



# Caderno de trabalho para metais

Coral de trombones



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**HOJE EU ESTOU TÃO CONTENTE**  
(Hinos do Povo de Deus, 71)

*Texto e melodia: Oziel Campos de Oliveira*

1. Hoje estou tão alegre,  
hoje alegre estou:  
O meu Senhor ressurgiu,  
da morte ressuscitou.

2. Aquele túmulo frio  
não pôde o Cristo reter.  
Ele saiu para a vida,  
quer hoje em ti viver.

3. Hoje estou tão contente,  
hoje eu quero cantar  
ressurreição e vida  
que Jesus Cristo quer dar.

1. Deus, teu amor é qual paisagem bela,  
qual campo aberto, lar e proteção.  
Livres vivemos, livres habitamos,  
livres para aceitar ou rejeitar.

*Deus, teu amor é qual paisagem bela,  
qual campo aberto, lar e proteção.*

2. Libertos para o encontro de nós mesmos,  
libertos para em comunhão viver:  
Necessitamos desta liberdade  
para sonhar, para amadurecer.

3. Mas mesmo assim há muros entre os homens,  
que só por grades vão se entreolhar.  
Nossa prisão é o Eu escravizado —  
feita das pedras de nosso temor.

4. Só tu, Senhor, nos dás a liberdade,  
só tu, Juiz, nos podes absolver.  
Lá onde o teu amor alcança os homens  
dás liberdade a raças e nações.

Anders Prostensson  
Tr. Cláudio Molz

**QUEM CONHECE O VELHO ABRAÃO**  
(Hinos do Povo de Deus, 154)

*Texto e melodia: Jan Witt*

1. Quem conhece o velho Abraão, / que Deus guiou com sua mão?  
Com camelos e burrinhos / muitas milhas caminhou,  
com sua perseverante fé / a terra prometida achou.

2. Sabem o que Deus Senhor lhe disse? / “Sai da terra de teu Pai,  
amarei a quem te ama, / ouvirei a quem me chama.  
Se teu nome hoje pequeno é, / grande será por tua fé.”

GRAÇAS DOU POR ESTA VIDA  
(Hinos do Povo de Deus, 237)

Melodia: J. A. Hultmann  
Arranjo: Gustav Gunsenheimer, 1989  
Texto: Alice Denysuk

The musical score consists of five staves of music for two voices (Soprano and Bass) and piano. The key signature is B-flat major (two flats), and the time signature is common time (indicated by '3'). The vocal parts are written in soprano and bass clef, respectively. The piano part is in bass clef. The music is divided into sections: 'Entoação' (recitation), 'Coral' (choral), and three stanzas of lyrics.

*Entoação*

*Coral*

1. Gra - ças dou por es - ta vi - da, pe - lo bem que re - ve - lou. Gra - ças  
dou pe - lo fu - tu - ro e por tu - do que pas - sou. Pe - las

bên - ções der - ra - ma - das, pe - la dor, pe - la a - fli - ção, pe - las

gra - ças re - ve - la - das, gra - ças dou pe - lo per - dão.

2. Graças pelo azul celeste e por nuvens que há também,  
pelas rosas no caminho e os espinhos que elas têm;  
pela escurdião da noite, pela estrela que brilhou,  
pela prece respondida e a esperança que falhou.

3. Pela cruz e sofrimento e pela ressurreição,  
pelo amor que sem medida, pela paz no coração;  
pela lágrima vertida e o consolo que sem par,  
pelo dom da eterna vida sempre graças hei de dar.

POVO QUE ÉS PEREGRINO

*Arranjo:* Micaela Berger

I

The musical score consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats. The music features eighth-note patterns, quarter notes, and rests. Measure 1 starts with a quarter note followed by an eighth-note pattern. Measure 2 begins with a half note. Measures 3 and 4 show a repeating eighth-note pattern. Measure 5 ends with a half note. Measures 6 and 7 show a repeating eighth-note pattern. Measure 8 ends with a half note. Measures 9 and 10 show a repeating eighth-note pattern. Measure 11 ends with a half note. Measures 12 and 13 show a repeating eighth-note pattern. Measure 14 ends with a half note. Measures 15 and 16 show a repeating eighth-note pattern. Measure 17 ends with a half note. Measures 18 and 19 show a repeating eighth-note pattern. Measure 20 ends with a half note.

II

The musical score consists of four systems of two staves each. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is three flats. The music features eighth-note patterns, quarter notes, and rests. Measure 1 starts with a half note followed by an eighth-note pattern. Measure 2 begins with a half note. Measures 3 and 4 show a repeating eighth-note pattern. Measure 5 ends with a half note. Measures 6 and 7 show a repeating eighth-note pattern. Measure 8 ends with a half note. Measures 9 and 10 show a repeating eighth-note pattern. Measure 11 ends with a half note. Measures 12 and 13 show a repeating eighth-note pattern. Measure 14 ends with a half note. Measures 15 and 16 show a repeating eighth-note pattern. Measure 17 ends with a half note. Measures 18 and 19 show a repeating eighth-note pattern. Measure 20 ends with a half note.



III

Continuation of the musical score, starting with a repeat sign and continuing the eighth-note patterns in G minor.

Continuation of the musical score, starting with a repeat sign and continuing the eighth-note patterns in G minor.

Final continuation of the musical score, starting with a repeat sign and concluding with a fermata over the final note.

