

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos;
O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

Arr: S Ten Fabio Azevedo

J = 140

1^a e 2^a Flauta C

1^º e 2^º Clarinete Bb

3^º e 4^º Clarinete Bb

1^º e 3^º Saxofone Alto Eb

2^º e 4^º Saxofone Tenor Bb

Saxofone barítono Eb

J = 140

1^º e 2^º Trompete Bb

3^º e 4^º Trompete Bb

1^a, 2^a, 3^a e 4^a Trompas F

Bombardino Bb
Saxofone Barítono Bb

1^º e 2^º Trombone tenor

3^º e 4^º Trombone tenor

Sousafone em Sib

J = 140

Base

J = 140

Bateria

8 *molto rit.* $\text{♩} = 70$

a tempo

A

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

p

molto rit. $\text{♩} = 70$

A

Tpt. 1

Tpt. 2

Hn.

Bomb.

Horn Bar.

Trne.

Trne.

Sousa.

mf

p

molto rit. $\text{♩} = 70$

A

A^{\flat} A^{\flat} D^{\flat} A^{\flat}

Baixo e.

molto rit. $\text{♩} = 70$

A

Bat.

Musical score for orchestra and band, section 1, measures 1-4. The score includes parts for Tpt. 1, Tpt. 2, Hn., Bomb. Horn Bar., Trne., Trne., and Sousa. The tempo is $\text{♩} = 140$. Measure 1: Tpt. 1 and Tpt. 2 play eighth-note patterns. Hn. and Bomb. Horn Bar. play eighth-note patterns. Trne. and Trne. play sustained notes. Measure 2: Tpt. 1 and Tpt. 2 play eighth-note patterns. Hn. and Bomb. Horn Bar. play eighth-note patterns. Trne. and Trne. play eighth-note patterns. Measure 3: Tpt. 1 and Tpt. 2 play eighth-note patterns. Hn. and Bomb. Horn Bar. play eighth-note patterns. Trne. and Trne. play eighth-note patterns. Measure 4: Tpt. 1 and Tpt. 2 play eighth-note patterns. Hn. and Bomb. Horn Bar. play eighth-note patterns. Trne. and Trne. play eighth-note patterns. The score concludes with a repeat sign and a section of eighth-note patterns.

♩ = 140

Baixo e.

D♭ Fm | Fm E♭ Fm

Musical score for Bassoon (Bat.). The score consists of two measures. Measure 1 starts with a rest followed by a eighth note. Measure 2 starts with a eighth note followed by a sixteenth note. The tempo is indicated as $\text{♩} = 140$.

Fl. 23

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

E♭ Fm C⁷ Fm

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.

Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

30

1. 2.

B \flat m C \sharp Fm B \flat Fm

Fm B \flat Fm

virada
livre

37

Fl. f

Cl. 1 f

Cl. 2 f

Alto Sax. f

Ten. Sax. f

Sax. bar. f

B $\text{♩} = 190$

Tpt. 1 f

Tpt. 2 f

Hn. f

Bomb. f

Horn Bar. f

Trne. f

Trne. f

Sousa. f

B $\text{♩} = 190$

Baixo e. Bb C Dm f

C Dm Em F G

B $\text{♩} = 190$

Bat. *virada livre*

B $\text{♩} = 190$

7

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Musical score for measures 11-12 of a piece for brass band. The score includes parts for Tpt. 1, Tpt. 2, Hn., Bomb. Horn Bar., Trne., and Sousa. Measure 11 starts with a forte dynamic. Measures 12-13 show rhythmic patterns involving eighth and sixteenth notes with various slurs and grace marks.

G

Am

Baixo e.

Bat.

54

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Am D⁷ G F[#] G C Bm Am G

63

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Am C Dm G Am

This page contains musical staves for various instruments. The top section includes Flute, Clarinet 1, Clarinet 2, Alto Saxophone, Tenor Saxophone, and Bassoon. The middle section includes Trombones 1 and 2, Horn, Bass Drum, and Bassoon. The bottom section includes Trombone 3, Trombone 4, and Bassoon. The score features dynamic markings such as '3' and 'b3'. The bassoon part has a harmonic series at the bottom. The page number 9 is in the top right corner.

72

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

D⁷

G

G⁷

C

D⁷

G

Em

C

D⁷

Baixo e.

Bat.

81

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

C

$\text{♩} = 140$

mf

f

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

C

$\text{♩} = 140$

mf

Trne.

Trne.

Sousa.

C

$\text{♩} = 140$

f

Baixo e.

Am

D⁷

Am

D

C

$\text{♩} = 140$

C

Bat.

C

$\text{♩} = 140$

89

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

mf

2

2

2

2

2

G

mf

97

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

C G

Baixo e.

Bat.

105

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

C C⁷ F Am Dm

mf

1.

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

G C C⁷

2.G C Am Dm⁷

II9

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

D

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

D

G⁷

C

Am

Dm

G⁷

C

C⁷

F

Baixo e.

D

Bat.

D

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

G B_b C⁷ F G B_b C⁷

133

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

F F Am D⁷ G

19

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

20

147

F1.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

154

C B \flat C F Gm Am B \flat Cm B \flat

161

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

B^bm F Dm B^b C⁷ F Dm

Bat.

169

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

B \flat C 7 F Dm B \flat C 7 B \flat D \flat B \flat G

183

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

[2.]

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Ab Bb Eb Cm Gm

Bat.

190

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Bb Ab Bb Eb Cm Ab

197

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

B♭ D♭ E♭ A♭ B♭ E♭ D♭ E♭

204

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Ab B \flat E \flat

Dm Cm B \flat A \flat

B \flat E \flat

211

F

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

B7 Em B7 Em B7 A G7 A G7

Bat.

F

218

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb.
Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Fl. 225

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

31

G7 C Am G F E Am G F

232

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

f

mf

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

f

mf

f

mf

f

mf

f

mf

Baixo e.

E Am 1. G F 2. Am G⁷

C F

f

mf

Bat.

f

mf

239

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

G

f

mf

mf

mf

mf

mf

Tpt. 1

Tpt. 2

Hn.

Bomb.

Horn Bar.

Trne.

Trne.

Sousa.

G

mf

mf

mf

mf

mf

mf

mf

mf

Baixo e.

C F C F Am G Am G

G

Bbm

f

mf

Bat.

G

f

mf

247

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

G^b

F⁷

B^{bb}m

G^b

A^b

Measure 249 concludes with a bass line for Bassoon (Baixo e.) featuring eighth-note patterns and a dynamic 'mp'.

Bat.

Measure 250 begins with a bass line for Bass Drum (Bat.) featuring eighth-note patterns and a dynamic 'mp'.

Fl. 254 3 Cl. 1 3 Cl. 2 Alto Sax. 8 Ten. Sax. 8 Sax. bar.

Tpt. 1 Tpt. 2 Hn. Bomb. Horn Bar. Trne. Trne. Sousa.

Baixo e. G \flat A \flat B \flat m F 7 B \flat m G \flat

Bat. mp

261

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

A♭ G♭ A♭ B♭m B♭⁷ E♭m A♭

282

H

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

39

♩ = 155

H

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

E♭ F B♭m

H

f

Bateria

H

f

289

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Dm⁷ Dm⁶ Gm Gm(maj⁷) Gm⁷ G⁶ B^b A⁷ Dm [1.]

