

Orquestra Sinfônica Jovem de Goiás

FLAUTA

L. Van Beethoven: Sinfonia nº 3; 4º movimento, compassos 171 ao 200.

Excerpt from L. Van Beethoven: Sinfonia nº 3; 4º movimento, compassos 171 ao 200. The score is for the Flute part. It consists of five staves. The first staff (measures 169-183) shows a melodic line with dynamics *f*, *ff*, *p*, and *cresc. sf*. The second staff (measures 183-193) continues the melodic line with dynamics *p*, *cresc.*, and *p*. The third staff (measures 193-199) shows a melodic line with dynamics *sf*, *sf*, *sf*, and *ff*. The fourth staff (measures 199-211) shows a melodic line with dynamics *sf*, *sf*, *sf*, and *sf*. The fifth staff (measures 211-200) shows a melodic line with dynamics *sempre f* and *sf*. There are two red brackets highlighting specific measures: one from measure 171 to 183, and another from measure 199 to 200.

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

Excerpt from J. Brahms: Sinfonia N. 1, Op. 68: 4º movimento, compassos 38 a 46. The score is for the Flute part. It consists of two staves. The first staff (measures 28-38) shows a melodic line with dynamics *sf*, *sf*, *sf*, and *pp*. The second staff (measures 38-46) shows a melodic line with dynamics *f*, *f*, *f*, and *f*. There are two red brackets highlighting specific measures: one from measure 38 to 39, and another from measure 45 to 46. The first staff is labeled "B Più Allegro" and the second staff is labeled "C".

M. Ravel: Suíte Mamãe Ganso, 3º movimento, número 1 de ensaio até 05 compassos após número 3 de ensaio.

Gde FL.

pp

p

ff

pp

ff

pp

1

2

3

4

3

6

OBOÉ

L. van Beethoven: Sinfonia N. 3, Op. 55: 2º movimento, compasso 8 ao 16.

MARCIA FUNEBRE
Adagio assai (♩:80)

6 Viol. I

14 *cresc. decresc. p*

17 Viol. I

f p mf p cresc. f

The image shows a musical score for the Violin I part of the Funeral March from Beethoven's Symphony No. 3, Op. 55. The tempo is Adagio assai (♩:80). The score is in 2/4 time. The key signature has two flats (B-flat and E-flat). The score is divided into measures, with measures 6, 14, and 17 marked. A red bracket highlights the first measure of the section starting at measure 17. The dynamics are marked as cresc., decresc., p, f, mf, p, and cresc. again. The score is for Violin I.

CLARINETE

J. Brahms: Sinfonia nº 3 – 2º movimento do início ao compasso 32.

in B
Andante

p espress. semplice

7

13 1 **A**

20 1 **B**

27 *f* *sf* *sf* **4** K.-B.

F. Mendelssohn: Sinfonia nº 3 – 2º movimento do início até A.

in B
Vivace non troppo $\text{♩} = 128$

7

14

22

FAGOTE

L. van Beethoven: Sinfonia nº 7, 3º movimento, início ao compasso 24.

Presto $\text{♩} = 132$

Measures 16-24. Dynamics: *f*, *p*, *sf*, *f*. A red bracket highlights measures 21-23.

R. Wagner: Abertura Tannhauser, compasso 1 ao 16.

Andante maestoso $(\text{♩} = 50)$ ♩

Measures 1-16. Dynamics: *p*, *sf*. A red bracket highlights measures 13-15.

TROMPA

Excertos orquestrais - Trompa Aguda (parte 3º Trompa):

F. Mendelsshon: Sinfonia nº 3, 3o . movimento – anacruse do sétimo compasso de D até quatro compassos antes de E.

Horn 3 in D

Excerpt from F. Mendelsshon: Sinfonia nº 3, 3o . movimento. Horn 3 in D. The score shows measures 67 to 94. Measure 67 starts with a **D** and a **cresc.** marking. Measure 76 is marked **cantabile**. Measure 94 starts with a **1 E** and a **pp** marking. Red brackets highlight the anacrusis in measure 67 and the first measure of measure 94.

