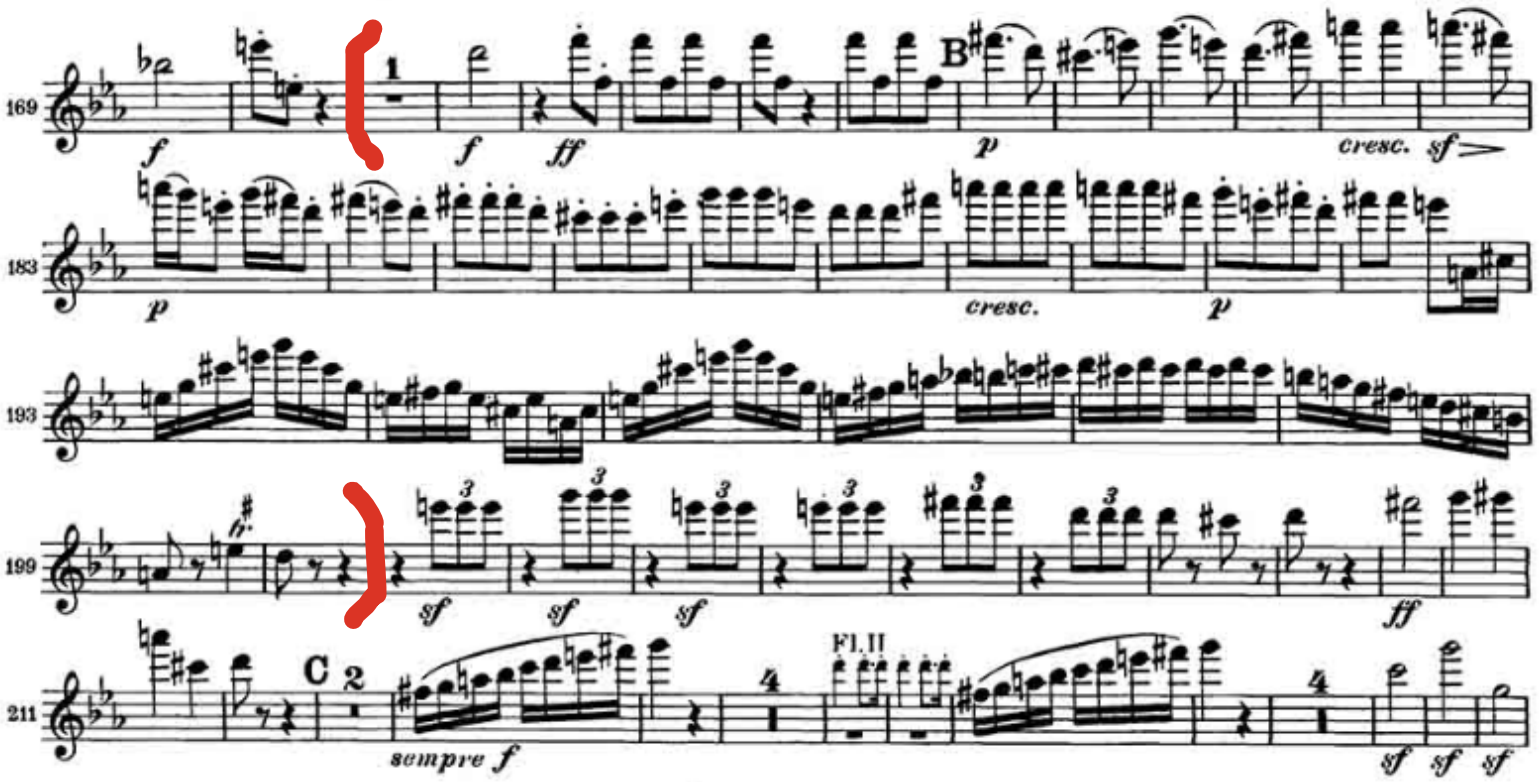
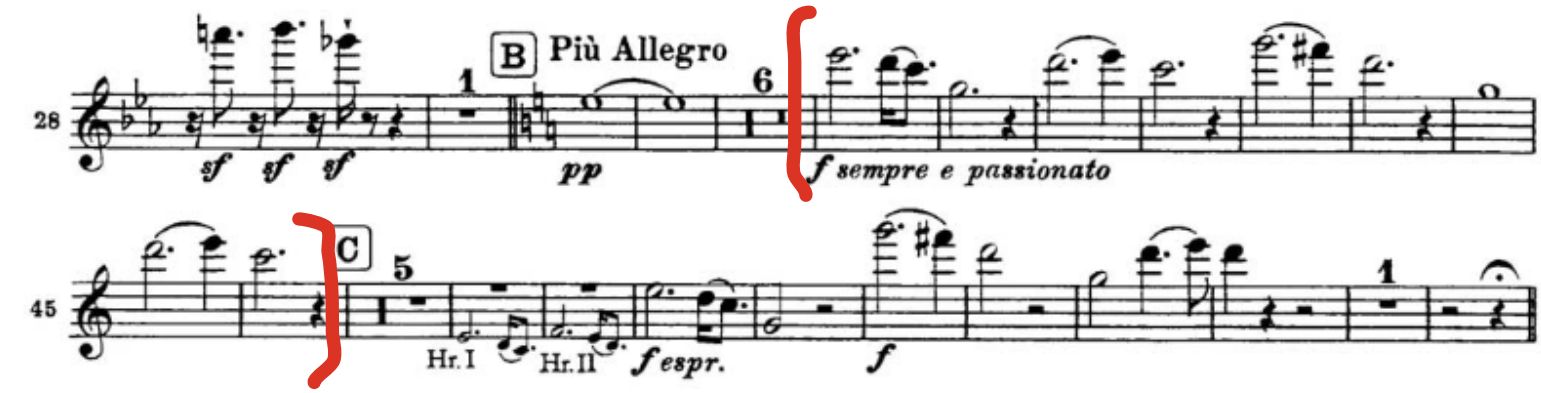
Orquestra Sinfônica Jovem de Goiás

FLAUTA

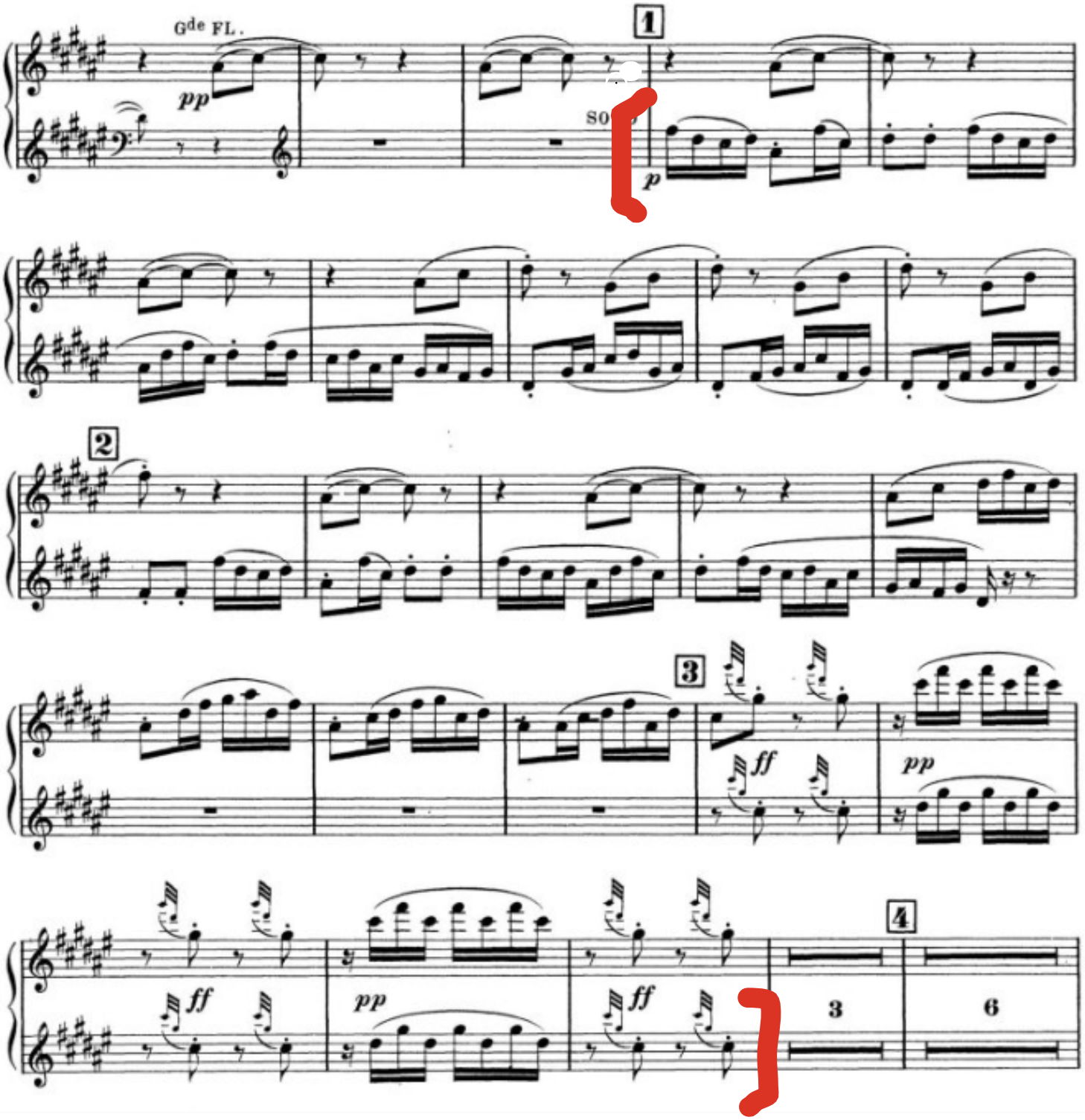
L. Van Beethoven: Sinfonia nº 3; 4º movimento, compassos 171 ao 200.



