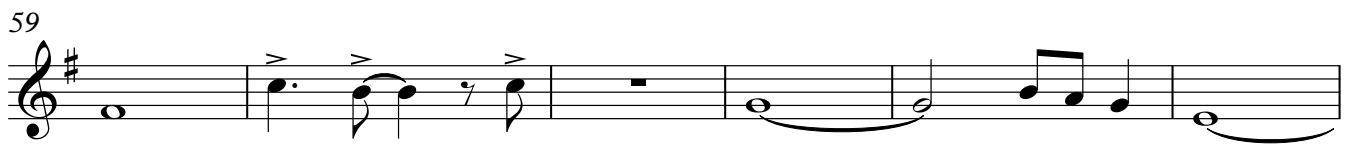
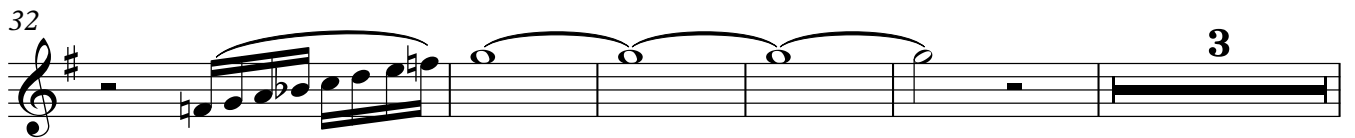
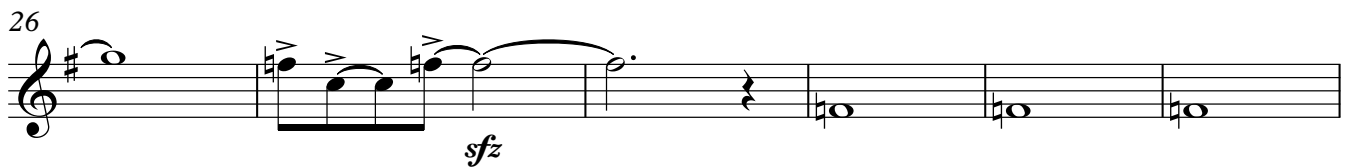
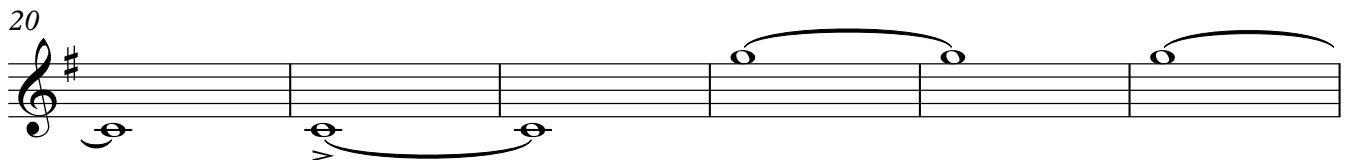
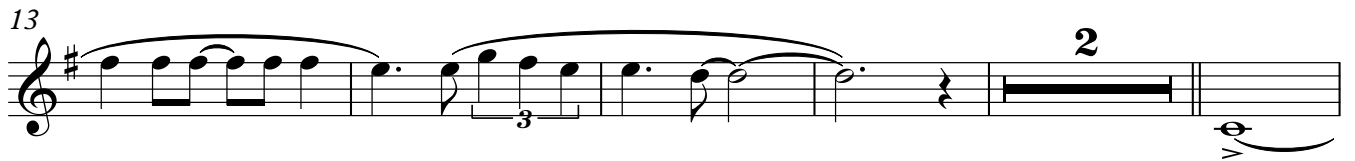
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

To Coda

70

76 **D.S. al Coda**

82

88

94

100

107

113

119

125

131

p

3° Clarinete Sib

Santo, Santo

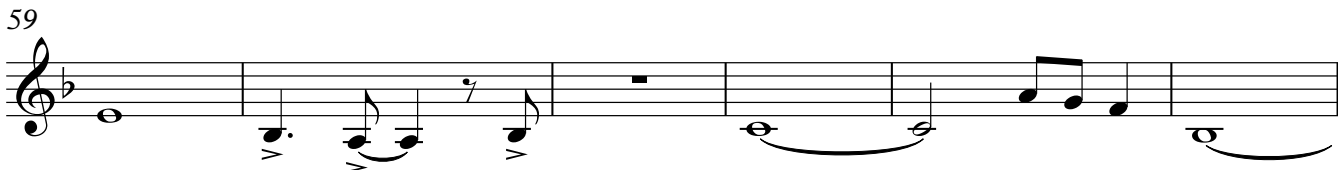
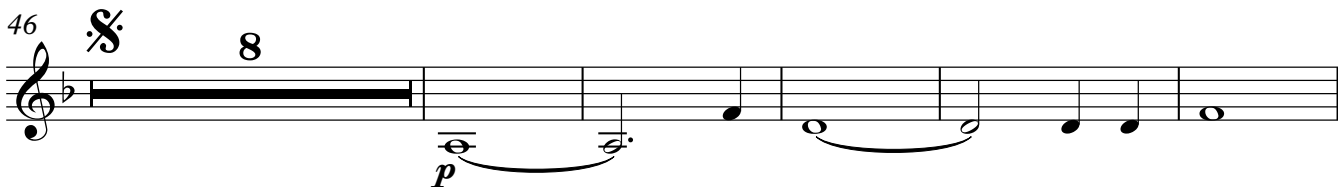
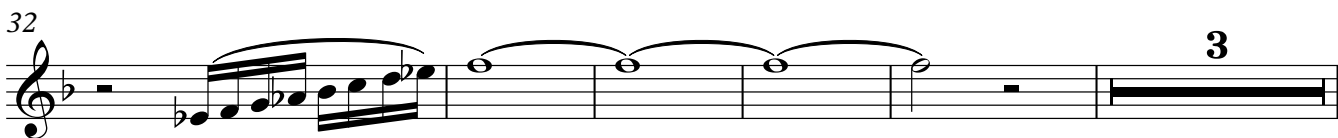
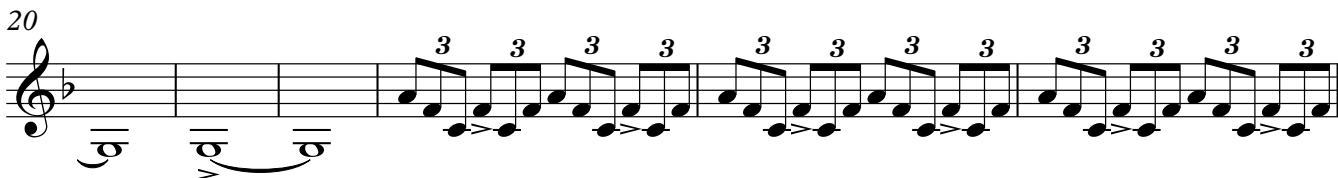
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

To Coda

70

76 **D.S. al Coda**

82

88

94

100

107

113

119

125

129

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

The musical score is written for Soprano Saxophone in 4/4 time with a tempo of 120 beats per minute. It consists of 14 staves of music. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 6, 11, 16, 21, 26, 31, 36, 43, 55, 60, 65, 70, and 75 are indicated at the start of their respective staves. A double bar line with repeat dots appears at measure 43. A section starting at measure 70 is labeled 'To Coda'. A section starting at measure 75 is labeled 'D.S. al Coda'. The score concludes with a final measure at measure 78.