296 [2.] 

Fl. *f*

Cl. 1 *f*

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

2. 

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar. *f*

Trne.

Trne.

Sousa.

Dm  Gm

Baixo e.

 Bat.

303

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

mf

mf

mf

mf

f

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

ff

ff

mf

f

ff

ff

f

Baixo e.

A⁷

Dm Dm(maj⁷)

Dm⁷

Dm⁶

Gm Gm(maj⁷)

Gm⁷

G⁶

B[♭]

f

Bat.

To Coda

310

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

To Coda

Tpt. 1

Tpt. 2

Hn.

Bomb.

Horn Bar.

Trne.

Trne.

Sousa.

To Coda

A⁷ Dm Dm Gm

Baixo e.

To Coda

Bat.

Fl. 317

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

D.S. al Coda

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

D.S. al Coda

Baixo e.

Bat.

B_b A⁷ Dm Dm

D.S. al Coda

D.S. al Coda

323 

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

Baixo e.

Bat.

Dm Dm Dm(maj7) Dm⁷ Dm⁶ Gm Gm(maj7) Gm⁷ G⁶

328

Fl.

Cl. 1

Cl. 2

Alto Sax.

Ten. Sax.

Sax. bar.

1. 2. ff C# ff C# ff C# ff C# ff ff

Tpt. 1

Tpt. 2

Hn.

Bomb. Horn Bar.

Trne.

Trne.

Sousa.

ff C# ff C# ff C# ff C# ff ff

Baixo e.

Bb Dm C 1. Dm 2. Dm Em F G A D ff

Bat.

1. 2. ff C# ff C# ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos;
O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

1^a Flauta C

Arr: S Ten Fabio Azevedo

The sheet music consists of 12 staves of musical notation for 1^a Flauta C. The key signature varies throughout the piece, including B-flat major, A major, and G major. The time signature also changes frequently, including 4/4, 2/4, and 3/2. The music includes several dynamic markings such as *f*, *p*, *mf*, and *molto rit.*. There are tempo changes indicated by $\text{d} = 140$, $\text{d} = 70$, and $\text{d} = 190$. Performance markings include slurs, grace notes, and fermatas. The music is divided into sections labeled A and B, with section A appearing around measure 14 and section B appearing around measure 36. The piece concludes with a final staff at measure 54.

61

69

77

C $\text{♩} = 140$

93

99

107

112

118

123

130

136

142

149

157

165

172

E

186

193

201

207

F

217

222

228

235

241

G

253

260

268

276

283 **H** $\text{♩} = 155$

289

295 [1.] [2.] **S**

300

306 To Coda \emptyset

312

318 [1.] [2.] D.S. al Coda

323

326 *f*

330 [1.] [2.] ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

2^a Flauta C

Arr: S Ten Fabio Azevedo

2^a Flauta C

Arr: S Ten Fabio Azevedo

Tempo: $\text{♩} = 140$ (Measure 1), $\text{♩} = 70$ (Measure 12), $\text{♩} = 140$ (Measure 17), $\text{♩} = 190$ (Measure 35), $\text{♩} = 140$ (Measure 82).

Dynamic: *f*, *molto rit.*, *a tempo*, **A**, *mp*, *mf*, *f*.

Measure Numbers: 7, 12, 17, 25, 31, 35, 48, 56, 64, 73, 82.

Key Signatures: B-flat major (most of the piece), A major (Measures 12-14, 35-37, 48-50, 73-75), G major (Measures 31-34, 56-59, 82).

Time Signatures: 4/4 (most of the piece), 3/4 (Measures 12-14, 35-37, 48-50, 73-75), 2/4 (Measures 31-34, 56-59, 82).

90

96 *f*

mf

106 *f*

112 [2.]

118

124 **D**

133

139 *f*

147

155

163

170

176 **E**

182

188

197

204

211

F

216

222

228

235

243

250

254

258

267

1.

2.

276

mf

283

H = 155

f

288

mf

295

1.

2.

f

300

mf

306

To Coda

312

mf

319

D.S. al Coda

323

mf

328

1.

2.

ff

TRIBUTO À JOVEM GUARDA

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1º Clarinete em Sib

Arr: S Ten Fabio Azevedo

The sheet music consists of ten staves of musical notation for a solo instrument, likely flute or oboe. The music is written in G clef and includes the following key signatures and time signatures:

- Staff 1: 4/4, B-flat major (two flats), dynamic f.
- Staff 2: 4/4, B-flat major, dynamic molto rit., measure 7.
- Staff 3: 4/4, B-flat major, dynamic mp, measure 13.
- Staff 4: 2/4, B-flat major, dynamic mf, measure 17.
- Staff 5: 4/4, B-flat major, dynamic mf, measure 25.
- Staff 6: 4/4, B-flat major, dynamic f, measure 31.
- Staff 7: 2/4, B-flat major, dynamic f, measure 35.
- Staff 8: 2/4, B-flat major, dynamic f, measure 48.
- Staff 9: 4/4, A major (no sharps or flats), dynamic f, measure 56.
- Staff 10: 4/4, A major, dynamic f, measure 64.
- Staff 11: 4/4, A major, dynamic f, measure 73.
- Staff 12: 4/4, A major, dynamic f, measure 82.
- Staff 13: 4/4, A major, dynamic mf, measure 82.

Performance markings include measure numbers (7, 13, 17, 25, 31, 35, 48, 56, 64, 73, 82), tempo changes (A = 70, B = 190, C = 140), dynamics (f, molto rit., mp, mf), and measure groupings indicated by brackets and vertical lines. The music concludes with a final dynamic of mf at measure 82.

90

96

mf

106

112

f

118

124 **D**

133

139

f

147

155

163

170

176 **E**

182 [1.] [2.]

188

188

189

204

211 **F**
f

216

220

224 [1.] [2.]

232 *f* *mf*

239 *f* **1**

252 **G** *mf* *mf* **1**

258

267

1.

2.

3

3

3

276

mf

283

H = 155

f

mf

289

295

f

300

mf

306

To Coda

312

mf

318

D.S. al Coda

323

mf

328

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

2º Clarinete em Sib

Arr: S Ten Fabio Azevedo

The sheet music consists of 11 staves of musical notation for 2nd Clarinet in Sib. The key signature varies throughout the piece, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, G major, and F major. The time signature also changes frequently, including 4/4, 2/4, 3/4, and 2/2. The music includes various dynamics such as *f*, *mf*, *mp*, and *molto rit.*. There are tempo changes indicated by $\text{d} = 140$ and $\text{d} = 70$. Performance markings include grace notes, slurs, and fermatas. The piece concludes with a final dynamic of *f*.

61

69

77

85 C $\text{♩} = 140$
mf

92

98

107 mf

112 2.

118

123 D

131

137 f

144

150

158

165

E

1.

2.

2

F

f

mf

1.

2.

f

mf

f

G

mf

mf

1.

258

267 1. 2.

