

SELEÇÃO CHAVES E CHAPOLIM

tema 1 Busybodies" Arr. Marcos Paulo da Silva
 ♩ = 110

Flauta

Clarinete 1

Clarinete 2

Clarinete 3

Alto 1 *mp*

Alto 2 *mp*

Tenor 1 *mp*

Tenor 2 *mp*

Sax. Baritone *mp*

Trompa 1 Fá

Trompa 2 Fá

Bombardino Sib

Bombardino Do

Trompete 1 *mp*

Trompete 2 *mp*

Trompete 3 *mp*

Trompete 4 *mp*

Trombone 1

Trombone 2

Trombone 3

Trombone Bb. *mp*

Tuba Mb *mp*

Tuba Sib *mp*

Timpanos

Metalofone (Ira) *mp*

Piano *mp*

Baixo de Cordas *mp*

Bateria *mp* 4

10

Tema II "Mum"

$\text{♩} = 120$

FL

Cl. 1

Cl. 2

Cl. 3

Alt. 1

Alt. 2

Tn. 1

Tn. 2

Bari.

Tr. 1

Tr. 2

Bdn. Sib

Bdn. D \flat

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bc

Tb. Eb

Tb. Bb

Temp.

Lyra

Pno

Bx. Cordas

Bat.

$\text{♩} = 120$

24

FL

Cl. 1

Cl. 2

Cl. 3

Alt. 1

Alt. 2

Tn. 1

Tn. 2

Bari.

Tr. 1

Tr. 2

Bdno. Sib

Bdno. D6

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bc

Tb. Eb

Tb. Bb

Timp.

Lyra

Pno.

Bx. Cordas

Bat.

mf *mp* *p*

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including Flute (Fl.), Clarinet (Cl. 1, 2, 3), Alto Saxophone (Alt. 1, 2), Tenor Saxophone (Tn. 1, 2), Baritone Saxophone (Bari.), Trumpet (Tpt. 1, 2, 3, 4), Trombone (Tbn. 1, 2, 3), Tuba/Euphonium (Tb. Eb, Tb. Bb), Timpani (Timp.), Lyra, Piano (Pno.), and Cymbals (Cym.). The score includes musical notation, dynamics (e.g., *mf*, *ff*, *p*), and a tempo marking of 120. The page is numbered 67 in the top left corner. The title "Tema IV 'Playing With Toys'" is written in the top right corner, along with the tempo marking "♩ = 120". The score is written in a key signature of one sharp (F#) and a 2/4 time signature. The instruments are arranged in a standard orchestral layout, with woodwinds and brass in the upper staves and percussion and strings in the lower staves. The score includes various musical notations, such as notes, rests, and dynamic markings, and is organized into measures and systems.

Tema V "Skipping"
♩ = 110

106

8

To Coda ♯

1. 2.

Fl.

Cl. 1

Cl. 2

Cl. 3

Alt. 1

Alt. 2

Tn. 1

Tn. 2

Bari.

Tr. 1

Tr. 2

Bdno. Sib

Bdno. D6

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bc.

Tb. Eb

Tb. BB

Timp.

Lyra

Pno.

Bx. Cordas

Bat.

♩ = 110
CAIXA

8

To Coda ♯

1. 2.

127

FL

Cl. 1

Cl. 2

Cl. 3

Alt. 1

Alt. 2

Tn. 1

Tn. 2

Bari.

Tr. 1

Tr. 2

Bdno. Sib

Bdno. D \flat

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. Bc.

Tb. Eb

Tb. Bb

Temp.

Lyra

Pno.

Bx. Cordas

Bat.

139 D.S. al Coda

Fl.

Cl.1

Cl.2

Cl.3

Alt. 1

Alt. 2

Tn. 1

Tn. 2

Bari.

Tr.1

Tr.2

Bdn. Sib

Bdn. Dó

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn.Bx.

Tb.Eb

Tb.Bb

Timp.

Lyra

Pno.

Bx.Cordas

Bat.

Coda

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

2

First system (measures 1-4): Treble clef, 4/4 time. Measure 1 has a whole rest. Measure 2 starts with a repeat sign, followed by eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs and accents. Measures 3 and 4 continue this pattern.

Second system (measures 5-8): Treble clef, 4/4 time. Measures 5-8 continue the eighth-note pair pattern.

Third system (measures 9-12): Treble clef, 4/4 time. Measures 9-12 continue the eighth-note pair pattern.

Fourth system (measures 13-16): Treble clef, 3/4 time. Measures 13-16 feature eighth-note pairs with slurs and accents.

Fifth system (measures 17-20): Treble clef, 3/4 time. Measure 17 has a whole rest. Measure 18 starts with a repeat sign, followed by eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs and accents. Measures 19 and 20 continue this pattern.

Sixth system (measures 21-24): Treble clef, 3/4 time. Measures 21-24 continue the eighth-note pair pattern.

Seventh system (measures 25-28): Treble clef, 3/4 time. Measures 25-28 continue the eighth-note pair pattern.

Eighth system (measures 29-32): Treble clef, 3/4 time. Measures 29-32 continue the eighth-note pair pattern.

Ninth system (measures 33-36): Treble clef, 3/4 time. Measures 33-36 continue the eighth-note pair pattern.

Tenth system (measures 37-40): Treble clef, 3/4 time. Measures 37-40 continue the eighth-note pair pattern.

Eleventh system (measures 41-44): Treble clef, 3/4 time. Measures 41-44 continue the eighth-note pair pattern.

Twelfth system (measures 45-48): Treble clef, 3/4 time. Measures 45-48 continue the eighth-note pair pattern.

Thirteenth system (measures 49-52): Treble clef, 3/4 time. Measures 49-52 continue the eighth-note pair pattern.

Fourteenth system (measures 53-56): Treble clef, 3/4 time. Measures 53-56 continue the eighth-note pair pattern.

68 **6** **rit.** **mf**

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **mf**

85 **mf**

92

99

Tema V "Skipping"

106 $\text{♩} = 110$ **mf**

110 **ff**

119 **To Coda** **1.** **2.**

127

134 **D.S. al Coda**

141 Coda ϕ

Musical score for Flauta, measures 141-145. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 141 begins with a Coda symbol and a common time signature. The melody consists of eighth and quarter notes, with triplets indicated by a '3' below the notes. Measure 142 continues the triplet pattern. Measure 143 features a triplet of eighth notes followed by a quarter note. Measure 144 starts with a piano (*p*) dynamic, followed by a triplet of eighth notes and a quarter note. Measure 145 begins with a triplet of eighth notes, followed by a quarter note, and ends with a double bar line. The final measure of the system is marked with a fortissimo (*ff*) dynamic.

Clarinete 1 SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110
2

5

9

13

17

20

♩ = 120 Tema II "Mum"

32

40

49

Tema III "farewell-my lovely"
♩ = 76

58

63

68 **6** **rit.** **mf**

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **mf**

85 **mf**

92

99

Tema V "Skipping"

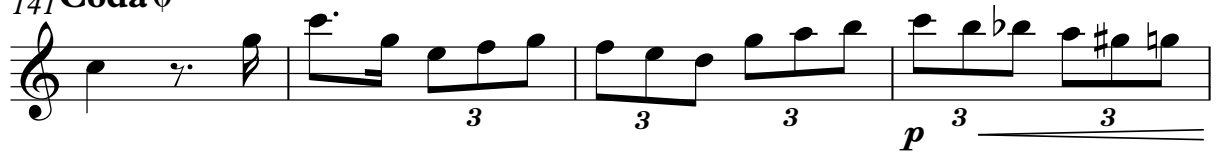
106 $\text{♩} = 110$ **mf**

110 **ff**

119 **To Coda** ϕ

127

134 **D.S. al Coda** ϕ

141 Coda ϕ 

145



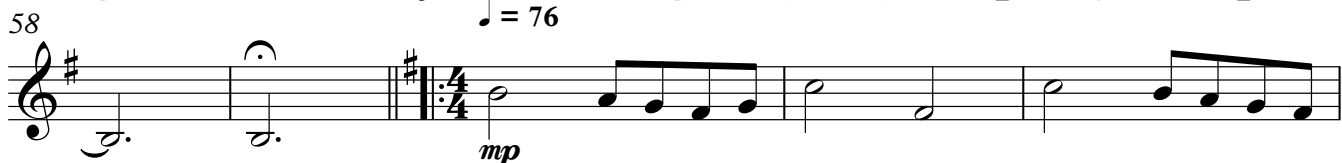
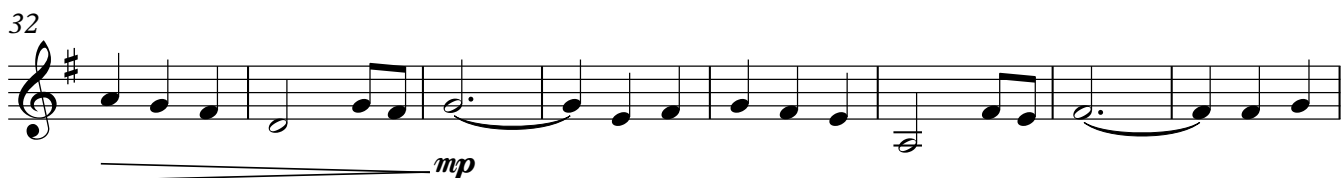
Clarinete 2 SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

2



68 **6** **1.** **2.** **rit.** **mf**

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **mf**

87 **mf** 3 3 3 3 3 3 3 3

95 3 3 3 3 3 3 3 3

Tema V "Skipping"

103 $\text{♩} = 110$ **mf** 3 3 3 3

110 **ff** 3 3 3 3 3 3 3 3

119 **To Coda** **1.** **2.**

127 3

134 **D.S. al Coda** 3 3 3 3 3 3 3 3

141 **Coda**

3 3 3 3 **p** 3 3

145

The musical score for Clarinet 2, measures 145-148, is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 145 begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B). Measure 146 contains a triplet of eighth notes (B, C, D) followed by a quarter note (E). Measure 147 features a triplet of eighth notes (E, F, G) followed by a quarter note (A). Measure 148 starts with a quarter note (B), followed by a quarter rest, then an eighth note (C) with an accent (>) and a quarter rest. The piece concludes with a double bar line. A dynamic marking of *ff* (fortissimo) is placed below the staff at the end of measure 148. The number 145 is positioned above the first measure.

Clarinete 3 SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110
2

5

9

13

20

♩ = 120 Tema II "Mum"
6

mf

32

mp

40

p *f*

49

mf Tema III "farewell-my lovely" *mp* *p*

58

♩ = 76

mp

63

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

V.S.

