

Excertos Orquestrais

Orquestra Sinfônica Jovem de Goiás

Flauta:

*A. Dvorak: Sinfonia nº 8; 4º movimento, letra C até E.

The musical score for the flute part consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a series of sixteenth-note runs. A bracket labeled 'C' spans the first two staves, with a dynamic marking of *ff* below it. The third staff continues the melodic line. The fourth staff is marked 'SOLO.' and begins with a dynamic marking of *p*. The fifth and sixth staves contain more melodic development with slurs and accents. The seventh staff includes first and second endings, with a dynamic marking of *fz* below. The eighth staff concludes the section with first and second endings, dynamic markings of *f*, *dim.*, *dim.*, and *p*, and a final *f* marking.

*J. Brahms: Sinfonia N. 1, Op. 68: 4º movimento, compassos 38 a 46

The musical score for the horns consists of two staves. The first staff starts at measure 28 with a treble clef, a key signature of two flats (Bb), and a 4/4 time signature. It features a melodic line with slurs and accents. A bracket labeled 'B' spans measures 38 to 46, with a tempo marking of 'Più Allegro' above it. Dynamic markings include *sf sf sf*, *pp*, and *f sempre e passionato*. The second staff starts at measure 45 with a treble clef and a key signature of two flats. It features a melodic line with slurs and accents, with dynamic markings of *f espr.* and *f*. The staves are labeled 'Hr. I' and 'Hr. II' at the bottom.

Piccolo:

* M. Ravel Concerto em Sol para Piano: Do Início até a Cifra 2

Allegramente *Solo*

OTTAVINO

FLAUTO

1

f

1

ff

mf

cresc.

f

mf

2

f

5

Oboé:

*J. Brahms: Sinfonia N. 1, Op. 68: 2º movimento, compasso 17 ao 23.

Oboe I
Andante sostenuto

18

cresc.

SOLO
espr.

3 A 8

Detailed description: The image shows a musical score for Oboe I. The title is "Oboe I Andante sostenuto". The score begins at measure 18, marked with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music consists of a single melodic line. The first part of the score (measures 17-21) is marked with a crescendo (*cresc.*). At measure 22, there is a section marked "SOLO" and "espr." (expressive). This section is bracketed and includes a first ending bracket with the number "3" and a second ending bracket with the number "8".

Clarinete

*J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 1° Mov compasso 36 ao 46

31 *mutano in A*
p grazioso

38 *pp* *p*

42 *pp* *p*

46 *mutano in B* *Ob. I*
p legg.

*J. Brahms Sinfonia N°3 em Fá Maior Op. 96 - 2° Mov Início ao compasso 22

in B
Andante
p espress. semplice

7

13 *pp* *p*

20 *p* *mf*

*F. Mendelssohn: Sonho de uma Noite de Verão, Op. 61: Scherzo: início até letra B.

In B.
Scherzo.
Allegro vivace.
p

1 2 *dim.*

A 2

cresc.

tr *B 9* *f*

Fagote

*W. A. Mozart: Bodas de Fígaro: Abertura, início ao compasso 24.

Musical score for Bassoon (Fagote) in the opening of Mozart's Marriage of Figaro Overture. The score is in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking **Presto** and the dynamic **pp**. The first staff shows the initial melodic line starting at measure 1. The second staff, starting at measure 6, features a more active rhythmic pattern with a **ff** dynamic. The third staff, starting at measure 16, returns to a melodic line with a **p** dynamic. The fourth staff, starting at measure 23, continues the melodic line with a **ff** dynamic. The score includes various articulations such as slurs and accents, and first endings are marked with a '1' above the staff.

*L. van Beethoven: Sinfonia N. 9, 4º movimento, compasso 116 ao 140.

