

# Anexo I

## Excertos

### Orquestra Sinfônica Jovem de Goiás

#### Flauta

**Vivace** ♩ = 104

63 *sempre piano* *cresc.* *p*

70

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

78 1 (D) 1 *p* *poco cresc.*

87 *p dolce* *pp* *dim.*

95 *Solo* *P espressivo* *poco cresc.*

100

103 2

Piccolo

Beethoven — Symphony No. 9

Flauto piccolo

2



343 *pp*

355 *sempre pp* [H]

365

375 *pp* *poco cresc.*

387 [I]

397 *poco f*

407 *piu f*

416 *f piu f ff*

427 [K] 61 [L] 50 [M] 51

Detailed description: This is a page of a musical score for the Piccolo part of Beethoven's Symphony No. 9. The score consists of nine staves of music, each starting with a measure number. The first staff (343) begins with a blue arrow pointing to the first measure, which is marked *pp*. The second staff (355) is marked *sempre pp* and contains a boxed letter 'H'. The third staff (365) continues the melodic line. The fourth staff (375) is marked *pp* and *poco cresc.*. The fifth staff (387) contains a boxed letter 'I'. The sixth staff (397) is marked *poco f*. The seventh staff (407) is marked *piu f*. The eighth staff (416) is marked *f piu f ff*. The ninth staff (427) contains a boxed letter 'K', a blue arrow pointing to the 61st measure, and further boxed letters 'L', 'M', and '51'. The score ends with a key signature change to D major and a 2/2 time signature.

Oboé

II

Andantino in modo di canzona

Solo

*P semplice, ma grazioso*

9

18

20

*mf*

*f*

1

SCHERZO

Allegro vivace (♩ = 116)

4

Viol. I

*pp*

3

18

*pp*

Viol. I

31

18 Viola Viol. II

*sempre pp*

15 Viol. I

79

*p*

# Clarinete

23 **B**  
*p*  
*p dolce*  
*p*

31 *mutano in A*  
*mezza voce*  
*p grazioso*  
2

38 *pp*  
*p*

42 *pp*  
**C**  
*p*

46 *mutano in B*  
Ob. I  
Fl. I  
*p legg.*  
2

Mendelssohn — Midsummer Night's Dream

4 **In B.**  
**Scherzo.**  
**Allegro vivace.**

**CLARINETTO I.**

N° 1. *p*

1 2 1  
*dim.*

A 2

*cresc.*

tr tr tr tr **B** 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

espress.

Solo

288

9

Solo

pp

morendo

# Trompa aguda

73 **D** *f* *f dim.* *pp* *ppp* *f* *pp dim.* **3**

85 *p* *espr.* **E** *cresc.*

94 *f* *pp* *f* *p* *espr.*

102 **F** *cresc.* *mf* *p dolce* **6**

63 **Vivace**  $\text{♩} = 104$  **C** *fag. I* *fag. I.II* *cresc.* *p* **1 2 3 4 5 6 1 2 3 4 5 6**

81 *f* *p* *f* *sf* *sf* *sf* *sf* *sf* *ff*

94 *p* *cresc.* **1 2 3 4 5**

106 *ff* **6 7 8** *Viol. I* **7** *ff* **1**

409 *p* *cresc.* *- più cresc. - ff*

424

436 *ff*

443 *ff*

# 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)

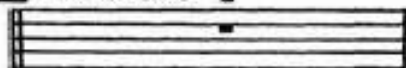
395 **Tempo I** 8 **Un poco sostenuto**

407 in C



Andantino quasi  
1 moderato 1

Pistone I (A)



*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 *Solo* and *Molto più mosso*. The music is written in a single treble clef with a key signature of one flat.

2 Presto

*ff*

A musical staff with a blue arrow pointing to the first measure. The first measure contains a double bar line, a common time signature, and a dynamic marking of *ff*.

# Trombone tenor

62 **Allegro.** 16 *p cresc.* - - *ff* **Bb.** 5 *poco rit.* a tempo 27 **C** *f marc.*

Staff 1: Measures 62-71. Key signature: one sharp (F#). Time signature: 3/4. Dynamics: *f*, *f marc.*. Performance markings: *p cresc.*, *ff*, *poco rit.*, *a tempo*. A blue arrow points to measure 27.

117 *f* *f*

Staff 2: Measures 117-123. Dynamics: *sf*, *f*.

124 *f* *f*

Staff 3: Measures 124-130. Dynamics: *sf*, *f*.