V.S.

"Aleluia, Santo, Santo Cantarei assim...

Aleluia, Santo, Santo ao Deus Elohin."

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80



Musical staff 80-84: Treble clef, key signature of one sharp (F#). Measure 80: whole note G4. Measure 81: quarter notes A4, B4. Measure 82: quarter notes C5, B4. Measure 83: half note C5. Measure 84: quarter notes B4, A4, G4, with a triplet bracket under the last three notes.

85



Musical staff 85-89: Treble clef, key signature of one sharp (F#). Measure 85: whole note G4. Measure 86: quarter notes A4, B4. Measure 87: quarter notes C5, B4. Measure 88: half note C5. Measure 89: quarter notes B4, A4, G4.

90



Musical staff 90-94: Treble clef, key signature of one sharp (F#). Measure 90: quarter notes G4, A4, B4. Measure 91: quarter notes C5, B4. Measure 92: quarter notes A4, G4. Measure 93: quarter notes F#4, E4. Measure 94: quarter notes D4, C4.

95



Musical staff 95-99: Treble clef, key signature of one sharp (F#). Measure 95: quarter notes G4, A4, B4. Measure 96: quarter notes C5, B4. Measure 97: quarter notes A4, G4. Measure 98: quarter notes F#4, E4. Measure 99: quarter notes D4, C4.

100



Musical staff 100-104: Treble clef, key signature of one sharp (F#). Measure 100: quarter notes G4, A4, B4. Measure 101: quarter notes C5, B4. Measure 102: quarter notes A4, G4. Measure 103: quarter notes F#4, E4. Measure 104: quarter notes D4, C4.

105



Musical staff 105-109: Treble clef, key signature of one sharp (F#). Measure 105: quarter notes G4, A4, B4. Measure 106: quarter notes C5, B4. Measure 107: quarter notes A4, G4. Measure 108: quarter notes F#4, E4. Measure 109: quarter notes D4, C4.

110



Musical staff 110-114: Treble clef, key signature of one sharp (F#). Measure 110: quarter notes G4, A4, B4. Measure 111: quarter notes C5, B4. Measure 112: quarter notes A4, G4. Measure 113: quarter notes F#4, E4. Measure 114: quarter notes D4, C4.

115



Musical staff 115-119: Treble clef, key signature of one sharp (F#). Measure 115: quarter notes G4, A4, B4. Measure 116: quarter notes C5, B4. Measure 117: quarter notes A4, G4. Measure 118: quarter notes F#4, E4. Measure 119: quarter notes D4, C4.

120



Musical staff 120-124: Treble clef, key signature of one sharp (F#). Measure 120: quarter notes G4, A4, B4. Measure 121: quarter notes C5, B4. Measure 122: quarter notes A4, G4. Measure 123: quarter notes F#4, E4. Measure 124: quarter notes D4, C4.

125



Musical staff 125-129: Treble clef, key signature of one sharp (F#). Measure 125: quarter note G4. Measure 126: whole rest. Measure 127: whole note G4. Measure 128: whole note G4. Measure 129: quarter note G4. *p*

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

6

11

16 *f*

21

25 *sfz*

30 *4*

38

43 *8* *p*

55

60

65

V.S.

To Coda

70

75

D.S. al Coda

80

85

90

95

100

105

110

115

120

126

5

p

2° Sax Alto Mib

Santo, Santo

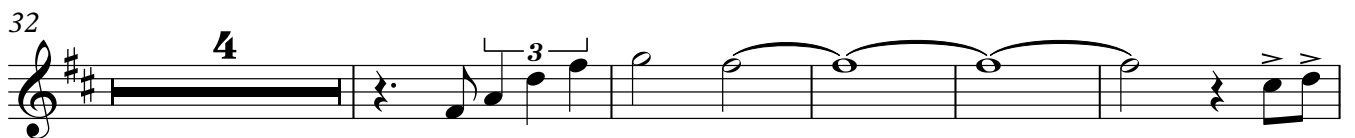
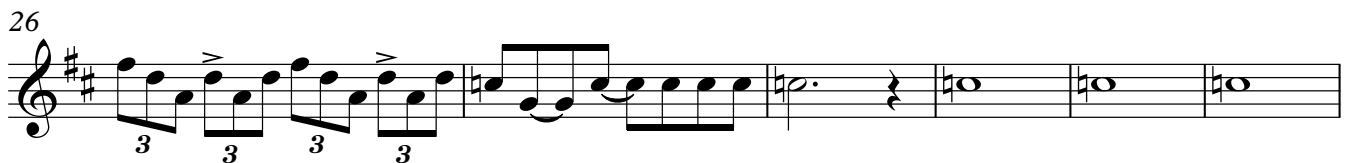
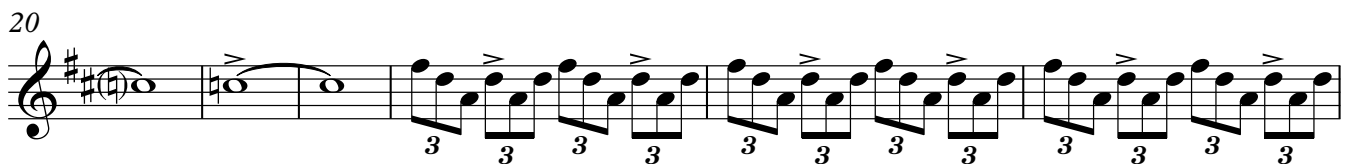
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Cavaã:

Edson L. C. Porto

♩ = 120



V.S.

"Aleluia, Santo, Santo Cantarei assim...

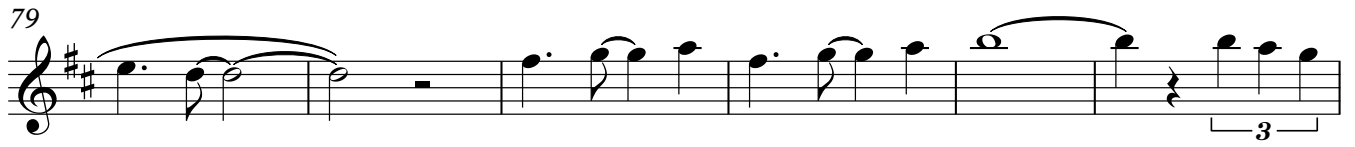
Aleluia, Santo, Santo ao Deus Elohim."

