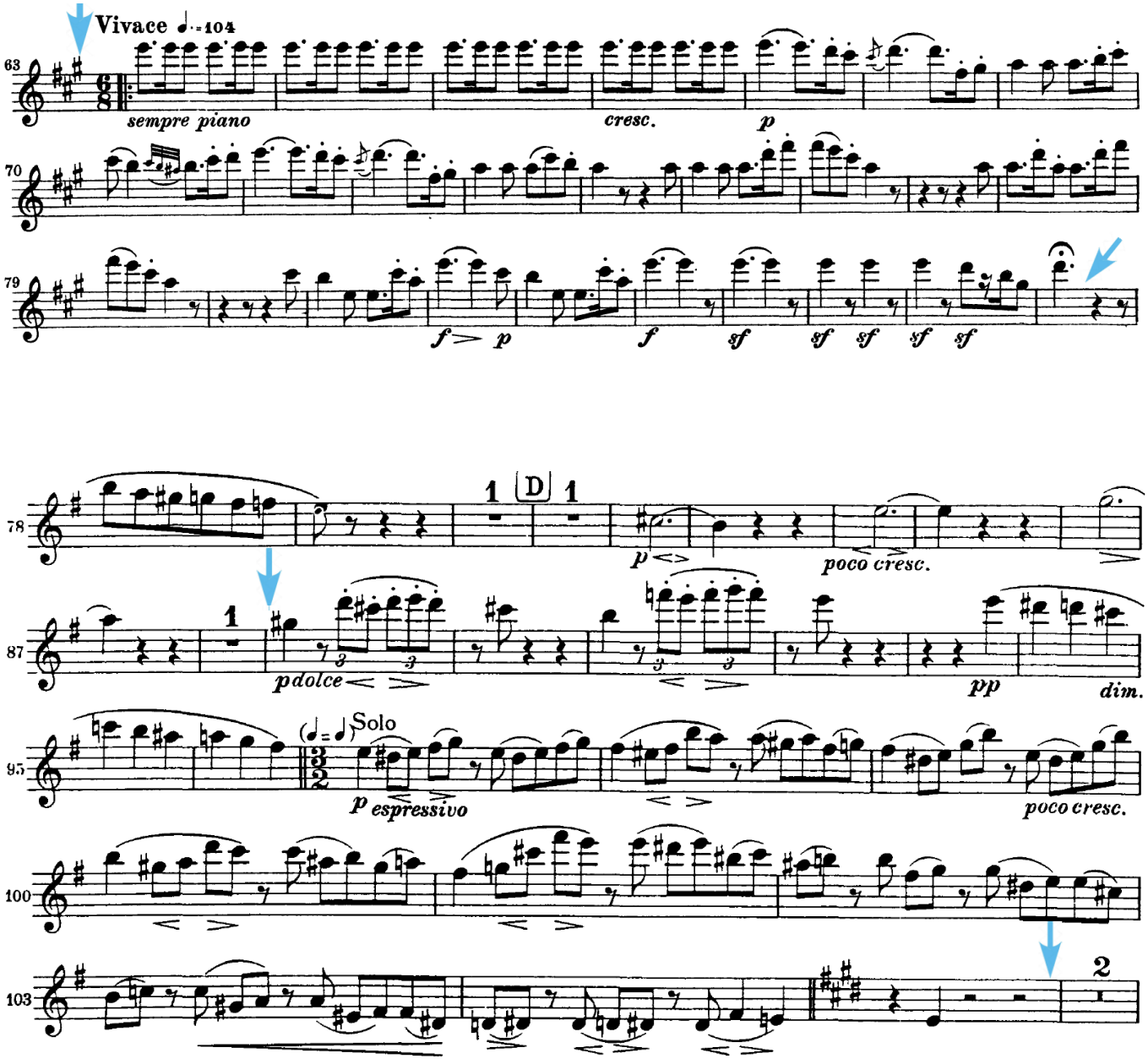
Anexo I

Excertos

Orquestra Sinfônica Jovem de Goiás

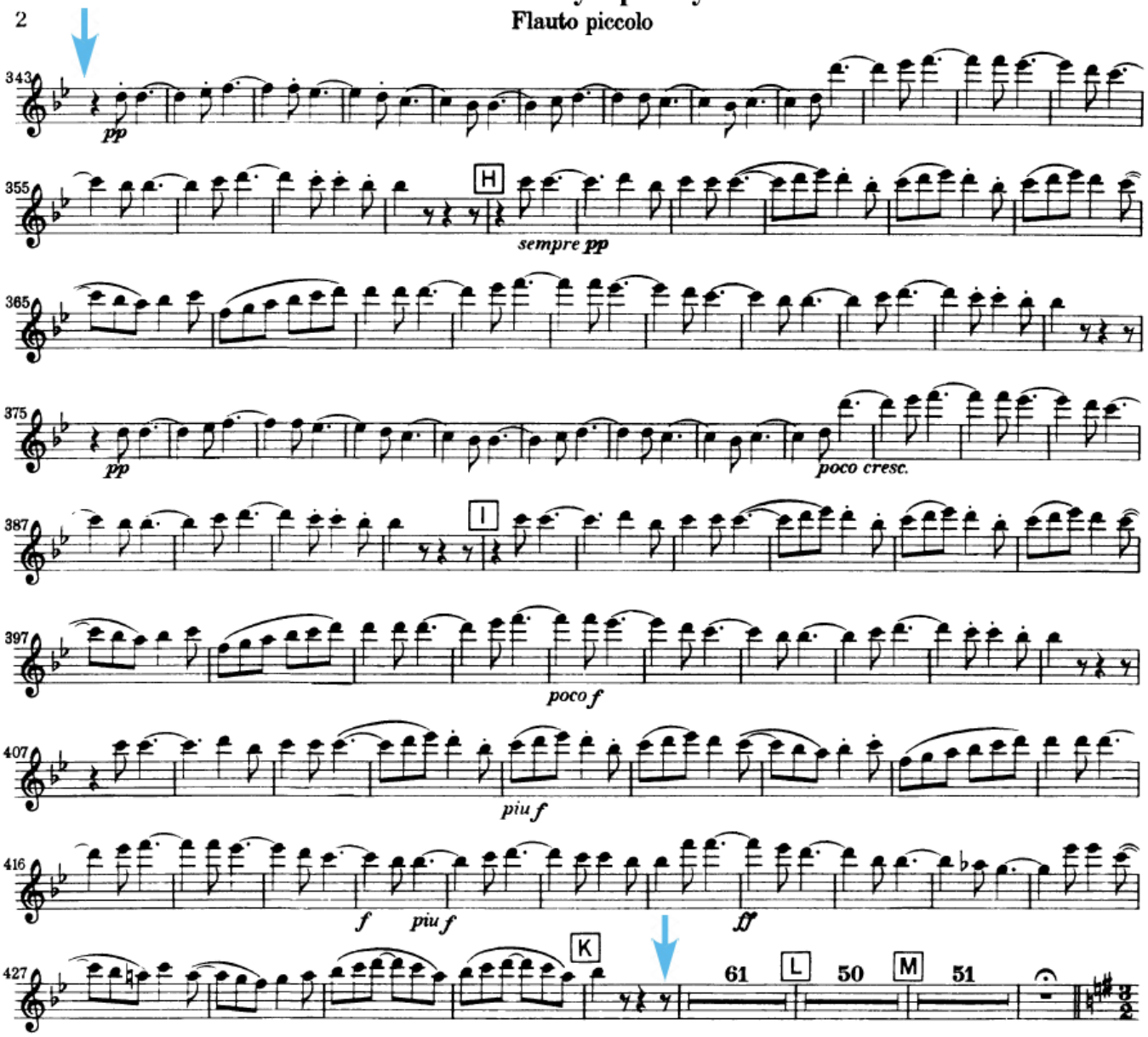
Flauta



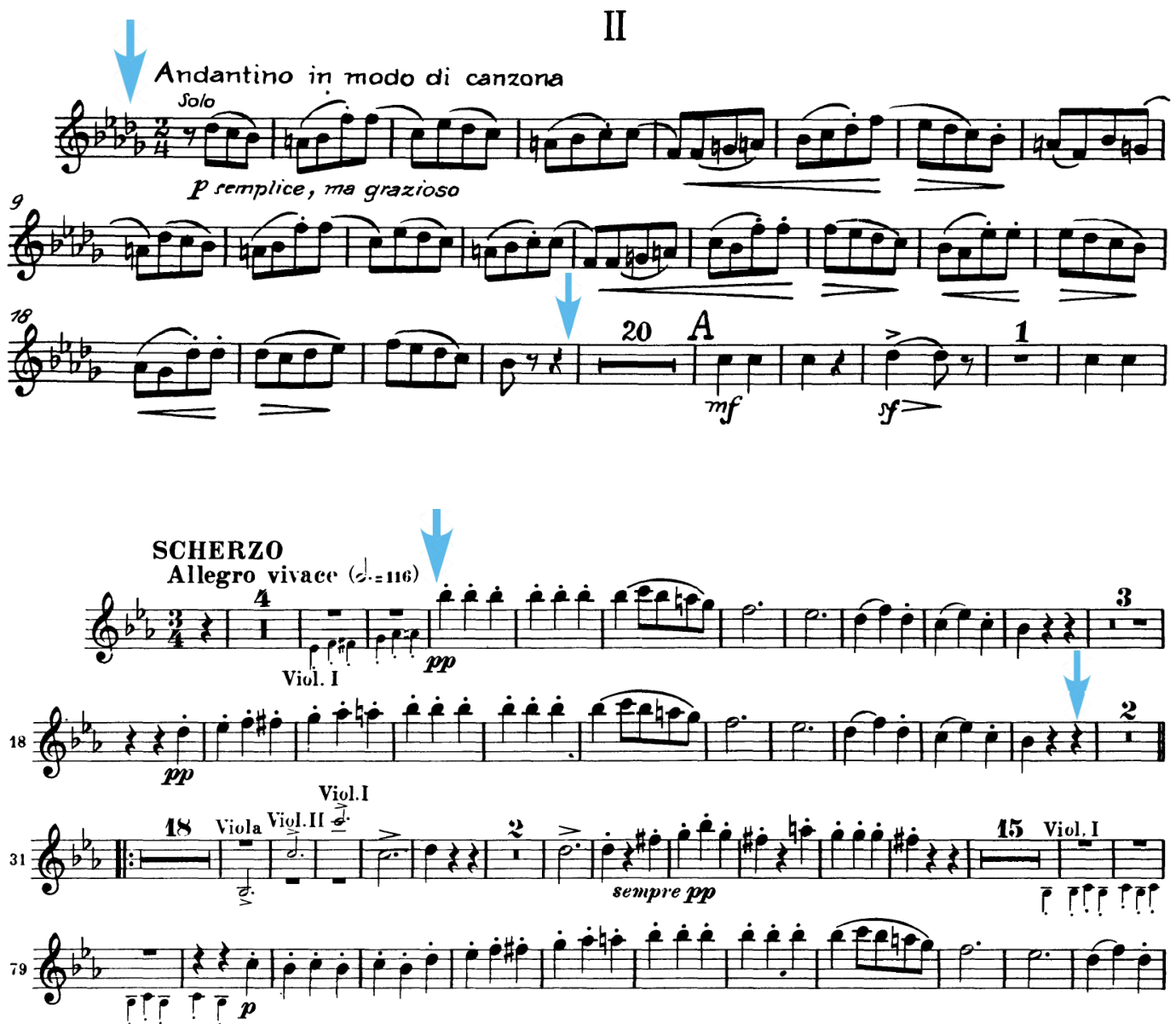
Piccolo

Beethoven — Symphony No. 9

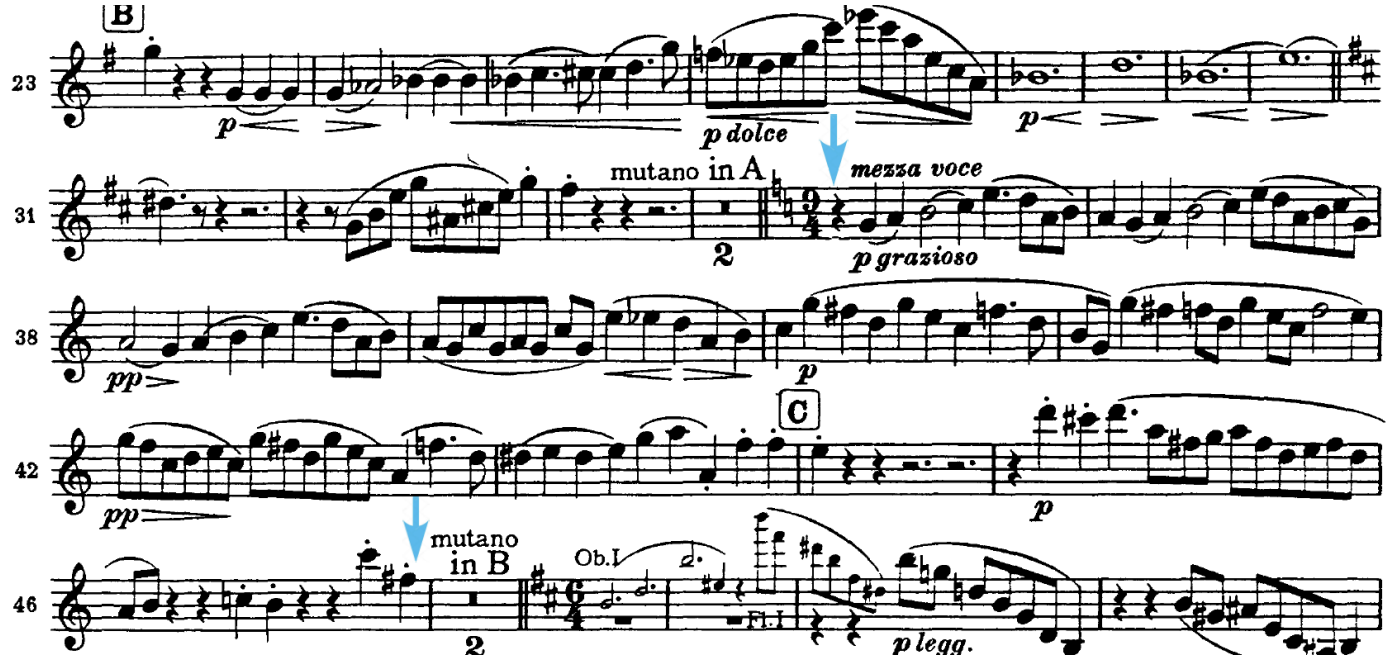
Flauto piccolo



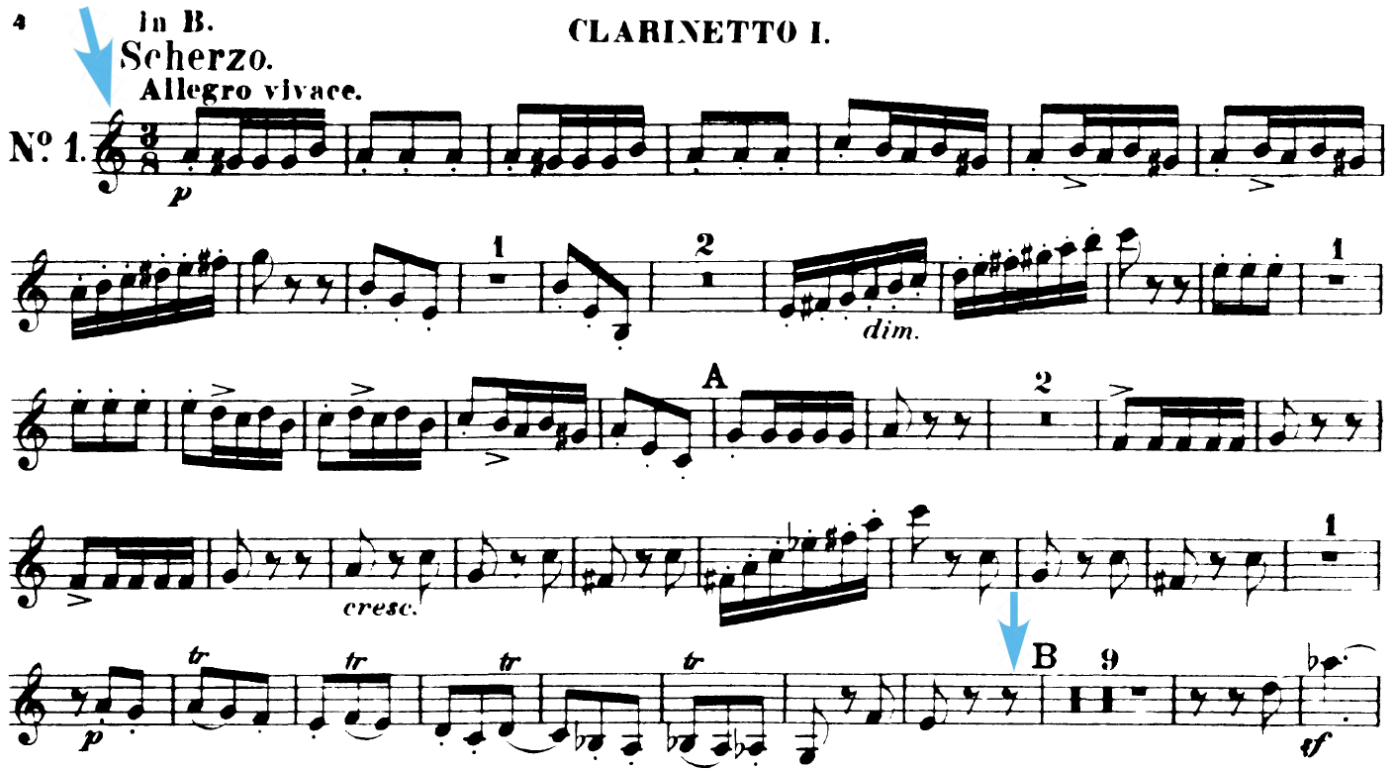
Oboé


II
Andantino in modo di canzona
Solo
p semplice, ma grazioso
9
18
20
A
mf
sf
1
SCHERZO
Allegro vivace (♩.=116)
4
3
Viol. I
pp
18
2
Viol.I
18
Viola
Viol.II
2
15
Viol. I
31
sempre pp
79
p

