

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

The musical score is arranged in systems for various instruments. The top system includes Flute, Oboe, 1 Clarinet in Bb, 2 Clarinet in Bb, Bassoon, Alto 1,2, Tenor 1,2, and Bari. Sax. The middle system includes Horn in F, Trumpet 1, 2, 3, 4, Trombone 1, 2, 3, and Bass Trombone. The bottom system includes Piano, Bass Guitar, Drums, Violin 1,2, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 68. It features dynamic markings such as *f*, *pp*, and *mf*, and includes performance instructions like "Solo" and "all".

4

SOU UM MILAGRE

8

Fl. *Soli*

Ob. *Soli*

Cl. 1 *Soli*

Cl. 2 *Soli*

Bsn.

Alto 1.2

Tenor 1.2

Bari. Sax.

Hn. *p*

Tpt. 1

Tpt. 2 *p*

Tpt. 3 *p*

Tpt. 4 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

B. Tbn. *p*

Tba. *p*

Pno. Am E/G# B^b Dm/B E7(9US4) E7 A C#7(9b5) F#m7 D

Bass Am E/G# B^b Dm/B E7(9US4) E7 A C#7(9b5) F#m7 D

Dr.

Vln. 1.2 *div.*

Vla.

Vc.

Cb.

10

Fl.

Ob.

Cl.1

Cl.2

Bsn.

Alto 1,2

Tenor 1,2

Bari. Sax.

Hn.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

Pno.

Bass

Dr.

Vln. 1,2

Vla.

Vc.

Cb.

mf

p

A/E E F#m7 E F#m7 F/G G

A/E E F#m7 E F#m7 F/G G

15 Canto

19

This musical score is for the piece "Sou Um Milagre". It features a variety of instruments and vocal parts. The vocal parts include Alto 1,2, Tenor 1,2, and Bari. Sax. The instrumental parts include Fl., Ob., Cl. 1, Cl. 2, Bsn., Hn., Tpt. 1-4, Tbn. 1-3, B. Tbn., Tba., Pno., Bass, Dr., Vln. 1,2, Vla., Vc., and Cb. The score is divided into two sections, 15 and 19. Section 15 is marked "Canto" and includes dynamics such as *p* and *mp*. Section 19 includes dynamics such as *pp* and *p*. The piano part includes a chord progression: C G/B F C C G/B F C C G/B F C C G/B F C C G/B F C. The bass part includes a rhythmic pattern: C G/B F C C G/B F C C G/B F C C G/B F C. The string parts include a melody: Vln. 1,2, Vla., Vc., and Cb.

23

This musical score is for the piece "Sou Um Milagre" and is page 5 of the score. It features a variety of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon (Bsn.), Alto Saxophone 1 & 2 (Alto 1,2), Tenor Saxophone 1 & 2 (Tenor 1,2), Baritone Saxophone (Bari. Sax.), Horn (Hn.), Trumpet 1-4 (Tpt. 1-4), Trombone 1-3 (Tbn. 1-3), and Euphonium (Ebn.). The brass section includes Trombone 4 (Tbn. 4) and Tuba (Tba.). The keyboard section includes Piano (Pno.) and Bass. The percussion section includes Drums (Dr.). The string section includes Violin 1 & 2 (Vln. 1,2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). The score is in 4/4 time and features a key signature of one sharp (F#). The tempo is marked *mp* (mezzo-piano). The piano part includes chords: Am7, G, E/G#, Am7, F, C, G. The drum part includes patterns with accents and dynamics markings like *mp*. The string parts include *div.* (divisi) markings.

