

Olhando para Cristo

This musical score is for the piece "Olhando para Cristo" and is the second page of the score. It features a variety of instruments and includes dynamic markings and performance instructions. The instruments and their parts are as follows:

- Fl. 1,2:** Flute parts with dynamics *f* and *mf*, and trills.
- B♭ Cl. 1,2:** Clarinet parts with dynamics *mf* and *f*, and trills.
- A. Sx.:** Alto Saxophone part.
- T. Sx.:** Tenor Saxophone part with trills.
- Fag.:** Bassoon part with trills.
- Hn.:** Horn part with dynamics *f*.
- Tpts 1,2,3:** Trumpet parts with dynamics *f*.
- Tbn.:** Trombone part with dynamics *f*.
- Timp.:** Timpani part.
- Cym.:** Cymbal part.
- Cx clara:** Clarinet in C part with a trill (*tr*).
- Pno.:** Piano part with dynamics *mf* and *f*, and trills.
- Org.:** Organ part with dynamics *f* and *mf*, and trills.
- Vln. I:** Violin I part with trills.
- Vln. II:** Violin II part.
- Vla.:** Viola part with trills.
- Vc/CB:** Violoncello/Double Bass part with trills.

The score includes various musical notations such as trills, triplets, and dynamic markings (*f*, *mf*) throughout the piece.

This musical score is for the piece "Olhando para Cristo" and is page 6 of the score. It features a variety of instruments and parts:

- Fl. 1,2:** Flute parts with melodic lines and triplets.
- B♭ Cl. 1,2:** Clarinet parts with complex rhythmic patterns and triplets.
- A. Sx.:** Alto Saxophone part with a steady melodic line.
- T. Sx.:** Tenor Saxophone part with a steady melodic line.
- Fag.:** Bassoon part with a steady melodic line.
- Hn.:** Horn part with a steady melodic line.
- Tpts 1,2,3:** Trumpet parts with a steady melodic line.
- Tbn.:** Trombone part with a steady melodic line.
- Tim.:** Timpani part with a steady rhythmic pattern.
- Cym.:** Cymbal part with a steady rhythmic pattern.
- Cx clara:** Clarinet part with a steady melodic line.
- Pno.:** Piano part with a complex rhythmic pattern and triplets.
- Org.:** Organ part with a complex rhythmic pattern and triplets.
- Vln. I:** Violin I part with a steady melodic line.
- Vln. II:** Violin II part with a steady melodic line.
- Vla.:** Viola part with a steady melodic line.
- Vc/CB:** Violoncello/Double Bass part with a steady melodic line.

The score includes various musical notations such as notes, rests, and triplets. The key signature is one flat (Bb) and the time signature is 4/4. The page number 28 is indicated at the beginning of each staff.

Olhando para Cristo

This page of the musical score, numbered 7, contains measures 34 through 37. The score is arranged for a large ensemble and includes the following parts:

- Fl. 1,2:** Flute 1 and 2, playing a melodic line with some grace notes.
- B♭ Cl. 1,2:** Clarinet in B-flat 1 and 2, featuring triplet patterns in measures 34 and 35.
- A. Sx.:** Alto Saxophone, playing a steady eighth-note accompaniment.
- T. Sx.:** Tenor Saxophone, playing a steady eighth-note accompaniment.
- Fag.:** Bassoon, playing a steady eighth-note accompaniment with triplet patterns in measures 34 and 35.
- Hn.:** Horn, playing a melodic line with some grace notes.
- Tpts 1,2,3:** Trumpets 1, 2, and 3, playing a melodic line with grace notes and triplet patterns.
- Tbn.:** Trombone, playing a melodic line with grace notes and triplet patterns.
- Tim.:** Timpani, playing a steady eighth-note accompaniment.
- Cym.:** Cymbal, playing a steady eighth-note accompaniment.
- Cx clara:** Clarinet in C, playing a steady eighth-note accompaniment.
- Pno.:** Piano, playing a steady eighth-note accompaniment with chords.
- Org.:** Organ, playing a steady eighth-note accompaniment with chords.
- Vln. I:** Violin I, playing a melodic line with triplet patterns.
- Vln. II:** Violin II, playing a steady eighth-note accompaniment.
- Vla.:** Viola, playing a steady eighth-note accompaniment.
- Vc/CB:** Violoncello/Double Bass, playing a steady eighth-note accompaniment with triplet patterns in measures 36 and 37.