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73 **To Coda** **D.S. al Coda** 



79



85



91



97



103



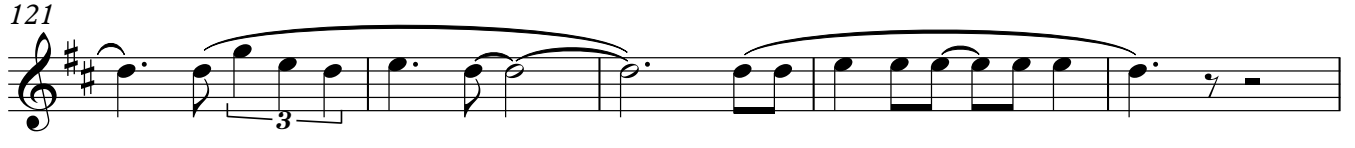
109



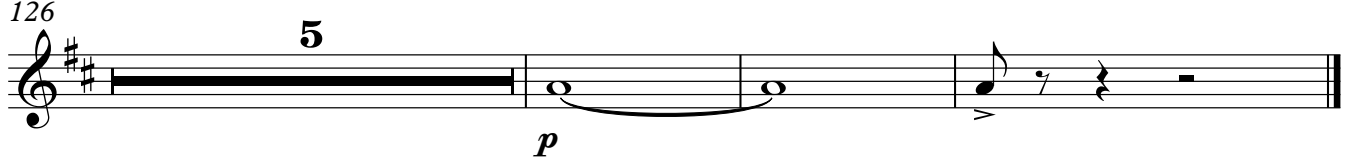
115



121



126



5
p

Santo, Santo

1° Sax Tenor Sib

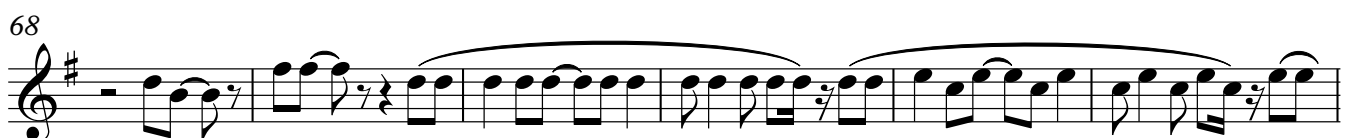
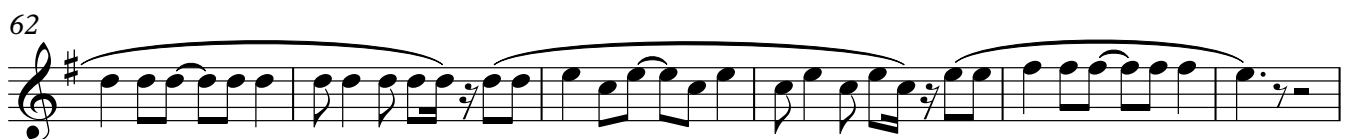
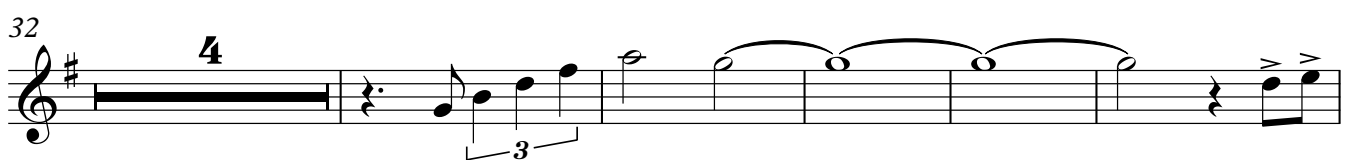
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."


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V.S.

74 **To Coda** **D.S. al Coda** 



80



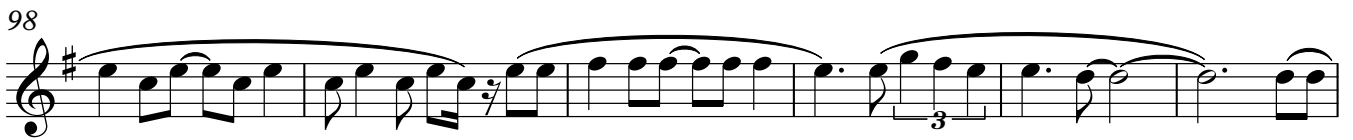
86



92



98



104



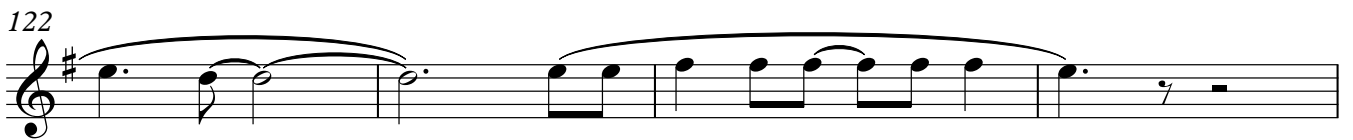
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116

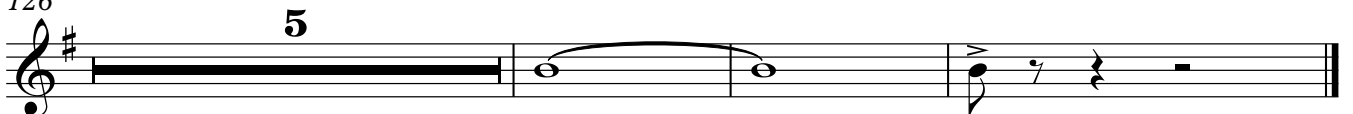


122



126

5



p

2° Sax Tenor Sib

Santo, Santo

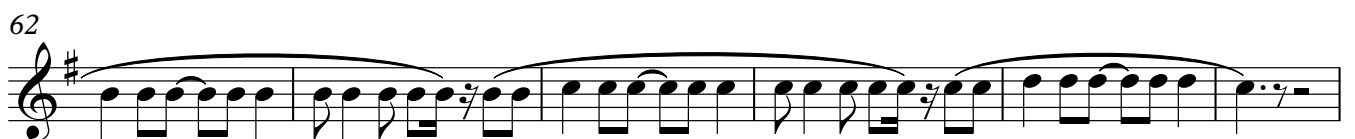
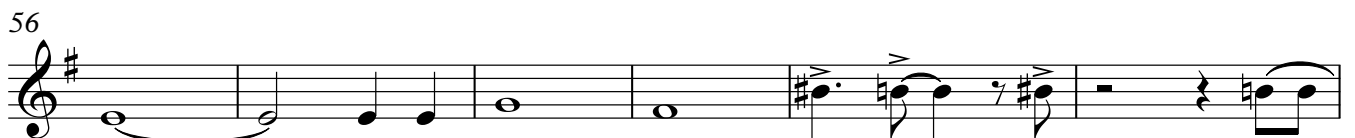
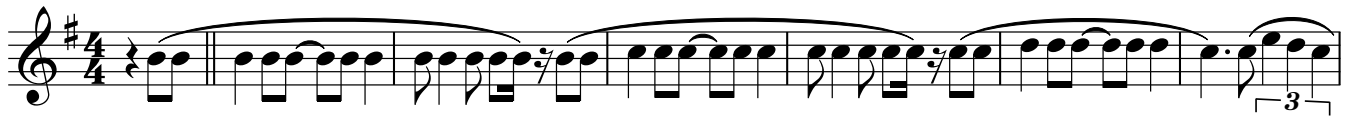
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

