

# Teus Milagres

Score

Lineu: Essa música é para Crescer bastante do Refrão 2 para frente

Melissa Barcellos  
Arr. Ricardo Martins

The score is for the piece "Teus Milagres" by Melissa Barcellos, arranged by Ricardo Martins. It is in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The score includes parts for Voice, Voice (second staff), Timpani, Cymbals, Glockenspiel, Harp (Violin I and II), Viola, Cello 1, Cello 2, and Contrabass. The vocal line is mostly silent, with some notes in the first staff. The second staff for voice has a melodic line starting in measure 3, with notes G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Above this line are the notes A<sup>b</sup>, D<sup>b</sup>, G<sup>b</sup>9, and E<sup>b</sup>sus. The Cymbals part has a "Suspended Cymbal Roll" starting in measure 6. The Glockenspiel part has a *pp* dynamic marking in measure 6. The Harp part consists of two staves (Violin I and II) which are mostly silent. The other instruments (Timpani, Viola, Cello 1, Cello 2, Contrabass) are also mostly silent. The score is divided into six measures, numbered 1 to 6.

7 8 9 10 3

En-tre-go mi-nha vi-da Se-nhor aos Teus pés — E ve-nho pe-dir — hu-mil-de-men - te por meus

7 8 9 10

$A^{b2}(no3)$   $A^{b2}(no3)$   $D^{b9}$   
 8 *PIANO* 9  $F$

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

11 12 13 14

— ir-mãos Sa-ú-de pla-nos bens eu con-sa - gro a Ti — Que eu o-re co-mo Cris-to o-rou — Re-ce-ba os Teus

The musical score is written in B-flat major (two flats) and 4/4 time. The vocal line begins at measure 11 with a melodic phrase. The piano accompaniment is sparse, with chords in the right hand and rests in the left hand. The instruments listed are Timpani, Cymbal, Glockenspiel, Harp, Violin I, Violin II, Viola, Violoncello 1, Violoncello 2, and Contrabass.

11 12 13 14

$E^b$  G  $A^b2(\text{no}3)$   $A^b2(\text{no}3)$   $D^b9$   $A^b2(\text{no}3)$   
F  $E^b$

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

15 16 17 *Refrão* 18

dons pe - la fé e per - ce - ba que is - to é Um mi - la - gre Um mi - la - gre Se - nhor Me a -

15 16 17 18

Db9 A<sup>b</sup>2(no3)/C G<sup>b</sup>9 Eb<sup>sus</sup> A<sup>b</sup>2/C *Refrão* Db9 A<sup>b</sup>2/C

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

19 20 21 22

ju - da a crer e ver os Teus mi-la - gres É o mi-la - gre É o mi-la - gre de a-mor Eu

19 20 21 22

B<sup>b</sup>m9(11) E<sup>b</sup>sus Fm7(11) D<sup>b</sup>9(6)

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

23 24 25 *Interlúdio* 26 27 28

que-ro re - ce - ber Teus mi-la - gres Se - nhor Der-ra-ma Teu Es-

23 24 25 26 27 28

*B<sup>b</sup>m7* *A<sup>b</sup>2* *E<sup>b</sup>sus* *A<sup>b</sup>2(no3)A<sup>b</sup>sus* *A<sup>b</sup>9* *A<sup>b</sup>2(no3)A<sup>b</sup>sus*

*C* *B* *B<sup>b</sup>* *B* *B<sup>b</sup>*

23 24 25 26 27 28

23 24 25 26 27 28

23 24 25 26 27 28

*mf*

23 24 25 26 27 28

23 24 25 26 27 28

*mf*

23 24 25 26 27 28

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

23 24 25 26 27 28

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

23 24 25 26 27 28

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

23 24 25 26 27 28

*mf*

23 24 25 26 27 28

*mp* *mf*

29 30 31

pí - ri - to so - bre a na - ção que com o co - ra - ção que - bran - ta - do Te bus -

29 30 31

A<sup>b</sup>2(no3) GUITARRA A<sup>b</sup>2(no3) D<sup>b</sup>9  
30 31  
3F

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

32 33 34

ca em o - ra - ção Há mui-to o que fa - zer e vi - ver pe-la fé Que o so-bre-na-tu-

32

32

32 33 34

$E^b$   
G  $A^b2$ (no3)  $A^b2$ (no3)

Timp.