68 **6** **rit.** **mf**

1. 2.

Tema IV "Playing With Toys"

77 $\text{♩} = 120$

mf

87 **mf** 3

95 3

Tema V "Skipping"

103 $\text{♩} = 110$

mf 3

110 **ff** 3

119 **To Coda** 1. 2.

127 3

134 **D.S. al Coda** 3

141 **Coda**

p 3

145

The musical score for Clarinet 3, measures 145-148, is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 145 contains a triplet of eighth notes (F#, G#, A) followed by a quarter note (B). Measure 146 contains a triplet of eighth notes (B, C, D) followed by a quarter note (E). Measure 147 contains a triplet of eighth notes (E, F, G) followed by a quarter note (A). Measure 148 contains a quarter note (B), a quarter rest, an eighth note (C) with an accent (>), and a quarter rest. The piece concludes with a double bar line. A dynamic marking of *ff* (fortissimo) is placed below the staff at the end of measure 148.

ff

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110

mp

6

12

16

20

♩ = 120 Tema II "Mum"

mf

32

mp

40

p *f*

49

mf Tema III "farewell-my-lovely" *mp* *p*

♩ = 76

58

mp

65

71 1. rit. - - 2. rit. - -

mf

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **10**

mf

97

Tema V "Skipping"

104 $\text{♩} = 110$

mf

110 **4** **ff**

121 **To Coda** ϕ

131

138 **D.S. al Coda** ϕ

Coda ϕ

143 **p** **ff**

Alto 2

"tema I Busybodyes"

♩ = 110

12

16

Musical notation for measure 16, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The notation includes a 2/4 section and a repeat sign.

20 $\text{♩} = 120$ Tema II "Mum"

The musical score for 'Tema II Mum' is written on a single staff. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The tempo is marked as quarter note = 120. The piece starts with a whole note chord of F#, C#, and G#. This is followed by a double bar line, then a 3/4 time signature and a measure containing a whole note chord of F# and C#. After another double bar line, the melody begins with a half rest, followed by a quarter note G#, a quarter note A, a quarter note B, a half note A, a quarter note G, a quarter note F#, a half note E, and a quarter note D. The dynamics are marked as *mf* (mezzo-forte).

[illegible]

40

p *f*

49

The image shows a single musical staff for the 49th measure. The staff is in treble clef with a key signature of two sharps (F# and C#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note C5. This is followed by a quarter note B4, an eighth note A4, a quarter note G4, and a half note F#4. The measure concludes with a quarter note E4, an eighth note D4, a quarter note C4, and a half note B3. The dynamics are marked as *mf* at the beginning, *mp* in the middle, and *p* at the end, with corresponding hairpins indicating a gradual decrease in volume.

mf Tema III "farewell-my-lovely" *mp* *p*

58 $\text{♩} = 76$

mp

65

Musical notation for measure 65. The key signature has two sharps (F# and C#). The melody consists of eighth notes: F#4, A4, B4, C#5, D5, E5, followed by a double bar line, then F#4, G#4, A4, B4, C#5, D5.

71 1. rit. . . 2.

mf

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **10**

mf

97

Tema V "Skipping"

104 $\text{♩} = 110$

mf

110 **4** ff

121 **To Coda** ϕ

131

138 **D.S. al Coda** ϕ

Coda ϕ

143 *p* *ff*

Tenor 1

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

$\text{♩} = 110$
"tema I Busybodies"

mp

6

4

12

16

$\text{♩} = 120$ Tema II "Mum"

20

mf

27

mf *mp*

35

43

51

Tema III "farewell-my-lovely"

$\text{♩} = 76$

59

mp

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

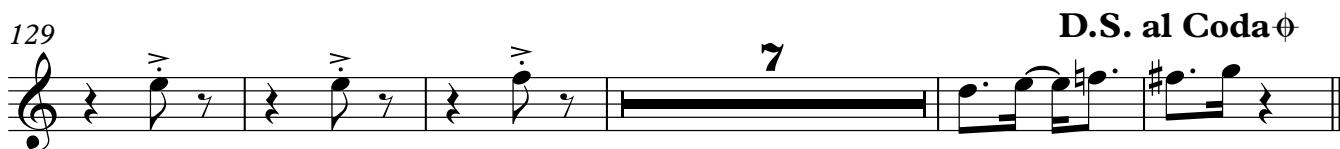
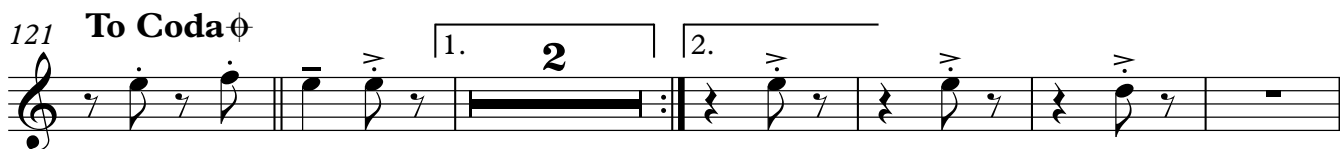
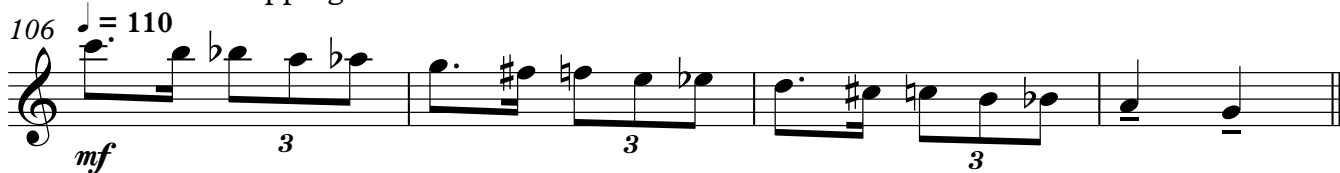
V.S.



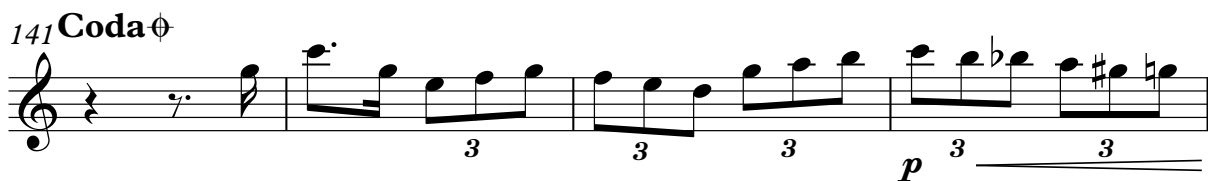
Tema IV "Playing With Toys"



Tema V "Skipping"



D.S. al Coda ϕ

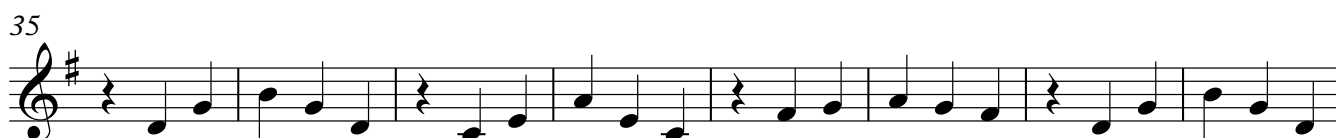
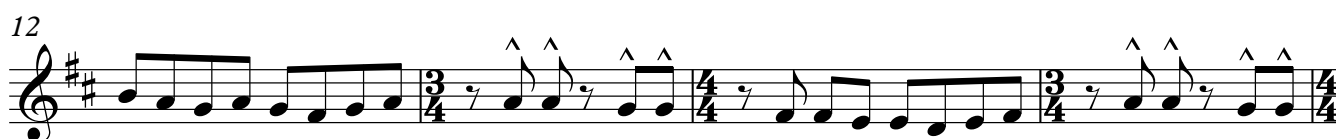
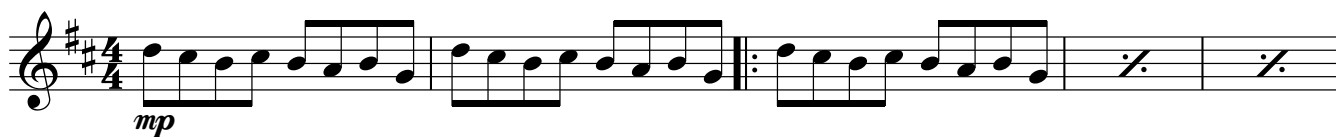


SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110



Tema III "farewell-my-lovely"

♩ = 76

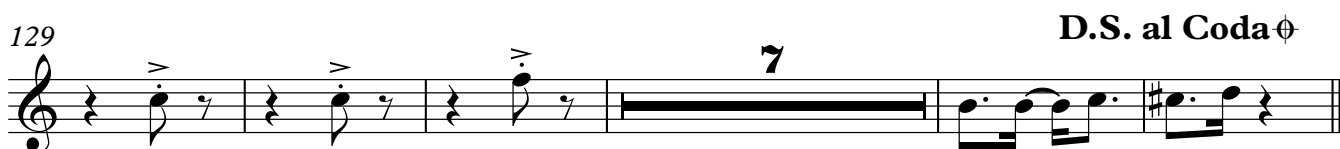
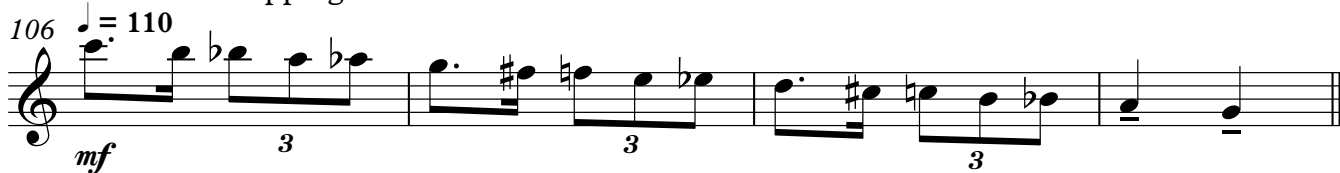




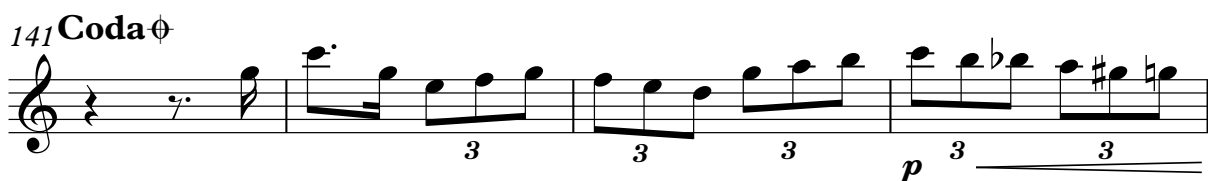
Tema IV "Playing With Toys"



Tema V "Skipping"



D.S. al Coda



SELEÇÃO CHAVES E CHAPOLIM

Sax. Barítono

Arr. Marcos Paulo da Silva

"tema I Busybodyes"
♩ = 110
2

8

14

21

♩ = 120 Tema II "Mum"

27

38

49

60

Tema III "farewell-my-lovely"
♩ = 76

67

73

rit. - - -

1. 2.