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

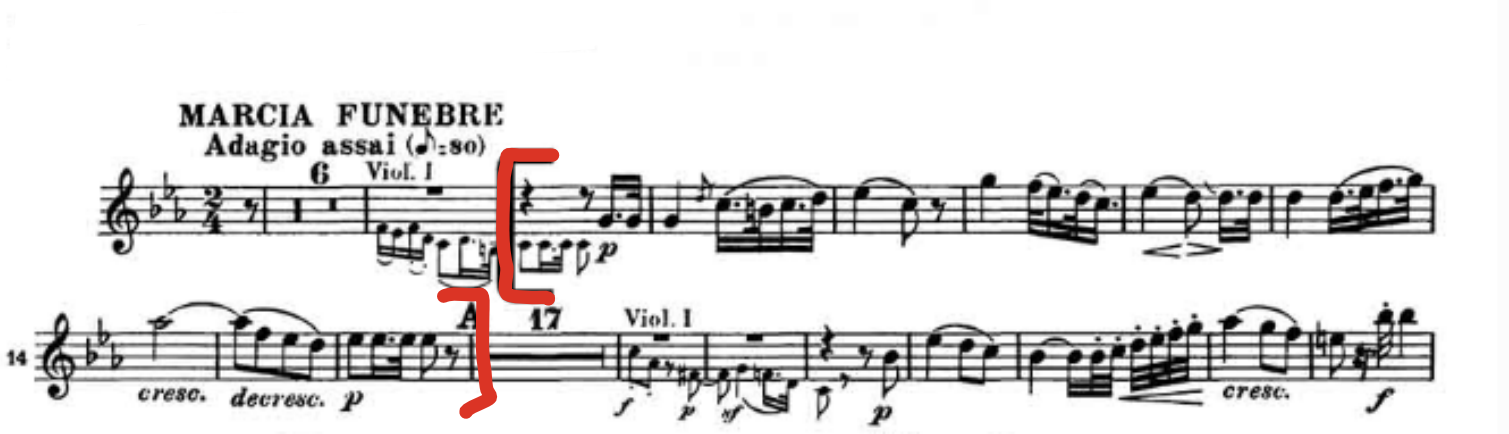


M. Ravel: Suíte Mamãe Ganso, 3º movimento, número 1 de ensaio até 05 compassos após número 3 de ensaio.



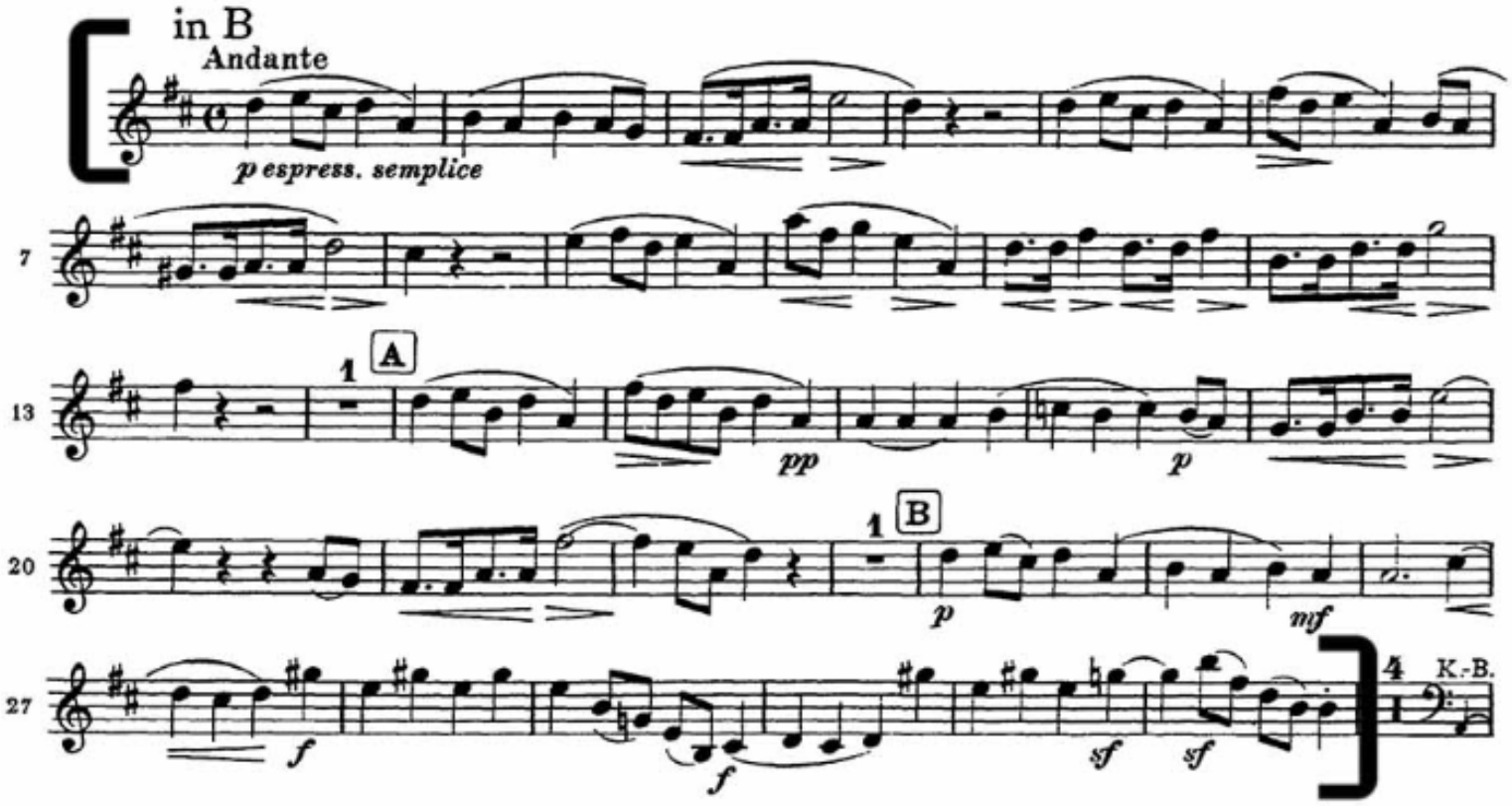
OBOÉ

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

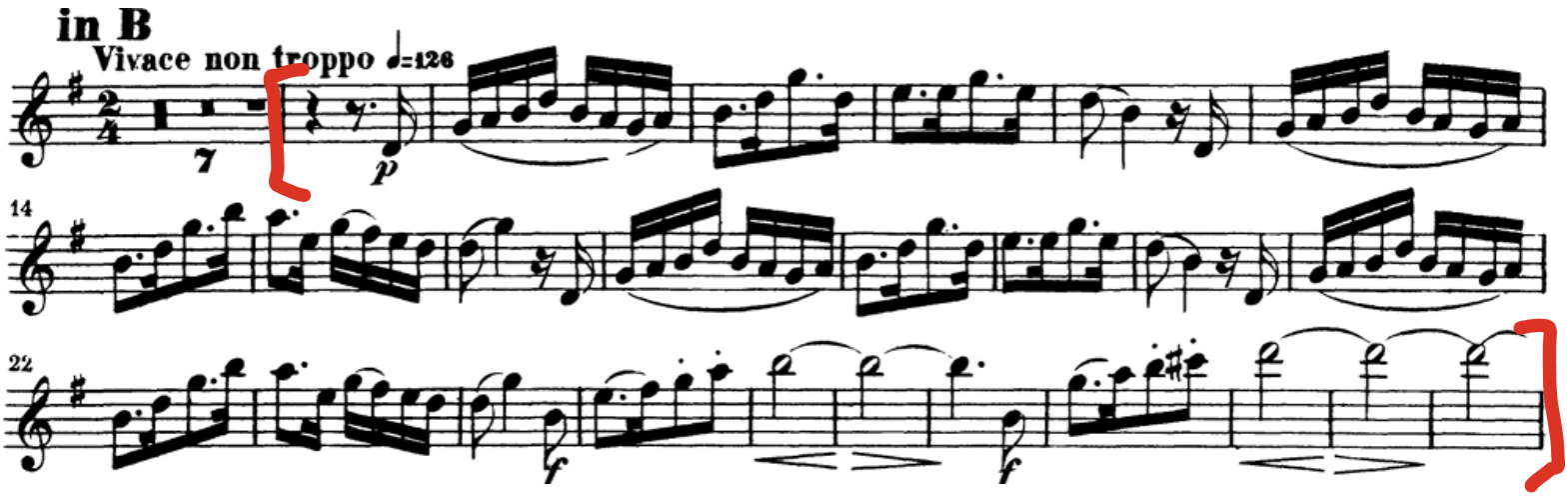


CLARINETE

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

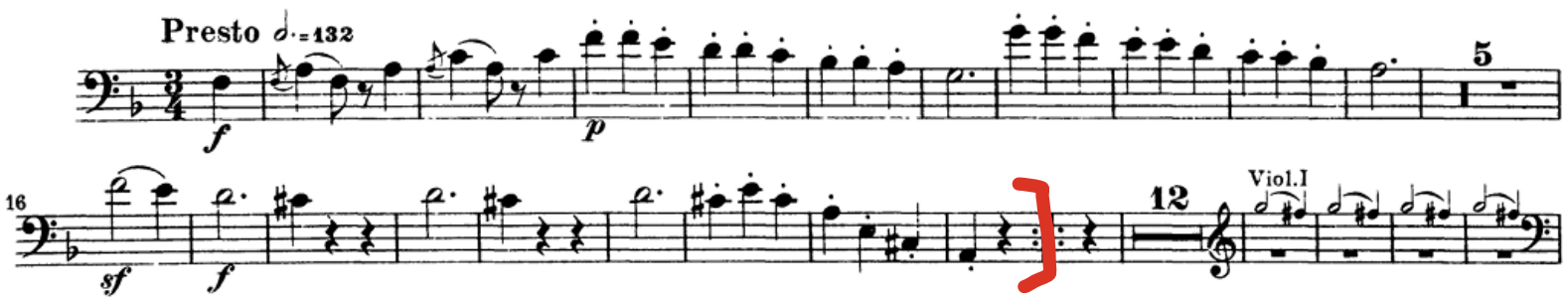


F. Mendelssohn: Sinfonia nº 3 – 2º movimento do início até A.

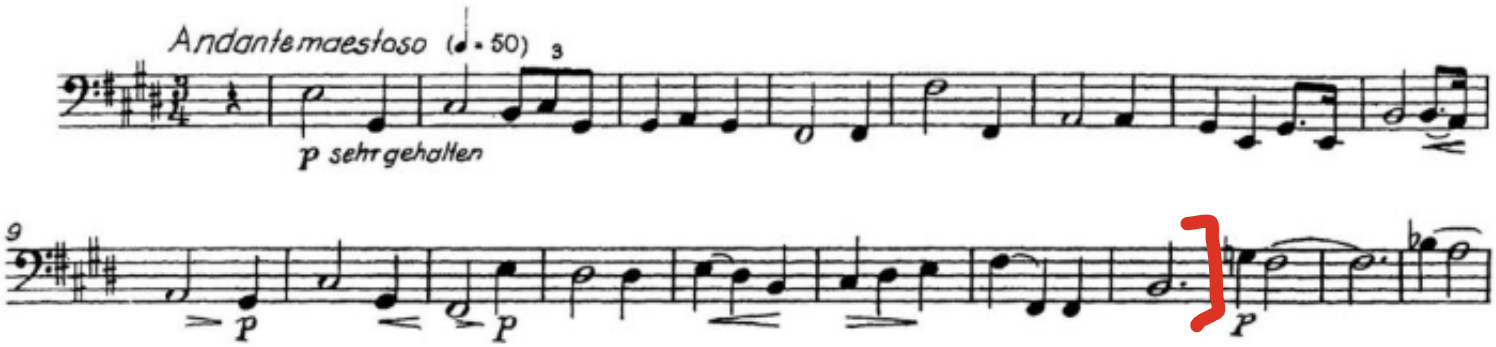


FAGOTE

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



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

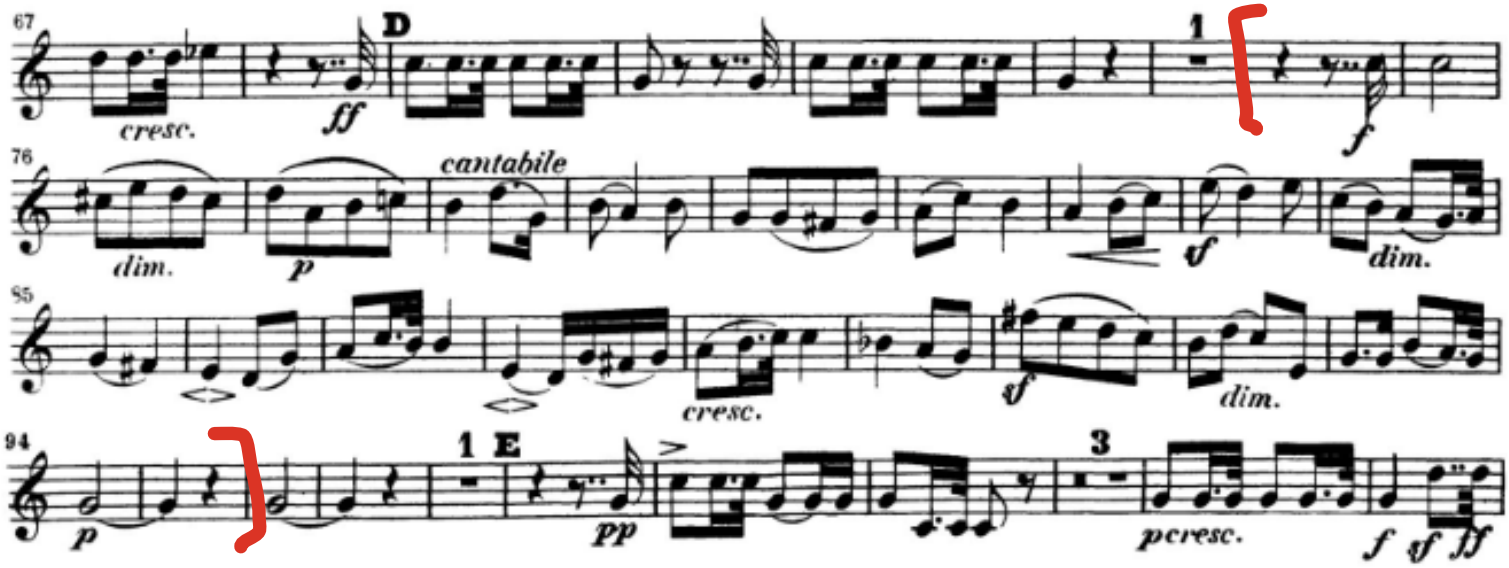


TROMPA

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.

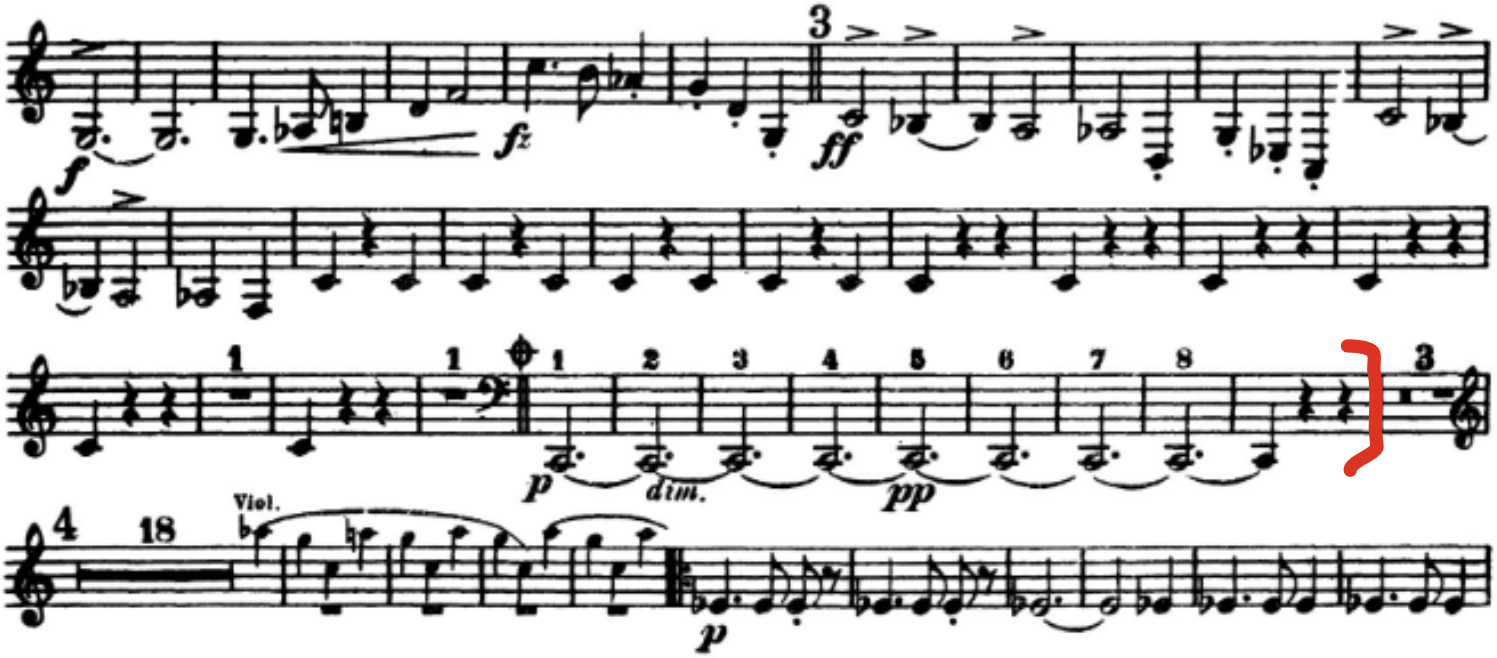
Horn 3 in D



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

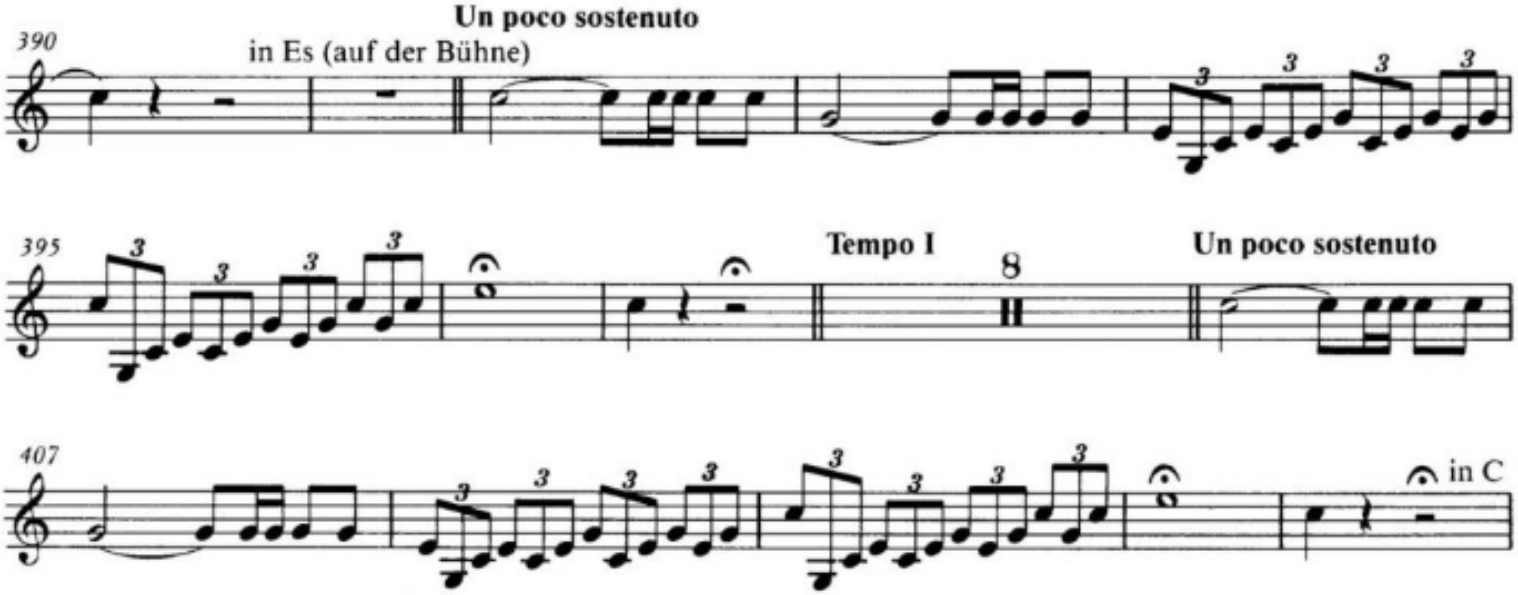
A. Dvorak: Sinfonia N. 9, 3º movimento, seis compassos antes de 3 até quatro compassos antes de 4.

Horn 4 in E



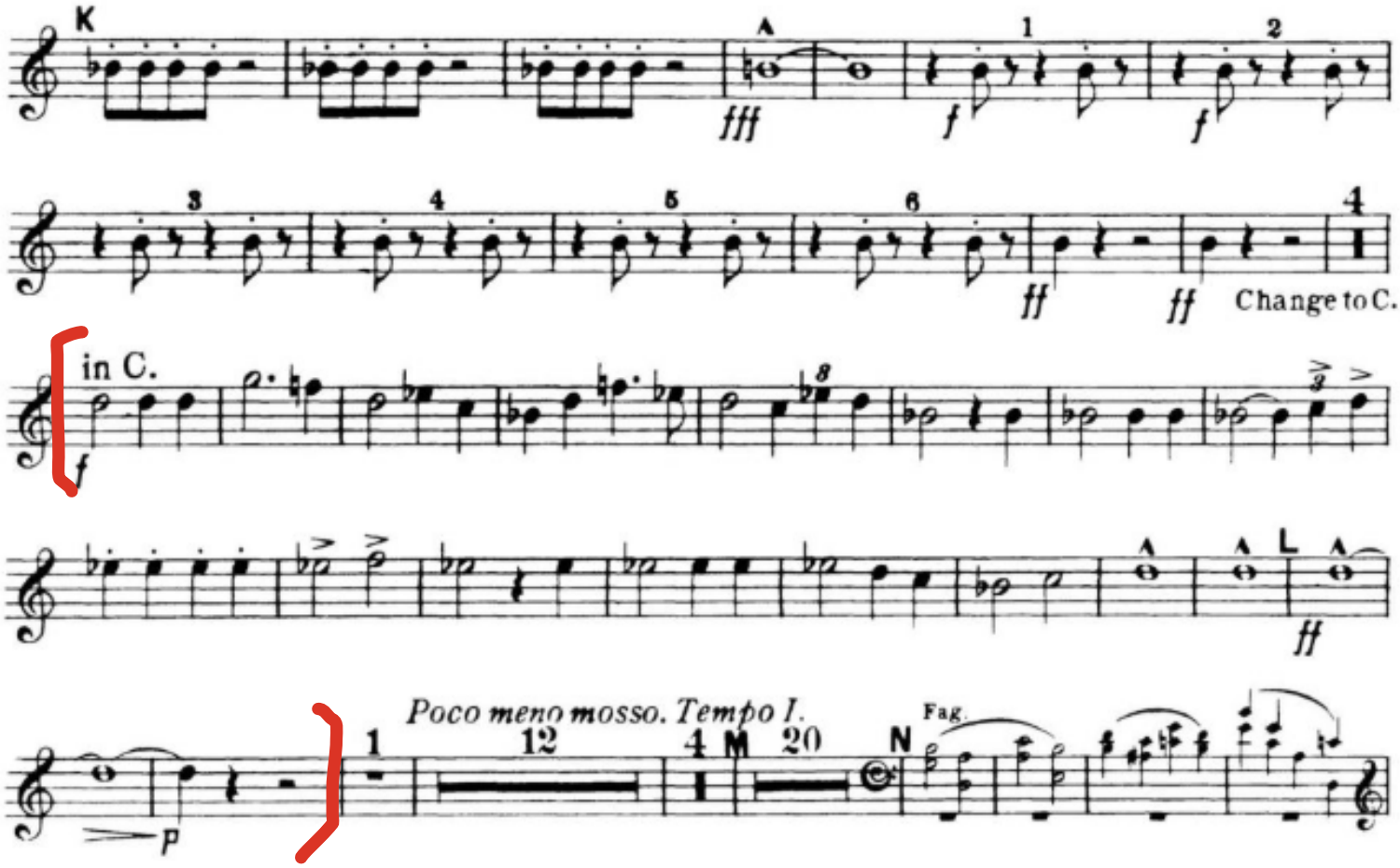
TROMPETE

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



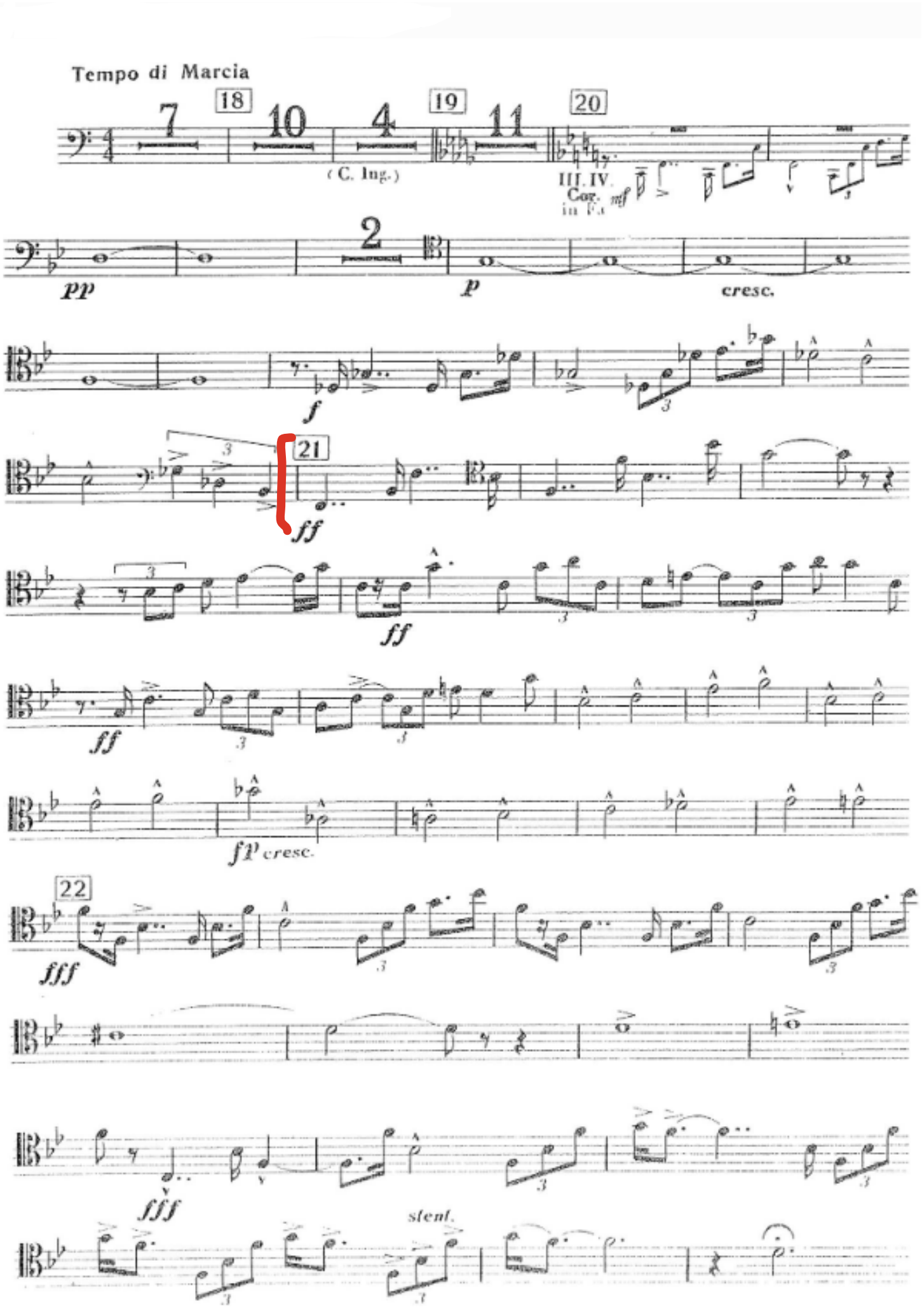
A. Dvorak: Sinfonia nº 8, 1º movimento, 18 compassos depois de K até três compassos depois de L.