32 33 34

Cym.

32 33 34

Glk.

32 33 34

Hp.

32 33 34

Vln. I

32 33 34

Vln. II

32 33 34

Vla.

32 33 34

Vc. 1

*Solo dolce*  
*mf*

Vc. 2

32 33 34

Cb.

32 33 34

*mp*

*mp*

*mp*



35 36 3

ral a - con - te - ça ve - ja - mos Tu - a gló - ria e po - der nes - ta ge -

35 36

$D^{\flat}9$   $A^{\flat}2(\text{no}3)$   $D^{\flat}9$   $A^{\flat}2(\text{no}3)$   
F  $E^{\flat}$  C

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*

37 *3* ra - ção É o mi - la - - - gre Um mi - la - <sup>38</sup> *Refrão*

37 ah ah ah

37 Gb9 Eb<sup>sus</sup> <sup>38</sup> Ab<sup>2</sup> C *38* *Refrão*

Timp. 37 *ff* *Suspended Cymbal Roll* <sup>38</sup> *ff* *Crash*

Cym. 37 *mf* <sup>38</sup> *ff*

Glk. 37 38

Hp. 37 *f* *Glissando* <sup>38</sup> *f*

Vln. I 37 *f* *Chromatic Scale (Gliss)* <sup>38</sup> *f*

Vln. II 37 *f* *Chromatic Scale (Gliss)* <sup>38</sup> *f*

Vla. 37 *f* *Chromatic Scale (Gliss)* <sup>38</sup> *f*

Vc. 1 37 *Tutti* *mf* <sup>38</sup> *f*

Vc. 2 37 *f* <sup>38</sup> *f*

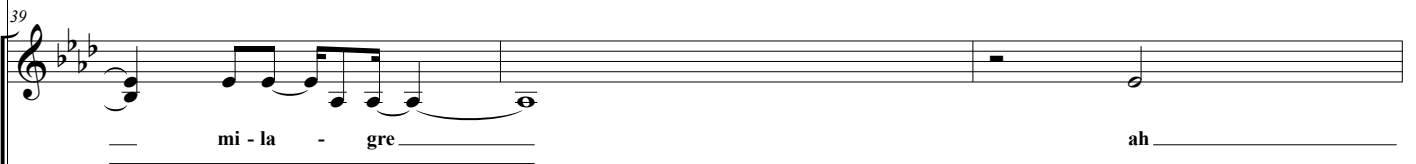
Cb. 37 *f* <sup>38</sup> *f*

39 40 41



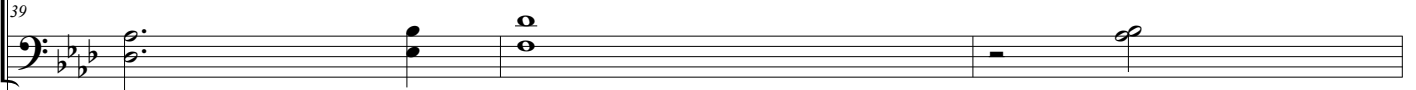
- gre Se - nhor Me a - ju - da a crer e ver - os Teus mi - la - gres É o mi - la -