This musical score is for the piece "Olhando para Cristo" and is page 8 of the score. It features a variety of instruments and parts:

- Fl. 1,2**: Flute parts with trills and triplets.
- Bb Cl. 1,2**: Clarinet parts with trills and triplets.
- A. Sx.**: Alto Saxophone part.
- T. Sx.**: Tenor Saxophone part.
- Fag.**: Bassoon part with triplets.
- Hn.**: Horn part with eighth-note patterns and triplets.
- Tpts 1,2,3**: Trumpet parts with eighth-note patterns and triplets.
- Tbn.**: Trombone part with eighth-note patterns and triplets.
- Timp.**: Timpani part with rhythmic patterns.
- Cym.**: Cymbal part.
- Cx clara**: Clarinet in C part.
- Pno.**: Piano part with chords and triplets.
- Org.**: Organ part with chords and triplets.
- Vln. I**: Violin I part.
- Vln. II**: Violin II part.
- Vla.**: Viola part.
- Vc/CB**: Violoncello/Double Bass part.

The score includes various musical notations such as trills, triplets, and rests. The key signature is one flat (Bb) and the time signature is 4/4.

Olhando para Cristo CODA

45

Fl. 1,2

B \flat Cl. 1,2

A. Sx.

T. Sx.

Fag.

Hn.

Tpts 1,2,3

Tbn.

Timp.

Cym.

Cx clara

Pno.

Org.

Vln. I

Vln. II

Vla.

Vc/CB

1, 2.

3.

Molto ritardando

3

tr

l.v.

ff

tr

Detailed description of the musical score: This page contains the musical score for the 'CODA' section of 'Olhando para Cristo'. It features 17 staves for various instruments: Flutes 1 and 2, Clarinets in B-flat 1 and 2, Saxophones Alto and Tenor, Bassoon, Horns, Trumpets 1, 2, and 3, Trombone, Timpani, Cymbals, Clarinet in C, Piano, Organ, Violins I and II, Viola, and Violoncello/Double Bass. The score is divided into three measures, each with first and second endings. The first measure (measures 45-46) includes a triplet of eighth notes in the bassoon and flute parts. The second measure (measures 47-48) continues with first and second endings. The third measure (measures 49-50) is marked 'Molto ritardando' and features a triplet of eighth notes in the flute and saxophone parts, and a trill in the clarinet. The score concludes with a double bar line and repeat signs.