27

This musical score is for the piece "Sou Um Milagre" and is page 6 of a larger score. It features a variety of instruments and parts:

- Flute (Fl.):** Enters in the third measure with a melodic line.
- Oboe (Ob.):** Enters in the third measure with a melodic line.
- Clarinet 1 (Cl.1) and Clarinet 2 (Cl.2):** Play a rhythmic pattern in the first measure, then a melodic line in the third measure.
- Bassoon (Bsn.):** Remains silent throughout this section.
- Alto Saxophone (Alto 1,2) and Tenor Saxophone (Tenor 1,2):** Enter in the third measure with a melodic line marked *mf*.
- Bari. Sax. (Baritone Saxophone):** Remains silent throughout this section.
- Horn (Hn.):** Enters in the third measure with a melodic line marked *mf*.
- Trumpets (Tpt. 1-4) and Trombones (Tbn. 1-3, B. Tbn., Tba.):** Remain silent throughout this section.
- Piano (Pno.):** Provides harmonic support with chords: Am7, G, E/G#, Am7, F, C, G.
- Bass:** Provides harmonic support with notes corresponding to the piano chords.
- Drums (Dr.):** Features a pattern with accents on measures 3, 4, and 5.
- Violin 1.2 (Vln. 1,2):** Enters in the first measure with a melodic line.
- Viola (Vla.):** Enters in the first measure with a melodic line.
- Violoncello (Vc.):** Enters in the first measure with a melodic line.
- Contrabass (Cb.):** Enters in the first measure with a melodic line, marked *div.* (divisi).

(Segunda vez) (Segunda vez) (Segunda vez) (Segunda vez) (Segunda vez) 1. Tocar

Fl. (Segunda vez) Tocar

Ob. (Segunda vez) Tocar

Cl.1 (Segunda vez) Tocar

Cl.2 (Segunda vez) Tocar

Bsn. *p* *p* *mf* *p*

Alto 1.2 *mf* *p* *mf* *p* *mf* *mf*

Tenor 1.2 *mf* *p* *mf* *p* *mf* *mf*

Bari. Sax. *p* *p* *mf* *p*

Hn. *p* *mf* *p* *mf* *p* *mf*

Tpt. 1 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tpt. 2 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tpt. 3 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tpt. 4 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tbn. 1 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tbn. 2 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tbn. 3 (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

B. Tbn. (So 1º Vez) tocar sempre *p* *mf* *p* *mf* *p* *mf*

Tba. *p* *mf* *p* *mf* *p* *mf*

Pno. C E7 Am F G F/C C G/C C E7 Am7 F C G C F/G

Bass C E7 Am F G F/C C G/C C E7 Am7 F C G C F/G

Dr. 2 3 4 5 6 7 8

Vln. 1.2 (Segunda vez) Tocar

Vla. (Segunda vez) *p* *mf* *p* *mf* Tocar

Vc. (Segunda vez) *p* *mf* *p* *mf* Tocar

Cb. (Segunda vez) *p* *mf* *p* *mf* Tocar

39 40

Fl. 2. 1. 2.

Ob.

Cl.1

Cl.2

Bsn. *mp*

Alto 1.2 *f* *mp*

Tenor 1.2 *f* *mp*

Bari. Sax. *mp*

Hn.

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

B. Tbn. *f* *p*

Tba. *mp*

Pno. C Dm7 F C Dm7 F C C G/A *6*

Bass C Dm7 F C Dm7 F C C G/A *6*

Dr. 9 2 3 4 5

Vln. 1.2 *div.*

Vla. *div.*

Vc.

Cb.

2ª e 4ª vezes não tocar

Tocar sempre

2ª e 4ª vezes não tocar

Tocar sempre

2ª e 4ª vezes não tocar

2ª e 4ª vezes não tocar

p *mf* *p*

Alto 1,2

Tenor 1,2

Bari. Sax.

p *mf* *p*

Hn.

p *mf*

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

mf *mf* *mf* *mf*

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

mf *mf* *mf* *mf*

Tba.

p *mf* *p*

D F#7 Bm G A G/D D A/D D F#7

Pno.

D F#7 Bm G A G/D D A/D D F#7

Bass

2 3 4 5

Dr.

2ª e 4ª vezes não tocar

2ª e 4ª vezes não tocar

Vln. 1,2

Vla.

Vc.

Cb.