275 *mf*

282 **H** $\text{H} = 155$

288 *mf*

295 1. 2. *f*

300 1.

305 *mf* To Coda $\ddot{\Theta}$

312 *mf*

318 1. 2. D.S. al Coda

326 *mf*

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

3º Clarinete em Sib

Arr: S Ten Fabio Azevedo

$\text{♩} = 140$

7

A $\text{♩} = 70$

13

17

25

31

35

B $\text{♩} = 190$

48

56

64

73

82

C $\text{♩} = 140$

mf

90

96 *f*

106

112 *f*

118

124 **D**

133

139 *f*

147

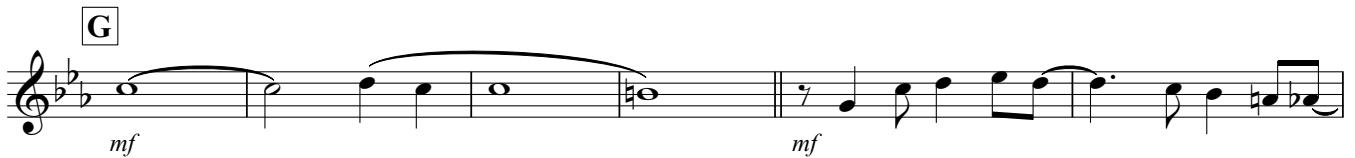
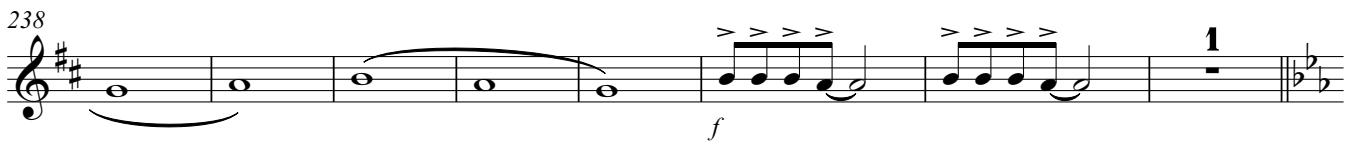
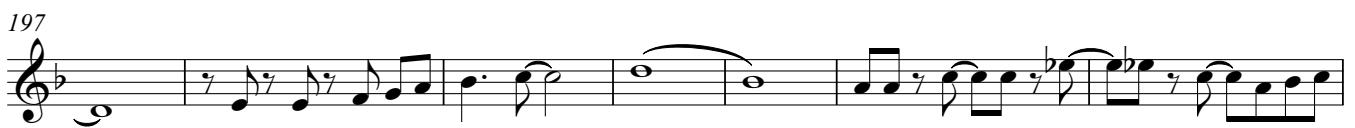
155

163

170

176 **E**

182 [1.] [2.]



258

267

1.

2.

3

3

276

mf

283

H $\downarrow = 155$

f

288

mf

295

1.

2.

f

300

1

To Coda

305

mf

312

mf

1.

319

D.S. al Coda

323

mf

328

1.

2.

ff

TRIBUTO À JOVEM GUARDA

(*Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca*)

4º Clarinete em Sib

Arr: S Ten Fabio Azevedo

Arr: S Ten Fabio Azevedo

Staff A: Measure 1: $\text{♩} = 140$. Measure 2: f , **molto rit.** Measure 3: $\text{♩} = 70$, **A**. Measures 4-5: mp .

Staff B: Measure 6: $\text{♩} = 140$. Measure 7: mf . Measures 8-10: mf .

Staff C: Measure 11: $\text{♩} = 140$. Measure 12: mf .

90

96 *f*

106 *mf*

112 2.

118

124 **D**

133

139 *f*

147

155

163 1

170 1

176 **E**

182 1. 2.

188

197

204

211 **F**

215

220

224

231

238

G

252

258

<img alt="Musical score page 4, measures 258-330. The score consists of two staves. The top staff uses a treble clef, a key signature of one flat, and a tempo of 155 BPM. The bottom staff uses a bass clef, a key signature of one sharp, and a tempo of 155 BPM. Measure 258: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 259: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 260: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 261: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 262: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 263: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 264: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 265: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 266: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 267: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 268: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 269: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 270: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 271: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 272: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 273: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 274: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 275: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 276: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 277: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 278: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 279: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 280: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 281: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 282: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 283: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 284: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 285: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 286: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 287: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. 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Measure 304: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 305: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 306: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 307: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 308: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 309: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 310: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 311: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 312: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 313: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 314: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 315: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 316: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 317: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 318: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 319: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 320: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 321: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 322: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 323: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 324: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 325: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 326: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 327: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 328: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 329: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs. Measure 330: Treble staff has eighth-note pairs connected by slurs. Bass staff has eighth-note pairs connected by slurs.</p>

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

1º Saxofone Alto Eb

$\text{♩} = 140$

Arr: S Ten Fabio Azevedo

The sheet music consists of 14 staves of musical notation for Alto Eb Saxophone. The music begins with a tempo of $\text{♩} = 140$ and includes dynamic markings such as *f*, *molto rit.*, *p*, *mf*, *f*, *mf*, *f*, *mf*, *f*, *mf*, *C*, and *mf*. There are also tempo changes indicated by $\text{♩} = 70$ and $\text{♩} = 140$. Performance markings include *3* and *2* under certain measures. The music is divided into sections labeled A and B, and includes a section C at the end. The key signature changes frequently throughout the piece.

90

99

105

111

117

121

D

133

141

149

157

165

172

E

182 1. 2. 1 1

191

197

202

207

F

f

217

222

228

235

f *mf*

240

f

244

G

256 *mf*

262 *mf*

269 1. 2.

277

283 *mf* **H** *d* = 155 *f* *mf*

289

295 1. 2. *f*

300

306 *mf* **To Coda**

312

318 1. 2. **D.S. al Coda**

323 *mf*

328 *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

3º Saxofone Alto Eb

Arr: S Ten Fabio Azevedo

Arr. S Ten Fabio Azevedo

The sheet music for the tenor part is divided into three sections labeled A, B, and C. Section A starts at measure 7 with a dynamic of *f*, followed by *molto rit.* and *p*. Section B begins at measure 39 with a dynamic of *f*, followed by *mf*. Section C begins at measure 80 with a dynamic of *mf*.

90

99

105

111

117

121

D

133

141

149

157

165

E

172

182 [1.] [2.] 1 1

191

197

202

207

F

217

222

228

235

240

G

256 *mf*

262 *mf*

269 1. 2.

277

283 *mf* **H** $\text{♩} = 155$

288 *f*

295 1. 2. *f*

300 **1** *mf*

306 To Coda \emptyset

312

318 1. 2. D.S. al Coda

323 *mf*

328 *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

2º Saxofone Tenor Bb

Arr: S Ten Fabio Azevedo

$\text{♩} = 140$

1

f

5

A

p

p

p

17

$\text{♩} = 140$

mf

17

23

27

33

39

B

f

f

mf

45

51

56

61

69

77

82

C

$\text{d} = 140$

95

mf

f

mf

102

107

f

112

2.