## IV

Musical score for three voices (Soprano, Alto, Bass) in common time and a key signature of four flats. The vocal parts are supported by a harmonic basso continuo line.

Musical score for three voices (Soprano, Alto, Bass) in common time and a key signature of four flats. The vocal parts are supported by a harmonic basso continuo line.

Musical score for three voices (Soprano, Alto, Bass) in common time and a key signature of four flats. The vocal parts are supported by a harmonic basso continuo line.

1. Povo que és peregrino buscas a libertação. (2x)  
ergues teus olhos ao alto, ao teu Senhor, teu perdão. (2x)
2. A terra que te prometo terá leite, terá mel. (2x)  
Lembra-te dela, meu povo, se a injustiça for fel. (2x)

3. Atravessando o deserto, faz da sede esperança. (2x)  
Supera todo o cansaço, olha a terra prometida. (2x)
4. Povo que tens como herança Cristo que ressuscitou.  
rompe os caminhos do medo. novo sol já despontou.
5. Se a noite for prolongada e não houver mais luar, (2x)  
pensa que são como estrelas os sulcos os passos teus . (2x)

O HOMEM CRIADO À IMAGEM DE DEUS

Arranjo: Micaela Berger

The musical score consists of four systems of music, each with three staves: Soprano (G clef), Alto (C clef), and Bass (F clef). The key signature is one flat (B-flat), and the time signature varies between common time and 2/4. The vocal parts are primarily in eighth-note patterns, while the piano part provides harmonic support with chords and bass lines. The score is arranged for three voices and piano, reflecting the title "O HOMEM CRIADO À IMAGEM DE DEUS". The arrangement is by Micaela Berger.



*Do ♩ até ♪*

*Refrão: O homem à imagem de Deus,  
feito pra ser feliz;  
mas só chegará à plenitude do ser,  
se servir como Cristo, seu Libertador.*

1. Pelo dom da liberdade ganha o homem dignidade .  
e por ser Filho de Deus, seu destino é o céu.  
Colocado neste mundo, seu direito mais profundo  
é sua vida, ser pessoa, garantido pelo amor.

2. Deus deu tudo para todos. Veio o homem e a seu modo  
estes bens distribuiu: rico e pobre então surgiu.  
Mas a base da verdade é a justiça e a igualdade.  
Todo o homem tem direito de atingir o bem comum.

*Refrão: O homem à imagem de Deus,  
feito pra ser feliz;  
mas só chegará à plenitude do ser,  
se servir como Cristo seu Libertador.*

3. Apesar das divergências, o apelo à consciênciaca  
faz-nos hoje decidir: mudaremos o nosso agir!  
O evangelho é exigente, mas o Cristo está presente,  
renovando nossa terra; novos céus fará nascer.

*Refrão: O homem à imagem de Deus,  
feito pra ser feliz;  
mas só chegará à plenitude do ser,  
se servir como Cristo, seu Libertador.*

1. Erguei os arcos triunfais  
ao Rei dos reinos celestiais!  
Ele é das glórias o Senhor,  
de todo o mundo o Salvador;  
traz vida e eterna redenção.  
Exalte o vosso coração!  
Louvado seja Deus,  
o Criador nos céus!

É o verdadeiro sol do amor,  
que livra e salva o pecador.  
Louvado seja Deus,  
que vence os males meus!

2. É justo, traz-nos salvação,  
tem piedoso coração.  
Seu trono é santidade real,  
seu cetro, graça divinal.  
A nossa dor vem aplacar,  
por isso vamos jubilar:  
Louvado seja Deus,  
que salva os filhos seus!

4. Erguei as vozes a cantar,  
vossa alma seja o seu altar.  
E preparai o coração  
com fé, pureza, devoção!  
Assim o Rei a vós virá,  
que vida e salvação dará.  
Louvado seja Deus,  
que guia os passos meus!

3. Bendito o povo que aceitar  
o Rei eterno, a jubilar!  
Bendito todo o coração  
que o receber em mansidão!

5. Abertas, meu Jesus, estão  
as portas do meu coração.  
Ó entra em mim, vem me salvar,  
e paz divina derramar!  
Ó guia-nos à tua luz  
por teu Espírito, Jesus!  
O nome teu, Senhor,  
louvamos com fervor.

## ORAÇÃO DA NOITE

Arranjo: Micaela Berger

Musical score for piano, two staves. Key signature: one flat. Time signature: common time (indicated by '4'). Treble clef on top staff, bass clef on bottom staff. Measures 1-4.

Musical score for piano, two staves. Key signature: one flat. Time signature: common time (indicated by '4'). Treble clef on top staff, bass clef on bottom staff. Measures 5-8.

Musical score for piano, two staves. Key signature: one flat. Time signature: common time (indicated by '4'). Treble clef on top staff, bass clef on bottom staff. Measures 9-12.

Musical score for piano, two staves. Key signature: one flat. Time signature: common time (indicated by '4'). Treble clef on top staff, bass clef on bottom staff. Measures 13-16.

Musical score for piano, two staves. Key signature: one flat. Time signature: common time (indicated by '4'). Treble clef on top staff, bass clef on bottom staff. Measures 17-20.



Mais outro dia findou,  
eu venho te ver, para conversar.  
Mais outra noite chegou,  
eu venho agradecer antes de repousar.