Clarinete



Mendelssohn — Midsummer Night's Dream



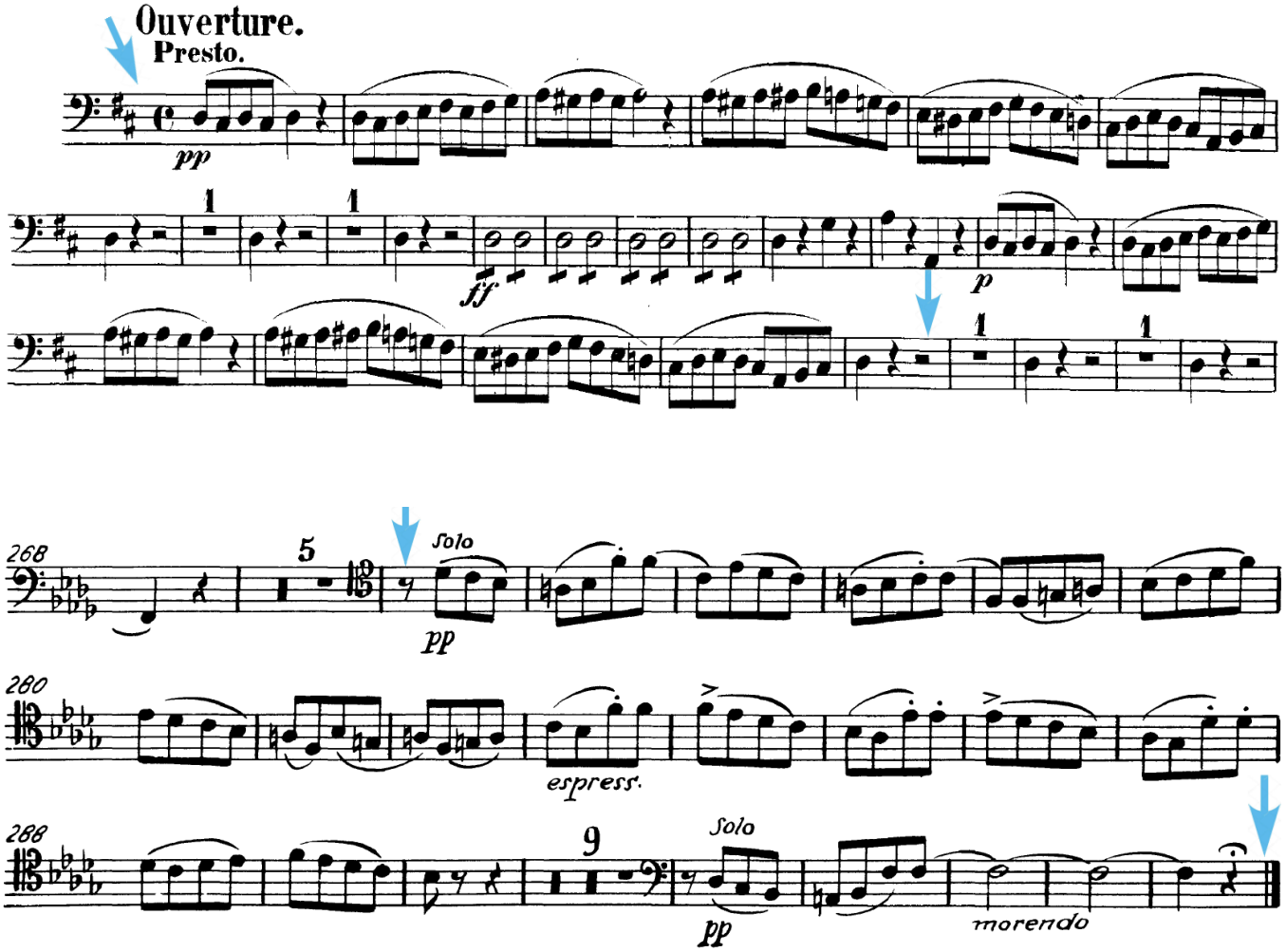
Fagote

The Marriage of Figaro

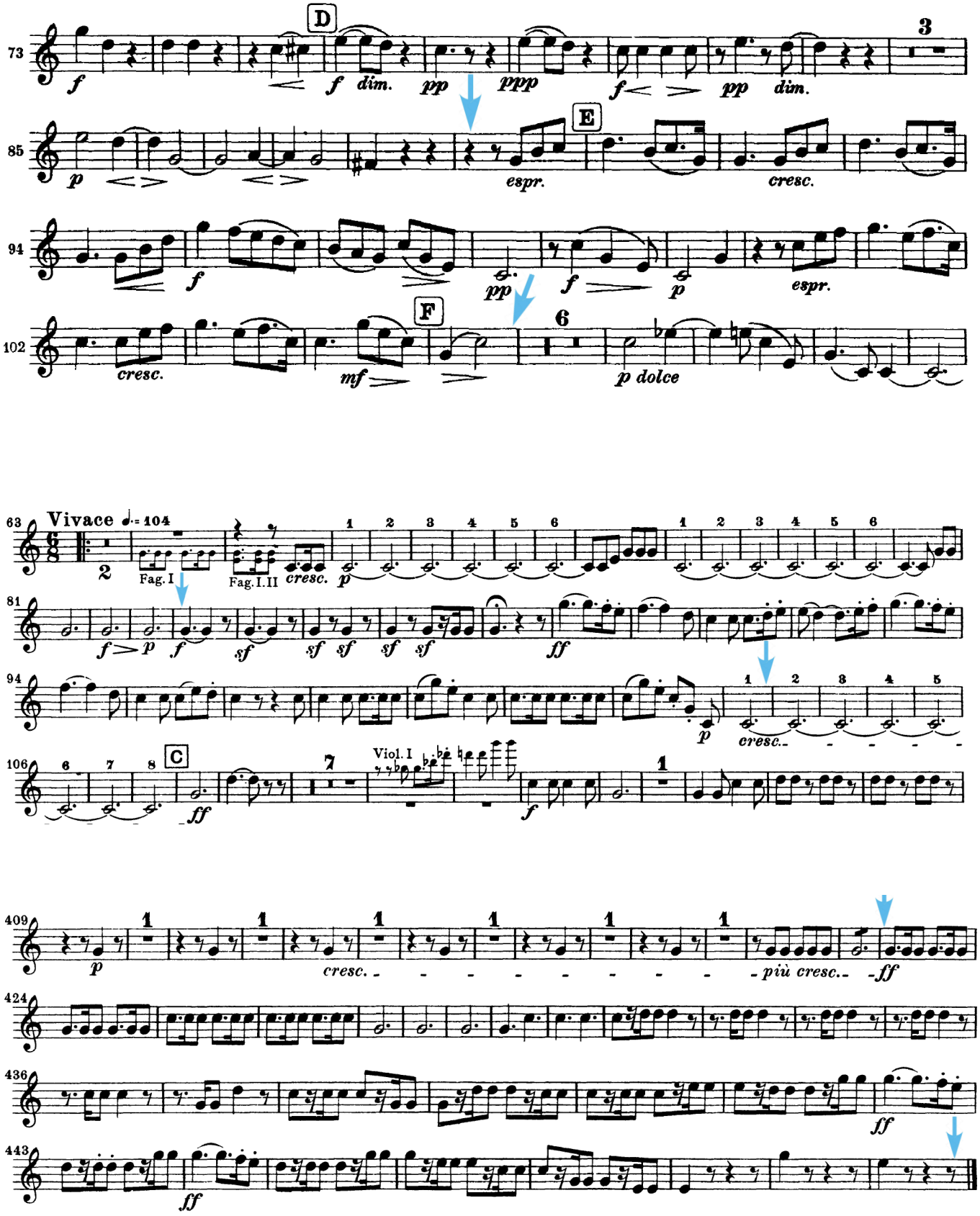
Mozart's Werke.

FAGOTTO I.

Ouverture.
Presto.



Trompa aguda



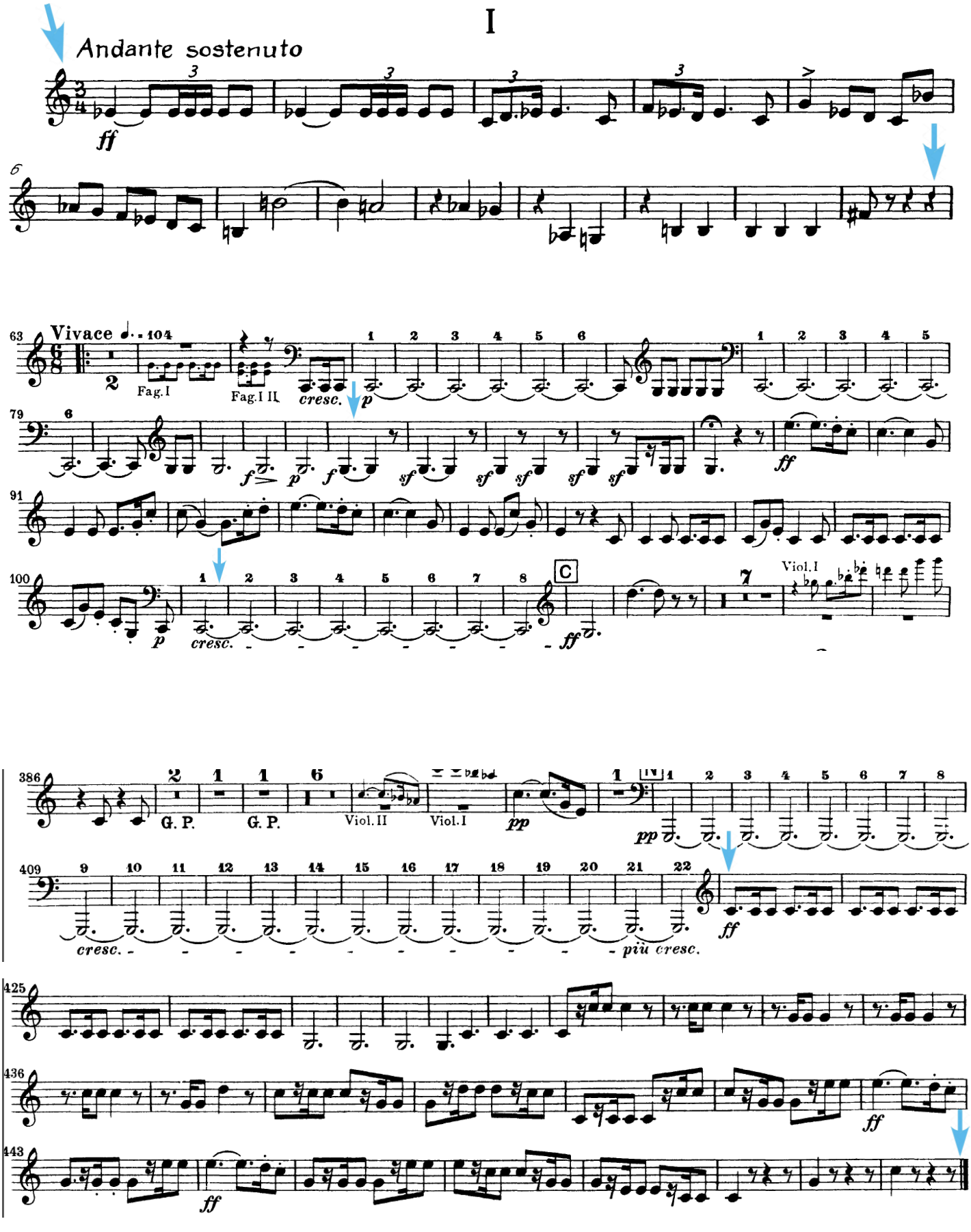
Trompa grave

Peter Ilyich Tchaikovsky

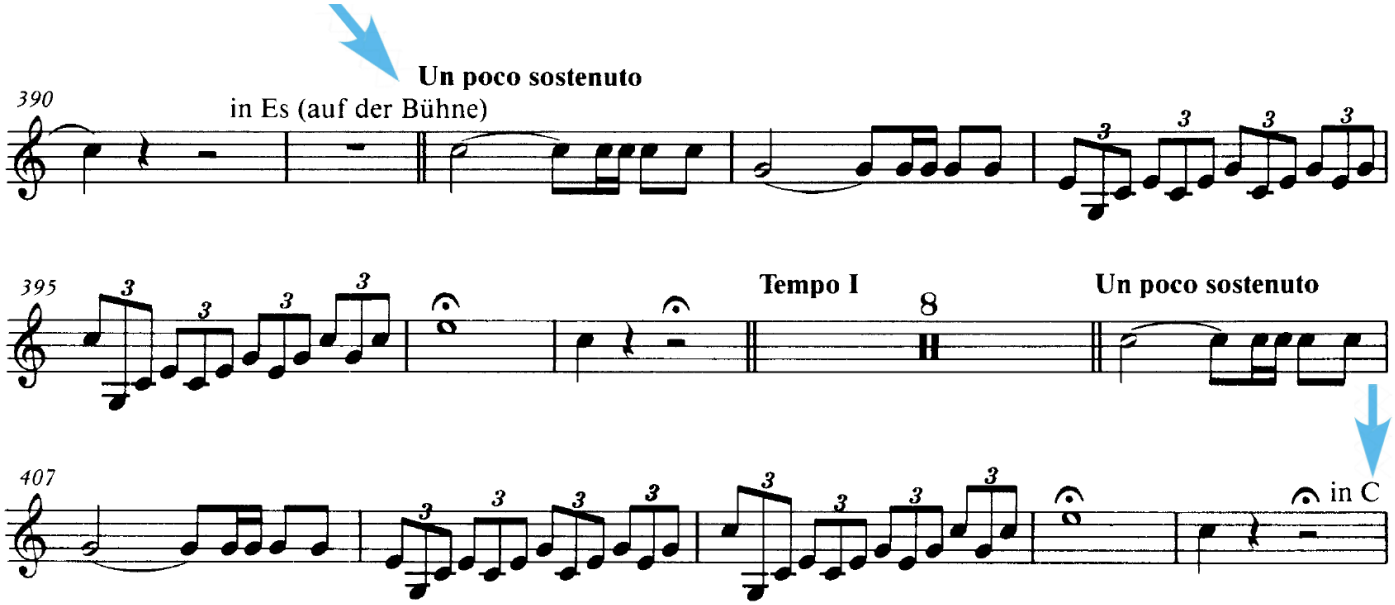
Symphony No. 4 in F Minor, Op. 36

Horn 2 in F

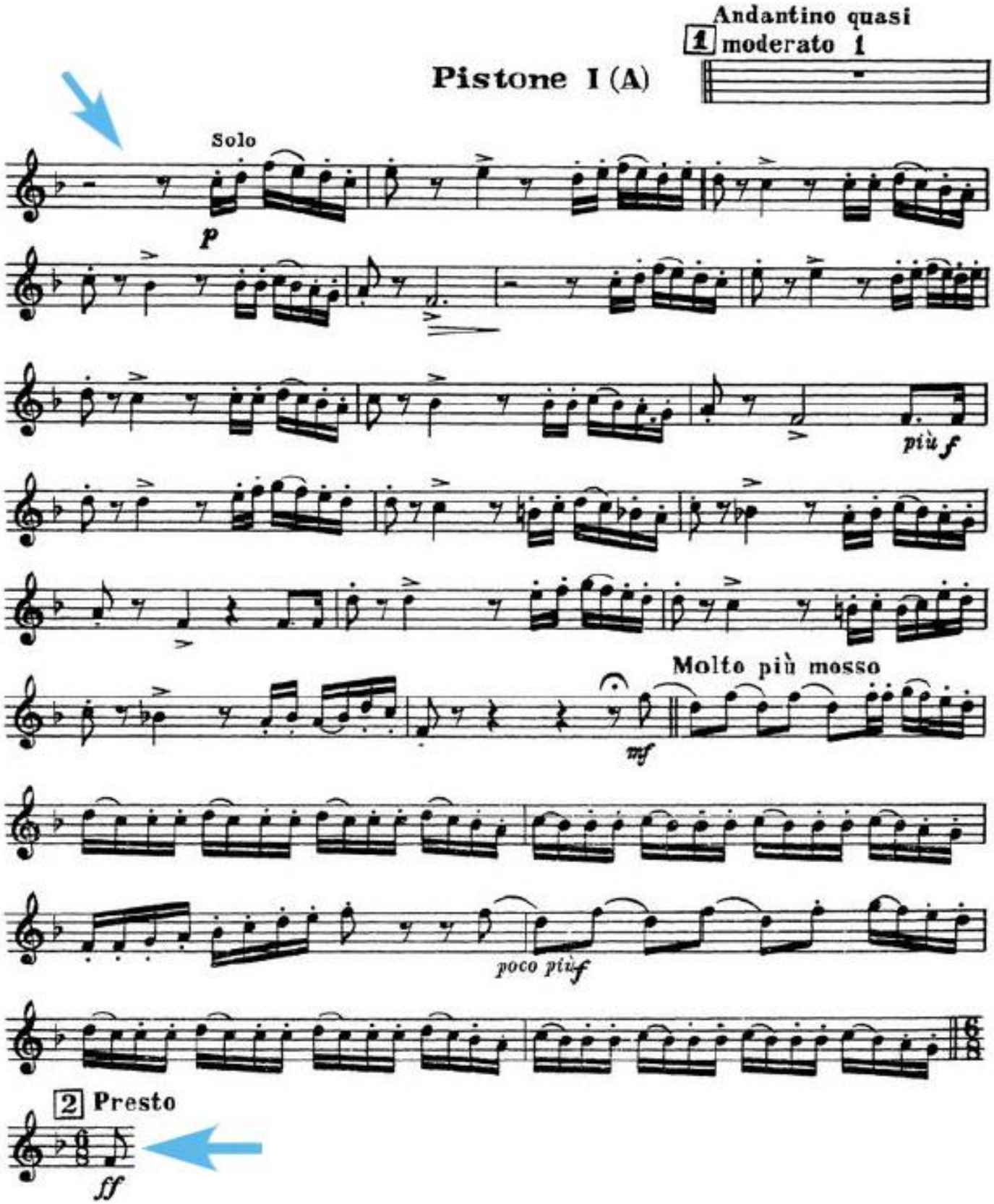
I



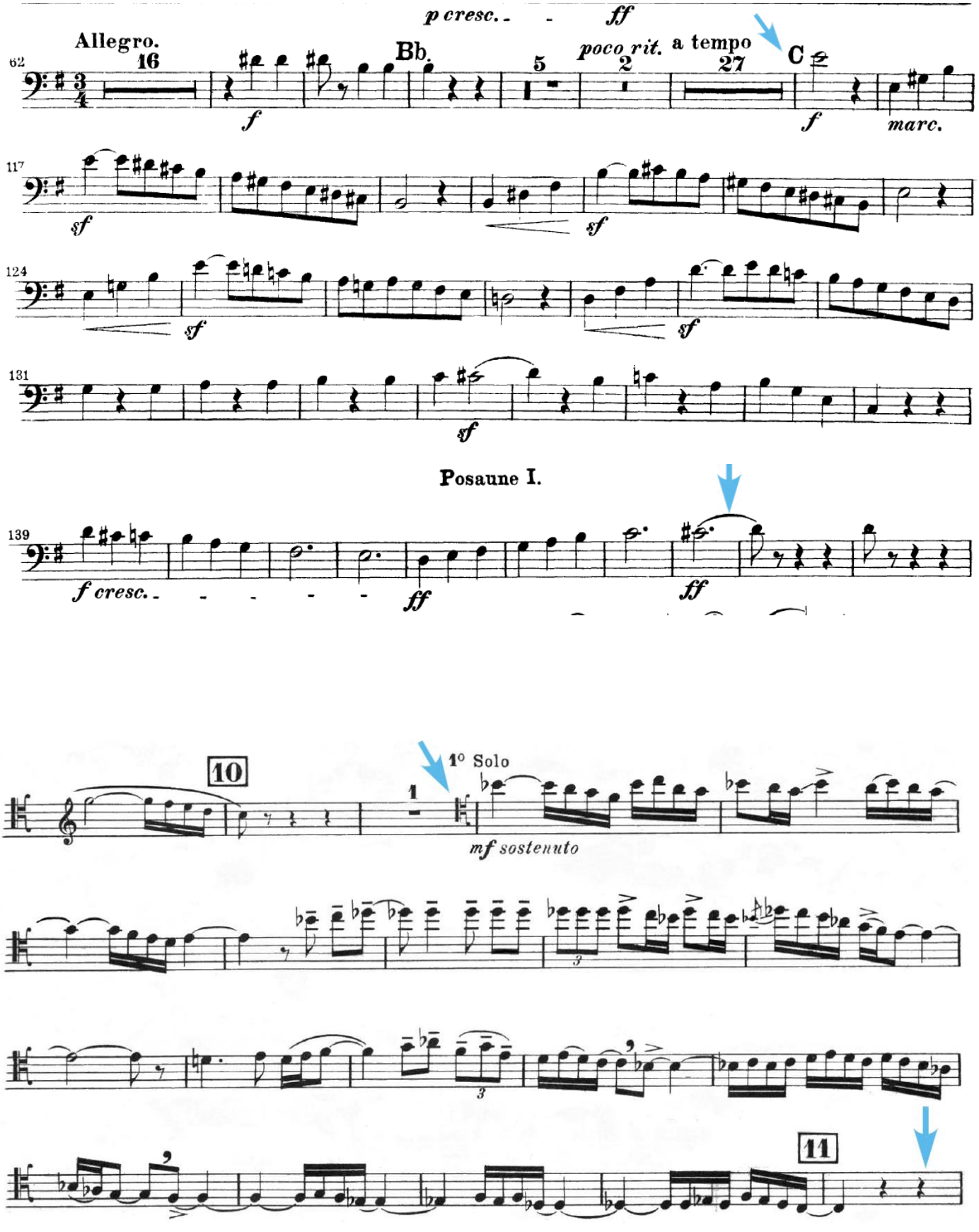
Trompete


390
Un poco sostenuto
in Es (auf der Bühne)
395
Tempo I
8
Un poco sostenuto
407
in C

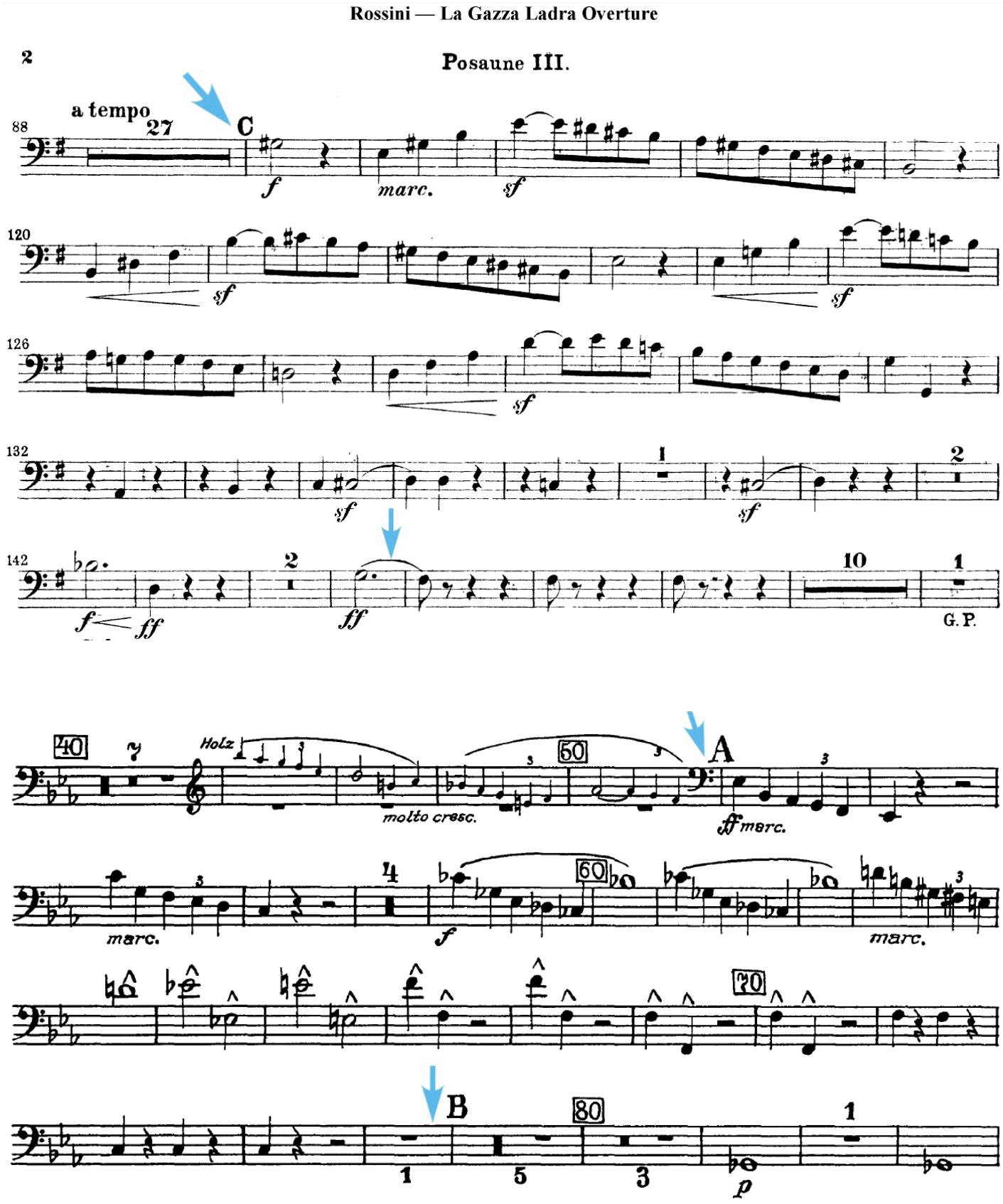
Pistone I (A)