118

123

D

131

140

f

147

154

$\text{d} = 140$

This page contains ten staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last five are in 2/4 time (indicated by a '2.' above the staff). Measure 61 starts with a rest followed by a sixteenth-note pattern. Measures 69 and 77 show eighth-note patterns with grace notes and slurs. Measure 82 begins with a sixteenth-note pattern and transitions to 2/4 time at a tempo of $\text{d} = 140$. Measure 95 includes dynamics 'mf' and 'f'. Measure 107 includes a dynamic 'f'. Measure 112 starts with a sixteenth-note pattern and transitions to 2/4 time. Measure 118 includes a dynamic 'f'. Measure 123 includes a dynamic 'D'. Measure 131 shows eighth-note patterns with grace notes and slurs. Measure 140 includes a dynamic 'f'. Measure 147 includes a dynamic 'D'. Measure 154 shows eighth-note patterns with grace notes and slurs.

162

169

176 E

182 [1.] [2.] 1

191

197

203

210 F

214

221

229

234 [1.] 1 [2.] f mf

240 f 1

G

256 *mf*

262

269 1. 2.

277

283 *mf* **H** *d = 155*

288 *f*

295 1. 2.

300 *f*

306 *f* To Coda \emptyset

312

317 1. 2.

322 D.S. al Coda

326

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

4º Saxofone Tenor Bb

Arr: S Ten Fabio Azevedo

The sheet music consists of 11 staves of musical notation for Tenor Saxophone Bb. The key signature varies throughout the piece, including B-flat major, E-flat major, and G major. The time signature also changes frequently, including 4/4, 2/4, and 3/4. The music includes several dynamic markings such as *f*, *p*, *mf*, and *molto rit.*. There are tempo changes indicated by $\text{♩} = 140$, $\text{♩} = 70$, and $\text{♩} = 190$. The piece features two main melodic sections labeled A and B. Section A starts at measure 1 with a forte dynamic and ends at measure 17 with a dynamic marking of $\text{♩} = 140$ and *mf*. Section B begins at measure 39 with a dynamic of *f* and a tempo of $\text{♩} = 190$. The music concludes with a final dynamic marking of *f*.

61

70

78

85 **C** $\text{♩} = 140$

mf *f* *mf*

94

f

102

f

107 1.

112 2.

118

124 **D**

133

141

f

150

156

164

171

177 [E]

182 1. 2.

191

197

203

210 f

214

221 1. 2.

229

234 1. 2. f mf

240 f

256

262

269

277

283

289

295

300

306

312

317

323

328

G

H

To Coda \emptyset

D.S. al Coda

f

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

Sax Barítono Eb

Arr: S Ten Fabio Azevedo

The sheet music consists of ten staves of musical notation for a solo instrument, likely flute or oboe. The music is in common time, with a key signature of one flat. The tempo is indicated as $\text{♩} = 140$ at the beginning. The first staff starts with a dynamic f . The second staff begins with molto rit. followed by a dynamic 7 and a tempo of $\text{♩} = 70$, with a section labeled **A** enclosed in a box. The third staff starts with 19 and a dynamic mf . The fourth staff starts with 26 . The fifth staff starts with 32 and includes two melodic options labeled 1. and 2., each with a dynamic f . The sixth staff starts with 38 and a dynamic f , followed by a section labeled **B** with a tempo of $\text{♩} = 190$ and a dynamic mf . The seventh staff starts with 44 and a dynamic f . The eighth staff starts with 50 . The ninth staff starts with 56 . The tenth staff starts with 63 . The eleventh staff starts with 69 . The twelfth staff starts with 76 . The thirteenth staff starts with 83 and a dynamic f , followed by a section labeled **C** with a tempo of $\text{♩} = 140$.

Sax Barítono Eb

89

96

105

111

117

123 D

129

135

141

147

153

159

165

171

177 E 1.

The music is in common time, with a key signature of two sharps (F# major). The notation includes various note values such as eighth and sixteenth notes, rests, and grace notes. Dynamics like 'mf', 'f', and 'mf' are indicated throughout the piece.

Sax Barítono Eb

3

183 2.

189

195

200

205

210 F

214

219 mf 1.

225 2.

231 1. 2.

237

243 mf G f mf

249

255

261

Sax Barítono Eb



273

279

H $\text{♩} = 155$

286

292

1. 2.

297

303

f

309

To Coda $\ddot{\Theta}$

f

314

1.

319

2.

D.S. al Coda

$\ddot{\Theta}$

f

324

329

1.

2.

$\ddot{\Theta}$

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

1º Trompete em Sib

Arr: S Ten Fabio Azevedo

The sheet music consists of 12 staves of musical notation for 1st Trumpet in Sib. The key signature varies throughout the piece, including B-flat major, A major, G major, F major, E major, D major, C major, B major, A major, G major, F major, and E major. The time signature also changes frequently, including 4/4, 2/4, 3/4, and 2/2. The tempo is marked at 140 BPM for most sections, with a dynamic of *f* at the beginning and *mf* in some sections. A section labeled 'molto rit.' occurs around measure 10. Measure 22 features a dynamic of *mf*. Measures 33-38 show two endings, 1 and 2, with a dynamic of *f* for ending 2. Measure 39 starts with a dynamic of *f* and includes a section labeled 'B' with a dynamic of *mf*. Measures 44-51 show a melodic line with a dynamic of *f*. Measures 59-66 show a melodic line with a dynamic of *mf*. Measures 73-79 show a melodic line. The final section, starting at measure 80 and ending at measure 95, is labeled 'C' and has a dynamic of *mf*.

90

95

102

108

112

117

123

129

134

139

146

152

159

165

171

D

177

E

182 [1.] [2.]

187

193

200

205

F

217 f

222 mf

227

234 1. 2.

239 f mf

244 G

250 mf

255 mp

260 mf mp

1

265

270 1.

274 2.

278

283 *mf* *mf* **H** $\text{d} = 155$

288 *f*

292 *mf*

295 1. 2.

300

305 *ff*

310 To Coda

316 *f*

321 2. **D.S. al Coda**

325

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

2º Trompete em Sib

Arr: S Ten Fabio Azevedo

The musical score consists of 11 staves of music for 2nd Trombone in Sib. The score includes the following details:

- Staff 1:** Dynamics include f and **molto rit.**. Tempo is $\text{♩} = 140$ initially, then $\text{♩} = 70$.
- Staff 2:** Includes a section labeled **A** with a dynamic of mf and a tempo of $\text{♩} = 140$.
- Staff 3:** Includes a section labeled **B** with a dynamic of mf and a tempo of $\text{♩} = 190$.
- Staff 4:** Includes a section labeled **C** with a dynamic of mf and a tempo of $\text{♩} = 140$.
- Performance Markings:** Various slurs, grace notes, and dynamic markings like f , mf , and mf are used throughout the score.
- Tempo Changes:** The score features several tempo changes, including $\text{♩} = 140$, $\text{♩} = 70$, $\text{♩} = 190$, and $\text{♩} = 140$ again.
- Measure Numbers:** Measure numbers are indicated at the beginning of each staff, such as 6, 22, 27, 33, 39, 45, 53, 61, 69, 76, 83, and 90.
- Key Signatures:** Key signatures change frequently, including F_\flat , C , G_\flat , D_\sharp , A_\sharp , E_\sharp , and B_\sharp .

