

PROJETO FORTALECIMENTO MUSICAL

HINO DE IBIAPINA (Hino Municipal)

Letra: Prof. Antonio Ferreira Porto

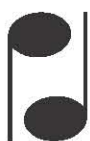
Música: Pe. Francisco Sadoc de Araujo

Arr: Rildon B. Sales



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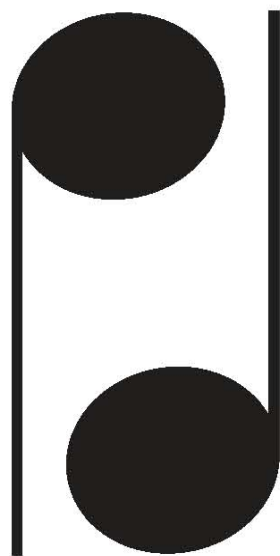
Ação Cultural



**Sistema Estadual
Bandas de Música**



**GOVERNO DO
ESTADO DO CEARÁ**
Secretaria da Cultura



Sistema Estadual Bandas de Música

A Secretaria da Cultura do Estado agradece ao Maestro **Rildon B. Sales**, pela doação desta peça musical que serviu de matriz para esta edição.



GOVERNO DO
ESTADO DO CEARÁ
Secretaria da Cultura

HINO MUNICIPAL DE IBIAPINA

Grade

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

Flauta

1° Clarinete B $\flat$

2° Clarinete B $\flat$

3° Clarinete B $\flat$

1° Sax Alto E $\flat$

2° Sax Alto E $\flat$

1° Sax Tenor B $\flat$

2° Sax Tenor B $\flat$

Sax Baritono

1° Trompete B $\flat$

2° Trompete B $\flat$

3° Trompete B $\flat$

1ª Trompa F

2ª Trompa F

3ª Trompa F

1° Trombone

2° Trombone

3° Trombone

Bombardino B $\flat$

Tuba C

Caixa

Bombo

Pratos

Flauta

1° Clarinete B $\flat$

2° Clarinete B $\flat$

3° Clarinete B $\flat$

1° Sax Alto E $\flat$

2° Sax Alto E $\flat$

1° Sax Tenor B $\flat$

2° Sax Tenor B $\flat$

Sax Barítono

1° Trompete B $\flat$

2° Trompete B $\flat$

3° Trompete B $\flat$

1ª Trompa F

2ª Trompa F

3ª Trompa F

1° Trombone

2° Trombone

3° Trombone

Bombardino B $\flat$

Tuba C

S. Dr.

B. Dr.

9

18

Flauta

1° Clarinete B♭

2° Clarinete B♭

3° Clarinete B♭

1° Sax Alto E♭

2° Sax Alto E♭

1° Sax Tenor B♭

2° Sax Tenor B♭

Sax Barítono

18

1° Trompete B♭

2° Trompete B♭

3° Trompete B♭

1ª Trompa F

2ª Trompa F

3ª Trompa F

1° Trombone

2° Trombone

3° Trombone

Bombardino B♭

Tuba C

18

S. Dr.

B. Dr.

18

The image displays a musical score for a large ensemble, organized into two systems. Each system begins with a rehearsal mark at measure 36. The first system includes the following instruments: Flauta, 1° Clarinete B♭, 2° Clarinete B♭, 3° Clarinete B♭, 1° Sax Alto E♭, 2° Sax Alto E♭, 1° Sax Tenor B♭, 2° Sax Tenor B♭, and Sax Baritono. The second system includes: 1° Trompete B♭, 2° Trompete B♭, 3° Trompete B♭, 1ª Trompa F, 2ª Trompa F, 3ª Trompa F, 1° Trombone, 2° Trombone, 3° Trombone, Bombardino B♭, Tuba C, S.Dr., and B. Dr. The score concludes with a Coda section, marked with a double bar line and a Coda symbol. The notation includes various musical symbols such as notes, rests, and dynamic markings like *mf*.

Flauta

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

HINO MUNICIPAL DE IBIAPINA

1º Clarinete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
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8

17

26

36

1, 2, 3, 4. 5.

D.C. al Coda

f

mf

p

mf

HINO MUNICIPAL DE IBIAPINA

2º Clarinete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

9

18

27

37

1, 2, 3, 4. 5.