Excertos orquestrais – Trompa Grave (parte 4º Trompa):

A. Dvorak: Sinfonia N. 9, 3º movimento, seis compassos antes de 3 até quatro compassos antes de 4.

Horn 4 in E

Excerpt from A. Dvorak: Sinfonia N. 9, 3º movimento. Horn 4 in E. The score shows measures 18 to 25. Measure 18 is marked **Viol.**. Measure 25 is marked **3**. Red brackets highlight the anacrusis in measure 18 and the first measure of measure 25.

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 in C

A. Dvorak: Sinfonia nº 8, 1º movimento, 18 compassos depois de K até três compassos depois de L.

Trumpet 1 in C

K A 1 2

fff f f

3 4 5 6 4

ff ff Change to C.

in C. f

8 3

ff

Poco meno mosso. Tempo I.

1 12 4 M 20 N Fag.

TROMBONE

O. Respighi: Pini di Rome, IV movimento, número 21 até o fim.

Tempo di Marcia

7 18 10 4 19 11 20

(C. Ing.)

III. IV.
Cox. in F.A. *mf*

pp *p* *cresc.*

f

21 *ff*

ff

ff

ff *cresc.*

22 *fff*

fff *stent.*

G. Verdi: Abertura “La Forza del Destino”, letra H a L.

Trombone 1

This musical score is for the Trombone 1 part of the opening of Verdi's opera "La Forza del Destino". It covers measures H through L. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is written on a single staff with a bass clef. Measure H begins with a mezzo-forte (mf) dynamic and features a series of eighth-note patterns. Measure I continues with a forte (ff) dynamic and includes a piano (p) section. Measure J starts with a mezzo-forte (mf) dynamic and features a series of eighth-note patterns. Measure L ends with a forte (f) dynamic and includes a piano (p) section. The score includes various musical notations such as notes, rests, and dynamic markings.

H *mf* *ff* *p* *ff*

p *ff* 3

I *ff*

mf

J *mf* *p*

L *f* *p* 8

TROMBONE BAIXO

O. Respighi: Pini di Rome, IV movimento, número 21 até o fim

Trombone 3

20
(Cor. III-IV.)
pp
p
cresc.

21
ff

1
ff

1
fp cresc.

22
fff

fff

sfent.

Detailed description: This is a musical score for Trombone 3, covering measures 20 to the end of the piece. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). Measure 20 begins with a first ending bracket labeled '2' and a dynamic of *pp*. The music features a crescendo leading to measure 21, which starts with a second ending bracket labeled '21' and a dynamic of *ff*. A red bracket highlights the first measure of this second ending. The score continues with various musical notations including triplets, slurs, and accents. Dynamics range from *pp* to *fff*. The piece concludes with a *sfent.* (sforzando) marking and a final cadence.

G. Bizet: Suite L'Arlesienne nº 2, IV movimento, letra M a P.

Trombone 3

174 M Solo *fff*

190 N *fff*

199 0 *fff*

208

216 P

The image shows a musical score for Trombone 3, measures 174 to 216. The score is written in bass clef with a key signature of two sharps (F# and C#). The music features a series of eighth and sixteenth notes, often beamed together. Measure 174 is marked with a 'M' and 'Solo', and measure 190 is marked with an 'N'. The dynamic *fff* (fortississimo) is indicated in measures 174, 190, and 199. Measure 199 also features a '0' marking. Measure 216 is marked with a 'P' (piano). A red bracket is drawn under the notes in measures 216 and 217.

TUBA

G. Mahler: Sinfonia nº 2, V movimento, número 25 até 08 compassos depois de 26.

Mahler — Symphony No. 2 in C Minor

Contrabasstuba.

7

25 (= d =)

26 *sehr kurz*

Immer noch drängend.

sempre cresc.

Più mosso. *molto uccel.*

7

The image shows a musical score for the Contrabasstuba (Tuba) part of Mahler's Symphony No. 2, Fifth Movement. The score is in C minor and 4/4 time. It consists of four staves. The first staff begins at measure 25, marked with a red bracket and the tempo marking '(= d =)'. The second staff continues the melody. The third staff is marked 'Immer noch drängend.' and 'sempre cresc.', and ends at measure 26, marked 'sehr kurz'. The fourth staff begins at measure 26, marked 'Più mosso.' and 'molto uccel.', and ends at measure 27, marked with a red bracket and the number '7'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'fff'.