97

<img alt="Musical score page 2, measures 97-103. The key signature changes from G major to F# major at measure 103. Measure 97: 2 eighth-note pairs. Measure 103: 2 eighth-note pairs, followed by a half note, then a bass note. Measure 104: 2 eighth-note pairs, then a bass note. Measure 105: 2 eighth-note pairs, then a bass note. Measure 106: 2 eighth-note pairs, then a bass note. Measure 107: 2 eighth-note pairs, then a bass note. Measure 108: 2 eighth-note pairs, then a bass note. Measure 109: 2 eighth-note pairs, then a bass note. Measure 110: 2 eighth-note pairs, then a bass note. Measure 111: 2 eighth-note pairs, then a bass note. Measure 112: 2 eighth-note pairs, then a bass note. Measure 113: 2 eighth-note pairs, then a bass note. Measure 114: 2 eighth-note pairs, then a bass note. Measure 115: 2 eighth-note pairs, then a bass note. Measure 116: 2 eighth-note pairs, then a bass note. Measure 117: 2 eighth-note pairs, then a bass note. Measure 118: 2 eighth-note pairs, then a bass note. Measure 119: 2 eighth-note pairs, then a bass note. Measure 120: 2 eighth-note pairs, then a bass note. Measure 121: 2 eighth-note pairs, then a bass note. Measure 122: 2 eighth-note pairs, then a bass note. Measure 123: 2 eighth-note pairs, then a bass note. Measure 124: 2 eighth-note pairs, then a bass note. Measure 125: 2 eighth-note pairs, then a bass note. Measure 126: 2 eighth-note pairs, then a bass note. Measure 127: 2 eighth-note pairs, then a bass note. Measure 128: 2 eighth-note pairs, then a bass note. Measure 129: 2 eighth-note pairs, then a bass note. Measure 130: 2 eighth-note pairs, then a bass note. Measure 131: 2 eighth-note pairs, then a bass note. Measure 132: 2 eighth-note pairs, then a bass note. Measure 133: 2 eighth-note pairs, then a bass note. Measure 134: 2 eighth-note pairs, then a bass note. Measure 135: 2 eighth-note pairs, then a bass note. Measure 136: 2 eighth-note pairs, then a bass note. Measure 137: 2 eighth-note pairs, then a bass note. Measure 138: 2 eighth-note pairs, then a bass note. Measure 139: 2 eighth-note pairs, then a bass note. Measure 140: 2 eighth-note pairs, then a bass note. Measure 141: 2 eighth-note pairs, then a bass note. Measure 142: 2 eighth-note pairs, then a bass note. Measure 143: 2 eighth-note pairs, then a bass note. Measure 144: 2 eighth-note pairs, then a bass note. Measure 145: 2 eighth-note pairs, then a bass note. Measure 146: 2 eighth-note pairs, then a bass note. Measure 147: 2 eighth-note pairs, then a bass note. Measure 148: 2 eighth-note pairs, then a bass note. Measure 149: 2 eighth-note pairs, then a bass note. Measure 150: 2 eighth-note pairs, then a bass note. Measure 151: 2 eighth-note pairs, then a bass note. Measure 152: 2 eighth-note pairs, then a bass note. Measure 153: 2 eighth-note pairs, then a bass note. Measure 154: 2 eighth-note pairs, then a bass note. Measure 155: 2 eighth-note pairs, then a bass note. Measure 156: 2 eighth-note pairs, then a bass note. Measure 157: 2 eighth-note pairs, then a bass note. Measure 158: 2 eighth-note pairs, then a bass note. Measure 159: 2 eighth-note pairs, then a bass note. Measure 160: 2 eighth-note pairs, then a bass note. Measure 161: 2 eighth-note pairs, then a bass note. Measure 162: 2 eighth-note pairs, then a bass note. Measure 163: 2 eighth-note pairs, then a bass note. Measure 164: 2 eighth-note pairs, then a bass note. Measure 165: 2 eighth-note pairs, then a bass note. Measure 166: 2 eighth-note pairs, then a bass note. Measure 167: 2 eighth-note pairs, then a bass note. Measure 168: 2 eighth-note pairs, then a bass note. Measure 169: 2 eighth-note pairs, then a bass note. Measure 170: 2 eighth-note pairs, then a bass note. Measure 171: 2 eighth-note pairs, then a bass note. Measure 172: 2 eighth-note pairs, then a bass note. Measure 173: 2 eighth-note pairs, then a bass note. Measure 174: 2 eighth-note pairs, then a bass note. 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187

193

200

206

F

218

224

229

235

240

G

253

258

261

265

270 1. 2.

276

mf

mf

281

H. $\text{♩} = 155$

f

mf

290

295 1. 2. **S**

ff

301

ff

306

311 To Coda

1. f

317

2.

322 D.S. al Coda

mf

326

330 1. 2. ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

3º Trompete em Sib

Arr: S Ten Fabio Azevedo

Box A: Measures 22-27. Dynamics: *mf*. Measure 27 ends with a fermata over the first note of the next staff.

Box B: Measures 39-51. Dynamics: *f*, *mf*. Measure 44 starts with *f* and ends with *mf*.

Box C: Measures 92-96. Dynamics: *mf*, *mf*. Measure 96 ends with a fermata over the first note of the next staff.

97

103 2

108 *mf* 1.

f *mf* *f*

112 2.

mf 3

D

129

134

139

146 *f*

152 3

159 3

165 3

171 3

E

182 1. 2.

187

192 1

200 1

206 1

F

f

217

mf

222

1. 2.

235

f *mf*

240

mf

G

mf *mp*

253

mf

258

mp

261 1

265

270 [1.] [2.]

276

281

H

$\text{d} = 155$

f

mf

S

300

ff

310 **To Coda**

316

D.S. al Coda

mf

325

330 [1.] [2.]

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

4º Trompete em Sib

Arr: S Ten Fabio Azevedo

$\text{♩} = 140$

1

6

f

molto rit.

$\text{J} = 70$

A 7

$\text{J} = 140$

22

mf

27

33

1. 2. 1 $\text{J} = 190$

B

39

45

f f mf

53

61

mf

68

75

80

C $\text{J} = 140$

92

mf mf

2

97

103

108

112

118

124 D

130

135

140

147 f

154

160

166

172

E

182 [1.] [2.]

187

193

200

206

F

218

223

228

235

240

G

253

258

261

265

270 1. 2.

276

281

H $d = 155$

290

295 1. 2. **S**

300

305

310 To Coda **O**

316 1.

321 2. **D.S. al Coda** **O**

325

330 1. 2. **ff**

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

1^a Trompa em Fá

Arr: S Ten Fabio Azevedo

The sheet music consists of 11 staves of musical notation for 1^a Trompa em Fá. The key signature varies throughout the piece, including B-flat major, A major, E major, and D major. The time signature also changes frequently, including 4/4, 2/4, 3/4, and 2/2. The tempo is marked at 140 BPM for most sections, with a 'molto rit.' section around measure 7 and a 'mf' dynamic in measure 17. A solo section is indicated with '(SOLO)' and a box labeled 'A' around measure 7. The music includes various performance techniques such as grace notes, slurs, and accents. Measures 31-36 feature a '1.' and '2.' marking above the staff. Measures 49-57 show a transition with a 'B' marking and a switch to 3/2 time. Measures 75-83 conclude with a 'C' marking and a switch to 4/4 time.