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V.S.

74

To Coda

D.S. al Coda



Musical staff 74-79: Treble clef, key signature of one sharp (F#). Measures 74-79 contain a melodic line with eighth notes, a triplet of eighth notes in measure 78, and a quarter rest in measure 79.

Musical staff 74-79: Treble clef, key signature of one sharp (F#). Measures 74-79 contain a melodic line with eighth notes, a triplet of eighth notes in measure 78, and a quarter rest in measure 79.

80

Musical staff 80-85: Treble clef, key signature of one sharp (F#). Measures 80-85 contain a melodic line with quarter notes, eighth notes, and a triplet of eighth notes in measure 85.

86

Musical staff 86-91: Treble clef, key signature of one sharp (F#). Measures 86-91 contain a melodic line with eighth notes, quarter notes, and eighth notes with accents.

92

Musical staff 92-97: Treble clef, key signature of one sharp (F#). Measures 92-97 contain a melodic line with eighth notes, quarter notes, and eighth notes with accents.

98

Musical staff 98-103: Treble clef, key signature of one sharp (F#). Measures 98-103 contain a melodic line with eighth notes, quarter notes, and a triplet of eighth notes in measure 102.

104

Musical staff 104-109: Treble clef, key signature of one sharp (F#). Measures 104-109 contain a melodic line with eighth notes, quarter notes, and eighth notes with accents.

110

Musical staff 110-115: Treble clef, key signature of one sharp (F#). Measures 110-115 contain a melodic line with eighth notes, quarter notes, and eighth notes with accents.

116

Musical staff 116-121: Treble clef, key signature of one sharp (F#). Measures 116-121 contain a melodic line with eighth notes, quarter notes, and triplets of eighth notes in measures 117 and 121.

122

Musical staff 122-125: Treble clef, key signature of one sharp (F#). Measures 122-125 contain a melodic line with quarter notes, eighth notes, and a quarter rest in measure 125.

126

Musical staff 126-129: Treble clef, key signature of one sharp (F#). Measures 126-129 contain a melodic line with a whole note chord marked '5' in measure 126, a half note in measure 127, and a quarter note with an accent in measure 128, followed by a quarter rest in measure 129. A dynamic marking 'p' is placed below measure 127.

Santo, Santo

1ª Trompa Fá

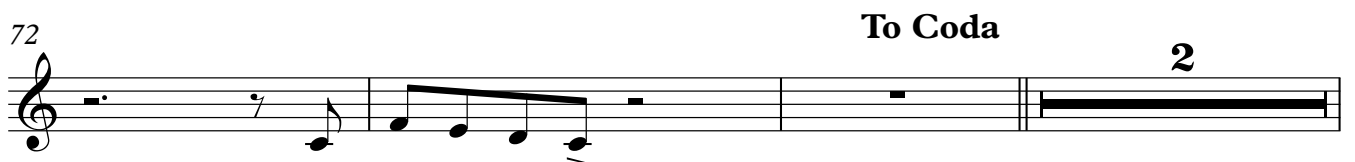
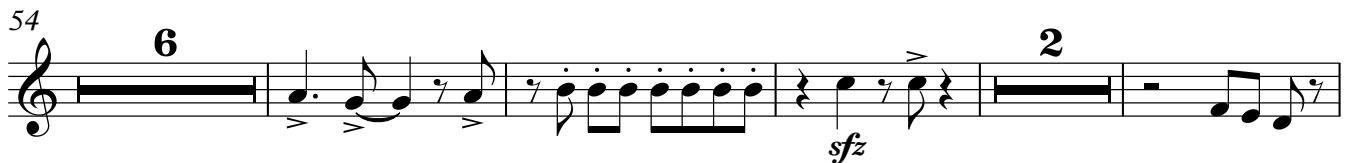
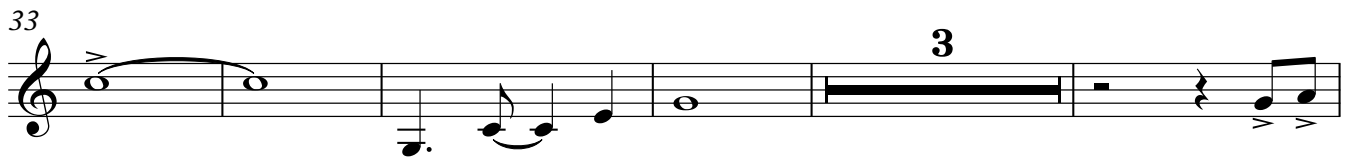
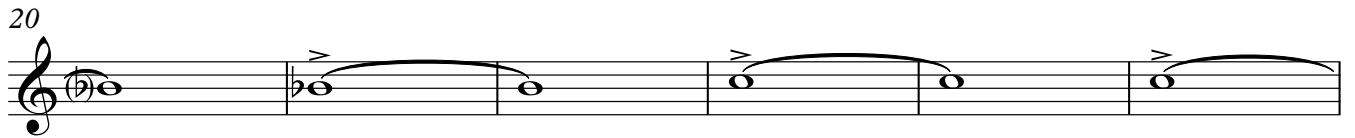
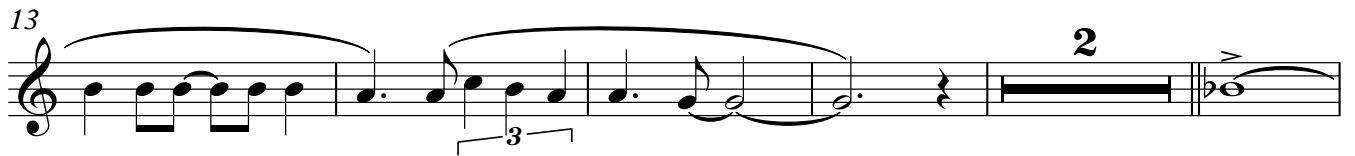
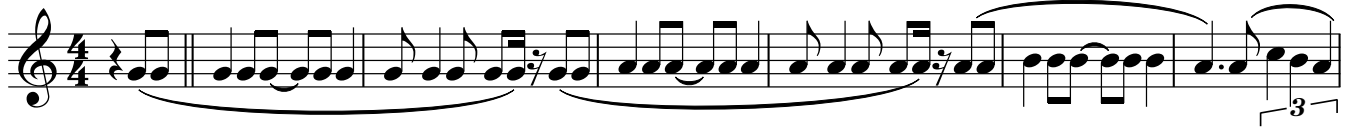
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."
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D.S. al Coda

1ª Trompa Fá

77

Musical notation for measures 77-82. Measure 77 contains a sixteenth-note run. Measures 78-82 contain a series of eighth notes with accents.

