

Café da Manhã

Ray Conniff

Roberto Carlos

Luiz V.Rocha

This musical score is for the piece "Café da Manhã" by Ray Conniff, arranged by Luiz V. Rocha. It is in 4/4 time with a key signature of three sharps (F#, C#, G#). The score is written for a large band, including woodwinds, brass, and a solo trumpet. The woodwind section consists of four Clarinets in Bb, an Alto Saxophone, a Tenor Saxophone, and a Baritone Saxophone. The brass section includes three Horns in F, three Trumpets in Bb, three Trombones, and a Bombardino C. A Sousaphone in Bb is also present. The score is divided into three measures. The first measure features a complex woodwind melody with triplets and slurs, while the brass instruments provide harmonic support. The second measure continues the woodwind melody with various articulations like accents and slurs. The third measure shows a more active role for the brass, with the Trumpet Soloist playing a melodic line and the other instruments providing accompaniment. Dynamics such as *mp* (mezzo-piano) and *f* (forte) are indicated throughout the score.

Clarinet in Eb

1° Clarinet in Bb

2° Clarinet in Bb

3° Clarinet in Bb

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1° Horn in F

2° Horn in F

3° Horn in F

Trumpet Solo

1° Trumpet in Bb

2° Trumpet in Bb

3° Trumpet in Bb

1° Trombone

2° Trombone

3° Trombone

Bombardino C

Sousaphone in Bb

3

E♭ Cl.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Sousa.

6

E♭ Cl.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Sousa.

3

9

Score for measures 9-12, featuring various instruments including Eb Cl., Cl., A. Sax., T. Sax., B. Sax., Hn., Tpt., Tbn., Euph., and Sousa. The score includes complex rhythmic patterns, triplets, and accents.

Instrument parts shown:

- Eb Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn. (Soly)
- Tbn. (Soly)
- Tbn.
- Euph.
- Sousa.

Measure 9 includes a 9-measure rest for Eb Cl. and a 3-measure rest for Cl. and A. Sax. Measures 10-12 feature complex rhythmic patterns with many triplets and accents.

13

Score for measures 13, 14, and 15. The key signature changes to three sharps (F#, C#, G#) at measure 13. The time signature is common time (C).

Instrument parts shown:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

Measure 13: Key signature change to three sharps (F#, C#, G#). Measure 14: Features triplets in the woodwinds and saxophones. Measure 15: Features a complex woodwind and saxophone melody with many triplets and a sustained horn line.

16

Score for measures 16-18, featuring woodwinds, brass, and percussion.

Instrument parts shown:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

Measure 16 includes triplets and sixteenth-note patterns. Measure 17 includes triplets and sixteenth-note patterns. Measure 18 includes triplets and sixteenth-note patterns.

19

E♭ Cl.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Sousa.

21

Score for measures 21-24, featuring the following instruments and parts:

- E♭ Cl.**: Melodic line with slurs and accents.
- Cl.**: Harmonic support with triplets.
- A. Sax.**: Melodic line with slurs and accents.
- T. Sax.**: Harmonic support with triplets.
- B. Sax.**: Harmonic support with triplets.
- Hn.**: Harmonic support with triplets.
- Tpt.**: Harmonic support with triplets.
- Tbn.**: Harmonic support with triplets.
- Euph.**: Harmonic support with triplets.
- Sousa.**: Harmonic support with triplets.

Key signature: Three sharps (F#, C#, G#).

Measure 21: Eb Cl. has a slur over measures 21-22. Cl. has a slur over measures 21-22. A. Sax. has a slur over measures 21-22. T. Sax. has a slur over measures 21-22. B. Sax. has a slur over measures 21-22. Hn. has a slur over measures 21-22. Tpt. has a slur over measures 21-22. Tbn. has a slur over measures 21-22. Euph. has a slur over measures 21-22. Sousa. has a slur over measures 21-22.

Measure 22: Eb Cl. has a slur over measures 22-23. Cl. has a slur over measures 22-23. A. Sax. has a slur over measures 22-23. T. Sax. has a slur over measures 22-23. B. Sax. has a slur over measures 22-23. Hn. has a slur over measures 22-23. Tpt. has a slur over measures 22-23. Tbn. has a slur over measures 22-23. Euph. has a slur over measures 22-23. Sousa. has a slur over measures 22-23.

Measure 23: Eb Cl. has a slur over measures 23-24. Cl. has a slur over measures 23-24. A. Sax. has a slur over measures 23-24. T. Sax. has a slur over measures 23-24. B. Sax. has a slur over measures 23-24. Hn. has a slur over measures 23-24. Tpt. has a slur over measures 23-24. Tbn. has a slur over measures 23-24. Euph. has a slur over measures 23-24. Sousa. has a slur over measures 23-24.

