

Carlos
Brito
Dias

braga: à [b]olta
do s. João
para banda filarmónica

braga: à [b]olta do s. João foi uma encomenda da comissão organizadora do Concurso de Bandas através de Carlos Teixeira. Desde o primeiro momento, foi-me pedido que utilizasse a festa do S. João de Braga como influência para esta peça. Assim sendo, foram desenvolvidos diferentes motivos que, de uma forma ou outra, estão fortemente relacionados a diversos aspectos da referida festa.

Partindo da ideia (original) da organização das festas de que a estátua S. João presente na Praça da República rodasse, resolvi desenvolver esta peça tendo em vista 5 ângulos diferentes:

- 1) S. João da Ponte e a tradição coral em Braga
- 2) Sinos de Braga e a tradição religiosa em Braga
- 3) Praça da República e as Bandas Filarmónicas
- 4) Rua do Castelo e os *Zés Pereiras*
- 5) Martelos de S. João

Desta forma, tentei ligar a tradição à contemporaneidade da festa, recriando em *braga: à [b]olta do s. João* o ambiente vivido ao longo das festividades de S. João de Braga. Esta peça será interpretada pela primeira vez durante o IV Concurso de Bandas Filarmónicas de Braga.

Instrumentação

piccolo
flauta 1 e 2
oboe 1 e 2
fagote 1 e 2

clarinete em Mib
clarinete em Sib 1*, 2 e 3*
clarinete baixo em Sib

saxofone alto 1 e 2*
saxofone tenor 1* e 2
saxofone barítono

trompas em Fá 1, 2, 3 e 4*
trompetes em Sib 1, 2* e 3
trombones tenor 1*, 2 e 3
trombone baixo
tuba 1 e 2*

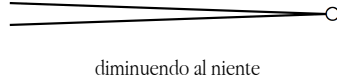
timpani (1 set)

Percussão 1: Bombo
Percussão 2: Caixa, Martelos
Percussão 3: 2 Tom-tons, Martelos
Percussão 4: Carrilhão

*martelos

Notas de performance

instruções gerais:



martelos - quando possível, percuti-los na cabeça do colega ao lado (que não esteja a tocar).
se não houver nenhum colega sem tocar, bater o martelo nas cochas ou joelhos.
Os percussionistas (2 e 3) devem tocar os martelos numa mesa.

key click - som das chaves, com o ritmo indicado

ord. - forma normal de tocar o instrumento; retira o efeito de *key click*

parte coral

voz solo

- 1) preferencialmente uma voz;
- 2) a melodia pode ser cantada em qualquer oitava (começar em mi 2 ou mi 3).

coro:

- 1) cada elemento da banda escolhe, aleatoriamente, uma nota presente no modo/escala apresentado/a - as notas podem ser cantadas em qualquer oitava;
- 2) respiração coral (cada elemento respira na sua vez);
- 3) alterar sempre a nota;
- 4) lenta transição entre cada uma dos modos;

em último caso, alguns instrumentos poderão ser utilizados como suporte de afinação para a voz.

nessa situação os instrumentos - preferencialmente flauta, clarinetes em Sib e trompas - não devem tocar com uma dinâmica superior a *pp*.

Modos

no. 1

no. 2

no. 3

no. 4

no. 5

percussão

parte lateral:

tocar na parte lateral do instrumento, com baquetas de madeira

braga: à [b]olta do s. joão

Carlos Brito Dias

♩ = 72

The score is arranged in systems for various instruments. The woodwind section includes Piccolo, Fluta 1 & 2, Oboé 1 & 2, Fagote 1 & 2, Clarinete em Mb, Clarinete em Sib 1 & 2, Clarinete em Sib 3, Clarinete Baixo em Sib, Saxofone Alto 1 & 2, Saxofone Tenor 1 & 2, and Saxofone Baritono. The brass section includes Trompa em F# 1, 2, 3, and 4, Trompete em Sib 1, 2, and 3, Trombone Tenor 1, 2, and 3, and Trombone Baixo. The percussion section includes Timpani, Bombo, Percussão 1, 2, 3, and 4. The score is marked with a tempo of ♩ = 72 and includes dynamic markings such as *ff*, *f*, *mp*, *pp*, *ppp*, and *p*. Articulation instructions like *martelo* and *baquetas moles* are also present. The score is divided into measures by vertical bar lines, with some measures containing triplets or other rhythmic groupings.