Trumpet 1 in C



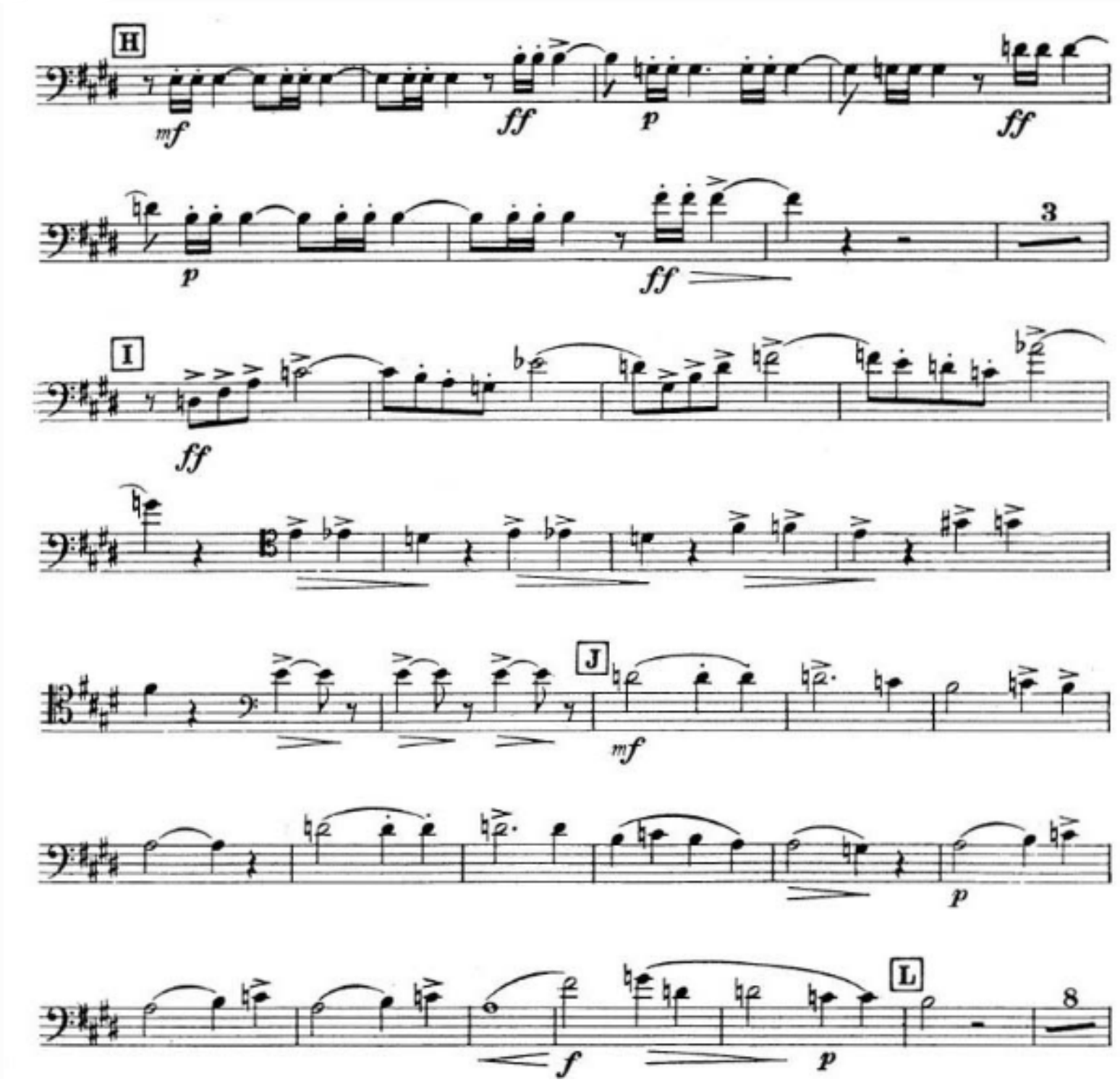
TROMBONE

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



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

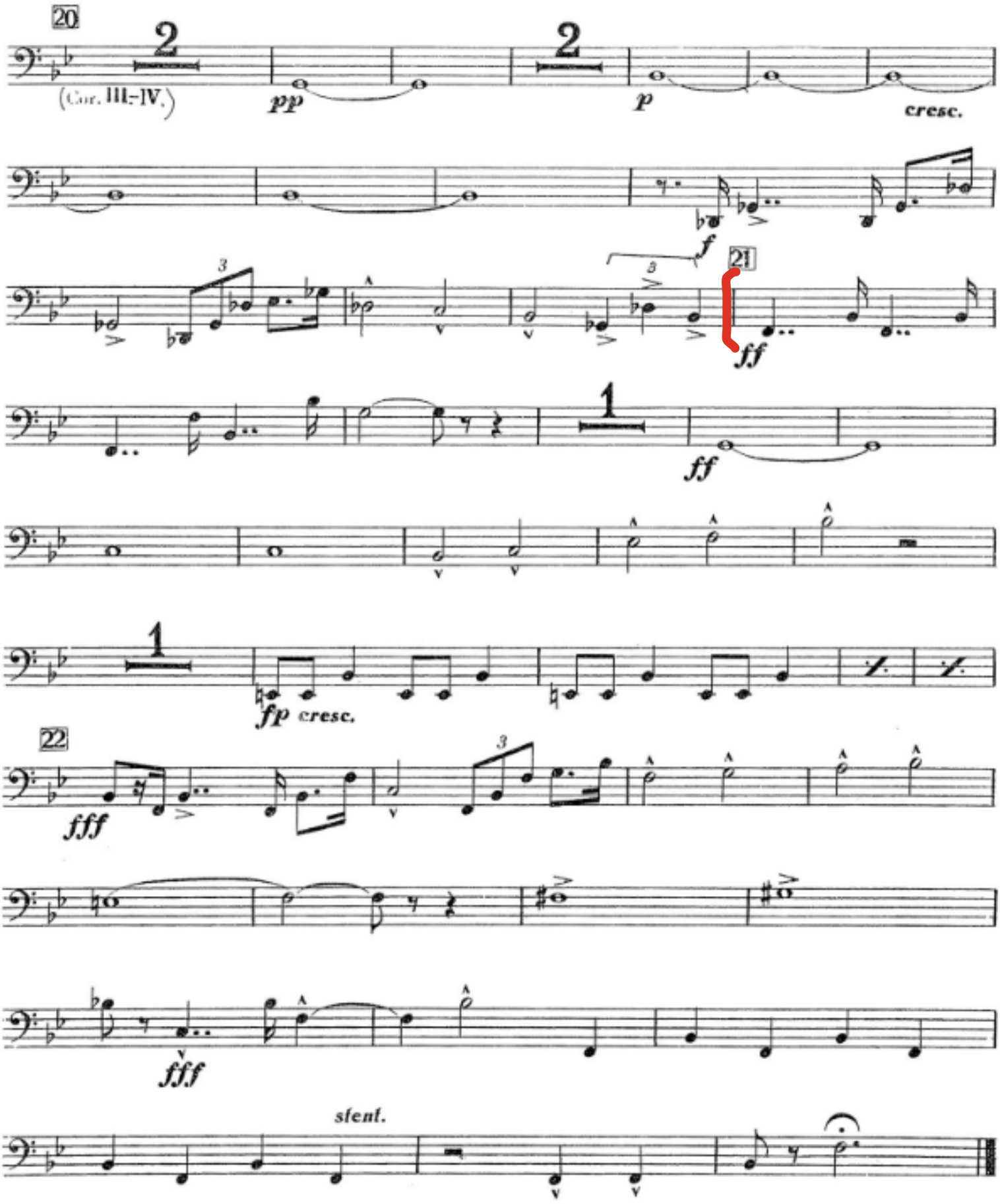
Trombone 1



TROMBONE BAIXO

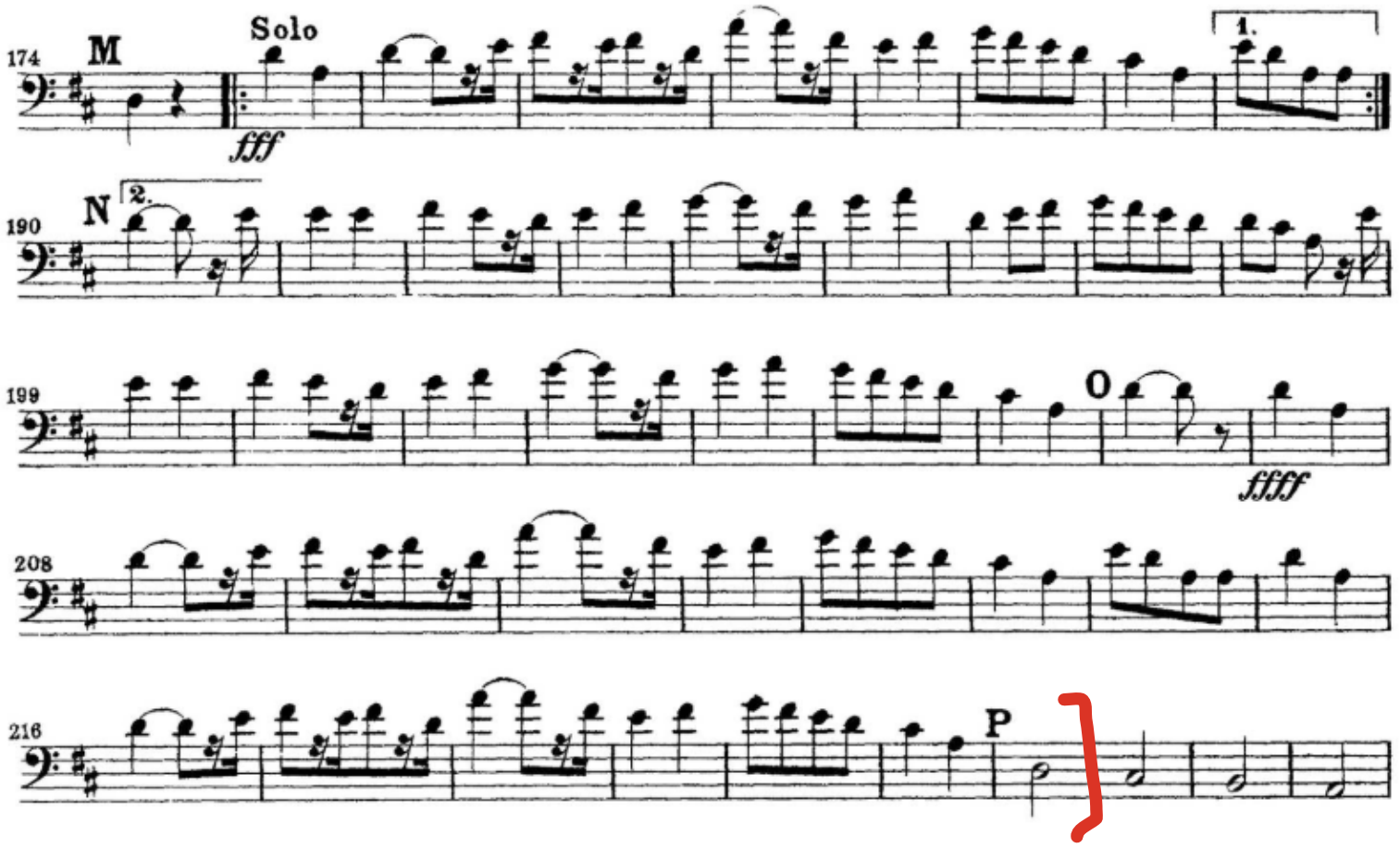
O. Respighi: Pini di Rome, IV movimento, número 21 até o fim

Trombone 3



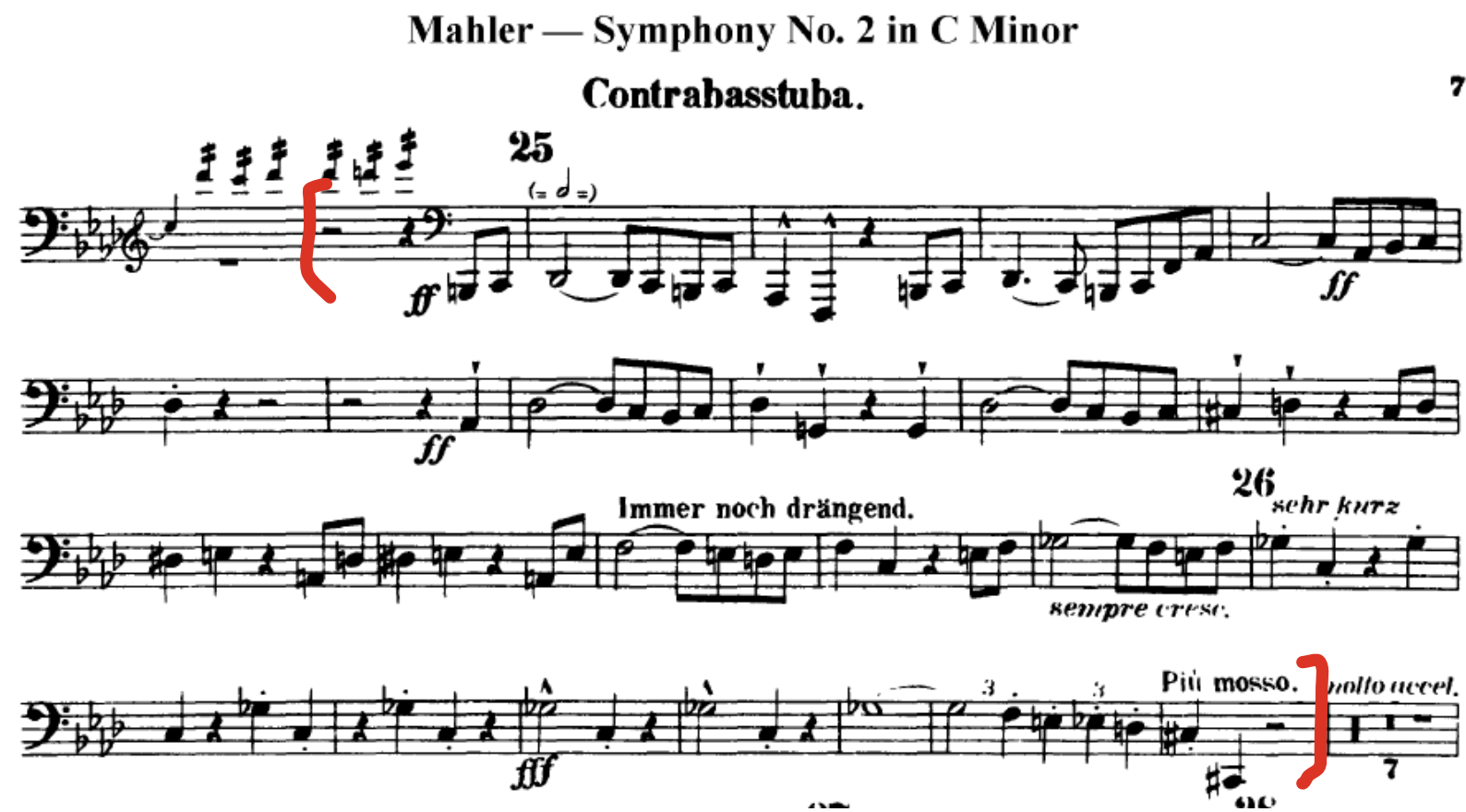
G. Bizet: Suite L'Arlesienne nº 2, IV movimento, letra M a P.