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf*

p *mf* *p* *mf*

SOU UM MILAGRE

FADE OUT
D.S. al Fine

50

Fl. 1.3. 6 11

Ob.

Cl.1 11

Cl.2

Bsn.

Alto 1.2

Tenor 1.2

Bari. Sax.

Hn.

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn.

Tba.

Pno. Bm7 G D A D G/A D G/A

Bass Bm7 G D A D G/A D G/A

Dr. 6 7 8 9

Vln. 1.2 6 11

Vla. 6 11

Vc.

Cb.

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$

Vln. 1 *f*

4 3 Soli 8

10 2

15 Canto *p*

19 4 23 4 27 2

31 (Segunda vez) 4 (Segunda vez) 1. 2. *Tocar*

40 1. 3

45 2^a e 4^a vezes não tocar *Tocar sempre* *p*

44 2. 6 6

50 1.3. 6 **D.S. al Fine**

53 2.4 Final 11 **FADE OUT**

Oboe

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$

Solo

4 3 Soli 8

10 2

15 Canto *p*

19 4 23 4 27 2

31 (Segunda vez) 4 (Segunda vez) 1. Tocar 2.

40 1. 2. 3 6

45 2ª e 4ª vezes não tocar 2 Tocar sempre *p*

50 1.3. 2.4 Final

D.S. al Fine

1 Clarinet in B \flat

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$
Vln. 1
f

4 3 Soli 8

11 2 15 Canto *p*

19 4 23 4 27

31 (Segunda vez) 4 (Segunda vez) 1. Tocar 2.

40 1. 3

44 2. 45 2ª e 4ª vezes não tocar 3

50 1.3. 2.4 Final D.S. al Fine

2 Clarinet in B \flat

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$ Ob. 4 3 Soli

8

12 2 15 Canto *p*

19 4 23 4 27

31 (Segunda vez) 4 (Segunda vez) 1. *Tocar* 2.

40 1. 3

44 2. 6 45 *f* 2ª e 4ª vezes não tocar 3

50 1.3. 2.4 Final **D.S. al Fine**

Bassoon

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3 4 3

8

15 Canto 3 19

23

27 4 31

35

40

44 2. 45

49 1.3. 2.4 Final

D.S. al Fine

FADE OUT

Alto 1,2

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

2 4

pp

8 5 15 Canto 4

p

19

pp

23 27 2

mp *mf*

31

mf *p* *mf* *p*

35 2 1. 2.

mf *mf* *f*

40 1.

mp

44 2. 45

49 1.3. 2.4 Final

mf

D.S. al Fine

FADE OUT

Tenor 1,2

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

2

4

pp

8

5

15 Canto

4

19

pp

23

mp

27

2

31

mf

mf

p

34

mf

>p

mf

2

1.

2.

mf

f

40

mp

1.

44

2.

45

49

mf

1.3.

D.S. al Fine

2.4 Final

FADE OUT

S@ldanha 2011

Bari. Sax.

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés

Transc e arr:

Josiel Saldanha

♩=68

3 4 3

8

15 Canto 3 19

mp

23

mp

27 4 31

p p < mf > p <

37 1. 2. 40

mp

42 1. 2.

45

p mf > p

49 1.3. 2.4 Final

D.S. al Fine

Horn in F

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩ = 68

3 4

p

8 3

mf

15 Canto

2 19 4

p

23 4 27 2

mf

31

p *mf* *p* *mf* *p* *mf*

36 1. 2. 40 3 1. 2.

p *mf*

45

p *mf*

50 1.3. 2.4 Final D.S. al Fine

p *mf*

Trumpet 1

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

2

Solo 4

mf

7

8

3

p

15 Canto

19

2

4

23

27

31

(So 1º Vez)

tocar sempre

p

mf

p

34

mf

p

mf

1.

39

2.

40

3

1.

2.

f

45

48

2

1.3.