D.C. al Coda

f *mf* *trm* *p* *mf*

HINO MUNICIPAL DE IBIAPINA

3º Clarinete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

9

18

27

37

1, 2, 3, 4. 5.

D.C. al Coda

f *mf* *p* *mf*

HINO MUNICIPAL DE IBIAPINA

1º Sax Alto E $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

18

9

27

38

1, 2, 3, 4. 5.

D.C. al Coda

f *mf* *f* *p* *mf*

HINO MUNICIPAL DE IBIAPINA

2º Sax Alto E♭

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

First staff: Musical notation for 2º Sax Alto E♭, starting with a treble clef, key signature of two sharps (F# and C#), and a 2/4 time signature. The melody begins with a forte (*f*) dynamic and ends with a mezzo-forte (*mf*) dynamic. A repeat sign is present at the end of the first staff.

Second staff: Musical notation starting at measure 9, continuing the melody with a mezzo-forte (*mf*) dynamic.

Third staff: Musical notation starting at measure 18, continuing the melody with a forte (*f*) dynamic. A triplet of eighth notes is indicated with a '3' below the notes.

Fourth staff: Musical notation starting at measure 27, continuing the melody with a forte (*f*) dynamic. A triplet of eighth notes is indicated with a '3' below the notes.

Fifth staff: Musical notation starting at measure 38, continuing the melody with a mezzo-forte (*mf*) dynamic. It includes a first ending bracket labeled '1, 2, 3, 4.' and a second ending bracket labeled '5.'. The text 'D.C. al Coda' is written above the staff. A Coda symbol (a circle with a cross) is placed at the end of the staff.

HINO MUNICIPAL DE IBIAPINA

1º Sax Tenor B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

First system of musical notation (measures 1-8) for 1º Sax Tenor B $\flat$. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes a forte (*f*) dynamic marking at the beginning and a mezzo-forte (*mf*) dynamic marking at the end. A repeat sign is present at the end of the system.

Second system of musical notation (measures 9-17). The notation includes a mezzo-forte (*mf*) dynamic marking at the beginning.

Third system of musical notation (measures 18-26). The notation includes a forte (*f*) dynamic marking at the beginning.

Fourth system of musical notation (measures 27-36). The notation includes a piano (*p*) dynamic marking at the beginning.

Fifth system of musical notation (measures 37-40). The notation includes a mezzo-forte (*mf*) dynamic marking at the beginning. A first ending bracket covers measures 38-39, with the instruction "1, 2, 3, 4." above it. A second ending bracket covers measure 40, with the instruction "5." above it. The system concludes with the instruction "D.C. al Coda" and a Coda symbol.

HINO MUNICIPAL DE IBIAPINA

2º Sax Tenor B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

9

18

27

37

1, 2, 3, 4. 5. D.C. al Coda

f *mf* *f* *p* *mf*

HINO MUNICIPAL DE IBIAPINA

Sax Baritono

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

Musical staff 1 (Measures 1-9): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note.

Musical staff 2 (Measures 10-19): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note.

Musical staff 3 (Measures 20-28): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note. The dynamic marking *f* (forte) is present below the staff.

Musical staff 4 (Measures 29-37): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note. The dynamic marking *mf* (mezzo-forte) is present below the staff.

Musical staff 5 (Measures 38-42): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note. The dynamic marking *mf* (mezzo-forte) is present below the staff. The staff is divided into two sections: measures 38-41 and measures 42-43. The first section is marked with a box containing the text "1, 2, 3, 4." and the second section is marked with a box containing the text "5." The dynamic marking *mf* (mezzo-forte) is present below the staff. The staff ends with a double bar line and a repeat sign.

D.C. al Coda

Musical staff 6 (Measures 44-45): Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a series of notes and rests, including a whole note, a half note, and a quarter note, followed by a repeat sign and a final note. The dynamic marking *mf* (mezzo-forte) is present below the staff.