131 *f*

Staff 4: Measures 131-138. Dynamics: *sf*.

## Posaune I.

139 *f cresc.* - - - - *ff* *ff*

Staff 5: Measures 139-146. Dynamics: *f cresc.*, *ff*, *ff*. A blue arrow points to measure 146.

**10** *1* **1<sup>o</sup> Solo** *mf sostenuto*

Staff 6: Measures 147-154. Includes **10**, *1*, **1<sup>o</sup> Solo**, *mf sostenuto*. A blue arrow points to measure 147.

Staff 7: Measures 155-162. Includes triplets.

Staff 8: Measures 163-170. Includes triplets.

**11**

Staff 9: Measures 171-178. Includes **11**. A blue arrow points to measure 178.

# Trombone baixo

Rossini — La Gazza Ladra Overture

2

Posaune III.

88 *a tempo* 27 **C**

*f marc. sf*

120 *sf*

126 *sf*

132 *sf* 1 2

142 *f ff* 2 *ff* 10 1 G.P.

40 *ry Holz* *molto cresc.* 50 **A** 3 *ff marc.*

*marc. f marc.*

60 20

**B** 80 1

1 5 3 *p*

Tuba

# Sensemaya

Silvestre Revueltas

♩=100  
(4+3)

4 1 4 2 *mf espr.* 3 *f*

13 3 4 *p* 3 *f*

19 5 6 *pp* *ppp*

26 7 *f* *f*

33 8 9 *mf* *f* 3 *mf* *f*

39 10 *f* *f* *ppp*

# Tímpano

372  $\text{2} \text{M}$   
*ff*

383  $\text{2} \text{1} \text{1} \text{10} \text{N} \text{4}$  Viol. I *p*  
*ff* G.P. G.P.

411  $\text{1} \text{1} \text{1} \text{1} \text{1}$   
*poco cresc.* - - - - *più cresc.* - - - *ff*

424

434 *ff*

443 *ff*

Caixa

III. Andantino quasi Allegretto.

Viol. I.

24 A 24 B 14 C

*pocchiss. più mosso*

*ppp*

*pocchiss. cresc.*

E 8 F 4

G 1 2 3 4 5 6

H 4

*p* *f* *p* *f*

16 17 18 11

Tamburino.

12 13 14

15 16 P

*f*

1

Come prima

Musical score for two staves. The top staff contains three measures with a '1' above each, followed by a measure with a 'Q' and 'mf' dynamic. The bottom staff contains a measure with an 'R' and a blue arrow pointing to it.

Prato

Musical score for four staves in bass clef. It includes dynamics like 'ff', 'P', and 'ff', and markings like '4', '1', '2', '21', 'Q', and '24'. Blue arrows point to specific notes.

# Pandeiro

34

*vous*

*ff*

**L** Tamb. Solo

*p legg.*

*cresc. poco a poco*

*mf*

*f*

*sec*

**M** Clars.

28

Detailed description: The score consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat. It starts with a measure containing the number '34'. The first two staves feature a melodic line with various dynamics: *ff*, *p legg.*, and *mf*. The third staff contains a series of triplet patterns. The fourth staff continues with triplet patterns and includes the instruction *cresc. poco a poco*. The fifth staff features a triplet pattern with a dynamic of *f*. The sixth staff begins with a measure containing the number '28' and the instruction *sec*. It then transitions to a new section marked **M** Clars. with a blue arrow pointing to the start of the measure. The music concludes with a double bar line.



# Glockenspiel

## „Die Zauberflöte“

### GLOCKENSPIEL.

Ouverture tacet.

### ACT I.

W. A. Mozart, Werk 620

#### Nº 8. Finale.

Larghetto.

Nº 1-7 tacet.

Recit.

Andante.

Viol. 1

1 2 3 35

120

Fl.

Presto.

21 17 3 5 4

Adagio. Presto.

Andante.

Allegro.

Viol. I

9 37 16 9

17

18

19

# Xilofone

45 5 46 2 1 1 1 3 47 10 48 VI.

*Pliack*

Xylo:  
secco *sf*

49 *sf*

12 13

# Bumbo

Stravinsky — The Rite of Spring

4

G-Cassa & Piatti

DANSE DE LA TERRE  
Lento 3

Prestissimo

The musical score is written in bass clef with a 3/4 time signature. It consists of ten staves of music. Measure 72 is marked with a circled number and a blue arrow pointing to it. The tempo is marked 'Lento 3' and 'Prestissimo'. The dynamics range from *p* to *ff*. The score includes various musical notations such as triplets, trills, and accents. The piece concludes with a blue arrow pointing to the final measure, 78.