*Estrib.: Andei o dia inteiro procurando meu irmão.  
Eu quis ser instrumento do teu amor, do teu perdão.*

Muito obrigado, Senhor,  
pelo amor que ensinei, pelo amor que recebi.

Muito abrigado, Senhor,  
pela dor que suavisei, por sorrisos que sorri.

*Estrib.: Andei o dia inteiro procurando meu irmão.  
Eu quis ser instrumento do teu amor, do teu perdão*

Sou peregrino no amor,  
e venho te agradecer o dia que vivi.  
Houve tristezas, Senhor,  
mas eu não quis sofrer, pois caminhei em ti.

### Steck' den Kopf nicht in den Sand

Text: Johannes Hansen

Viele suchen dies und das, wissen nicht wozu und was,  
klopfen hier und fragen dort,  
laufen vor sich selber fort, drehen sich im Kreis herum,  
doch die Frage bleibt: Warum?

Viele bau'n um ihre Fragen dicke Wände bitterer Klagen:  
warum bin ich Mensch geboren?  
Ich hab' meinen Sinn verloren, was soll all das Glück und Leid,  
durch die Finger rinnt die Zeit.

Manche sind mit sich am Ende, sehnen sich nach einer Wende,  
möchten völlig neu beginnen,  
endlich wieder Mut gewinnen. Jesus sagt uns: Kehret um,  
glaubt dem Evangelium!

Alle Menschen soll'n es wissen, keiner bleibt im Ungewissen,  
Jesus ist zu uns gekommen,  
jeder ist bei Gott willkommen, niemand muß an sich verzagen,  
jeder darf den Glauben wagen!

Allen Menschen macht nun Mut: Gott ist jedem von euch gut.  
Vor euch liegt ein neues Land.  
Schlagt doch ein in seine Hand. Endlich könnt ihr wieder werden  
Gottes Leute, schon auf Erden.

**Refr. (1.-5.): Steck' den Kopf nicht in den Sand, es kommt nichts dabei heraus!  
Gott hat dich schon längst erkannt, mach' dich auf und komm nach Haus!**

(Arranjo veja página 24)

SALVADOR BENDITO

Sabine Baring-Gould  
Arthur S. Sullivan  
*Arranjo para banda: W. M.*

The musical score consists of eight staves of music, divided into two sections: A and B. Both sections begin with a treble clef, a key signature of one flat, and common time. The first section (A) has a bass clef on the second staff, while the second section (B) has a bass clef on the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 1 through 8 are indicated above the staves. The section ends with a repeat sign and the label 'A' above the first staff. The second section begins with a repeat sign and the label 'B' above the first staff. The music concludes with a final section labeled 'FINE' at the end of the eighth staff.

*c*



Musical score page 1, section c. The score consists of three staves. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature is one flat. The music includes various note values such as eighth and sixteenth notes, and rests. Measures 1 through 4 are shown.



Musical score page 1, section d. The score continues with three staves. The top staff has a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature changes to no sharps or flats. The music includes eighth and sixteenth notes, and rests. Measures 5 through 8 are shown.

*D*



Musical score page 1, section e. The score continues with three staves. The top staff has a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature changes to one sharp. The music includes eighth and sixteenth notes, and rests. Measures 9 through 12 are shown.



Musical score page 2, section f. The score continues with three staves. The top staff has a treble clef, the middle staff a bass clef, and the bottom staff an alto clef. The key signature changes to one sharp. The music includes eighth and sixteenth notes, and rests. Measures 13 through 16 are shown.

*E*

Musical score page E, featuring three staves of music. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music consists of various note values and rests, with some notes connected by horizontal lines.

Musical score page F, continuing from page E. It features three staves of music. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music consists of various note values and rests, with some notes connected by horizontal lines.

*F*

Musical score page G, continuing from page F. It features three staves of music. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music consists of various note values and rests, with some notes connected by horizontal lines.

Musical score page H, continuing from page G. It features three staves of music. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music consists of various note values and rests, with some notes connected by horizontal lines.

Musical score page I, continuing from page H. It features three staves of music. The top staff uses a treble clef, the middle staff uses a treble clef, and the bottom staff uses a bass clef. The key signature is one flat. The music consists of various note values and rests, with some notes connected by horizontal lines. The score concludes with the instruction *D. C. al fine*.

## VIDA EM ABUNDÂNCIA

*Letra e Melodia: Rodolfo Gaede  
Arranjo: Micaela Berger*

*Refrão:* *Vida em abundância  
Cristo quer nos dar,  
glória ao Senhor!  
Vida com fartura,  
vida em alegria e em amor.*

1. Vida em plenitude, vida em confiança.  
vida que não acaba mais; vida em perdão,  
vida em comunhão e em eterna paz.

2. Vamos caminhar, vamos nós buscar,  
juntos, como povo igual, a Terra Prometida;  
uma nova vida, onde não há mal.

*Refrão:* *Vida em abundância  
Cristo quer nos dar,  
glória ao Senhor!  
Vida com fartura,  
vida em alegria e em amor.*

## É NOITE DE ALEGRIA

Texto: Nicola di Fluri

Melodia: Grupo "Valparaiso" (Uruguay)

Arranjo: Micaela Berger

The musical score consists of six staves of music, each with a treble clef and a bass clef, and a key signature of two flats. The time signature is 2/4 throughout. The music is divided into six measures by vertical bar lines. The top staff features eighth-note patterns, while the bottom staff features sixteenth-note patterns. The notes are primarily black, with some white notes appearing in the lower staff's second measure.