Musical score for Viola in the fourth movement of Beethoven's Ninth Symphony. The score is in bass clef with a key signature of two sharps (D# and F#) and a 4/4 time signature. It begins at measure 114 with the dynamic **p**. The first staff shows a melodic line with a **p** dynamic. The second staff, starting at measure 125, features a more active rhythmic pattern with a **p** dynamic and a **cresc.** marking. The third staff, starting at measure 135, continues the melodic line with a **cresc.** and **p** dynamic. The score includes various articulations such as slurs and accents, and first and second endings are marked with '1' and '2' above the staff. A section labeled 'A' is marked with a box around the staff.

Trompa

*Trompa Aguda (parte de 1º Trompa):

*J. Brahms Sinfonia: N. 1: 2º mov. – compasso 90 até 105.

in E

Musical score for Trompa Aguda in E major, measures 90-105. The score is written in treble clef with a key signature of one sharp (F#). It consists of three staves. The first staff starts at measure 90 with a dynamic of *p* and includes markings for *espr.* and *cresc.*. The second staff starts at measure 94 with a dynamic of *f* and includes markings for *pp*, *f*, *p*, and *espr.*. The third staff starts at measure 102 with a dynamic of *cresc.* and includes markings for *mf* and *p dolce*. There are boxed letters 'E' and 'F' above the staves, and a circled number '6' above the third staff.

*J. Brahms Sinfonia: N. 1, 4º Mov compasso 30 até 38

in C

Musical score for Trompa in C major, measures 30-38. The score is written in treble clef with a key signature of no sharps or flats. It consists of one staff. The tempo is marked *Più Andante*. The dynamic is *f sempre e passionato*. There is a boxed letter 'B' above the staff.

*Trompa Grave (parte de 2º Trompa):

*D. Shostakovich: Sinfonia nº5 em ré menor: 2a. Trompa in F. Nº 17 até 21

Musical score for Trompa in F major, measures 17-22. The score is written in bass clef with a key signature of two flats (Bb, Eb). It consists of five staves. The first staff starts at measure 17 with a dynamic of *f* and includes markings for *92* and *6*. The second staff starts at measure 19 with a dynamic of *mf* and includes markings for *poco animando* and *104*. The third staff starts at measure 19 with a dynamic of *mp*. The fourth staff starts at measure 20 with a dynamic of *f* and includes the marking *TEMT*. The fifth staff starts at measure 21 with a dynamic of *f* and includes markings for *Allegro non troppo* and *126*. There are circled numbers 17, 19, 20, and 21, and boxed numbers 16, 17, 19, and 22.

Trompete

* L. van Beethoven: Abertura Leonora nº 2, (trompete offstage).

390 *Un poco sostenuto*
in Es (auf der Bühne)

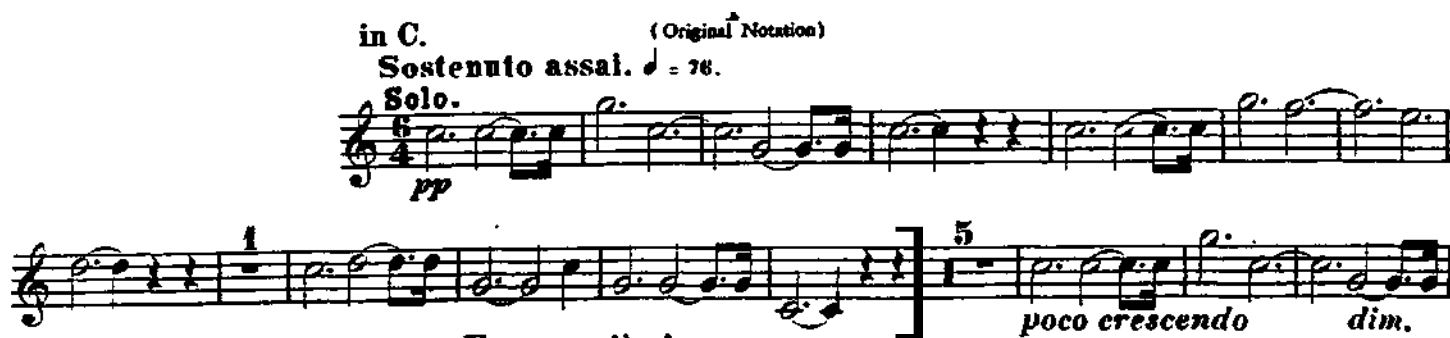


395 *Tempo I* 8 *Un poco sostenuto*

407

*R. Schumann Sinfonia Nº2 em dó Maior op.61: 1º mov.: Compassos 1 ao 13

in C. (Original Notation)
Sostenuto assai. ♩ = 76.
Solo.



