

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Flauta Transversal:** Treble clef, 4/4 time, dynamics *f* and *p*.
- Clarinete em Bb 1, 2, 3:** Treble clef, 4/4 time, dynamics *f*.
- Alto Saxophone 1, 2, 3:** Treble clef, 4/4 time, dynamics *mf*.
- Saxofone Tenor 1, 2, 3:** Treble clef, 4/4 time, dynamics *p*.
- Bombardino:** Bass clef, 4/4 time, dynamics *mp*.
- Horn em Mib:** Treble clef, 4/4 time, dynamics *f*.
- Trompete em Sib 1, 2, 3:** Treble clef, 4/4 time, dynamics *f*.
- Trombone 1, 2:** Bass clef, 4/4 time, dynamics *mp*.
- Tuba 1:** Bass clef, 4/4 time, dynamics *mf*.
- Sousafone:** Bass clef, 4/4 time, dynamics *mf*.
- Bombo:** Percussion, 4/4 time, dynamics *mf*.
- Caixa:** Percussion, 4/4 time, dynamics *mf*.
- Pratos:** Percussion, 4/4 time, dynamics *mf*.

The score consists of 8 measures of music. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The music features a mix of melodic lines and rhythmic accompaniment across the various instruments.

8

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax 1

A. Sax 2

A. Sax 3

Sax. Tn. 1

Sax. Tn. 2

Sax. Tn. 3

Bomb.

Trom. em Mib

Tpt. em Sib 1

Tpt. em Sib 2

Tpt. em Sib 3

Tbn. 1

Tbn. 2

Tba. 1

Sfn.

Bmb

Caix

Cym.

mf

mf

15

1.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax 1

A. Sax 2

A. Sax 3

Sax. Tn. 1

Sax. Tn. 2

Sax. Tn. 3

Bomb.

Trom. em Mib

Tpt. em Sib 1

Tpt. em Sib 2

Tpt. em Sib 3

Tbn. 1

Tbn. 2

Tba. 1

Sfn.

Bmb

Caix

Cym.

Musical score for a symphony orchestra, page 4. The score includes parts for Flute, Clarinets, Saxophones, Trombones, Trumpets, and Percussion. It features a first ending bracket at the top and dynamic markings such as *f*, *p*, *mf*, and *mp*.

Fl. (Flute) starts at measure 21 with a first ending bracket above it. Dynamics include *f*.

Cl. em Bb 1 (Clarinet in B-flat 1) starts at measure 21 with a first ending bracket above it. Dynamics include *f*.

Cl. em Bb 2 (Clarinet in B-flat 2) starts at measure 21 with a first ending bracket above it. Dynamics include *f*.

Cl. em Bb 3 (Clarinet in B-flat 3) starts at measure 21 with a first ending bracket above it. Dynamics include *f*.

A. Sax 1 (Alto Saxophone 1) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

A. Sax 2 (Alto Saxophone 2) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

A. Sax 3 (Alto Saxophone 3) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Sax. Tn. 1 (Soprano Saxophone 1) starts at measure 21 with a first ending bracket above it. Dynamics include *mf*.

Sax. Tn. 2 (Soprano Saxophone 2) starts at measure 21 with a first ending bracket above it. Dynamics include *mp* and *f*.

Sax. Tn. 3 (Soprano Saxophone 3) starts at measure 21 with a first ending bracket above it. Dynamics include *mp* and *f*.

Bomb. (Bombardone) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Trom. em Mib (Trombone in C) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tpt. em Sib 1 (Trumpet in B-flat 1) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tpt. em Sib 2 (Trumpet in B-flat 2) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tpt. em Sib 3 (Trumpet in B-flat 3) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tbn. 1 (Trombone 1) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tbn. 2 (Trombone 2) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Tba. 1 (Tuba 1) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Sfn. (Snare Drum) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Bmb (Bass Drum) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Caix (Cymbal) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

Cym. (Cymbal) starts at measure 21 with a first ending bracket above it. Dynamics include *p*.

28 1. 2.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax 1

A. Sax 2

A. Sax 3

Sax. Tn. 1

Sax. Tn. 2

Sax. Tn. 3

Bomb.

Trom. em Mib

Tpt. em Sib 1

Tpt. em Sib 2

Tpt. em Sib 3

Tbn. 1

Tbn. 2

Tba. 1

Sfn.

Bmb

Caix

Cym.

35 To Coda 1. 2.

Fl. *mp*

Cl. em Bb 1 *mp*

Cl. em Bb 2 *mp*

Cl. em Bb 3 *mp*

A. Sax 1 *mf*

A. Sax 2 *mf*

A. Sax 3 *mf*

Sax. Tn. 1 *p*

Sax. Tn. 2 *p*

Sax. Tn. 3 *p*

Bomb.

Trom. em Mib

Tpt. em Sib 1 *p*

Tpt. em Sib 2 *p*

Tpt. em Sib 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tba. 1 *p*

Sfn.

Bmb

Caix

Cym.

mf

mf

41 *rall.*

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax 1

A. Sax 2

A. Sax 3

Sax. Tn. 1

Sax. Tn. 2

Sax. Tn. 3

Bomb.

Trom. em Mi \flat

Tpt. em Si \flat 1

Tpt. em Si \flat 2

Tpt. em Si \flat 3

Tbn. 1

Tbn. 2

Tba. 1

Sfn.

Bmb

Caix

Cym.