Measure 24: Eb Cl. has a slur over measures 24-25. Cl. has a slur over measures 24-25. A. Sax. has a slur over measures 24-25. T. Sax. has a slur over measures 24-25. B. Sax. has a slur over measures 24-25. Hn. has a slur over measures 24-25. Tpt. has a slur over measures 24-25. Tbn. has a slur over measures 24-25. Euph. has a slur over measures 24-25. Sousa. has a slur over measures 24-25.

25 (A)

Score for measures 25, 26, and 27. The key signature is four sharps (F#, C#, G#, D#).

Instrument parts shown:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

Measure 25 includes triplets and sixteenth-note patterns. Measure 26 features a sustained low note in the tubas and a triplet in the euphonium. Measure 27 continues the woodwind patterns with some grace notes and triplets.

28

Score for measures 28, 29, and 30. The key signature is four sharps (F#, C#, G#, D#).

Instrument parts shown:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

Measure 28: Saxophones play a melodic line. Brass instruments play a rhythmic pattern.

Measure 29: Saxophones continue the melodic line. Brass instruments play a triplet.

Measure 30: Saxophones play a complex passage with triplets. Brass instruments play a melodic line.

31 **(B)**

Score for a band, page 11, rehearsal mark **(B)**. The score includes parts for Eb Cl., Cl., Cl., Cl., A. Sax., T. Sax., B. Sax., Hn., Hn., Hn., Tpt., Tpt., Tpt., Tpt., Tbn., Tbn., Tbn., Euph., and Sousa. The key signature has four sharps (F#, C#, G#, D#). The score is divided into three measures. The first measure contains complex rhythmic patterns with triplets and accents. The second measure is mostly rests with some sustained notes. The third measure features long, sustained notes for many instruments and more active parts for others.

34

Score for measures 34-36, featuring the following instruments and parts:

- E♭ Cl.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Cl.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Cl.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Cl.**: Rest in measure 34, eighth notes in measures 35 and 36.
- A. Sax.**: Rest in measure 34, eighth notes in measures 35 and 36.
- T. Sax.**: Rest in measure 34, eighth notes in measures 35 and 36.
- B. Sax.**: Eighth notes with accents in measures 34, 35, and 36.
- Hn.**: Eighth notes in measures 34, 35, and 36.
- Hn.**: Eighth notes in measures 34, 35, and 36.
- Hn.**: Eighth notes in measures 34, 35, and 36.
- Tpt.**: Sixteenth notes with a slur and a '6' marking in measure 34, eighth notes in measures 35 and 36.
- Tpt.**: Rest in measures 34, 35, and 36.
- Tpt.**: Rest in measures 34, 35, and 36.
- Tpt.**: Rest in measures 34, 35, and 36.
- Tbn.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Tbn.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Tbn.**: Eighth notes in measures 34, 35, and 36.
- Euph.**: Rest in measure 34, eighth notes in measures 35 and 36.
- Sousa.**: Eighth notes with accents in measures 34, 35, and 36.

37

E♭ Cl.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Sousa.

39

Score for measures 39-42, featuring a large ensemble of instruments. The key signature is three sharps (F#, C#, G#).

Measures 39-41: The woodwinds and saxophones (Eb Cl., Cl., A. Sax., T. Sax., B. Sax.) play sustained notes, often with accents. The brass section (Hn., Tpt., Tbn., Euph., Sousa.) plays rhythmic patterns, including eighth and quarter notes, with some measures containing rests.

Measure 42: The woodwinds and saxophones play a complex, melodic line, often with accents. The brass section continues with rhythmic patterns, including eighth and quarter notes, with some measures containing rests.

41 ©

Instrument parts and musical notation details:

- E♭ Cl.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Cl.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Cl.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Cl.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- A. Sax.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- T. Sax.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- B. Sax.**: Treble clef, F# key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Hn.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Hn.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Hn.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tpt.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tpt.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tpt.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tpt.**: Treble clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tbn.**: Bass clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tbn.**: Bass clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Tbn.**: Bass clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Euph.**: Bass clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.
- Sousa.**: Bass clef, B♭ key signature. Measures 41-43 show complex melodic lines with triplets and slurs.

44

E♭ Cl.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Sousa.

