

Nivaldo no Choro

Guia

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

This musical score is for the piece "Nivaldo no Choro" by Sivirino Araújo, arranged for the Orquestra Tabajara. The score is in 2/4 time and features a full orchestra and percussion. The instruments are listed on the left: Flauta, Clarinete Bb 1, Clarinete Bb 2, Clarinete Bb 3, Sax. Soprano, Sax. Alto 1, Sax. Alto 2, Sax. Tenor 1, Sax. Tenor 2, Sax. Barítono, Trompa Eb 1, Trompa Eb 2, Trompa Eb 3, Trompete Bb 1, Trompete Bb 2, Trompete Bb 3, Trombone 1, Trombone 2, Trombone 3, Bombardino Bb, Tuba, Pratos 1, Caixa 2, and Bombo 3. The score is divided into measures, with dynamic markings such as *f* (forte) and *sf* (sforzando) indicating the intensity of the music. The percussion section includes Pratos 1, Caixa 2, and Bombo 3, which provide the rhythmic foundation for the piece.

This page of a musical score is for a large orchestra, featuring woodwinds, strings, brass, and percussion. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

The instruments listed on the left are:

- Fl.
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- S. Sx.
- A. Sx. 1
- A. Sx. 2
- T. Sx. 1
- T. Sx. 2
- B. Sx.
- Trp. 1
- Trp. 2
- Trp. 3
- B♭ Tpt. 1
- B♭ Tpt. 2
- B♭ Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bomb.
- Tuba
- P. t. 1
- C. x. 2
- B. b. 3

The score includes various musical notations such as notes, rests, and dynamic markings like 'mf'.

17

Fl. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mp*

S. Sax. *tr*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

B. Sax. *mp*

17

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bomb. *mp*

Tuba

17

P. t. 1

C. x. 2

B. b. 3

25

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

25

Trp. 1

Trp. 2

Trp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

25

P. t. 1

C. x. 2

B. b. 3

33

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

33

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

33

P. t. 1

C. x. 2

B. b. 3

Fl. *f*

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

S. Sax.

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. 1 *f*

T. Sax. 2 *f*

B. Sax. *f*

Tp. 1 *mf*

Tp. 2 *mf*

Tp. 3 *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bomb. *mf*

Tuba

P. t. 1

C. x. 2

B. b. 3

49

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

49

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

49

P. t. 1

C. x. 2

B. b. 3

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

f

mf

mf

mf

mf

X

X

X

81

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

81

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

81

P. t. 1

C. x. 2

B. b. 3

89

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

89

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

89

P. t. 1

C. x. 2

B. b. 3

2.

97

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

97

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

97

P. t. 1

C. x. 2

B. b. 3

113

Fl. *mf* D.S. ao Coda

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B♭ Cl. 3 *mf*

S. Sx.

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. 1 *mf*

T. Sx. 2 *mf*

B. Sx. *mf*

113

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Bomb. *mf*

Tuba

113

P. t. 1

C. x. 2

B. b. 3

129

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

129

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

129

P. t. 1

C. x. 2

B. b. 3

The musical score is for a piece titled "Nivaldo no Choro" on page 17. It is written for a large ensemble. The key signature is one sharp (F#). The score is divided into two systems. The first system contains staves for Flute, Clarinets 1-3, Saxophones 1-2, Tenor Saxophones 1-2, Baritone Saxophone, Trumpets 1-3, Trombones 1-3, Bombardier, and Tuba. The second system contains staves for Percussion 1, Cymbal 2, and Bass Drum 3. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f). The percussion parts are marked with 'X' symbols.

137

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

137

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

137

P. t. 1

C. x. 2

B. b. 3

145

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

145

Tp. 1

mf

Tp. 2

mf

Tp. 3

mf

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

mf

Tbn. 2

mf

Tbn. 3

mf

Bomb.

mf

Tuba

145

P. t. 1

mf

C. x. 2

mf

B. b. 3

mf

152

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

153

Tp. 1

Tp. 2

Tp. 3

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tuba

152

P. t. 1

C. x. 2

B. b. 3

[illegible]

Nivaldo no Choro

Flauta

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

f

6

mp

18

24

10

f

p

39

2

f

46

mf

52

58

10

f

p

73

2

80

mf

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Nivaldo no Choro

2
86

1. 8 2. 6

f

104

110

f *mf*

116

D.S. ao Coda

\emptyset 7

128

f

134

mf

140

f

146

9

p

160

2

f

Nivaldo no Choro

1º Clarinete B \flat

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

18

24

39

46

52

58

73

80

f

mp

f

p

f

mf

f

p

mf

6

10

2

10

2

§

⊙

Nivaldo no Choro

2

86

104

104

Musical notation for measure 104. The staff is in treble clef with a key signature of one sharp (F#). The measure contains a complex rhythmic pattern with eighth and sixteenth notes, including rests and accidentals.