Andantino quasi
1 moderato 1
Solo
p
più f
Molto più mosso
mf
poco più f
2 Presto
ff

Trombone tenor



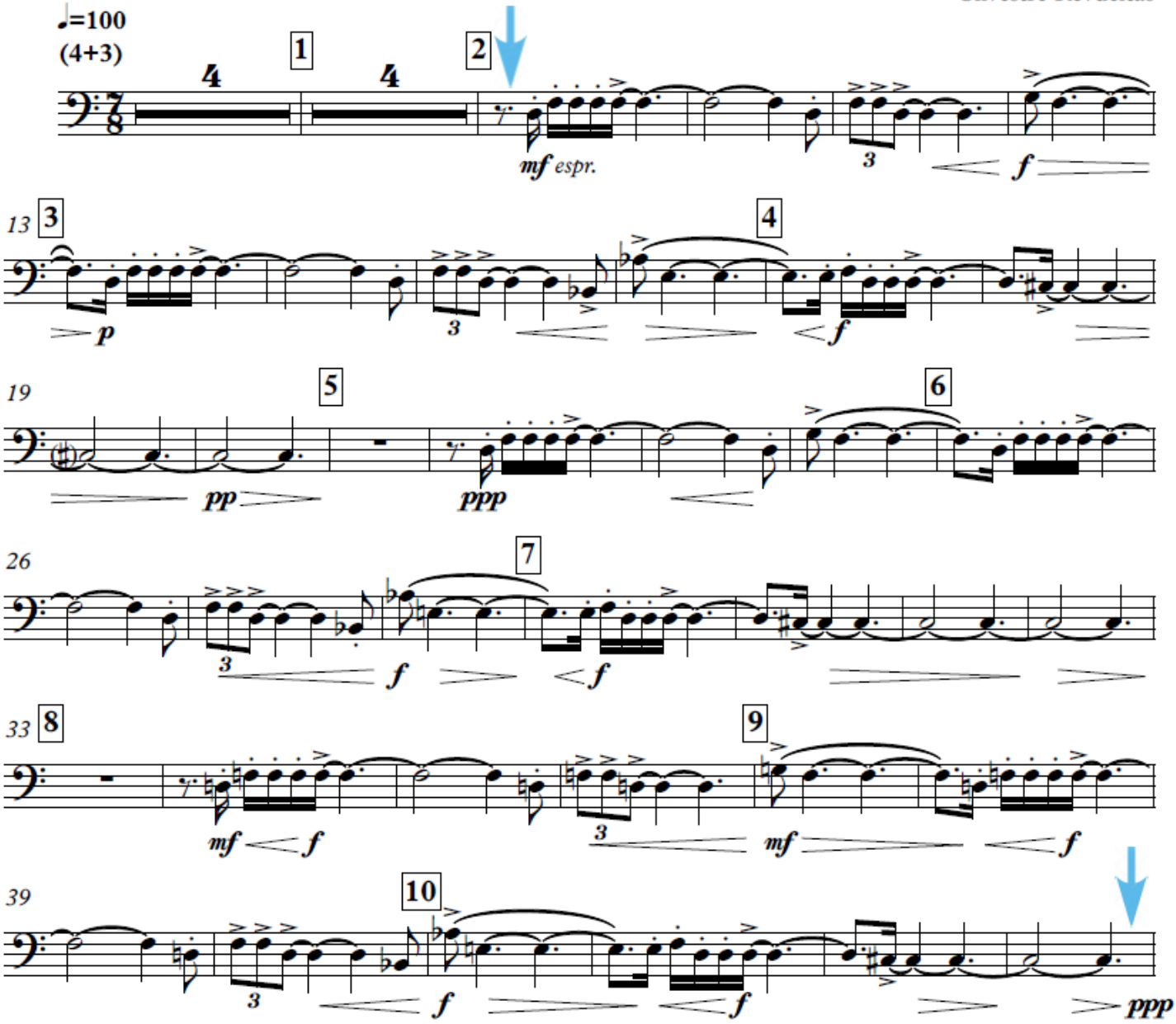
Trombone baixo



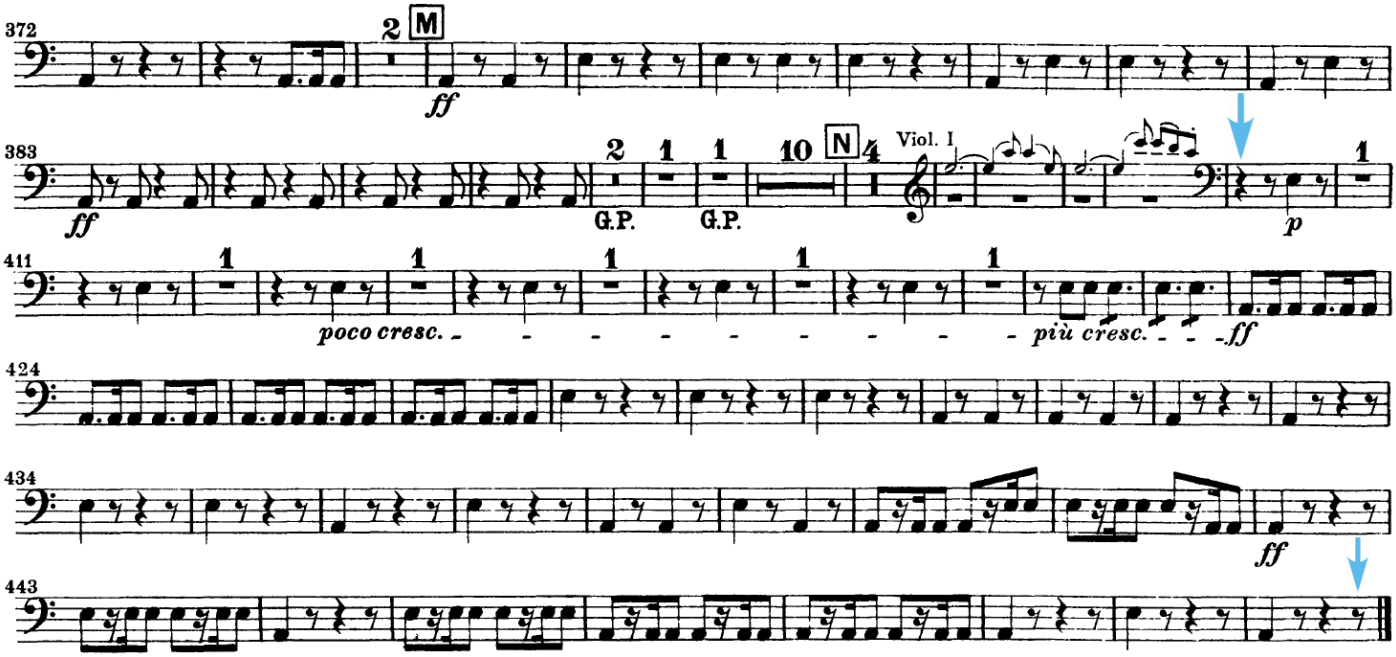
Tuba

Sensemayá

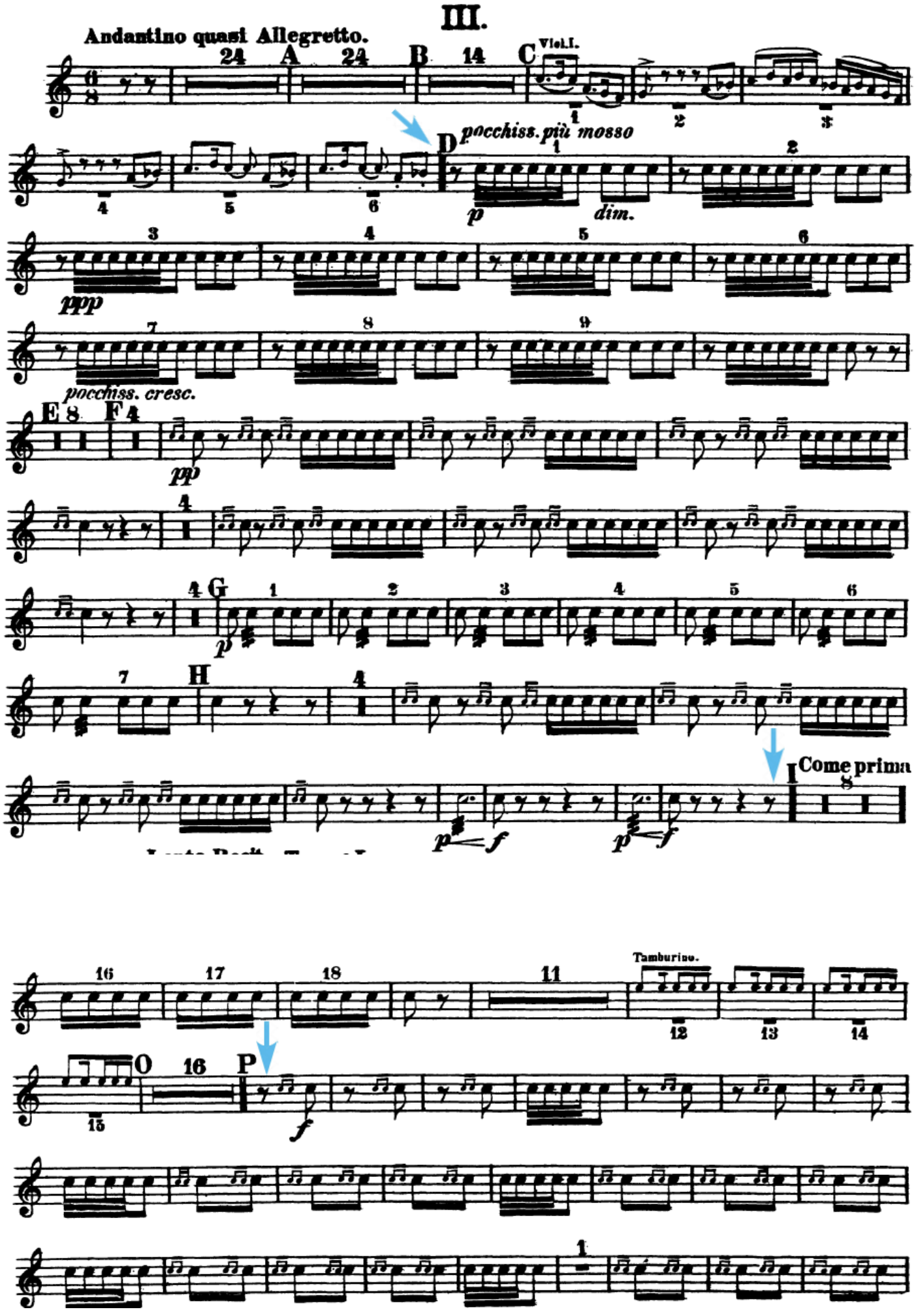
Silvestre Revueltas

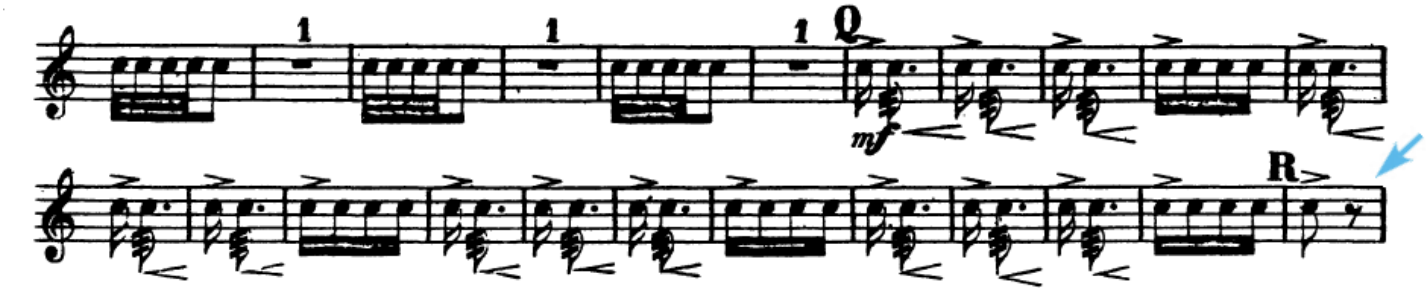


Tímpano

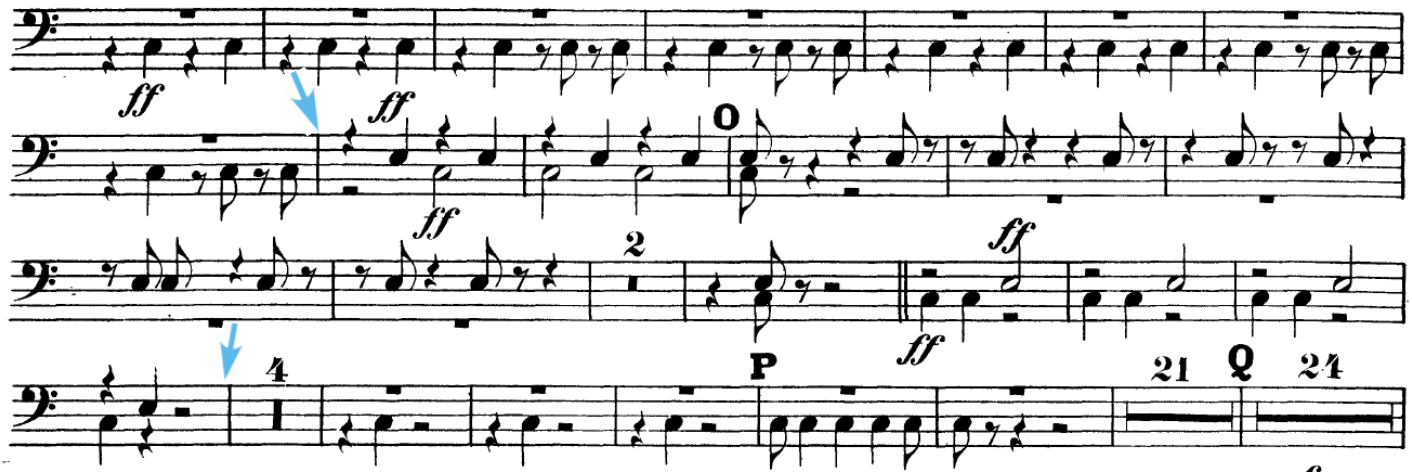

372
2
M
ff
383
ff
2
G.P.
1
1
G.P.
10
N
4
Viol. I
p
1
411
poco cresc.
più cresc.
ff
424
434
ff
443

Caixa

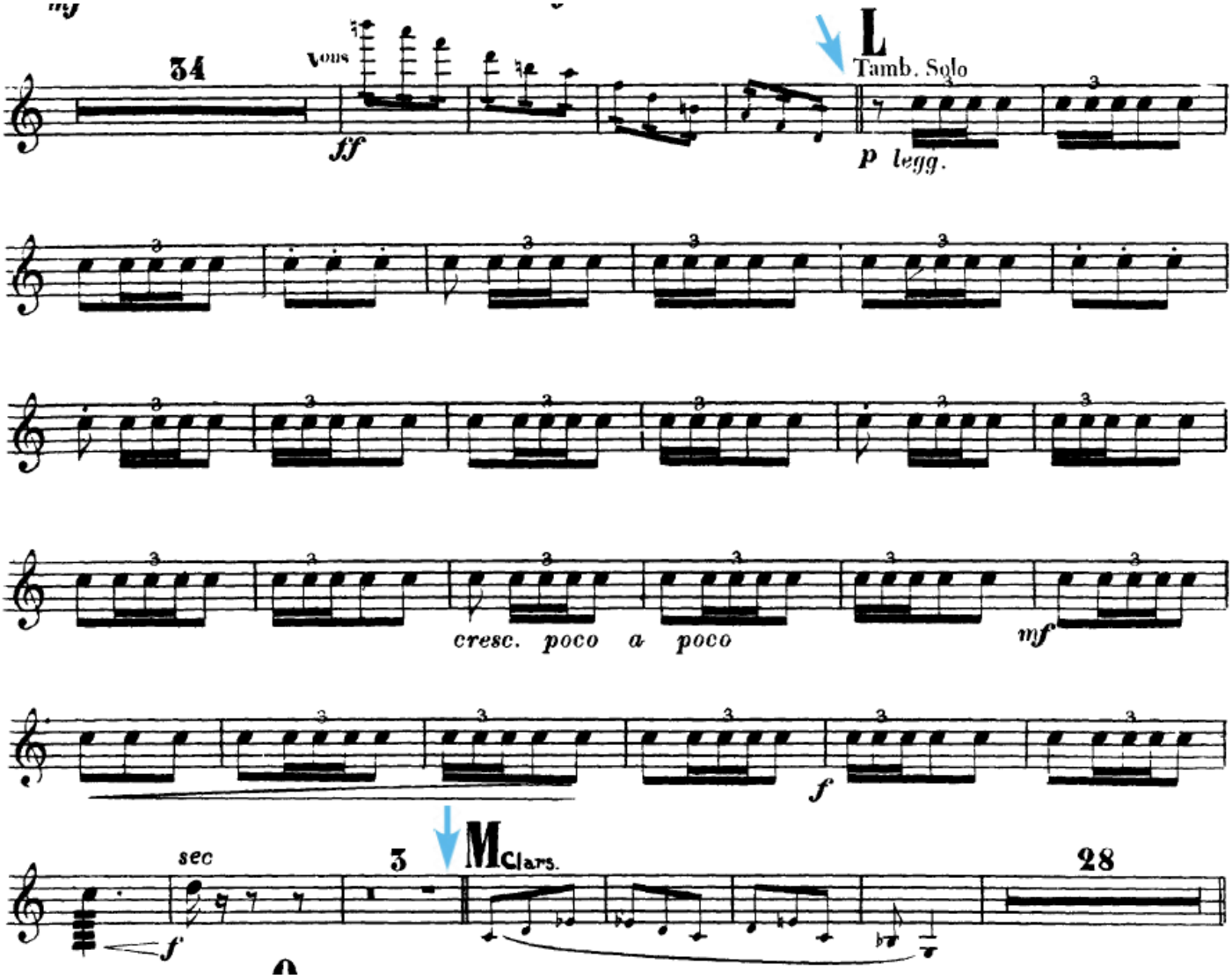

III.
Andantino quasi Allegretto.
Viol.I.
pocchiss. più mosso
pocchiss. cresc.
Tamburino.
Come prima



Prato



Pandeiro


34
Vous
ff
L
Tamb. Solo
p legg.
cresc. poco a poco
mf
f
sec
f
3
M
Clars.
28

Glockenspiel

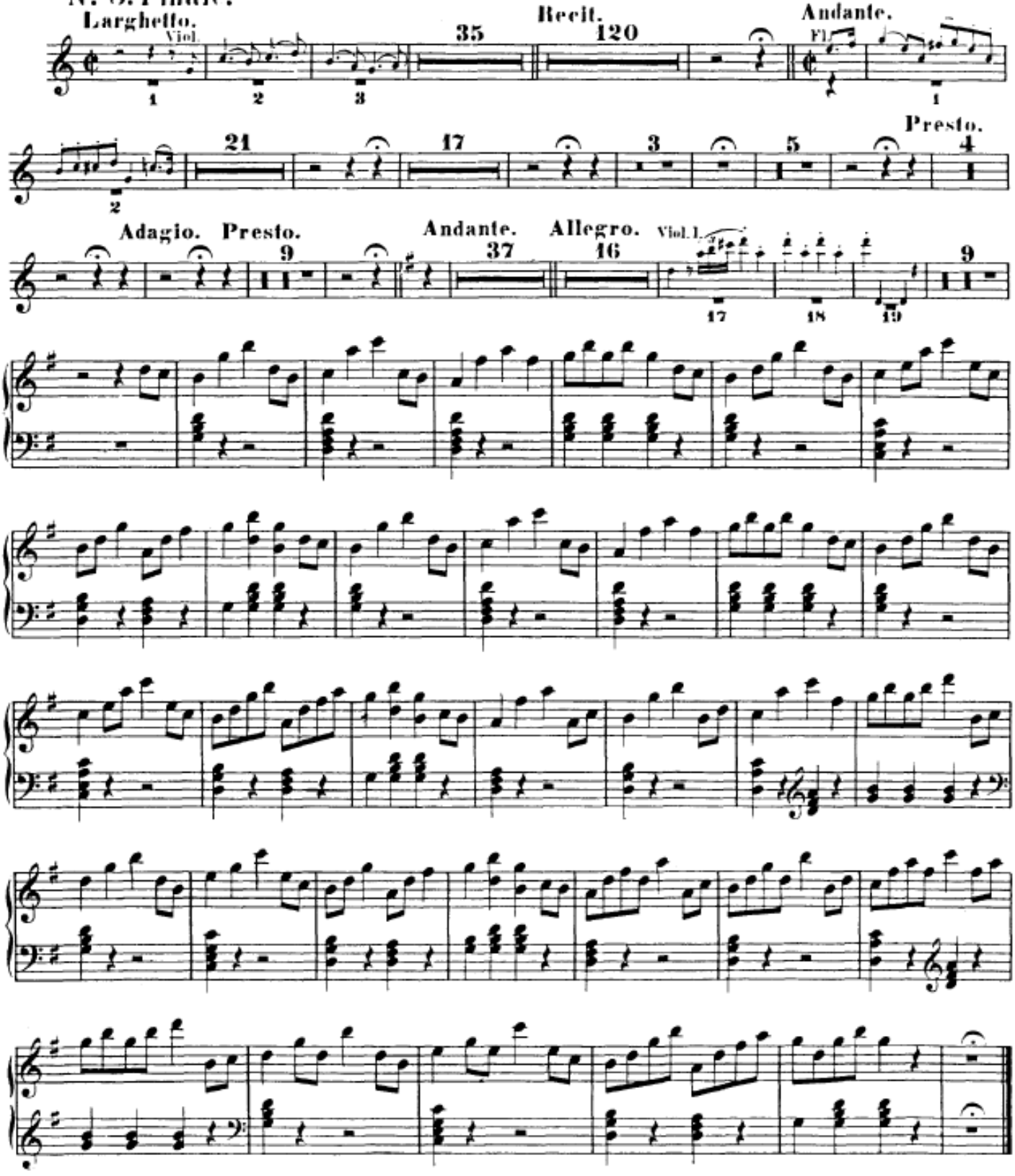
„Die Zauberflöte“ GLOCKENSPIEL. 1

Ouverture tacet.