72

G.C. 3 3 3 3 *tr*

*p* *molto*

*p sub. sfP* *molto*

73

*P subito sfP* *molto P subito sfP*

4 5 6 *tr*

*P subito*

74

*tr* 1 2

*P subito ff*

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

II.

Ein Ball.

Un Bal. A Ball.

Valse.

Allegro non troppo. (♩=60)

Musical score for Harp, measures 1-10. The score consists of a vocal line and a piano accompaniment. The vocal line includes lyrics: "Si b.", "Si b.", "Fa b.", "Si b.", "Basso.", "Fa", "Re", "Ut". The piano accompaniment features dynamic markings: *pp*, *mf*, and *f cresc.*. Fingerings are indicated by numbers 1-5. Measure numbers 2, 3, 4, 5, 3 are shown below the piano staff.

Musical score for Harp, measures 21-22. Measure 21 is marked *ff*. Measure 22 is marked *rall.* and includes a Violin part labeled "Viol." with "Tempo I." above it. Measure numbers 12, 2, 3, 4, 5 are shown below the piano staff.

Musical score for Harp, measures 23-24. The piano accompaniment is marked *mf*. The Violin part is marked "Viol.". Measure numbers 1, 5, 6, 7 are shown below the piano staff.

Musical score for Harp, measures 23-24. The piano accompaniment is marked *f* and *pp*. Measure numbers 1, 5, 6, 7 are shown below the piano staff.

### III. Valse des Fleurs

Tempo di Valse

Ob. I, II

The musical score is written for piano and includes parts for Oboe I and II. It is in 3/4 time and the key signature has two sharps (D major). The score is divided into systems of two staves each. The first system (measures 1-6) features a piano introduction with a *ff* dynamic and a first ending bracket. The second system (measures 7-15) continues the piano introduction with a *ff* dynamic and a first ending bracket. The third system (measures 16-19) is the beginning of the main waltz, marked *ff* and labeled "Cadenza ad libitum". The fourth system (measures 20-23) continues the waltz. The fifth system (measures 24-27) continues the waltz. The sixth system (measures 28-31) concludes the piece with a *riten.* marking and a final cadence. A blue arrow points to the first ending bracket in the first system, and another blue arrow points to the final cadence in the sixth system.

# 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, fourth, and fifth staves continue the melodic and rhythmic development. The sixth staff shows a change in dynamics to piano (*p*). The seventh staff begins with a blue arrow pointing to the first measure, which is marked with a piano (*p*) dynamic and contains a boxed letter 'A' above the first measure. The score includes various musical notations such as slurs, accents, and dynamic markings.

70 *sfz*

78 *sfz* *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*

Viola

Scherzo.  
Allegro vivace.

Nº 1

16

*p*

*cresc.*

*p*

*cresc.*

*sf*

*sf*

*p*

*sf*

*sf*

*sf*

*p*

*pp*

*sf*

*sf*

*p*

*D*

21

The score is written for Viola in 3/8 time, key of B-flat major. It begins with a treble clef and a key signature of one flat. The first staff starts at measure 16. The music is characterized by rhythmic patterns and dynamic markings. Section A begins at measure 17, Section B at measure 22, Section C at measure 27, and Section D at measure 32. A blue arrow points to the note in measure 32, which is the first note of Section D.



Var. VII  
Grazioso

293 *p espress.*

299 *p dolce* Viol. *p*

305

311 *p espress.* *div.* *cresc.*

316 *p dim.* *pp*

Detailed description: This is a page of a musical score for a violin, labeled 'Var. VII Grazioso'. It contains five staves of music, numbered 293 to 316. The music is written in a single system with a key signature of two flats and a 6/8 time signature. The first staff (293) begins with a blue arrow pointing to the first measure and is marked 'p espress.'. The second staff (299) is marked 'p dolce' and includes a 'Viol.' label above the staff. The third staff (305) continues the melodic line. The fourth staff (311) is marked 'p espress.' and includes 'div.' (divisi) and 'cresc.' (crescendo) markings. The fifth staff (316) is marked 'p dim.' and ends with 'pp' (pianissimo). A blue arrow points to the final measure of the fifth staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

# 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'. Annotations include blue arrows pointing to specific notes and dynamic markings such as 'arco', 'P grazioso', 'espr.', 'mf', 'A', 'ff', 'p', 'cresc.', and 'fz'.

