

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

The musical score is arranged in a system with ten staves. The top three staves are for vocal parts: Soprano, Contralto, and Tenor. The next five staves are for saxophones: I Sax-Alto, III Sax-Alto, II Sax-Tenor, IV Sax-Tenor, and Sax-Barítono. The bottom four staves are for brass and bass: I Trombone, II Trombone, III Trombone, Trombone-Baixo, and Base. The key signature is B-flat major (two flats) and the time signature is 4/4. The first four measures of the score are shown. The vocal parts and saxophones have whole rests. The trombone and bass parts play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic. The Base part includes the instruction 'Só Contrabaixo e teclado (rufo do surdo)'.

Soprano

Contralto

Tenor

I Sax-Alto

III Sax-Alto

II Sax-Tenor

IV Sax-Tenor

Sax-Barítono

I Trombone

II Trombone

III Trombone

Trombone-Baixo

Base

*ff*

*ff*

*ff*

*ff*

Só Contrabaixo e teclado (rufo do surdo)

*ff*

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

5

S. *ff* Oh! Oh! Oh!

C. *ff* Oh! Oh! Oh!

T. *ff* Oh! Oh! Oh!

I Sx. Alt. *ff*

III Sx. Alt. *ff*

II Sx. Ten. *ff*

IV Sx. Ten. *ff*

Sx. Bar. *ff*

Tpt. 1 *mf* SOLO *ff* 7

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. Bx. *mf*

Base Cm Fm Bb4 Bb Eb4 Eb D<sup>ø</sup> G4 G

Entra toda a base

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Full Score

**A**  
 SOLO

11

S. *Eis o mar! A-trás vem Fa-ra-ó!\_\_ Por que nos trou-xe a-qui, Moi-sés,*

Base *Cm Ab/Bb Bb Eb Fm Cm Cm9*  
 Só piano



16

S. *a es - te lu - gar? Is - ra - el as - sim la - men - tou. En - tão,*

C. *Sop. e Cont. Uh!\_\_*

I Sx. Alt. *mp*

III Sx. Alt. *mp*

II Sx. Ten. *mp*

IV Sx. Ten. *mp*

Sx. Bar. *mp*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. Bx. *ff*

Base *Ab Fm G G4 G Cm Ab/Bb Bb Eb7M*

Entam Contrabaixo e Cama

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

22

S. *Moi-sés a Deus cla-mou e Deus lhe fa-lou:*

C. *Sop. e Cont. Uh!*

I Sx. Alt. *mf*

III Sx. Alt. *mf*

II Sx. Ten. *mf*

IV Sx. Ten. *mf*

Sx. Bar. *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Base *Fm Cm Ab Fm G*

The image shows a page of a musical score for a full orchestra and vocal soloists. The score is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts include a Soprano (S.) and a Contralto (C.). The instrumental parts include four Saxophone parts (I Sx. Alt., III Sx. Alt., II Sx. Ten., IV Sx. Ten.), Saxophone Baritone (Sx. Bar.), four Trombone parts (Tbn. 1, Tbn. 2, Tbn. 3, Tbn. Bx.), and a Bass (Base). The score is divided into four measures. The vocal parts have lyrics in Portuguese. The instrumental parts feature melodic lines with dynamics markings of mezzo-forte (mf). The bass part provides harmonic support with chords: Fm, Cm, Ab, Fm, and G.

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

26 (rapazes) 3

T. "Por que cla-mas a mim? To-ca nes-sas á - guas". O mar se a-

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tbn. Bx. *mf*

Base G4 G Fm D<sup>ø</sup> G Cm Cm/Bb

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

31

T. *8* briu e Is-ra - el pas-sou; "Por que cla-mas a mim?" To-ca nes-sas *3*

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Base D<sup>∅</sup> G4 G Cm C4 C Fm D<sup>∅</sup> G

"Faraó ou Deus"  
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Full Score

36

The score is for a 2/4 time piece. The vocal line (T.) starts at measure 36 with the lyrics "á - guas". O mar se a - briu e Is - ra - el pas. The instrumental parts include four saxophones (I, II, III, IV), baritone, three trumpets, three trombones, and a bass. The saxophones play a melodic line with a forte (f) dynamic. The brass instruments provide harmonic support with sustained notes. The bass line shows a chord progression: Cm, Cm/Bb, Dø, G4, G.

T.  
á - guas". O mar se a - briu e Is - ra - el pas

I Sx. Alt.  
f

III Sx. Alt.  
f

II Sx. Ten.  
f

IV Sx. Ten.  
f

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Base  
Cm Cm/Bb Dø G4 G

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

40 **B** Samba Tutti

S. Lá vem Fa - ra - ó, na

C. Lá vem Fa - ra - ó, na

T. sou! Lá vem Fa - ra - ó, na

I Sx. Alt. III Sx. Alt. II Sx. Ten. IV Sx. Ten. Sx. Bar.

Tpt. 1 Tpt. 2 Tpt. 3

Tbn. 1 Tbn. 2 Tbn. 3 Tbn. Bx.

**B** Samba Cm Cm Cm Cm

Base

The musical score is written for a full band and vocalists. It features a 2/4 time signature and a key signature of two flats (B-flat major/D minor). The vocal parts (Soprano, Contralto, and Tenor) have lyrics in Portuguese. The instrumental parts include Saxophones (Alto, Tenor), Trumpets, Trombones, and a Bass line. The score is marked 'Samba' and 'Tutti'. The bass line includes a 'B' section with four measures of Cm chords.