Trombone 3



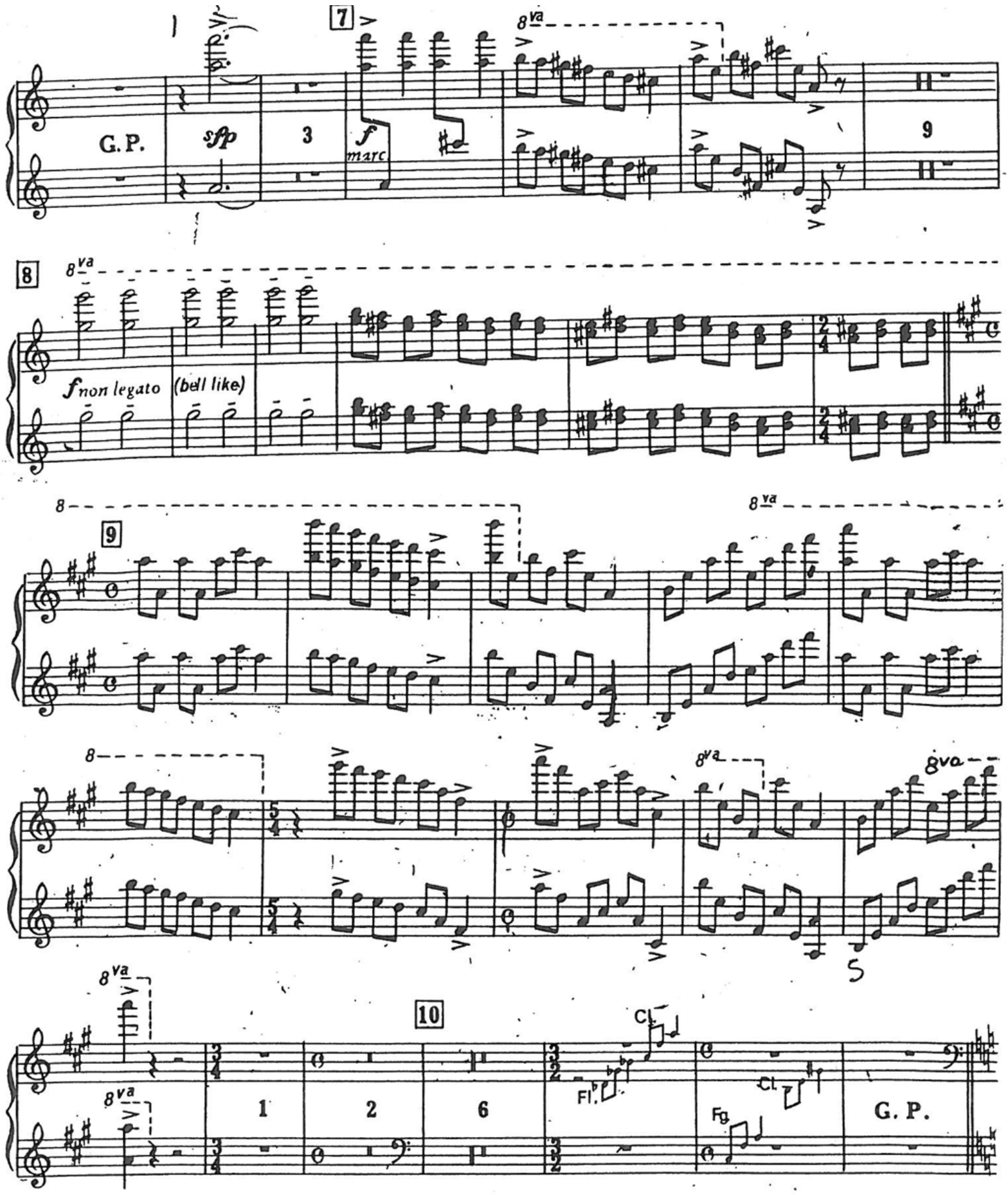
TUBA

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



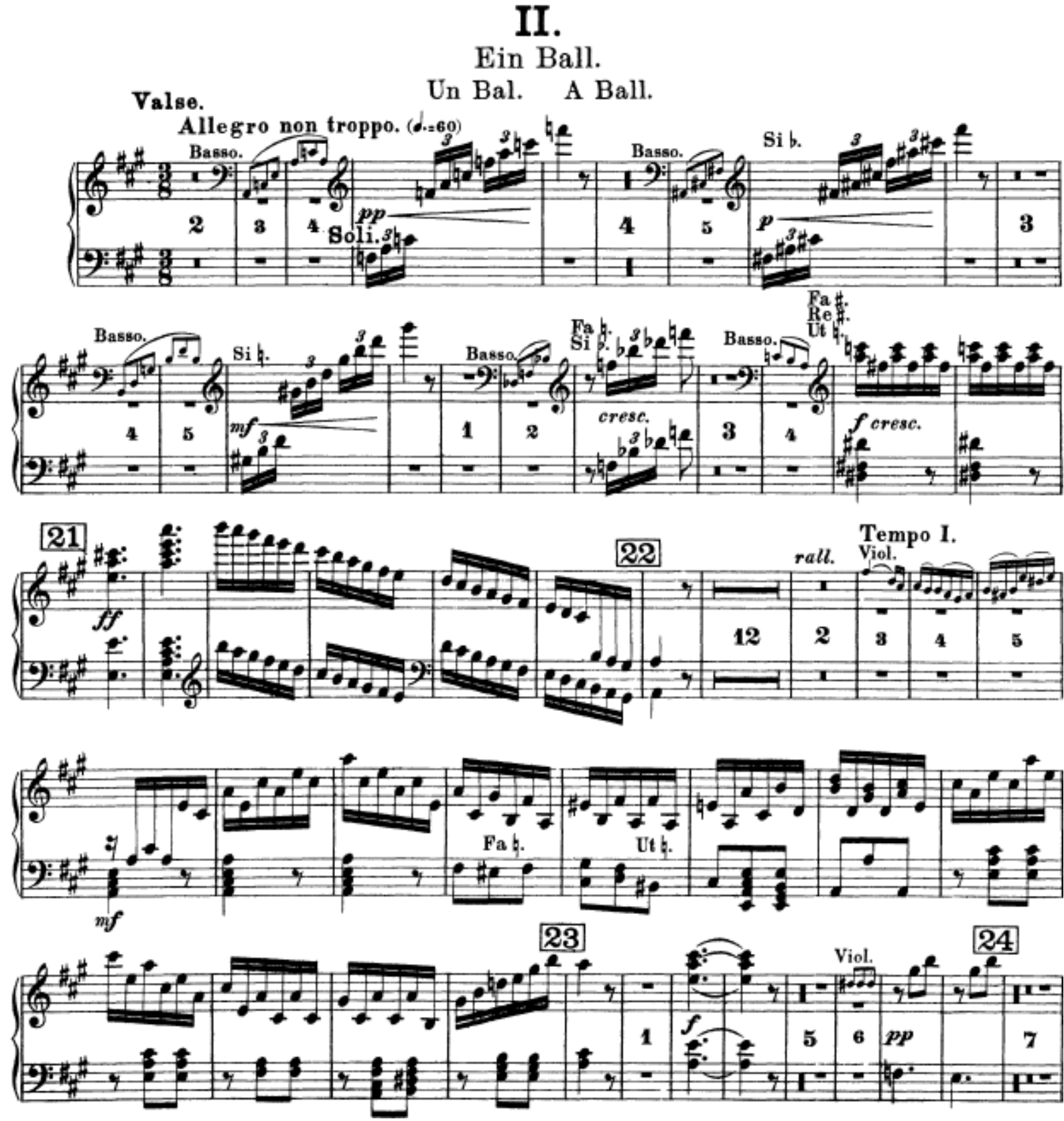
PIANO

A. Copland: Appalachian Spring – 7 ao 10

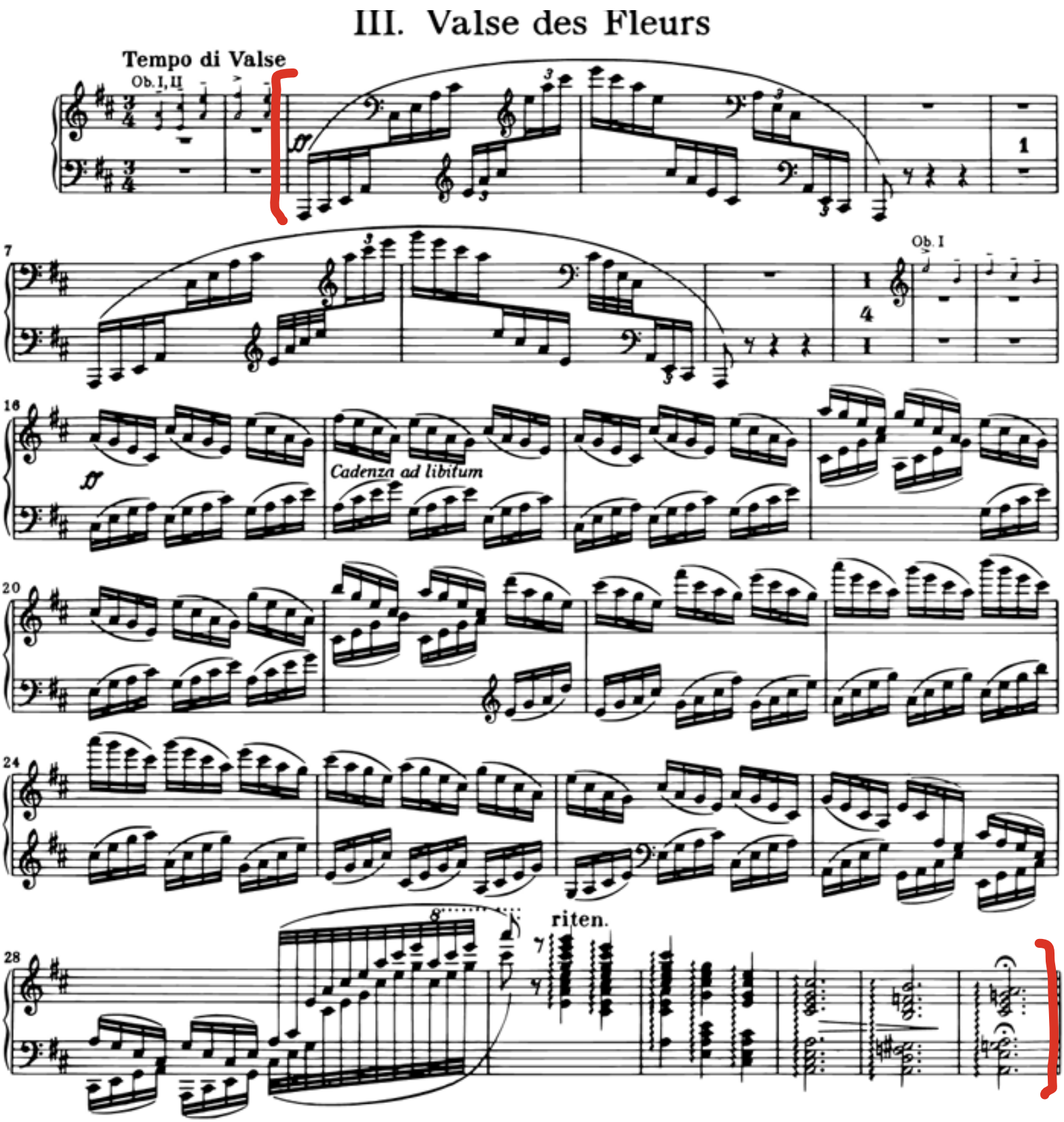


HARPA

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



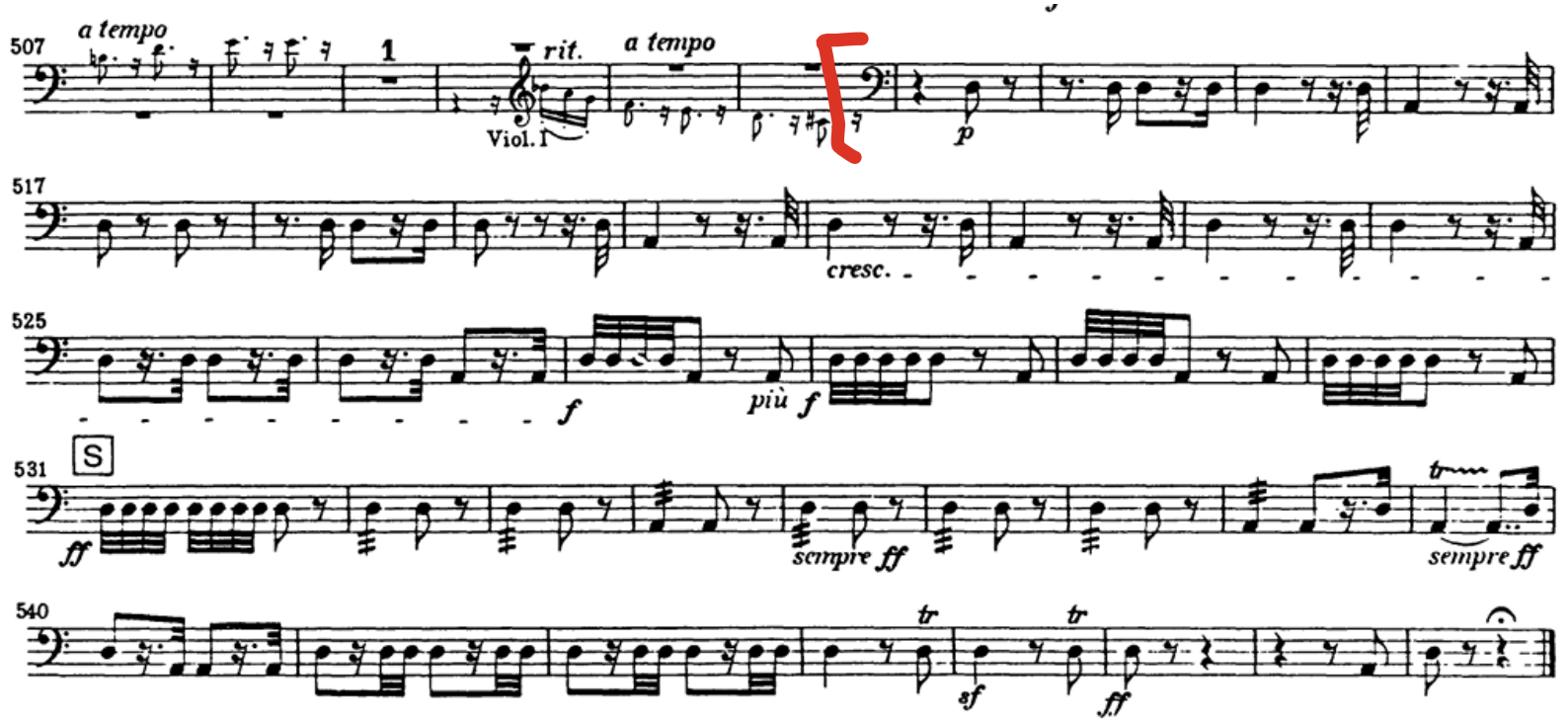
P. I. Tchaikovsky O Quebra-Nozes, suite N. 1: Valsa das Flores, compassos 3 a 33