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

V.S.

2 Tema IV "Playing With Toys" Sax.Barítono

77 ♩ = 120

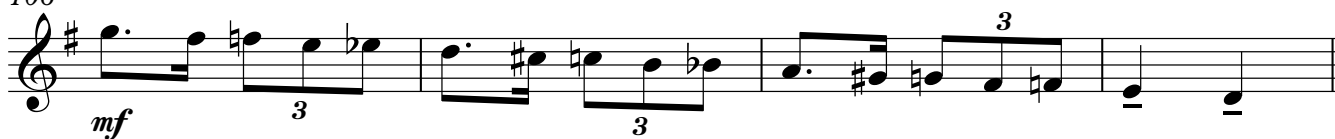


96



Tema V "Skipping"

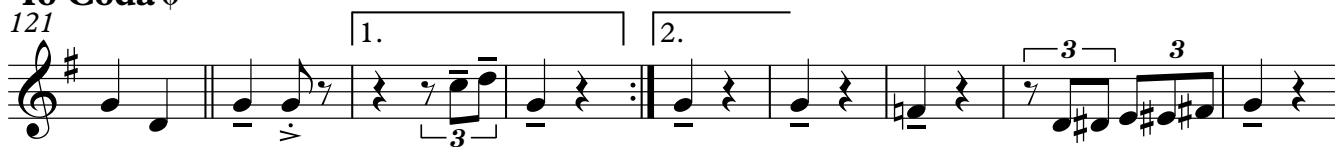
106 ♩ = 110



110



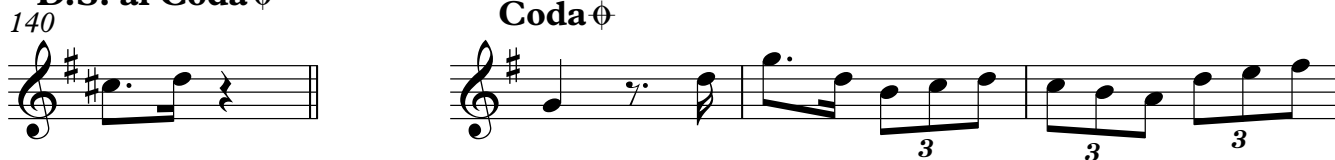
To Coda ☐



130



D.S. al Coda ☐



144



Trompa 1 Fá SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110

2 10

16

21 ♩ = 120 Tema II "Mum"

6 32

60 Tema III "farewell-my-lovely"
♩ = 76

3

68

3

76 rit. ♩ = 120 Tema IV "Playing With Toys"

mf 10 mf

95

105 Tema V "Skipping"
♩ = 110

4

115 § To Coda ☐

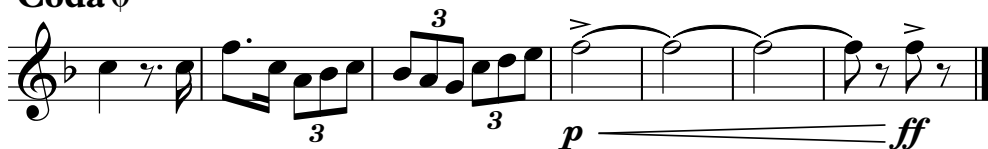
122

1. 2

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

**D.S. al Coda** ϕ **Coda** ϕ 

Trompa 2 Fá SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110

2 10

16

2

21 ♩ = 120 Tema II "Mum"

6 32

60 Tema III "farewell-my-lovely"
♩ = 76

3

mp

68

3

Tema IV "Playing With Toys"

rit. ♩ = 120

76

2.

10

mf

mf

94

3 3 3 3

Tema V "Skipping"

103 ♩ = 110

4

115 §

To Coda ☐

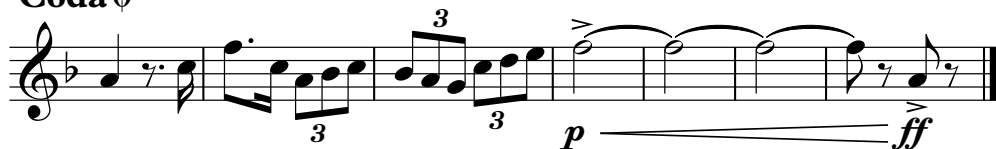
122

1. 2

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

**D.S. al Coda** ϕ **Coda** ϕ 

Bombardino Sib

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

2

10



18

♩ = 120 Tema II "Mum"

2



mf

26



mf

34



mp

42



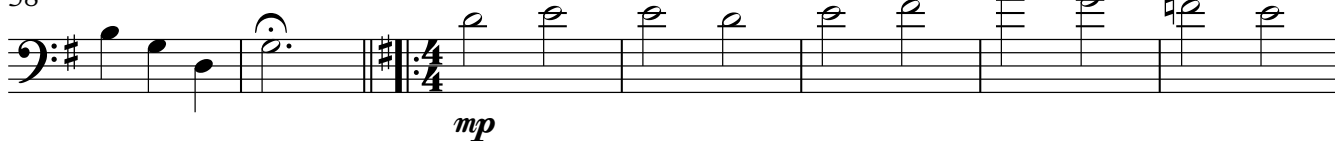
50



Tema III "farewell-my-lovely"

58

♩ = 76

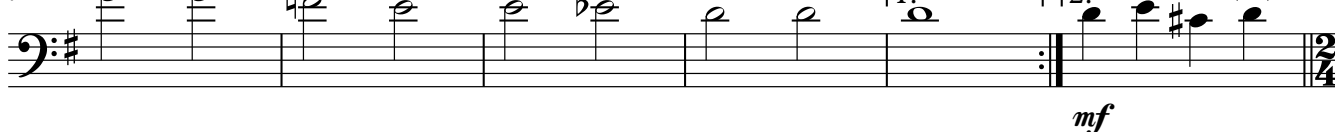


mp

65



71

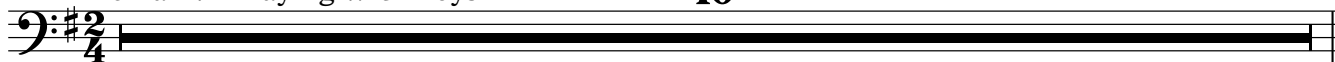


mf

77

♩ = 120
Tema IV "Playing With Toys"

10



87

mf

Musical staff 87-98: Bass clef, key of D major. Measures 87-98. Measure 87 has a slur over two eighth notes. Measures 88-94 have eighth notes. Measure 95 has a half note. Measure 96 has a quarter note. Measure 97 has a quarter note. Measure 98 has a quarter note.

99

Musical staff 99-105: Bass clef, key of D major. Measures 99-105. Measures 99-104 have eighth notes with triplet markings. Measure 105 has a half note.

106

Tema V "Skipping"

$\text{♩} = 110$

4

Musical staff 106-115: Bass clef, key of D major. Measures 106-115. Measure 106 has a 4-measure rest. Measures 107-115 have eighth notes with triplet markings.

116

To Coda ϕ

Musical staff 116-121: Bass clef, key of D major. Measures 116-121. Measures 116-121 have eighth notes with triplet markings.

122

Musical staff 122-131: Bass clef, key of D major. Measures 122-131. Measure 122 has a first ending bracket. Measure 123 has a second ending bracket. Measures 124-131 have eighth notes with triplet markings.

132

D.S. al Coda ϕ

Coda ϕ

Musical staff 132-142: Bass clef, key of D major. Measures 132-142. Measure 132 has a 7-measure rest. Measures 133-142 have eighth notes with triplet markings.

143

Musical staff 143-152: Bass clef, key of D major. Measures 143-152. Measures 143-152 have eighth notes with triplet markings. Dynamics: *p* at measure 143, *ff* at measure 152.

SELEÇÃO CHAVES E CHAPOLIM

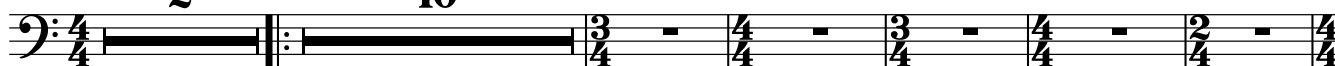
Arr. Marcos Paulo da Silva

"tema I Busybodyes"

♩ = 110

2

10



18

2

♩ = 120 Tema II "Mum"



26



34



42



50



Tema III "farewell-my-lovely"

♩ = 76

58



65



V.S.

71

1. 2. rit. *mf*

Tema IV "Playing With Toys"

77 $\text{♩} = 120$ **10**

mf

97

mf

Tema V "Skipping"

106 $\text{♩} = 110$ **4**

mf

116 To Coda ϕ

mf

122

1. 2. *mf*

132 **7** D.S. al Coda ϕ Coda ϕ

mf

143

p *ff*

SELEÇÃO CHAVES E CHAPOLIM

Trompete 1

Arr. Marcos Paulo da Silva

$\text{♩} = 110$
"tema I Busybodies"

mp

6

4

12

16

$\text{♩} = 120$ Tema II "Mum"

20

6 16

46

f *mf*

53

mp *p*

60

$\text{♩} = 76$
Tema III "farewell-my-lovely"

7

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

Trompete 1
solo trompete

67

p *mf*

72

mf rit.