110

110

f *mf*

116

[illegible]

128

128

f

134

134

mf

140

140

Measures 140-143 of the musical score. Measure 140: Treble clef, key signature of one sharp (F#), quarter note G4. Measure 141: Quarter rest, eighth rest, quarter note A#4 with an accent (>), quarter note G4. Measure 142: Quarter rest, eighth rest, quarter note F#4 with an accent (>), quarter note E4 with an accent (>). Measure 143: Quarter rest, eighth rest, quarter note D4 with an accent (>), quarter note C4. A dynamic marking of *f* (forte) is placed below the first eighth rest in measure 142.

146

160

Nivaldo no Choro

2º Clarinete B♭

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

18

24

39

46

52

58

73

80

f

mp

f

p

f

mf

f

p

mf

θ

Nivaldo no Choro

2
86

1. 8 2.

6

f

104

110

f *mf*

116

D.S. ao Coda

7

128

f

134

mf

140

f

146

9

p

160

2

f

Nivaldo no Choro

3º Clarinete B♭

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

18

24

39

46

52

58

73

80

f

mp

f

p

f

mf

mf

Nivaldo no Choro

2
86

1. 8 2.

6

f

104

110

f *mf*

116

∅

D.S. ao Coda

7

128

f

134

mf

140

f

146

9

p

160

2

f

Detailed description of the musical score: The score is written for a single melodic line in treble clef. The key signature has one sharp (F#). The time signature is not explicitly shown but is implied to be 2/4 based on the notation. The score consists of nine staves of music. The first staff (measures 86-92) includes a first ending (8 measures) and a second ending (6 measures). The second staff (measures 93-103) continues the melodic line. The third staff (measures 104-113) features a forte (f) dynamic. The fourth staff (measures 114-115) has a mezzo-forte (mf) dynamic. The fifth staff (measures 116-127) includes a 'D.S. ao Coda' instruction and a 7-measure rest. The sixth staff (measures 128-133) continues the melody. The seventh staff (measures 134-139) features a mezzo-forte (mf) dynamic. The eighth staff (measures 140-145) has a forte (f) dynamic. The ninth staff (measures 146-155) includes a 9-measure rest and a piano (p) dynamic. The tenth staff (measures 156-160) features a 2-measure rest and a forte (f) dynamic.

Nivaldo no Choro

Sax. Soprano (Solista)

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

9

f

14

tr

20

tr

26

f

32

tr

38

tr *tr* *tr*

43

16

f

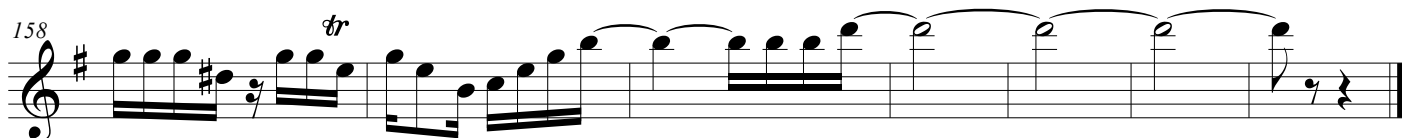
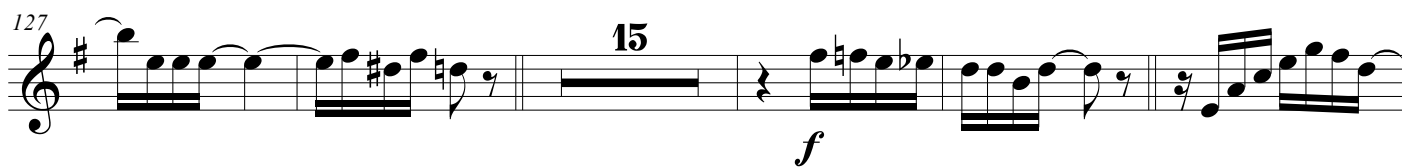
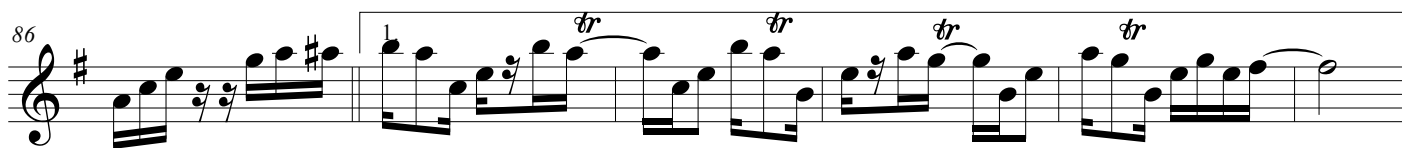
64

70

tr *tr* *tr* *tr*

75

f



Nivaldo no Choro

1º Sax. Alto

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

18

24

39

46

52

58

73

80

f

mp

f

mf

p

mf

2
86

Nivaldo no Choro

1. 4 2 2.