PERCUSSÃO

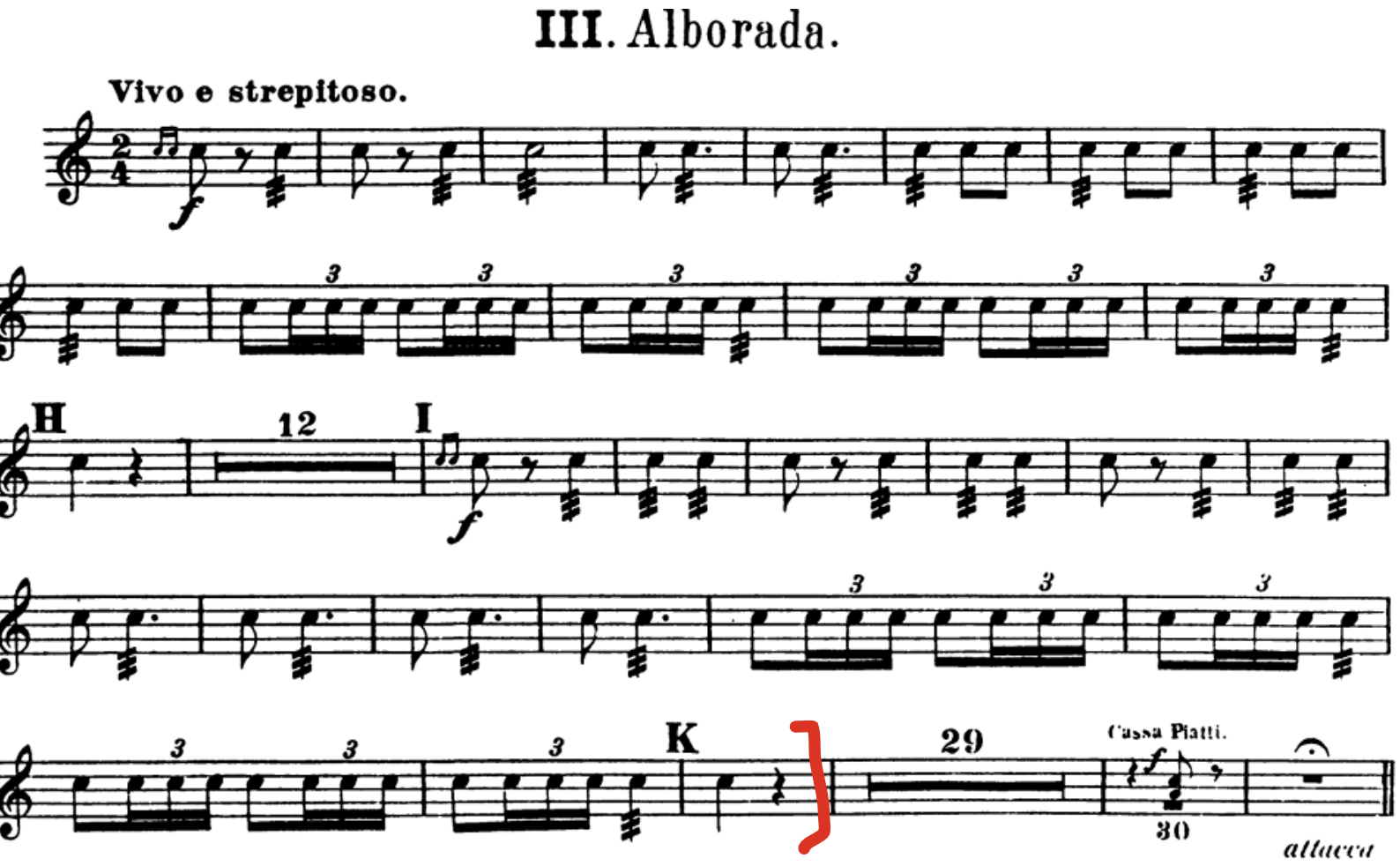
TIMPANO

L. V. Beethoven – Sinfonia n° 9, 1º movimento, compassos 513 ao fim;



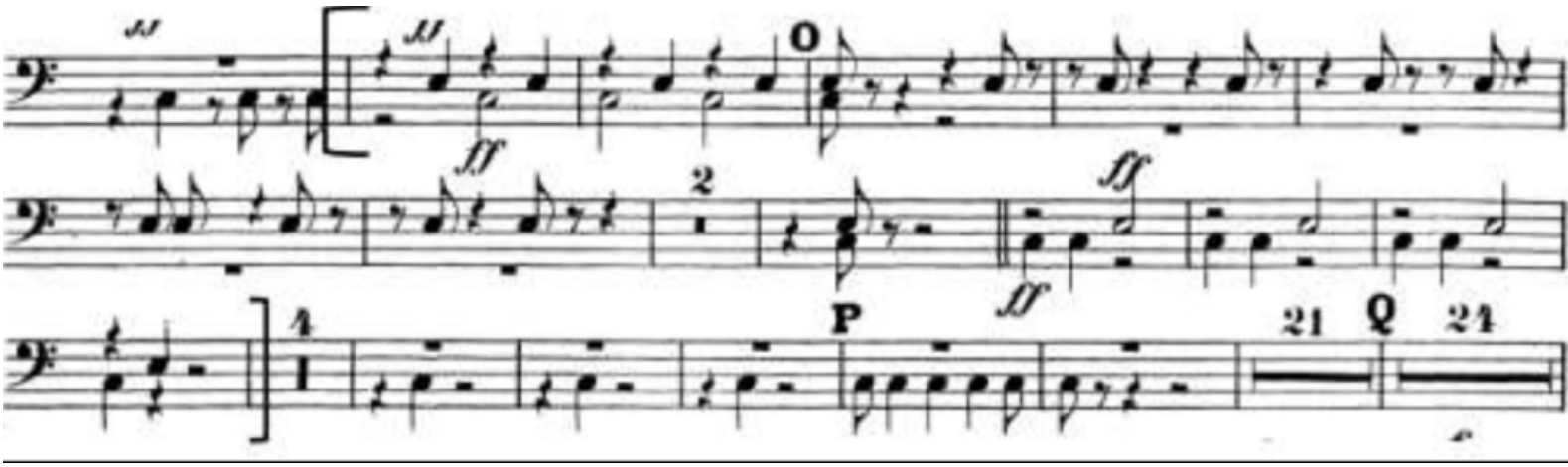
CAIXA CLARA

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



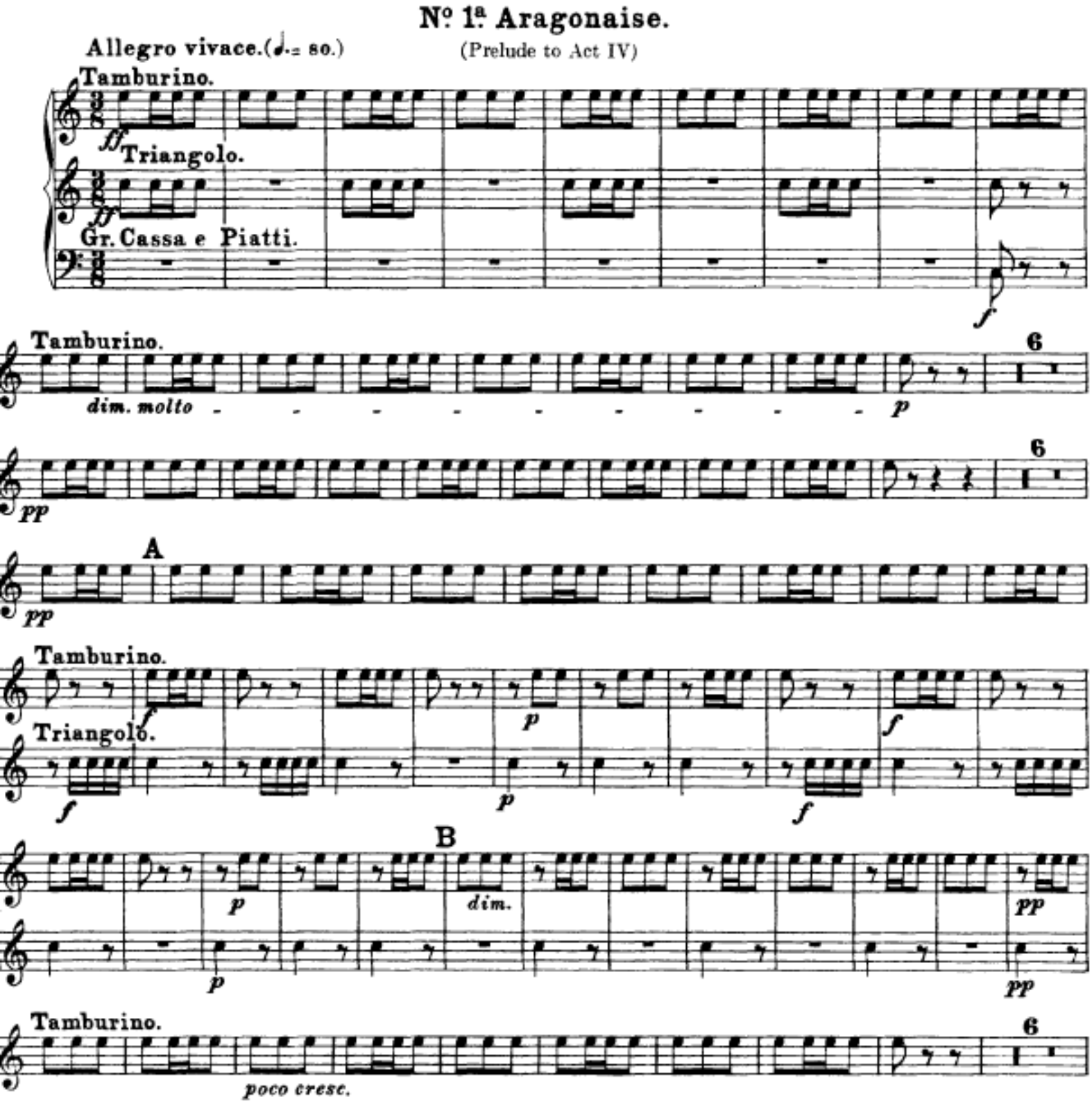
PRATO

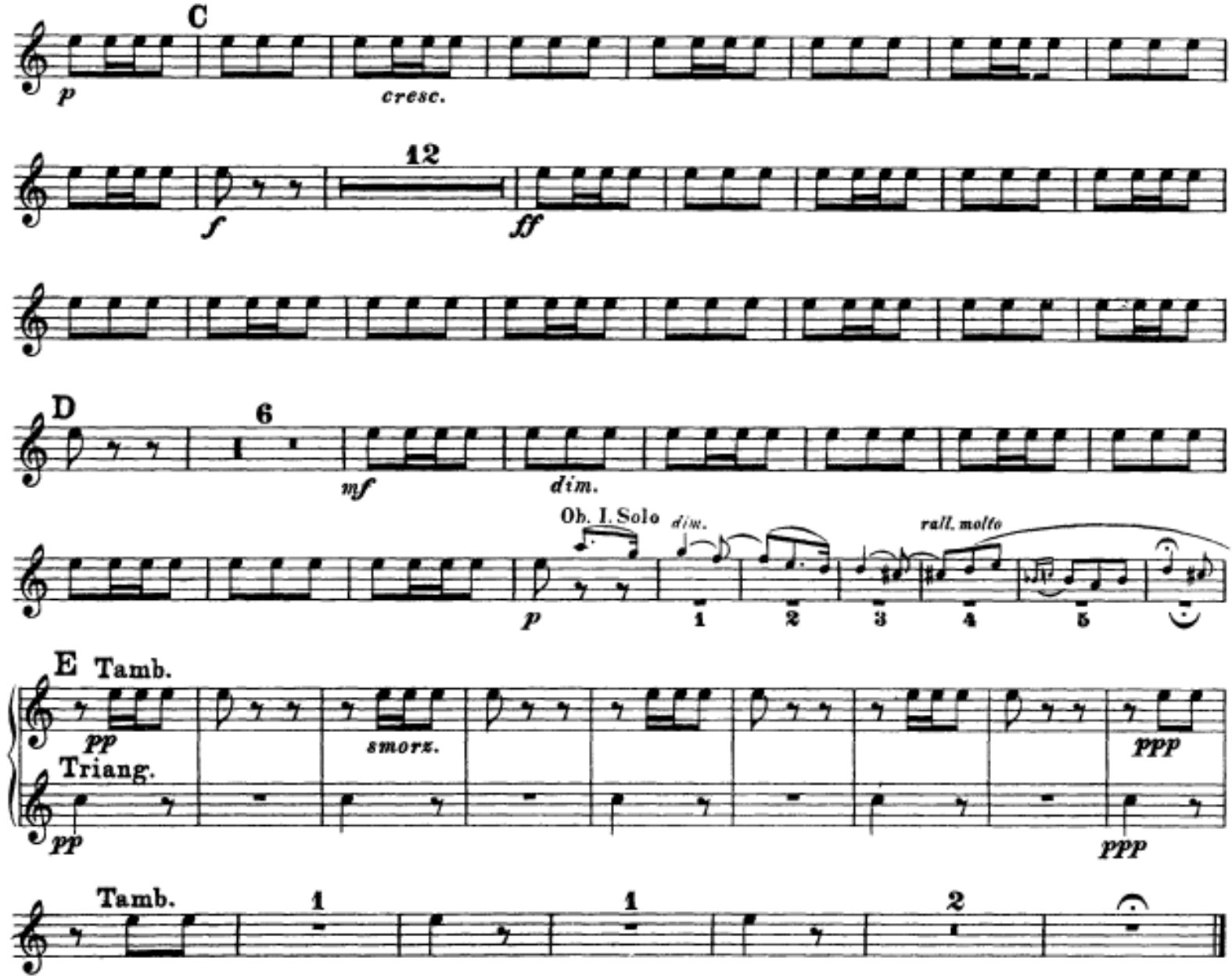
P. I. Tchaikovsky - Abertura Romeu e Julieta, dois compassos antes de O até 12 depois de O;



PANDEIRO

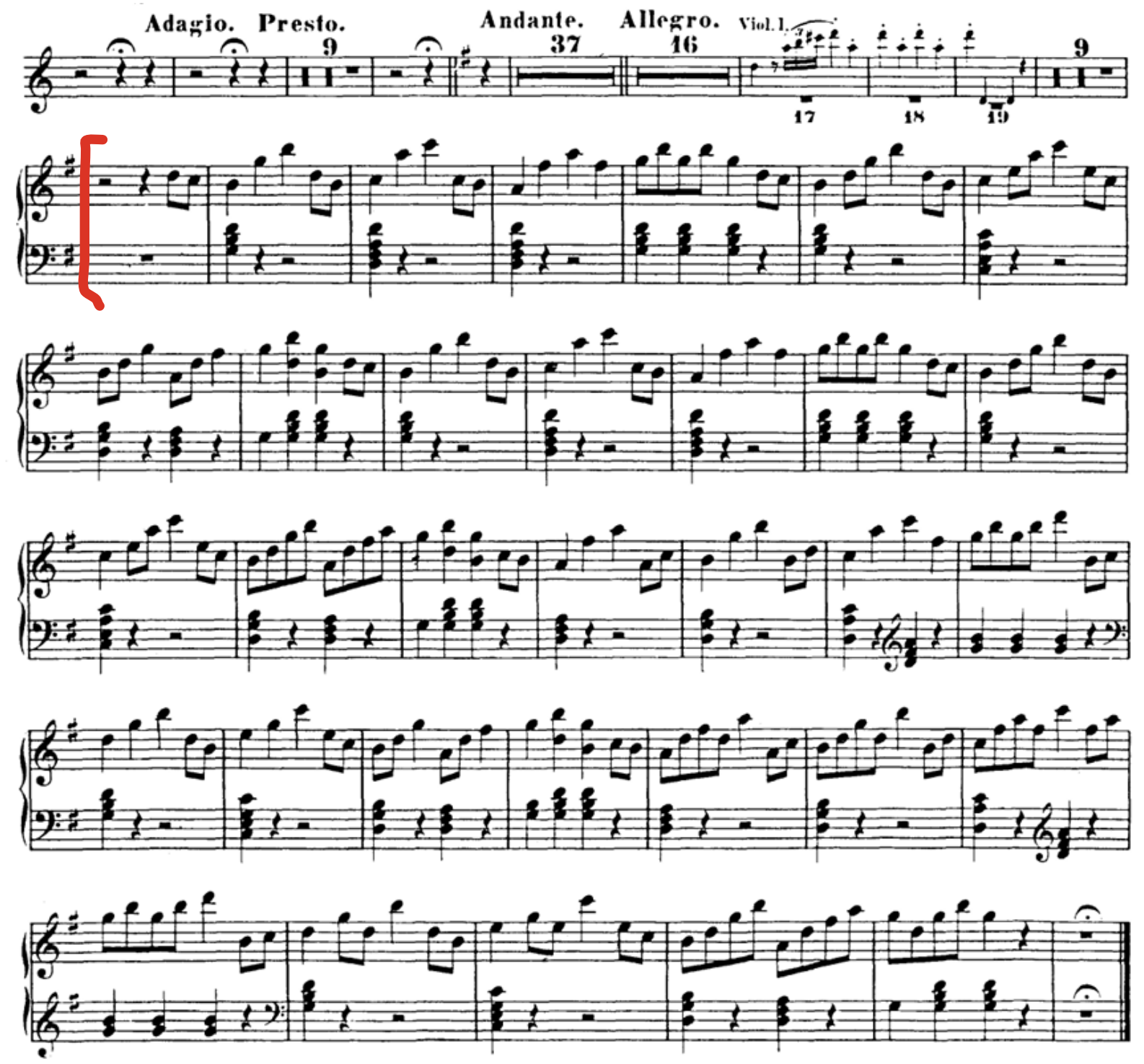
G. Bizet: Suite Carmen, Aragonaise inteiro e execução de rulos fortes e piano;




C
p
cresc.
12
f
ff
D
6
mf
dim.
Ob. I. Solo
dim.
rall. molto
p
1
2
3
4
5
E
Tamb.
pp
smorz.
ppp
Triang.
pp
ppp
Tamb.
1
1
2