83

Musical notation for measures 83-88. Measure 83 has a quarter note. Measures 84-85 have a double bar line with a '2' above it. Measures 86-88 have eighth notes with accents. A *sfz* marking is at the end.

90

Musical notation for measures 90-96. Measure 90 has a quarter note. Measures 91-92 have a double bar line with a '2' above it. Measures 93-96 have eighth notes with accents.

97

Musical notation for measures 97-104. Measure 97 has a quarter note with a *sfz* marking. Measures 98-100 have eighth notes with accents. Measures 101-102 have a double bar line with a '3' above it. Measures 103-104 have eighth notes with accents.

105

Musical notation for measures 105-110. Measures 105-106 have quarter notes. Measures 107-108 have quarter notes with accents. Measures 109-110 have eighth notes with accents.

111

Musical notation for measures 111-119. Measures 111-112 have eighth notes with accents. Measures 113-114 have eighth notes with accents. Measures 115-116 have a double bar line with a '4' above it. Measures 117-119 have eighth notes with accents. A *sfz* marking is at the end.

120

Musical notation for measures 120-126. Measures 120-121 have quarter notes. Measures 122-123 have a double bar line with a '2' above it. Measures 124-126 have quarter notes.

127

Musical notation for measures 127-132. Measures 127-129 have quarter notes with a *p* marking. Measures 130-132 have quarter notes with accents.

2ª Trompa Fá

Santo, Santo

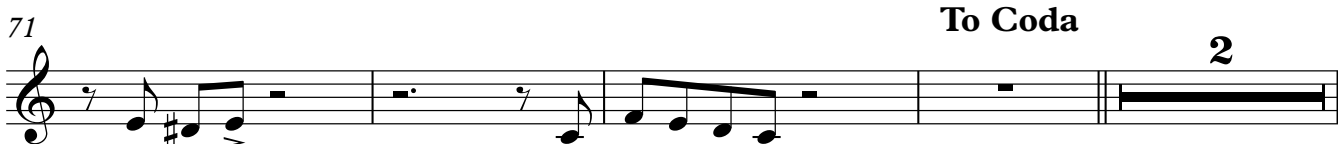
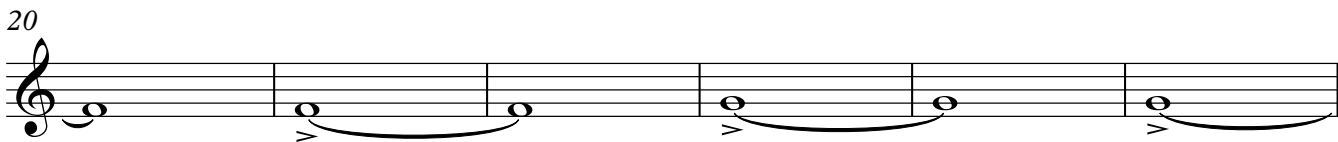
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantãrei assim...
Aleluia, Santo, Santo ao Deus Elohin."

2ª Trompa Fá

D.S. al Coda

77

83

90

97

105

111

120

127

3ª Trompa Fá

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

7

13

20

26

33

41

45

62

69

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

D.S. al Coda

75 **2**

82 **2**

89 **2** *sfz*

96 **3** *sfz*

104

110 **4**

119 **2** *sfz*

126

131 *p*

1° Trompete Sib

Santo, Santo

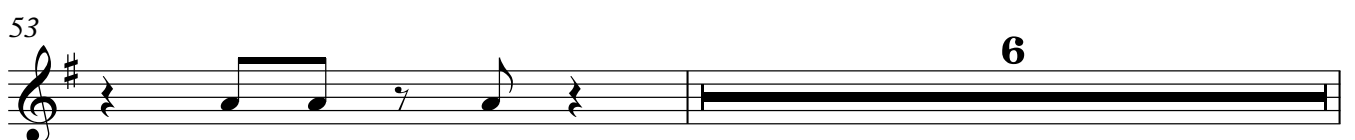
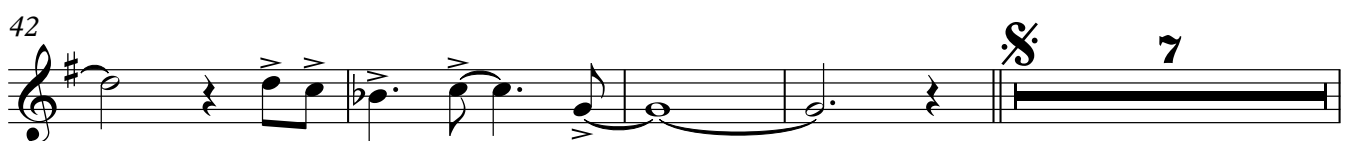
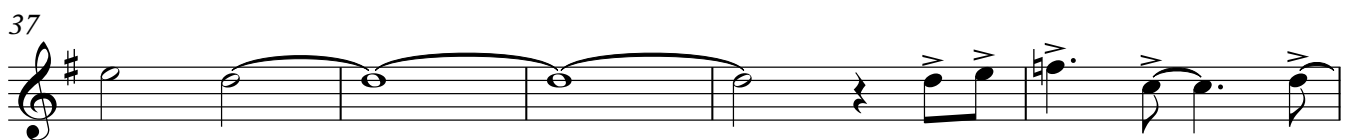
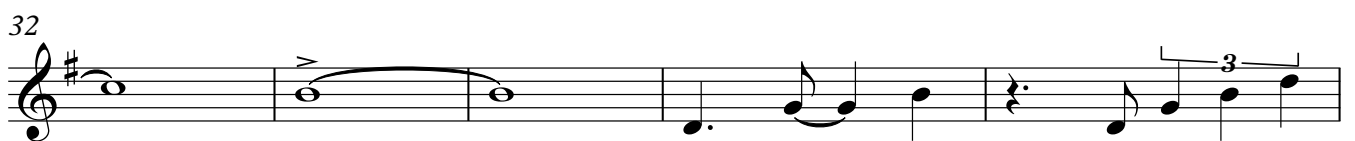
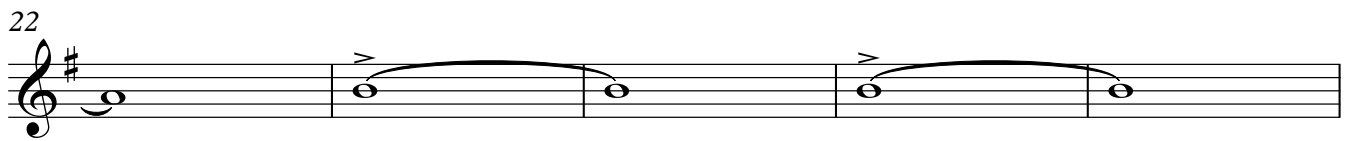
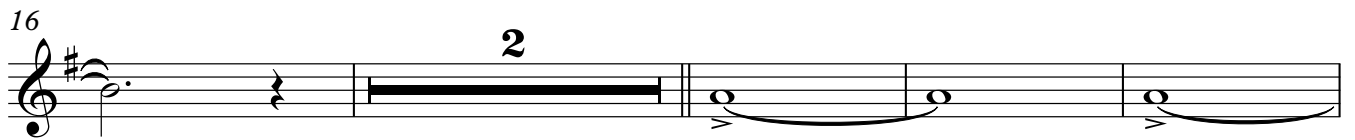
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Cavaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."