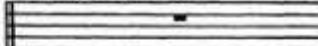
pp

poco crescendo *dim.*

*P. I. Tchaikovsky – ‘Lago dos Cisnes’ Dança Napolitana.

Andantino quasi
1 moderato 1

Pistone I (A)



Solo

p

più f

Molto più mosso

mf

poco più f

2 Presto

ff



Trombone

*G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.

62 **Allegro.** 16 **Bb.** 5 *poco rit. a tempo* 27 **C** *f marc.*

117 *f* *f*

124 *f* *f*

131 *f*

Detailed description: This is a musical score for Trombone in bass clef, 3/4 time. It consists of four staves of music. The first staff starts at measure 62 with a key signature of one flat (Bb) and a tempo marking of 'Allegro.' followed by the number 16. The key signature changes to C major at measure 27, indicated by a 'C' in a box. The tempo marking changes to 'poco rit. a tempo' at measure 5. The first staff ends with a dynamic marking of 'f' and 'marc.'. The second staff starts at measure 117 with a dynamic marking of 'f'. The third staff starts at measure 124 with a dynamic marking of 'f'. The fourth staff starts at measure 131 with a dynamic marking of 'f'.

*M. Ravel: Bolero (solo)

10 **1º Solo** *mf sostenuto*

11

Detailed description: This is a musical score for Trombone in treble clef, 4/4 time. It consists of four staves of music. The first staff starts at measure 10 with a boxed number '10' and a tempo marking of '1º Solo' and 'mf sostenuto'. The second staff continues the melody. The third staff continues the melody. The fourth staff starts at measure 11 with a boxed number '11' and continues the melody.

Trombone Baixo

*G. Rossini: La Gazza Ladra: Abertura, letra C até compasso 138.

88 a tempo 27 C
f marc. sf

120 sf

126 sf

132 sf sf

1 2

Detailed description: This musical score is for the Trombone Baixo part of the Overture to 'La Gazza Ladra' by Gioacchino Rossini. It covers measures 88 to 138. The music is in 2/4 time and begins with a 'C' time signature change. The tempo is 'a tempo'. The score features dynamic markings of *f*, *marc.*, and *sf*. There are slurs and accents throughout. At the end of the excerpt, there are first and second endings marked '1' and '2'.

*Bruckner: Sinfonia N. 4, "Romantica": 1º movimento, letra A à B.

40 Holz. molto cresc. A sf marc.

marc. 60 marc.

70

B 80 1 p

Detailed description: This musical score is for the Trombone Baixo part of the first movement of Bruckner's Symphony No. 4, 'Romantic'. It covers measures 40 to 80. The music is in 2/4 time and begins with a 'Holz.' (woodwinds) marking. The tempo is 'molto cresc.'. The score features dynamic markings of *marc.*, *sf*, and *p*. There are slurs and accents throughout. The section is divided into two parts, 'A' and 'B', with measure numbers 40, 50, 60, 70, and 80 marked. The first ending is marked '1'.

Tuba:

R. Wagner: Die Walkure: Cavalgada das Valquírias - 1 compasso antes do n° 11 até 12.

The image shows a musical score for the Tuba part, consisting of three staves. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The first staff begins with a *ff* dynamic marking. The second staff also features a *ff* dynamic. The third staff includes a measure number '12' and a first ending bracket labeled '1'. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Piano:*

A. Copland: Appalachian Spring – 7 ao 10

The image displays a page of musical notation for the piano part of Aaron Copland's Appalachian Spring, covering measures 7 through 10. The score is written for two staves, treble and bass clef, in a key signature of one sharp (F#) and a common time signature (C). Measure 7 begins with a dynamic marking of *marcato* and features a series of chords and moving lines in both hands. Measure 8 is marked with a forte *f* dynamic and includes the instruction *non legato (ball like)*, with a dashed line indicating a phrasing slur. Measures 9 and 10 continue the melodic and harmonic development, with measure 10 ending on a final chord. The page number '9' is printed in the lower right corner of the first system.