HINO MUNICIPAL DE IBIAPINA

1º Trompete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

9 2 2 3 2

20 3 3

30 3 mf

38 1, 2, 3, 4. 5. D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

2º Trompete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

9 

28

3

mf

37  **D.C. al Coda** 

HINO MUNICIPAL DE IBIAPINA

3º Trompete B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

29

mf

37 

HINO MUNICIPAL DE IBIAPINA

1ª Trompa F

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

Musical notation for the first staff (measures 1-9). The staff is in 2/4 time. It begins with a whole rest, followed by a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole rest. A repeat sign is placed above the staff at measure 9. The notation ends with a double bar line and a *mf* dynamic marking.

Musical notation for the second staff (measures 10-18). The staff is in 2/4 time. It begins with a half note G4, a half note A4, a half note B4, a half note C5, a half note B4, a half note A4, a half note G4, and a whole rest. The notation continues with a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, 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D-111, C-111, B-112, A-112, G-112, F#-112, E-112, D-112, C-112, B-113, A-113, G-113, F#-113, E-113, D-113, C-113, B-114, A-114, G-114, F#-114, E-114, D-114, C-114, B-115, A-115, G-115, F#-115, E-115, D-115, C-115, B-116, A-116, G-116, F#-116, E-116, D-116, C-116, B-117, A-117, G-117, F#-117, E-117, D-117, C-117, B-118, A-118, G-118, F#-118, E-118, D-118, C-118, B-119, A-119, G-119, F#-119, E-119, D-119, C-119, B-120, A-120, G-120, F#-120, E-120, D-120, C-120, B-121, A-121, G-121, F#-121, E-121, D-121, C-121, B-122, A-122, G-122, F#-122, E-122, D-122, C-122, B-123, A-123, G-123, F#-123, E-123, D-123, C-123, B-124, A-124, G-124, F#-124, E-124, D-124, C-124, B-125, A-125, G-125, F#-125, E-125, D-125, C-125, B-126, A-126, G-126, F#-126, E-126, D-126, C-126, B-127, A-127, G-127, F#-127, E-127, D-127, C-127, B-128, A-128, G-128, F#-128, E-128, D-128, C-128, B-129, A-129, G-129, F#-129, E-129, D-129, C-129, B-130, A-130, G-130, F#-130, E-130, D-130, C-130, B-131, A-131, G-131, F#-131, E-131, D-131, C-131, B-132, A-132, G-132, F#-132, E-132, D-132, C-132, B-133, A-133, G-133, F#-133, E-133, D-133, C-133, B-134, A-134, G-134, F#-134, E-134, D-134, C-134, B-135, A-135, G-135, F#-135, E-135, D-135, C-135, B-136, A-136, G-136, F#-136, E-136, D-136, C-136, B-137, A-137, G-137, F#-137, E-137, D-137, C-137, B-138, A-138, G-138, F#-138, E-138, D-138, C-138, B-139, A-139, G-139, F#-139, E-139, D-139, C-139, B-140, A-140, G-140, F#-140, E-140, D-140, C-140, B-141, A-141, G-141, F#-141, E-141, D-141, C-141, B-142, A-142, G-142, F#-142, E-142, D-142, C-142, B-143, A-143, G-143, F#-143, E-143, D-143, C-143, B-144, A-144, G-144, F#-144, E-144, D-144, C-144, B-145, A-145, G-145, F#-145, E-145, D-145, C-145, B-146, A-146, G-146, F#-146, E-146, D-146, C-146, B-147, A-147, G-147, F#-147, E-147, D-147, C-147, B-148, A-148, G-148, F#-148, E-148, D-148, C-148, B-149, A-149, G-149, F#-149, E-149, D-149, C-149, B-150, A-150, G-150, F#-150, E-150, D-150, C-150, B-151, A-151, G-151, F#-151, E-151, D-151, C-151, B-152, A-152, G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, 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D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294

HINO MUNICIPAL DE IBIAPINA

2ª Trompa F

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

Musical score for 2ª Trompa F, HINO MUNICIPAL DE IBIAPINA.

Measures 1-9: Initial melody with a repeat sign and a *mf* dynamic marking.

Measures 10-16: Continuation of the melody.

Measures 17-22: Continuation of the melody.

Measures 23-30: Continuation of the melody.

Measures 31-37: Continuation of the melody.