PIANO

A. Copland: Appalachian Spring – 7 ao 10

This musical score is for the Piano part of the first movement of 'Appalachian Spring' by Aaron Copland. It covers measures 7 through 10. The key signature is one sharp (F#), and the time signature is 3/4. The score is written for two staves.

Measure 7: The first staff begins with a 'G. P.' (Grand Piano) marking. The second staff has a '3' marking. The first staff includes a '7' in a box and a '8va' marking with a dashed line. The second staff has a '3' marking and a 'f marc' (forte marcato) marking.

Measure 8: The first staff has an '8va' marking with a dashed line. The second staff has a 'f non legato (bell like)' marking.

Measure 9: The first staff has an '8va' marking with a dashed line. The second staff has an '8' marking.

Measure 10: The first staff has an '8va' marking with a dashed line. The second staff has a '10' in a box, a '1' marking, a '2' marking, a '6' marking, a 'Fl.' (Flute) marking, a 'Fg' (Fagotto) marking, and a 'G. P.' (Grand Piano) marking.

HARPA

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

II.
Ein Ball.
Un Bal. A Ball.

Valse.
Allegro non troppo. (♩ = 60)

Basso. Si b. 2 3 4 *pp* Soli. 3 4 5 *p* 3

Basso. Si b. 4 5 *mf* 1 2 *cresc.* 3 4 *f cresc.*

21 *ff* 22 *rall.* **Tempo I.** Viol. 12 2 3 4 5

mf Fa b. Ut b.

23 Viol. 1 *f* 5 6 *pp* 7

24

III. Valse des Fleurs

Tempo di Valse

Ob. I, II

The musical score for 'III. Valse des Fleurs' is presented in a standard musical notation format. The score is divided into systems, each containing a piano (p) part and a woodwind (Ob. I, II) part. The tempo is marked 'Tempo di Valse'. The key signature is D major (two sharps). The time signature is 3/4. The score begins with a red bracket highlighting measures 3 and 4. The piano part features a continuous eighth-note pattern. The woodwind part has a melodic line with triplets. A 'Cadenza ad libitum' section is indicated for the piano part starting at measure 16. The score concludes with a 'riten.' (ritardando) marking and a final red bracket highlighting measures 31 and 32.

Ob. I, II

7

16

Cadenza ad libitum

20

24

28

riten.

PERCUSSÃO

TIMPANO

L. V. Beethoven – Sinfonia nº 9, 1º movimento, compassos 513 ao fim;

507 *a tempo* 1 *rit.* *a tempo* *p*

517 *cresc.*

525 *f* *più f*

531 **S** *ff* *sempre ff* *tr* *sempre ff*

540 *tr* *sf* *ff*

Detailed description: This block contains the musical notation for the Timpani part from measure 507 to 540 of Beethoven's Symphony No. 9. The notation is in bass clef. Measure 507 starts with a half note G2, followed by a quarter rest, then a half note F2. Measure 508 has a half note E2, a quarter rest, and a half note D2. Measure 509 has a half note C2, a quarter rest, and a half note B1. Measure 510 has a half note A1, a quarter rest, and a half note G1. Measure 511 has a half note F1, a quarter rest, and a half note E1. Measure 512 has a half note D1, a quarter rest, and a half note C1. Measure 513 has a half note B0, a quarter rest, and a half note A0. Measure 514 has a half note G0, a quarter rest, and a half note F0. Measure 515 has a half note E0, a quarter rest, and a half note D0. Measure 516 has a half note C0, a quarter rest, and a half note B0. Measure 517 has a half note A0, a quarter rest, and a half note G0. Measure 518 has a half note F0, a quarter rest, and a half note E0. Measure 519 has a half note D0, a quarter rest, and a half note C0. Measure 520 has a half note B0, a quarter rest, and a half note A0. Measure 521 has a half note G0, a quarter rest, and a half note F0. Measure 522 has a half note E0, a quarter rest, and a half note D0. Measure 523 has a half note C0, a quarter rest, and a half note B0. Measure 524 has a half note A0, a quarter rest, and a half note G0. Measure 525 has a half note F0, a quarter rest, and a half note E0. Measure 526 has a half note D0, a quarter rest, and a half note C0. Measure 527 has a half note B0, a quarter rest, and a half note A0. Measure 528 has a half note G0, a quarter rest, and a half note F0. Measure 529 has a half note E0, a quarter rest, and a half note D0. Measure 530 has a half note C0, a quarter rest, and a half note B0. Measure 531 has a half note A0, a quarter rest, and a half note G0. Measure 532 has a half note F0, a quarter rest, and a half note E0. Measure 533 has a half note D0, a quarter rest, and a half note C0. Measure 534 has a half note B0, a quarter rest, and a half note A0. Measure 535 has a half note G0, a quarter rest, and a half note F0. Measure 536 has a half note E0, a quarter rest, and a half note D0. Measure 537 has a half note C0, a quarter rest, and a half note B0. Measure 538 has a half note A0, a quarter rest, and a half note G0. Measure 539 has a half note F0, a quarter rest, and a half note E0. Measure 540 has a half note D0, a quarter rest, and a half note C0. A red bracket highlights measures 507 to 512.