FLAUTAS 1 E 2

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

$\text{♩} = 120$

1 e 2 *mf* 3 3 3 3 3 *f* 3

5 *tr* *f* *mf* 3 3 *f*

12 *rit.* *Molto ritardando* *Tempo primo* 1 e 2 *tr* 3 3

18 4

27 1 e 2 3 3

33 3 3 3

38 3 3 3 3

44 CODA *Molto ritardando* 1,2 3,1 1,2 3 3 3 3

Olhando para Cristo

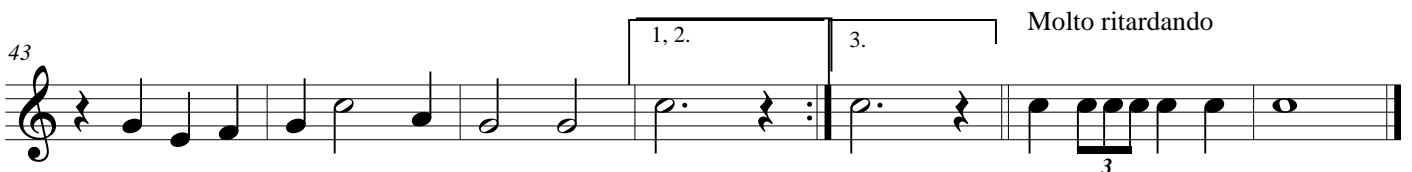
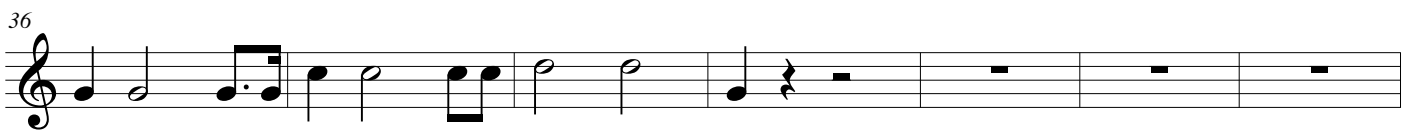
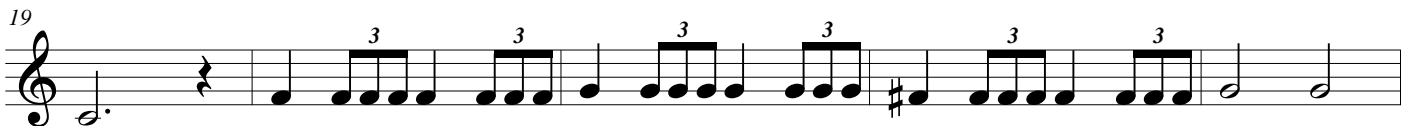
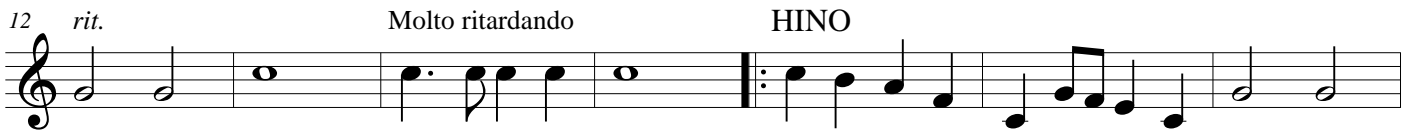
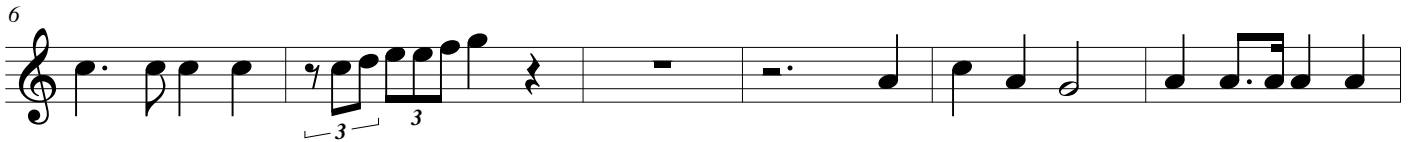
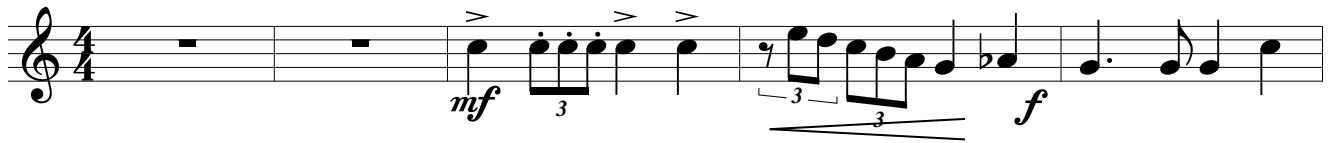
Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

Tenor Sax.

♩ = 120



Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

FAGOTE

♩ = 120

The musical score is written for Bassoon (Fagote) in 4/4 time, with a tempo of 120 beats per minute. The key signature has two flats (B-flat and E-flat). The score consists of nine staves of music. The first staff begins with a dynamic marking of *mf* and a tempo marking of ♩ = 120. The music features several triplet patterns. The second staff is marked with a measure rest. The third staff begins with a measure rest, followed by a *rit.* (ritardando) marking, and then the word "HINO" above the staff. The fourth staff continues the melody. The fifth staff has a measure rest. The sixth staff features a *Molto ritardando* marking. The seventh staff continues the melody. The eighth staff has a measure rest and a first ending bracket labeled "1, 2.". The ninth staff concludes the piece with a *Molto ritardando* marking.