Tema IV "Playing With Toys"

77

10 12 3 3 3

Tema V "Skipping"

103

3 3 3 3 3

110

4 3 3 3 3 3

120

3 3 3 3 3

129

3 3 3 3 3

136

3 3 3 3 3

D.S. al Coda

141 Coda

p 3

145

ff

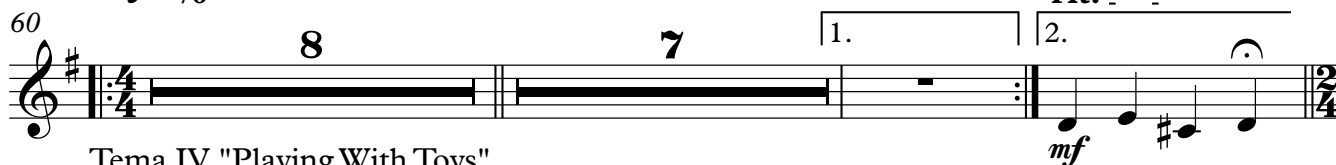
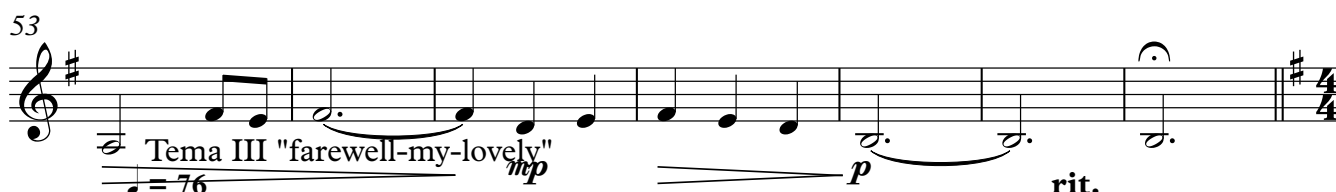
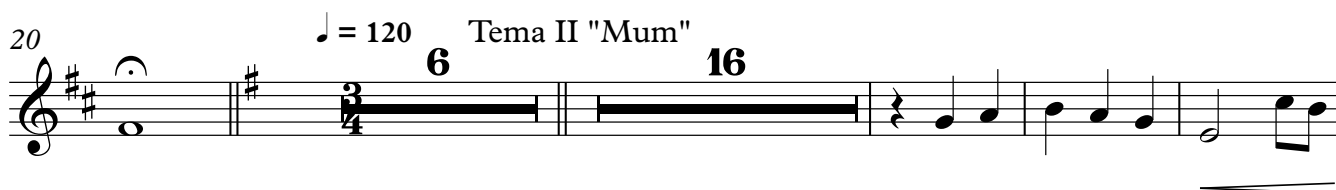
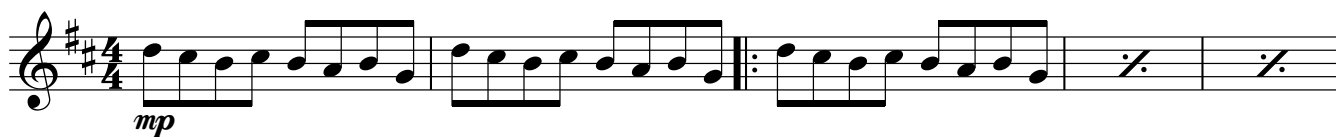
SELEÇÃO CHAVES E CHAPOLIM

Trompete 2

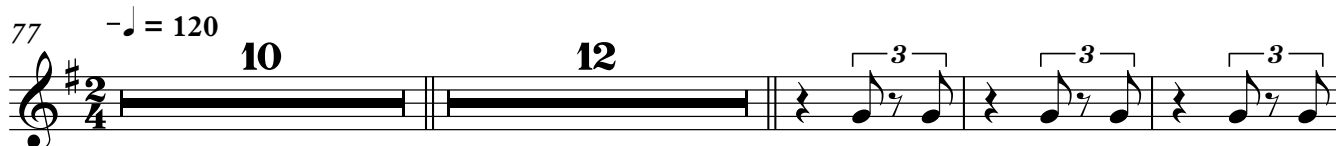
Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110



Tema IV "Playing With Toys"



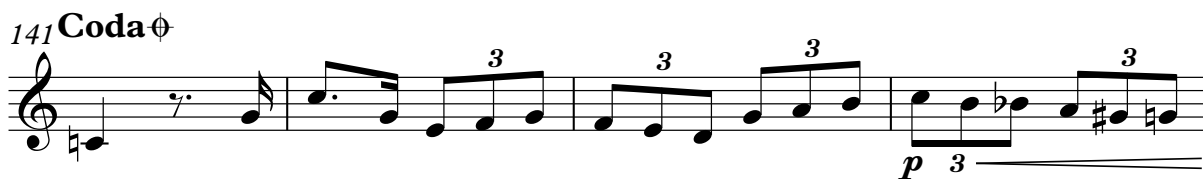
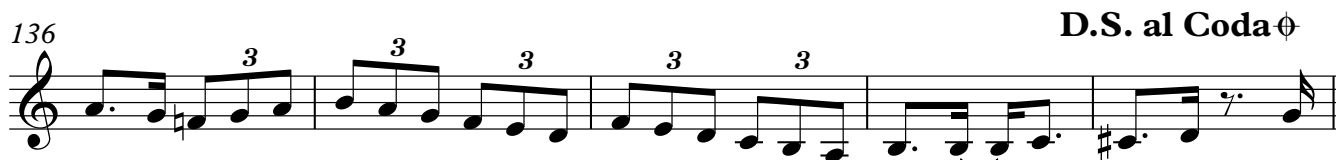
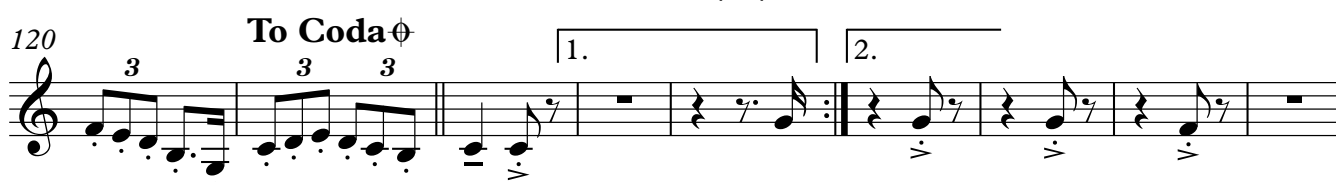
Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

2 Tema V "Skipping" Trompete 2

106 ♩ = 110



SELEÇÃO CHAVES E CHAPOLIM

Trompete 3

Arr. Marcos Paulo da Silva

$\text{♩} = 110$
"tema I Busybodies"

mp

6

4

12

16

20

$\text{♩} = 120$ Tema II "Mum"

6 32

Tema III "farewell-my-lovely"

$\text{♩} = 76$

60

8 7

1. 2.

mf

Tema IV "Playing With Toys"

77

$\text{♩} = 120$

10 12

3 3 3

102

3

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

2 Tema V "Skipping" Trompete 3

106 ♩ = 110



SELEÇÃO CHAVES E CHAPOLIM

Trompete 4

Arr. Marcos Paulo da Silva

$\text{♩} = 110$
"tema I Busybodies"

mp

6

4

12

16

20

$\text{♩} = 120$ Tema II "Mum"

6 32

Tema III "farewell-my-lovely"

$\text{♩} = 76$

60

8 7

1. 2.

mf

Tema IV "Playing With Toys"

77

$\text{♩} = 120$

10 12

3 3 3

102

3

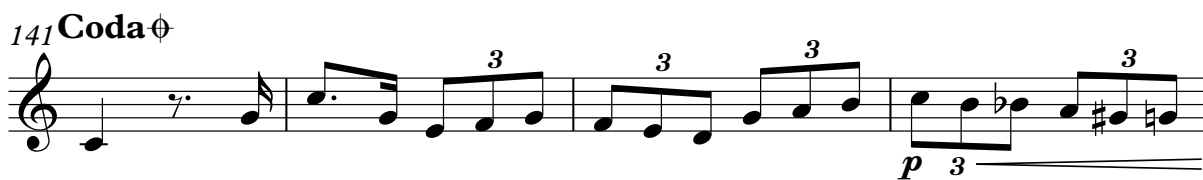
Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

2 Tema V "Skipping" Trompete 4

106 ♩ = 110



SELEÇÃO CHAVES E CHAPOLIM

Trombone 1

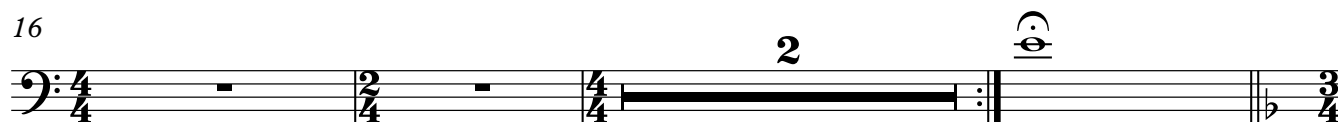
Arr. Marcos Paulo da Silva

"tema I Busybodyes"

♩ = 110

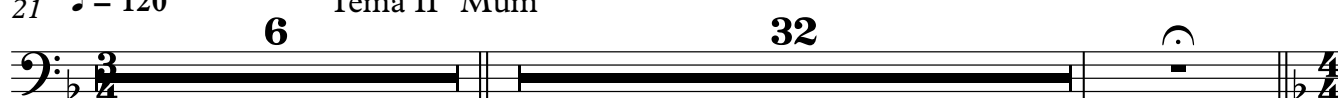


16



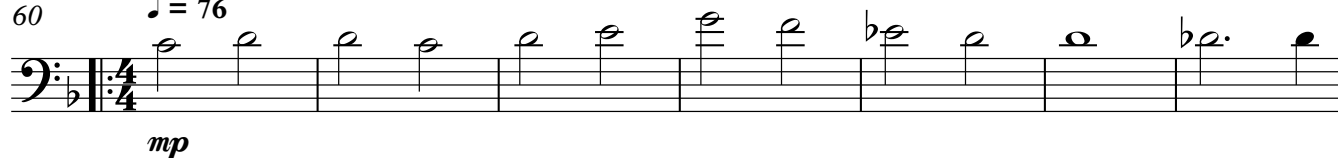
21 ♩ = 120

Tema II "Mum"



60 Tema III "farewell-my-lovely"

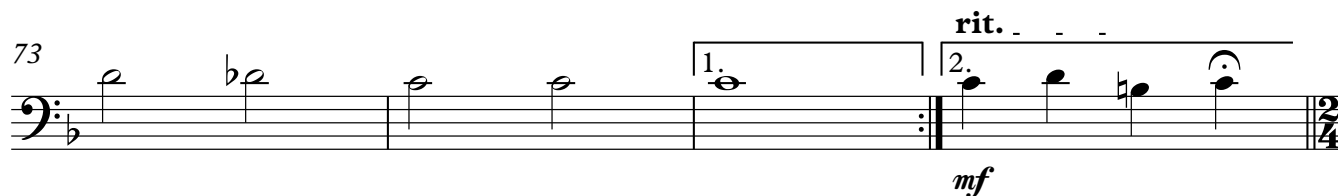
♩ = 76



67



73



Tema IV "Playing With Toys"

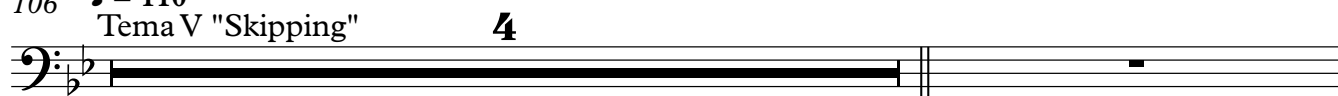
77 ♩ = 120



97



106 ♩ = 110
Tema V "Skipping"



Trombone 1

Coda

Musical notation for the bass line of the 'Coda' section. The notation includes a series of triplets and a crescendo leading to a fortissimo (ff) ending.