1° Trompete Sib

60

sfz

66

71

To Coda

2

77

D.S. al Coda

82

2

88

sfz

94

99

106

111

119

sfz *p*

2° Trompete Sib

Santo, Santo

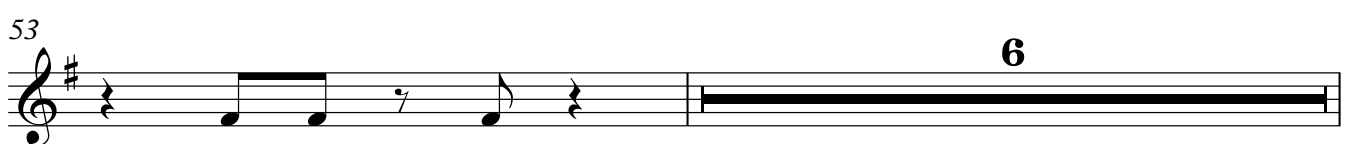
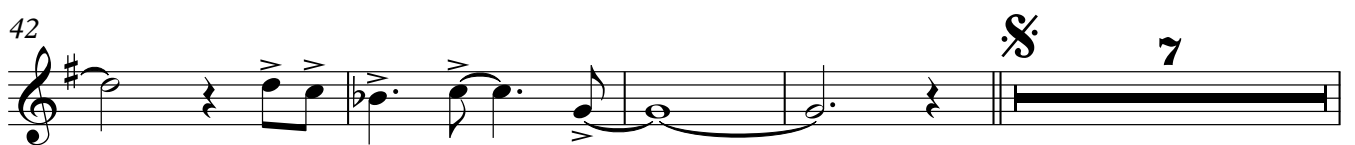
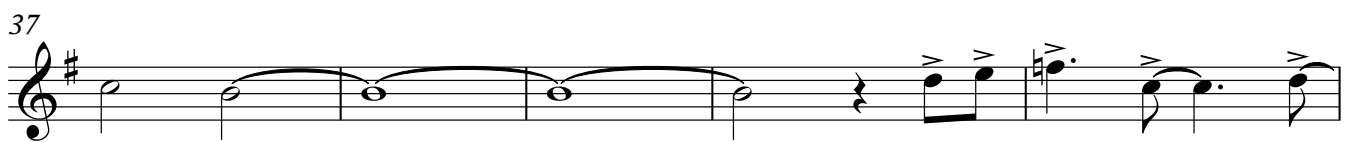
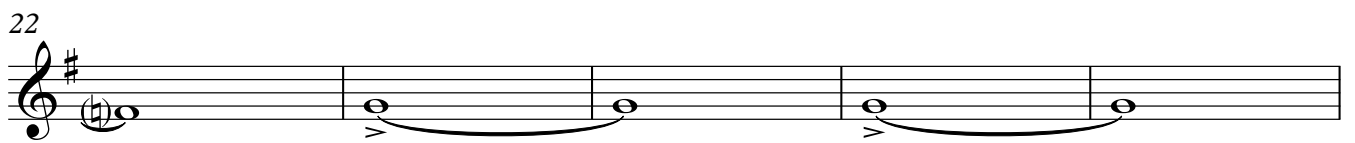
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."

2° Trompete Sib

60 *sfz* **2**

66

71 **To Coda** **2**

77 **D.S. al Coda** Φ

82 **2**

88 *sfz* **2**

94 *sfz*

99 **3**

106

111 **4**

119 *sfz* **11** *p*

3° Trompete Sib

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

6

11

16

22

27

32

37

42

53

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

3° Trompete Sib

60 Musical staff 60: Treble clef, key signature of one sharp (F#). Measures 60-65 contain eighth and sixteenth notes with accents and slurs. Measure 66 has a dynamic marking of *sfz*. Measure 67 has a fermata and a '2' above it. Measure 68 has a fermata and a '2' above it. Measure 69 has a fermata and a '2' above it.

66 Musical staff 66: Treble clef, key signature of one sharp (F#). Measures 66-70 contain eighth and sixteenth notes with accents and slurs. Measure 71 has a fermata and a '2' above it.

71 Musical staff 71: Treble clef, key signature of one sharp (F#). Measures 71-76 contain eighth and sixteenth notes with accents and slurs. Measure 77 has a fermata and a '2' above it. The text "To Coda" is written above the staff.

77 Musical staff 77: Treble clef, key signature of one sharp (F#). Measures 77-81 contain eighth and sixteenth notes with accents and slurs. The text "D.S. al Coda" is written above the staff. Measure 82 has a fermata and a '2' above it.

82 Musical staff 82: Treble clef, key signature of one sharp (F#). Measures 82-87 contain eighth and sixteenth notes with accents and slurs. Measure 88 has a fermata and a '2' above it.

88 Musical staff 88: Treble clef, key signature of one sharp (F#). Measures 88-93 contain eighth and sixteenth notes with accents and slurs. Measure 94 has a fermata and a '2' above it. A dynamic marking of *sfz* is written below the staff.

94 Musical staff 94: Treble clef, key signature of one sharp (F#). Measures 94-98 contain eighth and sixteenth notes with accents and slurs. Measure 99 has a fermata and a '2' above it. A dynamic marking of *sfz* is written below the staff.