2.4 Final

mf

Trumpet 2

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3

4

p

8

3

p

15 Canto

19

2

4

p

23

27

31

(So 1º Vez)

tocar sempre

4

4

p *mf* *p*

34

1.

mf *p* *mf*

mf *p* *mf*

39

2.

40

3

1.

2.

f

f

45

f

48

2

1.3.

2.4 Final

D.S. al Fine

mf

FADE OUT

mf

SOU UM MILAGRE

Trumpet 3

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$

The musical score is written for Trumpet 3 in a 4/4 time signature with a tempo of 68. The key signature has three sharps (F#, C#, G#). The score consists of nine staves of music. It begins with a 3-measure rest followed by a 4-measure rest, then a series of notes starting with a piano (*p*) dynamic. The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p*, *mf*, and *f*. There are also performance instructions like 'Canto' and 'tocar sempre'. The score concludes with a double bar line, a key signature change to three sharps, and the instruction 'D.S. al Fine' followed by a 2-measure rest and a final 2.4-measure rest. The piece ends with 'FADE OUT'.

3 4

p

8 3

p

15 Canto 19 2 4

23 27 31 (So 1º Vez) tocar sempre

p *mf* *p*

34 *mf* *p* *mf* 1.

39 2. 40 3 1. 2.

45

48 2 1.3. 2.4 Final

mf

D.S. al Fine

FADE OUT

SOU UM MILAGRE

Trumpet 4

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3

4

p

8

3

p

15 Canto

2

4

p

23

27

31

(So 1º Vez)

tocar sempre

p *mf* *p*

34

1.

mf *p* *mf*

39

2.

40

3

1.

2.

f *p* *mf*

45

mf

48

2

1.3.

2.4 Final

D.S. al Fine

FADE OUT

mf

Trombone 1

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3 4

p

8 3

p

15 Canto

p

19 4 23 4 27 4

31 (So 1º Vez) tocar sempre

p *mf* *p* *mf* *p*

35 1. 2. *mf* *f*

40 1. 2. *p*

45 *p*

48 2 1.3. 2.4 Final

mf

D.S. al Fine

FADE OUT

SOU UM MILAGRE

Trombone 2

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3 4

p

8 3

p

15 Canto

p

19 4 23 4 27 4

31 (So 1º Vez) tocar sempre

p *mf* *p* *mf* *p*

35 1. 2. *mf* *f*

40 1. 2. 45

p

47 2 1.3. 2.4 Final

mf **D.S. al Fine**

FADE OUT

Trombone 3

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

The score is written in bass clef with a 4/4 time signature. It begins with a tempo of 68 beats per minute. The first system (measures 1-4) features a triplet of eighth notes (measures 1-3) followed by a quarter note (measure 4), marked *p*. The second system (measures 5-8) starts with another triplet of eighth notes (measures 5-7) and ends with a quarter note (measure 8), also marked *p*. The third system (measures 9-14) is labeled '15 Canto' and consists of a half note (measure 9), a quarter note (measure 10), and two half notes (measures 11-12), marked *p*. The fourth system (measures 15-28) contains three measures of whole rests, each labeled with the number '4' in a box (measures 19, 23, and 27). The fifth system (measures 29-34) starts at measure 31 with a first ending bracket. It includes dynamics *p*, *mf*, *p*, *mf*, and *p*, and the instruction 'tocar sempre' above a triplet of eighth notes. The sixth system (measures 35-40) begins at measure 35 with a first ending bracket and a second ending bracket, marked *mf* and *f* respectively. The seventh system (measures 41-45) starts at measure 40 with a first ending bracket and a second ending bracket, marked *p*, and ends with a repeat sign and measure 45. The eighth system (measures 46-50) starts at measure 47 with a first ending bracket and a second ending bracket, marked *mf*, and ends with a double bar line and the instruction 'D.S. al Fine' and 'FADE OUT'. The score concludes with the instruction '2' above a measure of whole rest, followed by first and second endings for measures 49 and 50.