Trombone 2

"tema I Busybodyes"

♩ = 110

2

10

The bass line is written on a single staff in bass clef. It begins with a 4/4 time signature. The first measure is a whole rest, with a '2' above it. The second measure is a repeat sign, with a '10' above it. The third measure is a 3/4 time signature, with a quarter rest, followed by two eighth notes (G and F) with accents. The fourth measure is a 4/4 time signature, with a whole rest. The fifth measure is a 3/4 time signature, with a quarter rest, followed by two eighth notes (G and F) with accents. The sixth measure is a 4/4 time signature, with a whole rest.

16

2

16

21 ♩ = 120

♩ = 120

Tema II "Mum"

6

32

21 ♩ = 120 Reina II Muñi

6 32

3/4

4/4

Tema III "farewell-my-lovely"

60

♩ = 76

[illegible]

mp

67

[illegible]

73

rit. _ _ _

1.

mf

73

1. 2.

mf

2/4

Tema IV "Playing With Toys"

77

♩ = 120

10

77 $\text{♩} = 120$ **10**



97

[illegible]

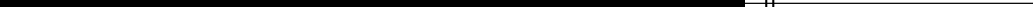
106

♩ = 110

Tema V "Skipping"

4

106 $\text{♩} = 110$
Tema V "Skipping" **4**



The image shows a musical score for a piece titled "Tema V 'Skipping'". The tempo is marked as $\text{♩} = 110$. The time signature is 4/4, indicated by the number 4 in a large font. The score is for a bass clef instrument, as indicated by the bass clef symbol. The measure number 106 is shown at the beginning of the staff. The staff contains a whole rest, represented by a horizontal line with a vertical tick mark in the center.

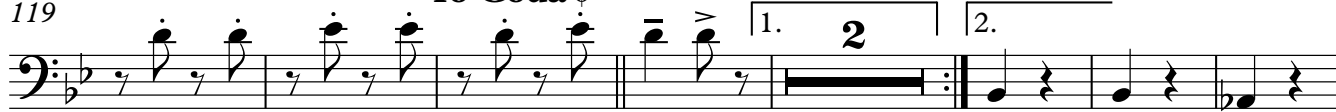
2

Trombone 2

111



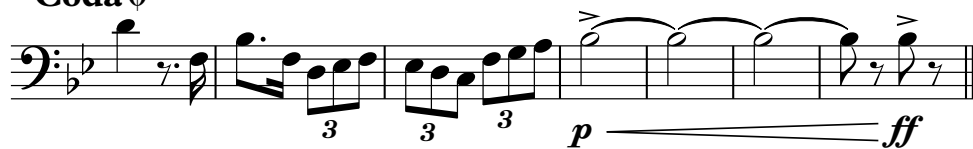
119

To Coda ϕ 

128

D.S. al Coda ϕ

140

Coda ϕ 

SELEÇÃO CHAVES E CHAPOLIM

Trombone 3

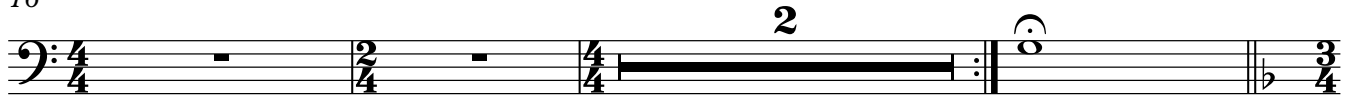
Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

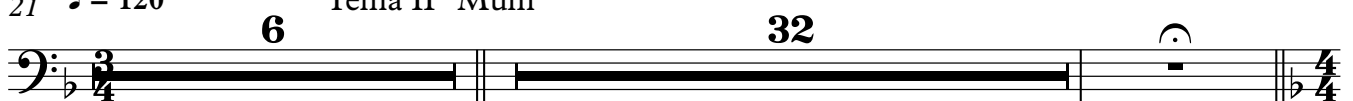


16



21 ♩ = 120

Tema II "Mum"



60

Tema III "farewell-my-lovely"

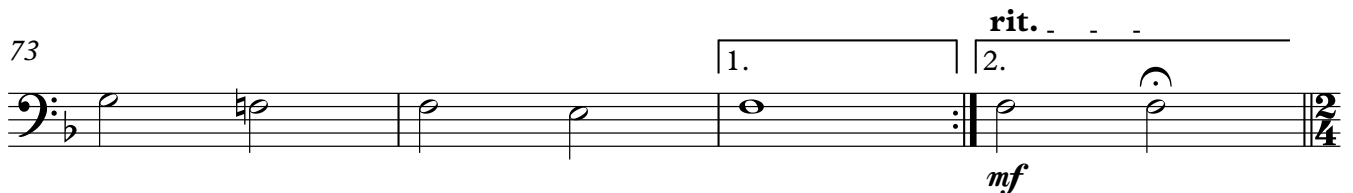
♩ = 76



67



73



Tema IV "Playing With Toys"

77 ♩ = 120

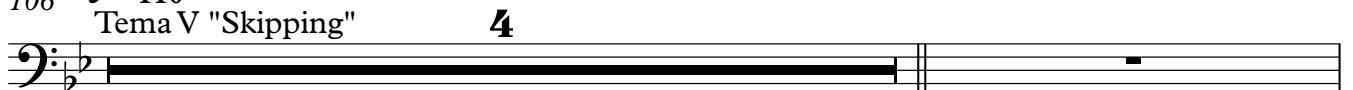


96



106

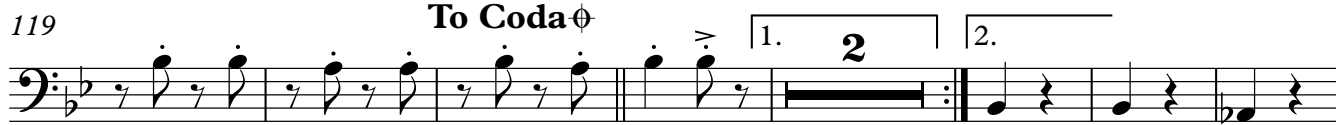
♩ = 110
Tema V "Skipping"



111



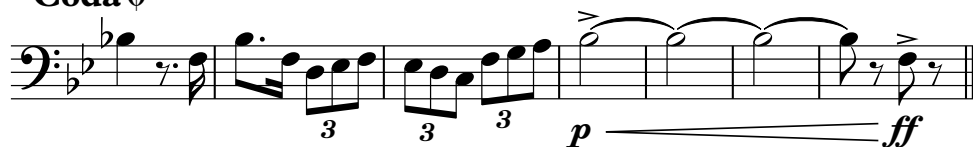
119

To Coda ϕ 

128

D.S. al Coda ϕ

140

Coda ϕ 

SELEÇÃO CHAVES E CHAPOLIM

Trombone Bx.

Arr. Marcos Paulo da Silva

"tema I Busybodyes"

♩ = 110
2



8



14

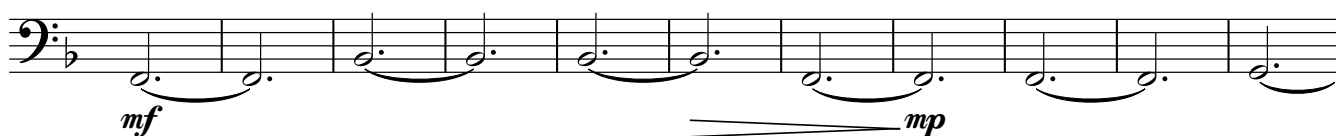


21

♩ = 120 Tema II "Mum"



27



38



49



60 Tema III "farewell-my-lovely"

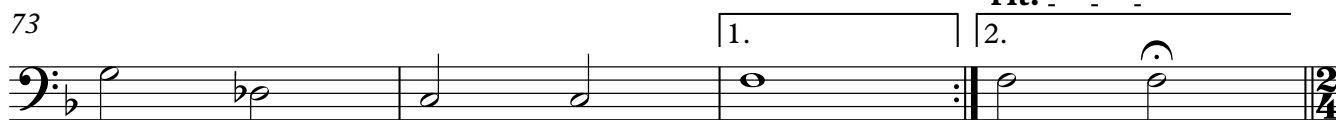
♩ = 76



67



73



Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

V.S.

2

77

10

96

[illegible]

Tema V "Skipping">

10

4

§

The bass line of 'The Rose Tree' is written in 4/4 time on a single bass staff. It begins with a whole rest, followed by a series of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3. This is followed by a repeat sign and another series of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4. The piece ends with a double bar line.

11

To Coda

1.

2.

[illegible]

12

The bass line of 'The Rose Tree' is written in 3/4 time with a key signature of one flat (B-flat). The melody consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter), D2 (half). The notes are written on a bass staff with a treble clef. The first four measures are marked with a '3' above the staff, indicating a triplet. The last four measures are marked with a '3' below the staff, indicating a triplet.

13

D.S. al Coda

Coda

The musical notation for the bass line of 'The Rose Tree' is shown in two staves. The first staff contains the main melody, starting with a G2 note, followed by a series of eighth and sixteenth notes, and ending with a double bar line. The second staff contains a single G2 note, followed by a rest, and then a G2 note.