Pic. *f* *mp*

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

Fg. 1 *f* *mf* *p*

Fg. 2 *f* *mf* *p*

Cl. Mb. *f* *mf* *p* *mp*

Cl. 1 *p*

Cl. 2 *p*

Cl. 3 *p*

Cl. B. *p*

Sax. Alto 1 *p*

Sax. Alto 2 *p*

Sax. Ten. 1 *p*

Sax. Ten. 2 *p*

Sax. Bari. *ppp*

Tpa. 1 *pp* *mf* *pp*

Tpa. 2 *pp* *mf* *pp*

Tpa. 3 *pp* *mf* *pp*

Tpa. 4 *p*

Tpt. 1 *f* *mf* *p* *mf* *pp*

Tpt. 2 *p*

Tpt. 3 *f* *mf* *p* *mf* *pp*

Tbn. 1 *p*

Tbn. 2 *pp* *mf* *pp*

Tbn. 3 *mf* *pp*

Tbn. B. *pp* *mf* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

Timp. *ppp* (baquetas moles)

Perc. 1 *pp* *ppp* *p* (baquetas moles)

Perc. 2

Perc. 3

Perc. 4

10

Pic. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Fg. 1 *pp*

Fg. 2 *pp*

Cl. Mb. *p*

Cl. 1 *mf*

Cl. 2

Cl. 3 *mf*

Cl. B.

Sax. Alto 1

Sax. Alto 2 *mf*

Sax. Ten. 1 *mf*

Sax. Ten. 2

Sax. Bari.