SOU UM MILAGRE

Bass Trombone

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3 4

p

Detailed description: This system contains the first four measures of the piece. It begins with a tempo marking of quarter note = 68. Measure 1 is a whole rest with a '3' above it, indicating a triplet. Measure 2 starts with a half note G2 (marked '4') and a dynamic of *p*. Measure 3 contains a quarter note A2, a quarter note B2, and a quarter note C3. Measure 4 contains a quarter note D3, a quarter note E3, and a quarter note F3.

8

3

p

Detailed description: This system contains measures 5 through 8. Measure 5 is a whole rest with a '3' above it. Measure 6 starts with a half note G2 (marked '8') and a dynamic of *p*. Measure 7 contains a quarter note A2, a quarter note B2, and a quarter note C3. Measure 8 contains a quarter note D3, a quarter note E3, and a quarter note F3.

15 Canto

p

Detailed description: This system contains measures 9 through 14, labeled as 'Canto'. It consists of six measures of half notes: G2, A2, B2, C3, D3, and E3. A dynamic of *p* is indicated at the end of the system.

19 23 27

4 4 4

Detailed description: This system contains measures 15 through 18. Each of these four measures is a whole rest. Above each measure is a box containing the measure number (19, 23, 27) and a '4' below it, indicating a quadruple rest.

31

(So 1º Vez)

tocar sempre

p *mf* *p* *mf* *p*

Detailed description: This system contains measures 19 through 30. Measure 19 is a whole rest with a dynamic of *p*. Measure 20 is a whole note G2 with a dynamic of *p*. Measure 21 is a quarter note A2 with a dynamic of *mf* and an accent. Measure 22 is a quarter note B2 with a dynamic of *mf* and an accent. Measure 23 is a quarter note C3 with a dynamic of *p* and an accent. Measure 24 is a quarter note D3 with a dynamic of *p* and an accent. Measure 25 is a quarter note E3 with a dynamic of *mf* and an accent. Measure 26 is a quarter note F3 with a dynamic of *mf* and an accent. Measure 27 is a quarter note G3 with a dynamic of *p* and an accent. Measure 28 is a quarter note A3 with a dynamic of *p* and an accent. Measure 29 is a quarter note B3 with a dynamic of *p* and an accent. Measure 30 is a quarter note C4 with a dynamic of *p* and an accent.

35

1. 2.

mf *f*

Detailed description: This system contains measures 31 through 34. Measure 31 is a whole note G2 with a dynamic of *mf*. Measure 32 is a whole note A2 with a dynamic of *mf*. Measure 33 is a whole note B2 with a dynamic of *mf*. Measure 34 is a whole note C3 with a dynamic of *mf*. A first ending bracket spans measures 35 and 36, which are whole rests. A second ending bracket spans measures 37 and 38. Measure 37 is a quarter note G3 with a dynamic of *f*. Measure 38 is a quarter note A3 with a dynamic of *f*. Measure 39 is a quarter note B3 with a dynamic of *f*. Measure 40 is a quarter note C4 with a dynamic of *f*.

40 45

1. 2.

p

Detailed description: This system contains measures 35 through 44. Measure 35 is a whole note G2 with a dynamic of *p*. Measure 36 is a whole note A2 with a dynamic of *p*. Measure 37 is a whole note B2 with a dynamic of *p*. Measure 38 is a whole note C3 with a dynamic of *p*. Measure 39 is a whole note D3 with a dynamic of *p*. Measure 40 is a whole note E3 with a dynamic of *p*. Measure 41 is a whole note F3 with a dynamic of *p*. Measure 42 is a whole note G3 with a dynamic of *p*. Measure 43 is a whole note A3 with a dynamic of *p*. Measure 44 is a whole note B3 with a dynamic of *p*. A first ending bracket spans measures 45 and 46, which are whole rests. A second ending bracket spans measures 47 and 48. Measure 47 is a quarter note C4 with a dynamic of *p*. Measure 48 is a quarter note D4 with a dynamic of *p*. Measure 49 is a quarter note E4 with a dynamic of *p*. Measure 50 is a quarter note F4 with a dynamic of *p*. Measure 51 is a quarter note G4 with a dynamic of *p*. Measure 52 is a quarter note A4 with a dynamic of *p*. Measure 53 is a quarter note B4 with a dynamic of *p*. Measure 54 is a quarter note C5 with a dynamic of *p*.