Olhando para Cristo

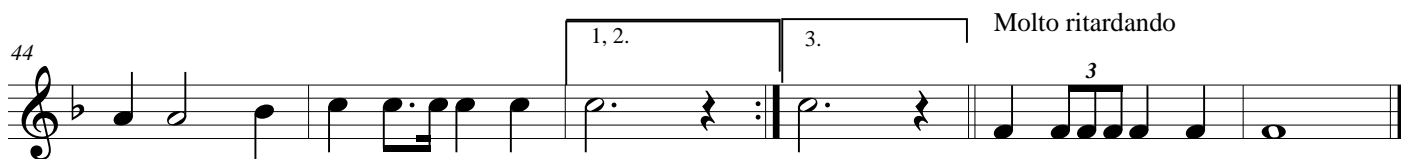
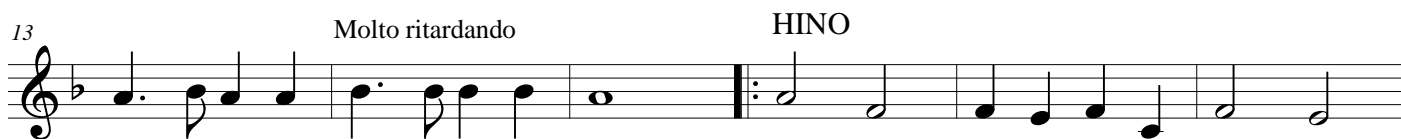
Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

TROMPA F

♩ = 120



Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

3 TROMPETES Bb

♩ = 120

1
2,3
mp

6

12 *rit.* *Molto ritardando* HINO 1,2
3

18

24 4

33 3 3 3 3 3 3 3 3 3 3 3

38 3 3 3 3 3

43 1, 2. 3. *Molto ritardando*

Olhando para Cristo

Hino 579 CC / 560 HCC

Trombone

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

♩ = 120

mp

mf

5

11

rit.

3

Molto ritardando

Hino

f

17

23

4

32

37

42

1, 2.

3.

48

Molto ritardando


2
17

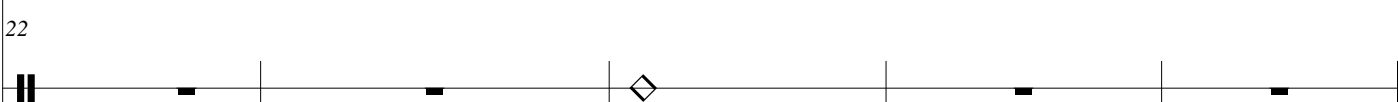
Olhando para Cristo

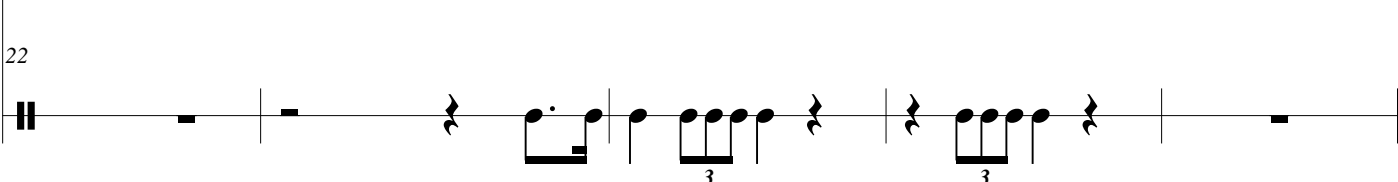
Timp. 


Cym. 


Cx cl. 

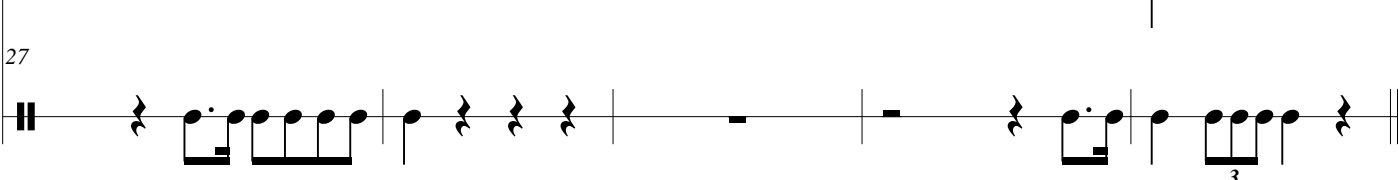
Timp. 

Cym. 


Cx cl. 