Percussão:

PERCUSSÃO - TÍMPANOS

L. V. Beethoven: Sinfonia n° 7, 1° movimento, compassos 409 ao fim.

Musical score for Timpani (TÍMPANOS) from Beethoven's Symphony No. 7, measures 388 to 443. The score is written in bass clef with a 2/4 time signature. It includes dynamic markings such as *ff*, *poco cresc.*, *più cresc.*, and *ff*. There are also performance instructions like *G.P.* and *N*. The score ends with a double bar line.

PERCUSSÃO - CAIXA CLARA

Rimsky-Korsakov: Scheherazade, 3° movimento, letra D a I e 4° movimento, letra P a R.

Musical score for Snare Drum (CAIXA CLARA) from Rimsky-Korsakov's Scheherazade, measures 1 to 16. The score is written in treble clef with a 2/4 time signature. It includes dynamic markings such as *pocchiss. più mosso*, *p*, *dim.*, *ppp*, *pocchiss. cresc.*, and *pp*. There are also performance instructions like *Come prima* and *P*. The score includes fingerings (1-5) and articulation marks.

Musical score for Percussion - Plate (Prato). The score consists of two staves. The top staff features a melodic line with accents and dynamic markings including *mf* and *Q*. The bottom staff provides a rhythmic accompaniment with a 'R' marking at the end.

PERCUSSÃO – PRATO

P. I. Tchaikovsky: Abertura Romeu e Julieta, dois compassos antes de O até 12 depois de O.

Musical score for Percussion - Plate (Prato). The score consists of three staves. The top staff has a melodic line with accents and dynamic markings *ff* and *Q*. The middle and bottom staves provide a rhythmic accompaniment with dynamic markings *ff* and *P*, and measure numbers 4, 21, and 24.

PERCUSSÃO – PANDEIRO

E. Chabrier: Espagna, letra L até letra M.

Musical score for Percussion - Tambourine (Pandeiro). The score consists of six staves. The top staff starts at measure 34 and includes a 'Tamb. Solo' section with dynamic markings *ff* and *p legg.*. The middle four staves feature a rhythmic pattern with a 'cresc. poco a poco' instruction and dynamic markings *mf* and *f*. The bottom staff includes a 'sec' marking, a '3' measure count, a 'M_{Clars}' marking, and ends at measure 28.

PERCUSSÃO – GLOCKENSPIEL

W. A. Mozart: *A Flauta Mágica*

The score consists of five systems of music. Each system has a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The bass clef staff contains chords and rests. The melody in the treble clef is a rhythmic sequence of eighth and sixteenth notes, often with slurs and accents. The first system starts with a whole rest in the treble and a whole note chord in the bass. The second system begins with a quarter note in the treble and a quarter note chord in the bass. The third system continues the melodic line with a quarter note in the treble and a quarter note chord in the bass. The fourth system features a quarter note in the treble and a quarter note chord in the bass. The fifth system concludes with a quarter note in the treble and a quarter note chord in the bass, ending with a double bar line.

PERCUSSÃO – XILOFONE

A. Copland: *Appalachian Spring*, de 48 até 4 compasso depois de 49.

The score is written in 3/4 time. The first system shows measures 47 and 48. Measure 47 contains a triplet of eighth notes. Measure 48 is marked with a forte (f) dynamic and includes fingerings 1, 2, 3, and 4. Above the staff, it says "(violins)". The second system starts with a treble clef and a forte (ff) dynamic, marked "secco". It features a series of chords and eighth notes. The third system continues with chords and eighth notes, also marked with a forte (ff) dynamic. The fourth system begins with measure 49, marked with a sforzando (sf) dynamic, and consists of a series of chords and eighth notes. The score ends with a large right-facing curly bracket.