É noite de alegria, de canção e de paz;  
os meninos dormem, pensando em Jesus.  
Em um pobre presépio do povo de Belém  
nasceu menino humilde e se tornou um rei.

Reis e pastores passaram por ali,  
deixando os presentes diante de seus pés.  
É noite de alegria, de canção e de paz.  
de canção e de paz.

**Singt das Lied der Lieder**

Text: Manfred Siebald

hört, hört ihr nicht die Lieder um euch her?  
Hört, ihre Worte rauschn wie ein Meer.  
Lieder kommen, Lieder gehn. Von dem Liedertreiben wird nur eines bleiben:

Refr.: Singt das Lied der Lieder von dem Herrn der Herren!  
Singt eure schönsten Melodien!  
Singt es immer wieder, spielt es ihm zu Ehren.  
Gebt das Beste, was ihr habt, für ihn.

Seht, seht doch, daß Gott euer Bestes will.  
Seht, was er selbst zuerst euch gab, ist viel:  
Christus starb: damit ihr lebt. Ihn soll euer Singen zu den andern bringen.

Spürt, wie das Lied von vielen Stimmen lebt.  
Spürt, wie Gott uns ganz eng zusammenwebt.  
Nah bei ihm sind wir uns nah, hör'n in Lied und Leben ihn den Ton angeben.

Singt, singt es mit dem Wind, solang es geht.  
Singt, singt es auch noch, wenn der Wind sich dreht.  
Laßt die Herren dieser Welt euch doch niemals zwingen, nur für sie zu singen.

JESUS CRISTO, ESPERANÇA DO MUNDO

Melodia: E. Reinhard – J. Gultinari

Texto: Silvio Meincke

The musical score consists of five staves of music. The top two staves begin with a treble clef, a key signature of one flat, and a common time signature. The bottom three staves begin with a bass clef, a key signature of one flat, and a common time signature. The music features various note values including eighth and sixteenth notes, and rests. The score concludes with a final cadence and a repeat sign.

1. Um pouco além do presente, alegre o futuro anuncia

A fuga das sombras da noite, a luz de um bem novo dia.

4. Saudade de um mundo sem guerras, anelos de paz e  
inocência:

de corpos e mãos que se encontram, sem armas, sem  
morte, violência.

*Refrão: Venha teu Reino, Senhor! A festa da vida recria!  
A nossa esperança e ardor transforma em plena alegria! (2x)*

2. Botão de esperança se abre, prenúncio da flor que se faz.

Promessa da tua presença que vida abundante nos traz.

5. Saudades de mundo sem donos, ausência de fortes e  
fracos

derrota de todos sistemas que criam palácios, barracos.

*Refrão: Venha teu Reino Senhor! A festa da vida recria!  
A nossa esperança e ardor transforma em plena alegria! (2x)*

3. Saudade da terra sem males, do Éden de plumas e flores,  
da paz e justiça irmanadas num mundo sem ódio nem dores.

6. Já temos preciosa semente, penhor do teu Reino, agora.  
Futuro ilumina o presente, tu vens e virás sem demora.

*Refrão: Venha teu Reino, Senhor! A festa da vida recria!  
A nossa esperança e ardor transforma em plena alegria! (2x)*

## POR MELHOR QUE SEJA ALGUÉM

Autor desconhecido  
Arranjo: Micaela Berger

A musical score for a piano or organ. It consists of three staves of music. The top staff is in treble clef, the middle is in bass clef, and the bottom is also in bass clef. The key signature is one flat (B-flat). The time signature is 6/8 throughout. The music features various note patterns, including eighth and sixteenth notes, with some rests and dynamic markings like dots and dashes.

1. Por melhor que seja alguém, chega o dia em que  
em que há de errar; só o Deus vivo a palavra mantém  
e jamais há de falhar.

2. Nosso Deus põe-se do lado dos famintos e injustiçados,  
dos pobres e oprimidos, dos injustamente vencidos.

*Refrão: Quero cantar ao Senhor sempre enquanto eu viver.  
Hei de provar seu amor, seu valor e seu poder.*

3. Esse é o nosso Deus. Seu poder permanece sempre.  
Sua força é a força da gente. Vamos todos louvar nosso Deus!

*Refrão: Quero cantar ao Senhor enquanto eu viver.  
Hei de provar seu amor, seu valor e seu poder.*

SINGT DAS LIED DER LIEDER

M. Siebald / K. Heizmann  
Arranjo: Heiko Kremers

*Intonaçāo*



Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 5: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 6: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 7: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 8: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 10: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 11: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 12: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 13: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note.

Musical score for piano and voice. The piano part consists of two staves: treble and bass. The vocal part is in soprano clef. The key signature is three flats (B-flat, E-flat, A-flat). Measure 15: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 16: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 17: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note. Measure 18: piano treble has a dotted quarter note followed by a sixteenth-note chord; piano bass has a half note.



25

*Refrão:*



Refrain section (measures 25-28). The music continues in common time with two staves. Measure 25 starts with a dotted half note. Measure 26 begins with a quarter note. Measure 27 starts with a half note. Measure 28 ends with a half note. The instruction *poco rit.* appears above measure 27, and *a tempo* appears above measure 28.