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

45

S.  
fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro, -

C.  
fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro, -

T.  
fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro, -

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Fm Cm Fm Cm

Base

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

49

S.  
Fa - ra - ó ou Deus? Lá vem Fa - ra - ó, na fren - te Is - ra -

C.  
Fa - ra - ó ou Deus? Lá vem Fa - ra - ó, na fren - te Is - ra -

T.  
Fa - ra - ó ou Deus? Lá vem Fa - ra - ó, na fren - te Is - ra -

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.  
G Cm Cm Cm Fm  
Base

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

54

S.  
- el. Quem che-ga-rá\_pri-mei - ro, - Fa-ra-ó ou Deus?

C.  
- el. Quem che-ga-rá\_pri-mei - ro, - Fa-ra-ó ou Deus?

T.  
- el. Quem che-ga-rá\_pri-mei - ro, - Fa-ra-ó ou Deus?

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Base  
Cm Cm D<sup>ø</sup> G Cm Cm/Gb A Bb

Detailed description: This is a page from a full score for the song "Faraó ou Deus". It features three vocal parts: Soprano (S.), Contralto (C.), and Tenor (T.), each with the lyrics "- el. Quem che-ga-rá\_pri-mei - ro, - Fa-ra-ó ou Deus?". The instrumental section includes I Saxophone Alto, III Saxophone Alto, II Saxophone Tenor, IV Saxophone Tenor, Saxophone Baritone, three Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), Trombone Bass (Tbn. Bx.), and a Bass line. The bass line shows chord changes: Cm, Cm, D<sup>ø</sup>, G, Cm, Cm/Gb, A Bb. The score is written in a key signature of two flats (B-flat major or D-flat minor) and includes various musical notations such as slurs, accents, and dynamic markings.

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

60 

S. U - ma co - lu - na de fo - go du - ran - te a noi - te gui - a Is - ra - el, os

C. U - ma co - lu - na de fo - go du - ran - te a noi - te gui - a Is - ra - el, os

T. Oh!

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

 Bb Bb Bb Eb

Base



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

64

S.  
car-ros de Fa - ra - ó, — no me-io do ca - mi-nho, que-bra-dos pa - ra - vam, Is - ra-

C.  
car-ros de Fa - ra - ó, — no me-io do ca - mi-nho, que-bra-dos pa - ra - vam, Is - ra-

T.  
Oh!

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Base  
Bb Bb Bb Eb

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

68

S. el pre-va-le - ci - a, na fren-te se - gui - a, e a moi-te, pra

C. el pre-va-le - ci - a, na fren-te se - gui - a, e a moi-te, pra

T. na fren-te se - gui - a, e a moi-te, pra

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Fm Fm Fm Cm Cm

Base

Detailed description: This is a page from a full score for the song "Faraó ou Deus" by Pr. Marcos Feitosa. The page number is 14. The score is for measures 68-72. It features three vocal parts: Soprano (S.), Contralto (C.), and Tenor (T.). The lyrics are: "el pre-va-le - ci - a, na fren-te se - gui - a, e a moi-te, pra". The instrumental parts include I Saxophone Alto (I Sx. Alt.), III Saxophone Alto (III Sx. Alt.), II Saxophone Tenor (II Sx. Ten.), IV Saxophone Tenor (IV Sx. Ten.), Saxophone Baritone (Sx. Bar.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone Bass (Tbn. Bx.), and Bass (Base). The key signature is B-flat major (two flats). The bass line indicates chord changes: Fm, Fm, Fm, Cm, Cm.

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

73

S.  
e - les, tor-nou-se em di - a! Is-ra - el pre-va-le - ci - a, na fren-te se

C.  
e - les, tor-nou-se em di - a! Is-ra - el pre-va-le - ci - a, na fren-te se

T.  
e - les, tor-nou-se em di - a! na fren-te se

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Base  
G G Cm Fm Fm Fm

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

79

S.  
gui - a, e a moi-te, pra e - les, tor-nou-se em di - a!

C.  
gui - a, e a moi-te, pra e - les, tor-nou-se em di - a!

T.  
gui - a, e a moi-te, pra e - les, tor-nou-se em di - a!

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Base  
Cm Cm G G Cm

Detailed description: This is a page from a full score for the song "Faraó ou Deus" by Pr. Marcos Feitosa. The page number is 16. The score is for measures 79-82. It features three vocal parts: Soprano (S.), Contralto (C.), and Tenor (T.), all with the lyrics "gui - a, e a moi-te, pra e - les, tor-nou-se em di - a!". The instrumental parts include I Saxophone Alto, III Saxophone Alto, II Saxophone Tenor, IV Saxophone Tenor, Saxophone Baritone, Trumpet 1, 2, and 3, Trombone 1, 2, and 3, Trombone Bass, and Bass. The key signature is C minor (three flats). The chord progression for the bass line is Cm, Cm, G, G, Cm. The score includes various musical notations such as slurs, accents, and dynamic markings.



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

84 **C**

S.  
Lá vem Fa-ra - ó! Fa - ra-ó mor - reu! Is - ra - el che-gou. pri - mei

C.  
Lá vem Fa-ra - ó! Fa - ra-ó mor - reu! Is - ra - el che-gou. pri - mei

T.  
Lá vem Fa-ra - ó! Fa - ra-ó mor - reu! Is - ra - el che-gou. pri - mei

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

**C**  
Cm Bb Cm Bb Cm Fm Cm Fm

Base

The musical score is arranged in a standard orchestral format. It begins with a rehearsal mark '84' and a key signature change to C major, indicated by a 'C' in a box. The vocal parts (Soprano, Contralto, and Tenor) have lyrics in Portuguese. The instrumental parts include Saxophones (I, III, II, IV), Saxophone Baritone, Trumpets (1, 2, 3), Trombones (1, 2, 3, Bass), and Bass. The chord chart at the bottom provides the harmonic structure for the piece.