*arco*  
*P grazioso*

*espr.*

*mf*

**A**

**Allegro vivace**

*ff* *p* *ff* *p*

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

# Contrabaixo

**Poco sostenuto**  $\text{♩} = 69$

69 *f* **1** *f* *f* *f* *p* *dim.* *pp*

12 *cresc. ff*

19 *dim.*

23 **A** *p* *pp* **Kb** **Kb** *cresc.* *ff*

88 *f* *sf* *sf* *sf* *sf* *sf* *ff* *simile*

91

99 *p* *cresc.* *stacc.*

106 **C** *ff* *p*

273 *V* *più f* *ff*

279

285

291

297 *Ve.* *pizz.* *arco* *p*

*Kb.* *pizz.* *pizz.* *p* *p*

### M. Samuel Goldenberg und Schmuyle

56 *Andante* *f*

57

58 59 *Tromp.* 4 3

Piano

# Troïka

39 Moderato ♩=104

40

3 4 2

Meno mosso

Allegro con brio ♩=152

77

41

2 2

*ff molto energico*

81

*mf*

83

84

85

86

87

Musical score for measures 87-88. The key signature is two sharps (F# and C#). The time signature is 2/4. The right hand plays a series of chords, and the left hand plays a rhythmic accompaniment. A dynamic marking of *f* is present at the end of measure 88.

89 **42**

Musical score for measures 89-90. The key signature is two sharps. The time signature is 2/4. Measure 90 has a time signature change to 3/4. The right hand plays chords with various dynamics (accents, *b*, *bv*). The left hand plays a rhythmic accompaniment.

91

Musical score for measures 91-92. The key signature is two sharps. The time signature is 2/4. Measure 92 has a time signature change to 4/4. The right hand plays chords with accents. The left hand plays a rhythmic accompaniment.

93

Musical score for measures 93-94. The key signature is two sharps. The time signature is 2/4. Measure 94 has a time signature change to 3/4. The right hand plays chords with accents and dynamics (*f*). The left hand plays a rhythmic accompaniment.

95 **43**

Musical score for measures 95-96. The key signature is two sharps. The time signature is 2/4. Both staves (treble and bass clef) contain a whole note chord with a triplet '3' above and below it, indicating a triplet of notes.

98 44

*f* *mf*

101

103

105

107 45

109

111

Musical notation for measures 111 and 112. The piece is in D major (two sharps). Measure 111 features a melody in the right hand with notes D4, E4, F#4, G4, A4, B4, C5, and D5, with accents (v) and a dynamic marking of *f*. The left hand plays a bass line with notes D3, F#3, A3, B3, C4, D4, E4, and F#4, with accents (v) and a dynamic marking of *f*. Measure 112 continues the melody in the right hand with notes D5, C5, B4, A4, G4, F#4, E4, and D4, with accents (v) and a dynamic marking of *f*. The left hand continues the bass line with notes D4, F#4, A4, B4, C5, D5, C5, and B4, with accents (v) and a dynamic marking of *f*.

113 46

Musical notation for measures 113 and 114. Both measures are marked with a large number '9' in the center of the staff, indicating a whole rest for the entire piece. The notation shows the treble and bass clefs with two sharps in the key signature.



122 47

*f* *mf*

125

127

129

131 48

*v* *f*

133

135

137

49

4

50

9

4

9

f

151

51

mf

154

156

158

52

4

4

# Big Band Basileu França

## Saxofone

The image displays a musical score for a saxophone part, organized into three systems. The first system is in 3/4 time and consists of three staves. The second system is in 4/4 time and consists of three staves. The third system is in 4/4 time and consists of two staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, with some notes beamed together. The score concludes with a double bar line and repeat dots.

# 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 (Trumpet) and is titled "13. Syncopation". It is in 2/4 time and marked "Moderato". The key signature has one flat (B-flat). The score consists of 12 staves of music. The first staff begins with a dynamic marking of *mf*. The music features a variety of syncopated rhythms, including eighth and sixteenth notes, often with accents. The piece concludes with a double bar line and a key signature change to two flats (B-flat and E-flat).