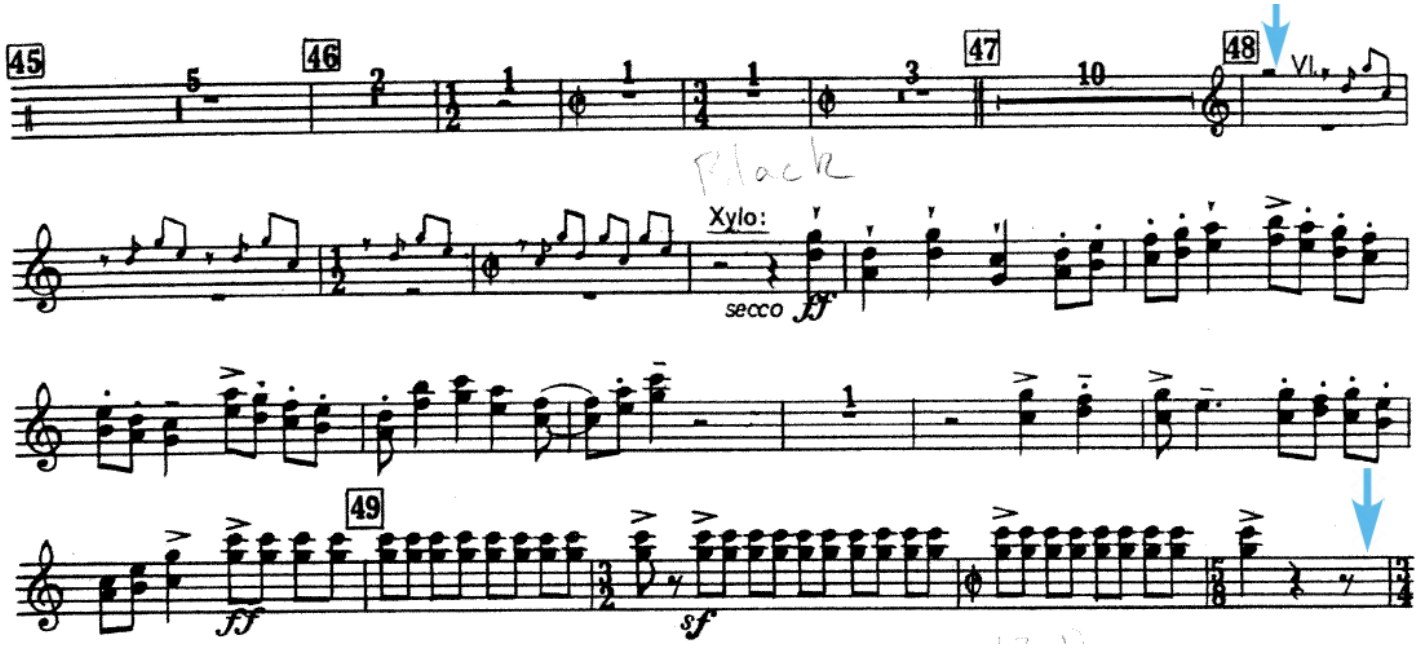
ACT I.

W. A. Mozart, Werk 620

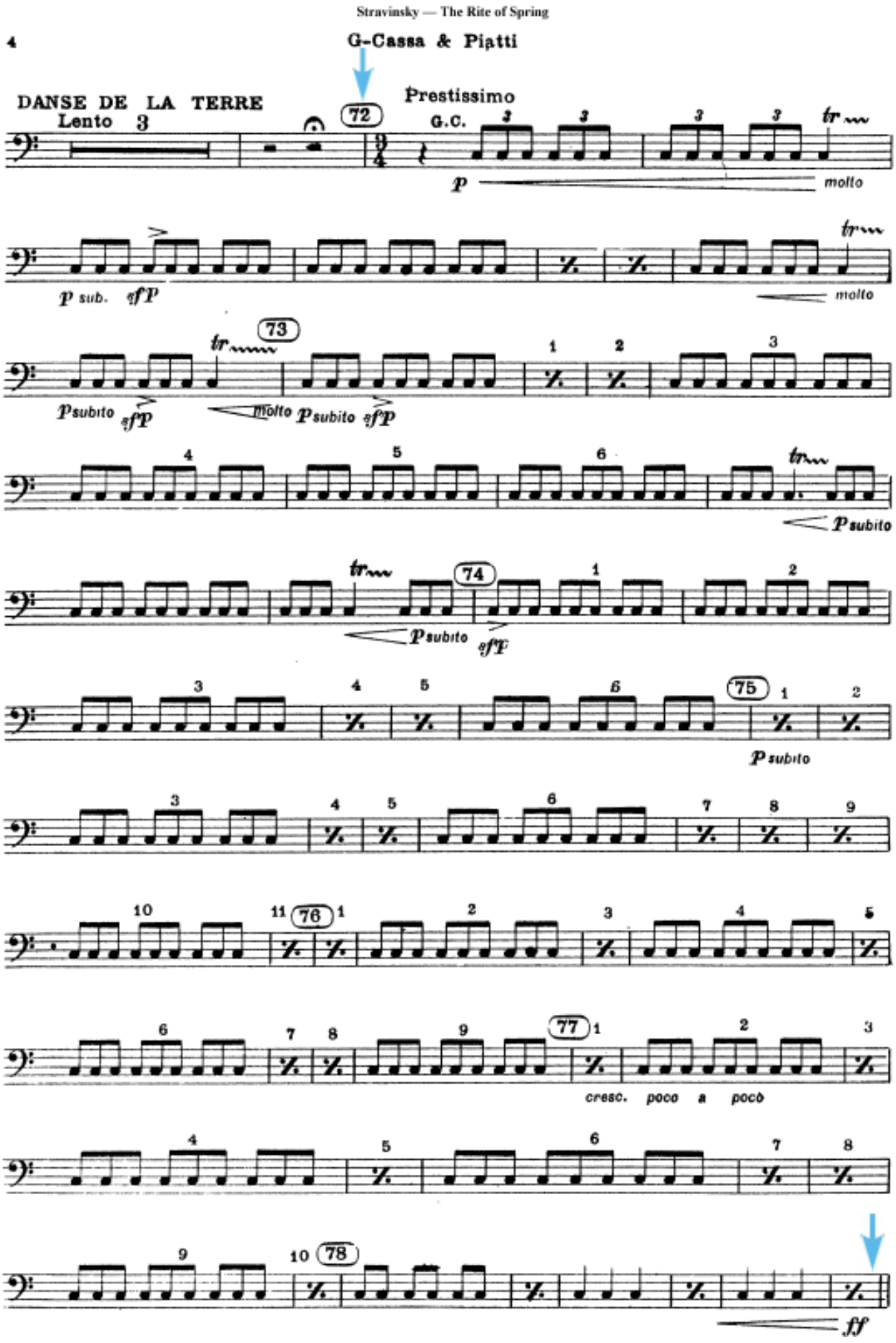
Nº 8. Finale.



Xilofone



Bumbo

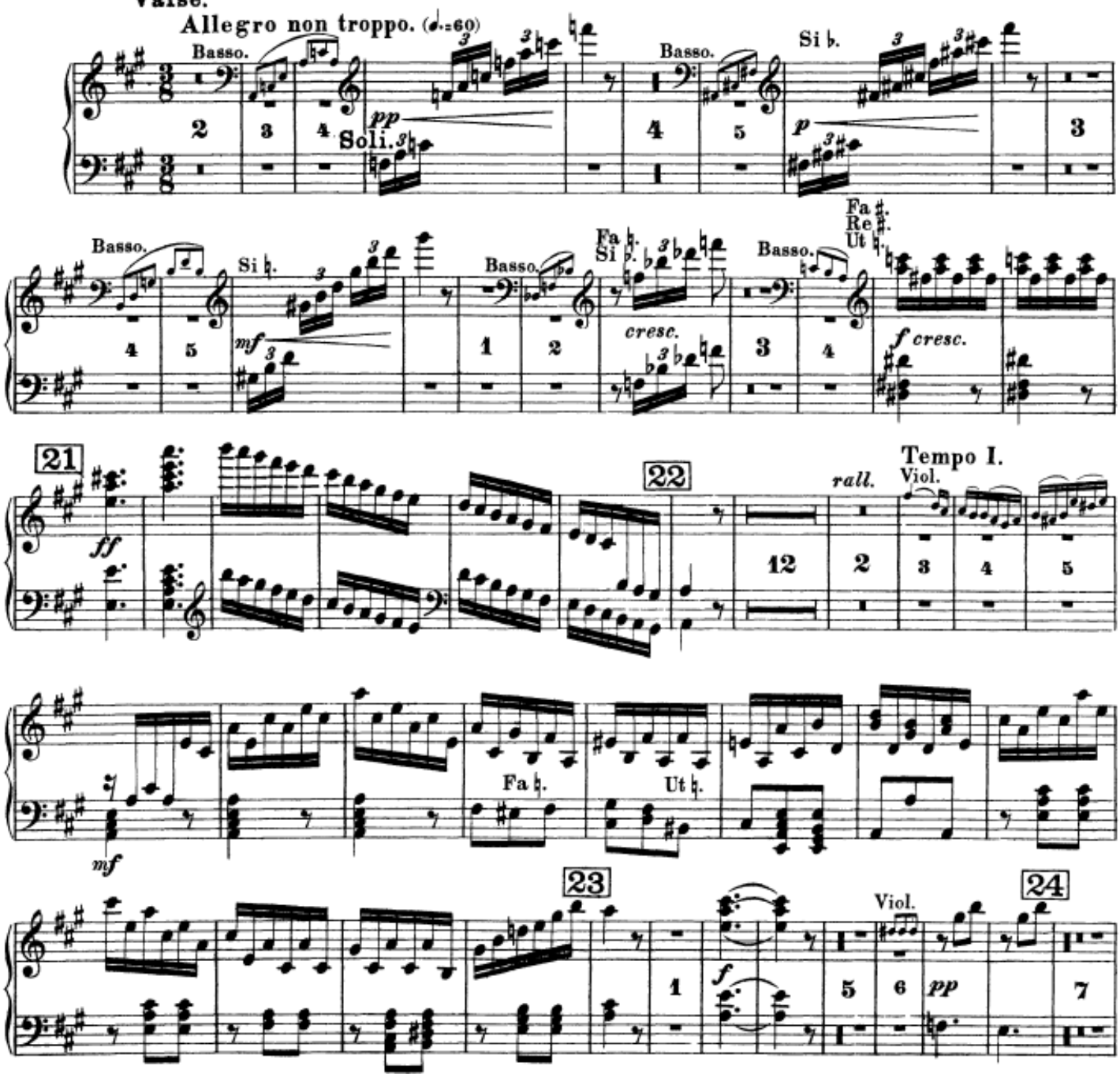

Stravinsky — The Rite of Spring
4
G-Cassa & Piatti
DANSE DE LA TERRE
Lento 3
Prestissimo
G.C.
72
73
74
75
76
77
78
p
molto
p sub.
sfp
p subito
cresc. poco a poco
ff

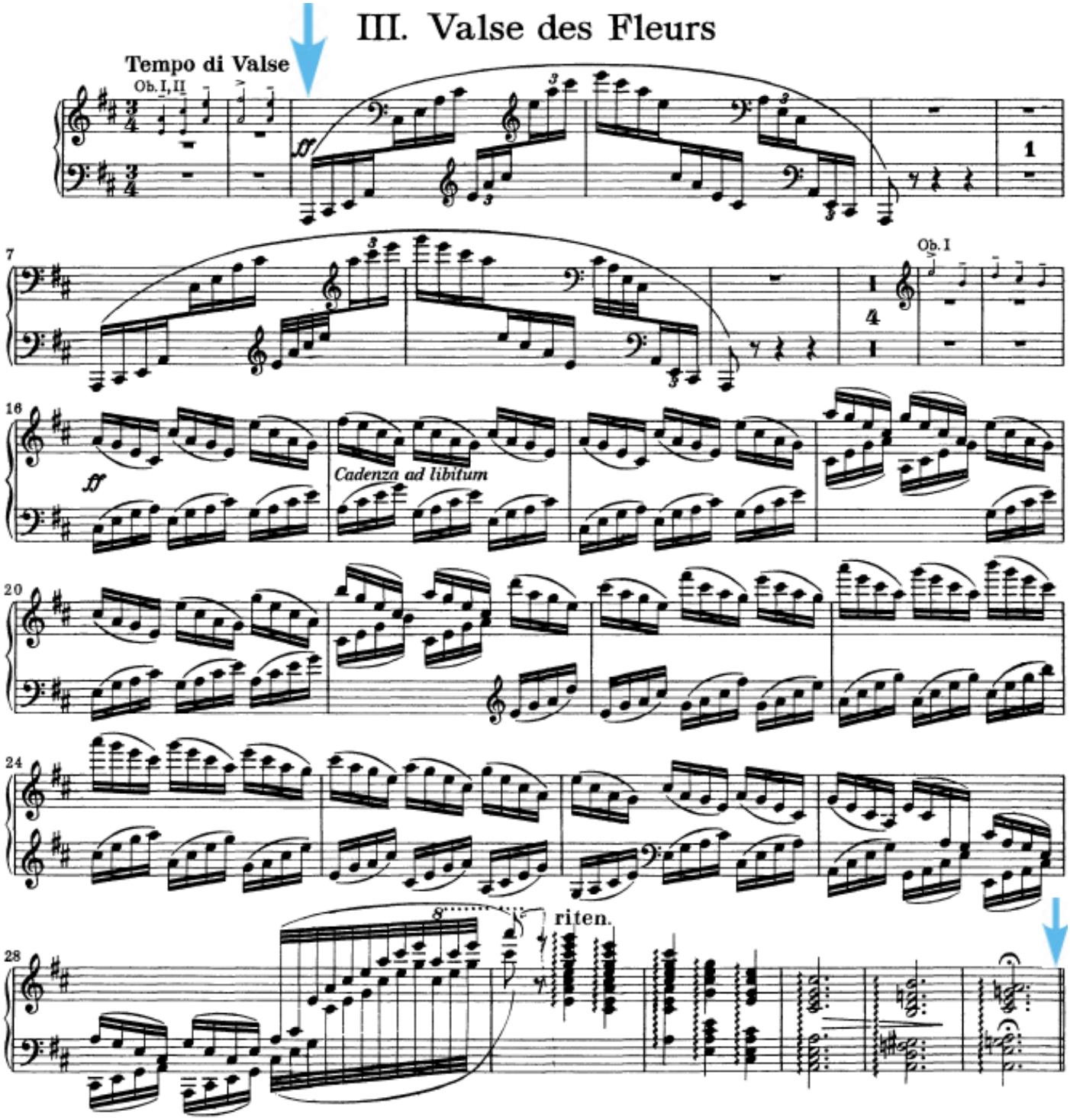
Harpa

II.

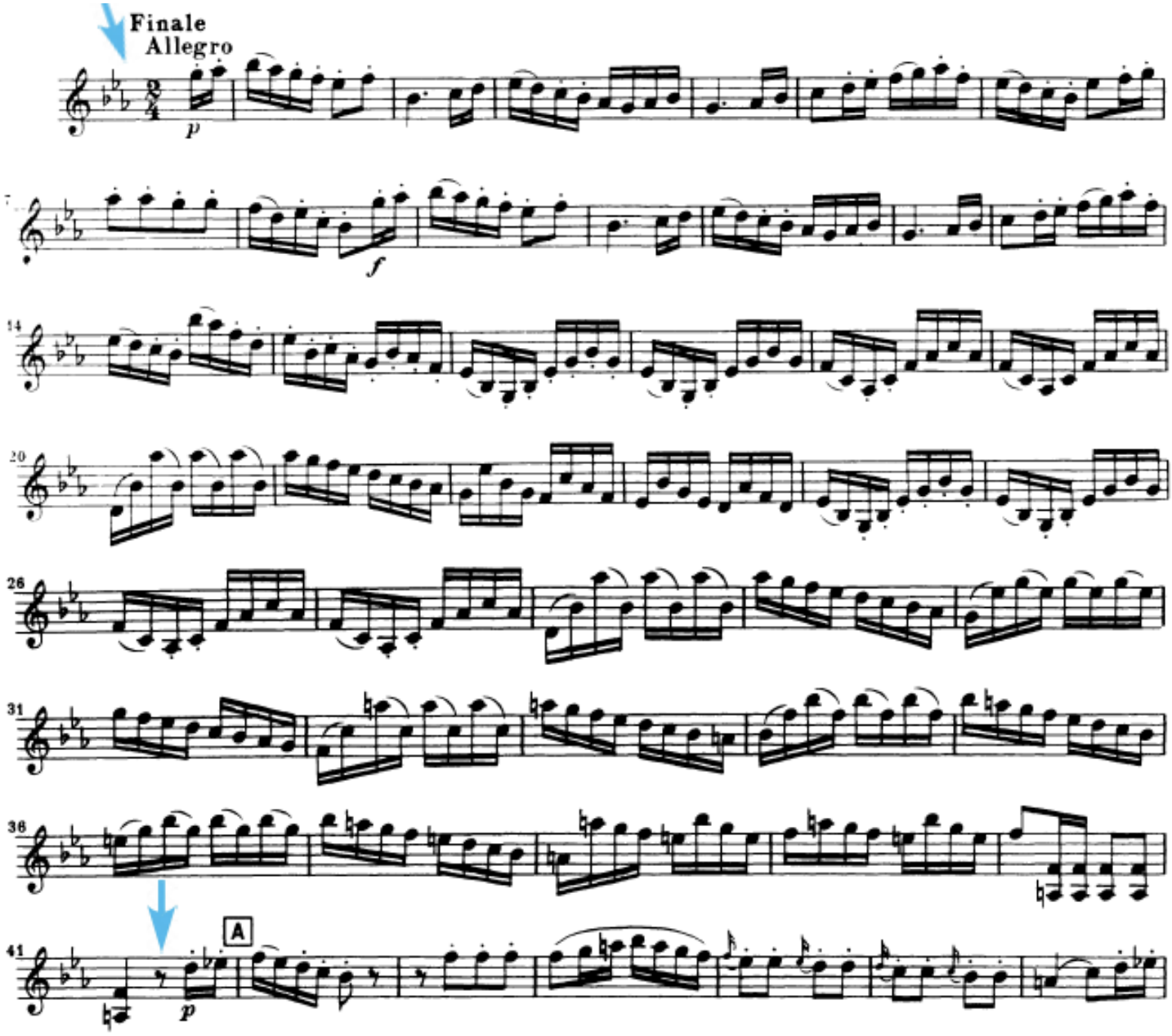
Ein Ball.

