

ORQUESTRA SINFÔNICA JOVEM DE GOIÁS

Clarinete

Musical score for Clarinet, measures 23 to 46. The score is written in treble clef with a key signature of one sharp (F#). It includes various dynamics and performance instructions:

- Measure 23: *p*
- Measure 31: *p dolce*, *mutano in A*, *mezza voce*, *p grazioso*
- Measure 38: *pp*, *p*
- Measure 42: *pp*, *p*, *C*
- Measure 46: *mutano in B*, *Ob. I*, *p legg.*

Mendelssohn — Midsummer Night's Dream

4 *In B.*
Scherzo.
Allegro vivace.

CLARINETTO I.

Musical score for Clarinet I, measures 4 to 9. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It includes various dynamics and performance instructions:

- Measure 4: *p*
- Measure 5: *1*, *2*, *1*, *dim.*
- Measure 6: *A*, *2*
- Measure 7: *cresc.*, *1*
- Measure 8: *p*, *tr*, *tr*, *tr*, *tr*, *B*, *9*
- Measure 9: *f*

Fagote

The Marriage of Figaro

1

Mozart's Werke.

FAGOTTO I.

Ouverture. Presto.

pp

1

1

ff

p

268

5

Solo

pp

280

express.

288

9

Solo

pp

morendo

Trompa grave

Peter Ilyich Tchaikovsky Symphony No. 4 in F Minor, Op. 36

Horn 2 in F

I

Andante sostenuto

ff

63 **Vivace** $\text{♩} = 104$

Fag. I Fag. I II *cresc.* *p*

79 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *sf* *ff*

91

100 *p* *cresc.* *ff* Viol. I

386 G. P. G. P. Viol. II Viol. I *pp* *pp* *ff*

409 *cresc.* *più cresc.* *ff*

425

436 *ff*

443 *ff*

Trompete



Un poco sostenuto

390 in Es (auf der Bühne)

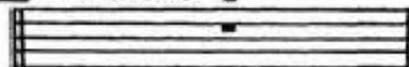
395 **Tempo I** 8 **Un poco sostenuto**



407 in C

Pistone I (A)

Andantino quasi
1 moderato 1



Solo

p

più f

Molto più mosso

mf

poco più f

A musical score for Pistone I (A) consisting of ten staves of music. The first staff begins with a blue arrow pointing to the first measure. The score includes dynamic markings such as *p*, *più f*, *mf*, and *poco più f*, and tempo markings including *Solo*, *Molto più mosso*, and *Andantino quasi moderato*. The music features complex rhythmic patterns with many beamed notes and rests.

2 Presto

ff

A musical staff with a blue arrow pointing to the first measure. The first measure contains a few notes, followed by a double bar line and a repeat sign. The dynamic marking *ff* is written below the staff.

Percussão

2

♩ = 92 Allegro

The musical score consists of eight staves of rhythmic notation. The notation is primarily composed of eighth and sixteenth notes, often grouped in pairs or fours. The dynamics and articulation are as follows:

- Staff 1: Starts with a dynamic marking of *p* (piano).
- Staff 2: Continues the rhythmic pattern.
- Staff 3: Features a crescendo hairpin leading to a dynamic marking of *f* (forte).
- Staff 4: Continues the rhythmic pattern.
- Staff 5: Features a decrescendo hairpin leading to a dynamic marking of *p* (piano).
- Staff 6: Features a series of dynamic markings: *f*, *p*, *f*, *p*, and *mf* (mezzo-forte).
- Staff 7: Features a dynamic marking of *pp* (pianissimo).
- Staff 8: Features a series of dynamic markings: *f*, *p*, *f*, *p*, and *f*, with hairpins indicating crescendos and decrescendos between these markings.

This page of musical notation consists of ten staves. The notation is primarily composed of eighth-note patterns, often in pairs or groups of four, with some rests and dynamic markings. The dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). Crescendo and decrescendo hairpins are used to indicate changes in volume. The notation is arranged in a single system across ten staves.