# 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

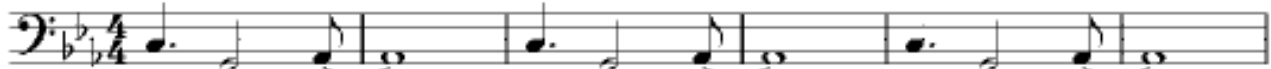
Cm<sup>9</sup> Bb/G Abmaj7



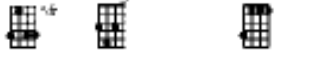
Cm<sup>9</sup> Bb/G Abmaj7



Cm<sup>9</sup> Bb/G Abmaj7



Cm<sup>9</sup> Bb/G Bb<sup>7</sup>(sus4+omit5)/Ab



Cm<sup>9</sup> Bb/G Abmaj7



Cm<sup>9</sup> Bb/G Abmaj7



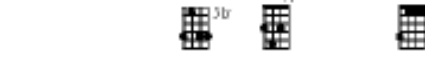
7



Cm<sup>9</sup> Bb/G Abmaj7



Cm<sup>9</sup> Bb/G Bb<sup>7</sup>(sus4+omit5)/Ab



12



Cm<sup>9</sup> Bb/G E<sup>7</sup>(omit3)/C Abmaj7



D<sup>7</sup>(sus4+omit5)/F Bb F<sup>7</sup>(sus4+omit5) Gm<sup>7</sup>



18



Gm/F



E<sup>o7</sup>



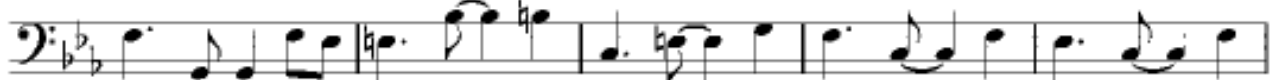
C<sup>7</sup>



Fm<sup>7</sup>



23



Emaj7(#5)



Cm<sup>9</sup>



Gm<sup>7</sup>



Bb



28



Abmaj7



B<sup>6</sup>



Bm(maj7#5)



Cm<sup>7</sup>



Fm



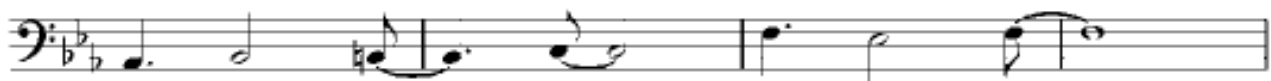
Abmaj7/Eb



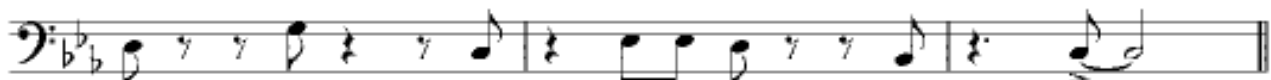
Bb/F



34



38



Abmaj7



Bb<sup>6</sup>



Bm(maj7#5)



Cm<sup>7</sup>



Fm Abmaj7/Eb



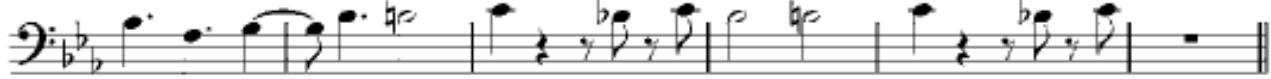
Bb/F



41



46



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lincolnsax@live.com

2

52 **C** Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G Bass Cm<sup>9</sup> Cm<sup>6</sup>/G Cm<sup>9</sup> Cm<sup>6</sup>/G

56 **D**

6

## RESPOSTA

NEY CONCEIÇÃO

Musical score for guitar, titled "RESPOSTA" by Ney Conceição. The score is in G minor (one flat) and 2/4 time. It consists of 11 staves of music. The key signature is G minor (one flat). The time signature is 2/4. The score includes various guitar chords and melodic lines.

Chords and markings:

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

Measure numbers: 5, 9, 13, 17, 21, 25, 29, 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

Chords for the main melody:

C F#<sup>b</sup>/B B<sup>7</sup> C  
 D- E<sup>b</sup>0<sup>7</sup> E- A<sup>7</sup>+5 D- D- F-  
 B<sup>b</sup>7 E- A<sup>7</sup>+5 D- G<sup>7</sup>+5  
 F<sup>0</sup> F- B<sup>b</sup>7 E- E<sup>b</sup>0<sup>7</sup>  
 D- G<sup>7</sup>+5 C F#<sup>b</sup>/B B<sup>7</sup> C  
 D- E<sup>b</sup>0<sup>7</sup> E- A<sup>7</sup>+5 D- F-  
 B<sup>b</sup>7 E- A<sup>7</sup>+5 D- G<sup>7</sup>b<sup>9</sup> C<sup>0</sup> D-<sup>6</sup>/<sub>G</sub>