30



Measures 30-33. The music continues in common time with two staves. Measure 30 starts with a dotted half note. Measure 31 begins with a quarter note. Measure 32 starts with a half note. Measure 33 ends with a half note.

35



Measures 35-38. The music continues in common time with two staves. Measure 35 starts with a dotted half note. Measure 36 begins with a quarter note. Measure 37 starts with a half note. Measure 38 ends with a half note.

40



Measures 40-43. The music continues in common time with two staves. Measure 40 starts with a dotted half note. Measure 41 begins with a quarter note. Measure 42 starts with a half note. Measure 43 ends with a half note. The instruction *(rit.)* appears above measure 43.

*(Texto veja página 2l)*

STECK' DEN KOPF NICHT IN DEN SAND

Klaus Heizmann  
Arrango: Heiko Kremers

Musical score for two voices. The top staff is in treble clef, B-flat key signature, and common time. The bottom staff is in bass clef, B-flat key signature, and common time. Measures 1-4 show the beginning of the piece.

Measures 5-8 continue the musical line. Measure 5 starts with a forte dynamic. Measure 6 features a melodic line with eighth-note pairs. Measure 7 includes a sustained note with a grace note. Measure 8 concludes with a half note followed by a fermata.

*Coral:*

Measures 9-12 show the vocal line for the "Coral". Measure 9 begins with a single note. Measures 10-11 feature eighth-note patterns. Measure 12 ends with a half note followed by a fermata.

Measures 13-16 continue the vocal line. Measure 13 starts with a sustained note. Measures 14-15 feature eighth-note patterns. Measure 16 concludes with a half note followed by a fermata.

Measures 17-20 show the vocal line. Measure 17 begins with a sustained note. Measures 18-19 feature eighth-note patterns. Measure 20 concludes with a half note followed by a fermata.

Measures 21-24 continue the vocal line. Measure 21 starts with a sustained note. Measures 22-23 feature eighth-note patterns. Measure 24 concludes with a half note followed by a fermata.

*Refrão:*

Musical score for piano and voice, Refrão section. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). Measure numbers 25, 30, and 35 are visible above the staves. The vocal line features eighth-note patterns and sustained notes. The piano accompaniment provides harmonic support with eighth-note chords and bass notes.

*Poslúdio*

Musical score for piano and voice, Poslúdio section. The score consists of two staves. The top staff is for the voice (soprano) and the bottom staff is for the piano. The key signature changes to no sharps or flats (C major), and the time signature remains common time. Measure numbers 40, 45, 50, and 55 are visible above the staves. The vocal line continues with eighth-note patterns. The piano accompaniment features sustained notes and eighth-note chords. A fermata is present over the piano part in measure 50.

(Texto veja página 15)

*rit.*

VEM, ESPIRITO DE DEUS

Melodia: Rodolfo Gaede  
Arranjo: Micaela Berger

*Refrão: Vem Espírito de Deus, vem nos consolar;  
dá-nos tua força, vem revigorar!*

1. O Espírito da criatividade, força e ânimo na luta pela paz. Dá coragem para a solidariedade aos sofridos que esta sociedade faz.
2. Este povo que procura a verdade, necessita de conforto e vigor. Dá que alcance a justiça e a liberdade da vida nova, baseada no amor.

*Refrão: Vem, Espírito de Deus, vem nos consolar;  
dá-nos tua força, vem revigorar.*

3. Criador dinâmico, vem sem demora! Pelas ordens não te deixas réprimir. Vivifica o nosso alento nesta hora. Dá-nos dons, carismas para prosseguir.

*Refrão: Vem, Espírito de Deus, vem nos consolar;  
dá-nos tua força, vem revigorar.*

4. Dá clareza para a nossa caminhada. Ilumina nossa mente com a luz que indica o alvo certo desta estrada e ao mundo novo com certeza nos conduz.

# NOSSO PAI, QUE ESTÁS NOS CÉUS

*Texto:* Segundo Mateus 6.9-13: Ernst Arfken

*Melodia:* dos Estados Unidos (originalmente calipso da Índia Ocidental)

*Arranjo:* Dieter Geissendoerfer, 1987

## Introdução

## Estrofe

*ad. lib.*

1. Va - ter un - ser, Vater im Himmel, 1.-5. Ge-hei - ligt wer-de dein Na - me! 1. Dein  
Nos -so Pai -, que es-tás nos céus -, san - ti - fi - quemos teu no - me, ve-nha

Reich kom-me. Dein Wil - le ge-sche - he. 1.-5. Ge-hei - ligt wer-de dein Na - me.  
teu - rei-no ea tu - a von-ta - de, san - ti - fi - quemos teu no - me.

*Direitos:* Burckhasrdthaus-Laetare Verlag, Offenbach; *direitos dos arranjos:* Strube Verlag GmbH, Munique.

2. Seja feita no céu e na terra – santifiquemos teu nome,  
o pão nosso queiras nos dar hoje – santifiquemos teu nome.
3. E perdoa os nossos pecados – santifiquemos teu nome,  
bem como nós também perdoamos – santifiquemos teu nome.
4. Não nos deixes cair em tentação – santifiquemos teu nome,  
mas nos liberta de todo mal – santifiquemos teu nome.