Staff 1: *p* crescendo *f* *p* crescendo *f* *mf*

Staff 2: *mf*

Staff 3: *mf*

Staff 4: *p* crescendo *f* *p* crescendo *f*

Staff 5: *mf*

Staff 6: *p* crescendo *f* *p* crescendo *f*

Staff 7: *p*

Staff 8: *mp*

Staff 9: *p*

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 [A] 24 [B] 14 [C] (1st violins)

Pochissimo più mosso $\text{♩} = 63$

Bolero

2 Tambours

Maurice Ravel

herausgegeben von Jean-François Monnard

Tempo di Bolero, moderato assai $\text{♩} = 72$

The score consists of a main melodic line and seven numbered cues for woodwinds. The main line is in 3/4 time, marked *pp*, and features a series of eighth notes with various rhythmic patterns (triplets, groups of 10, and pairs). The cues are as follows:

- Cue 1 (m. 5):** Fl. I, notes 3, 4, 5, 6, 7, 8, 9, 10.
- Cue 2 (m. 21):** Cl. I, notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 3 (m. 39):** Bn. I, notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 4 (m. 57):** Pte. Cl., notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 5 (m. 75):** Hb. d'am., notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 6 (m. 93):** Fl. I, Trp. I, notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 7 (m. 111):** Sax. t., notes 1, 2, 3, 4, 5, 6, 7, 8, 9.
- Cue 8 (m. 129):** Sax. sno., notes 1, 2, 3, 4, 5, 6, 7, 8, 9.

* Vorschlag des Komponisten: bis zum à 2 T. 291 alternieren Tamb. I und Tamb. II jeweils bei den Studierziffern.
Composer's suggestion: Tamb. I and Tamb. II alternate at cues up to à 2 at m. 291.
Proposition du compositeur: jusqu'à à 2 m. 291 alterner Tamb. I et Tamb. II à chaque nouveau chiffre.

Sinfonia 10 - Dimitri Shostakovich - percussão

98 T. mil. solo

Musical score for T. mil. solo, measures 98-101. The score consists of three staves. The first staff begins with a dynamic marking of *f*. The second and third staves contain rhythmic patterns with accents and slurs.

99 Triang.

Musical score for Triang., measures 99-101. The score consists of two staves. The top staff is for the triangle, starting with a dynamic marking of *ff*. The bottom staff is for T. mil., starting with a dynamic marking of *f*. Both staves have measure rests in the first two measures.

Musical score for Triang. and T. mil., measures 102-104. The score consists of two staves. The top staff is for the triangle, and the bottom staff is for T. mil. Both staves have measure rests in the first two measures.

Musical score for Triang. and T. mil., measures 105-107. The score consists of two staves. The top staff is for the triangle, and the bottom staff is for T. mil. Both staves have measure rests in the first two measures. The score ends with a dynamic marking of *fff* in both staves.

Violino

Finale
Allegro

Violino

Finale
Allegro

p

f

p

A

1

7

14

20

26

31

36

41

Detailed description: This is a page of a violin score for the finale of a piece. The music is in 3/4 time and B-flat major. It consists of seven staves of music. The first staff begins with a blue arrow pointing to the first measure, which is marked with a piano (*p*) dynamic. The second staff is marked with a forte (*f*) dynamic. The third staff continues the melodic line. The fourth and fifth staves feature a more rhythmic, eighth-note pattern. The sixth staff shows a change in dynamics and phrasing. The seventh staff begins with a blue arrow pointing to the first measure, which is marked with a piano (*p*) dynamic and contains a circled letter 'A' above the first measure. The score ends with a double bar line at the end of the seventh staff.

70 *sfp*

78 *sfp* *f* *p* *f* *sf*

86 *sf* *sf* *sf* *sf* *ff* *sf* *sempre ff*

93 *p*

101 *cresc.*

108 *ff* *p*

115 *cresc* *f* *p* *cresc.* *f* *sf*

123 *sf* *p* *Ob. I*

132 *dolce* *f* *dim.*

48 *ten.* *p cresc. poco a poco*

62 *f* *più forte*

75 *ff*

86 *dim.* *sempre dim.*

98 *p* *p*

Section markers: B, C, D

Blue arrows point to notes in measures 75, 127, and 82.

Violoncello

The image shows a musical score for the Cello, consisting of five staves. The first four staves are in 3/4 time and feature a melodic line with various dynamics and articulations. The fifth staff is in 2/4 time and is marked 'Allegro vivace'. Blue arrows point to specific annotations: 'arco' and 'P grazioso' on the first staff, 'espr.' on the second staff, 'A' on the fourth staff, and 'Allegro vivace' on the fifth staff. The score includes dynamic markings such as *ff*, *p*, *mf*, and *fz*, as well as performance instructions like *cresc.* and *tr*.

arco
P grazioso

espr.

mf

A

Allegro vivace

ff *p* *ff* *p*

cresc. *ff* *fz* *fz* *fz* *fz* *fz* *fz*

BANDA SINFÔNICA JOVEM DE GOIÁS

Flauta

1st Eb Cl.
p

1 2 3 4 5 6 *a2.* *p*

A *p cres.*

2 *p* 1st Eb Cl.