The image shows a musical score for a piece titled "Nivaldo no Choro". The score is for a single melodic line in treble clef, with a key signature of two sharps (F# and C#). The time signature is 2/8. The score begins at measure 86. Measure 86 contains a quarter rest, followed by an eighth note G# with an accent (>), and a quarter rest. Measures 87 and 88 are marked with a first ending bracket and a "4" above them, indicating a four-measure rest. Measure 89 contains a quarter rest, followed by an eighth note G#, an eighth note A, and a quarter rest. Measures 90 and 91 are marked with a second ending bracket and a "2" above them, indicating a two-measure rest. The score ends with a double bar line and a repeat sign. The measure numbers 86, 87, 88, 89, 90, and 91 are written below the staff.

96 **6**

f

107

Measures 107-110 of the piece. Measure 107: Treble clef, key signature of two sharps (F# and C#), 4/4 time. The melody consists of eighth and sixteenth notes. Measure 108: Continuation of the melody. Measure 109: Continuation of the melody. Measure 110: Continuation of the melody, ending with a double bar line. A forte (f) dynamic marking is present below measure 110.

113

mf

D.S. ao Coda \emptyset

Allegretto

131

The first system of the musical score is written on a single five-line staff in treble clef. The key signature consists of two sharps (F# and C#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and another quarter rest. The next measure contains a quarter note D5, a quarter note E5, and a quarter note F#5. The following measure has a quarter note G5, a quarter note A5, and a quarter note B5. The next measure features a quarter note C6, a quarter note B5, and a quarter note A5. This is followed by a quarter note G5, a quarter note F#5, and a quarter note E5. The final measure of the system contains a quarter note D5, a quarter note C5, and a quarter note B4. The system concludes with a double bar line.

137

137

143

9

f

p

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of two sharps (F# and C#). The melody starts on a whole note G4 (G4), followed by a whole note A4 (A4), and then a quarter note B4 (B4) with a fermata. This is followed by a double bar line. The second measure of the system contains a whole note G4 (G4) with a fermata. The third measure contains a quarter note A4 (A4) with a fermata. The fourth measure contains a quarter note B4 (B4) with a fermata. The fifth measure contains a quarter note G4 (G4) with a fermata. The sixth measure contains a quarter note F#4 (F#4) with a fermata. The seventh measure contains a quarter note E4 (E4) with a fermata. The eighth measure contains a quarter note D4 (D4) with a fermata. The system ends with a double bar line. The tempo marking 'Allegretto' is written below the staff. The dynamic marking 'f' (forte) is written below the staff.

Nivaldo no Choro

2º Sax. Alto

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

6

mp

18

24

10

f

p

39

2

f

46

mf

52

58

10

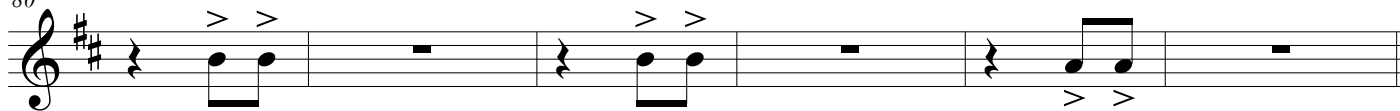
f

p

73

2

80

 mf

86



96


$$f$$

107

 f

113

 m_f Φ

D.S. ao Coda

7

 f

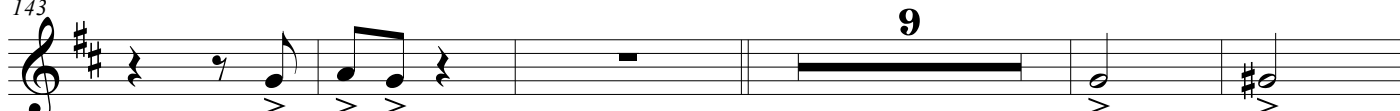
131

 μ_f

137



143.

 f

p

157



2

 \mathcal{I}

Nivaldo no Choro

1º Sax. Tenor_

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

The musical score is written for the 1º Sax. Tenor_ in 2/4 time. It consists of nine staves of music. The key signature is one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and accidentals. Dynamics include *f* (forte), *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). Articulations like accents (>) and slurs are used throughout. Rehearsal marks with repeat signs and first/second endings are present at measures 10, 24, 39, 58, and 73. The score ends with a final double bar line and a repeat sign at measure 80.