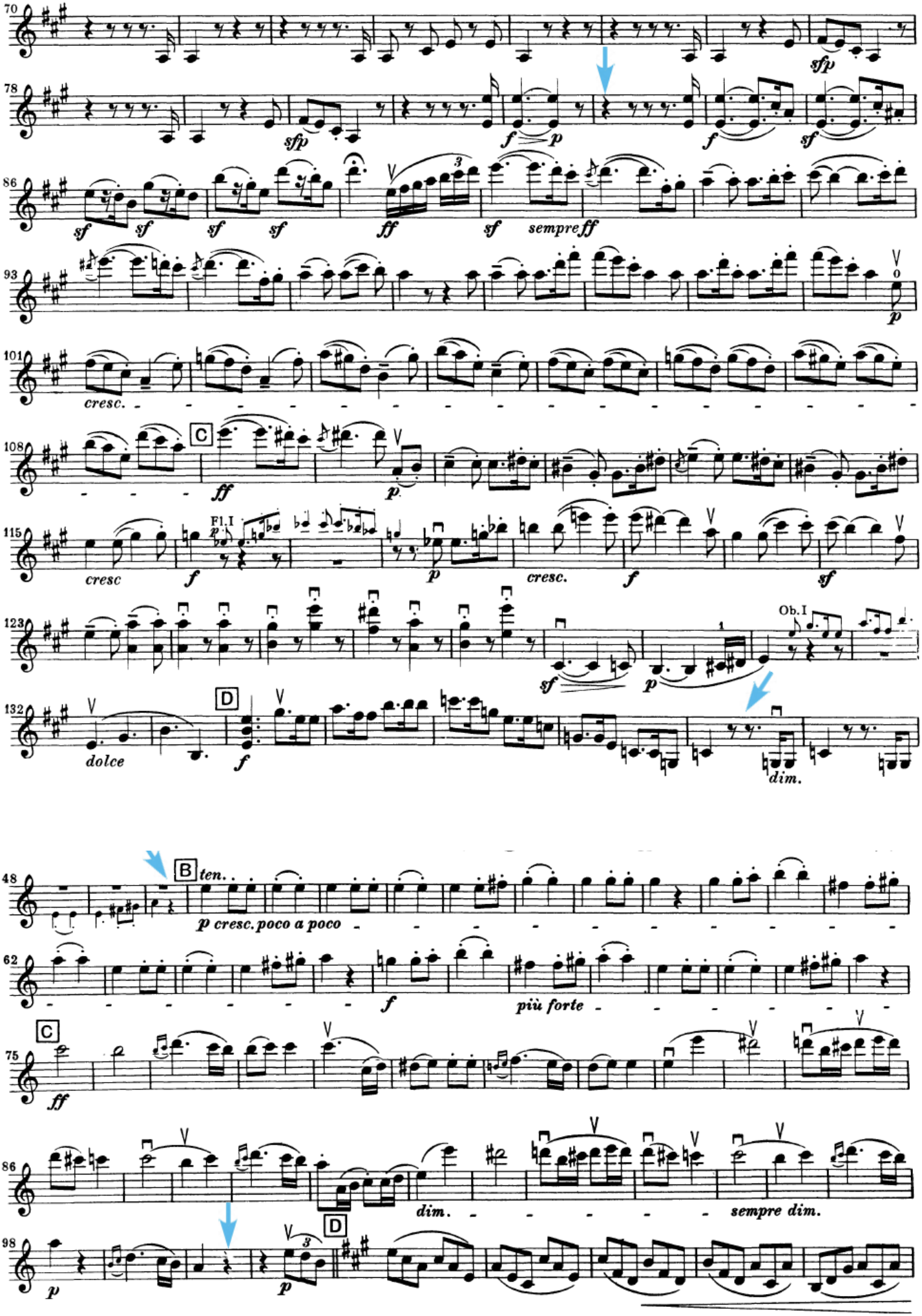
Un Bal. A Ball.



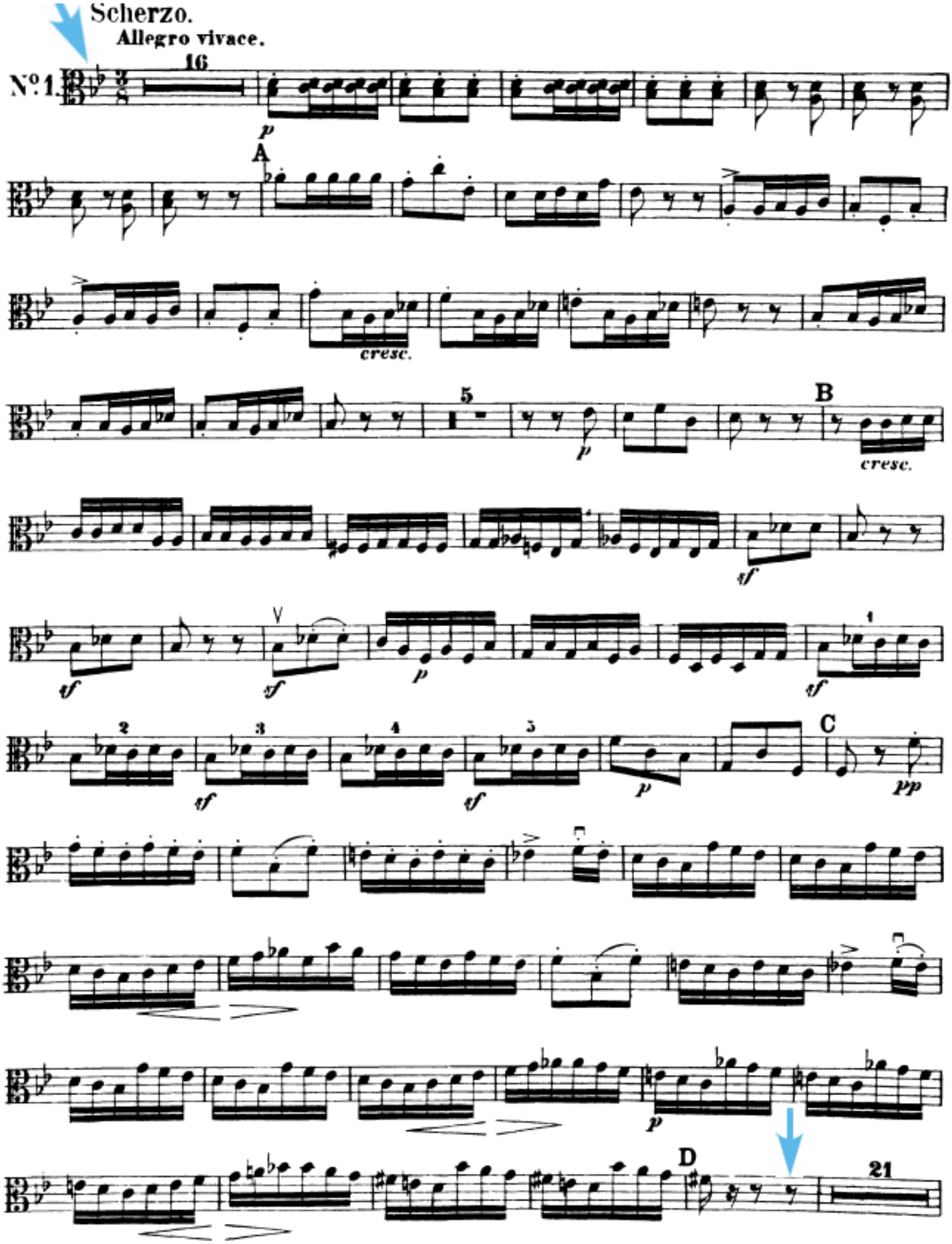

III. Valse des Fleurs
Tempo di Valse
Ob. I, II
ff
1
7
Ob. I
4
16
ff
Cadenza ad libitum
20
24
riten.
28

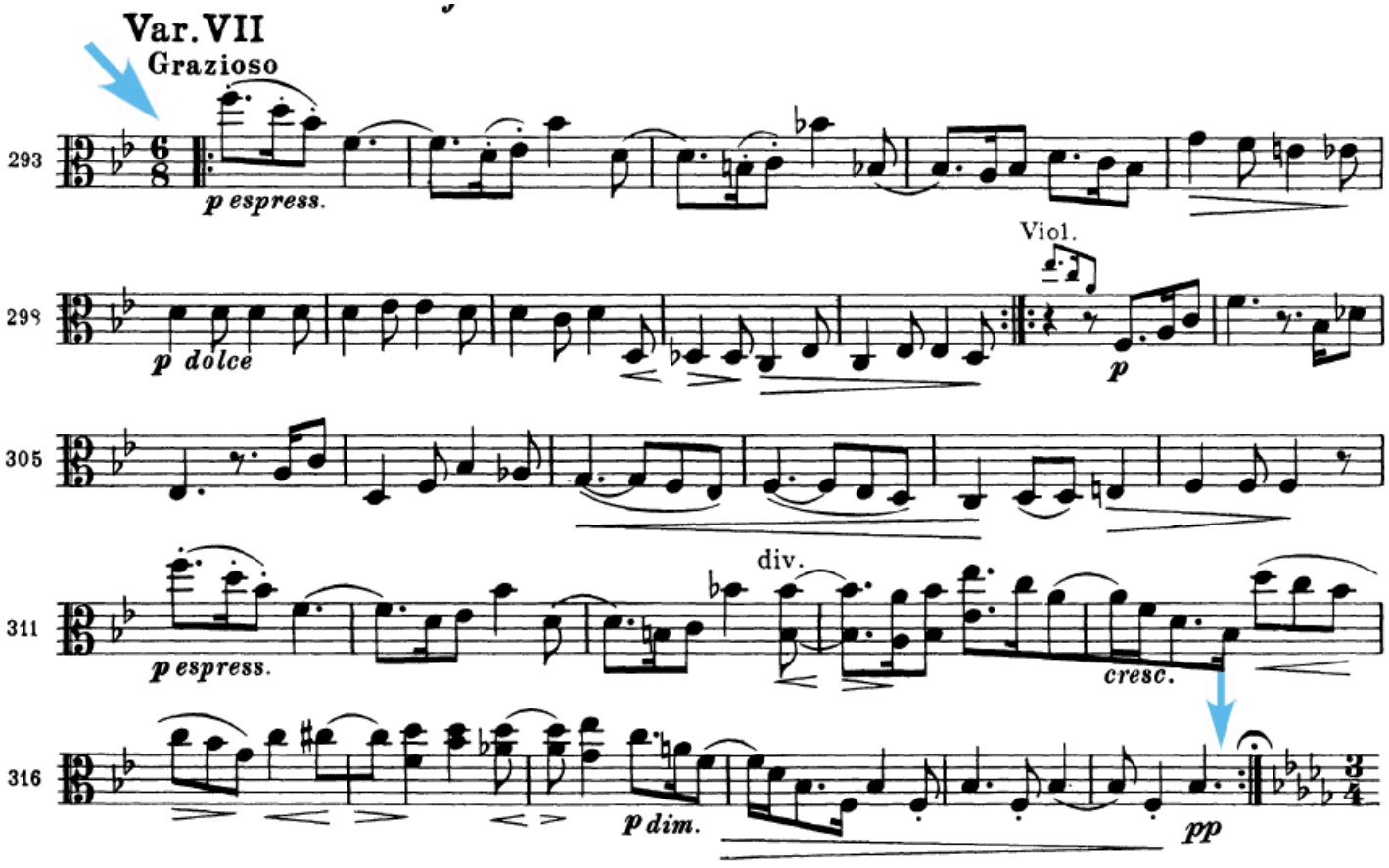
Violino




70
sfp
78
sfp
f
p
f
sf
86
sf
sf
sf
sf
ff
sf
sempre ff
93
p
101
cresc.
C
108
ff
p
115
cresc
F1.I
f
p
cresc.
f
sf
123
Ob.I
sf
p
D
132
dolce
f
dim.
B
48
ten.
p cresc. poco a poco
62
f
più forte
C
75
ff
86
dim.
sempre dim.
D
98
p
p

Viola


Scherzo.
Allegro vivace.
No. 1.
16
p
A
cresc.
5
p
B
cresc.
sf
sf
sf
p
sf
1
2
3
4
5
sf
sf
p
sf
C
pp
p
D
21

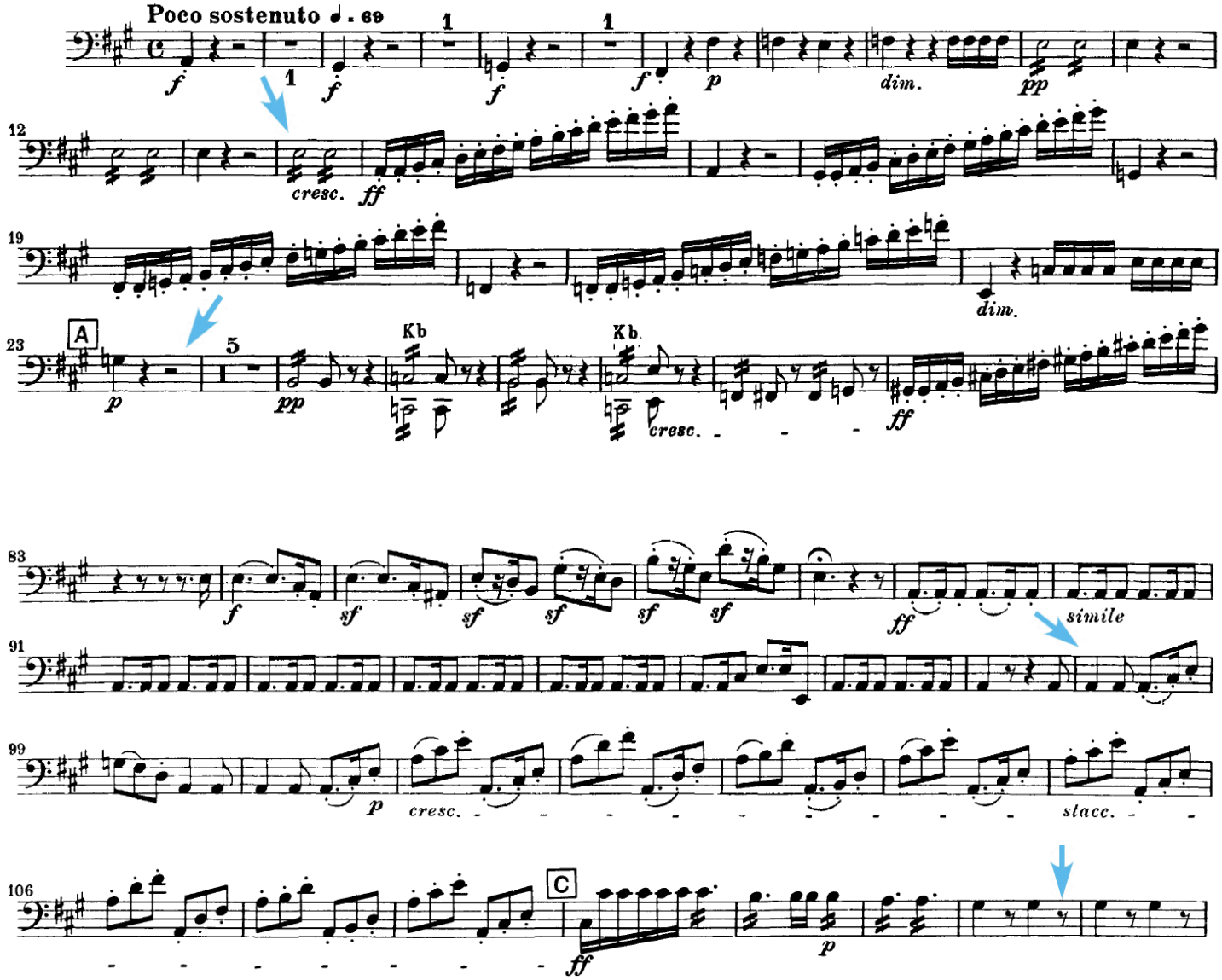

Var. VII
Grazioso
293
p espress.
298
p dolce
Viol.
p
305
311
p espress.
div.
cresc.
316
p dim.
pp

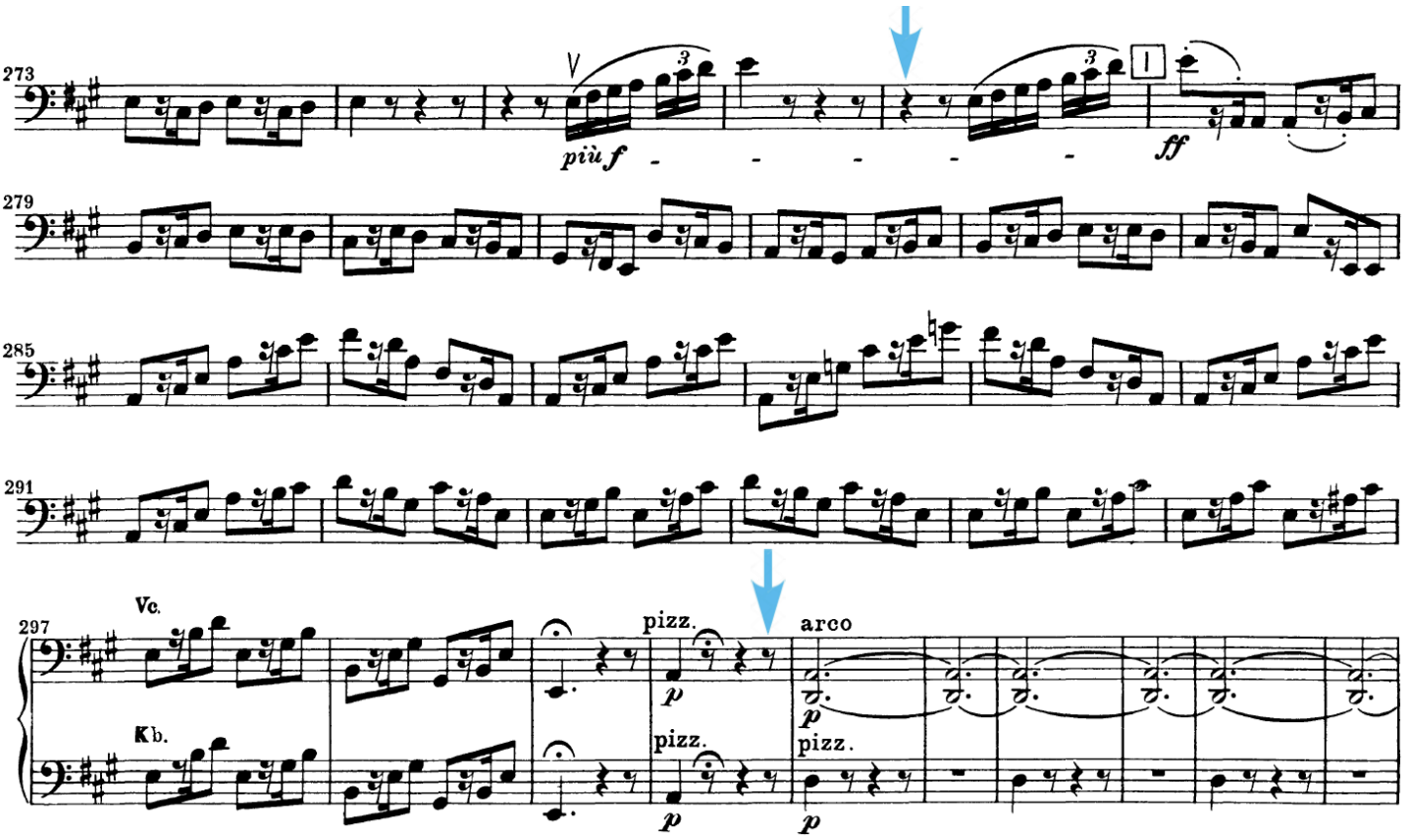
Violoncelo

arco
p grazioso
espr.
A
mf

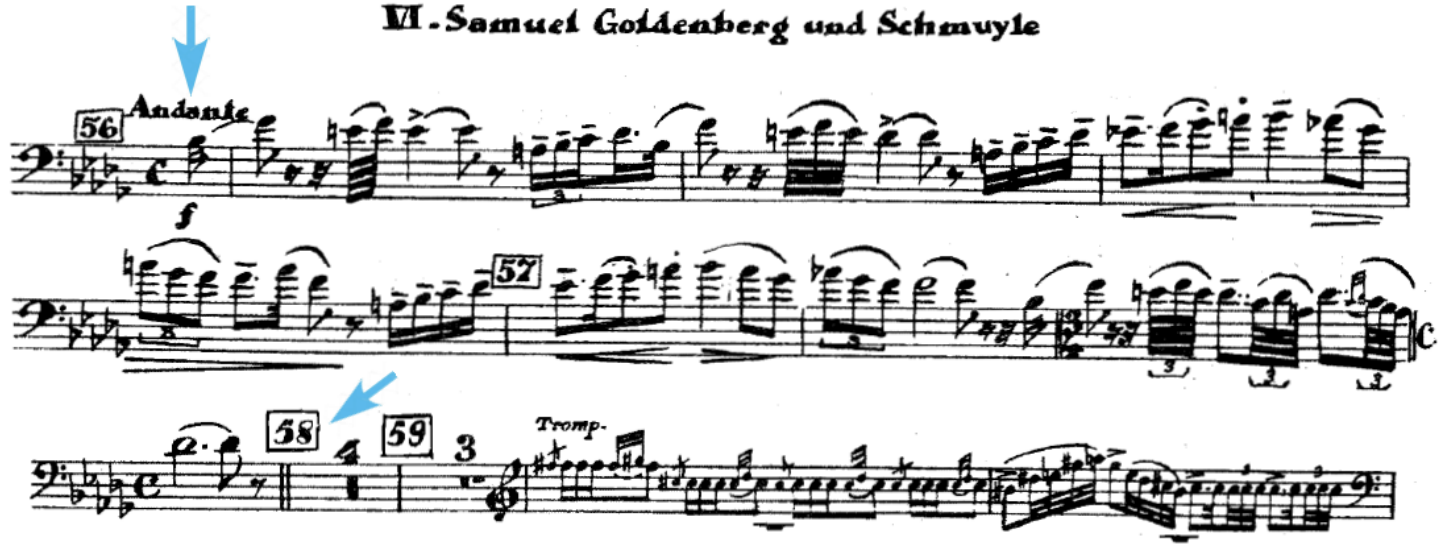
Allegro vivace
ff
p
ff
p
12
cresc.
ff
fz
fz
fz
fz
fz
fz