14

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a dotted quarter note G2, followed by eighth notes A2 and B2 beamed together. The next measure contains eighth notes C3 and D3 beamed together, followed by eighth notes E3 and F3 beamed together. The third measure has eighth notes G3 and A3 beamed together, followed by eighth notes B3 and C4 beamed together. The fourth measure contains eighth notes D4 and E4 beamed together, followed by eighth notes F4 and G4 beamed together. The fifth measure has eighth notes A4 and B4 beamed together, followed by eighth notes C5 and D5 beamed together. The sixth measure contains eighth notes E5 and F5 beamed together, followed by eighth notes G5 and A5 beamed together. The seventh measure has eighth notes B5 and C6 beamed together, followed by eighth notes D6 and E6 beamed together. The eighth measure contains eighth notes F6 and G6 beamed together, followed by eighth notes A6 and B6 beamed together. The ninth measure has eighth notes C7 and D7 beamed together, followed by eighth notes E7 and F7 beamed together. The tenth measure contains eighth notes G7 and A7 beamed together, followed by eighth notes B7 and C8 beamed together. The eleventh measure has eighth notes D8 and E8 beamed together, followed by eighth notes F8 and G8 beamed together. The twelfth measure contains eighth notes A8 and B8 beamed together, followed by eighth notes C9 and D9 beamed together. The thirteenth measure has eighth notes E9 and F9 beamed together, followed by eighth notes G9 and A9 beamed together. The fourteenth measure contains eighth notes B9 and C10 beamed together, followed by eighth notes D10 and E10 beamed together. The fifteenth measure has eighth notes F10 and G10 beamed together, followed by eighth notes A10 and B10 beamed together. The sixteenth measure contains eighth notes C11 and D11 beamed together, followed by eighth notes E11 and F11 beamed together. The seventeenth measure has eighth notes G11 and A11 beamed together, followed by eighth notes B11 and C12 beamed together. The eighteenth measure contains eighth notes D12 and E12 beamed together, followed by eighth notes F12 and G12 beamed together. The nineteenth measure has eighth notes A12 and B12 beamed together, followed by eighth notes C13 and D13 beamed together. The twentieth measure contains eighth notes E13 and F13 beamed together, followed by eighth notes G13 and A13 beamed together. The twenty-first measure has eighth notes B13 and C14 beamed together, followed by eighth notes D14 and E14 beamed together. The twenty-second measure contains eighth notes F14 and G14 beamed together, followed by eighth notes A14 and B14 beamed together. The twenty-third measure has eighth notes C15 and D15 beamed together, followed by eighth notes E15 and F15 beamed together. The twenty-fourth measure contains eighth notes G15 and A15 beamed together, followed by eighth notes B15 and C16 beamed together. The twenty-fifth measure has eighth notes D16 and E16 beamed together, followed by eighth notes F16 and G16 beamed together. The twenty-sixth measure contains eighth notes A16 and B16 beamed together, followed by eighth notes C17 and D17 beamed together. The twenty-seventh measure has eighth notes E17 and F17 beamed together, followed by eighth notes G17 and A17 beamed together. The twenty-eighth measure contains eighth notes B17 and C18 beamed together, followed by eighth notes D18 and E18 beamed together. The twenty-ninth measure has eighth notes F18 and G18 beamed together, followed by eighth notes A18 and B18 beamed together. The thirtieth measure contains eighth notes C19 and D19 beamed together, followed by eighth notes E19 and F19 beamed together. The thirty-first measure has eighth notes G19 and A19 beamed together, followed by eighth notes B19 and C20 beamed together. The thirty-second measure contains eighth notes D20 and E20 beamed together, followed by eighth notes F20 and G20 beamed together. The thirty-third measure has eighth notes A20 and B20 beamed together, followed by eighth notes C21 and D21 beamed together. The thirty-fourth measure contains eighth notes E21 and F21 beamed together, followed by eighth notes G21 and A21 beamed together. The thirty-fifth measure has eighth notes B21 and C22 beamed together, followed by eighth notes D22 and E22 beamed together. The thirty-sixth measure contains eighth notes F22 and G22 beamed together, followed by eighth notes A22 and B22 beamed together. The thirty-seventh measure has eighth notes C23 and D23 beamed together, followed by eighth notes E23 and F23 beamed together. The thirty-eighth measure contains eighth notes G23 and A23 beamed together, followed by eighth notes B23 and C24 beamed together. The thirty-ninth measure has eighth notes D24 and E24 beamed together, followed by eighth notes F24 and G24 beamed together. The fortieth measure contains eighth notes A24 and B24 beamed together, followed by eighth notes C25 and D25 beamed together. The forty-first measure has eighth notes E25 and F25 beamed together, followed by eighth notes G25 and A25 beamed together. The forty-second measure contains eighth notes B25 and C26 beamed together, followed by eighth notes D26 and E26 beamed together. The forty-third measure has eighth notes F26 and G26 beamed together, followed by eighth notes A26 and B26 beamed together. The forty-fourth measure contains eighth notes C27 and D27 beamed together, followed by eighth notes E27 and F27 beamed together. The forty-fifth measure has eighth notes G27 and A27 beamed together, followed by eighth notes B27 and C28 beamed together. The forty-sixth measure contains eighth notes D28 and E28 beamed together, followed by eighth notes F28 and G28 beamed together. The forty-seventh measure has eighth notes A28 and B28 beamed together, followed by eighth notes C29 and D29 beamed together. The forty-eighth measure contains eighth notes E29 and F29 beamed together, followed by eighth notes G29 and A29 beamed together. The forty-ninth measure has eighth notes B29 and C30 beamed together, followed by eighth notes D30 and E30 beamed together. The fiftieth measure contains eighth notes F30 and G30 beamed together, followed by eighth notes A30 and B30 beamed together. The fifty-first measure has eighth notes C31 and D31 beamed together, followed by eighth notes E31 and F31 beamed together. The fifty-second measure contains eighth notes G31 and A31 beamed together, followed by eighth notes B31 and C32 beamed together. The fifty-third measure has eighth notes D32 and E32 beamed together, followed by eighth notes F32 and G32 beamed together. The fifty-fourth measure contains eighth notes A32 and B32 beamed together, followed by eighth notes C33 and D33 beamed together. The fifty-fifth measure has eighth notes E33 and F33 beamed together, followed by eighth notes G33 and A33 beamed together. The fifty-sixth measure contains eighth notes B33 and C34 beamed together, followed by eighth notes D34 and E34 beamed together. The fifty-seventh measure has eighth notes F34 and G34 beamed together, followed by eighth notes A34 and B34 beamed together. The fifty-eighth measure contains eighth notes C35 and D35 beamed together, followed by eighth notes E35 and F35 beamed together. The fifty-ninth measure has eighth notes G35 and A35 beamed together, followed by eighth notes B35 and C36 beamed together. The sixtieth measure contains eighth notes D36 and E36 beamed together, followed by eighth notes F36 and G36 beamed together. The sixty-first measure has eighth notes A36 and B36 beamed together, followed by eighth notes C37 and D37 beamed together. The sixty-second measure contains eighth notes E37 and F37 beamed together, followed by eighth notes G37 and A37 beamed together. The sixty-third measure has eighth notes B37 and C38 beamed together, followed by eighth notes D38 and E38 beamed together. The sixty-fourth measure contains eighth notes F38 and G38 beamed together, followed by eighth notes A38 and B38 beamed together. The sixty-fifth measure has eighth notes C39 and D39 beamed together, followed by eighth notes E39 and F39 beamed together. The sixty-sixth measure contains eighth notes G39 and A39 beamed together, followed by eighth notes B39 and C40 beamed together. The sixty-seventh measure has eighth notes D40 and E40 beamed together, followed by eighth notes F40 and G40 beamed together. The sixty-eighth measure contains eighth notes A40 and B40 beamed together, followed by eighth notes C41 and D41 beamed together. The sixty-ninth measure has eighth notes E41 and F41 beamed together, followed by eighth notes G41 and A41 beamed together. The seventieth measure contains eighth notes B41 and C42 beamed together, followed by eighth notes D42 and E42 beamed together. The seventy-first measure has eighth notes F42 and G42 beamed together, followed by eighth notes A42 and B42 beamed together. The seventy-second measure contains eighth notes C43 and D43 beamed together, followed by eighth notes E43 and F43 beamed together. The seventy-third measure has eighth notes G43 and A43 beamed together, followed by eighth notes B43 and C44 beamed together. The seventy-fourth measure contains eighth notes D44 and E44 beamed together, followed by eighth notes F44 and G44 beamed together. The seventy-fifth measure has eighth notes A44 and B44 beamed together, followed by eighth notes C45 and D45 beamed together. The seventy-sixth measure contains eighth notes E45 and F45 beamed together, followed by eighth notes G45 and A45 beamed together. The seventy-seventh measure has eighth notes B45 and C46 beamed together, followed by eighth notes D46 and E46 beamed together. The seventy-eighth measure contains eighth notes F46 and G46 beamed together, followed by eighth notes A46 and B46 beamed together. The seventy-ninth measure has eighth notes C47 and D47 beamed together, followed by eighth notes E47 and F47 beamed together. The eightieth measure contains eighth notes G47 and A47 beamed together, followed by eighth notes B47 and C48 beamed together. The eighty-first measure has eighth notes D48 and E48 beamed together, followed by eighth notes F48 and G48 beamed together. The eighty-second measure contains eighth notes A48 and B48 beamed together, followed by eighth notes C49 and D49 beamed together. The eighty-third measure has eighth notes E49 and F49 beamed together, followed by eighth notes G49 and A49 beamed together. The eighty-fourth measure contains eighth notes B49 and C50 beamed together, followed by eighth notes D50 and E50 beamed together. The eighty-fifth measure has eighth notes F50 and G50 beamed together, followed by eighth notes A50 and B50 beamed together. The eighty-sixth measure contains eighth notes C51 and D51 beamed together, followed by eighth notes E51 and F51 beamed together. The eighty-seventh measure has eighth notes G51 and A51 beamed together, followed by eighth notes B51 and C52 beamed together. The eighty-eighth measure contains eighth notes D52 and E52 beamed together, followed by eighth notes F52 and G52 beamed together. The eighty-ninth measure has eighth notes A52 and B52 beamed together, followed by eighth notes C53 and D53 beamed together. The ninetieth measure contains eighth notes E53 and F53 beamed together, followed by eighth notes G53 and A53 beamed together. The hundredth measure has eighth notes B53 and C54 beamed together, followed by eighth notes D54 and E54 beamed together. The hundred-first measure contains eighth notes F54 and G54 beamed together, followed by eighth notes A54 and B54 beamed together. The hundred-second measure has eighth notes C55 and D55 beamed together, followed by eighth notes E55 and F55 beamed together. The hundred-third measure contains eighth notes G55 and A55 beamed together, followed by eighth notes B55 and C56 beamed together. The hundred-fourth measure has eighth notes D56 and E56 beamed together, followed by eighth notes F56 and G56 beamed together. The hundred-fifth measure contains eighth notes A56 and B56 beamed together, followed by eighth notes C57 and D57 beamed together. The hundred-sixth measure has eighth notes E57 and F57 beamed together, followed by eighth notes G57 and A57 beamed together. The hundred-seventh measure contains eighth notes B57 and C58 beamed together, followed by eighth notes D58 and E58 beamed together. The hundred-eighth measure has eighth notes F58 and G58 beamed together, followed by eighth notes A58 and B58 beamed together. The hundred-ninth measure has eighth notes C59 and D59 beamed together, followed by eighth notes E59 and F59 beamed together. The hundredth measure contains eighth notes G59 and A59 beamed together, followed by eighth notes B59 and C60 beamed together. The hundred-first measure has eighth notes D60 and E60 beamed together, followed by eighth notes F60 and G60 beamed together. The hundred-second measure contains eighth notes A60 and B60 beamed together, followed by eighth notes C61 and D61 beamed together. The hundred-third measure has eighth notes E61 and F61 beamed together, followed by eighth notes G61 and A61 beamed together. The hundred-fourth measure contains eighth notes B61 and C62 beamed together, followed by eighth notes D62 and E62 beamed together. The hundred-fifth measure has eighth notes F62 and G62 beamed together, followed by eighth notes A62 and B62 beamed together. The hundred-sixth measure contains eighth notes C63 and D63 beamed together, followed by eighth notes E63 and F63 beamed together. The hundred-seventh measure has eighth notes G63 and A63 beamed together, followed by eighth notes B63 and C64 beamed together. The hundred-eighth measure contains eighth notes D64 and E64 beamed together, followed by eighth notes F64 and G64 beamed together. The hundred-ninth measure has eighth notes A64 and B64 beamed together, followed by eighth notes C65 and D65 beamed together. The hundredth measure contains eighth notes E65 and F65 beamed together, followed by eighth notes G65 and A65 beamed together. The hundred-first measure has eighth notes B65 and C66 beamed together, followed by eighth notes D66 and E66 beamed together. The hundred-second measure contains eighth notes F66 and G66 beamed together, followed by eighth notes A66 and B66 beamed together. The hundred-third measure has eighth notes C67 and D67 beamed together, followed by eighth notes E67 and F67 beamed together. The hundred-fourth measure contains eighth notes G67 and A67 beamed together, followed by eighth notes B67 and C68 beamed together. The hundred-fifth measure has eighth notes D68 and E68 beamed together, followed by eighth notes F68 and G68 beamed together. The hundred-sixth measure contains eighth notes A68 and B68 beamed together, followed by eighth notes C69 and D69 beamed together. The hundred-seventh measure has eighth notes E69 and F69 beamed together, followed by eighth notes G69 and A69 beamed together. The hundred-eighth measure contains eighth notes B69 and C70 beamed together, followed by eighth notes D70 and E70 beamed together. The hundred-ninth measure has eighth notes F70 and G70 beamed together, followed by eighth notes A70 and B70 beamed together. The hundredth measure contains eighth notes C71 and D71 beamed together, followed by eighth notes E71 and F71 beamed together. The hundred-first measure has eighth notes G71 and A71 beamed together, followed by eighth notes B71 and C72 beamed together. The hundred-second measure contains eighth notes D72 and E72 beamed together, followed by eighth notes F72 and G72 beamed together. The

