

# Louvar mesmo em provas

Letra e música de Juscélia de Souza Pereira e Régis Carvalho Zamborlini

Arranjo de Marcelo Rauta

Moderato ♩ = 94

The piano introduction is in 4/4 time, marked Moderato (♩ = 94). It features a melody in the right hand and a bass line in the left hand. The key signature has two flats (Bb and Eb). The melody starts with a half rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. The bass line starts with a half rest, followed by a quarter note G3, a half note A3, and a quarter note Bb3. The melody continues with a half note Bb4, a quarter note C5, and a half note D5. The bass line continues with a half note C4, a quarter note D4, and a half note E4. The melody ends with a half note E5, a quarter note F5, and a half note G5. The bass line ends with a half note F4, a quarter note G4, and a half note A4. The introduction concludes with a final chord of Bb4, Eb5, and G5 in the right hand, and a half note G3, a half note A3, and a quarter note Bb3 in the left hand.

The first line of the song begins at measure 5. The vocal melody is in the right hand, starting with a half rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. The piano accompaniment is in the left hand, starting with a half rest, followed by a quarter note G3, a half note A3, and a quarter note Bb3. The lyrics are: "Ho-je a-cor-dei já lou-van - do, por es-te di-a Se-nhor." The key signature has two flats (Bb and Eb). The tempo is Moderato (♩ = 94). The dynamics are marked *mf* (mezzo-forte).

The piano accompaniment for the second line of the song is in the left hand, starting with a half rest, followed by a quarter note G3, a half note A3, and a quarter note Bb3. The right hand has a half rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. The piano accompaniment continues with a half note C4, a quarter note D4, and a half note E4. The right hand continues with a half note Bb4, a quarter note C5, and a half note D5. The piano accompaniment ends with a half note F4, a quarter note G4, and a half note A4. The right hand ends with a half note E5, a quarter note F5, and a half note G5. The piano accompaniment concludes with a final chord of Bb4, Eb5, and G5 in the right hand, and a half note G3, a half note A3, and a quarter note Bb3 in the left hand.

The third line of the song begins at measure 10. The vocal melody is in the right hand, starting with a half rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. The piano accompaniment is in the left hand, starting with a half rest, followed by a quarter note G3, a half note A3, and a quarter note Bb3. The lyrics are: "A - jo - e-lhei me a-le - gran - do por teu in - fi - ni-to a-mor. Eu o - rei". The key signature has two flats (Bb and Eb). The tempo is Moderato (♩ = 94). The dynamics are marked *mf* (mezzo-forte).

The piano accompaniment for the fourth line of the song is in the left hand, starting with a half rest, followed by a quarter note G3, a half note A3, and a quarter note Bb3. The right hand has a half rest, followed by a quarter note G4, a half note A4, and a quarter note Bb4. The piano accompaniment continues with a half note C4, a quarter note D4, and a half note E4. The right hand continues with a half note Bb4, a quarter note C5, and a half note D5. The piano accompaniment ends with a half note F4, a quarter note G4, and a half note A4. The right hand ends with a half note E5, a quarter note F5, and a half note G5. The piano accompaniment concludes with a final chord of Bb4, Eb5, and G5 in the right hand, and a half note G3, a half note A3, and a quarter note Bb3 in the left hand.

14 Gm Eb F For-ças pa  
 — e cho-rei por po-der te lou-var por teu san - gue so- bre mim For-ças pa

18 Gm Gm/F# Gm/F Gm/E Eb Bb7/D F7  
 ra can tar eu em ti en-con-trei  
 - for-ças pa-ra can - tar en-con-trei quan-do as pro - vas vi-e - ram me su - fo - car.  
 ra can-tar eu em ti en-con-trei  
 for-ças pa-ra can - tar,

22 Bb(sus4) Bb C7 F/A Eb Gm  
 Ho-je dou gló-ria Se - nhor por-que em pro-vas es - tou, mas eu te lou

25 Eb Gm

27 Cm Eb F7 **Sem acorde** *p*

- vo por-que\_ tu me a - mas Se - nhor\_ e a - té a - qui\_ me sus-ten - tas

31 Eb Cm A° D7/F# Gm Gm/Bb *cresc. poco a poco*

- te, me con-for-tas - te quan-do a cho-rar\_ aos teus pés\_ eu es-ta - va. Ho-je sou gra *cresc. poco a poco*

me sus-ten-tas - te, con-for-tas-te quan-do a cho-rar\_ aos teus pés\_ eu es-ta - va. Ho-je sou gra

35 Eb Bb/D Cm Cm7/F F7(sus4) Bb Eb F7 *ff*

- to, pe-lo gran - de a-mor\_ do Se-nhor\_

- to, pe-lo gran - de a-mor\_ do Se-nhor\_

m.e. m.d. m.e.