Contrabaixo



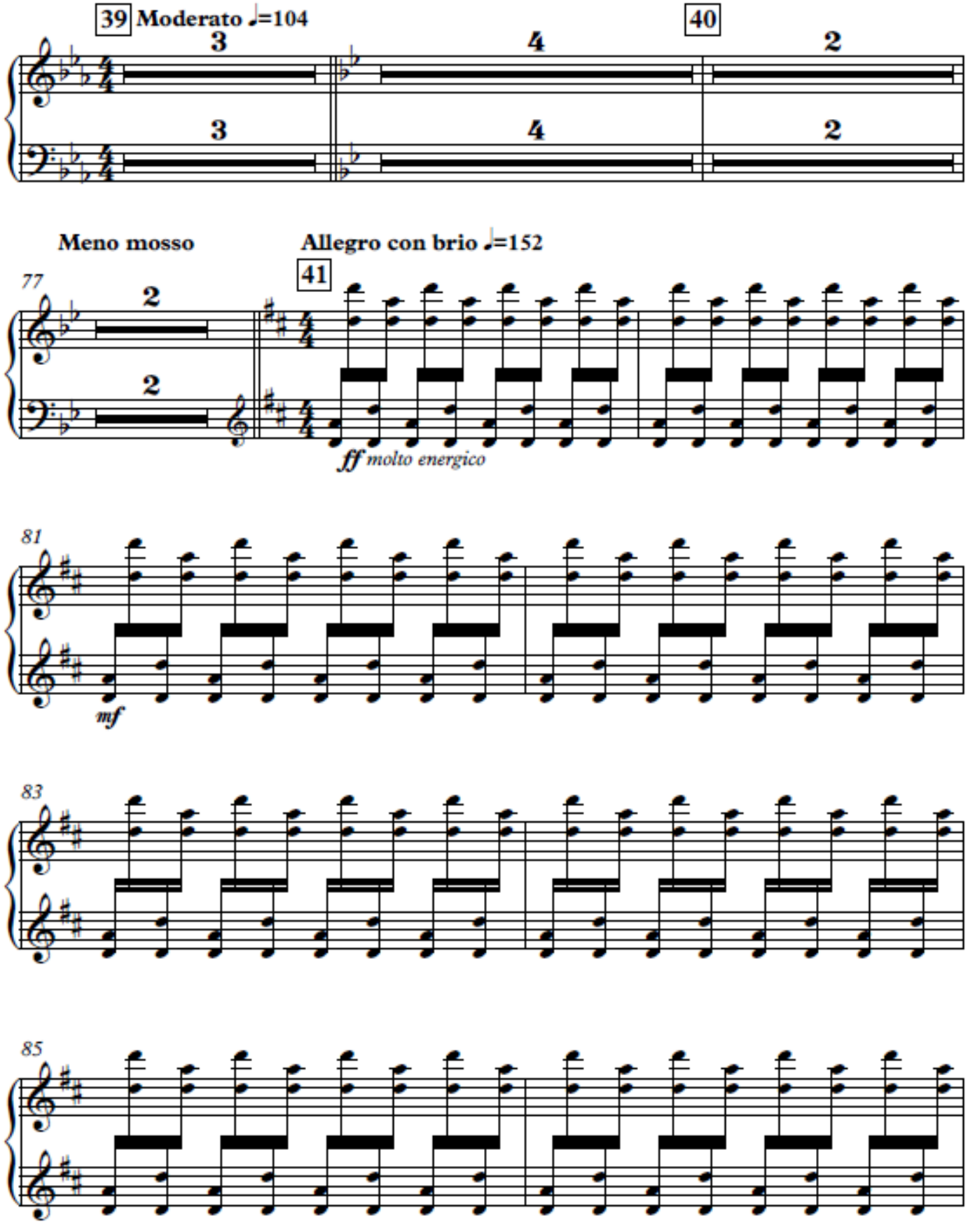


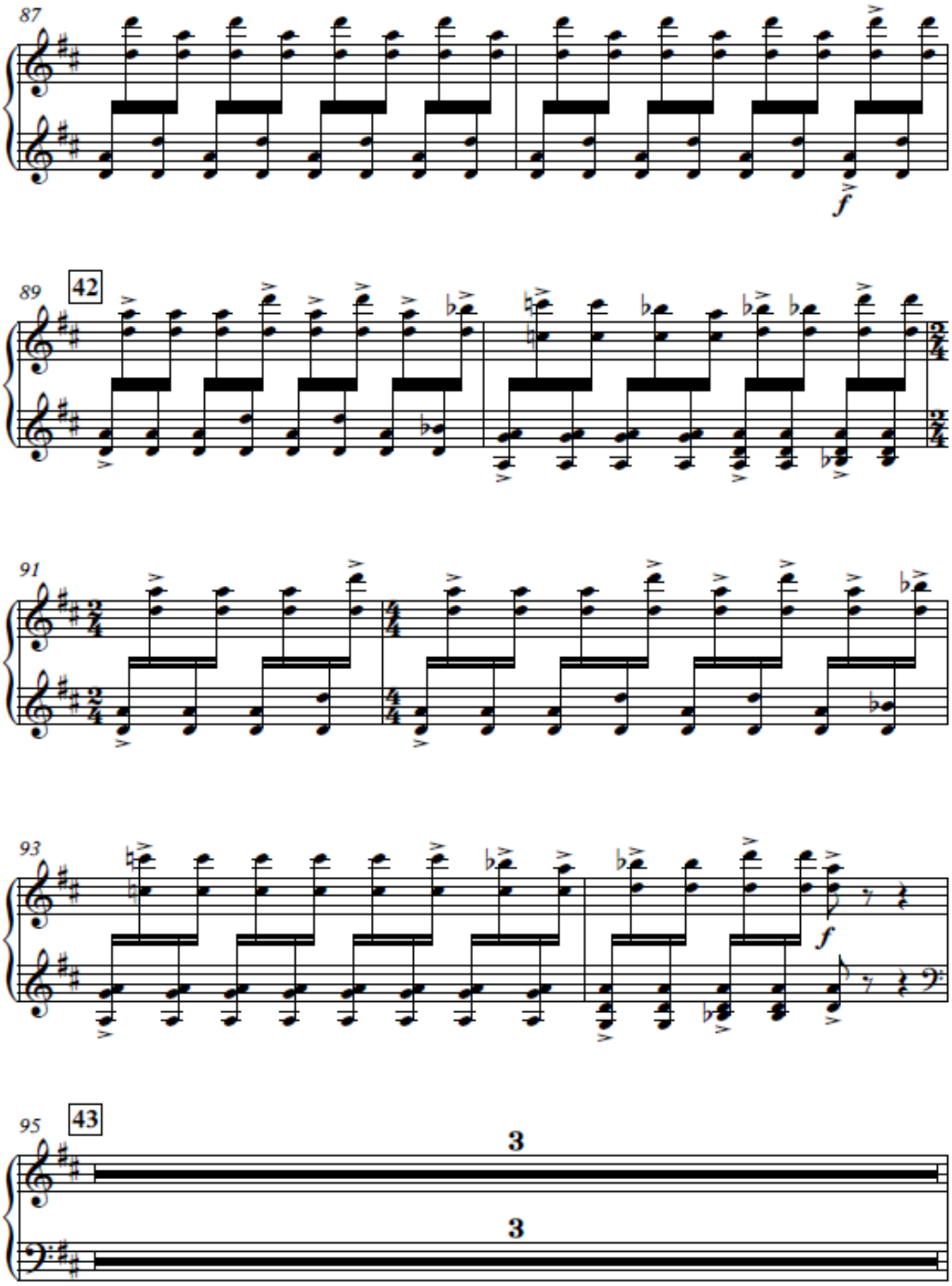
VI. Samuel Goldenberg und Schmuyle

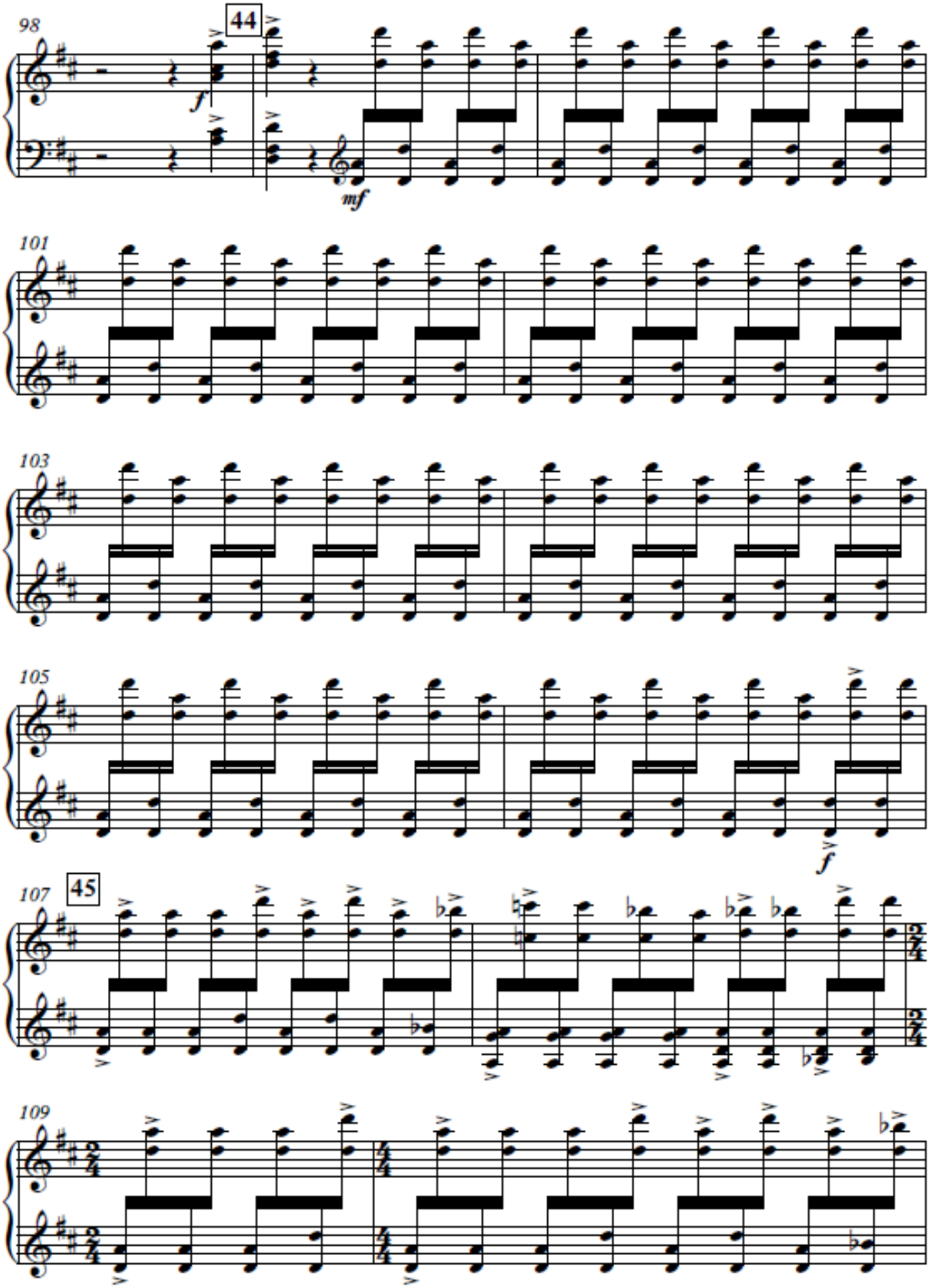


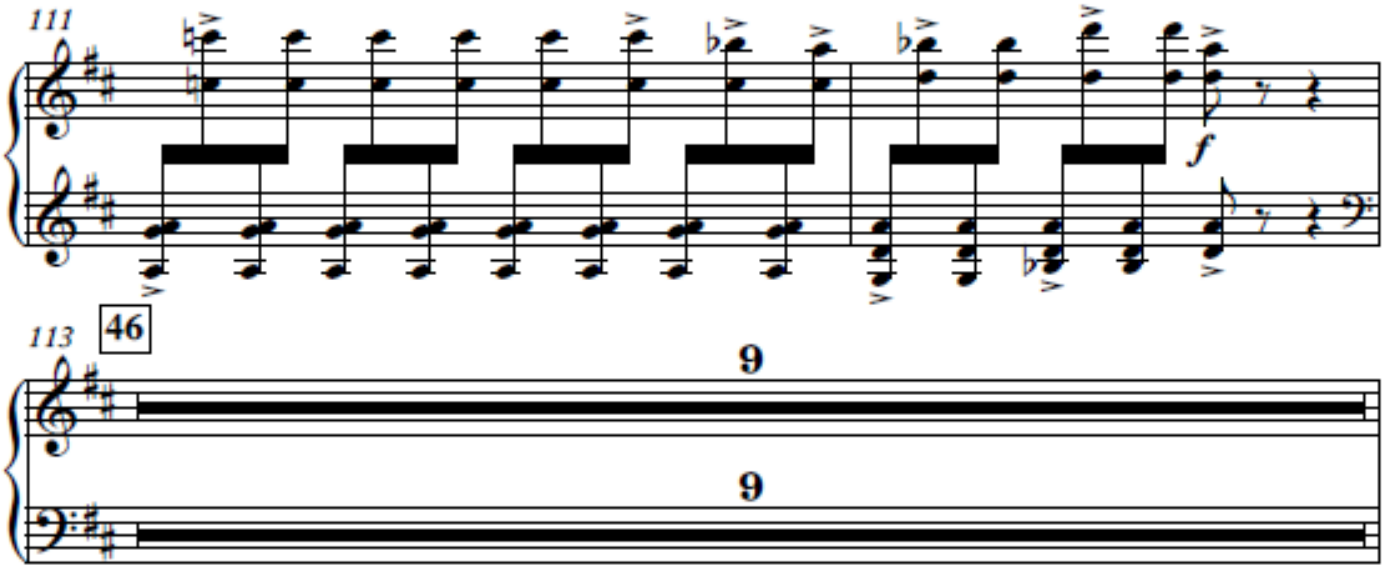
Piano

Troïka

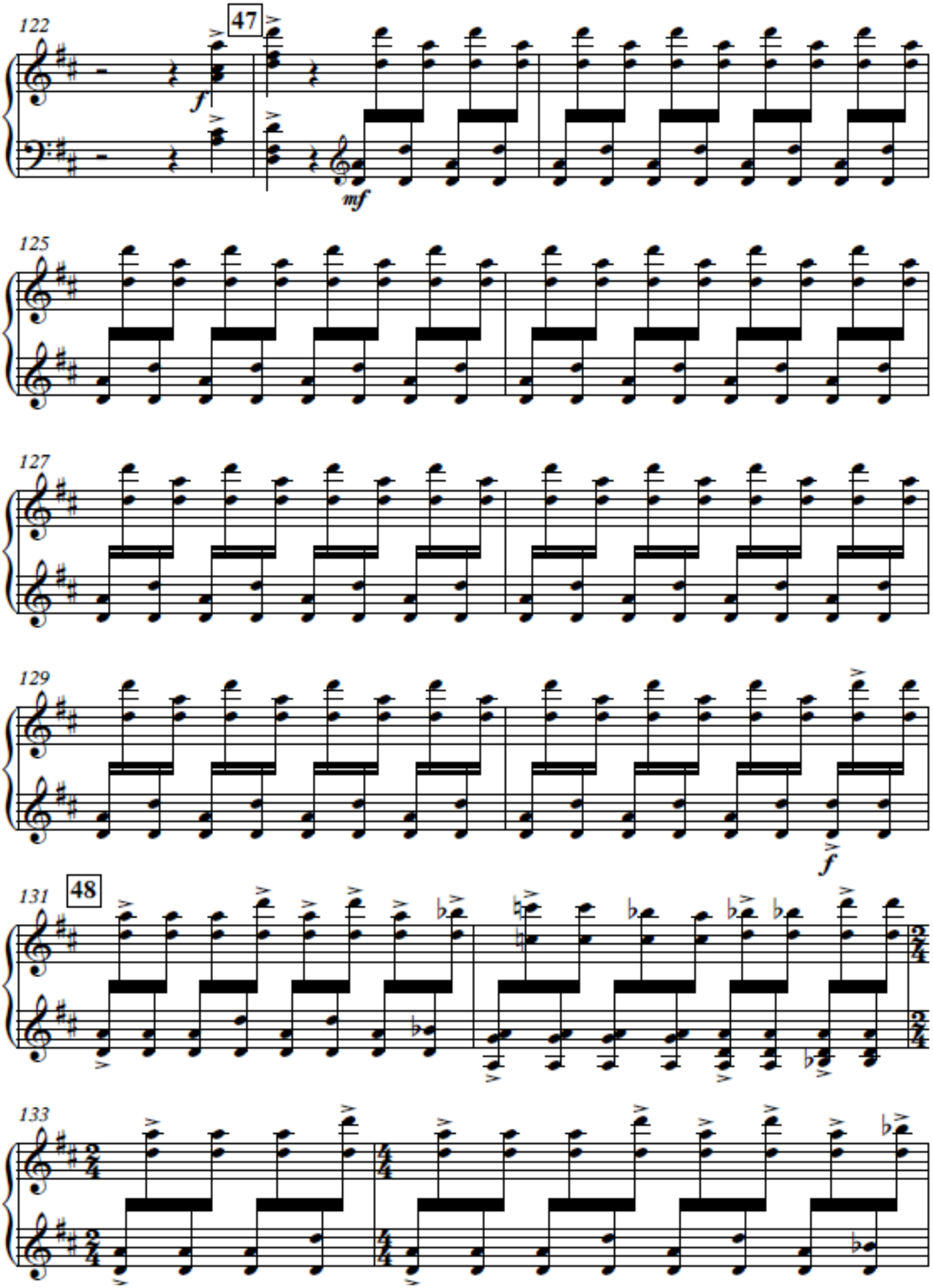


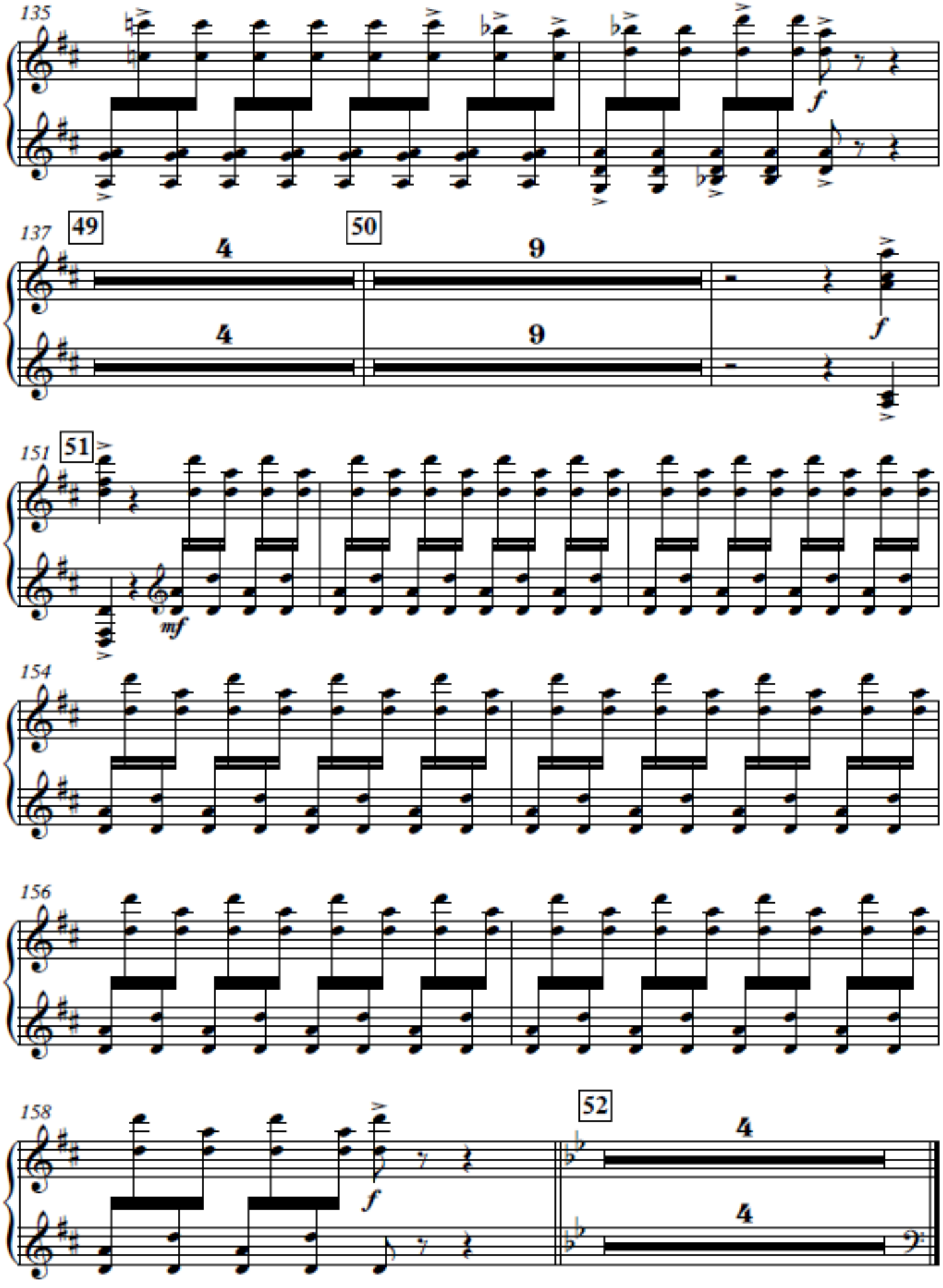

87
f
89
42
91
93
f
95
43
3
3


98
44
f
mf
101
103
105
f
107
45
109


111
f

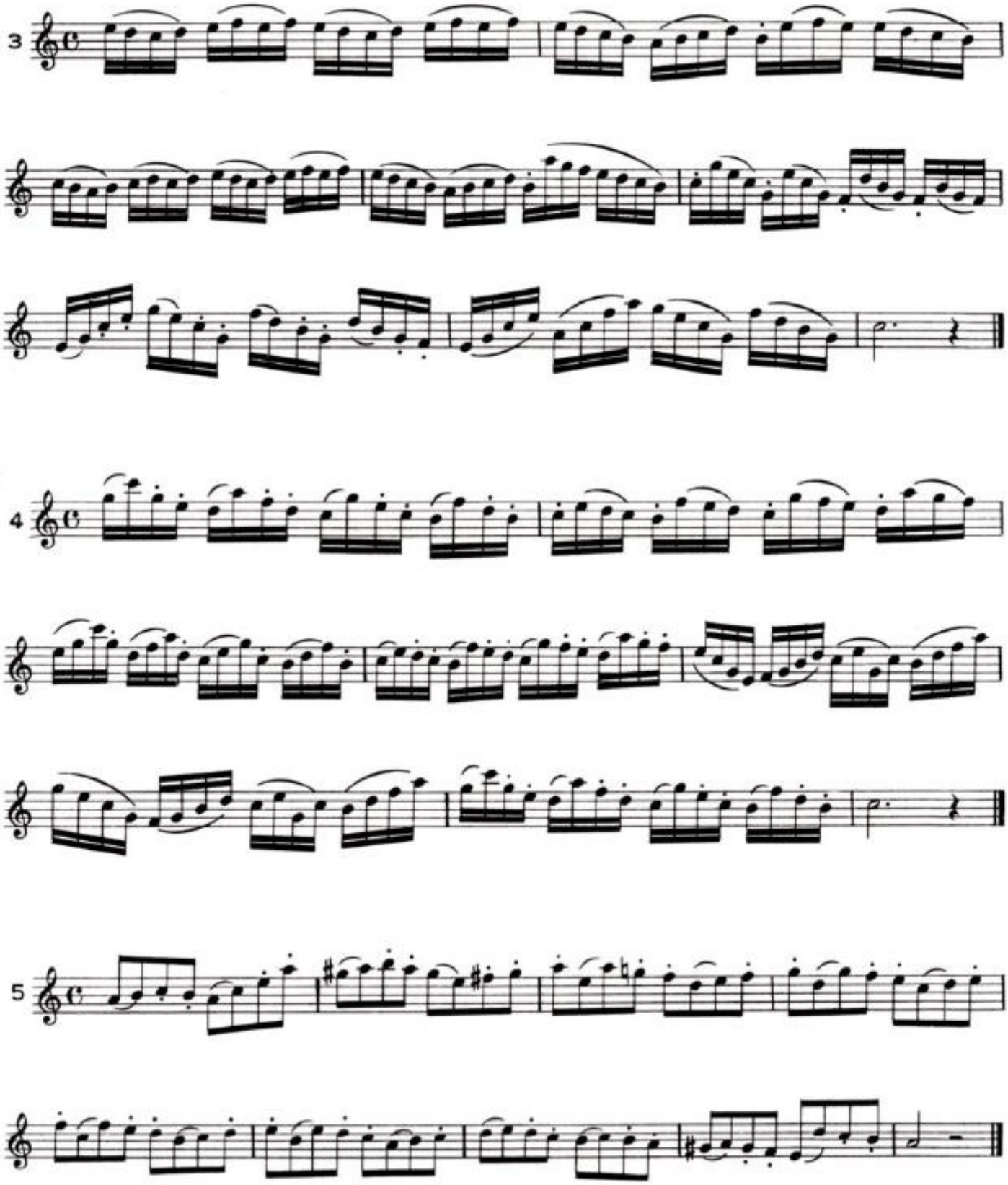
113
46
9
9


122
47
f
mf
125
127
129
f
131
48
133


135
f
137
49
4
4
50
9
9
f
151
51
mf
154
156
158
f
52
4
4

Big Band Basileu França

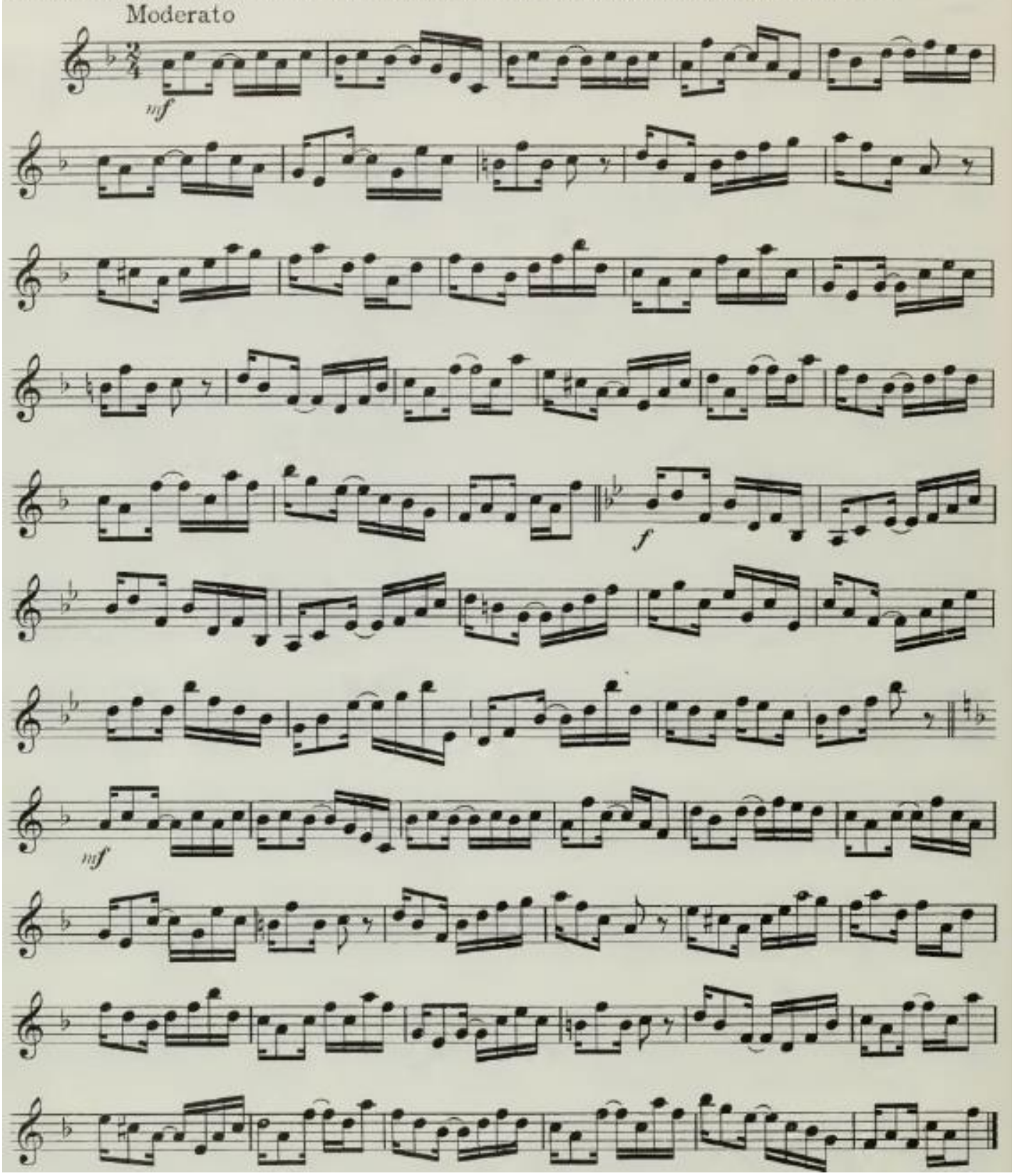
Saxofone



Trompete

13. Syncopation

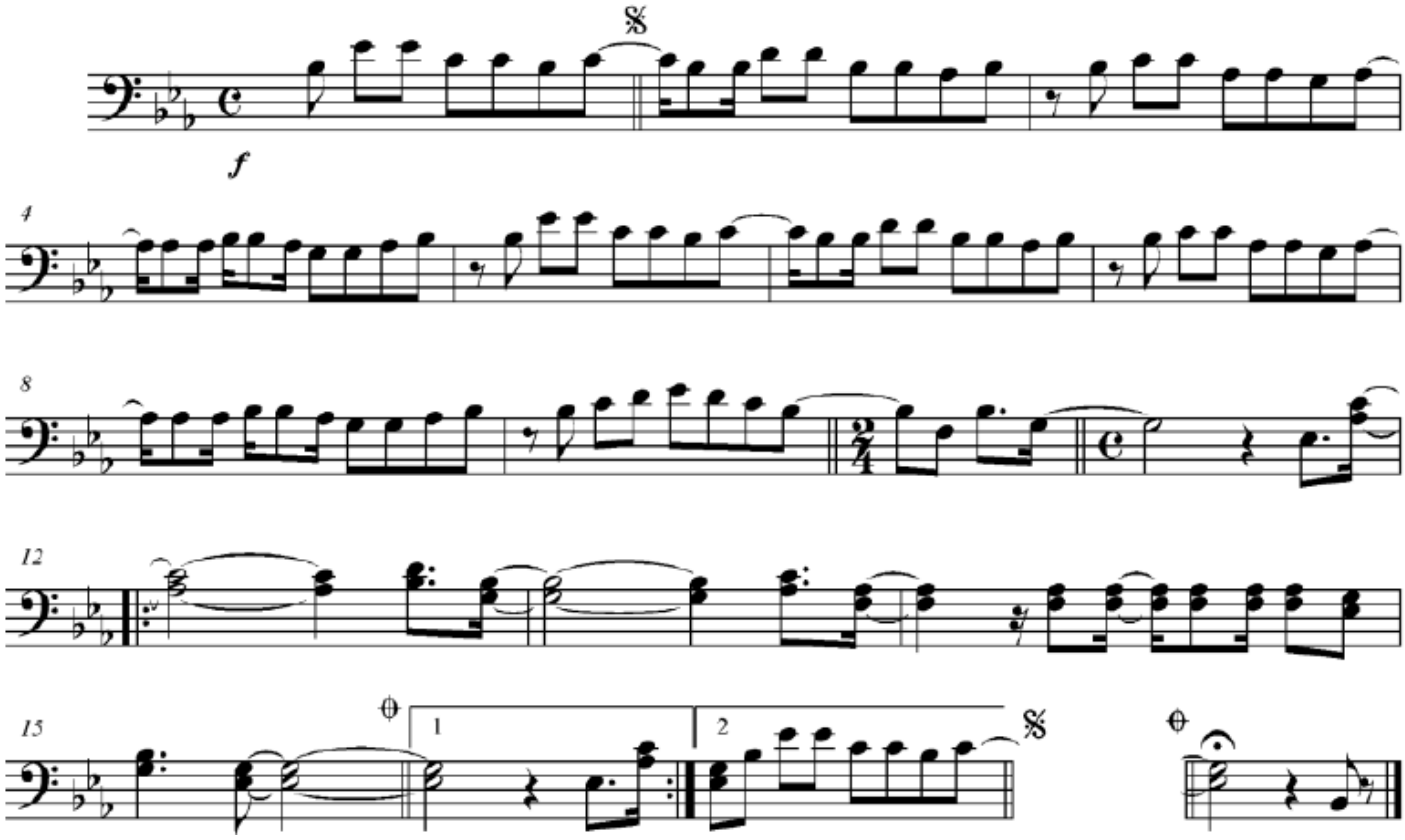