# UMA CENTALHA SÓ

*Texto:* Nabfred Siebold

*Melodia:* Kurt Kaiser

*Introdução:* Ilrich Swakowski

*Arranjo da 1. estrofe:* Werner Goettle

*Arranjo da 2. estrofe:* Hans-Ulrich Nonnemann

*Entoação:*

*Coral 1*

*ad libitum*

1. Ins Was-ser fällt ein Stein, ganz heim-lich, still und lei - se, und ist er noch so

klein, er zieht doch weite Krei - se. Wo Got - tes gro-ße Lie - be

*Direitos:* Pila Music GmbH, 7405 Dettenhausen

in ei - nen Men-schen fällt, da wirkt sie fort, in Tat und Wort, hin - aus in uns - re Welt.

*Coral 2*

2. Ein Fun - ke kaum zu sehn, ent - facht doch hel - le Flam-men; und  
die im Dunk - len stehn, die ruft der Schein zu 1.

1. 2. sam - men.

Wo Got - tes gro - ße Lie - be in ei - nem  
2.

Men-schen brennt, da wird die Welt vom Licht er - hellt, da bleibt nichts, was uns trennt.

1. Uma centelha só um grande fogo faz.  
Queimando ao redor, a todos calor traz.

Estr.: O amor de Deus assim é:  
Quando você sentir o seu imenso amor,  
sem pará vai transmitir.

# ERGUEI OS ARCOS TRIUNFAIS

(Hinos do Povo de Deus, 5)

Texto: Georg Weissel

Arranjo: Otto Haubrich

*Intonação*

A musical score for the intonation section. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The tempo is marked as  $d = 108$ . The dynamic is forte (f). The music begins with eighth-note chords in the bass staff, followed by eighth-note patterns in both staves.

Macht hoch die Tür, die Tor macht weit; es kommt der Herr der Herrlichkeit, ein König aller Königreich, ein Heiland aller Welt zugleich, der Heil und Leben mit sich bringt; derhalb' jauchzt, mit Freuden singt: Gelobet sei mein Gott, mein Schöpfer, reich von Rat.

*Coral 1*

A musical score for Coral 1. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The dynamic is mezzo-forte (mf). The music features eighth-note patterns and some sixteenth-note figures in the bass staff.

A continuation of the musical score for Coral 1. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The dynamic is piano (p). The music continues with eighth-note patterns and sixteenth-note figures in the bass staff.

A continuation of the musical score for Coral 1. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The dynamic is forte (f). The music features eighth-note patterns and sixteenth-note figures in the bass staff.

A continuation of the musical score for Coral 1. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The dynamic is forte (f). The music features eighth-note patterns and sixteenth-note figures in the bass staff.

A continuation of the musical score for Coral 1. It consists of two staves: a soprano staff and a bass staff. The key signature is one flat (G minor). The time signature is 4/4. The dynamic is forte (f). The music features eighth-note patterns and sixteenth-note figures in the bass staff.

(Texto veja página 13)

Coral 2

The musical score consists of five systems of music. Each system begins with a treble clef, a key signature of one flat, and a common time signature. The vocal parts (Soprano, Alto, Bass) are arranged in a three-line staff. The piano accompaniment is in a bass staff below the vocal parts. The score includes dynamic markings such as *f* (fortissimo), *mf* (mezzo-forte), and *p* (pianissimo). The vocal parts sing mostly eighth-note patterns, while the piano part provides harmonic support with chords and bass notes.

(Texto veja página 13)

NOITE FELIZ  
(Hinos do Povo de Deus, 13)

Texto: Joseph Mohr  
Melodia: Franz Gruber  
Arranjo: Otto Haubrich

Prelúdio

(♩ = 76)

Musical score for the first system of the Prelúdio. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a 'G'). The key signature is one flat. The tempo is marked as (♩ = 76). The dynamics include piano (p), mezzo-forte (mf), and pianissimo (pp). The first measure shows eighth-note patterns in the bass. The second measure features sixteenth-note chords in the bass. The third measure includes a dynamic change to mf. The fourth measure ends with a forte dynamic (c.f.) followed by a piano dynamic (p). The fifth measure begins with a piano dynamic (p) and ends with a forte dynamic (c.f.). The sixth measure ends with a piano dynamic (p).

Musical score for the second system of the Prelúdio. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a 'G'). The key signature is one flat. The dynamics include forte (c.f.), piano (p), and mezzo-forte (mf). The first measure shows eighth-note patterns in the bass. The second measure features sixteenth-note chords in the bass. The third measure includes a dynamic change to c.f. The fourth measure ends with a forte dynamic (c.f.) followed by a piano dynamic (p). The fifth measure begins with a piano dynamic (p) and ends with a forte dynamic (c.f.). The sixth measure ends with a piano dynamic (p).

Musical score for the third system of the Prelúdio. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a 'G'). The key signature is one flat. The dynamics include forte (c.f.), piano (p), and mezzo-forte (mf). The first measure shows eighth-note patterns in the bass. The second measure features sixteenth-note chords in the bass. The third measure includes a dynamic change to c.f. The fourth measure ends with a forte dynamic (c.f.) followed by a piano dynamic (p). The fifth measure begins with a piano dynamic (p) and ends with a forte dynamic (c.f.). The sixth measure ends with a piano dynamic (p).

Musical score for the fourth system of the Prelúdio. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a 'G'). The key signature is one flat. The dynamics include crescendo (crusc.), decrescendo (decresc.), ritardando (rit.), and a tempo. The first measure shows eighth-note patterns in the bass. The second measure features sixteenth-note chords in the bass. The third measure includes a dynamic change to decresc. The fourth measure ends with a forte dynamic (c.f.) followed by a piano dynamic (p). The fifth measure begins with a piano dynamic (p) and ends with a forte dynamic (c.f.). The sixth measure ends with a piano dynamic (p).