PERCUSSÃO - BUMBO

Stravinsky: Sagração da Primavera, Dança da Terra, número 72 ao 80.

DANSE DE LA TERRE
Lento 3

72 Prestissimo
g.c. 3 3 3 3 *tr*
p *molto*

p sub. sfP *molto* *tr*

73 *tr*
p subito sfP *molto* *p subito sfP* 1 2 3

4 5 6 *tr*
p subito

74 *tr*
p subito sfP 1 2

3 4 5 6 **75** 1 2
p subito

3 4 5 6 7 8 9

10 11 **76** 1 2 3 4 5

6 7 8 9 **77** 1 2 3
cresc. poco a poco

4 5 6 7 8

9 10 **78**
ff

HARPA

H. Berlioz: Sinfonia Fantástica, 2º movimiento, 1ª harpa: 1ª página.

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (And.)

The musical score is written for Harp and consists of five systems of music. The first system begins with a treble clef and a key signature of two sharps (D major). It features a series of chords and arpeggios, with fingerings 2, 3, 4, 1, 2, 3, 4, 5 indicated. The second system continues with similar textures, including a *pp* dynamic marking and a *Soli.* instruction. The third system starts with a box containing the number 21 and includes a *ff* dynamic marking. The fourth system contains a box with 22 and a *rall.* marking, with a *Viol.* part indicated above the staff. The fifth system contains boxes with 23 and 24, and a *pp* dynamic marking. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.* and *f cresc.*

P. I. Tchaikovsky: *O Quebra Nozes, suite N. 1: Valsa das Flores, compassos 3 a 33.*

Tempo di Valse

Ob. I, II

7

10

Cadenza ad libitum

20

23

riten.

VIOLINO

*R. Schumann: Sinfonia nº2 em dó maior, op 61- 2º Mov, Scherzo: Compasso 1 a 54

SCHERZO

Allegro vivace $\text{♩} = 144$

The image shows a page of a musical score for the Violino part of the Scherzo from the second symphony of Robert Schumann. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Allegro vivace' with a metronome marking of quarter note = 144. The dynamics range from *mf* to *f*. The score includes various musical notations such as slurs, accents, and dynamic markings like *cresc.*, *poco rit.*, and *a tempo*. There are two first endings marked '1.' and '2.' between measures 10 and 14. The score is divided into systems, with measure numbers 5, 10, 14, 19, 26, 31, 36, 41, 46, and 51 indicated at the beginning of their respective lines. The piece concludes with a *poco rit.* marking followed by a repeat sign and a final *a tempo* marking.

*J. Brahms Sinfonia N°2 em ré maior, op. 73 - 1° mov, compasso 17 até 66.

Allegro non troppo

11 Fl. 1

K.B.

2. Mal

p dolce

21

dim.

30 10 Ob. **A**

p dolce

48 1 Fl. I

p *cresc.*

56

f *sf*

62 **B**

sf *sf* *sf* *p* 1

Viola:

*F. Mendelssohn: Sonho de uma Noite de Verão, Scherzo- Da letra A até letra D

Sheet music for Viola, Scherzo from A Midsummer Night's Dream by Felix Mendelssohn. The score is in 3/4 time and features a key signature of one flat (B-flat). The piece is divided into sections A, B, C, and D. The score includes various dynamics such as *cresc.*, *p*, *sf*, and *pp*, and articulation marks like accents and slurs. The final measure of the piece is marked with the number 21.

*F. Mendelssohn: Sonho de uma Noite de Verão: Scherzo: da letra E ate 8 compassos antes da letra G.

The image shows a musical score for a Scherzo from Felix Mendelssohn's "A Midsummer Night's Dream". The score is written for a string quartet, with four staves. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score begins with a large letter 'E' above the first staff. The first staff starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second staff also begins with a crescendo (*cresc.*) and includes the instruction *arco*. The third staff features a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The fourth staff includes a fortissimo (*ff*) dynamic and a *divisi* instruction. The score concludes with a first ending bracket and a first ending mark (*1*). The letter 'F' is placed above the third staff, and the letter 'G' is placed above the fourth staff, marking the end of the section.