Tpa. 1 *ppp*

Tpa. 2 *ppp*

Tpa. 3 *ppp*

Tpa. 4 *mf*

Tpt. 1

Tpt. 2 *mf*

Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *ppp*

Tbn. 3 *ppp*

Tbn. B. *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Timp. *p*

Perc. 1 *pp*

Perc. 2

Perc. 3

Perc. 4

4 **A**

Picc. *f* *p* *pp*

Fl. 1 *f* *p* *pp*

Fl. 2 *f* *p* *ppp*

Ob. 1 *f* *p* *pp*

Ob. 2 *f* *p* *pp*

Fg. 1 *f* *p* *pp*

Fg. 2 *f* *p* *pp*

Cl. Mb. *f* *p* *pp*

Cl. 1 *f* *pp*

Cl. 2 *f* *pp*

Cl. 3 *f*

Cl. B. *f* *pp*

Sax. Alto 1 *f* *pp* *pp*

Sax. Alto 2 *f* *p*

Sax. Ten. 1 *f* *p*

Sax. Ten. 2 *f* *pp* *pp*

Sax. Bari. *f* *p* *pp*

Tpa. 1 *f* *pp* *mf* *p*

Tpa. 2 *f* *pp* *mf* *p*

Tpa. 3 *f* *pp* *mf* *p*

Tpa. 4 *f*

Tpt. 1 *f* *pp* *mf* *p*

Tpt. 2 *f*

Tpt. 3 *f* *pp* *mf* *p*

Tbn. 1 *f* *pp*

Tbn. 2 *f* *pp* *mf* *p*

Tbn. 3 *f* *pp* *mf* *p*

Tbn. B. *f* *pp* *mf* *p*

Tba. 1 *f* *pp* *mf* *p*

Tba. 2 *f* *p*

Temp. *f*

Perc. 1 *p* *ppp*

Perc. 2

Perc. 3

Perc. 4

17 21 25 29 5

Picc. *pp* *pp* *pp*

Fl. 1 *pp* *pp* *pp*

Fl. 2 *p* *pp* *pp*

Ob. 1 *p* *pp* *pp*

Ob. 2 *p* *pp* *pp*

Fig. 1 *p* *pp* *pp*

Fig. 2 *p* *pp* *pp*

Cl. Mb. *p* *pp* *pp*

Cl. 1 *p* *f (sempre)* *f (sempre)*

Cl. 2 *pp* *p* *pp*

Cl. 3 *p* *f (sempre)* *f (sempre)*

Cl. B. *pp* *p* *pp*

Sax. Alto 1 *p* *pp* *pp*

Sax. Alto 2 *f (sempre)* *f (sempre)* *f (sempre)*

Sax. Ten. 1 *f (sempre)* *f (sempre)* *f (sempre)*

Sax. Ten. 2 *p* *pp* *pp*

Sax. Bari. *pp* *pp* *pp*

Tpa. 1 *pp* *p* *pp*

Tpa. 2 *pp* *pp* *ppp*

Tpa. 3 *pp* *p* *pp*

Tpa. 4 *p* *f (sempre)* *ppp*

Tpt. 1 *pp* *pp* *mp*

Tpt. 2 *p* *f (sempre)* *pp*

Tpt. 3 *pp* *pp* *mp*

Tbn. 1 *p* *f (sempre)* *pp*

Tbn. 2 *pp* *p* *ppp*

Tbn. 3 *pp* *p* *pp*

Tbn. B. *pp* *p* *pp*

Tbn. 1 *pp* *pp* *pp*

Tbn. 2 *pp* *pp* *pp*

Timp. *ppp*

Perc. 1 *mp* *mp* *mp*

Perc. 2 *mp* *mp* *mp*

Perc. 3 *mp* *mp* *mp*

Perc. 4 *mp* *mp* *mp*

B

This page of a musical score, labeled '6' in the top left and 'B' at the top center, contains the following instruments and parts:

- Pic.** (Piccolo)
- Fl. 1** and **Fl. 2** (Flutes)
- Ob. 1** and **Ob. 2** (Oboes)
- Fg. 1** and **Fg. 2** (Fagotti)
- Cl. Mb.** (Clarinete en Sol)
- Cl. 1**, **Cl. 2**, **Cl. 3**, and **Cl. B.** (Clarinets)
- Sax. Alto 1**, **Sax. Alto 2**, **Sax. Ten. 1**, **Sax. Ten. 2**, and **Sax. Bari.** (Saxophones)
- Tps. 1**, **Tps. 2**, **Tps. 3**, and **Tps. 4** (Trumpets)
- Tpt. 1**, **Tpt. 2**, and **Tpt. 3** (Trumpets)
- Tbn. 1**, **Tbn. 2**, **Tbn. 3**, **Tbn. B.**, **Tbn. 1**, and **Tbn. 2** (Trombones)
- Timp.** (Timpani)
- Perc. 1**, **Perc. 2**, **Perc. 3**, and **Perc. 4** (Percussion)

The score is divided into four measures. The first measure (measures 21-26) features a Piccolo part with a dotted line above it. The second measure (measures 27-32) includes dynamic markings such as *f*, *ff*, and *pp*. The third measure (measures 33-38) features *ppp* markings. The fourth measure (measures 39-44) includes *pp* and *ppp* markings. The Percussion section at the bottom includes a *pp subito* marking in the Timpani part.

25 7

Pic. *pp* *mf* *pp* *fpp*

Fl. 1 *pp* *mf* *pp* *fpp*

Fl. 2 *pp* *mf* *pp* *fpp*

Ob. 1 *pp* *mf* *pp* *fpp*

Ob. 2 *pp* *mf* *pp* *fpp*

Fig. 1 *pp* *mp* *mf* *p* *fpp*

Fig. 2 *pp* *mp* *mf* *p* *fpp*

Cl. Mb. *pp* *mp* *mf* *p* *fpp*

Cl. 1

Cl. 2 *pp*

Cl. 3

Cl. B.