7 *f* *mp*

18

24 *f* *p* 10

39 2 *f*

46 *mf*

52

58 *f* *p* 10

73 2 %

80 *mf* Ø

Nivaldo no Choro

2
86

1. 4 2. 2.

96

f

107

f

113

mf

D.S. ao Coda

f

131

mf

137

143

f *p*

157

f

Nivaldo no Choro

2° Sax. Tenor

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

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7

18

24

39

46

52

58

73

80

Nivaldo no Choro

86

86

1.

4

2

2.

96

—

6

$$\mathcal{f}$$

107

—

 f

113

 m_f Φ

7

$$\mathcal{f}$$

D.S. ao Coda

131

—

 m_j

137

+

143

—

$$\mathcal{f}$$

9

p

157

—

2

 f

Nivaldo no Choro

Sax. Barítono

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

6

mp

18

24

10

p

39

2

f

46

mf

52

58

10

p

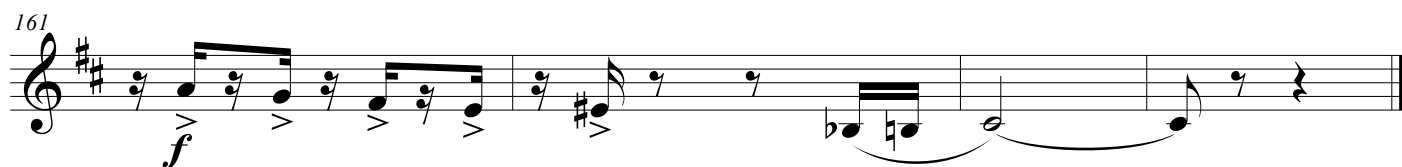
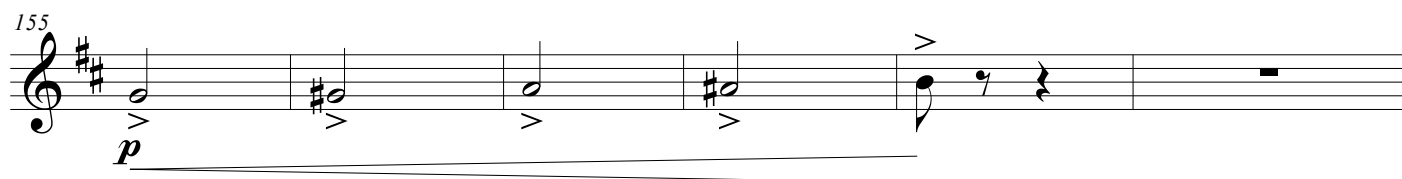
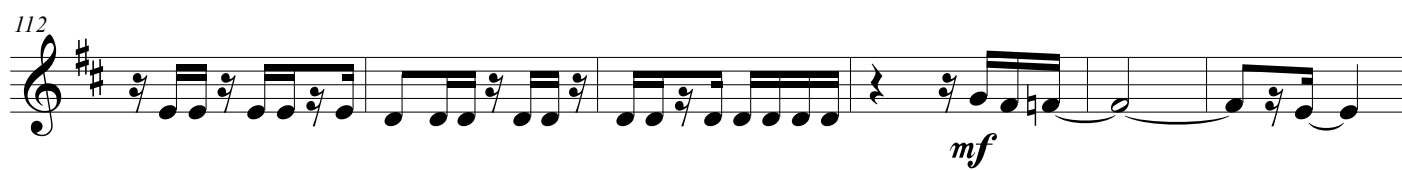
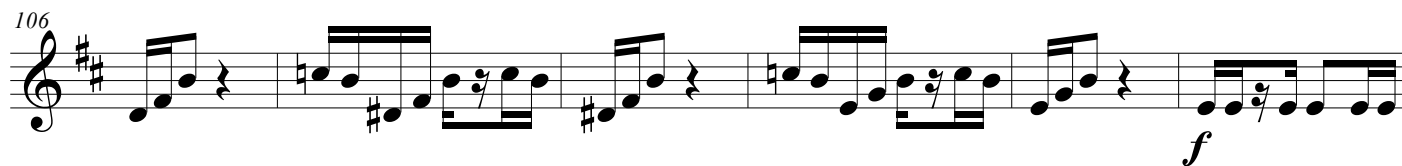
73

2

80

mf

2 Nivaldo no Choro



Nivaldo no Choro

1ª Trompa E♭

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

15

23

31

39

47

55

63

71

f

mf

f

mf

mf

f

mf

§

2

Nivaldo no Choro



80

1.