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

89

S. - ro, - O SE-NHOR É DEUS! Lá vem Fa - ra - ó!

C. - ro, - O SE-NHOR É DEUS! Lá vem Fa - ra - ó!

T. - ro, - O SE-NHOR É DEUS! Lá vem Fa - ra - ó!

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

Base Cm G Cm Cm Bb Cm Bb Cm

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

94

S.  
Fa - ra - ó mor - reu! Is - ra - el che - gou\_ pri - mei - ro, -

C.  
Fa - ra - ó mor - reu! Is - ra - el che - gou\_ pri - mei - ro, -

T.  
Fa - ra - ó mor - reu! Is - ra - el che - gou\_ pri - mei - ro, -

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Base

Fm Cm Cm D<sup>ø</sup>

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

**D**

98

S.  
O SE-NHOR É DEUS! Can-ta Mi - ri - ã: \_\_\_\_\_

C.  
O SE-NHOR É DEUS! Can-ta Mi - ri - ã: \_\_\_\_\_

T.  
O SE-NHOR É DEUS! O SE-NHOR É

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.  
Base  
G Cm Cm Bb Bn Cm **D** G G

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

103

S.  
C.  
T.  
I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.  
Base

Can-ta mo - ci - da - de:\_\_\_  
Can-ta mo - ci - da - de:\_\_\_  
DEUS! O SE-NHOR É DEUS!

Cm Cm G G Cm

Detailed description: This is a page of a musical score for the piece "Faraó ou Deus" by Marcos Feitosa. The page is numbered 103 and is page 21 of the full score. It features vocal parts for Soprano (S.), Contralto (C.), and Tenor (T.), and instrumental parts for four Saxophone parts (I Sx. Alt., III Sx. Alt., II Sx. Ten., IV Sx. Ten.), Saxophone Baritone (Sx. Bar.), three Trumpets (Tpt. 1, 2, 3), three Trombones (Tbn. 1, 2, 3), Trombone Bass (Tbn. Bx.), and a Bass line. The vocal parts have lyrics: "Can-ta mo - ci - da - de:\_\_\_" for S. and C., and "DEUS! O SE-NHOR É DEUS!" for T. The instrumental parts include saxophone harmonies, trumpet and trombone rhythmic patterns with accents, and a bass line with chord changes: Cm, Cm, G, G, Cm. The score is in 4/4 time and the key signature has two flats (B-flat and E-flat).

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

108

S.  
O ve - lhos tam-bém can - tam: \_\_\_\_\_ Can-tam as cri -

C.  
O ve - lhos tam-bém can - tam: \_\_\_\_\_ Can-tam as cri -

T.  
O SE-NHOR É DEUS! \_\_\_\_\_

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Cm G G Cm Cm

Base

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

113

S.  
an - ças: \_\_\_\_\_ Canta Is ra-el:

C.  
an - ças: \_\_\_\_\_ Canta Is ra-el:

T.  
O SE-NHOR É DEUS! \_\_\_\_\_ Canta Is ra-el:

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

G G Cm Cm G G

Base

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

119

S.  
O SE-NHOR É DEUS!

C.  
O SE-NHOR É DEUS!

T.  
O SE-NHOR É DEUS!

I Sx. Alt.

III Sx. Alt.

II Sx. Ten.

IV Sx. Ten.

Sx. Bar.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bx.

G

Cm

Fm

Cm

Aqui: Só tocar os metais  
base não tocar  
bateria não virar

ao



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Full Score

126

S.  
DEUS!

C.  
DEUS!

T.  
DEUS!

I Sx. Alt.  
III Sx. Alt.  
II Sx. Ten.  
IV Sx. Ten.  
Sx. Bar.

Tpt. 1  
Tpt. 2  
Tpt. 3

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. Bx.

Base  
Ab Ab Bb Bb Cm Cm

Detailed description: This is a page of a full score for the piece "Faraó ou Deus" by Marcos Feitosa. The page is numbered 126 and 25. It features vocal parts for Soprano (S.), Contralto (C.), and Tenor (T.), each with the lyrics "DEUS!". Below the vocal parts are the instrumental parts for woodwinds (I Sax. Alt., III Sax. Alt., II Sax. Ten., IV Sax. Ten., Sax. Bar.), brass (Tpt. 1, 2, 3; Tbn. 1, 2, 3, Tbn. Bx.), and a Bass line. The key signature is B-flat major (two flats), and the time signature is 7/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A double bar line with repeat dots is present at the beginning of the page. The bass line at the bottom indicates the harmonic progression: Ab, Ab, Bb, Bb, Cm, Cm.

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Soprano  
Contralto  
Tenor

4  
*ff* Oh! Oh!

4  
*ff* Oh! Oh!

4  
*ff* Oh! Oh!