Sax. Alto 1 *pp*

Sax. Alto 2

Sax. Ten. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1 *pp* *pp* *mp* *fpp*

Tpa. 2 *mp* *pp*

Tpa. 3 *mp* *pp*

Tpa. 4

Tpt. 1 *fpp* *mp* *pp*

Tpt. 2

Tpt. 3 *fpp* *mp* *pp*

Tbn. 1

Tbn. 2 *fpp* *mp* *pp*

Tbn. 3 *fpp* *mp* *pp*

Tbn. B. *mp* *pp*

Tba. 1 *fpp* *mp* *pp*

Tba. 2

Timp.

Perc. 1 *pp* *f* *pp*

Perc. 2

Perc. 3

Perc. 4

This page of a musical score, numbered 8, contains 30 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Fg. 1, Fg. 2, Cl. Mb., Cl. 1, Cl. 2, Cl. 3, Cl. B., Sax. Alto 1, Sax. Alto 2, Sax. Ten. 1, Sax. Ten. 2, Sax. Bari., Tps. 1, Tps. 2, Tps. 3, Tps. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. B., Tbn. 1, Tbn. 2, Timp., Perc. 1, Perc. 2, Perc. 3, and Perc. 4. The score is written in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings. The Piccolo part begins with a *pp* dynamic marking. The Flute parts have *pp* markings. The Clarinet parts have *p* markings. The Saxophone parts have *p* markings. The Trumpet and Trombone parts have *mp* and *pp* markings. The Percussion parts have *fpp* and *p* markings. The score is divided into four measures, with a repeat sign at the end of the first measure.

23

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Fg. 1 *pp*

Fg. 2 *pp*

Cl. Mb. *pp*

Cl. 1 *mp* *pp*

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Sax. Alto 2

Sax. Ten. 1

Sax. Ten. 2

Sax. Bari.

f *pp* *ppp* *f*

Tpa. 1 *f* *pp*

Tpa. 2 *f* *pp*

Tpa. 3 *f* *pp*

Tpa. 4

Tpt. 1 *f* *pp*

Tpt. 2

Tpt. 3 *f* *pp*

Tbn. 1

Tbn. 2 *f* *pp*

Tbn. 3 *f* *pp*

Tbn. B. *f* *pp*

Tbn. 1 *f* *pp*

Tbn. 2

f *pp* *ppp* *f*

Temp.

Perc. 1 *mp* *ppp*

Perc. 2

Perc. 3

Perc. 4

ppp *f*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fg. 1
Fg. 2
Cl. Mb
Cl. 1
Cl. 2
Cl. 3
Cl. B.
Sax. Alto 1
Alto Sax. 2
Ten. Sax. 1
Sax. Ten. 2
Sax. Bari.

Tpa. 1
Tpa. 2
Tpa. 3
Tpa. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. B.
Tbn. 1
Tbn. 2

Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

44

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Fg. 1
Fg. 2
Cl. Mb
Cl. 1
Cl. 2
Cl. 3
Cl. B.
Sax. Alto 1
Alto Sax. 2
Ten. Sax. 1
Sax. Ten. 2
Sax. Bari.

This section of the score covers measures 44 to 47. It includes staves for Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoons 1 and 2, Clarinet in B-flat, Clarinets 1, 2, and 3, Clarinet in Bass, Saxophone Alto 1, Alto Saxophone 2, Tenor Saxophone 1, Saxophone Tenor 2, and Saxophone Baritone. The notation shows rests for most instruments, with a few notes in the Flute 1 and Flute 2 staves. A dynamic marking of *pp* is present at the end of the section.

Tpa. 1
Tpa. 2
Tpa. 3
Tpa. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. B.
Tbn. 1
Tbn. 2

This section of the score covers measures 48 to 51. It includes staves for Trumpets 1 through 4, Trombones 1 through 3, Trombone Bass, and Trombone 1 and 2. The notation shows melodic lines for the trumpets and trombones, with some notes tied across measures. A dynamic marking of *pp* is present at the end of the section.