92

99

107

112

117

122

128

134

139

144

150

156

163

169

174

E

182 [1.] [2.]

188

194

200

206

211 **F**

216

222 [1.] [2.]

228

234 [1.] [2.]

239

244 **1**

G

250 *mf*

256 *mp*

262 *mp*

268 1.

273 2.

278

284 *mf* *mf* **H** $\text{♩} = 155$

289 *f*

295 1. 2.

301

307 *mf* **To Coda**

312

319 **D.S. al Coda**

323

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(*Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca*)

2^a Trompa em Fá

Arr: S Ten Fabio Azevedo

AII. 3 Ten Pablo Alveado

6

f

molto rit.

A **A = 70**

mf

23

30

1.

2.

36

f

B **A = 190**

mf

49

58

67

75

C **A = 140**

mf

91

mf

98

105

III

111 [1.] [2.]

116

120

D

131

137

f

142

149

155

162

169

E

176

182 [1.] [2.]

188

194

200

206

211 **F**

217 *f*

224 1. 2.

229

235 1. 2. *f* *mf*

240 **G** 1

250 *mf* *mf*

255 *mp*

261 *mp*

266

270 1. 2.

275

278 *mf*



H $\text{♩} = 155$

f

283

290

295 1. 2. **S.**

301

1

mf

307

To Coda

312

1.

319

D.S. al Coda

2.

323

mf

330 1.

2.

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

3^a Trompa em Fá

$\text{♩} = 140$

Arr: S Ten Fabio Azevedo

The musical score consists of ten staves of music for 3^a Trompa em Fá. The key signature changes frequently, including B-flat major (indicated by a B-flat symbol), G major (indicated by a G-sharp symbol), and E major (indicated by a sharp symbol). The time signature also varies, including 4/4, 2/4, and 3/4. The tempo is marked as $\text{♩} = 140$ throughout most of the piece. The score includes dynamic markings such as *f*, *mf*, *molto rit.*, and *mf*. There are three sections labeled A, B, and C, each with specific tempo markings: A at $\text{♩} = 70$, B at $\text{♩} = 190$, and C at $\text{♩} = 140$. The score concludes with a final section marked with a '2' above the staff. Measure numbers are provided on the left side of the staves, ranging from 6 to 98.

105

111 1. 2.

116

120 D

131

136

141

f

147

153

159

166

172

E

177

182 1. 2.

188

193

198

203

208

F

f

223 1. 2.

228

234 1. 2.

f *mf*

239

G

mf *mf*

250

mp

260 *mp*

265

270 1. 2.

mf *mf*

V.S.

H ♦ = 155

284

289 *f*

293 1. 2.

297 ♫

302 1 *mf*

307 To Coda

312

318 1. 2. D.S. al Coda

323

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

4^a Trompa em Fá

Arr: S Ten Fabio Azevedo

The sheet music consists of six staves of musical notation for a solo instrument, likely flute or oboe. The music is in common time throughout.

- Staff 1:** Dynamics include f and *molto rit.*. Measure numbers 6, 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present.
- Staff 2:** Dynamics include f and mf . Measure numbers 7, 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present. A box labeled "A" is located above the staff.
- Staff 3:** Dynamics include mf . Measure numbers 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present.
- Staff 4:** Dynamics include f and mf . Measure numbers 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present. A box labeled "B" is located above the staff.
- Staff 5:** Dynamics include mf . Measure numbers 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present.
- Staff 6:** Dynamics include mf . Measure numbers 14, 22, 28, 33, 39, 45, 54, 62, 72, 79, 94, and 99 are present. A box labeled "C" is located above the staff.

Tempo markings: $\text{♩} = 140$, $\text{♩} = 70$, $\text{♩} = 190$.

105

111 1.

112 2.

D

131

136

141

f

154

167

E

176

182 1.

187

192

197

202

207

F

f

mf

1.

2.

G

mf

mf

mp

mp

mf

mf

f

H = 155

f

mf

V.S.

293

1.

2.

297

302

1

mf

To Coda

307

312

318

[1.]

[2.]

D.S. al Coda

323

mf

328

[1.]

f

[2.]

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

1º Trombone Tenor

Arr: S Ten Fabio Azevedo

$\text{J} = 140$

1

f **molto rit.**

A

p

16 **$\text{J} = 140$**

mf **mf**

23

p **mf** **p**

30

1 **$\text{J} = 190$** **f** **f** **f**

B

mf

48

54

61 **mf**

69

75

86 **$\text{J} = 140$**

f

91 **mf** **2**

97

103 **2** **1** *mf* **f** *mf*

111 **1.** **2.** **3.**

117 **f** *mf*

124 **D**

130 **f**

136

142 **f**

149

155

161

167

173 **E** **f**

182 **1.** **2.**

188

194

200

206

F

224

229

234

G

255

260

265

270 [1.] [2.] $\underbrace{\quad}_{3}$

276 mf mf

281

H $\text{♩} = 155$

290

295 [1.] [2.] f mp

300 ff f

305

311 **To Coda** f

317 [1.] [2.] **D.S. al Coda**

323 f

328 ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

2º Trombone Tenor

Arr: S Ten Fabio Azevedo

$\text{♩} = 140$

1

5

molto rit.

$\text{♩} = 70$

17

23

30

36

B

47

53

59

66

73

C

86

91

97

97

103 2

110 1. 2.

115 3

120 D

136

141

148 f

154 3 3

159 3 3

165 3

171 3

177 E

182 1. 2.

187



192



197



202



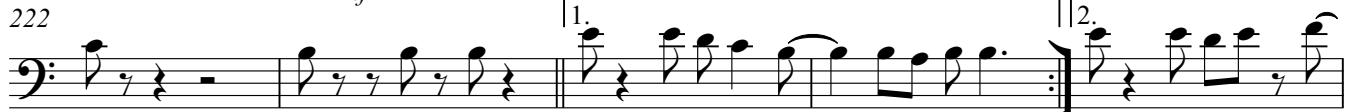
207

217 *f*

mf



222



227



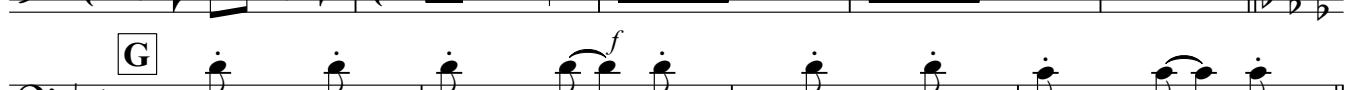
231



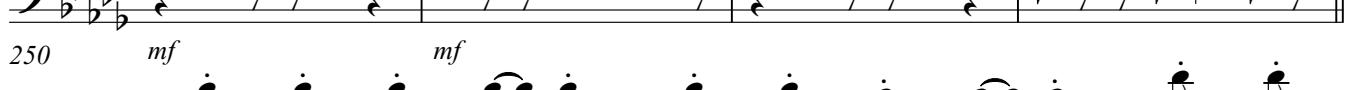
235



241

**G**

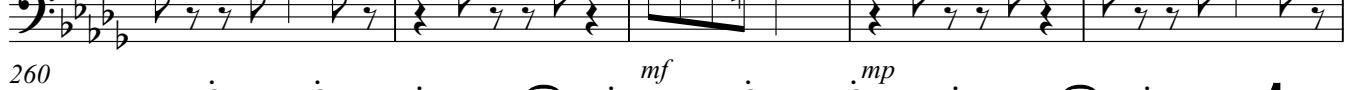
250



255



260



265

270 1. 2.