CAIXA CLARA

Rimsky-Korsakov: Capricho Espanhol, 3º Movimento, do início até letra K

III. Alborada.

Vivo e strepitoso.

12 I

K

29 30 *Cassa Piatti.* *allucra*

Detailed description: This block contains the musical notation for the Clarinet part of Rimsky-Korsakov's Capricho Espanhol, 3rd Movement, from measure 1 to 30. The notation is in treble clef. Measure 1 has a half note G4, a quarter rest, and a half note F4. Measure 2 has a half note E4, a quarter rest, and a half note D4. Measure 3 has a half note C4, a quarter rest, and a half note B3. Measure 4 has a half note A3, a quarter rest, and a half note G3. Measure 5 has a half note F3, a quarter rest, and a half note E3. Measure 6 has a half note D3, a quarter rest, and a half note C3. Measure 7 has a half note B2, a quarter rest, and a half note A2. Measure 8 has a half note G2, a quarter rest, and a half note F2. Measure 9 has a half note E2, a quarter rest, and a half note D2. Measure 10 has a half note C2, a quarter rest, and a half note B1. Measure 11 has a half note A1, a quarter rest, and a half note G1. Measure 12 has a half note F1, a quarter rest, and a half note E1. Measure 13 has a half note D1, a quarter rest, and a half note C1. Measure 14 has a half note B0, a quarter rest, and a half note A0. Measure 15 has a half note G0, a quarter rest, and a half note F0. Measure 16 has a half note E0, a quarter rest, and a half note D0. Measure 17 has a half note C0, a quarter rest, and a half note B0. Measure 18 has a half note A0, a quarter rest, and a half note G0. Measure 19 has a half note F0, a quarter rest, and a half note E0. Measure 20 has a half note D0, a quarter rest, and a half note C0. Measure 21 has a half note B0, a quarter rest, and a half note A0. Measure 22 has a half note G0, a quarter rest, and a half note F0. Measure 23 has a half note E0, a quarter rest, and a half note D0. Measure 24 has a half note C0, a quarter rest, and a half note B0. Measure 25 has a half note A0, a quarter rest, and a half note G0. Measure 26 has a half note F0, a quarter rest, and a half note E0. Measure 27 has a half note D0, a quarter rest, and a half note C0. Measure 28 has a half note B0, a quarter rest, and a half note A0. Measure 29 has a half note G0, a quarter rest, and a half note F0. Measure 30 has a half note E0, a quarter rest, and a half note D0. A red bracket highlights measures 1 to 12.

PRATO

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

This musical score is for the Prologue of Romeo and Juliet by Pyotr Ilyich Tchaikovsky, specifically measures 12 through 24. The score is written for three staves in bass clef. The first staff begins with a *ff* dynamic and a bracketed section of measures 12-13. The second staff continues with *ff* dynamics and includes measure numbers 2, 21, and 24. The third staff starts with a bracketed section, followed by a **P** (piano) dynamic, then *ff*, and ends with measure numbers 21, **Q**, and 24. The notation includes various note values, rests, and dynamic markings.

PANDEIRO

G. Bizet: Suite Carmen, Aragonaise inteiro e execuão de rulos fortes e piano;

Nº 1ª Aragonaise.

Allegro vivace. (♩ = 80.)