40 *mf* B $\flat$  Dm Eb F

Ho-je a-cor-dei me-di - tan - do em tu-do o que pas-sei

44 Gm Dm Eb F

As pro-vas que me cer-ca - ram, mas que con-ti-go em-fren-tei. Eu o-rei

48 Gm Eb F Eu cho-rei

— e pe-di for-ças pra pros-se-guir, pois pen-sei ser o meu fim. Eu cho-rei

52 Gm Gm/F# Gm/F Gm/E Eb Bb7/D F7

e can-tei, o teu no - me lou-vei e as vi-tó - rias eu con - se - gui. —

— e can-tei, o teu no-me lou-vei e as vi-tó - rias eu con - se - gui. — As mu -

e can-tei, o teu no - me lou-vei e as vi-tó - rias eu con - se - gui. —

— e can-tei, o teu no - me, e as vi-tó - rias eu con - se - gui. —

56 Bb(sus4) Bb C7 F/A Eb Gm

lha - ras trans-pas - sei, — con-ti-go e - xér - ci-to eu en-fren-tei e as bar-rei

lha - ras trans-pas - sei, — con-ti-go e - xér - ci-to eu en-fren-tei e as bar-rei

lha - ras trans-pas - sei, — con-ti-go e - xér - ci-to eu en-fren-tei e as bar-rei

60 Cm Eb F7 Sem acorde p

- ras que me cer-ca - ram Se-nhor quan-do eu a lou-var. — As der-ru - bas

- ras que me cer-ca - ram Se-nhor quan-do eu a lou-var. — As der-ru - bas

- ras que me cer-ca - ram Se-nhor quan-do eu a lou-var. — As der-ru - bas

64 Eb Cm A° D7/F# Gm Gm/Bb *mf*

- tes e me mos-tras - tes que com meu lou-vor gran-des coi - sas pos-so ver. Eu que-ro ver

*p* As der-ru-bas - tes, mos-tras-tes que com meu lou-vor gran-des coi - sas pos-so ver.

68 Eb Bb/D Cm Eb F7 Bb Gm Eb Eb/D *mf*

o Se-nhor o-pe-rar e na mi-nha vi-da re - no-var.

O teu po-der o teu a-mor, meu lou-vor

73 Cm Cm/Bb F/A F/G F7 Bb Eb F7

eu que-ro mais de ti. Ho - je

a - cei - tar, Se nhor, eu que-ro mais de ti.

78  $Bb^{(sus4)}$   $Bb$   $C^7$   $F/A$   $Eb$   $Gm$

*f* dou gló-ria Se - nhor por - que em pro - vas es - tou, mas eu te lou

*f*

*f*

$Eb$   $Gm$

82  $Cm$   $Eb$   $F^7$  **Sem acorde** *p*

- vo por - que tu me a - mas Se - nhor e a - té a - qui me sus - ten - tas

*p*

86  $Eb$   $Cm$   $A^\circ$   $D^7/F^\sharp$   $Gm$   $Gm/Bb$  *mf*

- te, me con - for - tas - te quan - do a cho - rar aos teus pés eu es - ta - va. Ho - je sou gra

*p* *mf* *mf*

me sus - ten - tas - te, con - for - tas - te quan - do a cho - rar aos teus pés eu es - ta - va. Ho - je sou gra

*p* *mf*

90 Eb Bb/D Cm Cm<sup>7</sup>/F F<sup>7</sup>(sus4) Bb<sup>9</sup>(sus4) G

- to, pe - lo gran - de a-mor do Se-nhor,

- to, pe - lo gran - de a-mor do Se-nhor,

m.e. m.d. m.e.

95 Sem acorde Sem acorde F<sup>7</sup>(sus4) Bb<sup>9</sup>(sus4) Bb

pe - lo gran-de a-mor do Se-nhor.

pe - lo gran-de a-mor do Se-nhor.

m.e. m.d. m.e.