*A. Bruckner: Sinfonia n°4 em mi Bemol Maior: 2°Mov: Compasso 51 até Compasso 83.

8

Viola

Viol. *piu.* arco *lang gezogen*

50 1 *mf* *gezogen cresc.* *dim.* *mf cresc.* *gezogen*

60 *pp* *cresc.* *gezogen* *dim.* *pp*

lang gezogen *pp* *dim.* *mf* *lang gezogen*

70 *pp* *f* *dim.* *pp cresc.* *lang gezogen* *mf gezogen* *lang gezogen*

80 *dim.* *pp* 6 90 2 *ff.* *P marcato* *lang gezogen*

Detailed description: This is a musical score for the Viola part of the second movement of Bruckner's Fourth Symphony. The score is written in bass clef with a key signature of two flats (B-flat major). It consists of five staves of music. The first staff begins at measure 50 and includes performance instructions such as 'Viol. piu. arco' and 'lang gezogen'. The second staff continues from measure 50 to 60, featuring dynamics like 'pp' and 'cresc.'. The third staff starts at measure 60 and includes a 'D' time signature change. The fourth staff covers measures 70 to 80, with dynamics ranging from 'pp' to 'f'. The fifth staff concludes at measure 90, marked with a '6' and a '2' time signature change, and includes the instruction 'P marcato'. The score is annotated with various dynamics (mf, cresc., dim., pp, f) and performance directions (gezogen, lang gezogen, arco).

Violoncello

*P.I. Tchaikovsky: Sinfonia n°6 em si menor, op. 74 ("PATETICA"): 1° Mov.: Compasso 174 até 201.

174 *ff* *feroce* *ff*

176

179 *sempre ff*

185 *ff*

188 *div.* *fff* *fff*

193 *ff* *ff*

199 *unis.* *dim.*

201 *legatissimo* *p*

Detailed description: This is a page of a musical score for the Cello part of Tchaikovsky's Symphony No. 6. The score covers measures 174 to 201. It is written in a single staff in bass clef. The key signature is one flat (B-flat). The tempo is marked with a double 'J' symbol. The dynamics range from fortissimo (ff) to pianissimo (p). There are several articulations, including accents, slurs, and a 'legatissimo' marking. The score includes various musical notations such as triplets, slurs, and dynamic markings. The measures are numbered on the left side of the page.

*P.I. Tchaikovsky: Sinfonia n°6 em si maior, op. 74 ("PATETICA"): 2° Mov.: Início até casa 1

Allegro con grazia

mf mf f

6

9

13

mf *ff* *sempre mf*

gliss.

1.

Contrabaixo

*R. Schumann: Sinfonia N° 2, Início até letra A

Sostenuto assai ♩ = 76

pp

6 fp

12

19 *poco cresc.* *dim.* *cresc.*

poco cresc. *dim.* *cresc.*

25 **Un poco più vivace** *f* *p* *cresc.* *f* *p* *cresc.*

*L. Van Beethoven: Sinfonia n°5, Scherzo- compassos 1-100

Allegro $\text{♩} = 96$
unis.