(Prelude to Act IV)

Tamburino.

Triangolo.

Gr. Cassa e Piatti.

Tamburino.

dim. molto - - - - - *p*

6

pp

6

A

pp

Tamburino.

Triangolo.

f *p* *f*

B

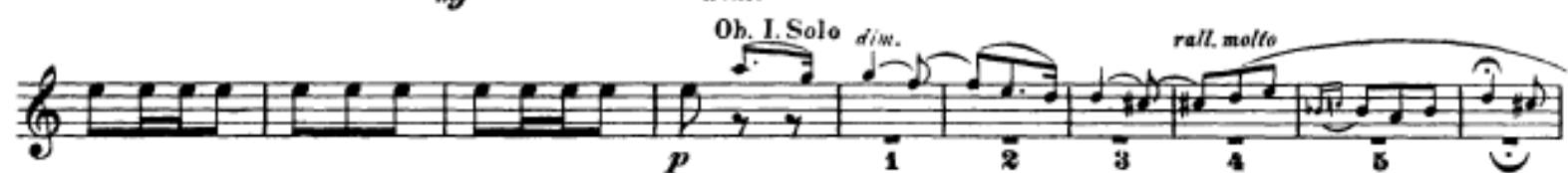
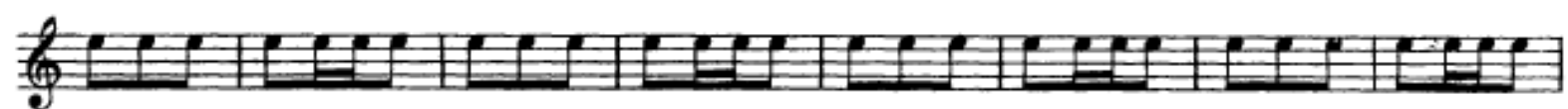
p *dim.* *pp*

p *pp*

Tamburino.

poco cresc.

6



GLOCKENSPIEL

W. A. Mozart – A Flauta Mágica;

Adagio. Presto. 9 Andante. 37 Allegro. 16 Viol. I. 17 18 19 9

The musical score is written for a single melodic line, likely representing the Glockenspiel. It is in G major (one sharp) and 2/4 time. The score is divided into measures, with measure numbers 9, 37, 16, 17, 18, 19, and 9 indicated. The tempo markings are Adagio, Presto, Andante, and Allegro. A red bracket highlights the first measure of the Presto section.

XILOFONE

I. Stravinsky: “ O Pássaro de Fogo” (1910), Dança Infernal, número 146 ao 149;

143 5 144 2 145 2 146 SOLO (Fiatti) p

147 1 3 148 2

Poco più sostenuto.

149 2/4 8 150 8 151 8 152 8

f

Detailed description: This is a musical score for Xylophone, spanning measures 143 to 152. The notation is on a single staff with a treble clef. Measures 143-145 are marked with measure numbers in boxes and fingerings (5, 2, 2). Measure 146 is marked 'SOLO' and begins with a red bracket. Measure 147 has a measure number in a box and a fingering (1). Measure 148 has a measure number in a box and a fingering (2). Measure 149 is marked with a measure number in a box, a 2/4 time signature, and a red bracket. Measures 150-152 are marked with measure numbers in boxes and a fingering (8). The tempo instruction 'Poco più sostenuto.' appears above measures 149-152. The dynamic marking 'f' is at the beginning of measure 149. The dynamic marking 'p' is at the beginning of measure 146. The text '(Fiatti)' is written below measure 145.

VIOLINO

L. Van Beethoven: Sinfonia n. 1: 1º movimento, compassos 4 ao 52 (Parte de 1º violino).

Adagio molto. $\text{♩} = 88$.

Fl. f pizz. p f p Fl. $cresc.$ f arco p

$cresc.$ f f $cresc.$ f f p

$\text{♩} = 112$. Allegro con brio.

Ob. p sf sf sf ff

Fl. ff $cresc.$ A Ob. Fl. p

VIOLA

L. van Beethoven: Sinfonia nº 5, 2º Movimento, compassos 1 ao 10.

Andante con moto (♩ = 92)

7

p dolce

f *p* *f* *p*

5

p *cresc.* *f* *p* *f* *p*

--

L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8.