Perc. 1
Perc. 2
Perc. 3
Perc. 4

This section of the score covers measures 52 to 55. It includes staves for Percussion 1, 2, 3, and 4. The notation shows rests for all percussion instruments. A dynamic marking of *pp* is present at the end of the section.

Pic. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

p

mp

fpp sempre

Pic. 57

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

key click

pp

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tbn. 1

Tbn. 2

Timp.

pp

pp

pp

Perc. 1

Perc. 2

Perc. 3

Perc. 4

ppp sample

p

62

Picc. *pp* key click

Fl. 1 *pp* key click

Fl. 2 *pp* key click

Ob. 1 *pp* key click

Ob. 2 *pp* key click

Fg. 1 *pp* key click

Fg. 2 *pp* key click

Cl. Mb. *pp* key click

Cl. 1 *pp* key click

Cl. 2 *pp* key click

Cl. 3 *pp* key click

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tbn. 1

Tbn. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

E

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Fg. 1 *mp*

Fg. 2 *mp*

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1 *pp*

Tpa. 2 *pp*

Tpa. 3 *pp*

Tpa. 4 *pp*

Tpt. 1 *pp*

Tpt. 2 *pp*

Tpt. 3 *pp*

Tbn. 1 *pp*

Tbn. 2 *pp*

Tbn. 3 *pp*

Tbn. B.

Tba. 1

Tba. 2

(parte lateral)

Timp. *pp*

Perc. 1 *pp* Bombo (parte lateral)

Perc. 2 *pp* Caixa (parte lateral) *mf*

Perc. 3 *pp* Tom-tom *mp*

Perc. 4 *p* *mp*

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Fg. 1 *f*

Fg. 2 *f*

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

key click
pp

key click
pp

key click
pp

key click
pp

key click
pp

key click
pp

key click
pp

Tpa. 1 *f*

Tpa. 2 *f*

Tpa. 3 *f*

Tpa. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. B. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Temp.

Perc. 1 (normal) *f* *pp* *f*

Perc. 2 (normal) *f* *pp*

Perc. 3 *mp*

Perc. 4 *pp* *mp*

78

Picc. *p* *pp*

Fl. 1 *p* *pp* *ppp* *ppp* *ord.* *ppp*

Fl. 2 *p* *pp* *pp* *ppp* *ord.* *ppp*

Ob. 1 *p* *pp*

Ob. 2 *p* *pp* *ppp* *ord.* *ppp*

Fg. 1 *p* *pp* *ppp* *ord.* *ppp*

Fg. 2 *p* *pp* *ppp* *ord.* *ppp*

Cl. Mb.

Cl. 1 *p* *pp* *ppp* *ord.* *ppp*

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1 *f* *p* *ppp*

Alto Sax. 2 *f* *p* *ppp*

Ten. Sax. 1 *f* *p* *ppp*

Sax. Ten. 2 *f* *pp*

Sax. Bari. *f* *pp*

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tba. 1

Tba. 2

(normal)

Temp. *ppp* *ppp* *mf* *p*

Perc. 1

Perc. 2 *mf* *mp*

Perc. 3 *f* *p* *mf*

Perc. 4 *mf* *p* *mp* *mf*

This page of the musical score, numbered 18, contains the following instruments and parts:

- Picc.** (Piccolo): Starts with *ppp* and *ord.*, then *ff*.
- Fl. 1 & 2** (Flutes): *ff* dynamics.
- Ob. 1 & 2** (Oboes): *ppp* and *ord.* markings.
- Fig. 1 & 2** (Fagotti): *ff* dynamics.
- Cl. Mb.** (Clarinete in Mi bemol): *ppp* and *ord.* markings.
- Cl. 1, 2, 3, B.** (Clarinets): *ppp* and *ord.* markings.
- Sax. Alto 1, Alto Sax. 2, Ten. Sax. 1, Sax. Ten. 2, Sax. Bari.** (Saxophones): *ppp* and *ord.* markings.
- Tpa. 1-4** (Trumpets): *ff* dynamics.
- Tpt. 1-3** (Trumpets): *ff* dynamics.
- Tbn. 1-3, Tbn. B., Tbn. 1, Tbn. 2** (Trombones): *ff* dynamics.
- Temp.** (Timpani): *mf* and *ff* dynamics.
- Perc. 1-4** (Percussion): *p* and *ff* dynamics.