Measures 38-41: Continuation of the melody, including a first ending (1, 2, 3, 4.) and a second ending (5.).

Measures 42-43: Final section marked **D.C. al Coda**, ending with a Coda symbol.

HINO MUNICIPAL DE IBIAPINA

3ª Trompa F

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

10

16

23

30

38

1, 2, 3, 4. 5.

D.C. al Coda

mf

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Sistema Estadual de Bandas de Música - Partitura Editada em Fevereiro/2013

HINO MUNICIPAL DE IBIAPINA

1º Trombone

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

11

19

29

37

1, 2, 3, 4. 5.

D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

2º Trombone

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

11

20

30

38

1, 2, 3, 4. 5.

D.C. al Coda

mf

f

mf

HINO MUNICIPAL DE IBIAPINA

3º Trombone

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

7

16

26

32

38

1, 2, 3, 4. 5.

D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

Bombardino B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

First staff (measures 1-7): *f*

Second staff (measures 8-16): *mf*

Third staff (measures 17-25): *f*

Fourth staff (measures 26-35): *mf*

Fifth staff (measures 36-40): *mf*

First ending (measures 41-42): 1, 2, 3, 4.

Second ending (measures 43-44): 5.

Final section (measures 45-46): D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

Tuba B $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

6

12

18

24

30

37

1, 2, 3, 4. 5.

D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

Tuba C

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

6

12

18

24

30

37

1, 2, 3, 4. 5.

D.C. al Coda

HINO MUNICIPAL DE IBIAPINA

Tuba E $\flat$

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

6

12

18

24

30

37

1, 2, 3, 4. 5.

D.C. al Coda

$\emptyset$

f

mf

HINO MUNICIPAL DE IBIAPINA

Bombo

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

Sheet music for Bombo, Hino Municipal de Ibiapina. The music is in 2/4 time and consists of 40 measures.

Measures 1-8: Initial rhythmic pattern with a repeat sign at measure 8.

Measures 9-17: Continuation of the rhythmic pattern.

Measures 18-27: Continuation of the rhythmic pattern, ending with a *f* (forte) dynamic marking.

Measures 28-35: Continuation of the rhythmic pattern, ending with a *mf* (mezzo-forte) dynamic marking.

Measures 36-40: Final section, including a first ending (1, 2, 3, 4) and a second ending (5), leading to a *D.C. al Coda* instruction and a Coda symbol.

HINO MUNICIPAL DE IBIAPINA

Caixa

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

First staff of music, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The staff contains several measures of music, including a repeat sign and a double bar line.

10

Second staff of music, continuing the melody with eighth notes and rests.

19

Third staff of music, featuring a dynamic marking of *f* (forte) and a repeat sign.

28

Fourth staff of music, featuring a dynamic marking of *mf* (mezzo-forte) and a repeat sign.

37

Fifth staff of music, including a first ending bracket labeled "1, 2, 3, 4." and a second ending bracket labeled "5." followed by a double bar line and the instruction "D.C. al Coda". The staff concludes with a Coda symbol (a circle with a cross) and a final measure.

HINO MUNICIPAL DE IBIAPINA

Pratos

Letra Prof. Antonio Ferreira Porto
Música Pe. Francisco Sadoc de Araujo
Arr: Rildon B. Sales

First staff of music, starting with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The staff contains a series of notes and rests, ending with a repeat sign and a fermata.

10

Second staff of music, continuing the melody with a series of eighth notes and rests.

19

Third staff of music, continuing the melody. It includes a dynamic marking *f* (forte) below the staff.

28

Fourth staff of music, continuing the melody. It includes a dynamic marking *mf* (mezzo-forte) below the staff.

37

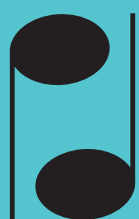
Fifth staff of music, concluding the piece. It includes a first ending bracket labeled "1, 2, 3, 4." and a second ending bracket labeled "5." followed by a double bar line and the instruction "D.C. al Coda". The staff ends with a coda symbol (a circle with a cross) and a final note.



GOVERNO DO ESTADO DO CEARÁ

Secretaria da Cultura

**PROJETO
FORTALECIMENTO
MUSICAL**



**Sistema Estadual
Bandas de Música**

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