99 Musical staff 99: Treble clef, key signature of one sharp (F#). Measures 99-105 contain eighth and sixteenth notes with accents and slurs. Measure 106 has a fermata and a '3' above it.

106 Musical staff 106: Treble clef, key signature of one sharp (F#). Measures 106-110 contain eighth and sixteenth notes with accents and slurs. Measure 111 has a fermata and a '4' above it.

111 Musical staff 111: Treble clef, key signature of one sharp (F#). Measures 111-118 contain eighth and sixteenth notes with accents and slurs. Measure 119 has a fermata and an '11' above it.

119 Musical staff 119: Treble clef, key signature of one sharp (F#). Measures 119-124 contain eighth and sixteenth notes with accents and slurs. Measure 125 has a fermata and a '11' above it. A dynamic marking of *sfz* is written below the staff. Measure 126 has a fermata and a 'p' below it. Measure 127 has a fermata and a 'p' below it.

1° Trombone

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

7

13

19

25

31

37

43

61

sfz <

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."

65

71

To Coda

D.S. al Coda

79

86

sfz

92

sfz

99

3

107

113

4

sfz

122

2

129

p

2° Trombone

Santo, Santo

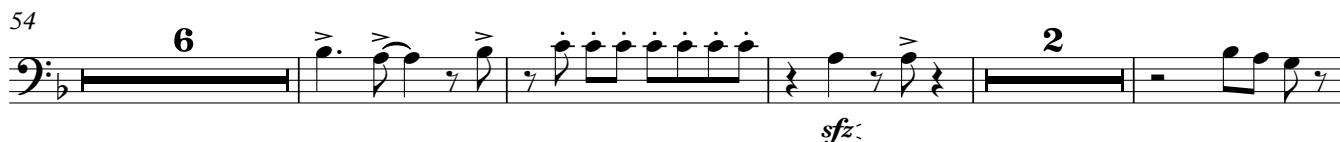
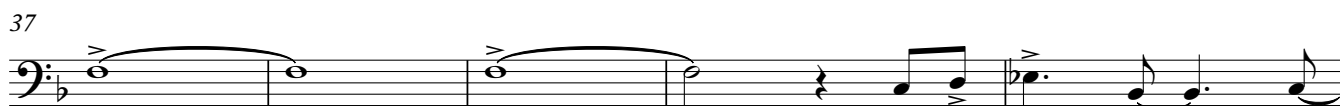
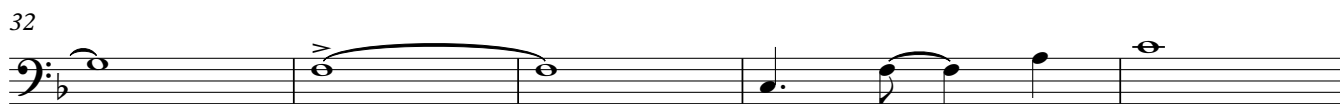
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



80

Musical staff 80: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, followed by a whole rest, and then a double bar line with a '2' above it, indicating a second ending.

86

Musical staff 86: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with accents, followed by a whole rest, and then a double bar line with a 'sfz' dynamic marking and a hairpin below it.

91

Musical staff 91: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, followed by a double bar line with a '2' above it, and then a sequence of eighth and quarter notes with accents.

97

Musical staff 97: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with accents, followed by a double bar line with a '3' above it, and then a sequence of eighth and quarter notes with accents. A 'sfz' dynamic marking with a hairpin is located below the first measure.

104

Musical staff 104: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes with rests, followed by a quarter note with an accent, and then a quarter note with an accent.

109

Musical staff 109: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes with accents, followed by a quarter note with an accent, and then a sequence of eighth and quarter notes with accents.

114

Musical staff 114: Bass clef, key signature of one flat. The staff contains a double bar line with a '4' above it, followed by a sequence of eighth and quarter notes with accents, and then a quarter note with an accent. A 'sfz' dynamic marking with a hairpin is located below the staff.

122

Musical staff 122: Bass clef, key signature of one flat. The staff contains a double bar line with a '2' above it, followed by a sequence of quarter notes with accents, and then a quarter note with an accent.

128

Musical staff 128: Bass clef, key signature of one flat. The staff contains a sequence of quarter notes with accents, followed by a quarter note with an accent, and then a quarter note with an accent. A 'p' dynamic marking is located below the staff.

3° Trombone

Santo, Santo

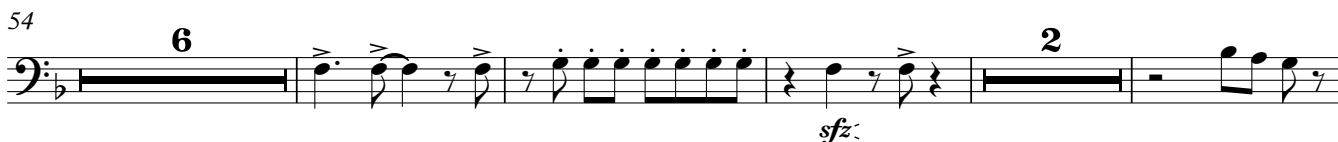
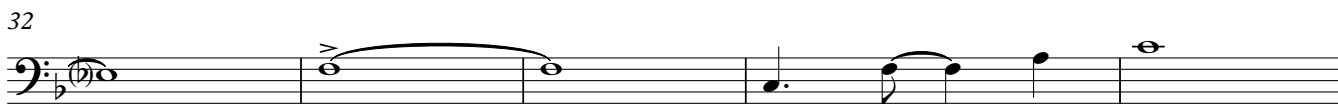
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohim."

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77

D.S. al Coda



Musical staff 77-81: Bass clef, key signature of one flat. Measures 77-81 contain rhythmic patterns of eighth and sixteenth notes.

82

Musical staff 82-87: Bass clef. Measure 82 starts with a triplet of eighth notes. Measure 83 has a double bar line with a '2' above it. Measures 84-87 continue with eighth and sixteenth note patterns.

88

Musical staff 88-93: Bass clef. Measure 88 has a *sfz* dynamic marking with a hairpin. Measure 89 has a slur over a pair of notes. Measure 90 has a double bar line with a '2' above it. Measures 91-93 continue with eighth and sixteenth note patterns.

94

Musical staff 94-98: Bass clef. Measures 94-98 contain eighth and sixteenth note patterns with various accidentals and slurs. A *sfz* dynamic marking with a hairpin is present at the end of the staff.

99

Musical staff 99-105: Bass clef. Measure 99 has a triplet of eighth notes. Measure 100 has a double bar line with a '3' above it. Measures 101-105 continue with eighth and sixteenth note patterns.

106

Musical staff 106-110: Bass clef. Measures 106-110 contain eighth and sixteenth note patterns, including a half note with a fermata in measure 107.