39 40 41

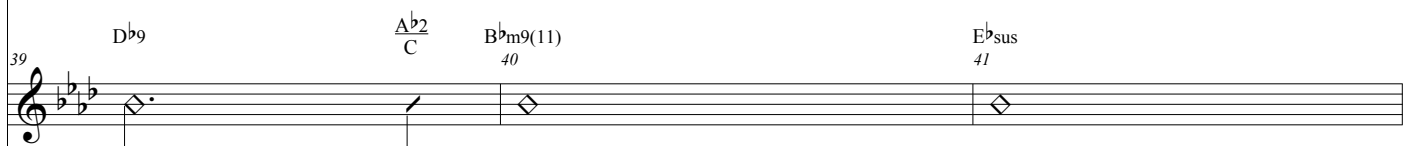


mi - la - gre ah

39 40 41



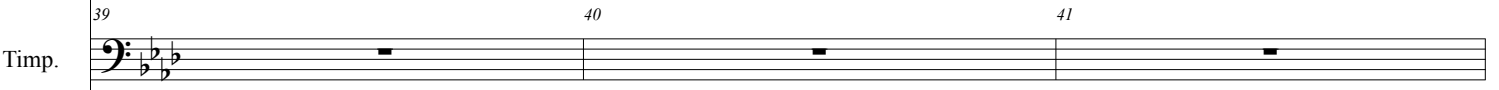
39 40 41



$D^{\flat}9$   $A^{\flat}2$   $B^{\flat}m9(11)$   $E^{\flat}7sus$   
C 40 41

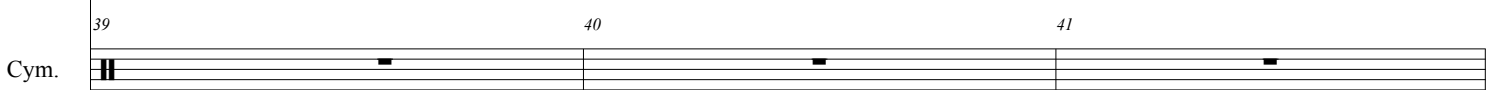
Timp.

39 40 41



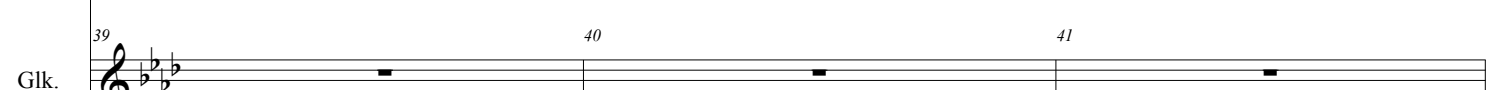
Cym.

39 40 41



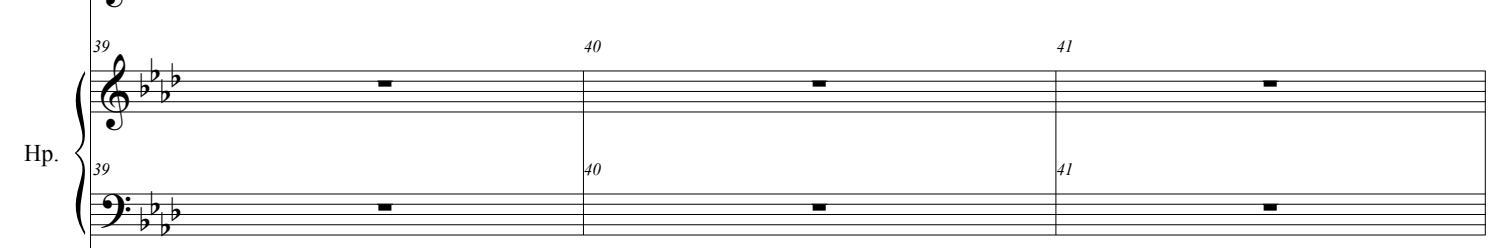
Glk.

39 40 41



Hp.

39 40 41




Vln. I

39 40 41



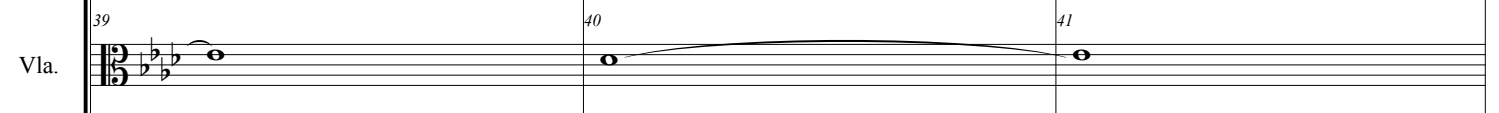
Vln. II

39 40 41



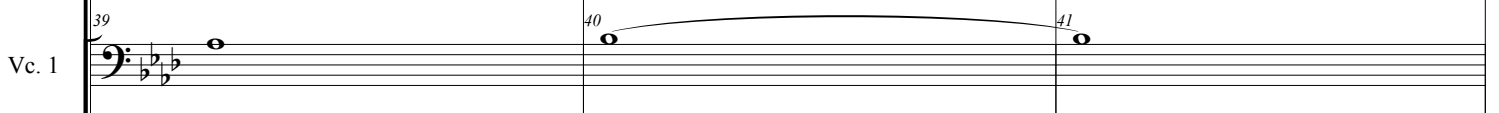
Vla.