Tuba Mib SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

2



8

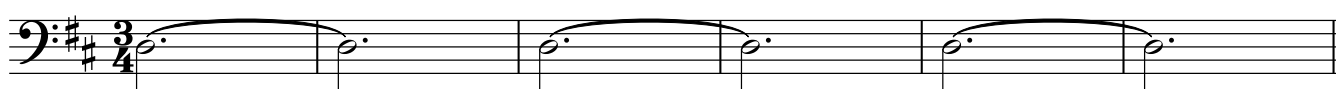


14



21

♩ = 120 Tema II "Mum"



27



38



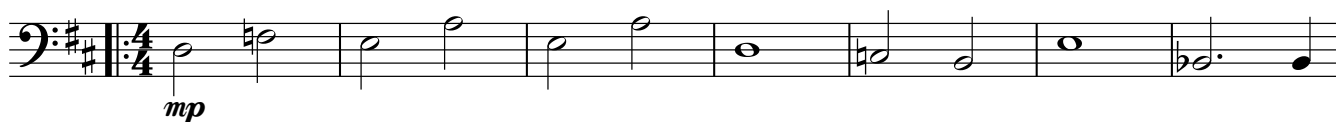
49



Tema III "farewell-my-lovely"

60

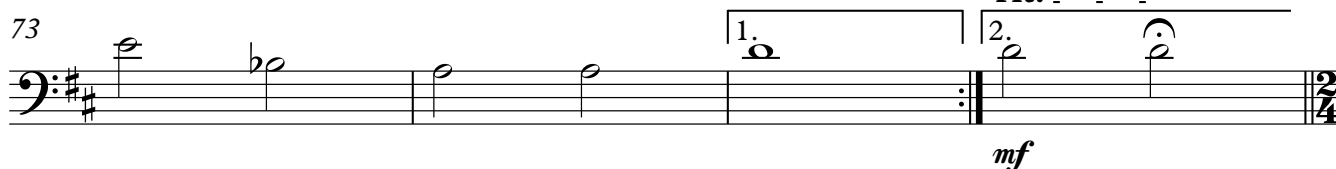
♩ = 76



67



73



Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

V.S.

Tema IV "Playing With Toys"

Tuba Mi♭

77

♩ = 120

10



Tuba Sib SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110



mp

8

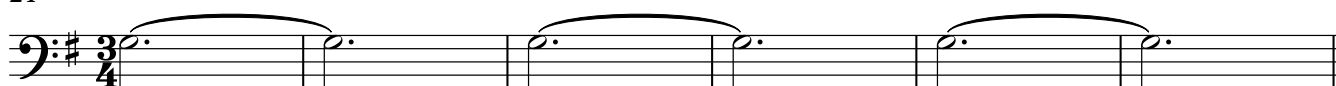


14



21

♩ = 120 Tema II "Mum"



27



mf

mp

38



49



Tema III "farewell-my-lovely"

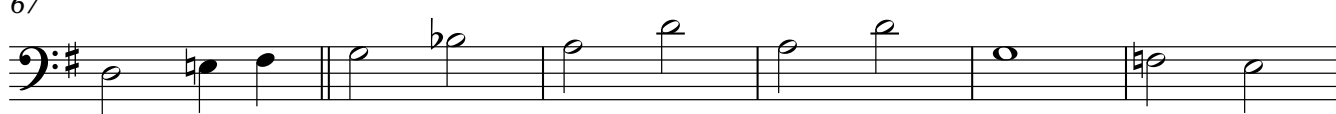
♩ = 76

60

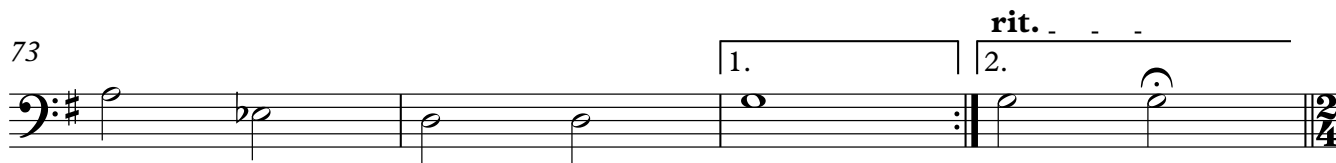


mp

67



73



mf

V.S.

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

Tema IV "Playing With Toys"

Tuba Sib

77

♩ = 120

10



96



Tema V "Skipping"

106 ♩ = 110



110



To Coda

121



130



D.S. al Coda

140



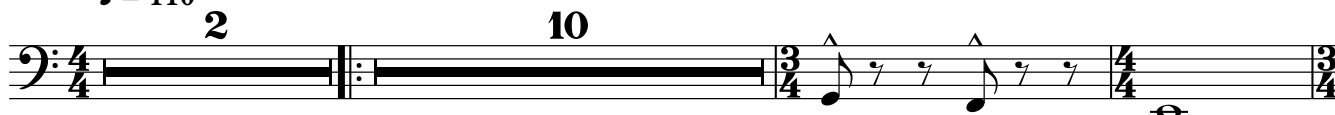
Coda



SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110

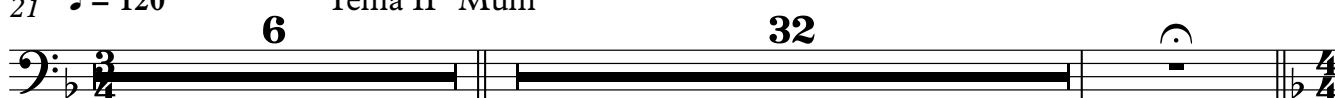


15



21 ♩ = 120

Tema II "Mum"



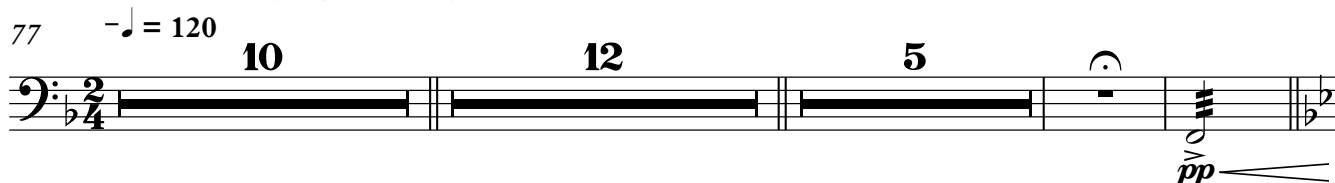
Tema III "farewell-my-lovely"
♩ = 76

60



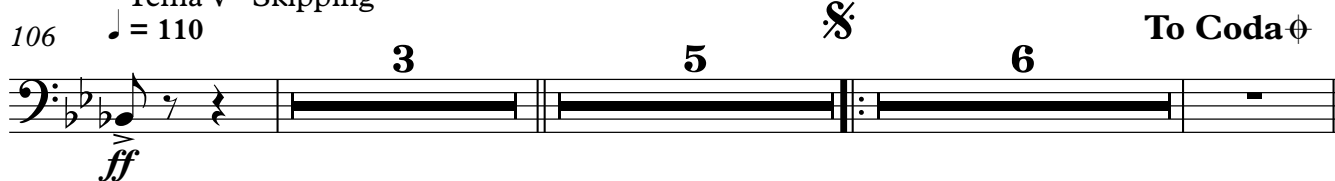
Tema IV "Playing With Toys"

77



Tema V "Skipping"

106



122



D.S. al Coda

140



Coda



SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodyes"
♩ = 110
2

mp

9

15

19

♩ = 120
6
Tema II "Mum"

27

mf

mp

35

p

44

f

mf

52

mp

p

V.S.