1 2 3 4 5 6 *p*

C *L'istesso tempo.* Fl. Solo. *p dolce.*

8 *p* **D** 8 Fl. *p*

1

8 *a2.* **E** *p*

1st Eb Cl. **F** *L'istesso tempo.* *a2.* *p*

morendo.

Picc. Solo. Fl. *pp*

mf

Detailed description: This is a musical score for the Flute part of a band. The key signature is E-flat major (one flat) and the time signature is 2/4. The score is divided into several sections labeled A through F. Section A starts with a dynamic of *p* and includes a crescendo. Section B is marked *p*. Section C is marked *L'istesso tempo.* and *p dolce.*. Section D is marked *p*. Section E is marked *p*. Section F is marked *L'istesso tempo.* and includes a *morendo.* section. The score features various articulations such as accents, slurs, and breath marks. There are also dynamic markings like *mf* and *pp*. The score is written for the 1st Eb Clarinet and Flute.

Trompa

254 10

Wie zu Anfang.
55 Tempo primo.

ff *ff sempre*

Nicht eilen.

Zurückhaltend. 56

p *pp*

Schwer. 57

Schwer. Etwas (unmerklich) zurückhaltend.

pp (Pos.)

Detailed description: This is a musical score for Trompa, consisting of four staves. The first staff is in bass clef and contains measures 54 and 55. Measure 54 has a dynamic marking of *ff*. Measure 55 starts with a key signature change to one flat and a dynamic marking of *ff sempre*. The second staff is in treble clef and contains measures 55 and 56. Measure 55 has a dynamic marking of *ff sempre*. Measure 56 has a dynamic marking of *p*. The third staff is in treble clef and contains measures 56 and 57. Measure 56 has a dynamic marking of *pp*. Measure 57 has a dynamic marking of *pp*. The fourth staff is in bass clef and contains measures 57 and 58. Measure 57 has a dynamic marking of *pp* and a performance instruction '(Pos.)'. Measure 58 has a dynamic marking of *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Schubert - Symphony No. 9

Excerpt 1 - Movement I: mm. 1-8

Horns 1-2 in C

Andante
Solo

19 Ob. I

SCORE



Horns 1-2 in F

Andante
Solo

19 Ob. I
20

Big Band Basileu França

Saxofone

The image displays a musical score for a saxophone part, divided into two systems. The first system consists of three staves of music in 3/4 time. The first staff begins with a treble clef, a common time signature, and a '3' indicating the time signature. The music features a rhythmic pattern of eighth notes with slurs. The second staff continues this pattern with some melodic variation. The third staff concludes the first system with a final note and a double bar line. The second system consists of five staves of music in 4/4 time. The first staff of this system begins with a treble clef, a common time signature, and a '4' indicating the time signature. The music continues with a similar rhythmic pattern of eighth notes. The second staff of the second system shows a change in the melodic line. The third staff of the second system continues the pattern. The fourth staff of the second system shows a change in the melodic line. The fifth staff of the second system concludes the piece with a final note and a double bar line.

Trompete

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 is written for a Trompete and consists of 12 staves of music. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Moderato'. The score begins with a dynamic marking of *mf* (mezzo-forte). The music features a variety of syncopated rhythms, including eighth and sixteenth notes, often with accents. There are several measures with rests, particularly on the second and fourth beats of measures. The score includes a dynamic marking of *f* (forte) in the fifth measure of the fifth staff. The piece concludes with a double bar line and a final cadence.

Trombone

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)

f

4

8

12

15

1 2

Contra baixo elétrico

Eternamente

Bass

Composer: Marcos Lincoln

Arranged by Marcos Lincoln

25/04/2017

Latin ♩ - 138

Cm⁹ Bb/G Abmaj7

Cm⁹ Bb/G Abmaj7

Cm⁹ Bb/G Abmaj7

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2

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

56 **D**

6

RESPOSTA

NEY CONCEIÇÃO

Musical score for guitar, titled "RESPOSTA" by Ney Conceição. The score is in G minor, 2/4 time, and consists of 11 staves of music. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The score includes various guitar chords and techniques, such as barre and bends.