39 40 41



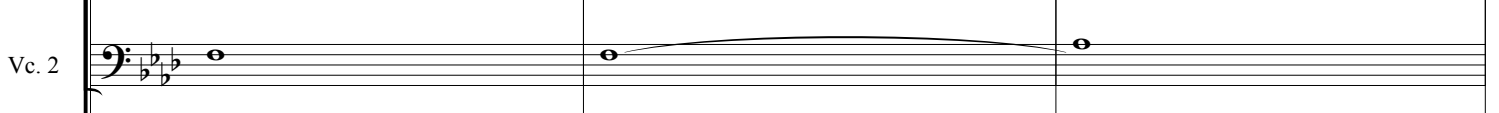
Vc. 1

39 40 41



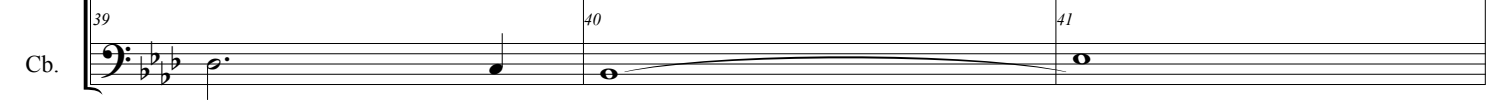
Vc. 2

39 40 41



Cb.

39 40 41



42 43 3 44 45

gre — Um mi - la - gre de a - mor Eu que - ro re - ce - ber Teus mi - la - ges Se - nhor

42 43 44 45

ah — Se - nhor

42 43 44 45

42 43 44 45

Fm7(11) Db9(6) Bbm7 Ab2/C Db9 Eb

42 43 44 45

Timp.

42 43 44 45

Cym.

42 43 44 45

Glk.

42 43 44 45

Hp.

42 43 44 45

Vln. I

42 43 44 45

Vln. II

42 43 44 45

Vla.

42 43 44 45

Vc. 1

42 43 44 45

Vc. 2

42 43 44 45

Cb.

46 47

Se o po - vo que se cha - ma pe - lo Meu san - to no - me

46 47

Se o po - vo que se cha - ma pe - lo Meu san - to no - me

46 47

46 47

A<sup>b</sup> G<sup>b</sup>6

Ponte

46 47

Timp. *fp* *ff*

46 47

Cym. *mf* *ff*

*Suspended Cymbal Roll* *Crash*

46 47

Glk.

46 47

Hp. *f*

46 47

Vln. I *f* *ff*

46 47

Vln. II *ff* *ff*

46 47

Vla. *ff* *ff*

46 47

Vc. 1 *ff* *ff*

46 47

Vc. 2 *ff* *ff*

46 47

Cb. *ff* *ff*

48 *mf* com fé 49 *mf* se hu - mi - lhar 3 *mf* com fé

48 *mf*

48 *mf* A<sup>b</sup>2(no3) 49 *mf* G<sup>b</sup>6

Timp. 48 49

Cym. 48 49

Glk. 48 49

Hp. 48 49

Vln. I 48 *mf* *mf* *mf* *mf* 49 *ff*

Vln. II 48 *mf* *mf* *mf* *mf* 49 *ff*

Vla. 48 *mf* *mf* *mf* *mf* 49 *ff*

Vc. 1 48 49 *ff*

Vc. 2 48 49 *ff*

Cb. 48 49 *ff*

50 <sup>3</sup> 51 52  
— se hu-mi-lhar e o - rar — Se o po-vo que se cha-ma pe - lo Meu san - to no - me se des-vi-ar dos

50 51 52  
Se o po-vo que se cha-ma pe - lo Meu san - to no - me se des-vi-ar dos

50 51 52

50 <sup>Db9</sup> 51 <sup>Gb6</sup> 52 <sup>A<sup>b</sup>2(no3)</sup>

50 51 52  
Timp.

50 51 52  
Cym.

50 51 52  
Glk.

50 51 52  
Hp.

50 51 52  
Vln. I

50 51 52  
Vln. II

50 51 52  
Vla.

50 51 52  
Vc. 1

50 51 52  
Vc. 2

50 51 52  
Cb.