Menuetto.

Allegro molto e vivace. ♩. = 108.

p *cresc.* *f*

VIOLONCELO

L. van Beethoven: Sinfonia nº 5, 2º Movimento, compassos 1 ao 10.

Violoncello e Basso

Andante con moto ♩ = 92

Vello

Cb.

p dolce pizz.

p

f

p arco

unis.

f

p

4

Viol. I

p

cresc. f

p

f

p

Viol. I

L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8

Menuetto

Allegro molto e vivace ♩ = 108

p

cresc.

f

CONTRABAIXO

R. Schumann: Sinfonia nº 2, início até letra A.

Sostenuto assai ♩ = 76

The score is written for Contrabass in 6/4 time. It begins with a *pp* (pianissimo) dynamic. The first staff (measures 1-4) features a descending eighth-note scale. The second staff (measures 5-11) continues the scale and includes a *fp* (fortissimo) dynamic marking at the end. The third system (measures 12-19) is a grand staff with piano and bass staves. It includes dynamic markings of *poco cresc.*, *dim.*, and *cresc.* across the measures.

L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8

Menuetto
Allegro molto e vivace ♩ = 108

The score is written for Contrabass in 3/4 time. It begins with a *p* (piano) dynamic. The first staff (measures 1-8) features a series of eighth-note chords. The score includes dynamic markings of *cresc.* and *f* (forte) towards the end of the excerpt.

IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.

(HAR. JAZZ) **AUTUMN LEAVES** - JIMMY MERCER

The musical score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody is written on the upper staff, and the harmonic accompaniment is written on the lower staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The chords are labeled with letters and numbers, indicating specific harmonic structures. The score is divided into two main sections, each with a repeat sign. The first section consists of two measures, and the second section consists of two measures. The chords are labeled as follows:

- Measure 1: A-7, D7, Gmaj7
- Measure 2: Cmaj7, F#-7 b5, 1. B7, E-
- Measure 3: F#-7 b5, B7 b9, E-
- Measure 4: A-7, D7, Gmaj7, E-
- Measure 5: F#-7 b5, B7 b9, E-7, Eb7, D-7, Db7
- Measure 6: Cmaj7, B7 b9, E-

IMPROVISACÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves

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

A

4/4 {

C ₋₇	F ₇	B ^b _{Δ7}	E ^b _{Δ7}	
A _{ø7}	D _{7^b13}	G ₋₆	∕.	

B

A _{ø7}	D _{7^b13}	G ₋₆	∕.	
C ₋₇	F ₇	B ^b _{Δ7}	E ^b _{Δ7}	

C

A _{ø7}	D _{7^b13}	G ₋₇ G ^b ₇	F ₋₇ E ₇	
A _{ø7}	D _{7^b13}	G ₋₆	∕.	

IMPROVISACÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves

Autumn Leaves

(Medium Swing) Bb-Part

Joseph Kosma

A

4/4

D-7

G7

CΔ7

FΔ7

Bø7

E7b13

A-6

⌵

B

Bø7

E7b13

A-6

⌵

D-7

G7

CΔ7

FΔ7

C

Bø7

E7b13

A-7

G7#

G-7

F7#

Bø7

E7b13

A-6

⌵

IMPROVISACÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves

Autumn Leaves
(Medium Swing) Eb-Part Joseph Kosma

A
4/4
A-7 | D7 | GΔ7 | CΔ7 |
F#_{ø7} | B_{7b13} | E-6 | :/ }

B
F#_{ø7} | B_{7b13} | E-6 | :/ |
A-7 | D7 | GΔ7 | CΔ7 ||

C
F#_{ø7} | B_{7b13} | E-7 D#₇ | D-7 C#₇ |
F#_{ø7} | B_{7b13} | E-6 | :/ ||

SAXOFONE

RUBANK: Advanced Method Saxophone, Vol. 1, pág. 45, ex. 4.



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

mf

f

mf

TROMBONE

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

Duetos:

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

The musical score is written for Trombone in bass clef, with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece is in 2/4 time. The score consists of five staves of music. The first staff begins with a forte dynamic marking (*f*) and a repeat sign. The second staff continues the melody with a four-measure rest at the beginning. The third staff features a change in time signature to 3/4. The fourth staff contains a double bar line and a repeat sign. The fifth staff includes a first ending marked with a '1' and a second ending marked with a '2', both leading to a final cadence. The score is marked with various musical symbols, including slurs, ties, and repeat signs.