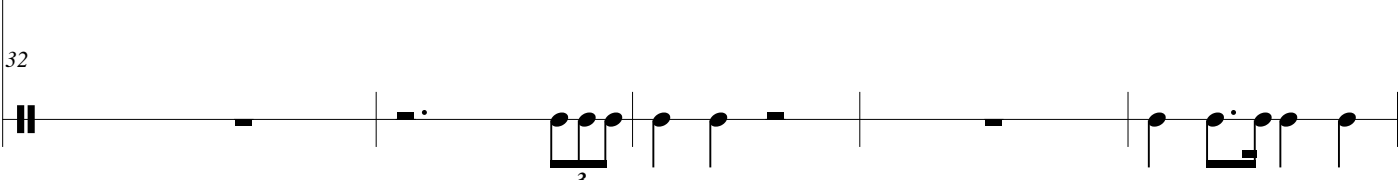
Timp. 

Cym. 

Cx cl. 

Timp. 

Cym. 

Cx cl. 

Olhando para Cristo

37

Timp.

Cym.

Cx cl.

43

Timp.

Cym.

Cx cl.

1, 2. 3.

1, 2. 3.

1, 2. 3.

tr.

Molto ritardando

48

Timp.

Cym.

Cx cl.

3 3 3 3

tr.

l.v.

ff

tr.

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

PIANO

Prelúdio:

♩ = 120

mp

f

Piano

5

mf

mf

rit.

Pno.

10

f

Pno.

Hino:

14

Molto ritardando

Pno.

19

Pno.

Pno.

23

Pno.

27

Pno.

32

Pno.

37

Pno.

42

1, 2. 3.

Pno.

Molto ritardando

48

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

ÓRGÃO

G.O. Fundos 8', 4' e 2'
Ped. Fundos 16', 8' acoplam.

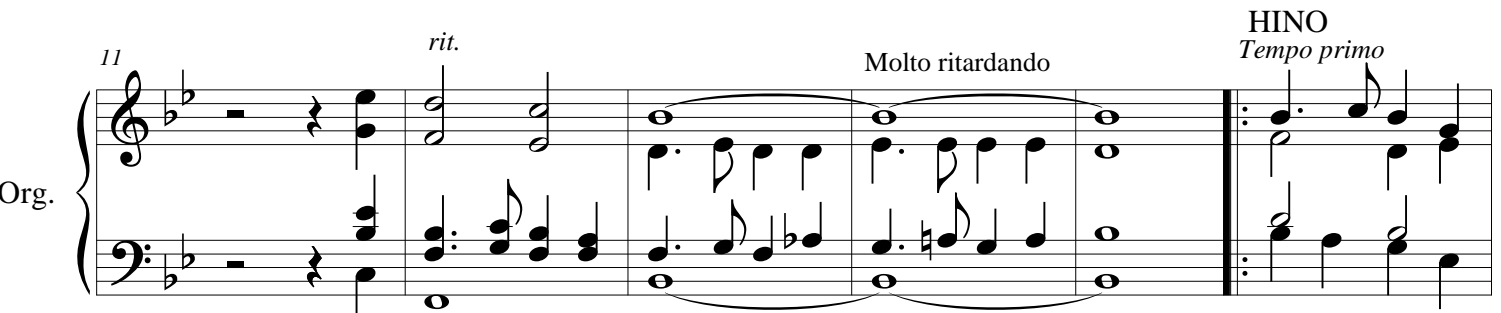
♩ = 120 Prelúdio:

Órgão



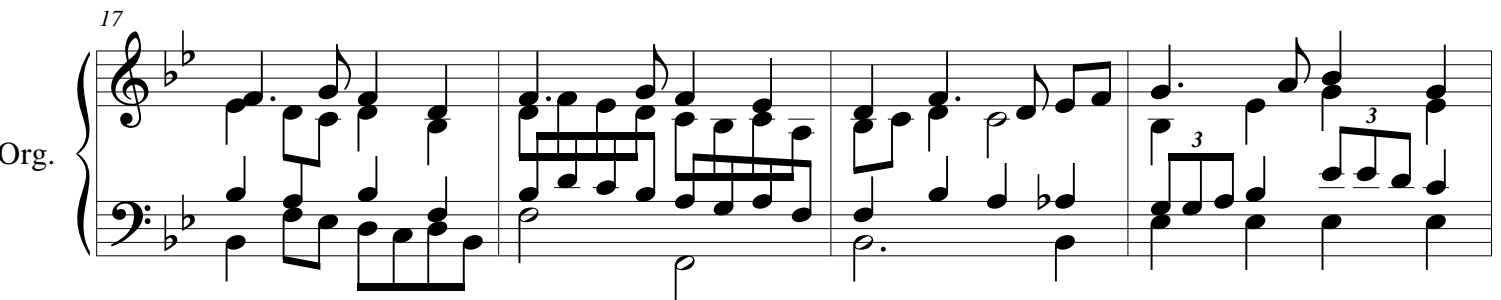
Org.