Chords and techniques indicated in the score:

- Staff 1: G^{M7} , C^{M7} , $\text{D7}(\text{9\#})$, G^{M7}
- Staff 2: A^7 , D^7 , G^{M7} , C^{M7}
- Staff 3: $\text{G}^{\text{M}/\text{Bb}}$, D^7/A , G^{M7}
- Staff 4: $\text{F}\#\text{DIM}$, G^{M7} , F^7 , Bb^{\flat}
- Staff 5: C^{M7} , F^7
- Staff 6: Bb , F^7 , Bb
- Staff 7: G^{M7} , Eb , E^{DIM} , Bb , G^{M7}
- Staff 8: C^{M7} , F^7 , Bb , F^7 , D^7/A , (D.S. AL FINE)

The score is written in treble clef and includes measure numbers 5, 9, 13, 17, 21, 25, 29, and 33.

Meditation

(Meditação)

SIDE 1/TRACK 2
PLAY 4 CHORUSES

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

♩ = 146

Chorus 1:

C F#[#]/B B⁷ C

D- E^b0⁷ E- A⁷+5 D- D- F-

B^b7 E- A⁷+5 D- G⁷+5

F⁰ F- B^b7 E- E^b0⁷

D- G⁷+5 C F#[#]/B B⁷ C

D- E^b0⁷ E- A⁷+5 D- F-

B^b7 E- A⁷+5 D- G⁷b⁹ C⁰ D-⁶

SOLO

C F#[#]/B B⁷ C D- E^b0⁷ E- A⁷+5

D- F- B^b7 E- A⁷+5 D- G⁷+5

F⁰ F- B^b7 E- E^b0⁷ D- G⁷+5

C F#[#]/B B⁷ C D- E^b0⁷ E- A⁷+5

D- F- B^b7 E⁰ A⁷+5 D- G⁷b⁹ C⁰ D-⁶

E- A⁷+5 D- G⁷b⁹ E- A⁷+5 D- G⁷b⁹

C⁰ B^b7+4 C⁰ B^b7+4 C⁰ B^b7+4 C⁰ B^b7+4 C⁰ B^b7+4

Bateria e Percussão

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 $\text{♩} = 60$ e subindo gradativamente até $\text{♩} = 120$.

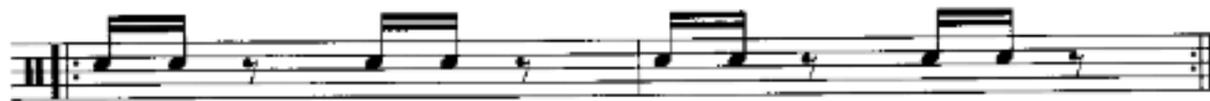
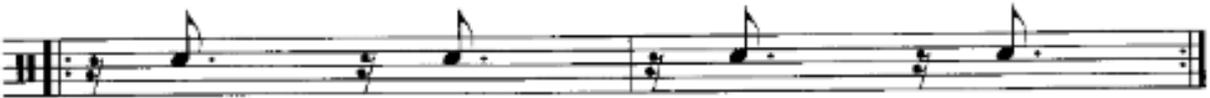
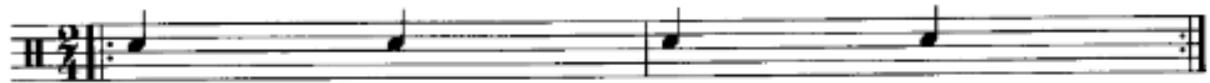
Sistema 1



Sistema 2



SÉRIE



Instrumento em C

Autumn Leaves

Joseph Kosma

(Medium Swing)

A 4/4 C-7	F7	B ^b _Δ 7	E ^b _Δ 7
A _ø 7	D _{7^b13}	G-6	∕. }
B A _ø 7	D _{7^b13}	G-6	∕.
C-7	F7	B ^b _Δ 7	E ^b _Δ 7
C A _ø 7	D _{7^b13}	G-7 G ^b ₇	F-7 E7
A _ø 7	D _{7^b13}	G-6	∕.

Instrumento em Bb

Autumn Leaves

(Medium Swing) Bb-Part

Joseph Kosma

A 4/4 D ₋₇	G ₇	C _{Δ7}	F _{Δ7}
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	∕.

Instrumento em Eb

Autumn Leaves

(Medium Swing) Eb-Part

Joseph Kosma

A 4/4 A-7	D7	GΔ7	CΔ7
F# _{ø7}	B7b13	E-6	∕. }
B F# _{ø7}	B7b13	E-6	∕.
A-7	D7	GΔ7	CΔ7
C F# _{ø7}	B7b13	E-7 D#7	D-7 C#7
F# _{ø7}	B7b13	E-6	∕.