9 **A** SOLO

S. Oh! Eis o mar! A-trás vem Fa-ra-ó!

C. Oh!

T. Oh!

14

S. Por que nos trou-xe a-qui, Moi-sés, a es - te lu- gar?

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Soprano, Contralto, Tenor

19

S. Is - ra-el as-sim la-men-tou. En-tão, — 3 Moi-sés a

C. Sop. e Cont. Uh! —

23

S. Deus cla-mou e Deus lhe fa-lou:

C. Sop. e Cont. Uh! —

T. (rapazes) 3 "Por que cla-mas a mim?"

28

T. 3 To-ca nes-sas á - guas". O mar se a - briu e Is-ra - el.

33

T. — pas - sou; — "Por que cla-mas a mim? — To - ca nes-sas

36

T. á - guas". — O mar se a - briu — e Is - ra - el pas

# "Faraó ou Deus"

3

Arr.: Pr. Marcos Feitosa

Soprano, Contralto, Tenor

40 **B** Samba Tutti

S. Lá vem Fa - ra - ó, na fren - te Is - ra - el. Quem

C. Lá vem Fa - ra - ó, na fren - te Is - ra - el. Quem

T. sou! Lá vem Fa - ra - ó, na fren - te Is - ra - el. Quem

47

S. che - ga - rá\_\_ pri - mei - ro, Fa - ra - ó ou Deus? Lá vem Fa - ra -

C. che - ga - rá\_\_ pri - mei - ro, Fa - ra - ó ou Deus? Lá vem Fa - ra -

T. che - ga - rá\_\_ pri - mei - ro, Fa - ra - ó ou Deus? Lá vem Fa - ra -

52

S. ó, na fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro,

C. ó, na fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro,

T. ó, na fren - te Is - ra - el. Quem che - ga - rá\_\_ pri - mei - ro,

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Soprano, Contralto, Tenor

57

S. Fa - ra - ó ou Deus? U - ma co - lu - na de fo - go du - ran - te a

C. Fa - ra - ó ou Deus? U - ma co - lu - na de fo - go du - ran - te a

T. Fa - ra - ó ou Deus? Oh! \_\_\_\_\_

62

S. noi - te gui - a Is - ra - el, os car - ros de Fa - ra - ó, no me - io do ca -

C. noi - te gui - a Is - ra - el, os car - ros de Fa - ra - ó, no me - io do ca -

T. Oh! \_\_\_\_\_

66


S. mi - nho, que - bra - dos pa - ra - vam, Is - ra - el pre - va - le - ci - a, na fren - te se


C. mi - nho, que - bra - dos pa - ra - vam, Is - ra - el pre - va - le - ci - a, na fren - te se


T. na fren - te se

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Soprano, Contralto, Tenor


71

S.   
gui - a, e a moi - te, pra e - les, tor - nou - se em di - a! Is - ra

C.   
gui - a, e a moi - te, pra e - les, tor - nou - se em di - a! Is - ra

T.   
gui - a, e a moi - te, pra e - les, tor - nou - se em di - a!


76


S.   
el pre - va - le - ci - a, na fren - te se - gui - a, e a moi - te, pra e - les, -


C.   
el pre - va - le - ci - a, na fren - te se - gui - a, e a moi - te, pra e - les, -

T.   
na fren - te se - gui - a, e a moi - te, pra e - les, -

82 C

S.   
tor - nou - se em di - a! Lá vem Fa - ra - ó! Fa - ra - ó mor - reu! Is - ra

C.   
tor - nou - se em di - a! Lá vem Fa - ra - ó! Fa - ra - ó mor - reu! Is - ra

T.   
tor - nou - se em di - a! Lá vem Fa - ra - ó! Fa - ra - ó mor - reu! Is - ra

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Soprano, Contralto, Tenor

88

S. el che-gou pri-mei - ro, O SE-NHOR É DEUS! Lá vem Fa-ra - ó!

C. el che-gou pri-mei - ro, O SE-NHOR É DEUS! Lá vem Fa-ra - ó!

T. el che-gou pri-mei - ro, O SE-NHOR É DEUS! Lá vem Fa-ra - ó!

94

S. Fa - ra - ó mor - reu! Is - ra - el che-gou pri-mei - ro, O SE-NHOR É

C. Fa - ra - ó mor - reu! Is - ra - el che-gou pri-mei - ro, O SE-NHOR É

T. Fa - ra - ó mor - reu! Is - ra - el che-gou pri-mei - ro, O SE-NHOR É

99

**D**

S. DEUS! Can-ta Mi-ri-ã: \_\_\_\_\_ Can-ta mo-ci - da - de:

C. DEUS! Can-ta Mi-ri-ã: \_\_\_\_\_ Can-ta mo-ci - da - de:

T. DEUS! O SE-NHOR É DEUS!\_

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Soprano, Contralto, Tenor

106

S. — O ve-lhos tam-bém can-tam:\_\_\_\_\_

C. — O ve-lhos tam-bém can-tam:\_\_\_\_\_

T. 8 O SE-NHOR É DEUS!\_\_\_\_\_ O SE-NHOR É DEUS!

112

S. Can-tam as cri - an - ças:\_\_\_\_\_ Canta Is - ra - el:\_\_\_\_\_

C. Can-tam as cri - an - ças:\_\_\_\_\_ Canta Is - ra - el:\_\_\_\_\_

T. 8 O SE-NHOR É DEUS!\_\_\_\_\_ Canta Is - ra - el:\_\_\_\_\_

117

S. \_\_\_\_\_ O SE-NHOR É DEUS!\_\_\_\_\_


C. \_\_\_\_\_ O SE-NHOR É DEUS!\_\_\_\_\_


T. 8 \_\_\_\_\_ O SE-NHOR É DEUS!\_\_\_\_\_

ao




"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Soprano, Contralto, Tenor


126 

S.  **3**

DEUS! \_\_\_\_\_

C.  **3**

DEUS! \_\_\_\_\_

T.  **3**

DEUS! \_\_\_\_\_

8

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Soprano




*ff* Oh! \_\_\_\_\_ Oh! \_\_\_\_\_ Oh! \_\_\_\_\_

11 **A** SOLO



Eis o mar! A-trás vem Fa-ra-ó! \_\_\_\_\_ Por que nos trou-xe a-qui, Moi-sés,

16



a es-te lu-gar? Is - ra-el as-sim la-men-tou. En-tão, \_\_\_\_\_

22 **B** Samba



Moi-sés a Deus cla-mou e Deus lhe fa-lou: \_\_\_\_\_

43 Tutti



Lá vem Fa-ra - ó, na fren-te Is-ra - el. Quem che-ga-rá pri-mei - ro, \_\_\_\_\_ Fa-ra-ó ou

50



Deus? Lá vem Fa-ra - ó, na fren-te Is - ra - el. Quem che-ga-rá pri-mei

56 



- ro, \_\_\_\_\_ Fa-ra-ó ou Deus? U-ma co-lu-na de fo-go du-ran-te a

62



noi-te gui-a Is - ra-el, os car-ros de Fa-ra-ó, \_\_\_\_\_ no me-io do ca - mi-nho, que-bra-dos pa

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa

Soprano

67



ra-vam, Is-ra - el pre-va-le - ci - a, na fren-te se - gui - a, e a moi-te, pra e - les,

74



— tor-nou-se em di - a! Is - ra - el pre-va-le - ci - a, na fren-te se-

79




gui-a, e a moi-te, pra e - les, tor-nou-se em di - a! Lá vem Fa-ra-

85



ó! Fa-ra-ó mor - reu! Is-ra - el che-gou pri-mei - ro, O SE-NHOR É DEUS!