111

Musical staff 111-118: Bass clef. Measure 111 has a slur over a pair of notes. Measure 112 has a slur over a pair of notes. Measure 113 has a double bar line with a '4' above it. Measures 114-118 continue with eighth and sixteenth note patterns.

119

Musical staff 119-124: Bass clef. Measures 119-124 contain half notes with slurs. Measure 121 has a double bar line with a '2' above it. A *sfz* dynamic marking with a hairpin is present at the beginning of the staff.

125

Musical staff 125-129: Bass clef. Measures 125-129 contain half notes with long slurs.

130

Musical staff 130-134: Bass clef. Measures 130-134 contain half notes with slurs. Measure 131 has a *p* dynamic marking. Measure 132 has a double bar line.

Base

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

Chords: F, Bb, C7, Bb, F, F, Bb, C7, Eb, Eb/Bb, Eb, F, Eb/Bb, Eb, Eb, F, Eb, Eb, F, C7, Eb, Bb, C7, F, Bb, Ab, Bb, F, F, Bb, Dm7, C7, F, Bb, F, C7, Bb, F/A, Bb, C7, F, Bb, C7, F, Bb.

V.S.

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

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Base

73 **To Coda** C7 Bb F C7 **D.S. al Coda** Bb Bb Am Gm

79 F C7 F Eb/Bb

85 Bb Bb F/A Bb C7 F Bb

91 C7 Bb F C7 F

97 Bb C7 Bb F

103 C7 F Bb C7

109 Bb F C7 F Bb

115 C7 Bb F C7

121 Bb F C7 Bb F

127 Bb F

Baixo El.

Santo, Santo

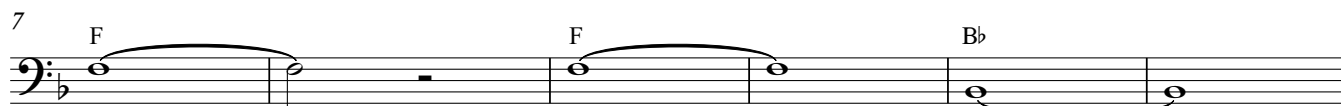
(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120



V.S.

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

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74 C7 To Coda Bb F C7 D.S. al Coda

Bb BbAnGm F

First line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Second line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Third line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Fourth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Fifth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Sixth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Seventh line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Eighth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Ninth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

Tenth line of musical notation with bass clef, key signature of two flats, and various notes and rests.

1° Violino

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

The musical score is written for a single violin in 4/4 time, with a tempo marking of quarter note = 120. The key signature is one flat (B-flat). The score consists of ten staves of music, with measure numbers 7, 13, 19, 21, 27, 33, 39, 45, 58, and 64 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte) at measure 19, *sfz* (sforzando) at measure 27, and a *sf* (sforzando) marking at measure 45. The score includes several slurs, a triplet of eighth notes at measure 13, and a fermata at measure 45. The piece concludes with a repeat sign at measure 64.

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."
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V.S.

1° Violino

70 *To Coda*

76 *D.S. al Coda*

82

88

94

100

106

112

118

124

130 *p*

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

The musical score is written for a 2nd Violin in 4/4 time, with a tempo of 120 beats per minute. It consists of 11 staves of music. The key signature has one flat (B-flat). The score includes various musical notations such as slurs, ties, triplets, and dynamic markings. A repeat sign with a first ending bracket is used at measures 13-14 and 44-45. The piece concludes with a Coda section starting at measure 69, marked 'D.S. al Coda' at measure 75. The score ends with a fermata and a final triplet.

V.S.

82



88



94



100



106



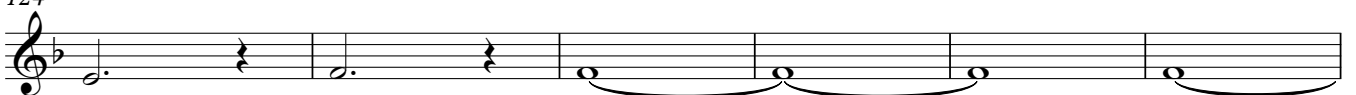
112



118



124



130



Viola

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

V.S.

"Aleluia, Santo, Santo Cantarei assim...
Aleluia, Santo, Santo ao Deus Elohin."

Viola

82

Musical staff for measures 82-87. The staff is in 3/4 time with a key signature of one flat. It contains a melodic line with various note values, including a triplet of eighth notes in measure 85. Phrasing slurs are present over measures 82-83 and 84-85.

88

Musical staff for measures 88-93. The staff contains a melodic line with long note values and phrasing slurs spanning across measures 88-90 and 91-93.

94

Musical staff for measures 94-99. The staff contains a melodic line with a long rest in measure 94, followed by notes and phrasing slurs in measures 95-99.

100

Musical staff for measures 100-105. The staff contains a melodic line with long notes and a triplet of eighth notes in measure 103.

106

Musical staff for measures 106-111. The staff contains a melodic line with long notes, accents, and a triplet of eighth notes in measure 109.

112

Musical staff for measures 112-117. The staff contains a melodic line with phrasing slurs and long notes.

118

Musical staff for measures 118-123. The staff contains a melodic line with long notes and rests.

124

Musical staff for measures 124-129. The staff contains a melodic line with long notes and phrasing slurs.

130

Musical staff for measures 130-135. The staff contains a melodic line with a long note in measure 130, followed by a triplet of eighth notes in measure 131, and a dynamic marking of *p* (piano) in measure 130.

Violoncelo

Santo, Santo

(P/ Canto - F) - Conj. de Senhoras

SHIRLEY CARVALHAES

Arranjo P/ Orq. Canaã:

Edson L. C. Porto

♩ = 120

Violoncello

82

Musical staff 82: Bass clef, one flat. Measures 82-87. Includes a triplet of eighth notes in measure 85.

88

Musical staff 88: Bass clef, one flat. Measures 88-93. Features a long slur over measures 88-91.

94

Musical staff 94: Bass clef, one flat. Measures 94-99. Features a long slur over measures 94-97.

100

Musical staff 100: Bass clef, one flat. Measures 100-105. Includes a sixteenth-note triplet in measure 103.

106

Musical staff 106: Bass clef, one flat. Measures 106-111. Includes a sixteenth-note triplet in measure 109.

112

Musical staff 112: Bass clef, one flat. Measures 112-117. Features a long slur over measures 112-115.

118

Musical staff 118: Bass clef, one flat. Measures 118-123. Includes a slur over measures 118-121.

124

Musical staff 124: Bass clef, one flat. Measures 124-129. Features a long slur over measures 124-127.

130

Musical staff 130: Bass clef, one flat. Measures 130-135. Includes a slur over measures 130-133 and a *p* dynamic marking at the end.