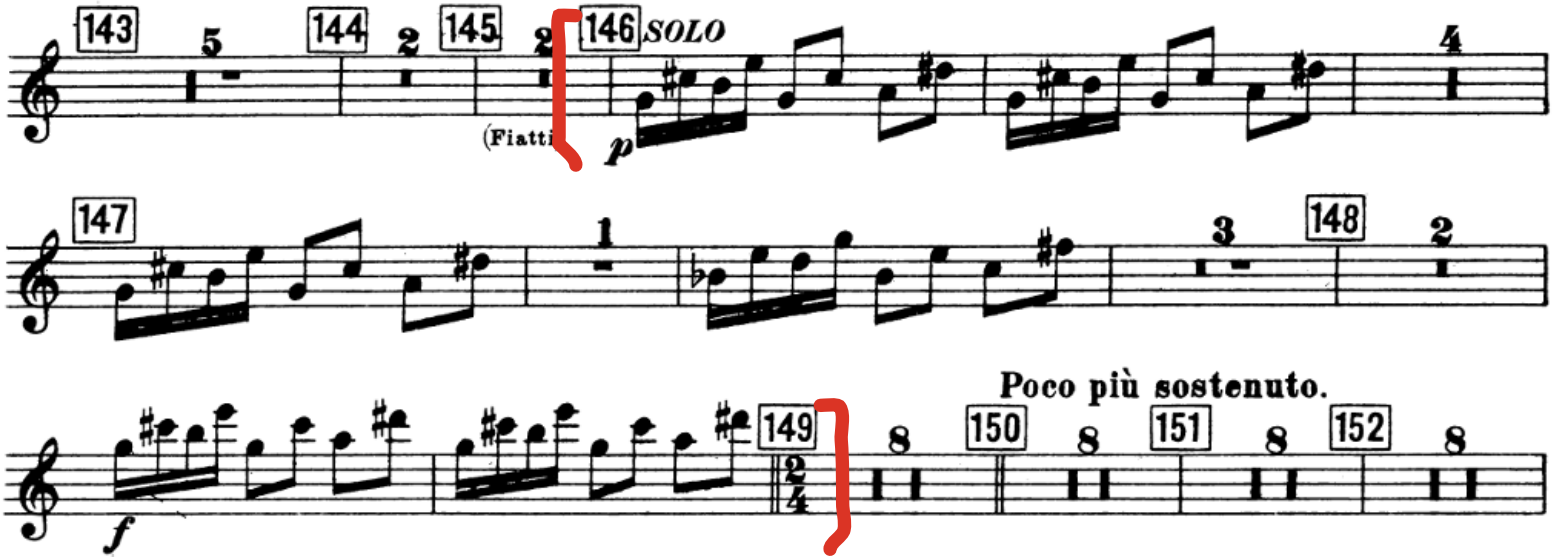
GLOCKENSPIEL

W. A. Mozart – A Flauta Mágica;



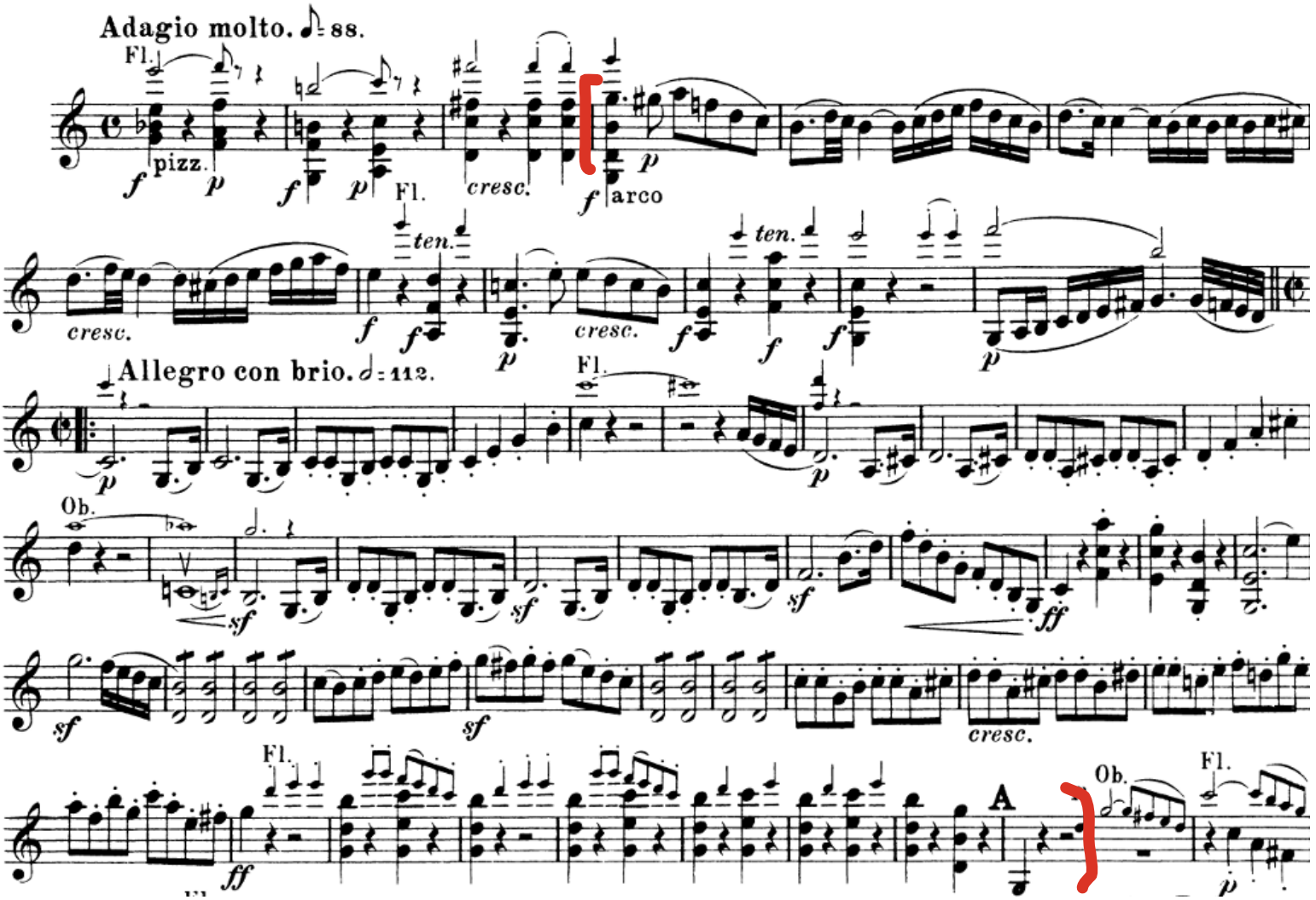
XILOFONE

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



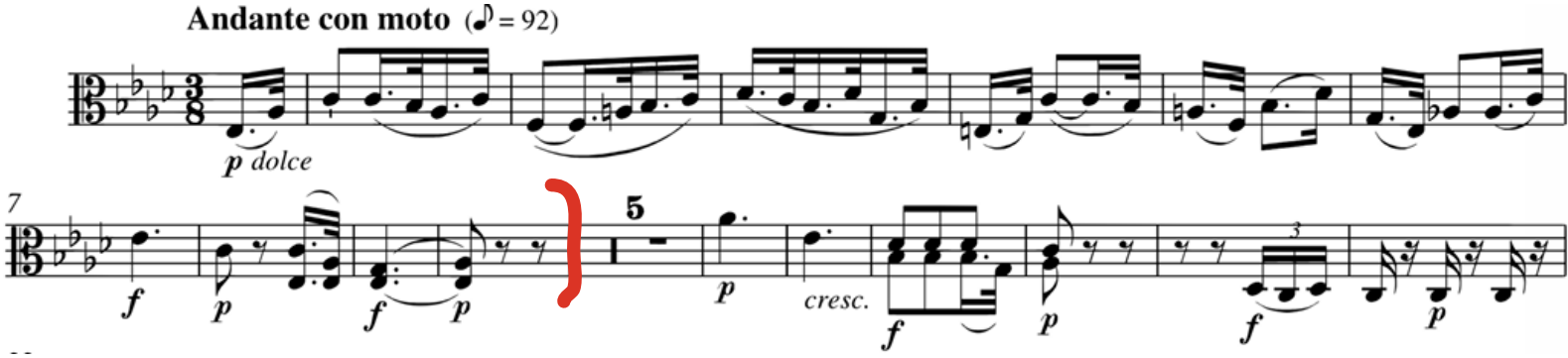
VIOLINO

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

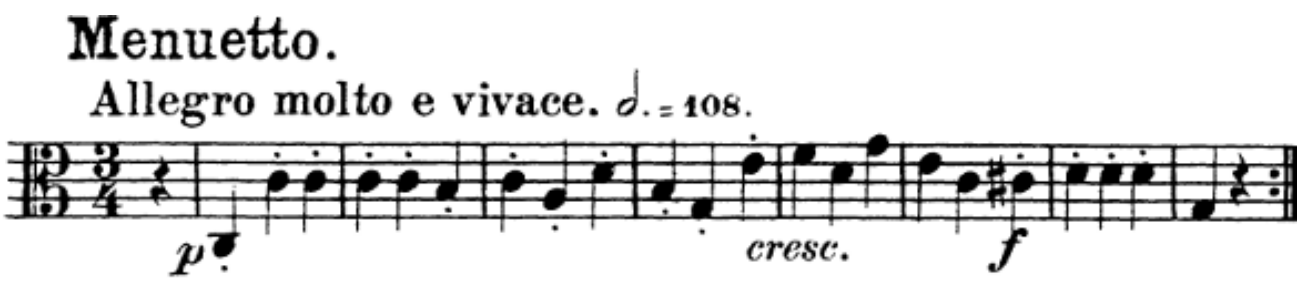


VIOLA

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

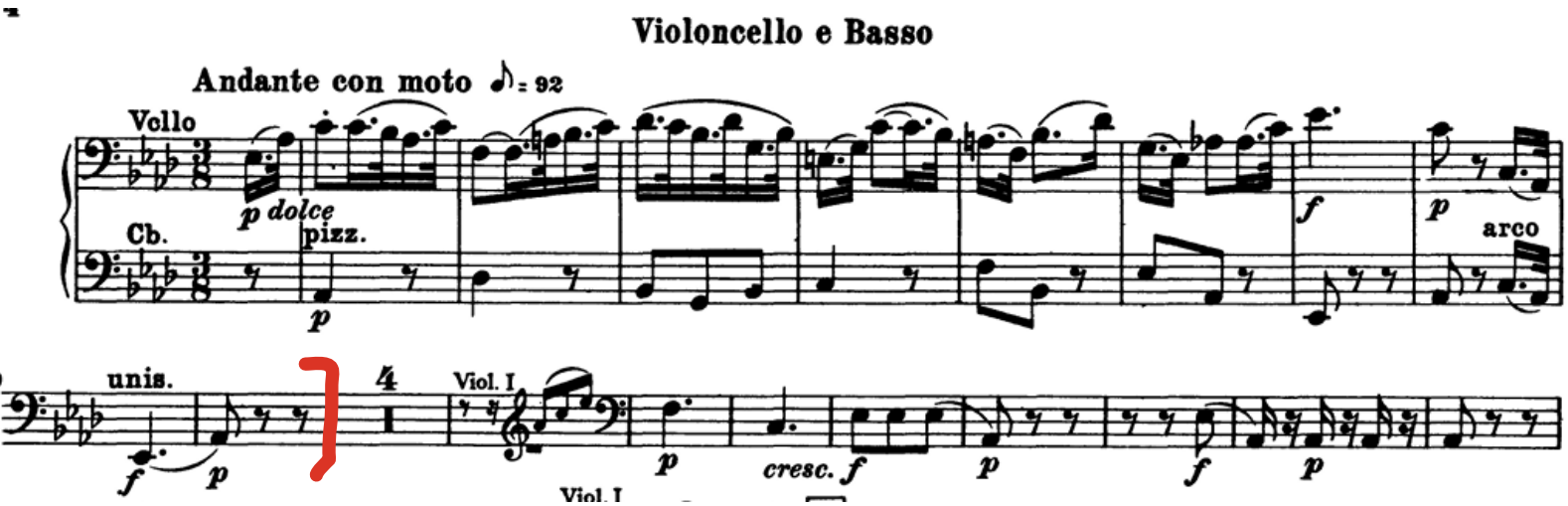


L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8.