92



Lá vem Fa - ra - ó! Fa - ra-ó mor - reu! Is - ra - el che-gou pri - mei

97



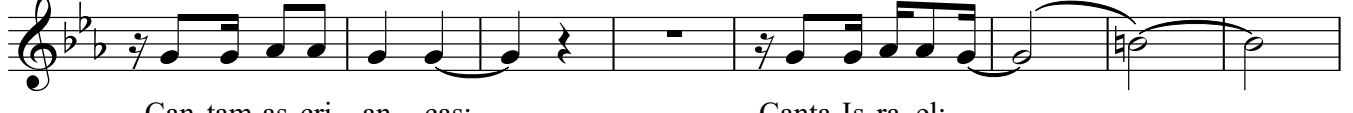
- ro, O SE-NHOR É DEUS! Can-ta Mi-ri-ã: \_\_\_\_\_

104



Can-ta mo-ci - da - de: \_\_\_\_\_ O ve-lhos tam-bém can-tam: \_\_\_\_\_

112



Can-tam as cri - an - ças: \_\_\_\_\_ Canta Is-ra-el: \_\_\_\_\_

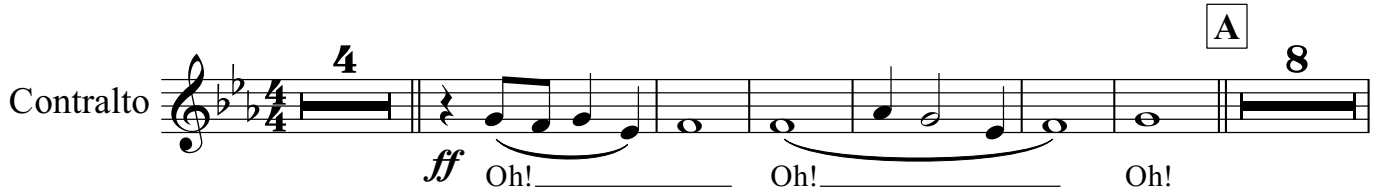
120



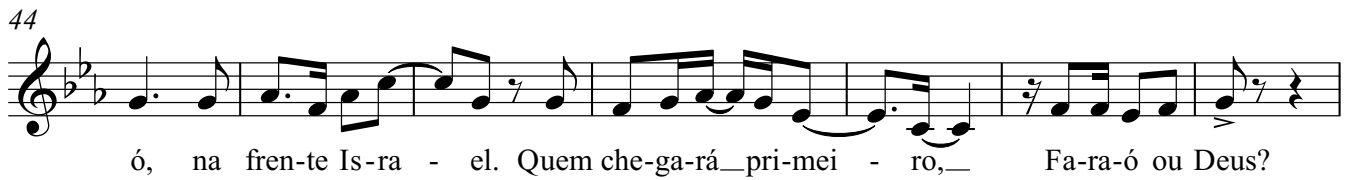
O SE-NHOR É DEUS! \_\_\_\_\_ DEUS! \_\_\_\_\_

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Contralto  **A** **8**  
*ff* Oh! Oh! Oh!

19 Sop. e Cont.  **B** Samba **3**  
Uh! Uh! Lá vem Fa-ra

44   
ó, na fren-te Is-ra - el. Quem che-ga-rá\_pri-mei - ro, Fa-ra-ó ou Deus?

51   
Lá vem Fa-ra - ó, na fren-te Is-ra - el. Quem che-ga-rá\_pri-mei - ro, Fa-ra-ó ou

58   
Deus? U-ma co-lu-na de fo-go du-ran-te a noi-te gui-a Is - ra-el, os

64   
car-ros de Fa-ra-ó, no me-io do ca - mi-nho, que-bra-dos pa - ra-vam, Is-ra - el pre-va-le -

69   
-ci - a, na fren-te se - gui-a, e a moi-te, pra e - les, tor-nou-se em di-a! Is-ra

76   
el pre-va-le - ci - a, na fren-te se - gui - a, e a moi-te, pra e - les,

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Contralto

82 C

— tor-nou-se em di - a! Lá vem Fa-ra - ó! Fa - ra-ó mor - reu! Is - ra

88

el che-gou pri-mei - ro, O SE-NHOR É DEUS! Lá vem Fa-ra - ó!

94

Fa-ra-ó mor - reu! Is-ra - el che-gou pri - mei - ro, O SE-NHOR É DEUS!

100 D

Can-ta Mi-ri-ã: Can-ta mo-ci - da - de:

108

O ve - lhos tam-bém can - tam: Can-tam as cri - an - ças:

114

— Canta Is-ra-el: O SE-NHOR É

121

DEUS! DEUS!

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Tenor

**4**  
*ff* Oh! \_\_\_\_\_ Oh! \_\_\_\_\_ Oh! \_\_\_\_\_

11 **A** **15** (rapazes) **3**

"Por que cla-mas a mim? To-ca nes-sas á - guas". O mar se a-

31 **3**

briu e Is-ra - el pas-sou; "Por que cla-mas a mim? To-ca nes-sas

36 **B** Samba

á - guas". O mar se a - briu e Is-ra-el pas - sou!

43

Lá vem Fa-ra - ó, na fren-te Is-ra - el. Quem che-ga-rá pri-mei - ro, Fa-ra-ó ou Deus?

51

Lá vem Fa-ra - ó, na fren-te Is-ra - el. Quem che-ga-rá pri-mei - ro, Fa-ra-ó ou Deus?

59 **8**

Oh! \_\_\_\_\_ Oh! \_\_\_\_\_

70 **2**

na fren-te se - gui - a, e a moi-te, pra e - les, tor-nou-se em di - a!

"Faraó ou Deus"  
 Arr.: Pr. Marcos Feitosa  
 Tenor

78

na fren-te se - gui - a, \_\_\_\_\_ e a moi-te, pra e - les, \_\_\_\_\_ tor-nou-se em di - a!