Passages such as contained in this study are met with in most popular and ragtime numbers, and even in a considerable amount of standard music. The syncopated or longer notes should be accented slightly to help bring out the syncopated rhythm. In music of this kind the eighth notes should be long, and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



Trombone

Duetos:

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

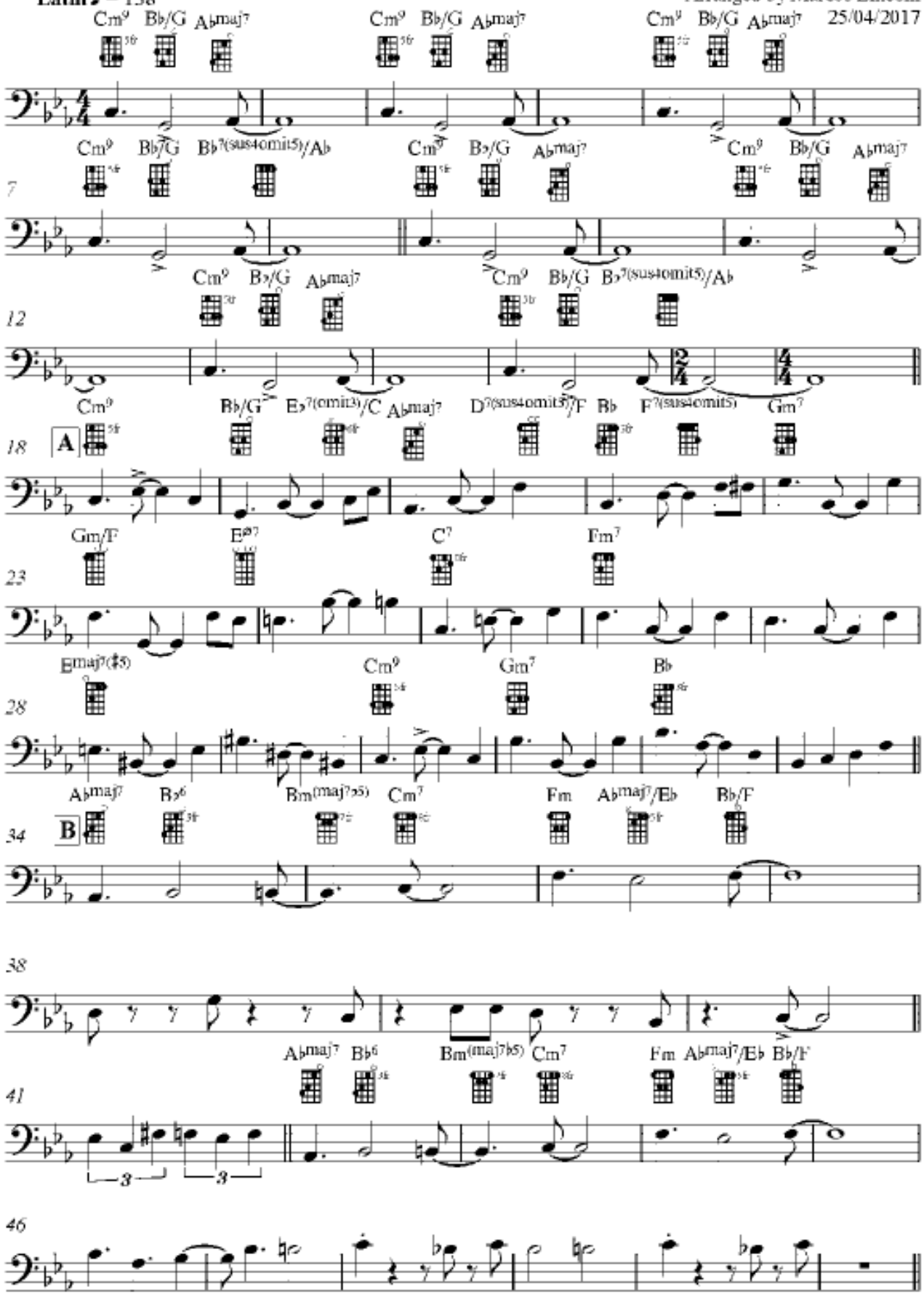


Contrabaixo elétrico

Eternamente

Bass

Composer: Marcos Lincoln
Arranged by Marcos Lincoln
25/04/2017



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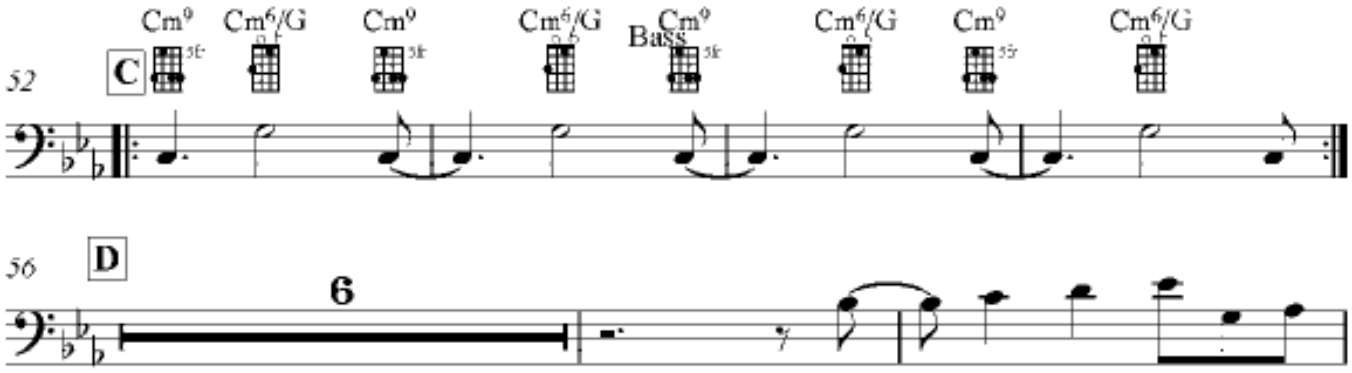
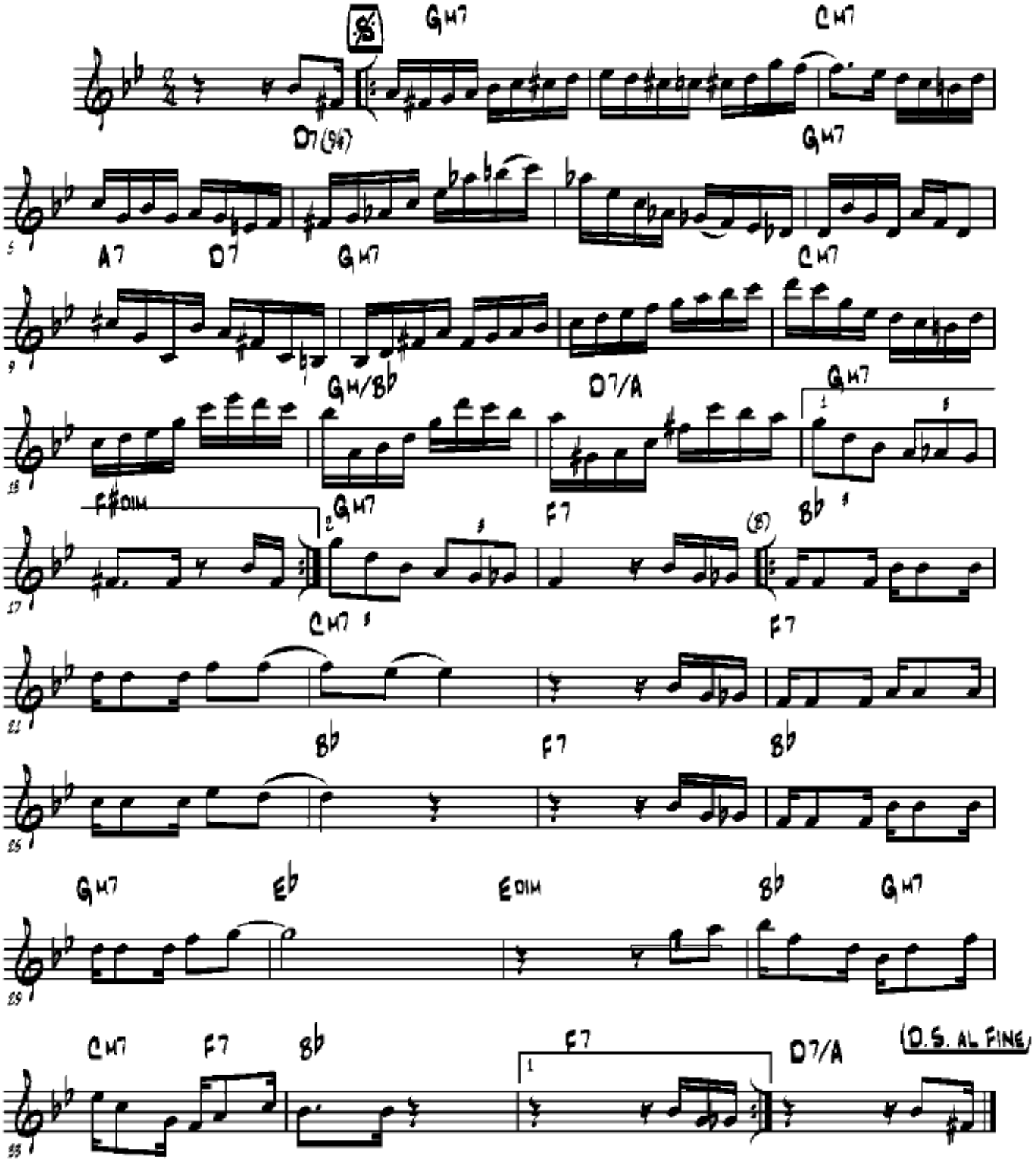
lincolnsax@live.com