88

2.



97



106



114



123

*mf*

132



140

*f**mf*

148



156



Nivaldo no Choro

2ª Trompa E♭

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

6 *f*

14

22 *f* *mf*

30

38 *mf*

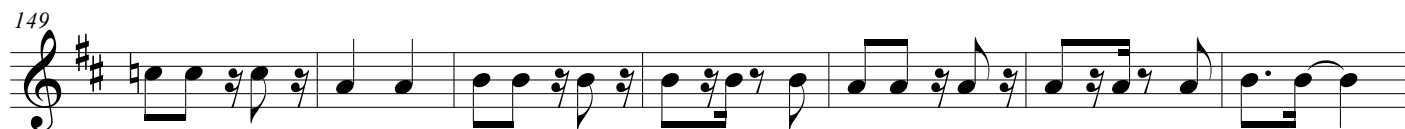
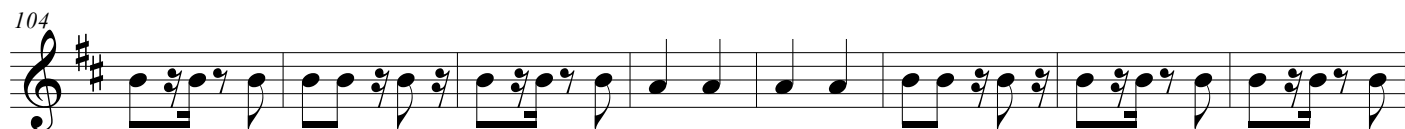
46

54 *f* *mf*

62

70

78



Nivaldo no Choro

3ª Trompa E♭

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

15

23

31

39

47

55

63

71

f

mf

f

mf

f

mf

f

mf

§

The musical score is written for a 3rd E-flat Trumpet part in 2/4 time. It consists of nine staves of music. The key signature has two sharps (F# and C#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also accents and slurs. A section marker (§) is placed at the end of the eighth staff, and a repeat sign is at the end of the ninth staff.

2

Nivaldo no Choro

 \emptyset

80

1.



88

2.



97



106

 \emptyset

114



D.S. ao Coda



123

*mf*

132



141

*f**mf*

148



156



Nivaldo no Choro

1º Trompete B♭

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

Musical score for "The Wind" by Gustav Mahler, featuring a single melodic line in G major, 2/4 time. The score includes dynamic markings (*f*, *mf*), articulation (accents), and repeat signs. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

2

87

105

109

113

117

D.S. ao Coda

129

134

138

142

140

146

15

f

Nivaldo no Choro

2º Trompete B♭

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

5

9

14

26

17

46

2

51

55

59

17

79

mf

83

2

87

 f

105

$$\frac{1}{2}$$

109

$$f$$

113

 Φ

117

D.S. ao Coda

129

 \vec{m}_f

134

 f

138

 f

142

 f

146

146 **15**

Example 15 shows measures 146 through 150. Measure 146 is a whole rest. Measure 147 begins with a forte (*f*) dynamic and contains eighth notes G4, A4, B4, and C5, each with an accent (>). Measure 148 continues with eighth notes D5, E5, F5, and G5, each with an accent (>). Measure 149 contains eighth notes A5, B5, C6, and D6, each with an accent (>). Measure 150 contains a half note E6 with an accent (>) and a half rest. The key signature has one sharp (F#).

Nivaldo no Choro

3º Trompeta B♭

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara
 Editoração: Fábio Marques

Musical score for "The Wind" by Gustav Mahler, measures 1 through 83. The score is in 2/4 time, key of D major (one sharp). The melody is written on a single staff.

Dynamics and articulations include:

- f** (forte) at measures 1, 14, 46, 59, and 79.
- mf** (mezzo-forte) at measures 26 and 79.
- mf** (mezzo-forte) at measure 83.
- Accents (**>**) are placed above notes in measures 1, 5, 9, 14, 26, 46, 51, 55, 59, 79, and 83.
- Slurs are used to group notes in measures 1, 5, 9, 14, 26, 46, 51, 55, 59, 79, and 83.
- Repeat signs are present at measures 14, 26, 59, and 79.
- A fermata is placed over the final note of measure 83.