84 **C**

Lá vem Fa-ra - ó! Fa-ra-ó mor - reu! Is-ra - el che-gou pri-mei - ro, \_\_\_\_\_

90

O SE-NHOR É DEUS! Lá vem Fa-ra - ó! Fa-ra-ó mor - reu! Is-ra

96 **D**

el che-gou. pri - mei - ro, \_\_\_\_\_ O SE-NHOR É DEUS!

102

O SE-NHOR É DEUS! \_\_\_\_\_ O SE-NHOR É DEUS! \_\_\_\_\_

110

O SE-NHOR É DEUS! \_\_\_\_\_ O SE-NHOR É DEUS! \_\_\_\_\_ Canta Is-ra-el: \_\_\_\_\_

117

\_\_\_\_\_ O SE-NHOR É DEUS! \_\_\_\_\_

126

DEUS! \_\_\_\_\_

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

I Sax-Alto

4  
*ff*

11 **A**

8  
*mp*

25

*mf*

33

*f*

40 **B** Samba

*f*

49

*f*

55

*f*

64

*f*



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
I Sax-Alto

75 C

86

94

99 D

109

119

126

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

III Sax-Alto

4  
*ff*

11 **A**

8  
*mp*

25

*mf*

33

*f*

40 **B** Samba

*f*

49

*f*

55

2  
*f*

64

*f*

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
III Sax-Alto

75 C

86

94

99 D

109

119  $\emptyset$

126  $\emptyset$

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

II Sax-Tenor

4  
*ff*

11 **A**

8  
*mp*

25

*mf*

33

*f*

40 **B** Samba

*f*

49

*f*

55

2  
*f*

64

*f*

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
II Sax-Tenor

75 C

86

94

99 D

109

119

126

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

IV Sax-Tenor

4  
*ff*

11 **A**

8  
*mp*

25

*mf*

33

*f*

40 **B** Samba

*mf*

49

*mf*

55

2  
*mf*

64

*mf*

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
IV Sax-Tenor

75 C

86

94

99 D

109

119

126

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Sax-Barítono



4  
*ff*

11 **A**




8  
*mp*

25



*mf*

33 **B Samba**



*mf*

44



*mf*

50



*mf*

55 **§**



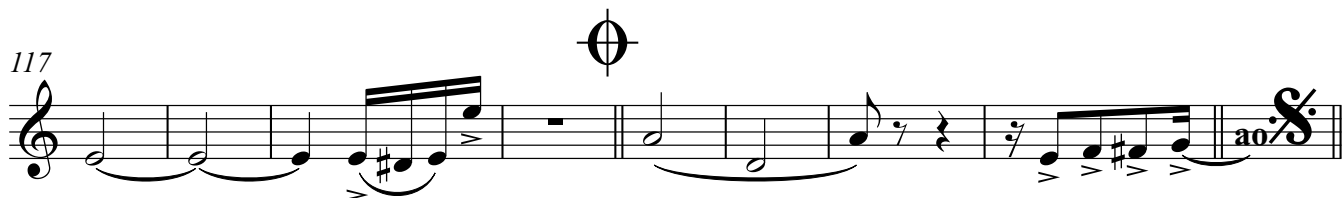
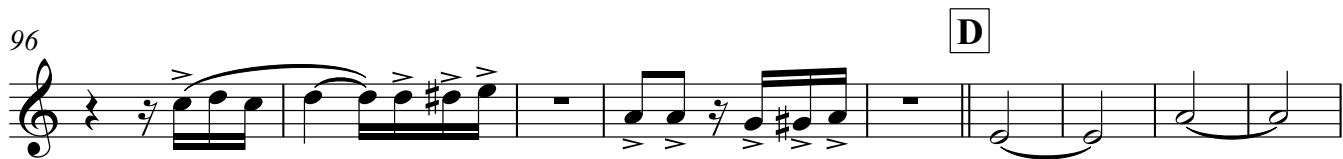
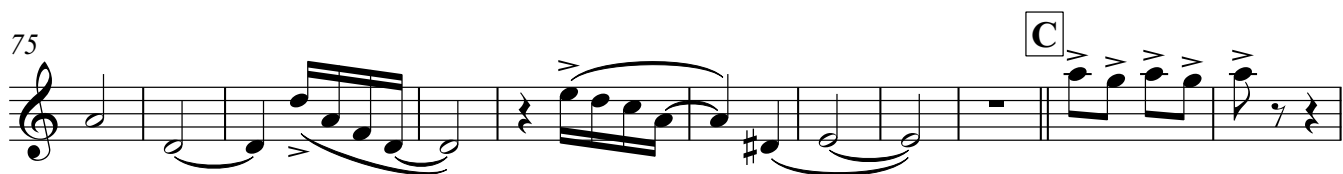
2

64





"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Sax-Barítono



# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

I Trompete

4

*mf*

*ff* 7

SOLO

9

A

15

6

*ff*

*mf* <

36

B Samba

44

50

57

64

74

4

4

Detailed description: The score is for the first trumpet part of the piece "Faraó ou Deus". It begins in 4/4 time with a four-measure rest, followed by a melodic line starting at measure 5 with a mezzo-forte (*mf*) dynamic. A solo section begins at measure 9, marked with a box 'A', and continues through measure 15 with a fortissimo (*ff*) dynamic. From measure 16 to 21, the music returns to a mezzo-forte (*mf*) dynamic with a decrescendo hairpin. At measure 36, the tempo and style change to Samba, indicated by a box 'B' and the word 'Samba'. The time signature changes to 2/4. The piece continues with various rhythmic patterns and dynamics, including fortissimo (*ff*) passages, and concludes with a four-measure rest at the end of the line.

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
I Trompete

84 **C**

Musical staff 84-95: Treble clef, key signature of one flat. Measures 84-95. Measure 84 starts with a boxed 'C'. Measures 84-85 and 90-91 contain eighth-note patterns with accents. Measures 86-89 and 92-95 are whole rests. A '6' is written above measures 86-89, and a '2' is written above measures 92-95.