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

Guitarra

RESPOSTA

Ney Conceição

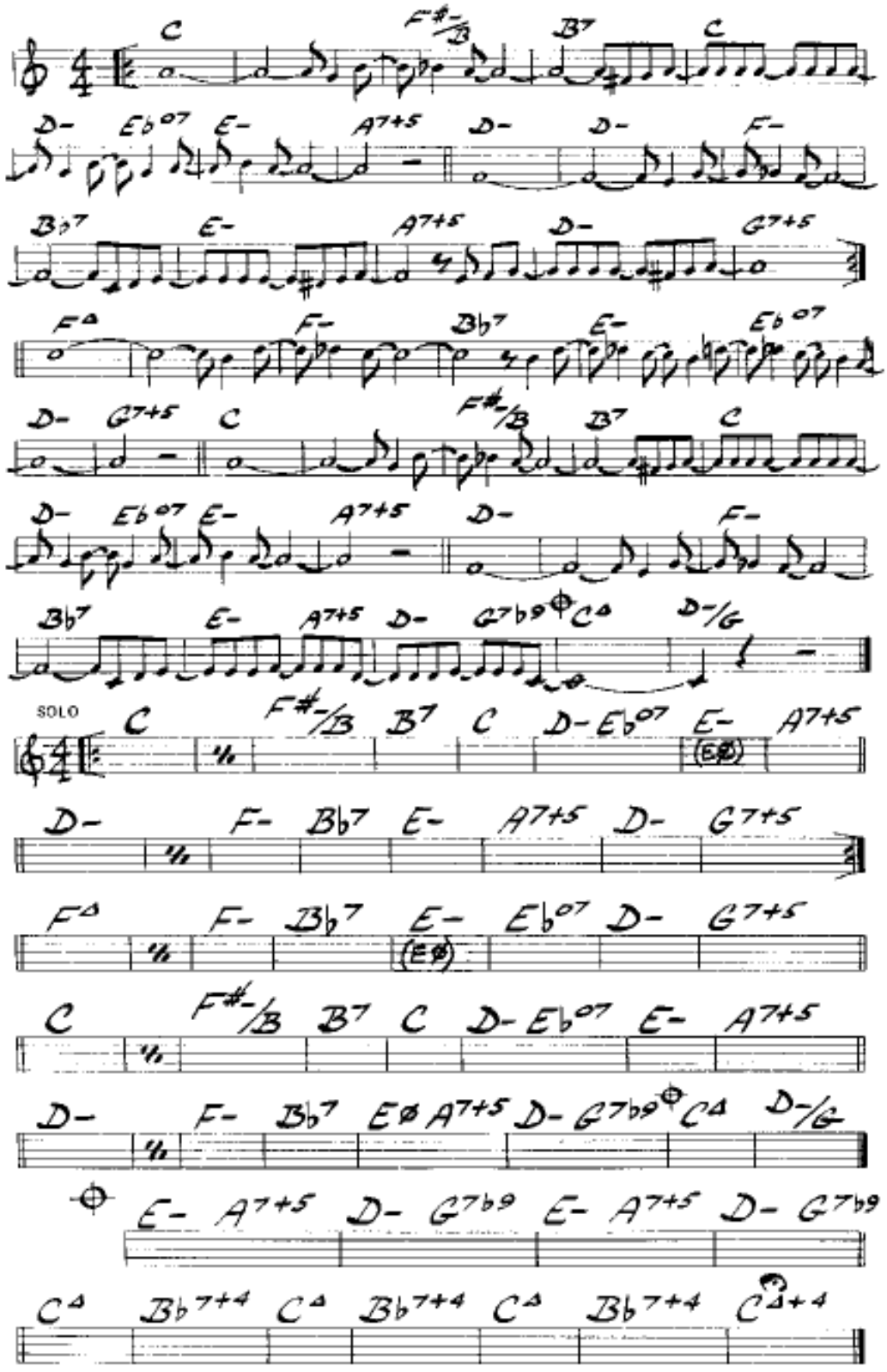


Piano popular

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



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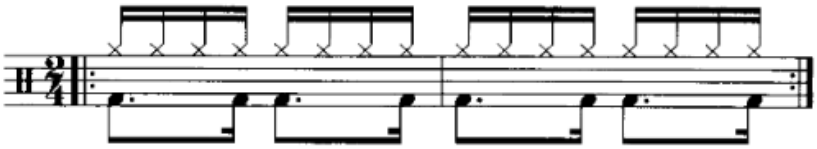
Bateria e Percussão

SISTEMAS DE CONDUÇÃO

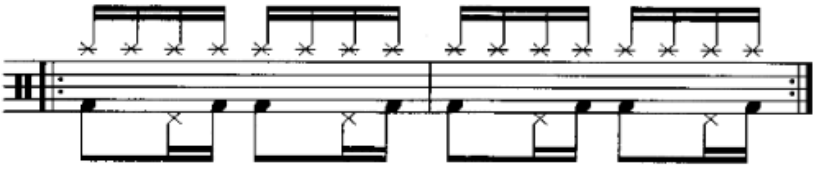
A seguir, baseado em algumas destas linhas rítmicas e em conduções que já se consagram na bateria, estão os sistemas que serão aplicados sobre a série, depois sobre as frases e, mais tarde, sobre as leituras. A dinâmica do bumbo no samba deve ser suave, e a pronúncia precisa e "redonda", como diz o grande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

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

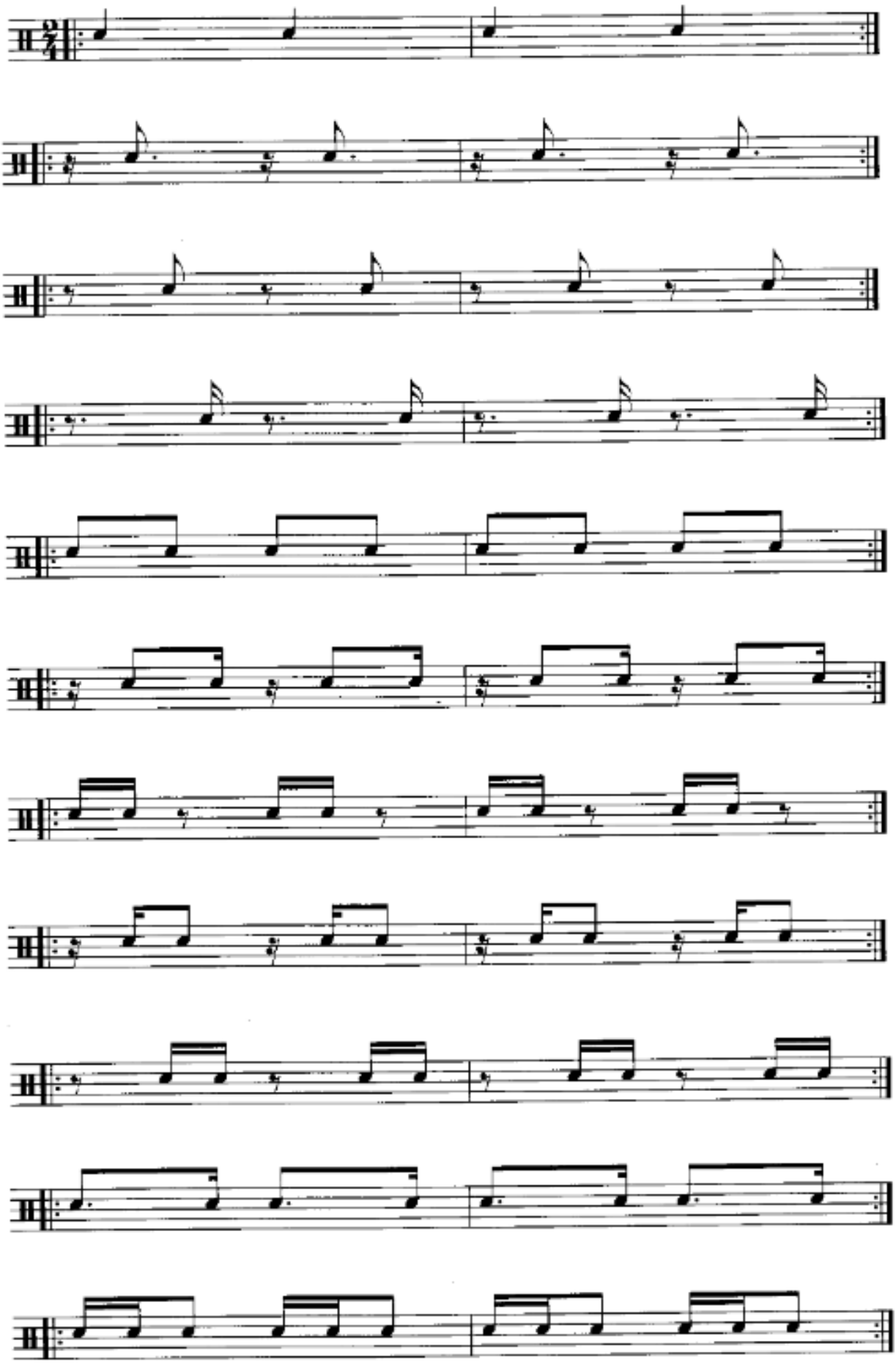
Sistema 1



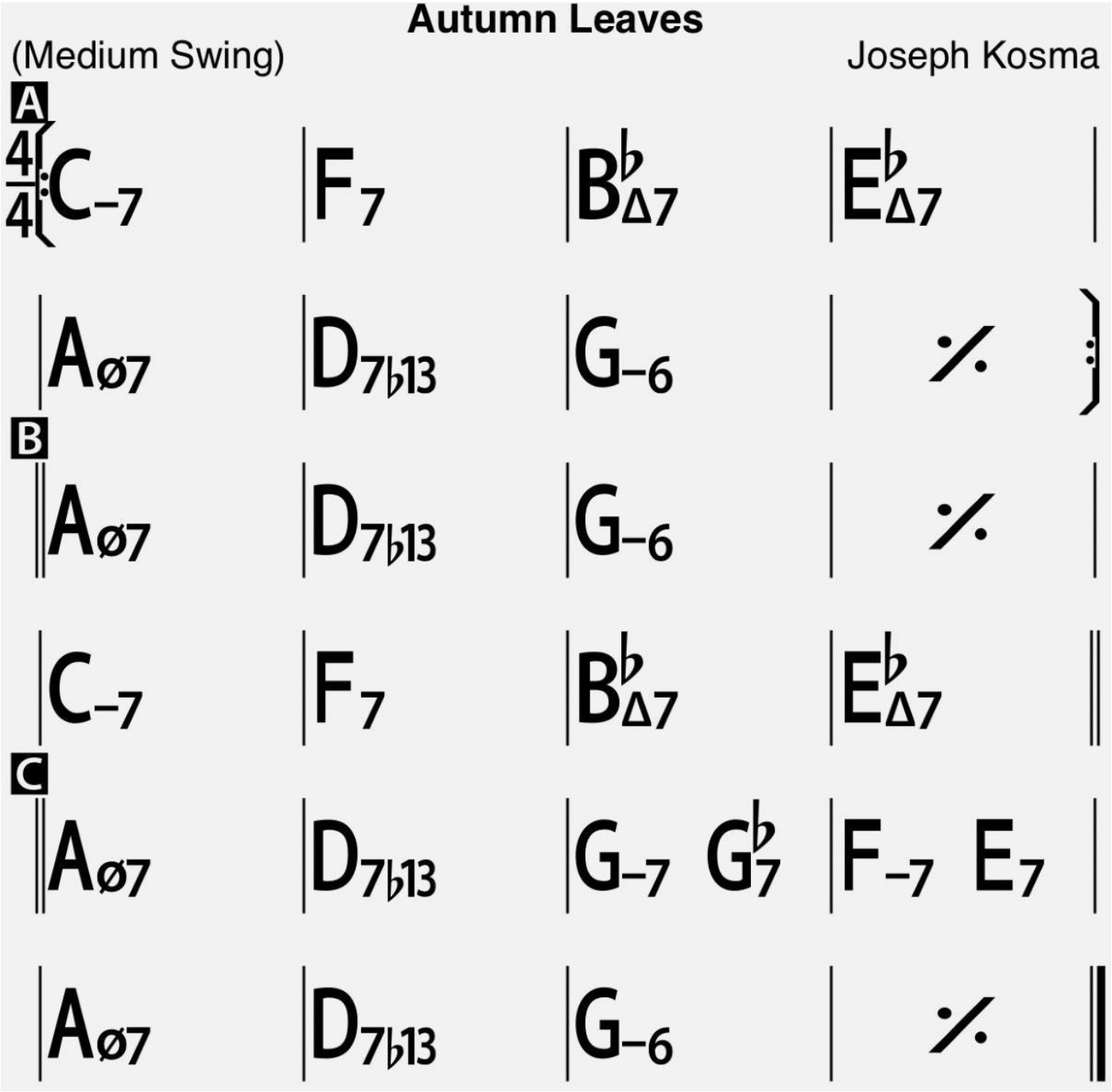
Sistema 2



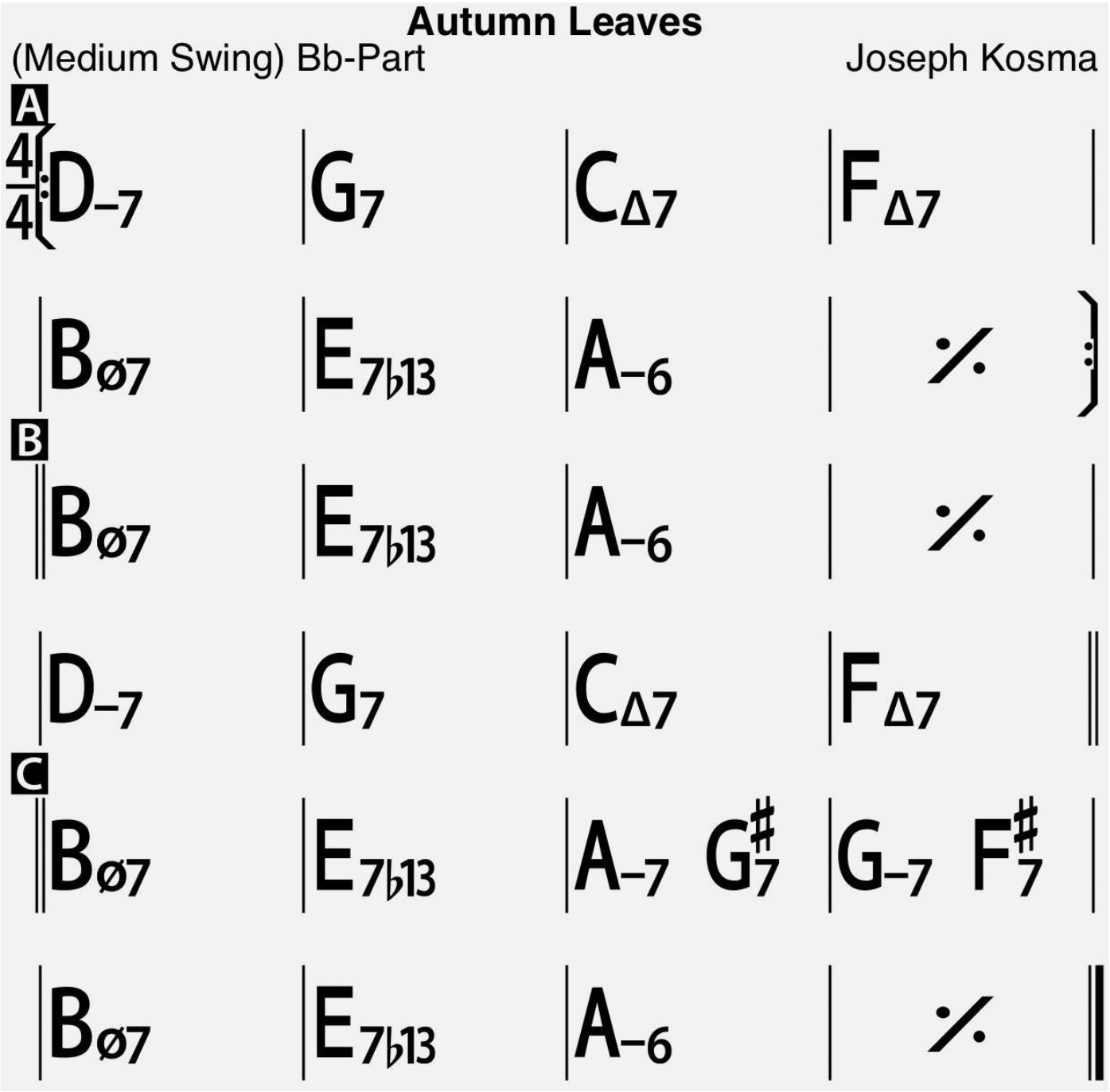
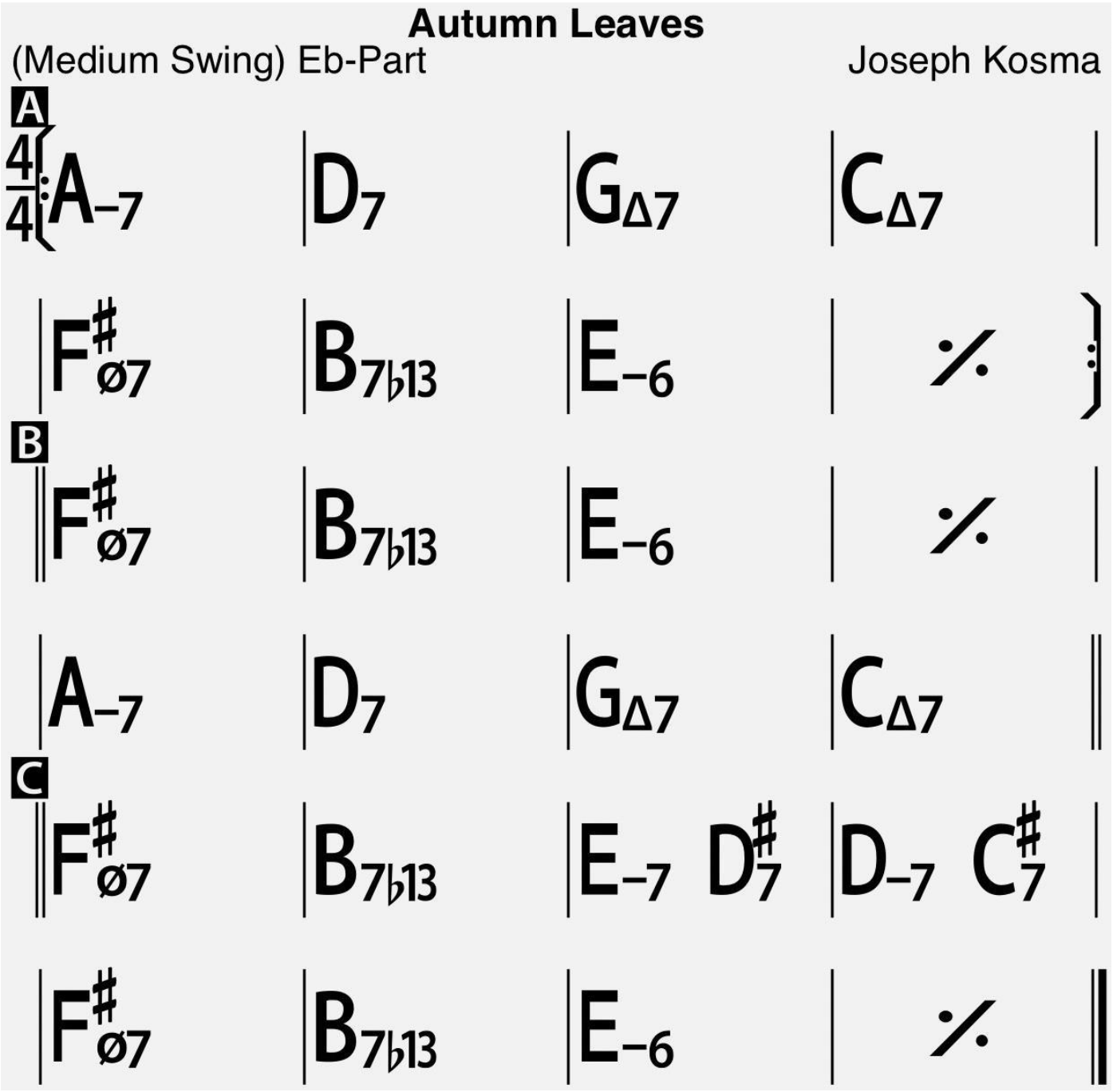
SÉRIE



Instrumento em C



Instrumento em Bb



Instrumento em Eb