The score includes performance instructions such as *ord.* (ordinario) and *subito* (subito), and dynamic markings ranging from *ppp* (pianissimo) to *ff* (fortissimo). The tempo is marked as $\text{♩} = 60$ (subito).

Pic. 1

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tps. 1

Tps. 2

Tps. 3

Tps. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tba. 1

Tba. 2

Temp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

G

Picc. *pp* *pp* *pp*
 Fl. 1 *pp* *pp*
 Fl. 2 *pp* *p* *pp*
 Ob. 1 *pp* *p* *pp* *pp*
 Ob. 2 *p* *pp* *pp*
 Eng. 1 *pp* *p* *pp*
 Eng. 2 *pp*
 Cl. Mb *pp* *p* *pp*
 Cl. 1 *pp* *p* *pp* *pp*
 Cl. 2 *pp* *mp* *pp*
 Cl. 3 *pp* *p* *pp*
 Cl. B. *pp* *p* *pp*
 Sax. Alto 1 *pp* *p* *pp*
 Alto Sax. 2 *p* *pp*
 Ten. Sax. 1 *pp* *p* *pp*
 Sax. Ten. 2 *pp* *p* *pp sempre*
 Sax. Bari. *pp* *p* *pp* *pp*
 Tpsa. 1 *pp* *p* *pp*
 Tpsa. 2 *pp*
 Tpsa. 3 *pp* *p* *pp*
 Tpsa. 4 *p* *pp* *p* *pp*
 Tpt. 1 *pp* *p* *pp* *pp*
 Tpt. 2 *mp* *p* *pp* *pp*
 Tpt. 3 *pp* *p* *pp*
 Tbn. 1 *pp* *p* *pp sempre*
 Tbn. 2 *p* *pp*
 Tbn. 3 *mp* *pp* *p*
 Tbn. B. *p* *pp*
 Tba. 1 *p* *pp* *pp*
 Tba. 2 *pp*
 Timp. *p* *pp*
 Perc. 1
 Perc.
 Perc. 3
 Perc. 4 *mf* *f*

This page of a musical score, numbered 21, contains 32 staves for various instruments. The instruments listed on the left are: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Fg. 1, Fg. 2, Cl. Mb., Cl. 1, Cl. 2, Cl. 3, Cl. B., Sax. Alto 1, Alto Sax. 2, Ten. Sax. 1, Sax. Ten. 2, Sax. Bari., Tpa. 1, Tpa. 2, Tpa. 3, Tpa. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. B., Tbn. 1, Tbn. 2, Timp., Perc. 1, Perc., Perc. 3, and Perc. 4. The score is written in a common time signature and features a variety of dynamic markings including *ppp*, *pp*, *p*, and *pp sempre*. The notation includes notes, rests, and slurs, with some measures containing multiple notes beamed together. The percussion parts are indicated by vertical lines and some rhythmic markings.

This page of a musical score, numbered 22, contains 99 measures of music for a large ensemble. The score is divided into several sections of staves:

- Woodwinds:** Piccolo (Pic.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fg. 1), Bassoon 2 (Fg. 2), Clarinet in Middle C (Cl. Mib), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Clarinet in Bass (Cl. B.), Saxophone Alto 1 (Sax. Alto 1), Saxophone Alto 2 (Alto Sax. 2), Saxophone Tenor 1 (Ten. Sax. 1), Saxophone Tenor 2 (Sax. Ten. 2), and Saxophone Baritone (Sax. Bari.).
- Brass:** Trumpet 1 (Tpa. 1), Trumpet 2 (Tpa. 2), Trumpet 3 (Tpa. 3), Trumpet 4 (Tpa. 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Trombone 3 (Tbn. 3), Trombone Bass (Tbn. B.), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2).
- Percussion:** Timpani (Timp.), Percussion 1 (Perc. 1), Percussion 2 (Perc.), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4).