2

87

105

109

113

117

129

134

138

142

161

161

f

The first system of the musical score for 'The Rose Tree' begins at measure 161. It is written in treble clef with a key signature of one sharp (F#). The melody starts with a forte (*f*) dynamic. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), 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D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (

Nivaldo no Choro

1º Trombone Bb

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

13

21

27

39

46

54

60

72

f

mf

mp

f

mf

p

mf

f

mf

p

2 $\frac{3}{4}$ Nivaldo no Choro

79 \emptyset *mf*

85 1. 4 *mf*

94 2. 8 *mf*

107 2 *f*

114 *mf* D.S. ao Coda

120 \emptyset 8 *mf* 3

135 *mf*

141 *f* *mf*

147 7 *p*

159 *f*

Nivaldo no Choro

1^o Trombone

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7 *f*

13 *mf*

21 *mp*

27 *f*

39 *mf* *p*

46 *mf*

54 *f*

60 *mf* *p*

72 *f*

2 $\frac{3}{8}$ Nivaldo no Choro

79

85 \emptyset *mf* 1. 4

94 2. 8 *mf*

107 2 *f*

114 *mf* D.S. ao Coda

120 \emptyset 8 *mf* 3

135 *mf*

141 *f* *mf*

147 7 *p*

159 *f*

Nivaldo no Choro

2º Trombone B♭

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

13

21

27

39

46

54

60

72

f

mf

mp

p

f

mf

p

3

7

2

3

7

2

2 $\text{\textcircled{S}}$ Nivaldo no Choro

79 $\text{\textcircled{S}}$ mf 1. 4

85 $\text{\textcircled{S}}$ 2. 8 mf

94 $\text{\textcircled{S}}$ 2 f

107 $\text{\textcircled{S}}$ mf D.S. ao Coda

114 $\text{\textcircled{S}}$ 8 mf 3

120 $\text{\textcircled{S}}$ mf

135 $\text{\textcircled{S}}$ f mf

141 $\text{\textcircled{S}}$ 7 p

147 $\text{\textcircled{S}}$ f

159 $\text{\textcircled{S}}$

Nivaldo no Choro

2º Trombone