276

281 *mf* *mf*

H $\text{d} = 155$

290 *f*

295 1. 2.

300

305 *ff* *f*

310 To Coda \oplus

315 *f*

319 1. D.S. al Coda

323

328 1. 2.

331 *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

3º Trombone Tenor

Arr: S Ten Fabio Azevedo

$\text{J} = 140$

1

f

7 **molto rit.**

A

$\text{J} = 70$

p

16 $\text{J} = 140$

mf

23 **mf**

30 **1**

36 **1**

B $\text{J} = 190$

f

47 **mf**

53

60 **mf**

68 **1**

75

86 **C**

$\text{J} = 140$

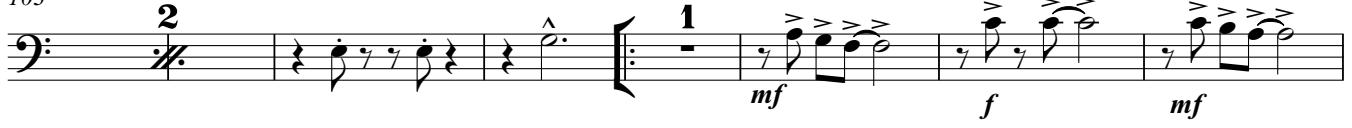
f

91 **mf**

97



103



111



117



124



130



136



142



149



155



161



167



173

**E**

182



188



194



200



206



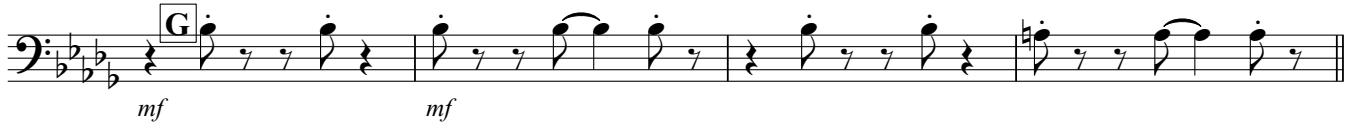
218



229



240



250



255



260



265

270 1. 2.

276

281

290

H ♦ = 155

295 1. 2. ♩

300

305

311 To Coda ♩

315 1.

319 2. D.S. al Coda

323

328 1. 2. ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

4º Trombone Tenor

Arr: S Ten Fabio Azevedo

The musical score consists of two staves of music for 4th Trombone Tenor. Staff 1 begins with a tempo of $\text{♩} = 140$ in 4/4 time. It features a mix of eighth and sixteenth-note patterns with various dynamics including *f*, *p*, *mf*, and *molto rit.*. Measure 17 introduces a section starting with *p* at $\text{♩} = 140$, followed by *mf* and *mf* sections. Staff 2 begins at measure 23, also at $\text{♩} = 140$, with a dynamic of *f*. Measures 30-35 show a transition to a faster tempo of $\text{♩} = 190$ in 2/2 time, indicated by a bracket labeled 'B'. The score concludes with a final section starting at $\text{♩} = 140$ in 4/4 time, marked *mf*.

97

97

103

110

115

120

131

136

141

148

154

160

166

172

182

187

D

E

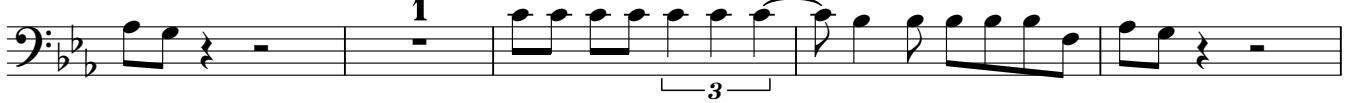
192



197



202



207



212



217



222



227



232



237



242



247



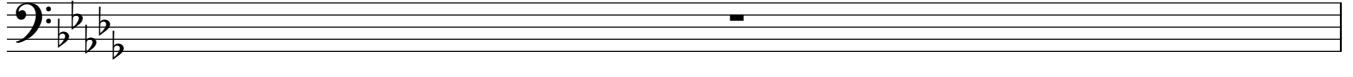
252



257



262



265

270 [1.] [2.]

276

mf

mf

H = 155

f

295 [1.] [2.] **S**

ff

f

311 To Coda **Φ**

f

315 [1.]

319 [2.] **D.S. al Coda**

323

f

1. [2.]

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

Bombardino Bb

Arr: S Ten Fabio Azevedo

The musical score consists of 12 staves of music for Bombardino Bb. The tempo is indicated as $\text{♩} = 140$ throughout most of the piece.

- Staff 1:** Dynamics f . Measure 1 starts with a single note followed by a series of eighth notes. Measure 5 includes a dynamic instruction **molto rit.** and a tempo change to $\text{♩} = 70$, labeled "(solo de Trompa)".
- Staff 2:** Measure 5 continues with eighth-note patterns. Measure 16 begins with a dynamic mf .
- Staff 3:** Measure 16 continues with eighth-note patterns. Measure 22 shows a transition with a dynamic mf .
- Staff 4:** Measure 22 continues with eighth-note patterns. Measure 32 features a dynamic f and includes first and second endings.
- Staff 5:** Measure 32 continues with eighth-note patterns. Measure 37 features a dynamic f and includes a tempo change to $\text{♩} = 190$.
- Staff 6:** Measure 37 continues with eighth-note patterns. Measure 47 includes a dynamic f and a measure repeat sign.
- Staff 7:** Measure 47 continues with eighth-note patterns. Measure 54 concludes the piece.
- Performance Instructions:**
 - A:** A box labeled "A" is placed over Staff 3, indicating a specific section of the music.
 - B:** A box labeled "B" is placed over Staff 5, indicating another specific section of the music.

61

62

63

64

65

66

67

68

69

70

71

72

73

74

75

76

77

78

79

80

81

82

83

84

85

86

87

88

89

90

91

92

93

94

95

96

97

98

99

100

101

102

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

125

126

127

128

129

130

131

132

133

134

135

136

C $\text{♩} = 140$

mf

f

mf

1.

2.

D

f

162

188 1

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224 1. 2.

225

226

227

228

229

230

231

232

233

234

235 1. 2.

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

E

F

G

258

263 *mp*

270 1. 2.

277

283 *mf* **H** = 155

288 *f*

293 *f* 1. 2.

297

302

307 *f* To Coda $\textcircled{0}$

312 *f*

317 1. 2.