47

2 1.3. 2.4 Final

D.S. al Fine

mf

FADE OUT

Detailed description: This system contains measures 45 through 54. Measure 45 is a whole rest. Measure 46 is a whole rest. Measure 47 is a quarter note C4 with a dynamic of *mf*. Measure 48 is a quarter note D4 with a dynamic of *mf*. Measure 49 is a quarter note E4 with a dynamic of *mf*. Measure 50 is a quarter note F4 with a dynamic of *mf*. Measure 51 is a quarter note G4 with a dynamic of *mf*. Measure 52 is a quarter note A4 with a dynamic of *mf*. Measure 53 is a quarter note B4 with a dynamic of *mf*. Measure 54 is a quarter note C5 with a dynamic of *mf*. A first ending bracket spans measures 55 and 56, which are whole rests. A second ending bracket spans measures 57 and 58. Measure 57 is a quarter note C5 with a dynamic of *mf*. Measure 58 is a quarter note D5 with a dynamic of *mf*. Measure 59 is a quarter note E5 with a dynamic of *mf*. Measure 60 is a quarter note F5 with a dynamic of *mf*. Measure 61 is a quarter note G5 with a dynamic of *mf*. Measure 62 is a quarter note A5 with a dynamic of *mf*. Measure 63 is a quarter note B5 with a dynamic of *mf*. Measure 64 is a quarter note C6 with a dynamic of *mf*. The piece ends with 'FADE OUT'.

Tuba

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

3

4

p

8

3

p

15 Canto

19

3

23

mp

27

4

31

p *p* *mf* *p*

37

1.

2.

40

mp

41

1.

2.

45

p *mf* *p*

D.S. al Fine

49

1.3.