♩ = 76

—♩ = 120

The first staff of music is in treble clef, 2/4 time, and B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with a half-note chord at the end of the first measure.

The first staff of music is written on a single five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. There are three triplet markings (indicated by a '3' over a bracket) over groups of eighth notes. The piece concludes with a double bar line and a repeat sign.

J = 110

The first system of the musical score for 'The Rose Tree' is written on a single staff in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The melody consists of eighth and quarter notes, with some notes marked with an accent (>). The first ending leads back to the beginning of the piece, and the second ending concludes the first system.

Piano

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"

♩ = 110

Measures 1-4 of the first system. The piece is in 4/4 time. The right hand plays a continuous eighth-note chordal pattern, while the left hand plays a simple eighth-note bass line. The first measure is marked with a piano (*mp*) dynamic. The system ends with a repeat sign and a double bar line.

Measures 5-8 of the first system. The right hand continues the eighth-note chordal pattern. The left hand continues the eighth-note bass line. The system ends with a repeat sign and a double bar line.

Measures 9-13 of the first system. The right hand continues the eighth-note chordal pattern. The left hand continues the eighth-note bass line. The system ends with a repeat sign and a double bar line.

Measures 14-16 of the first system. The right hand continues the eighth-note chordal pattern. The left hand continues the eighth-note bass line. The system ends with a repeat sign and a double bar line.

Measures 17-20 of the first system. The right hand continues the eighth-note chordal pattern. The left hand continues the eighth-note bass line. The system ends with a repeat sign and a double bar line.

21 ♩ = 120 Tema II "Mum"

Measures 21-26 of the second system. The piece is in 3/4 time. The right hand plays a continuous eighth-note chordal pattern, while the left hand plays a simple eighth-note bass line. The system ends with a repeat sign and a double bar line.

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

V.S.

27

mf

34

mp

42

p *f*

50

mf *mp* *p*

Tema III "farewell-my-lovely"

$\text{♩} = 76$

58

mp

63

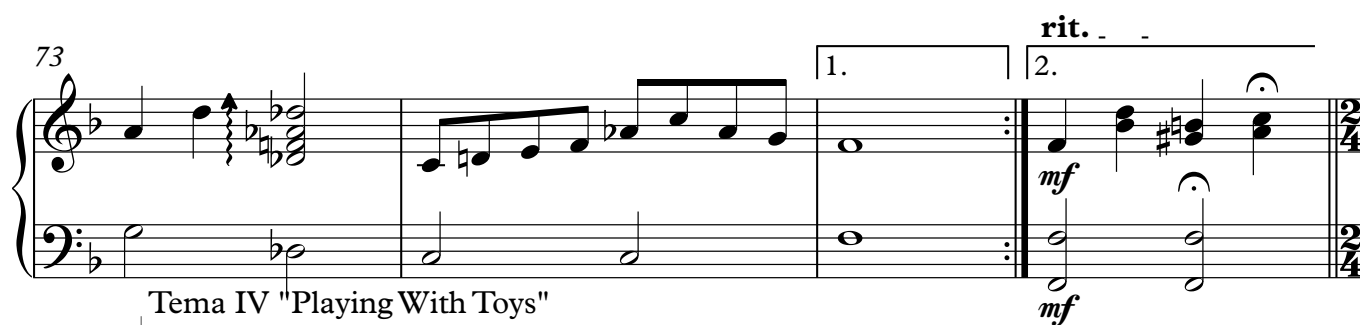
68



73

1. 2. rit. . .

mf

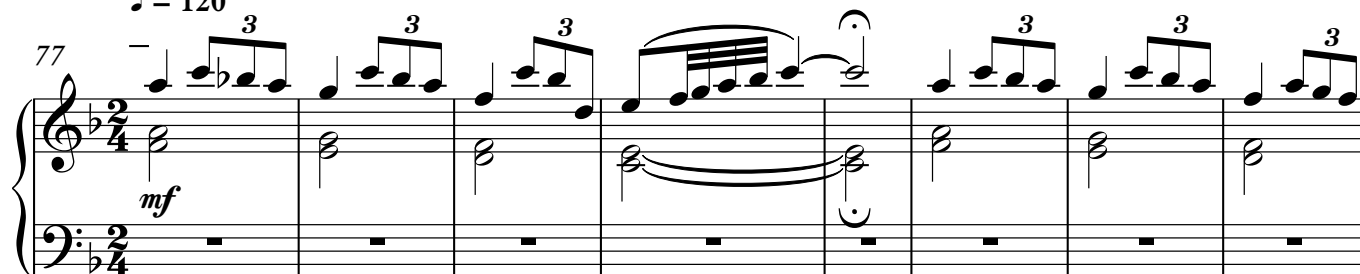


Tema IV "Playing With Toys"

♩ = 120

77

mf

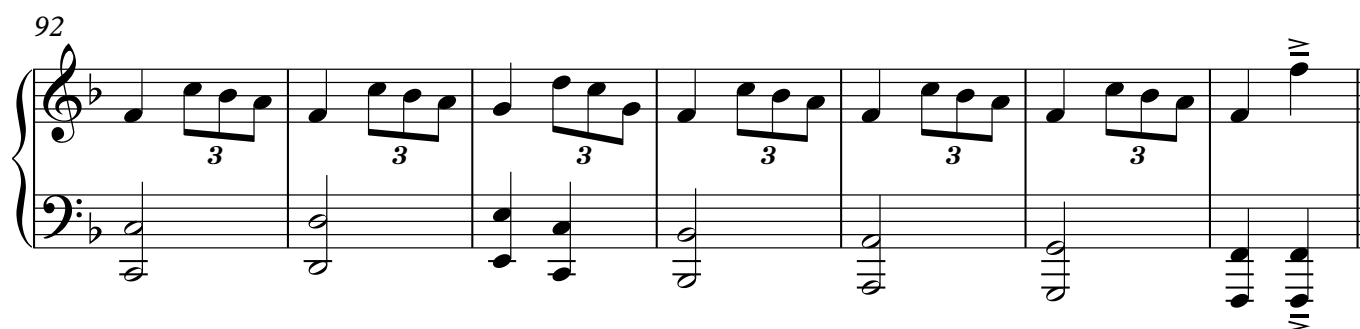


85

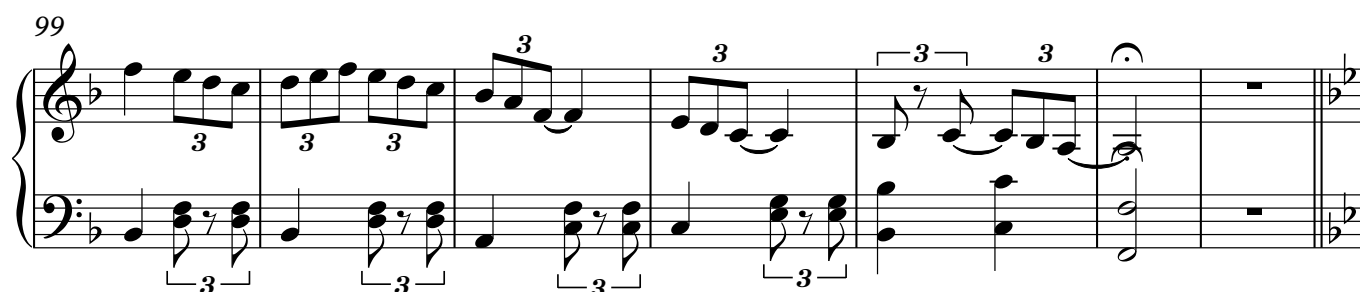
mf



92



99



106 $\text{♩} = 110$

mf

3 3 3 3

110

Coda

3 3 3 3 3 3

119 To Coda ϕ

1. 2.

3 3 3 3

126

3 3

132

3 3 3 3

137 D.S. al Coda ϕ

3 3 3 3

141 Coda Φ

Musical score for measures 141-144. The key signature is B-flat major (two flats). The time signature is common time (C). The score is for piano. Measure 141 starts with a whole rest in the right hand and a half note B-flat in the left hand. Measures 142-144 feature triplet patterns in both hands. Measure 144 includes a piano (*p*) dynamic marking.

Musical score for measures 145-147. The key signature is B-flat major (two flats). The time signature is common time (C). The score is for piano. Measure 145 starts with a triplet in the right hand and a triplet in the left hand. Measures 146-147 feature triplet patterns in both hands. Measure 147 includes a fortissimo (*ff*) dynamic marking.

SELEÇÃO CHAVES E CHAPOLIM

Baixo de Cordas

Arr. Marcos Paulo da Silva

"tema I Busybodyes"

♩ = 110
2



2 Tema IV "Playing With Toys" Baixo de Cordas

77 ♩ = 120

10



96



Tema V "Skipping"

106 ♩ = 110

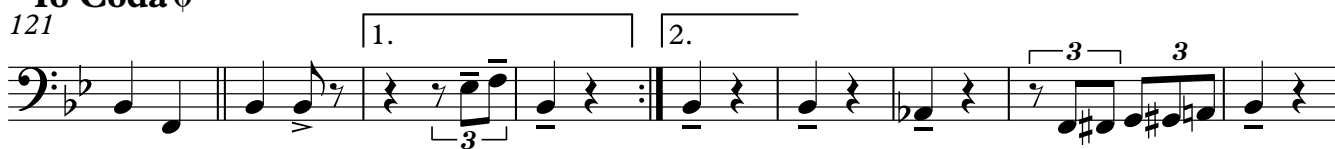


110



To Coda

121



130



140 D.S. al Coda



Coda



144



Bateria

SELEÇÃO CHAVES E CHAPOLIM

Arr. Marcos Paulo da Silva

"tema I Busybodies"
♩ = 110
2

9

15

21 ♩ = 120 Tema II "Mum"
6 32

60 Tema III "farewell-my-lovely"
♩ = 76
7 2

72 2 1. 2. rit. mf

77 Tema IV "Playing With Toys"
♩ = 120
10 11

99 Pratos Susp. p

106 Tema V "Skipping"
♩ = 110
CAIXA 3 3 3 mf

110 4

Direitos autorais © músicas John Charles Fiddy e Alan Hawkshaw

Arr. 1º SGT Marcos Paulo da Silva

mpaulsilv@hotmail.com

120 **To Coda** ϕ

Bateria

1. 2.

130

D.S. al Coda ϕ

140 **Coda** ϕ

144

p *ff*