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

7

f

13

mf

21

mp

f

27

mf

p

39

mf

46

mf

54

f

60

mf

p

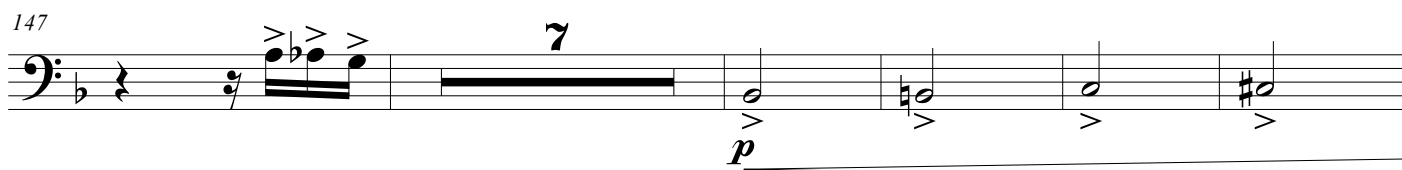
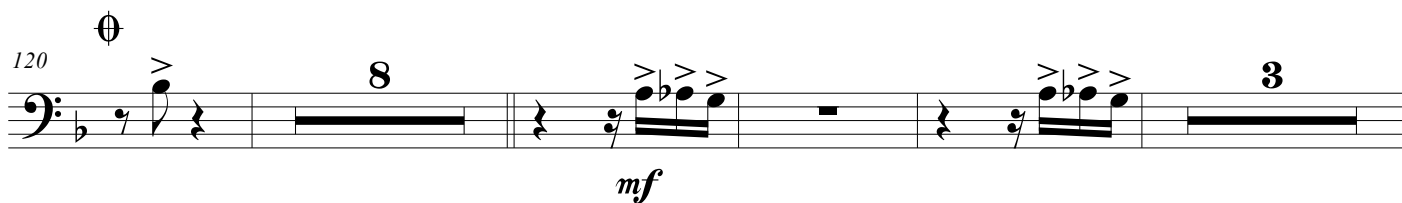
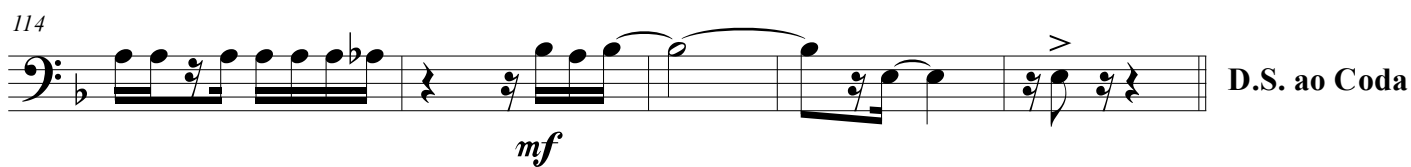
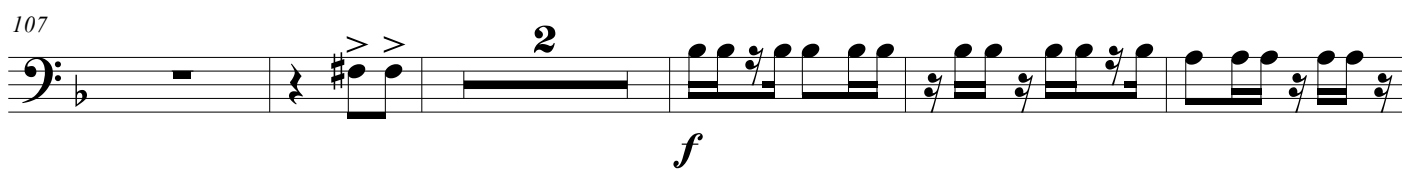
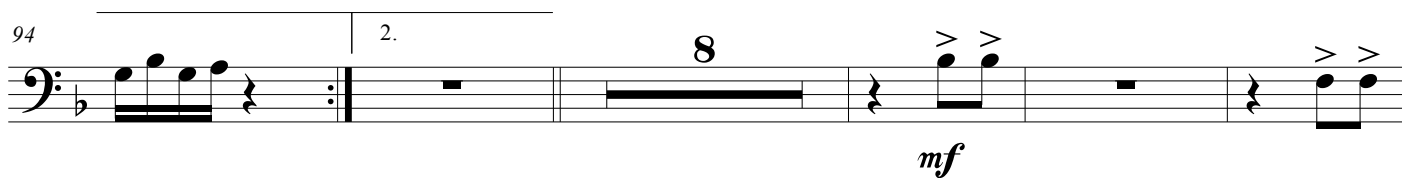
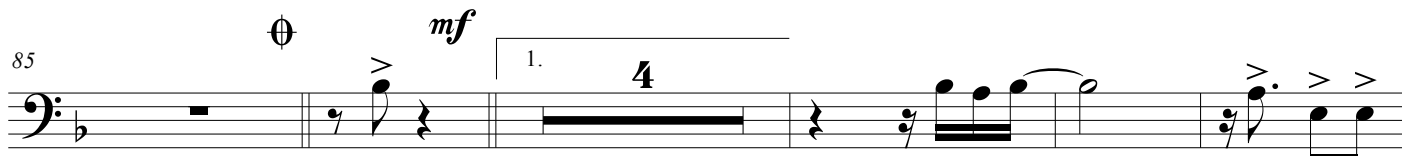
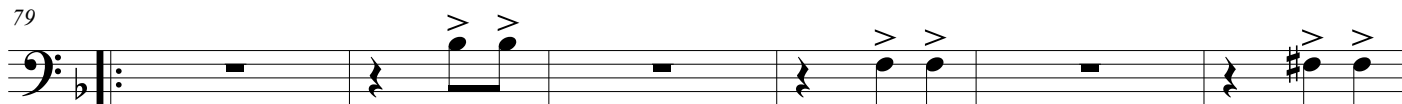
72

mf

2
79



Nivaldo no Choro



Nivaldo no Choro

3° Trombone B \flat

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

3/4

f

7

mf

13

3

mp

21

f

27

7

mf

p

39

2

mf

46

3

mf

54

f

60

7

mf

p

72

2

2
79

Nivaldo no Choro

First system of music (measures 79-84). The key signature is one sharp (F#). The music features a treble clef and a 2/4 time signature. It includes a repeat sign at the beginning, followed by several measures with eighth and sixteenth notes, some with accents (>) and dynamic markings like *mf*.

Second system of music (measures 85-93). It begins with a measure rest, followed by a quarter note with an accent. A first ending bracket labeled '1.' and '4' spans measures 88-91. The system ends with a quarter note and an accent.

Third system of music (measures 94-106). It starts with a quarter note and an accent, followed by a repeat sign. A second ending bracket labeled '2.' and '8' spans measures 100-103. The system concludes with a quarter note and an accent, with a *mf* dynamic marking.

Fourth system of music (measures 107-113). It begins with a quarter note and an accent, followed by a half note. A bracket labeled '2' spans measures 109-110. The system ends with a quarter note and an accent, with a *f* dynamic marking.