CONTRABAIXO ELÉTRICO

M. LINCOLN: Eternamente.

Eternamente

Bass

Composer: Marcos Lincoln

Arranged by Marcos Lincoln

25/04/2017

Latin - 138

Chord progression for Bass:

Measures 1-6: Cm⁹ Bb/G Abmaj⁷ Cm⁹ Bb/G Abmaj⁷ Cm⁹ Bb/G Abmaj⁷

Measure 7: Cm⁹ Bb/G Bb⁷(sus4omit5)/Ab Cm⁹ Bb/G Abmaj⁷ Cm⁹ Bb/G Abmaj⁷

Measures 8-11: Cm⁹ Bb/G Abmaj⁷ Cm⁹ Bb/G Bb⁷(sus4omit5)/Ab

Measures 12-17: Cm⁹ Bb/G Eb⁷(omit3)/C Abmaj⁷ D⁷(sus4omit5)/F Bb F⁷(sus4omit5) Cm⁷

Measures 18-22: Gm⁷/F Eb⁹ C⁷ Fm⁷

Measures 23-27: Ebmaj⁷(#5) Cm⁹ Gm⁷ Bb

Measures 28-33: Abmaj⁷ Bb⁶ Bbm(maj7#5) Cm⁷ Fm Abmaj⁷/Eb Bb/F

Measures 34-37: Abmaj⁷ Bb⁶ Bbm(maj7#5) Cm⁷ Fm Abmaj⁷/Eb Bb/F


Measures 38-40: Abmaj⁷ Bb⁶ Bbm(maj7#5) Cm⁷ Fm Abmaj⁷/Eb Bb/F

Measures 41-45: Abmaj⁷ Bb⁶ Bbm(maj7#5) Cm⁷ Fm Abmaj⁷/Eb Bb/F

Measures 46-50: Abmaj⁷ Bb⁶ Bbm(maj7#5) Cm⁷ Fm Abmaj⁷/Eb Bb/F

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

5 9 13 17 21 25 29 33

Chords and voicings: G#7, D7(9#), A7, D7, G#7, C#7, G#7/Bb, D7/A, G#7, F#dim, G#7, F7, Bb, C#7, F7, Bb, F7, Bb, G#7, Eb, Edim, Bb, G#7, C#7, F7, Bb, F7, D7/A, (D.S. AL FINE)

Meditation (Meditação)



SIDE 1/TRACK 2
PLAY 4 CHORUSES

♩ - 146

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

Chorus 1:

C F#-B B7 C
D- Eb07 E- A7+5 D- D- F-
Bb7 E- A7+5 D- G7+5
F# Eb 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-/G

SOLO

Chorus 2:

C F#-B B7 C D- Eb07 E- A7+5
D- F- Bb7 E- A7+5 D- G7+5
F# 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-/G
E- A7+5 D- G7b9 E- A7+5 D- G7b9
C# Bb7+4 C# Bb7+4 C# Bb7+4 C#

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 Tutty Morena.

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

Sistema 1



Sistema 2



A SÉRIE

The musical score for "A SÉRIE" consists of 11 staves, each beginning with a double bar line and a key signature of one flat (B-flat). The notation is as follows:

- Staff 1: Four quarter notes (F4, G4, A4, B4).
- Staff 2: Four eighth notes (F4, G4, A4, B4).
- Staff 3: Four eighth notes (F4, G4, A4, B4).
- Staff 4: Four eighth notes (F4, G4, A4, B4).
- Staff 5: Four eighth notes (F4, G4, A4, B4).
- Staff 6: Four eighth notes (F4, G4, A4, B4).
- Staff 7: Four eighth notes (F4, G4, A4, B4).
- Staff 8: Four eighth notes (F4, G4, A4, B4).
- Staff 9: Four eighth notes (F4, G4, A4, B4).
- Staff 10: Four eighth notes (F4, G4, A4, B4).
- Staff 11: Four eighth notes (F4, G4, A4, B4).