pp *poco rit.* *a tempo* *pp* *sf*

14 *poco rit.* *a tempo*
Corni
f

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc. -*

68 *f*

82 *sf* *sf* *sf* *sf*

96 *dimin. pp* *Vello* *Cb.* *f > p* *nizz.* *nizz.*

*L. Van Beethoven: Sinfonia n°5, Trio - compassos 140-218

137 unis. *p* *f*

147

158 1. 2. *f*

166

175 1 2 3 4 5 6

188 Vello **B** *f*

Cb. *f*

198 unis. *dimin.* *p*

207 *sempre più p* 8

Detailed description: This image shows a page of musical notation for the Trio section of Beethoven's Symphony No. 5, measures 140-218. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven staves of music. The first staff (measures 137-146) begins with a piano (*p*) dynamic and a *unis.* (unison) instruction, followed by a dynamic shift to *f* (forte). The second staff (measures 147-157) continues the melodic line. The third staff (measures 158-165) features a first and second ending, with a *f* dynamic. The fourth staff (measures 166-174) continues the melodic development. The fifth staff (measures 175-187) includes six numbered fingerings (1-6) for a specific melodic passage. The sixth staff (measures 188-197) is a piano accompaniment for the Violoncello (Vello) and Contrabasso (Cb.), marked with a *f* dynamic and a boxed letter 'B'. The seventh staff (measures 198-206) returns to a unison line, marked with *dimin.* (diminuendo) and *p* (piano). The final staff (measures 207-218) concludes the section with the instruction *sempre più p* (always more piano) and a final measure marked with the number 8.

Big Band Basileu França

IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.

(Hard Jazz) **AUTUMN LEAVES** - JIMMY MERCER

The image shows a handwritten musical score for the jazz standard 'Autumn Leaves' by Jimmy Mercer. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The tempo and style are indicated as '(Hard Jazz)'. The title 'AUTUMN LEAVES' and the composer's name 'JIMMY MERCER' are written in large, bold letters. The score consists of several staves of music, with a melody line and a corresponding chord progression. The chord progression is written in a shorthand notation, including chords such as A-7, D7, Gmaj7, Cmaj7, F#-7 b5, B7, E-, B7 b9, E-7, Eb7, D-7, Db7, and Cmaj7. The melody is written in a simple, clear notation, with notes and rests clearly marked. The score is a page of a larger document, as indicated by the page number '1' in the bottom right corner.

Chord Progression:

A-7 D7 Gmaj7
Cmaj7 F#-7 b5 1. B7 E-
2. B7 E-
F#-7 b5 B7 b9 E-
A-7 D7 Gmaj7
F#-7 b5 B7 b9 E-7 Eb7 D-7 Db7
Cmaj7 B7 b9 E-
1

IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves

(Medium Swing) **Autumn Leaves** Joseph Kosma

A
4/4
C-7 | F7 | B^b_Δ7 | E^b_Δ7 |
| A_ø7 | D_{7^b13} | G-6 | /:)

B
|| A_ø7 | D_{7^b13} | G-6 | /: |
| C-7 | F7 | B^b_Δ7 | E^b_Δ7 ||

C
|| A_ø7 | D_{7^b13} | G-7 G^b₇ | F-7 E7 |
| A_ø7 | D_{7^b13} | G-6 | /: ||

IMPROVISAÇÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves

Autumn Leaves

(Medium Swing) Bb-Part Joseph Kosma

A				
4/4	D ₋₇	G ₇	C _{Δ7}	F _{Δ7}
4/4	B _{ø7}	E _{7b13}	A ₋₆	∕
B				
	B _{ø7}	E _{7b13}	A ₋₆	∕
	D ₋₇	G ₇	C _{Δ7}	F _{Δ7}
C				
	B _{ø7}	E _{7b13}	A ₋₇ G ₇ [#]	G ₋₇ F ₇ [#]
	B _{ø7}	E _{7b13}	A ₋₆	∕

IMPROVISAÇÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves

Autumn Leaves

(Medium Swing) Eb-Part Joseph Kosma

A 4/4 A-7	D7	G Δ 7	C Δ 7
F# \emptyset 7	B7 \flat 13	E-6	∕
B F# \emptyset 7	B7 \flat 13	E-6	∕
A-7	D7	G Δ 7	C Δ 7
C F# \emptyset 7	B7 \flat 13	E-7 D#7	D-7 C#7
F# \emptyset 7	B7 \flat 13	E-6	∕

TROMPETE

E. F. GOLDMAN: Pratical Studies for the Cornet and Trumpet, pág. 14.

14

13. Syncopation

Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and the sixteenths very short. Where two sixteenths are joined, they have the value of an eighth.

