

# Oh! Que grande é esta redenção

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1. Hou - ve tem - po/em que vi -

Melodia

The first system of the musical score is in 4/4 time. It features a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with a rest for four measures, followed by the lyrics "1. Hou - ve tem - po/em que vi -". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

vi sem Deus, lon - ge, In - ge dos ca - mi-nhos Seus; mas Je - sus, na cruz, por mim mor-reu pra

The second system continues the vocal line and piano accompaniment. The vocal line has a rest for four measures before the lyrics "vi sem Deus, lon - ge, In - ge dos ca - mi-nhos Seus; mas Je - sus, na cruz, por mim mor-reu pra". The piano accompaniment continues with harmonic support.

The piano accompaniment for the second system, starting at measure 6. It features a treble clef with chords and a bass clef with a steady bass line.

me sal - var. Oh! que gran - de/é es - ta re - den-ção! Tão com - ple - ta/e - ter - na

The third system continues the vocal line and piano accompaniment. The vocal line has a rest for four measures before the lyrics "me sal - var. Oh! que gran - de/é es - ta re - den-ção! Tão com - ple - ta/e - ter - na". The piano accompaniment continues with harmonic support.

The piano accompaniment for the third system, starting at measure 11. It features a treble clef with chords and a bass clef with a steady bass line.

16

sal - va - ção! Foi seu san - gue que me res - ga - tou da per - di - ção.

16

21

Lento

2. Su - a voz en - fim me des - per - tou;

21

*rit.*

27

seu a - mor meu co - ra - ção ga - nhou; pe - la gra - ça, sei que sal - vou/es - tou, sal - vo/es - tou, sim

27

32 *a tempo* *mf*

sal-vo/es-tou! 3. Já con-fes-so/a Cris-to, meu Se-nhor, e me/a-le-gro/em su-a sal-va-ção;

37 *a tempo* *mf*

ne-le-te-nho paz e pro-te-ção e sal-vo/es-tou. Oh! que gran-de/é es-ta

42 *a tempo* *mf*

re-den-ção! Tão com-ple-ta/e-ter-na sal-va-ção! Foi seu san-gue que me res-ga-tou da

47

per - di - ção. *f* 4. Ó que gran - de/a - mor que/a mim sal - vou!

The first system of music consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note 'per - di - ção.' followed by a whole rest, then a half note 'Ó' and a quarter note 'que'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *f* (forte) is placed above the vocal line at the beginning of the second phrase.

47

*f*

The piano accompaniment for the first system. The right hand plays a series of chords, while the left hand has a rhythmic pattern of eighth notes. A dynamic marking of *f* is placed above the right hand.

52

Ó que/in - fin - da gra - ça Deus mos - trou. Oh! que gran - des ben - çãos me/ou - tor - gou o Sal - va -

The second system of music. The vocal line begins with a half note 'Ó' and a quarter note 'que', followed by a half note 'Deus' and a quarter note 'mos - trou.'. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is placed above the vocal line at the start of the second phrase.

52

The piano accompaniment for the second system, featuring chords in the right hand and a bass line in the left hand.

57

dor! Oh! que gran - de/é es - ta re - den - ção! Tão com - ple - ta/e - ter - na sal - va - ção!

The third system of music. The vocal line starts with a half note 'dor!', followed by a half note 'Oh!' and a quarter note 'que'. The piano accompaniment continues with a steady eighth-note bass line. A dynamic marking of *f* is placed above the vocal line at the beginning of the second phrase.

57

The piano accompaniment for the third system, showing chords in the right hand and a bass line in the left hand.

62

Foi seu san - gue que me res - ga - tou da per - di - ção.

62

Melodia no contralto

67

*pp* ad libitum

*mp*

Meu Sal - va - dor.

hum .....

67

*pp*

ad libitum