96

Musical staff 96-100: Treble clef, key signature of one flat. Measures 96-100. Measures 96-97 and 100 contain eighth-note patterns with accents. Measures 98-99 are whole rests.

101 **D**

Musical staff 101-108: Treble clef, key signature of one flat. Measures 101-108. Measure 101 is a whole rest. Measures 102-104 contain eighth-note patterns with accents. Measures 105-106 are whole rests. Measures 107-108 contain eighth-note patterns with accents. A '2' is written above measures 101-102, and another '2' is written above measures 105-106.

109

Musical staff 109-116: Treble clef, key signature of one flat. Measures 109-116. Measure 109 is a whole rest. Measures 110-112 contain eighth-note patterns with accents. Measures 113-114 are whole rests. Measures 115-116 contain eighth-note patterns with accents. A '2' is written above measures 109-110, and another '2' is written above measures 113-114.

117

Musical staff 117-121: Treble clef, key signature of one flat. Measures 117-121. Measures 117-118 contain eighth-note patterns with accents. Measures 119-120 contain eighth-note patterns with accents. Measure 121 is a whole rest. A circled cross symbol is placed above measure 121.

122

Musical staff 122-127: Treble clef, key signature of one flat. Measures 122-127. Measures 122-123 contain eighth-note patterns with accents. Measure 124 is a whole rest. Measure 125 contains a whole note with a circled cross symbol above it. Measure 126 contains a whole note with a circled cross symbol above it. Measure 127 contains eighth-note patterns with accents. A 'ao' marking is present above measure 125.

128

Musical staff 128-135: Treble clef, key signature of one flat. Measures 128-135. Measures 128-129 contain eighth-note patterns with accents. Measures 130-131 contain eighth-note patterns with accents. Measures 132-133 contain eighth-note patterns with accents. Measures 134-135 contain eighth-note patterns with accents.

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

II Trompete

4

*mf*

**A**

15

*ff*

27

6

*mf*

40

**B** Samba

46

52

59

66

4

75

4

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
II Trompete

84 **C**

6 2

96 **D**

2

103

2 2

111

2

117

⊕

122

⊕  
ao

128

⊕

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

III Trompete

4

**A** 15

*mf*

26

6

*ff* *mf*

40 **B** Samba

46

52

59

66

4

75

4

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
III Trompete

84 **C**

6 2

96 **D**

2

103

2

109

2 2

117

⊕

122

⊕  
ao

128

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

I Trombone

*ff*

5

*mf* *ff*

27

*mf*

38

*mf*

45

*mf*

50

*mf*

56

*mf*

64

*mf*



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
I Trombone

75

3

Musical staff for measures 75-83. Measure 75 starts with a bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The staff contains a sequence of eighth notes, followed by a triplet of eighth notes in measure 83. A fermata is placed over the triplet.

84

C

6

Musical staff for measures 84-93. Measure 84 begins with a box containing the letter 'C'. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 93. A fermata is placed over the triplet.

94

2

Musical staff for measures 94-100. Measure 94 starts with a fermata. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 100. A fermata is placed over the triplet.

101

D

2

Musical staff for measures 101-108. Measure 101 begins with a box containing the letter 'D'. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 108. A fermata is placed over the triplet.

109

2

Musical staff for measures 109-116. Measure 109 starts with a fermata. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 116. A fermata is placed over the triplet.

117

Musical staff for measures 117-121. Measure 117 starts with a fermata. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 121. A fermata is placed over the triplet.

122

ao

Musical staff for measures 122-127. Measure 122 starts with a fermata. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 127. A fermata is placed over the triplet.

128

Musical staff for measures 128-134. Measure 128 starts with a fermata. The staff contains a sequence of eighth notes with accents, followed by a sixteenth-note triplet in measure 134. A fermata is placed over the triplet.

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

II Trombone

*ff*

5

*mf* *ff*

27

*mf*

38

*mf*

45

*mf*

50

*mf*

56

*mf*

64

*mf*

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
II Trombone

75

3

84

C

6

2

96

D

2

104

2

2

111

2

117

⊕

122

⊕

ao

128

⊕

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

III Trombone

*ff*

5

*mf* *ff* **A** 7 8

27

*mf*

38

**B** Samba *mf*

45

*mf*

50

*mf*

56

*mf* *ff* *mf* **S**

64

*mf* *ff*

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
III Trombone

75

3

84

C

6

2

96

D

2

104

2

2

112

2

119

ao

126

ao

# "Faraó ou Deus"

Arr.: Pr. Marcos Feitosa  
agosto/1994

Trombone-Baixo

The musical score is written for Trombone-Baixo in a bass clef, with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piece begins with a dynamic marking of *ff* (fortissimo) and features a melodic line with eighth and quarter notes. Measure 5 is marked with a dynamic of *mf* (mezzo-forte) and includes a first ending bracket labeled 'A' with measures 7 and 8. Measure 27 is marked with *mf* and features a melodic line with a dynamic accent. Measure 38 is marked with a dynamic of *mf* and begins section 'B' labeled 'Samba', which changes to a 2/4 time signature and features a rhythmic pattern of eighth notes with accents. Measure 45 continues the samba rhythm with eighth notes and accents. Measure 50 continues the samba rhythm with eighth notes and accents. Measure 57 is marked with a dynamic of *mf* and includes a second ending bracket labeled '2' and a repeat sign. Measure 65 is marked with a dynamic of *mf* and includes a third ending bracket labeled '3'.

5 **A** 7 8

27 *mf*

38 **B** Samba

45

50

57 2 §

65 3

"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Trombone-Baixo

75

Musical staff for measures 75-83. The staff is in bass clef with a key signature of two flats. It features a triplet of eighth notes in measure 75, followed by a sixteenth-note triplet in measure 76, and a whole rest in measure 77. A slur covers measures 78-80, and another slur covers measures 81-83.

84

C

Musical staff for measures 84-95. The staff is in bass clef with a key signature of two flats. It begins with a box containing the letter 'C'. The staff contains eighth-note patterns with accents, followed by a six-measure rest in measure 90, and ends with a two-measure rest in measure 95.