Musical score for the fifth system of the Prelúdio. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both in common time (indicated by a 'G'). The key signature is one flat. The dynamics include piano (p), forte (f), and ritardando (rit.). The first measure shows eighth-note patterns in the bass. The second measure features sixteenth-note chords in the bass. The third measure includes a dynamic change to mf. The fourth measure ends with a forte dynamic (f) followed by a piano dynamic (p). The fifth measure begins with a piano dynamic (p) and ends with a forte dynamic (f). The sixth measure ends with a piano dynamic (p).

*Interlúdio*



*Coral*

Musical score for piano, two staves. Treble staff: dynamic *p*, eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, two staves. Treble staff: eighth-note patterns. Bass staff: eighth-note patterns.

Musical score for piano, two staves. Treble staff: dynamic *mf*, eighth-note patterns. Bass staff: eighth-note patterns.

*Final*

Musical score for piano, two staves. Treble staff: dynamic *p*, ritardando. Bass staff: eighth-note patterns.

**DEUS, TEU AMOR É QUAL PAISAGEM BELA**

(Hinos do Povo de Deus, 176)

*Texto:* Ernst Hansen, 1970 (seg. o original sueco de Anders Frostenson)

*Melodia:* Lars Ake Lundberg, 1968

*Arranjo:* Helmut Hoffmann, 1987

*Entoação*

1 2 3 4 5

Sheet music for five voices (1, 2, 3, 4, 5) in G major, 2/2 time. The vocal parts are mostly sustained notes or simple chords.

Sheet music for five voices (1, 2, 3, 4, 5) in G major, 2/2 time. The vocal parts are mostly sustained notes or simple chords.

*Coral*

1. Herr, dei-ne Lie - be ist wie Gras und U - fer, wie Wind und Wei - te

Sheet music for two voices (1 and 2) in G major, 2/2 time. The vocal parts consist of eighth-note patterns.

und wie ein Zu - haus. Frei sind wir, da zu woh-nen und zu ge - hen.

Sheet music for two voices (1 and 2) in G major, 2/2 time. The vocal parts consist of eighth-note patterns.

Frei sind wir ja zu sa - gen o - der nein. 1.-4. Herr, dei-ne Lie - be

Sheet music for two voices (1 and 2) in G major, 2/2 time. The vocal parts consist of eighth-note patterns.

ist wie Gras und U - fer, wie Wind und Wei - te und wie ein Zu - haus.

Sheet music for two voices (1 and 2) in G major, 2/2 time. The vocal parts consist of eighth-note patterns.

**DEUS SEMPRE ME AMA**  
(Hinos do Povo de Deus, 209)

Texto: A. Rische  
Melodia folclórica alemã

1. Deus sempre me ama, co' amor me chama,  
e assim me inflama do mesmo amor.

*Por isso cantarei o amor divino;  
será meu hino o amor do Rei.*

2. Cativo estive e graça obtive  
do amor que vive e faz viver.
3. Enviou seu Filho, prestou-me auxílio,  
mostrou-me o trilho que ao céu conduz.
4. Jesus buscou-me, Jesus salvou-me,  
ele aceitou-me com terno amor.

A. Rische, 1819-1906

# LAUDATO SI

Texto e melodia segundo o "Cântico do Sol"

de Francisco de Assis

Arranjos: Gustav Gunzenheimer, 1986

Intonação

Musical score for 'Intonation' (Intonação) featuring two staves. Staff 1 (treble clef) has measures 1-2 with rests, followed by a bass line from measure 3 onwards. Staff 2 (bass clef) has measures 1-2 with rests, followed by a bass line from measure 3 onwards.

Musical score for 'Prelúdio' featuring two staves. Staff 1 (treble clef) has measures 1-2 with eighth-note chords, followed by a bass line from measure 3 onwards. Staff 2 (bass clef) has measures 1-2 with eighth-note chords, followed by a bass line from measure 3 onwards.

Prelúdio

Continuation of the musical score for 'Prelúdio' (measures 4-6). Staff 1 (treble clef) shows a bass line with quarter notes. Staff 2 (bass clef) shows a bass line with quarter notes.

Continuation of the musical score for 'Prelúdio' (measures 7-9). Staff 1 (treble clef) shows a bass line with quarter notes. Staff 2 (bass clef) shows a bass line with quarter notes.

Continuation of the musical score for 'Prelúdio' (measures 10-12). Staff 1 (treble clef) shows a bass line with quarter notes. Staff 2 (bass clef) shows a bass line with quarter notes. Measure 12 ends with a repeat sign and begins a second ending.

Second ending of the musical score for 'Prelúdio' (measures 13-16). Staff 1 (treble clef) shows a bass line with quarter notes. Staff 2 (bass clef) shows a bass line with quarter notes.

*Coral*

*ad libitum*

Musical score for the *Coral* section. The score consists of three staves. The top staff has a treble clef, a key signature of one sharp, and a 4/4 time signature. The middle staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. The bottom staff has a bass clef, a key signature of one sharp, and a 4/4 time signature. The vocal line is "Lau-da-to si, o mi Sig-no - re, lau-da-to si, o mi Sig-no - re, lau-da-to si," repeated. The piano accompaniment consists of eighth-note chords.