The score includes various dynamic markings such as *pp*, *ppp*, *p*, and *pp sempre*. A rehearsal mark 'H' is placed at the beginning of measure 99. The percussion part for Perc. 2 includes a section labeled 'mardelos' starting in measure 99.

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

This section of the score covers measures 103 to 107. It includes parts for Piccolo, Flutes 1 and 2, Oboes 1 and 2, English Horns 1 and 2, Clarinet in B-flat, Clarinets 1, 2, and 3, Clarinet in Bass, Saxophone Alto 1, Alto Saxophone 2, Tenor Saxophone 1, Saxophone Tenor 2, and Saxophone Baritone. The woodwinds play sustained notes with various articulations and slurs. The strings (Tuba 1-4, Trombone 1-4, Trumpet 1-3) play sustained notes with slurs.

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tbn. 1

Tbn. 2

This section of the score covers measures 103 to 107 for the brass instruments. It includes parts for Trumpets 1-4, Trombones 1-4, and Tubas 1-2. The brass instruments play sustained notes with slurs and some articulation marks.

Timp.

pp

ppp

This section of the score covers measures 103 to 107 for the timpani. It features a series of sustained notes with dynamic markings of *pp* and *ppp*.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp sempre

martelos

This section of the score covers measures 103 to 107 for the percussion instruments. It includes parts for four different percussion instruments. Percussion 1 has a dotted line. Percussion 2 and 3 play rhythmic patterns with slurs. Percussion 4 plays a rhythmic pattern with slurs. Dynamic markings include *pp sempre* and *martelos*.

Pic.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Fg. 1

Fg. 2

Cl. Mb

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Alto Sax. 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tba. 1

Tba. 2

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

pp

ppp sempre

martelo

pp

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Fig. 1 *pp*

Fig. 2 *pp*

Cl. Mb *pp*

Cl. 1

Cl. 2

Cl. 3

Cl. B.

Sax. Alto 1

Sax. Alto 2

Ten. Sax. 1

Sax. Ten. 2

Sax. Bari.

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4 *martelo pp*

Tpt. 1 *martelo pp*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. B.

Tbn. 1

Tbn. 2 *martelo pp*

Timp.

Perc. 1 *pp*

Perc. 2 *pp*

Perc. 3 *pp*

Perc. 4 *pp*

accel.

Picc.
 Fl. 1
 Fl. 2
 Ob. 1
 Ob. 2
 Fg. 1
 Fg. 2
 Cl. Mb.
 Cl. 1
 Cl. 2
 Cl. 3
 Cl. B.
 Sax. Alto 1
 Sax. Alto 2
 Ten. Sax. 1
 Sax. Ten. 2
 Sax. Bari.
 Tpa. 1
 Tpa. 2
 Tpa. 3
 Tpa. 4
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Tbn. B.
 Tbn. 1
 Tbn. 2
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3
 Perc. 4