2.4 Final

FADE OUT

Piano

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

D/E C#/E 4 Am E/G# Bb Dm/B E7(sus4) E7

8 A C#7(#5) F#m7 D A/E E F#m7 E F#m7 F/G G

15 Canto C G/B F C C G/B F C 19 C G/B F C C G/B F C

23 Am7 G E/G# Am7 F C G

27 Am7 G E/G# Am7 F C G

31 C E7 Am F G F/C C G/C C E7 Am7 F C G

38 1. C F/G 2. C 40 Dm7 F C Dm7 F 1. C

44 2. C G/A 45 D F#7 Bm G A

48 G/D D A/D D F#7 Bm7 G D A 1.3. D G/A 2.4 Final D G/A

D.S. al Fine

FADE OUT

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

D/E C#/E **4** Am E/G# Bb Dm/B E7(sus4) E7

8 A C#7(#5) F#m7 D A/E E F#m7 E F#m7 F/G G

15 Canto C G/B F C C G/B F C **19** C G/B F C C G/B F C

23 Am7 G E/G# Am7 F C G

27 Am7 G E/G# Am7 F C G

31 C E7 Am F G F/C C G/C C

40 Dm7 F C Dm7 F **1.** C F/G **2.** C G/A

45 D F#7 Bm G A G/D D A/D D

D.S. al Fine

49 F#7 Bm7 G D A **1.3.** D G/A **2.4 Final** D G/A

FADE OUT

SOU UM MILAGRE

Drums

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

$\text{♩} = 68$

The drum score is written on a single staff in 4/4 time. It consists of six systems of music. The first system (measures 1-14) features a 4-measure phrase, a 3-measure phrase, a 4-measure phrase, and a 7-measure phrase. The second system (measures 15-26) includes a 'Canto' section (measures 15-18) with a 4-measure phrase, followed by a 4-measure phrase, and then a melodic line (measures 23-26) with notes marked with 'x' above them. The third system (measures 27-35) contains a 2-measure phrase, a 3-measure phrase, a 4-measure phrase, and a 5-measure phrase. The fourth system (measures 36-43) includes a 6-measure phrase, a 7-measure phrase, a first ending (measures 38-39), a 9-measure phrase, and a second ending (measures 40-43). The fifth system (measures 44-48) starts with a 5-measure phrase, followed by a section marked with a 'S' symbol (measures 45-48) with a 2-measure phrase, a 3-measure phrase, and a 4-measure phrase. The sixth system (measures 49-54) includes a 5-measure phrase, a 6-measure phrase, a 7-measure phrase, a first ending (measures 52-53), and a final ending (measures 54-55) marked '2.4 Final'. The score concludes with the instruction 'D.S. al Fine' and 'FADE OUT'.

3 4 8 7

15 Canto 4 19 4 23 2 3 4

27 2 3 4 31 2 3 4 5

36 6 7 1. 8 2. 9 40 2 3 1. 4

44 2. 5 S 45 2 3 4

49 5 6 7 1.3. 8 2.4 Final

D.S. al Fine FADE OUT

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68
10
f *mf* *all*

4 8 *div.*

11 15 Canto 4 19

22 23 *div.* *div.*

27

(Segunda vez)
31 *p* *mf* *p* *mf*

38 1. Tocar 2. 40

43 1. 2. *div.* 45 2ª e 4ª vezes não tocar *mf* *p*

49 *mf* 1.3. 2.4 Final *D.S. al Fine* 11 FADE OUT

SOU UM MILAGRE

(Voz da Verdade)

Carlos Moisés

Transc e arr:

Josiel Saldanha

$\text{♩} = 68$

2

4

mf

8

15 Canto

19

23

div.

27

30

(Segunda vez)

p *< mf* *> p* *mf*

38 1. Tocar

40

41

1.

3

44 2.

div.

45

2ª e 4ª vezes não tocar

p

48

mf *> p* *mf*

52 1.3.

2.4 Final

11

D.S. al Fine

FADE OUT

6

SOU UM MILAGRE

(Voz da Verdade)

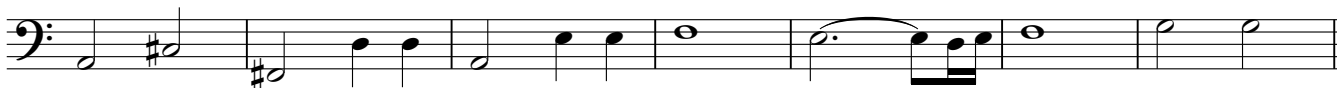
Carlos Moisés
Transc e arr:
Josiel Saldanha

♩=68

4



8



15 Canto

19

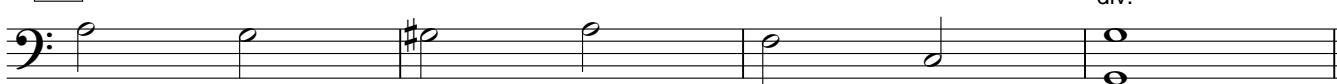
4



23



27



div.

31

(Segunda vez)



p

mf

p

mf

38 1. Tocar

2.

40



43 1.

2.

45



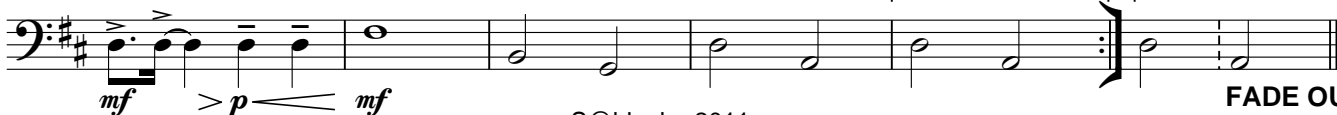
p

48

1.3.

D.S. al Fine

2.4 Final



mf

p

mf