Moderato

The musical score for '13. Syncopation' is written in a single melodic line on a grand staff. The time signature is 2/4, and the key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score begins with a mezzo-forte (*mf*) dynamic. The music features a variety of syncopated rhythms, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat). Dynamics include *mf* and *f* (forte).

TROMBONE

Livro de Exercícios para Trombone, página 19, ex. 42.

Duetos:

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

42. Chora, na prima dessa viola (Samba do litoral Norte da Bahia)

2

52 **C** Cm⁹ Cm⁶/G Cm⁹ Cm⁶/G Bass Cm⁹ Cm⁶/G Cm⁹ Cm⁶/G

56 **D**

6

GUITARRA
N. CONCEIÇÃO: Resposta.

RESPOSTA

NEY CONCEIÇÃO

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Meditation (Meditação)



SIDE 1/TRACK 2
PLAY 4 CHORUSES

♩ - 148

Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Newton Mendonça

The musical score is written in 4/4 time and consists of a main melody with guitar accompaniment and a solo section. The main melody is written on a treble clef staff with a key signature of one sharp (F#) and a common time signature. The guitar accompaniment is written on a bass clef staff with a key signature of one sharp and a common time signature. The solo section is written on a treble clef staff with a key signature of one sharp and a common time signature.

Chorus 1:
 C F#-B B7 C
 D- Eb07 E- A7+5 D- D- F-
 Bb7 E- A7+5 D- G7+5
 F#0 F- Bb7 E- Eb07
 D- G7+5 C F#-B B7 C
 D- Eb07 E- A7+5 D- F-
 Bb7 E- A7+5 D- G7b9 C# D-1/6

SOLO:
 C F#-B B7 C D-Eb07 E- A7+5
 D- F- Bb7 E- A7+5 D- G7+5
 F#0 F- Bb7 E- Eb07 D- G7+5
 C F#-B B7 C D-Eb07 E- A7+5
 D- F- Bb7 E# A7+5 D- G7b9 C# D-1/6
 E- A7+5 D- G7b9 E- A7+5 D- G7b9
 C# Bb7+4 C# Bb7+4 C# Bb7+4 C#+4

BATERIA E PERCUSSÃO

Sistemas de condução de samba com variações.

CONDUÇÃO – SISTEMA 2


Samba

SISTEMAS DE CONDUÇÃO


A seguir, baseado em algumas destas linhas rítmicas e em conduções que já se consagram na bateria, estão os sistemas que serão aplicados sobre a série, depois sobre as frases e, mais tarde, sobre as leituras. A dinâmica do bumbo no samba deve ser suave e a pronúncia precisa e "redonda", como diz o grande baterista Tuffy Moreno.

Os sistemas 1 e 2 devem ser praticados com $\bullet = 60$ e subindo gradativamente até $\bullet = 120$.

Sistema 1



Sistema 2



The image shows two musical systems for conducting samba. Each system is written on a single staff with a treble clef and a 2/4 time signature. The notation consists of rhythmic patterns represented by stems and flags, with arrows indicating the direction of the strokes. Sistema 1 and Sistema 2 are presented as two separate lines of notation, each with its own label to the left.

A SÉRIE

The musical score for 'A SÉRIE' consists of 12 staves of rhythmic notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation is as follows:

- Staff 1: Four quarter notes (G4, A4, Bb4, C5).
- Staff 2: Four eighth notes (G4, A4, Bb4, C5).
- Staff 3: Four eighth notes (G4, A4, Bb4, C5).
- Staff 4: Four eighth notes (G4, A4, Bb4, C5).
- Staff 5: Four eighth notes (G4, A4, Bb4, C5).
- Staff 6: Four eighth notes (G4, A4, Bb4, C5).
- Staff 7: Four eighth notes (G4, A4, Bb4, C5).
- Staff 8: Four eighth notes (G4, A4, Bb4, C5).
- Staff 9: Four eighth notes (G4, A4, Bb4, C5).
- Staff 10: Four eighth notes (G4, A4, Bb4, C5).
- Staff 11: Four eighth notes (G4, A4, Bb4, C5).
- Staff 12: Four eighth notes (G4, A4, Bb4, C5).