Flauta Transversal

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

f

9

mp

17

f

24

31

To Coda

mp

38

D.S. al Coda

D.S. al Coda

46

Clarinete em Bb 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

f

7

15

mp *f*

23

30

To Coda *mp*

37

D.S. al Coda \oplus

45

Clarinete em B \flat 2

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$
f

7

$\frac{\text{♩}}{\text{♩}}$
15
mp *f*

23

30 To Coda
mp

37 D.S. al Coda \oplus

45

Clarinete em B \flat 3

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

f

10

mp

20

p

35

To Coda

D.S. al Coda \oplus

mp

42

Saxofone Alto 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

mf

8

$\frac{\text{C}}{\text{C}}$

16

24

34

To Coda

D.S. al Coda C

mf

45

Saxofone Alto 2

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

mf

8

§

16

24

34

To Coda

D.S. al Coda ⊕

mf

45

Saxofone Alto 3

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

mf

8

mf

19

mf

28

To Coda

mf

39

D.S. al Coda

mf

Saxofone Tenor 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

p

8 §
mf

16
mp *f*

27
f

35 *To Coda* *D.S. al Coda* ⊕

43

Saxofone Tenor 2

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

p

8

mf

16

mp *f*

27

f

35

To Coda

D.S. al Coda

43

Detailed description of the musical score: The score is written on a single staff in G-flat major (one flat) and 4/4 time. It begins with a tempo marking of quarter note = 140 and a dynamic marking of piano (*p*). The melody consists of quarter notes and half notes. At measure 8, there is a repeat sign and a dynamic marking of mezzo-forte (*mf*). At measure 16, there is a repeat sign and dynamic markings of mezzo-piano (*mp*) and forte (*f*). At measure 27, there is a repeat sign and a dynamic marking of forte (*f*). At measure 35, the score includes 'To Coda' and 'D.S. al Coda' markings with a double bar line and repeat signs. At measure 43, there is a first ending bracket and a fermata over the final note.

Saxofone Tenor 3

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

The musical score is written for Saxophone Tenor 3 in 4/4 time with a tempo of 140 beats per minute. It consists of six staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The second staff begins at measure 8 and includes a repeat sign with first and second endings, ending with a *mf* dynamic. The third staff starts at measure 16 and features a *mp* dynamic. The fourth staff begins at measure 27 and includes a *p* dynamic. The fifth staff starts at measure 36, marked 'To Coda', and includes a 'D.S. al Coda' instruction with a Coda symbol. The sixth staff begins at measure 44 and concludes the piece with a double bar line.

p

8 §
mf

16
mp

27
p

36 To Coda D.S. al Coda Ⓢ

44

Horn em Mi \flat

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

f

10

§
mp

19

p

29

To Coda

38

D.S. al Coda

47

47

Trompete em Sib 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140 13

mf

20

p

28

p

36 To Coda

D.S. al Coda

mf

44

mf

Trompete em Sib 2

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140 13

mf

20

p

28

p

36 To Coda

mf D.S. al Coda

44

mf

Trompete em Sib 3

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$ **14** §
mp

20
p

29 To Coda
p

37 D.S. al Coda \oplus

45

Detailed description: This is a musical score for Trompete em Sib 3. It consists of five staves of music. The first staff begins with a tempo marking of quarter note = 140, a rehearsal mark 14, and a section symbol §. The music is in 4/4 time and begins with a whole rest, followed by a first ending of eighth notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5). The dynamic is *mp*. The second staff starts at measure 20 with a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5), followed by a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5). The dynamic is *p*. The third staff starts at measure 29 with a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5), followed by a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5). The dynamic is *p*. The fourth staff starts at measure 37 with a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5), followed by a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5). The dynamic is *p*. The fifth staff starts at measure 45 with a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5), followed by a first ending of quarter notes (G4, A4, B4, C5) and a second ending of quarter notes (G4, A4, B4, C5). The dynamic is *p*.

Trombone 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

mp

11

mf

19

p

28

mf

35

To Coda

D.S. al Coda

mf

43

mf

Trombone 2

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

mp

11

mf

19

p

28

mf

35

To Coda

D.S. al Coda ⊕

mf

43

mf

Bombardino

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

mp

11

mf

19

p

29

mf To Coda

38

mf D.S. al Coda

46

Sousafone em B \flat

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

mf

9

§

18

25

32

To Coda

2.

40

D.S. al Coda Ⓢ

Tuba 1

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

♩ = 140

mf

9

§

18

25

32

To Coda

40 D.S. al Coda ⊕

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

8

17

24

32

42

Caixa

Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

$\text{♩} = 140$

9

19

27

37


D.S. al Coda \oplus

Bombo

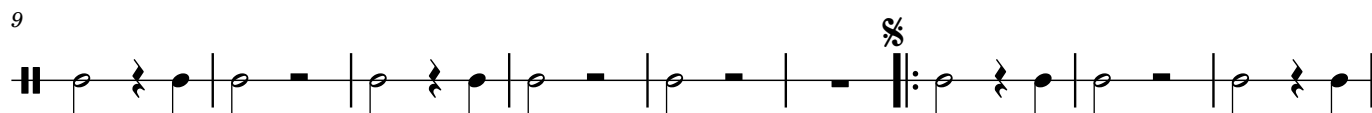
Alô Meu Deus

Padre Zezinho, SCJ
Arr. Emanuel D. Varela

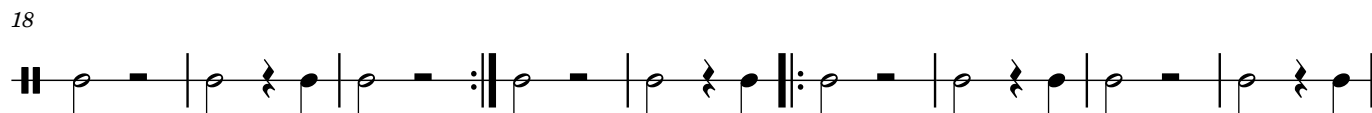
$\text{♩} = 140$



9



18



27



36

To Coda

D.S. al Coda \oplus