Pic. $\text{♩} = 92$

Fl. 1 $\text{♩} = 92$

Fl. 2 $\text{♩} = 92$

Ob. 1 $\text{♩} = 92$

Ob. 2 $\text{♩} = 92$

Fg. 1 $\text{♩} = 92$

Fg. 2 $\text{♩} = 92$

Cl. Mb $\text{♩} = 92$

Cl. 1 $\text{♩} = 92$ key click

Cl. 2 $\text{♩} = 92$ key click

Cl. 3 $\text{♩} = 92$ martelo

Cl. B. $\text{♩} = 92$

Sax. Alto 1 $\text{♩} = 92$

Sax. Alto 2 $\text{♩} = 92$

Sax. Ten. 1 $\text{♩} = 92$

Sax. Ten. 2 $\text{♩} = 92$

Sax. Bari. $\text{♩} = 92$

Tpa. 1 $\text{♩} = 92$

Tpa. 2 $\text{♩} = 92$

Tpa. 3 $\text{♩} = 92$

Tpa. 4 $\text{♩} = 92$

Tpt. 1 $\text{♩} = 92$

Tpt. 2 $\text{♩} = 92$

Tpt. 3 $\text{♩} = 92$

Tbn. 1 $\text{♩} = 92$

Tbn. 2 $\text{♩} = 92$

Tbn. 3 $\text{♩} = 92$

Tbn. B. $\text{♩} = 92$

Tbn. 1 $\text{♩} = 92$

Tbn. 2 $\text{♩} = 92$

Timp. $\text{♩} = 92$

Perc. 1 $\text{♩} = 92$

Perc. 2 $\text{♩} = 92$

Perc. 3 $\text{♩} = 92$

Perc. 4 $\text{♩} = 92$

Bombo (parte lateral) $\text{♩} = 92$

Caixa (parte lateral) $\text{♩} = 92$

123

Picc. *p*

Fl. 1 *p*

Fl. 2 *p*

Ob. 1 *p*

Ob. 2 *p*

Fg. 1 *p*

Fg. 2 *p*

Cl. Mb. *p*

Cl. 1 *pp* *marcato*

Cl. 2

Cl. 3 *f*

Cl. B.

Sax. Alto 1

Sax. Alto 2 *f*

Sax. Ten. 1 *mp* *mf* *mf*

Sax. Ten. 2

Sax. Bari.

Tpa. 1 *f*

Tpa. 2 *f*

Tpa. 3 *f*

Tpa. 4 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tbn. B. *f*

Tba. 1 *f*

Tba. 2 *pp* *f*

(parie lateral) *pp* (normal) *ff* *ppp*

Perc. 1 (normal) *ff* *pp* *ff* *p sub*

Perc. 2 (normal) *ff* *pp* *ff* *p sub*

Perc. 3 *tom-tom* *pp* *ff* *p sub* *mp*

Perc. 4 *ff*

127

Picc. *f* *mp* *f* *ff*

Fl. 1 *f* *mp* *f* *ff*

Fl. 2 *f* *mp* *f* *ff*

Ob. 1 *f* *mp* *f* *ff*

Ob. 2 *f* *mp* *f* *ff*

Fg. 1 *f* *mp* *mf* *ff*

Fg. 2 *f* *mp* *mf* *ff*

Cl. Mb. *f* *mp* *mf* *ff*

Cl. 1 *mf* *ff*

Cl. 2 *ord.* *pp* *ff*

Cl. 3 *mf* *ff*

Cl. B. *pp* *ff*

Sax. Alto 1 *ff*

Sax. Alto 2 *f* *ff*

Sax. Ten. 1 *f* *ff*

Sax. Ten. 2 *ppp* *ff*

Sax. Bari. *ppp* *ff*

Tpa. 1 *ff*

Tpa. 2 *ff*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. 3 *ff*

Tbn. B. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Temp. *ff*

Perc. 1 *mp* *f* *ff*

Perc. 2 *mp* *ff*

Perc. 3 *mf* *ff*

Perc. 4 *ff*

131

voz solo *p*

Ó meu São Jo-ão da Pon - te, Ó meu san - to ma - ri -

coro *ppp* *pp*

c. 10" c. 15"

137

voz solo

nhei - ro le - vai-me na vos - sa bar - ca Ai, p'ró Ri - o de Ja - nei - ro Re - pe -

coro

142

voz solo

ni - ca, re - pe - ni - ca, re - pe - ni - ca, São Jo - ão a su - ar em bi ca. Re - pa -

coro

1 2 *mp*

146

voz solo *pp*

poi - la, re - pa - poi - la, re - pa - poi - la, ar - roz do - ce pr'a mi - nha ca - çoi - la. Ó

coro

2 3

150

voz solo

meu São Jo - ão de Bra - ga, és de Bra - ga e és bra - gue Can -

coro *p*

3 4

154

voz solo

te - mos o São Jo - ão Ai, Can - te - mos ou - tra - vez

coro *pp*

4 5 c. 20"

Modos

no. 1 no. 2

Modos

no. 3 no. 4 no. 5