322 D.S. al Coda $\textcircled{0}$

326 *f*

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos;
O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

Saxhorne Barítono Bb

Arr: S Ten Fabio Azevedo

61

70

77

82

93

C $\text{♩} = 140$

f

mf

101

107

f

mf

112

118

123

D

129

137

143

f

149

155

161

167

173

E

188

195

202

207

F

216 f

mf

224 1. 2.

230

235 1. 2.

f mf

G

mf mp

252 1.

258

263 *mp*

270 1. 3 2.

278 *mf*

H = 155

290 *f*

295 1. 2. **S**

300 *f*

306 To Coda **Φ**

312 *f*

317 1. 2.

322 D.S. al Coda **Φ**

326 *f*

330 1. 2. *ff*

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour, Meu Bem, Ma Femme; e Deixa de Banca)

Tuba em Bb

Arr: S Ten Fabio Azevedo

Tuba em Bb

121

D

128

135

142 f

149

156

163

170

177 E 1.

183 2.

190

196

202

207

F

217 f

223 mf

230 1.

Tuba em Bb

3

236 [2.]

f *mf*

243

G

f *mf*

250

mp

257

mp

264

[1.]

271

[2.]

277

mf

284

H $\downarrow = 155$

f *mf*

290

[1.] [2.]

297 **S:**

304

f

311 **To Coda** $\ddot{\Theta}$

318

D.S. al Coda

ff

323

328

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos;
O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

Tuba em Eb

Arr: S Ten Fabio Azevedo

The musical score consists of 13 staves of music for Tuba in Eb. The score begins with a dynamic of **f** and a tempo of **♩ = 140**. It includes sections labeled **A**, **B**, and **C**. The score features various dynamics such as **f**, **molto rit.**, **70**, **mf**, **190**, **f**, **140**, and **mf**. The tempo varies throughout the piece, with sections at **♩ = 70**, **♩ = 140**, and **♩ = 190**. The score also includes performance markings like **—** (barline), **||** (double barline), and **1.** and **2.** (indicating endings). The instrumentation includes tuba in Eb, with some parts requiring transposition to another key.

Tuba em Eb

120

D

127

134

141

148 *f*

154

160

166

173

E

180

186

193

199

205

211

F

216 *f*

223 *mf*

230

Tuba em Eb

3

236 2.

243 G

250

257

264 1.

271 2.

277

284 H $\text{♩} = 155$

290 1. 2.

297 §

304

311 To Coda ∅

318 1. 2. D.S. al Coda

323 ∅

328 1. 2. ff

Base

TRIBUTO À JOVEM GUARDA

(*Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos; O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca*) Arr. S. Ten Fabinho

Arr: S Ten Fabio Azevedo

♩ = 140 D_b $\overset{C_b}{>} D_b$ $\overset{C_b}{>} D_b$ $\overset{C_b}{>} D_b$ $\overset{C_b}{>} D_b$ $\overset{C_b}{>} D_b$ $\overset{C_b}{>} D_b$
f

7 A G_b Ab **molto rit.** ♩ = 70 [A] A_b D_b A_b D_b Fm
2

17 ♩ = 140 Fm E_b Fm E_b
mf

25 Fm C⁷ Fm B^{bm}
2

32 C⁷ Fm B_b > Fm | 2. Fm B_b > Fm B_b > C > Dm
f

39 C > Dm Em F [B] ♩ = 190 G G
f **mf**

46 f f Am C
2

52 D⁷ G Am D⁷ G F[#] G C Bm Am
2

59 G Am
2

66 C Dm G Am D⁷
2

73 G G⁷ C D⁷ G Em C
2

80 D⁷ Am D⁷ Am D C ♩ = 140
2

87 C G
mf

Base

94 C G

104 C C⁷ F *mf* C Am

III Dm 1. G C C⁷ 2. G C

117 Am Dm⁷ G⁷ C Am Dm G⁷

124 C C⁷ **D** F G B^b C⁷ F G

131 B^b C⁷ F F Am D⁷

138 G B^b B^b B^b B^b B^b B^b f B^b B^b

144 F Dm B^b C⁷ F

150 F Gm Am B^b C^m B^b C B^b C B^b

156 C F Gm Am B^b C^m B^b B^b B^b

162 F Dm B^b C⁷ F

168 Dm B^b C⁷ F Dm B^b C⁷

175 B^b D^b B^b G B^b D^b E^b⁷ **E** A^b B^b E^b

182 1. D^b E^b⁷ 2. A^b B^b E^b Cm

Base

3

188 Gm B_b A_b B_b E_b

194 Cm A_b B_b D_b E_b

200 A_b B_b E_b D_b E_b A_b B_b

206 E_b Dm Cm B_b A_b B_b E_b

211 B⁷ F Em B⁷ Em B⁷

216 A G⁷ A G⁷ C F C F

222 C G⁷ C G⁷ C Am G F

228 E Am G F E

234 Am G F Am G⁷ C F C

240 F C F f Am mf G Am G

253 A_b G_b A_b B_bm F⁷ B_bm

260 G_b A_b G_b A_b B_bm B_b⁷ E_bm

267 A_b D_b G_b C_b^{1.} F⁷ B_bm

Base

273 B_{\flat}^7 2. C_{\flat} F^7 $B_{\flat}m$ F^7 B_{\flat}

mf

280 Dm E_{\flat} F $B_{\flat}m$ **H** $\bullet = 155$

f

287 A^7 Dm $Dm^{(maj7)}$ Dm^7 Dm^6 Gm $Gm^{(maj7)}$ Gm^7 G^6 B_{\flat} A^7

294 Dm 1. Dm 2. Dm \S Gm Dm

300 Gm A^7 Dm $Dm^{(maj7)}$ Dm^7 Dm^6

307 Gm $Gm^{(maj7)}$ Gm^7 G^6 B_{\flat} A^7 Dm **To Coda** \emptyset Dm

314 Gm B_{\flat} A^7 1. Dm 2. Dm

D.S. al Coda

322 \emptyset Dm Dm $Dm^{(maj7)}$ Dm^7 Dm^6 Gm $Gm^{(maj7)}$

327 Gm^7 G^6 B_{\flat} Dm C 1. Dm 2. Dm Em F G A D

ff

TRIBUTO À JOVEM GUARDA

(Ninguém Poderá Julgar-me; Giramundo; No Dia Em Que Parti; Coração de Papel; Lágrima nos Olhos;

O Pão; Mon Amour; Meu Bem, Ma Femme; e Deixa de Banca)

Bateria

Arr: S Ten Fabio Azevedo

Tempo: $\text{J} = 140$

Section A: $\text{J} = 70$ **A**

Section B: $\text{J} = 190$

Section C: $\text{J} = 140$

Section D:

Performance Instructions:

- virada livre**
- mf**
- 1.** **2.**

Bateria

130

139

148

157

166

176

E

181

189

196

203

F

209

215

221

229

235

f

242 Bateria **G** *mf*

249 *mp*

257 *mp*

265 [1.]

273 *mf*

279 **H** $\text{♩} = 155$ *f*

288 [1.]

296 [2.]

304 To Coda \emptyset

312 [1.]

321 D.S. al Coda \emptyset

327 [1.] [2.] *ff*