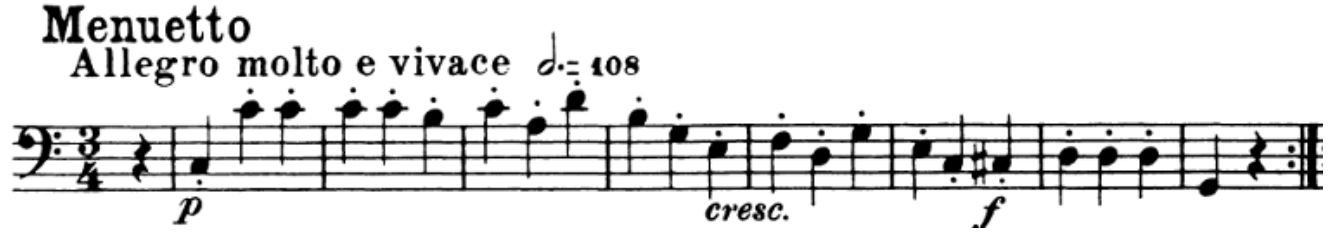


VIOLONCELO

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

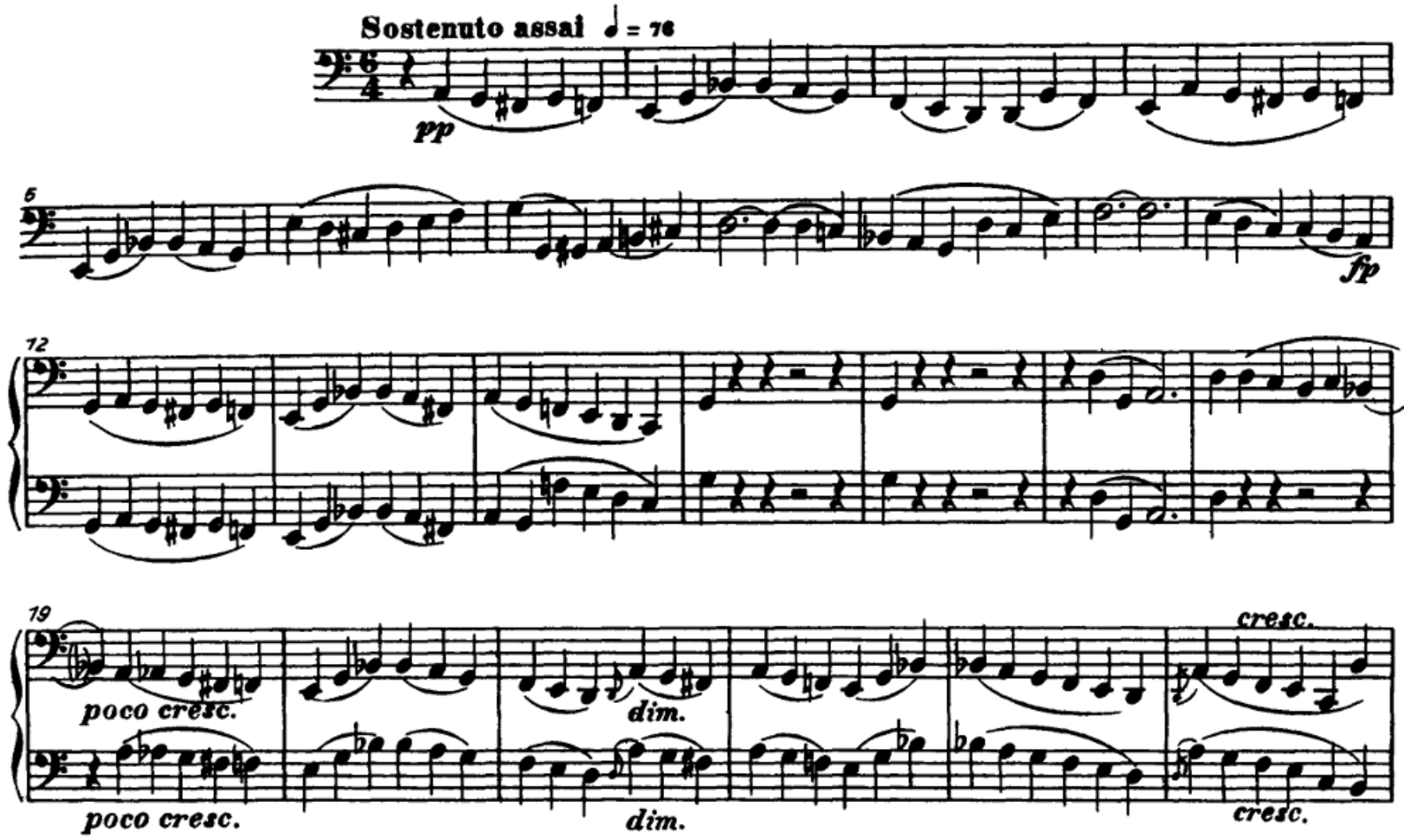


L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8

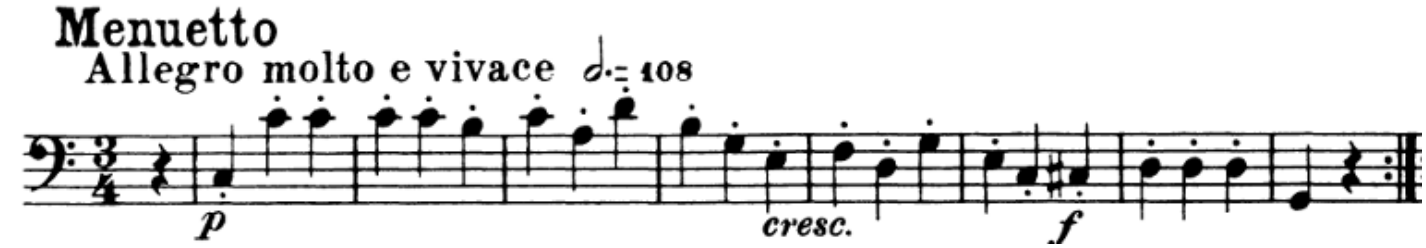


CONTRABAIXO

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

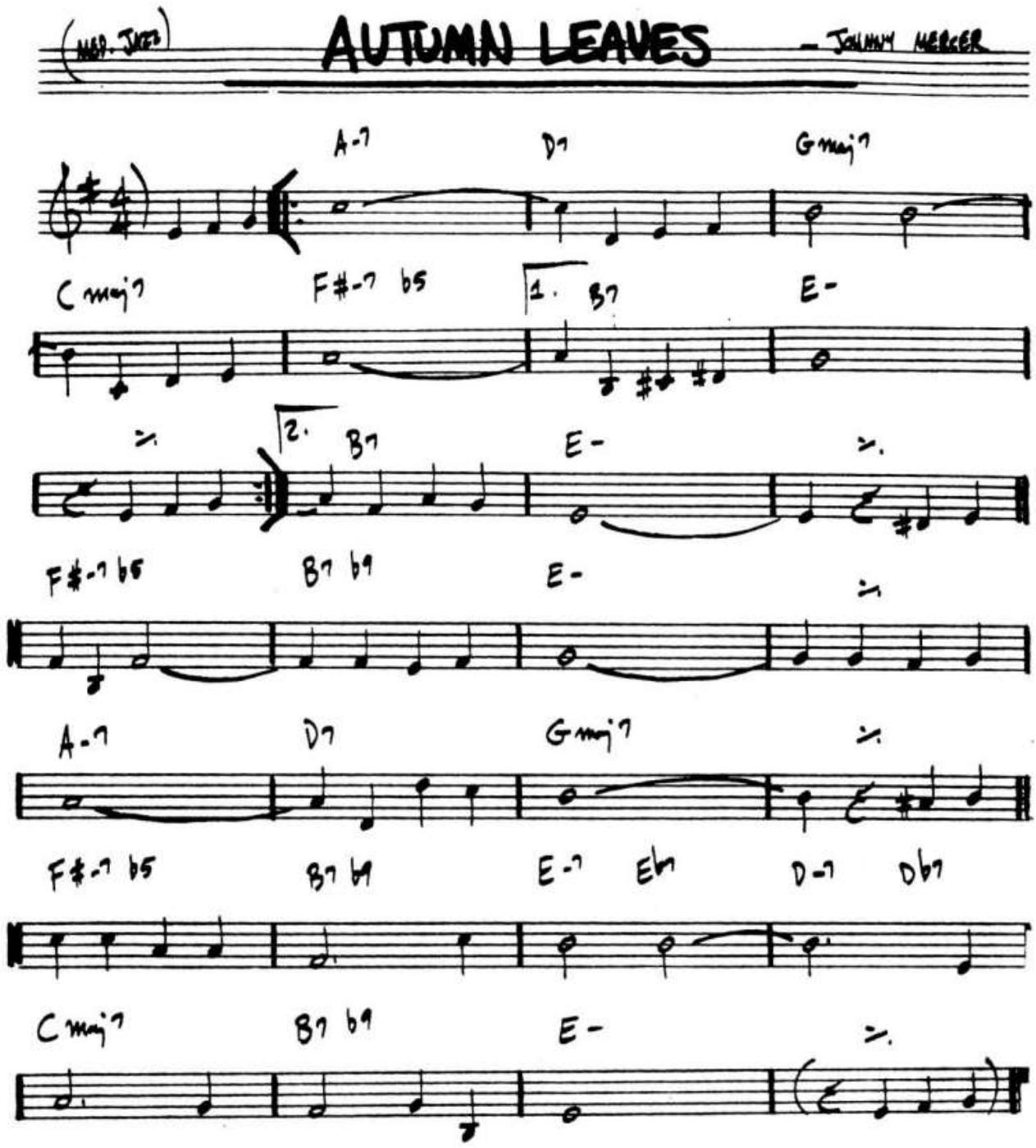


L. van Beethoven: Sinfonia nº 1, 3º Movimento, compassos 1 ao 8



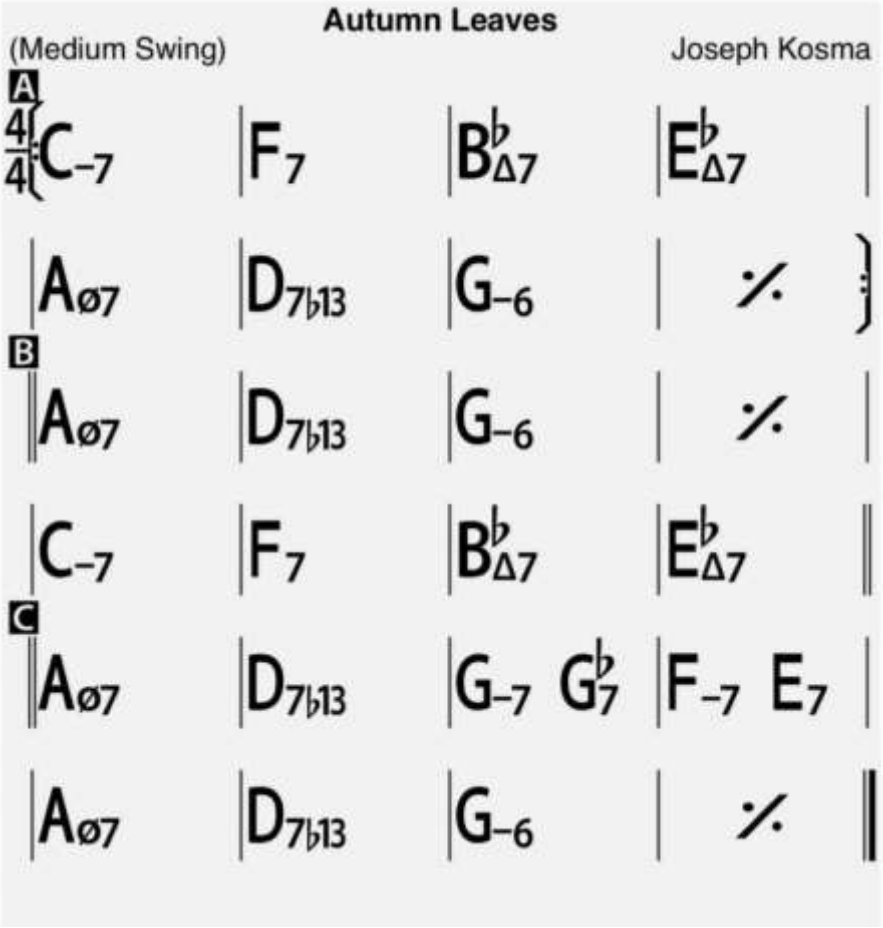
IMPROVISAÇÃO - PARTE COM MELODIA

J. MERCER: Autumn Leaves.



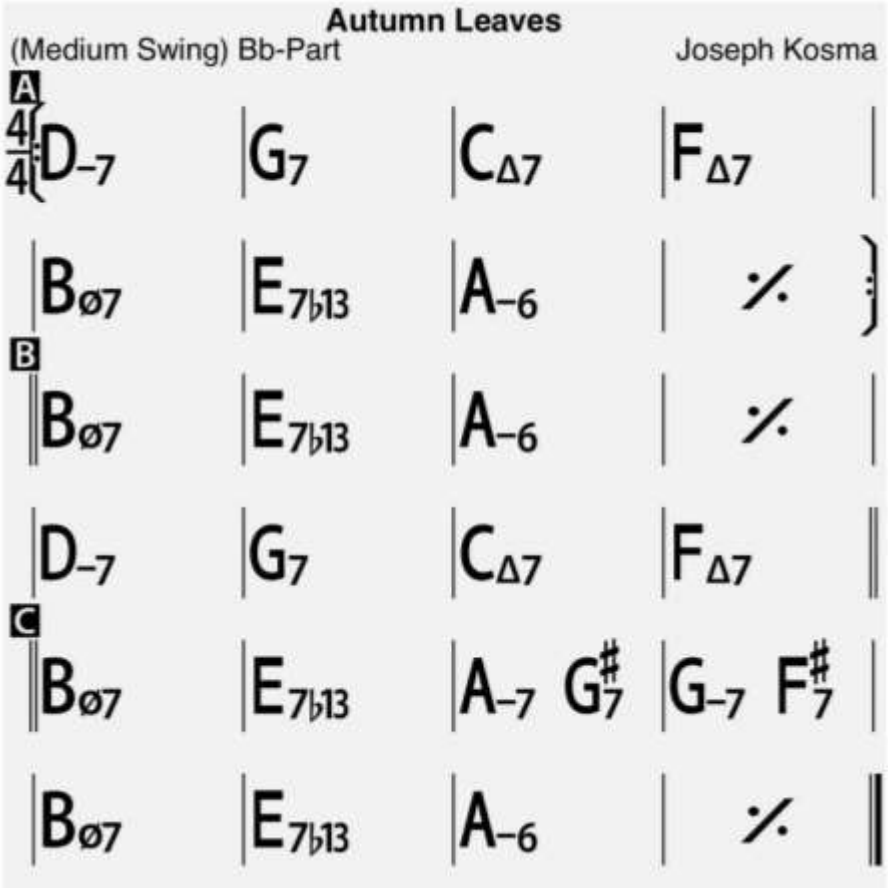
IMPROVISAÇÃO - INSTRUMENTO EM C

J. MERCER: Autumn Leaves



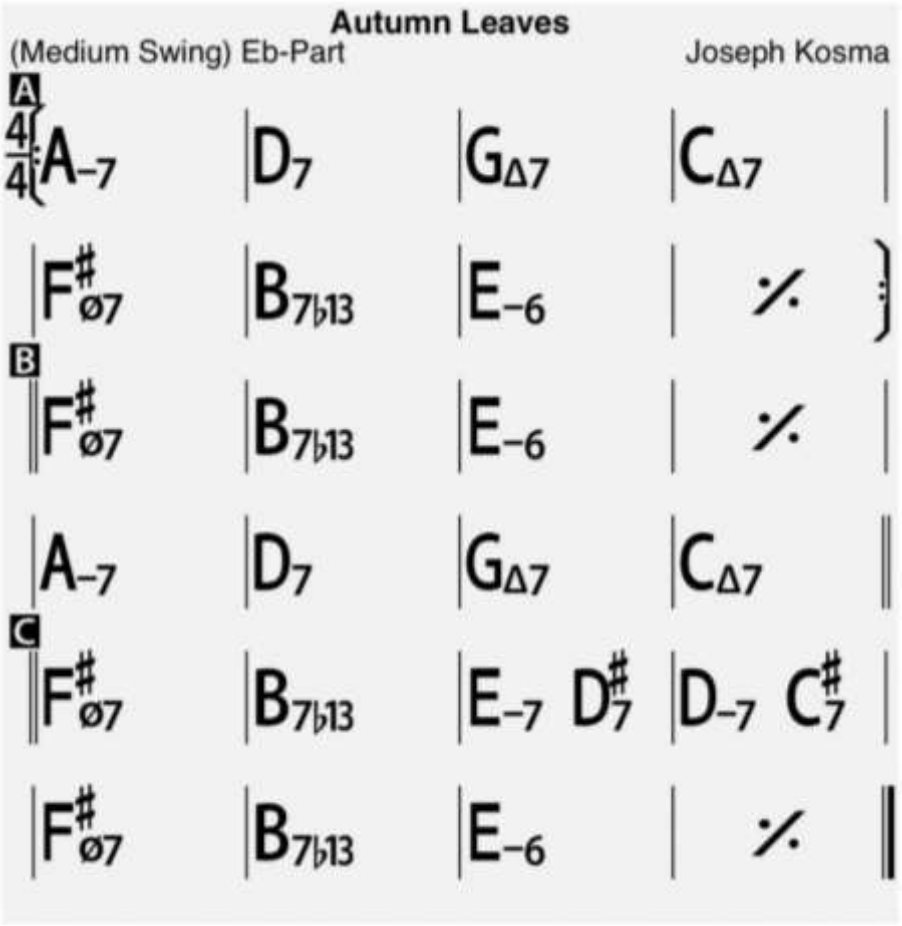
IMPROVISAÇÃO - INSTRUMENTO EM Bb

J. MERCER: Autumn Leaves



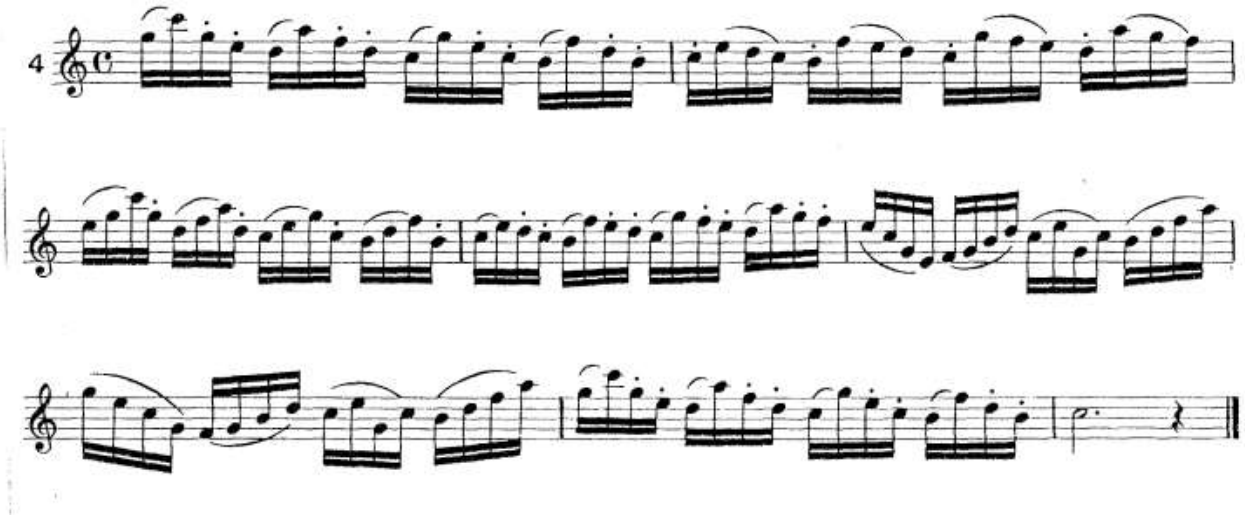
IMPROVISAÇÃO - INSTRUMENTO EM Eb

J. MERCER: Autumn Leaves



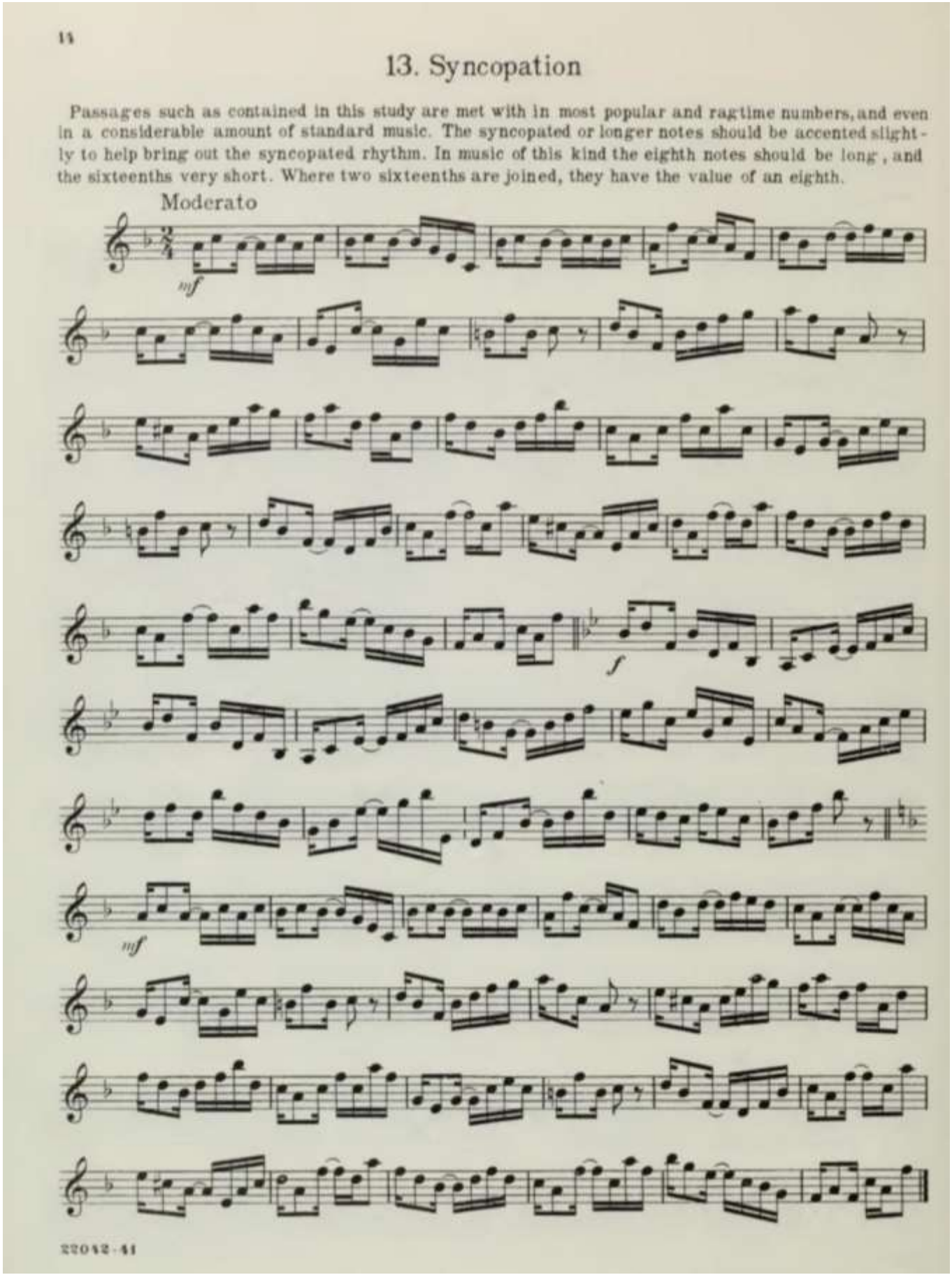
SAXOFONE

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