**Fine**

Continuation of the musical score. The vocal line continues with "o mi Sig-no - re, lau-da-to si, o mi Sig-no(r)! - re. A - men." The piano accompaniment consists of eighth-note chords. The word "Fine" appears twice at the end of the line.

*Estrofes:*

Music for the first stanza of the hymn. The vocal line consists of two parts: "Sei ge - prie-sen, du hast die Welt erschaffen!" and "Sei ge - prie-sen für Sonne, Mond und Sterne!" The piano accompaniment consists of eighth-note chords. The word "Sei ge -" appears again. The word "Estrofes:" is written below the vocal line.

*Do começo.*

Continuation of the hymn. The vocal line consists of two parts: "priesen für Meer und Kontinen - te!" and "Sei ge - prie-sen, denn du bist wun - der - bar, Herr!" The piano accompaniment consists of eighth-note chords. The word "Do começo." appears twice at the end of the line.

## EXERCÍCIOS DIÁRIOS

### 1. Sustentar tons

1.1. Fixação do ponto em que o bocal é levado aos lábios. Por isso usar somente posições intermediárias.

1.2. Tocar cada tom de um só fôlego. Observar especialmente a técnica de respiração. Elaborar a clareza e a beleza do tom.

A impulsão se dá com o desejo de respirar, portanto, não permitir a formação de represamento na boca.

Ensaiar cromaticamente para cima e para baixo.

### 2. Ligaduras

2.1.

Neste exercício é importante que os tons graves sejam produzidos apenas por maior abertura dos lábios. A tensão labial e a pressão do bocal sobre os lábios deveriam permanecer quase as mesmas. Ensaiar essas ligaduras também sempre em semitom mais grave.

2.2.

Essa ligadura se produz por meio de mudança da tensão: "Tensão dos cantos da boca".

2.3. Agora vamos usar também o movimento da língua: por meio do estreitamento do canal de ar entre a língua e o céu da boca o tom salta (a i). A língua deve ficar na frente.

Repetir cada frase tantas vezes quantas forem possíveis.

3. Exercício diário de aquecimento e de embocadura

Depois de dominar as ligaduras, deve-se exercitar os seguintes estudos diários de aquecimento e embocadura. No entanto, comece sempre pelos tons prolongados na posição intermediária (1.2.).

TABELA DE POSIÇÕES DA ESCALA CROMÁTICA PARA SOPRANOS E CONTRALTOS

	Ré#	Mi	Fá	Fá#	Sol	Sol#	Lá	Lá#	Si	Dó'	Dó#'	Ré'	Ré#'	Mi'	Fá'	Fá#'	Sol'	Sol#'	Lá'	Lá#'	Si'	Dó'''	Dó#'''	Ré'''	Ré#'''	Mi'''	Fá'''	Fá#'''	Sol'''	Sol#'''	Lá'''	Lá#'''	Si'''	Dó'''				
Instrumentos – em Sib		123	13	23	12	1	2	0	123	13	23	12	1	2	0	23	12	1	2	0	23	12	1	2	0	12	1											
Instrumentos – em Dó			123	13	23	12	1	2	0	123	13	23	12	1	2	0	23	12	1	2	0	1	2	0	23	12	1	2	0									
Instrumentos – em Mib						123	13	23	12	1	2	0	123	13	23	12	1	2	0	23	12	1	2	0	12	1	2	0	23	12	1	2	0					
Trompas – em Mib	0	123	13	23	12	1	2	0	23	12	1	2	0	12	1	2	0	23	12	1	2	0	12	1	2	0												
Trompas – Em Fá	1	2	0	123	13	23	12	1	2	0	23	12	1	2	0	12	1	2	0	23	12	1	2	0	12	1	2	0										

	Dó''	Sí''	Sib''	Lá''	Láb''	Sol''	Solb''	Fá''	Mi''	Mib''	Ré''	Réb''	Dó''	Dó''	Sí''	Sib''	Lá''	Láb''	Sol''	Solb''	Fá''	Mi''	Mib''	Ré''	Réb''	Dó''	Sí''	Sib''	Lá''	Láb''	Sol''	Solb''	Fá''	Mi''	Mib''									
Instrumentos – em Sib	1	12	0	2	1	12	23	0	2	1	0	2	1	12	0	2	1	12	23	0	2	1	12	23	0	2	1	12	23	13	123	0	2	1	12	23	13	123						
Instrumentos – em Dó	0	2	1	12	23	0	2	1	0	2	1	12	0	2	1	12	23	0	2	1	12	23	0	2	1	12	23	13	123	0	2	1	12	23	13	123								
Instrumentos – em Mib	12	23	0	2	1	0	2	1	12	0	2	1	12	23	0	2	1	12	23	13	123	0	2	1	12	23	13	123	0	2	1	12	23	13	123									
Trompas – em Mib						0	2	1	12	0	2	1	12	23	0	2	1	0	2	1	12	0	2	1	12	23	0	2	1	12	23	13	123	0										
Trompas – Em Fá						0	2	1	12	0	2	1	12	23	0	2	1	0	2	1	12	0	2	1	12	23	0	2	1	12	23	13	123	0	2	1	12	23	13	123				

## TABELA DE POSIÇÕES DA ESCALA CROMÁTICA PARA INSTRUMENTOS TENOR E BAIXO