53 54 55

seus maus ca - mi - nhos e Me pro - cu - rar um mi - la-gre eu fa - rei Eu o sa - ra-

53 54 55

seus maus ca - mi - nhos e Me pro - cu - rar

53 54 55

53 54 55

B<sup>b</sup>m7 E<sup>b</sup>sus E<sup>b</sup> D<sup>b</sup>9

53 54 55

Timp.

53 54 55

Cym.

53 54 55

Glk.

53 54 55

Hp.

53 54 55

Vln. I

53 54 55

Vln. II

53 54 55

Vla.

53 54 55

Vc. 1

53 54 55

Vc. 2

53 54 55

Cb.



rei É o mi - la - - gre Um mi - la -

É o mi - la - - - gre Um mi - la -

Refrão

D<sup>b9</sup> A<sup>2</sup>

mf ff

Suspended Cymbal Roll Crash

Chromatic Scale (Gliss)

12

ff

ff

ff

ff

ff

58 59 60 61

gre Se-nhor Me a - ju - da a crer e ver os Teus mi - la - gres É o mi - la - gre sim É o mi - la - gre Se-nhor Me a - ju - da a crer Mi - la - gres É o mi -

58 59 60 61

D9 A<sup>2</sup> C# Bm9(11) Esus F#m7(11)

58 59 60 61

Timp.

58 59 60 61

Cym.

58 59 60 61

Glk.

58 59 60 61

Hp.

58 59 60 61

Vln. I

58 59 60 61

Vln. II

58 59 60 61

Vla.

58 59 60 61

Vc. 1

58 59 60 61

Vc. 2

58 59 60 61

Cb.

62 3 3 63 64 65

- gre de a - mor \_\_\_\_\_ Eu que - ro re - ce - ber Teus mi - la - gres \_\_\_\_\_ Se - nhor

la - gre \_\_\_\_\_ Eu que - ro re - ce - ber Teus mi - la - gres \_\_\_\_\_ Se - nhor

62 D9(6) 63 Bm7 A2 C# 64 D9 E 65 A2(no3) A2 G#

65 Réfrão

62 63 64 65

Timp.

62 63 64 65

Cym.

*mf* *ff* *f*

65 Crash

62 63 64 65

Glk.

*ff*

62 63 64 65

Hp.

62 63 64 65

Vln. I

62 63 64 65

Vln. II

62 63 64 65

Vla.

62 63 64 65

Vc. 1

62 63 64 65

Vc. 2

62 63 64 65

Cb.

*ff*

66 67 68 69 3

Cum-pra oh Deus a Tu - a pro-mes-sa que se cum-pra ho - je a Tu-a pro-mes -

66 67 68 69

A<sub>2</sub> F# A<sub>2</sub> E D C# Bm7 A G D#

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

This musical score is for the piece "Teus Milagres" and covers measures 70 through 73. It includes a vocal line and a full orchestral arrangement.

**Vocal Line:**  
The vocal line begins at measure 70 with the lyrics "sa". In measure 71, the lyrics are "Que-ro re-ce-ber \_ Teu Es-pí-ri-to \_ em". In measure 72, the lyrics are "mim \_".

**Instrumental Parts:**  
- **Esus:** Chords are indicated above the staff: Esus (70), Bm7 (71), D/E (71), A (72), and D (73). The instruction "Sai a Base/ Ex de Pratos" is written above the staff at measure 72.  
- **Timp. (Timpani):** Remains silent throughout these measures.  
- **Cym. (Cymbal):** Features a "Suspended Cymbal Roll" starting at measure 71 and ending at measure 72.  
- **Glk. (Glockenspiel):** Starts at measure 71 with a *mf* dynamic and continues through measure 73 with a *mp* dynamic.  
- **Hp. (Harpsichord):** Remains silent throughout these measures.  
- **Vln. I & II (Violins):** Play a melodic line starting at measure 70, with dynamics of *mf* and *mp*.  
- **Vla. (Viola):** Plays a similar melodic line to the violins, with dynamics of *mf* and *mp*.  
- **Vc. 1 & 2 (Violoncellos):** Play a melodic line starting at measure 70, with dynamics of *mf*.  
- **Cb. (Cello):** Plays a melodic line starting at measure 70, with a *mf* dynamic.

74 75 76 77

G9 Esus A9

Timp.

Cym.

Glk.

Hp.

Vln. I

Vln. II

Vla.

Vc. 1

Vc. 2

Cb.

*mp*