11 *rit.* *Molto ritardando* **HINO** *Tempo primo*



Org.

17



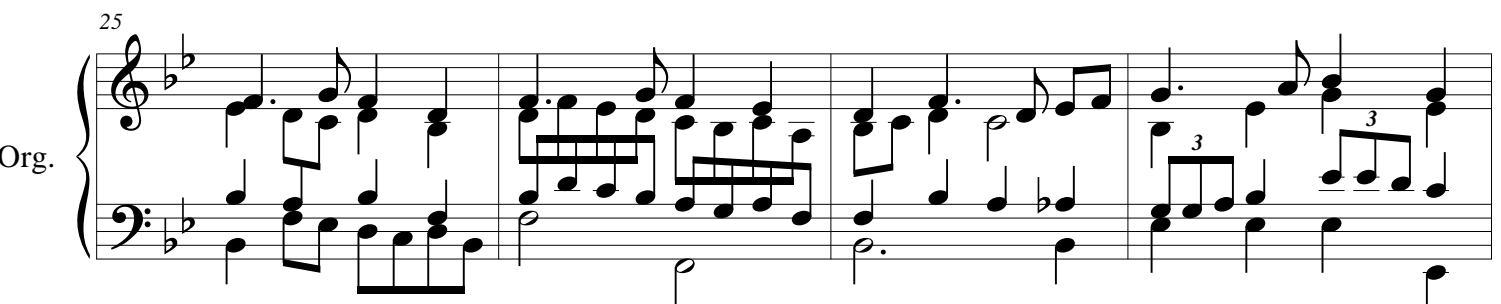
Org.

21



Org.

25



29

Org.

35

Org.

40

Org.

46

1, 2. 3. Molto ritardando

Org.

VIOLINO I

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

♩ = 120

f

5

11 *rit.* *Molto ritardando* *Tempo primo*

18

24

30

36

40

46 CODA *Molto ritardando*

1. 2. 3.

The musical score is written for Violino I in a 4/4 time signature with a key signature of one flat (B-flat). It begins with a tempo marking of quarter note = 120. The piece starts with a forte (*f*) dynamic and features several triplet patterns. Performance instructions include *rit.* (ritardando), *Molto ritardando*, and *Tempo primo*. The score concludes with a CODA section marked *Molto ritardando*, which includes first, second, and third endings.

VIOLINO II

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

$\text{♩} = 120$

f

3

3

6

rit.

13

Molto ritardando

Tempo primo

19

25

31

37

43

1, 2.

3.

CODA

Molto ritardando

Viola

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

$\text{♩} = 120$

5

11 *rit.* *Molto ritardando* *Tempo primo*

18

23

29

36

42 1, 2. 3.

48 CODA *Molto ritardando*

Cello/CB

Olhando para Cristo

Hino 579 CC / 560 HCC

Melodia: C. Austin Miles

Prelúdio e harmonização/orquestração: Eugênio Gall

♩ = 120

f

6

rit.

12

Molto ritardando

Tempo primo

18

23

28

34

40

46

1. 2.

3.

CODA

Molto ritardando

Detailed description: This is a musical score for Cello/Contrabass, written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as quarter note = 120. The score begins with a forte (*f*) dynamic. It consists of nine staves of music. The first staff (measures 1-5) features a melodic line with eighth and quarter notes, and a bass line with chords and eighth notes. The second staff (measures 6-11) includes a *rit.* (ritardando) marking. The third staff (measures 12-17) features a *Molto ritardando* marking and a repeat sign. The fourth staff (measures 18-22) returns to *Tempo primo* and includes several triplet markings. The fifth staff (measures 23-27) continues with triplet markings. The sixth staff (measures 28-33) continues the melodic and harmonic development. The seventh staff (measures 34-39) includes more triplet markings. The eighth staff (measures 40-45) concludes the main section. The ninth staff (measures 46-50) is the CODA, marked *Molto ritardando*, and includes first, second, and third endings for a final cadence.