Fifth system of music (measures 114-119). It features a series of eighth and sixteenth notes. The system ends with a quarter note and an accent, with a *mf* dynamic marking. The instruction "D.S. ao Coda" is written to the right of the system.

Sixth system of music (measures 120-134). It starts with a quarter note and an accent, followed by a half note. A bracket labeled '8' spans measures 122-123. The system continues with eighth and sixteenth notes, ending with a quarter note and an accent, with a *mf* dynamic marking.

Seventh system of music (measures 135-140). It features a series of eighth and sixteenth notes, with a *mf* dynamic marking.

Eighth system of music (measures 141-146). It begins with a quarter note and an accent, followed by a half note. The system ends with a quarter note and an accent, with a *mf* dynamic marking.

Ninth system of music (measures 147-158). It starts with a quarter note and an accent, followed by a half note. A bracket labeled '7' spans measures 149-151. The system ends with a quarter note and an accent, with a *p* dynamic marking.

Tenth system of music (measures 159-164). It features a series of eighth and sixteenth notes, with a *f* dynamic marking.

Nivaldo no Choro

3^o Trombone

Choro

Arranjo: Sivorino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

Musical score for the bass line of "The Swan" by Camille Saint-Saëns. The score is in 2/4 time, key of B-flat major, and consists of 84 measures. It features various dynamics (f, mf, mp, p), articulations (accents, slurs), and fingerings (3, 2, 7).

79 85

mf

1. 4

94

2. 8

mf

107

2

f

114

mf

D.S. ao Coda

120

8

mf

3

135

mf

141

f

mf

147

7

p

159

f

Nivaldo no Choro

Bombardino B \flat

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

The musical score is written for Bombardino B \flat in 2/4 time. It consists of ten staves of music, each starting with a measure number. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics are indicated by *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano). Articulation is marked with accents (>) and slurs. There are also triplet markings (3) and a 7-measure rest. The score ends with a double bar line.

7 *f*

13 *mf*

21 *mp*

27 *f*

39 *mf*

46 *mf*

54 *f*

60 *mf*

72 *p*

Nivaldo no Choro

This musical score is for a bassoon part, spanning measures 79 to 160. The key signature has one sharp (F#) and the time signature is common time (C). The notation includes various dynamics such as *mf*, *f*, and *p*, along with articulation marks like accents and slurs. There are several repeat signs with first and second endings indicated by numbers 1 and 2. Measure numbers 85, 94, 107, 114, 120, 135, 141, 147, and 158 are placed at the beginning of their respective staves. A "D.S. ao Cod" instruction appears after measure 114. The piece concludes with a final double bar line at the end of measure 160.

Nivaldo no Choro

Tuba B \flat

Choro

Arranjo: Sivirino Araújo/ Orq. Tabajara

Editoração: Fábio Marques

9 *f*

17 *mf*

25 *f*

33 *p*

41

49

57 *f*

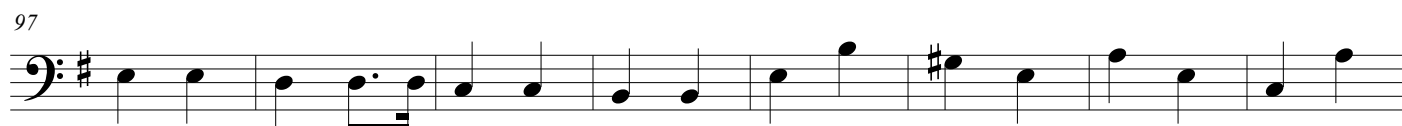
65 *p*

73 *mf*

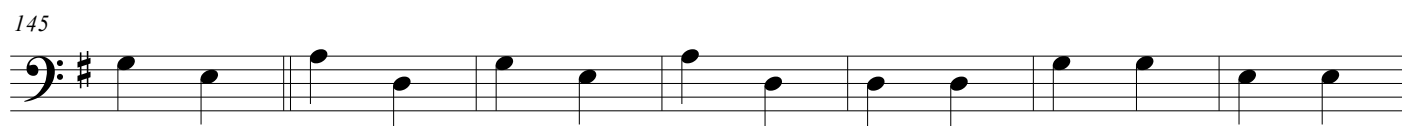
The musical score is written for Tuba B \flat in 2/4 time. It consists of nine staves of music. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), and *p* (piano). Articulations such as accents (>) and slurs are used throughout. A repeat sign with a first ending bracket is present at the end of the piece. The score is numbered with measure numbers 9, 17, 25, 33, 41, 49, 57, 65, and 73.

2
81

Nivaldo no Choro



D.S. ao Coda



<