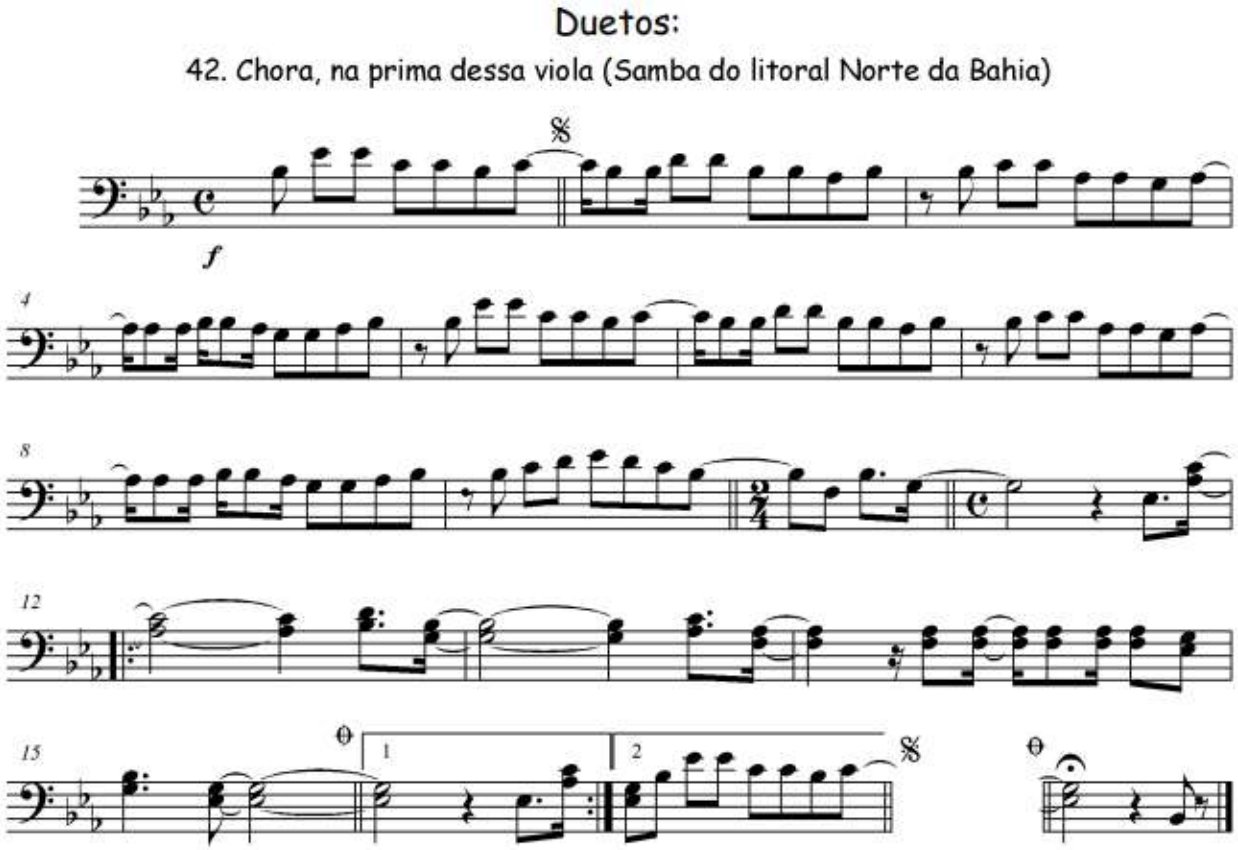
f

mf

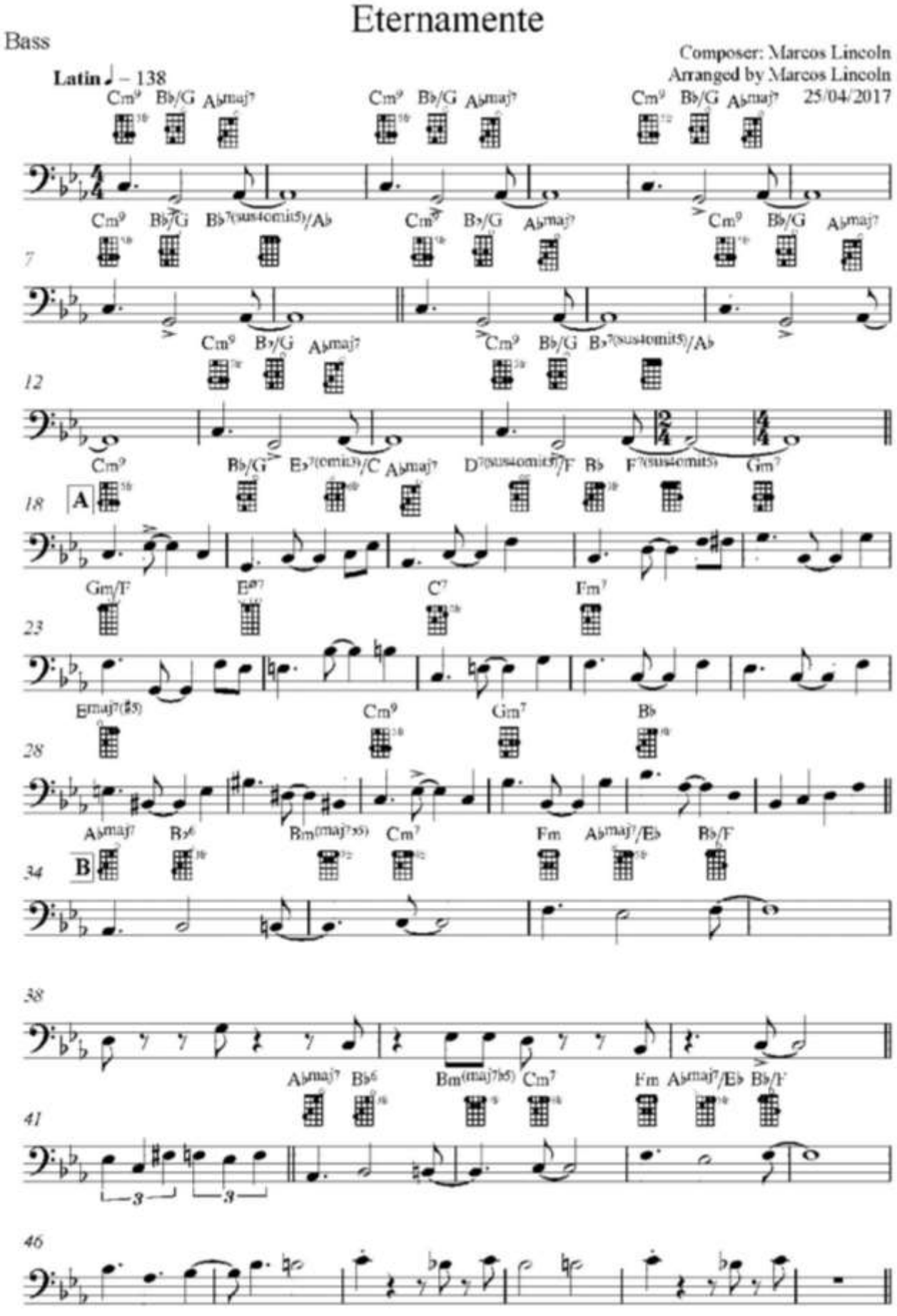
22042-41

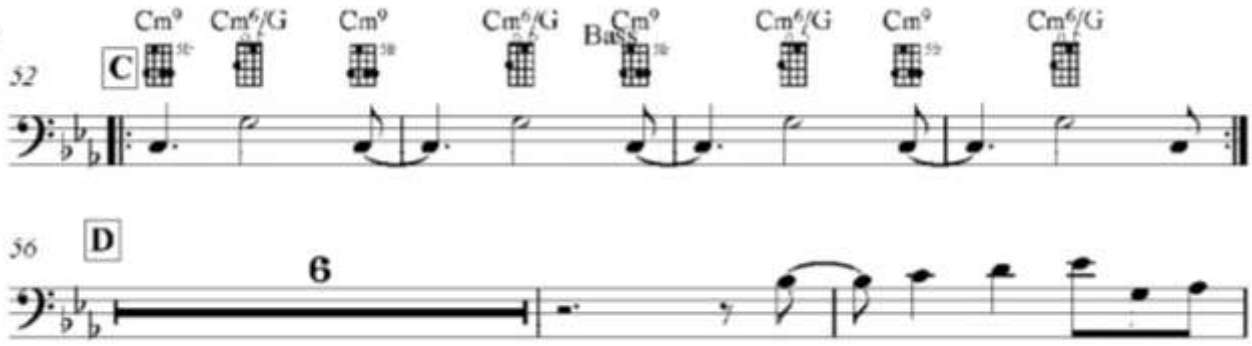
TROMBONE

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

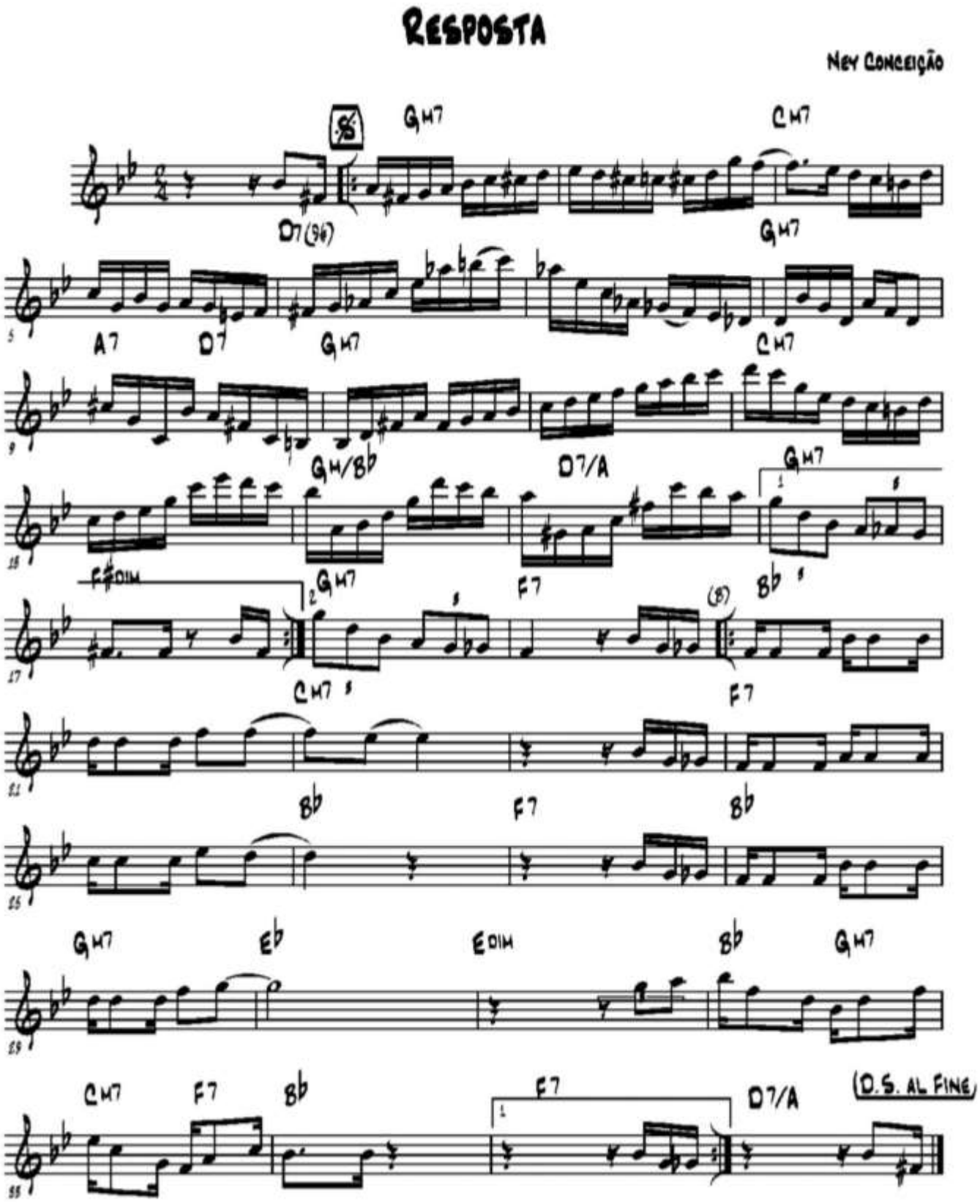


CONTRABAIXO ELÉTRICO
M. LINCOLN: Eternamente.




52
C
Cm9
Cm6/G
Cm9
Cm6/G
Bass
Cm9
Cm6/G
Cm9
Cm6/G
56
D
6

GUITARRA
N. CONCEIÇÃO: Resposta.

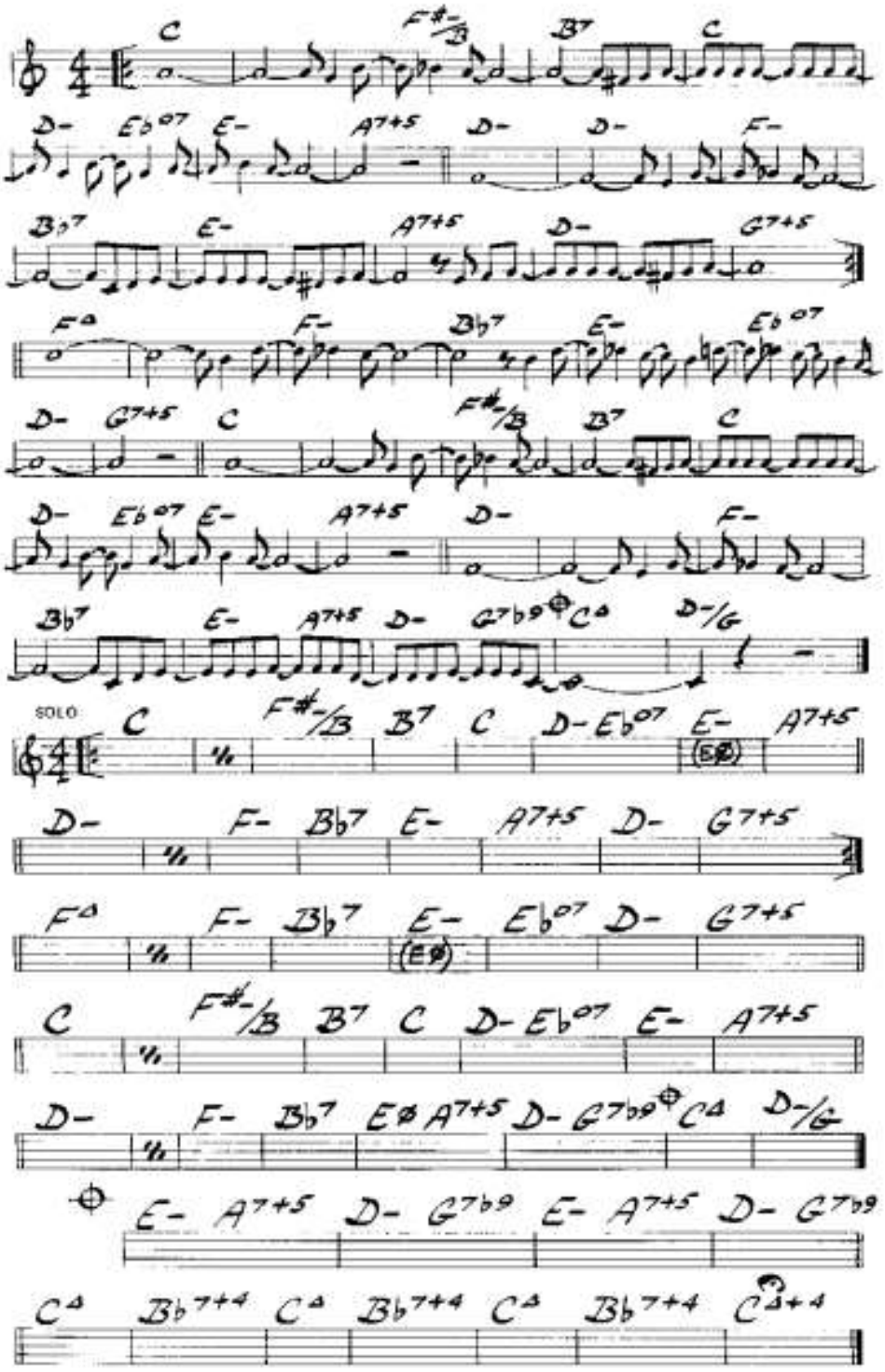


PIANO POPULAR
A. C. JOBIM: Meditação.

Meditation
(Meditacáo)

SIDE 1/TRACK 2
PLAY 4 CHORUSES
♩=146

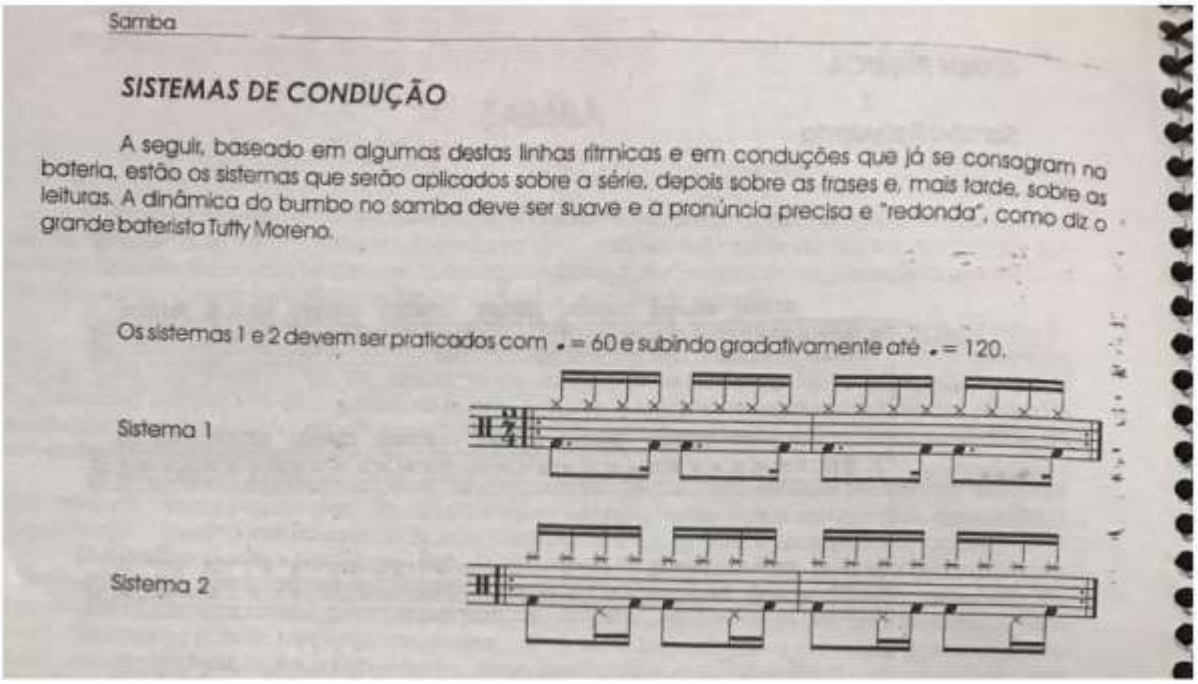
Music by Antonio Carlos Jobim
English Words by Norman Gimbel
Original Words by Newton Mendonca



BATERIA E PERCUSSÃO

Sistemas de condução de samba com variações.

CONDUÇÃO – SISTEMA 2



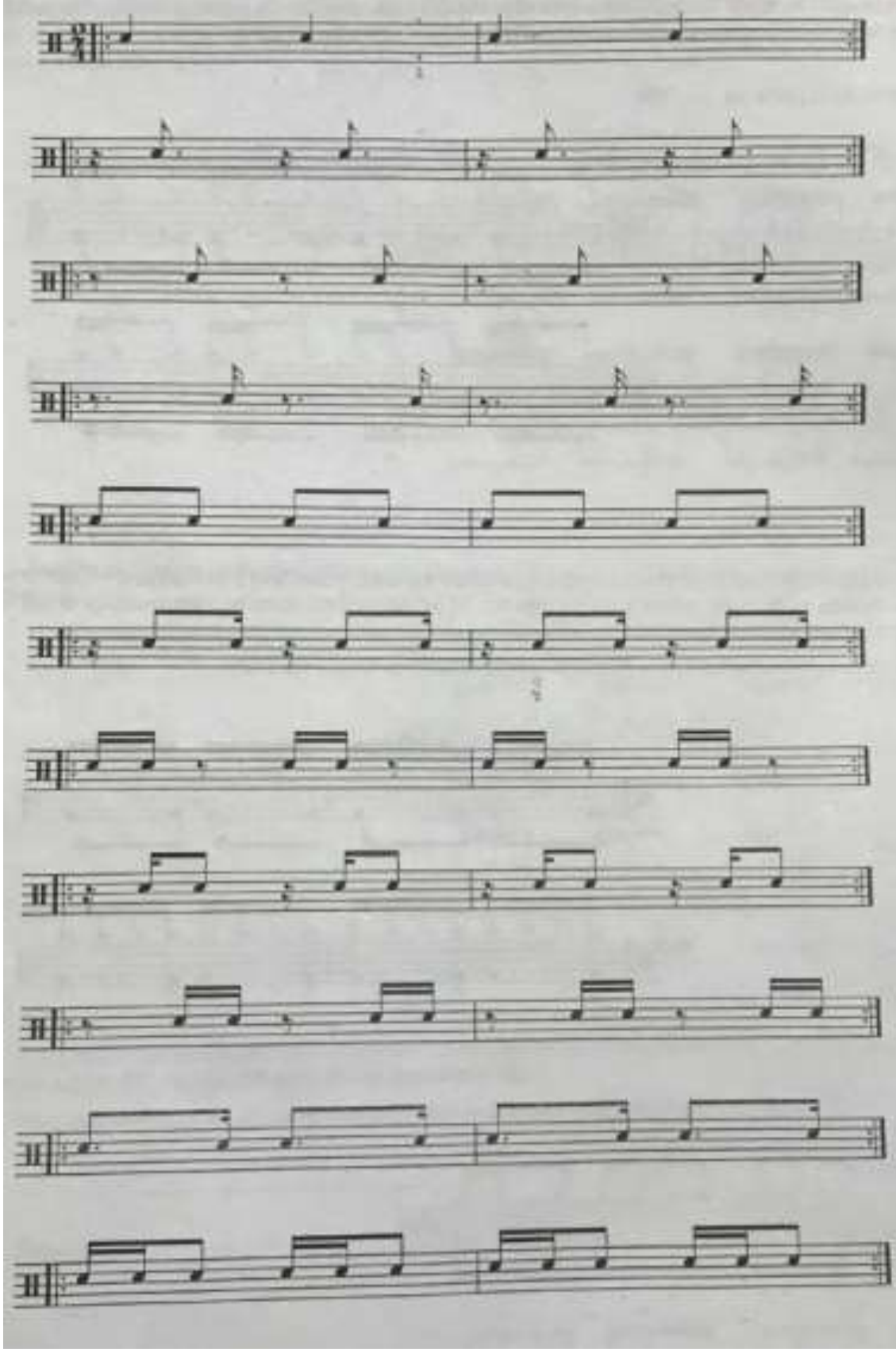
Samba

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 Moreno.

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

Sistema 1

Sistema 2

A SÉRIE