SOLO

Chords for the solo section:

C F#<sup>b</sup>/B B<sup>7</sup> C D- E<sup>b</sup>0<sup>7</sup> E- A<sup>7</sup>+5  
 D- F- B<sup>b</sup>7 E- A<sup>7</sup>+5 D- G<sup>7</sup>+5  
 F<sup>0</sup> F- B<sup>b</sup>7 E- E<sup>b</sup>0<sup>7</sup> D- G<sup>7</sup>+5  
 C F#<sup>b</sup>/B B<sup>7</sup> C D- E<sup>b</sup>0<sup>7</sup> E- A<sup>7</sup>+5  
 D- F- B<sup>b</sup>7 E<sup>0</sup> A<sup>7</sup>+5 D- G<sup>7</sup>b<sup>9</sup> C<sup>0</sup> D-<sup>6</sup>/<sub>G</sub>  
 E- A<sup>7</sup>+5 D- G<sup>7</sup>b<sup>9</sup> E- A<sup>7</sup>+5 D- G<sup>7</sup>b<sup>9</sup>  
 C<sup>0</sup> B<sup>b</sup>7+4 C<sup>0</sup> B<sup>b</sup>7+4 C<sup>0</sup> B<sup>b</sup>7+4 C<sup>0</sup> B<sup>b</sup>7+4 C<sup>0</sup> B<sup>b</sup>7+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

The musical score for "SÉRIE" consists of 12 staves of music, organized into three groups of four staves each. The first staff is in 2/4 time and features a simple melody of quarter notes. The subsequent staves in each group show increasing rhythmic complexity, with the use of eighth and sixteenth notes, and eventually beamed sixteenth-note patterns. The notation includes various note values, rests, and bar lines, all presented in a clean, black-and-white format.

Instrumento em C

Autumn Leaves

Joseph Kosma

(Medium Swing)

<b>A</b> 4/4 C-7	F7	B <sup>b</sup> <sub>Δ</sub> 7	E <sup>b</sup> <sub>Δ</sub> 7
A <sub>ø</sub> 7	D <sub>7<sup>b</sup>13</sub>	G-6	∴
<b>B</b> A <sub>ø</sub> 7	D <sub>7<sup>b</sup>13</sub>	G-6	∴
C-7	F7	B <sup>b</sup> <sub>Δ</sub> 7	E <sup>b</sup> <sub>Δ</sub> 7
<b>C</b> A <sub>ø</sub> 7	D <sub>7<sup>b</sup>13</sub>	G-7 G <sup>b</sup> <sub>7</sub>	F-7 E7
A <sub>ø</sub> 7	D <sub>7<sup>b</sup>13</sub>	G-6	∴

Instrumento em Bb

**Autumn Leaves**

(Medium Swing) Bb-Part

Joseph Kosma

<b>A</b> 4/4 D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕. }
<b>B</b> B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕.
D <sub>-7</sub>	G <sub>7</sub>	C <sub>Δ7</sub>	F <sub>Δ7</sub>
<b>C</b> B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-7</sub> G <sub>7</sub> <sup>#</sup>	G <sub>-7</sub> F <sub>7</sub> <sup>#</sup>
B <sub>ø7</sub>	E <sub>7b13</sub>	A <sub>-6</sub>	∕.

Instrumento em Eb

**Autumn Leaves**

(Medium Swing) Eb-Part

Joseph Kosma

<b>A</b> 4/4 A <sub>-7</sub>	D <sub>7</sub>	G <sub>Δ7</sub>	C <sub>Δ7</sub>
F <sup>#</sup> <sub>ø7</sub>	B <sub>7b13</sub>	E <sub>-6</sub>	∕. }
<b>B</b> F <sup>#</sup> <sub>ø7</sub>	B <sub>7b13</sub>	E <sub>-6</sub>	∕.
A <sub>-7</sub>	D <sub>7</sub>	G <sub>Δ7</sub>	C <sub>Δ7</sub>
<b>C</b> F <sup>#</sup> <sub>ø7</sub>	B <sub>7b13</sub>	E <sub>-7</sub> D <sup>#</sup> <sub>7</sub>	D <sub>-7</sub> C <sup>#</sup> <sub>7</sub>
F <sup>#</sup> <sub>ø7</sub>	B <sub>7b13</sub>	E <sub>-6</sub>	∕.