96

D

Musical staff for measures 96-103. The staff is in bass clef with a key signature of two flats. It features eighth-note patterns with accents, followed by a two-measure rest in measure 100, and ends with a two-measure rest in measure 103.

104

Musical staff for measures 104-111. The staff is in bass clef with a key signature of two flats. It features eighth-note patterns with accents, followed by a two-measure rest in measure 106, and ends with a two-measure rest in measure 111.

112

Musical staff for measures 112-118. The staff is in bass clef with a key signature of two flats. It features eighth-note patterns with accents, followed by a two-measure rest in measure 115, and ends with eighth-note patterns in measures 117-118.

119

Musical staff for measures 119-125. The staff is in bass clef with a key signature of two flats. It begins with a whole rest in measure 119, followed by eighth-note patterns with accents. A circled cross symbol is placed above the staff in measure 120. The staff ends with a double bar line and a circled cross symbol.

126

Musical staff for measures 126-132. The staff is in bass clef with a key signature of two flats. It begins with a circled cross symbol above the staff in measure 126, followed by eighth-note patterns with accents. The staff ends with a double bar line.

# "Faraó ou Deus"


Arr.: Pr. Marcos Feitosa  
agosto/1994

Só Contrabaixo e teclado (rufo do surdo)

Base

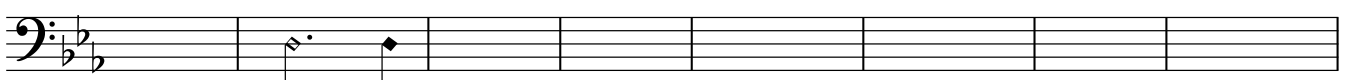


5 Cm Fm Bb4 Bb Eb4 Eb D<sup>ø</sup> G4 G



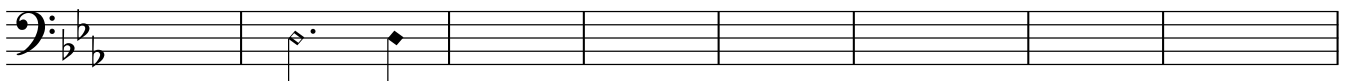
Entra toda a base

11 **A** Cm Ab/Bb Bb Eb Fm Cm Cm9 Ab Fm G G4 G



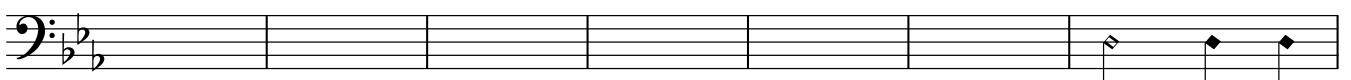
Só piano

19 Cm Ab/Bb Bb Eb7M Fm Cm Ab Fm G G4 G

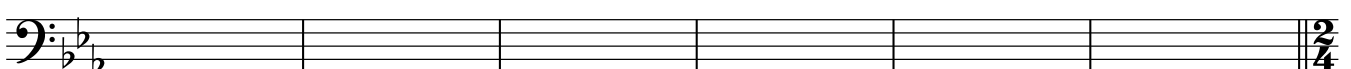


Entam Contrabaixo e Cama

27 Fm D<sup>ø</sup> G Cm Cm/Bb D<sup>ø</sup> G4 G Cm C4 C

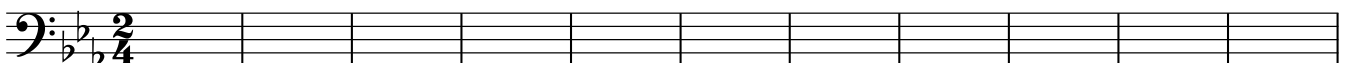


34 Fm D<sup>ø</sup> G Cm Cm/Bb D<sup>ø</sup> G4 G




2/4

40 **B Samba** Cm Cm Cm Cm Cm Fm Cm Fm Cm G Cm



51 Cm Cm Fm Cm Cm D<sup>ø</sup> G Cm Cm/G Ab A Bb



> > > >

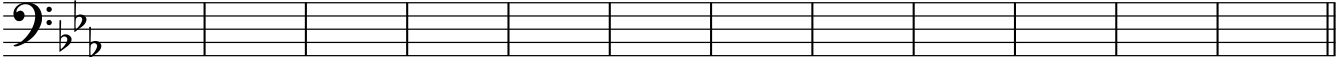



"Faraó ou Deus"  
Arr.: Pr. Marcos Feitosa  
Base


60  Bb Bb Bb Eb Bb Bb Bb Eb Fm Fm Fm Cm




72 Cm G G Cm Fm Fm Fm Cm Cm G G Cm



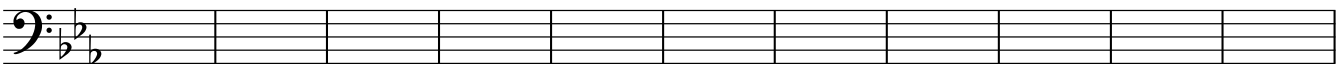
84  Cm Bb Cm Bb Cm Fm Cm Fm Cm G Cm





92 Cm Bb Cm Bb Cm Fm Cm Cm D<sup>ø</sup> G Cm Cm Bb Bm Cm




101  G G Cm Cm G G Cm Cm G G Cm




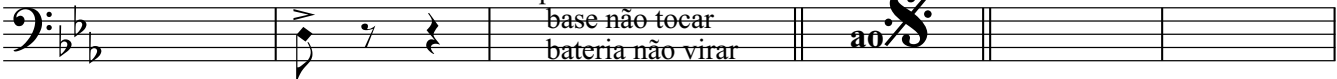
112 Cm G G Cm Cm G G G  Cm



122 Fm Cm  Ab Ab

Aqui: Só tocar os metais  
base não tocar  
bateria não virar

ao 



128 Bb Bb Cm Cm