47

Score for measures 47-50, featuring the following instruments and parts:

- E♭ Cl.**: Measures 47-50, including triplets and slurs.
- Cl.**: Measures 47-50, including triplets and slurs.
- Cl.**: Measures 47-50, including triplets and slurs.
- Cl.**: Measures 47-50, including triplets and slurs.
- A. Sax.**: Measures 47-50, including triplets and slurs.
- T. Sax.**: Measures 47-50, including triplets and slurs.
- B. Sax.**: Measures 47-50, including triplets and slurs.
- Hn.**: Measures 47-50, including triplets and slurs.
- Hn.**: Measures 47-50, including triplets and slurs.
- Hn.**: Measures 47-50, including triplets and slurs.
- Tpt.**: Measures 47-50, including triplets and slurs.
- Tpt.**: Measures 47-50, including triplets and slurs.
- Tpt.**: Measures 47-50, including triplets and slurs.
- Tpt.**: Measures 47-50, including triplets and slurs.
- Tbn.**: Measures 47-50, including triplets and slurs.
- Tbn.**: Measures 47-50, including triplets and slurs.
- Tbn.**: Measures 47-50, including triplets and slurs.
- Euph.**: Measures 47-50, including triplets and slurs.
- Sousa.**: Measures 47-50, including triplets and slurs.

51

Score for measures 51-54, featuring various instruments and complex rhythmic patterns (triplets, sixteenth notes).

Instruments listed on the left:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

Key features of the score:

- Measures 51-54 are marked with a key signature of one sharp (F#).
- The score includes numerous triplets (marked with '3') and sixteenth notes.
- The Euphonium part (Euph.) features a wavy line in measure 54, indicating a tremolo or similar effect.
- The Sousaphone part (Sousa.) includes a triplet in measure 54.

55

Score for measures 55-57, featuring woodwinds, brass, and percussion.

Instrument parts shown:

- E♭ Cl.
- Cl.
- Cl.
- Cl.
- A. Sax.
- T. Sax.
- B. Sax.
- Hn.
- Hn.
- Hn.
- Tpt.
- Tpt.
- Tpt.
- Tpt.
- Tbn.
- Tbn.
- Tbn.
- Euph.
- Sousa.

58

Score for measures 58 and 59, featuring various instruments:

- E♭ Cl.** (E-flat Clarinet)
- Cl.** (Clarinet)
- Cl.** (Clarinet)
- Cl.** (Clarinet)
- A. Sax.** (Alto Saxophone)
- T. Sax.** (Tenor Saxophone)
- B. Sax.** (Baritone Saxophone)
- Hn.** (Horn)
- Hn.** (Horn)
- Hn.** (Horn)
- Tpt.** (Trumpet)
- Tpt.** (Trumpet)
- Tpt.** (Trumpet)
- Tpt.** (Trumpet)
- Tbn.** (Trombone)
- Tbn.** (Trombone)
- Tbn.** (Trombone)
- Euph.** (Euphonium)
- Sousa.** (Sousaphone)

60 *rit.*

Score for a band, page 21. The score includes parts for Eb Clarinet, Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Horns (three parts), Trumpets (four parts), Trombones (three parts), Euphonium, and Sousaphone. The music is in 4/4 time and features a *rit.* (ritardando) marking at the beginning of the system. The key signature has one sharp (F#). The score shows measures 60, 61, and 62. Measure 62 includes a *Cad.* (Cadenza) marking and a 7/8 time signature change. The Euphonium part has a melodic line in measure 61. The Trumpet part has a complex rhythmic figure in measure 62.

Clarinet in E \flat

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

5

8

13

17

20

24

29

34

V.S.

41 ©

46

51

55

58

rit.

p

Detailed description: This is a musical score for a Clarinet in Eb, spanning measures 41 to 58. The music is written in treble clef with a key signature of one sharp (F#). The time signature is common time (C). The score consists of five staves. Measures 41-45 feature a series of eighth-note triplets. Measures 46-50 continue with triplets and some sixteenth-note patterns. Measures 51-54 are characterized by rapid sixteenth-note runs. Measures 55-57 continue with sixteenth-note patterns. Measure 58 begins with a 'rit.' (ritardando) marking, followed by a half note G4, a half note F#4, and a whole note G4, all marked with a piano (*p*) dynamic. The piece concludes with a double bar line.

1º Clarinet in B♭

Ray Conniff

Café da Manhã

Luiz V.Rocha

Roberto Carlos

mp

5

8

13

17

20

23

27

31

(A)

(B)

V.S.

1° Clarinet in B \flat

39 

44 

49 

53 

56 

58 

2º Clarinet in B♭

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

5

8

11

17

20

23

27

31

Ⓐ

Ⓑ

V.S.

2° Clarinet in B \flat

C

39

44

49

53

56

58

rit.

p

This musical score is for the 2° Clarinet in B-flat, measures 39 to 58. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The score consists of six staves of music. Measures 39-43 show a melodic line with triplets and accents. Measures 44-48 continue the melodic development with more triplets and slurs. Measures 49-52 feature a more rhythmic passage with eighth notes and triplets. Measures 53-57 are characterized by sixteenth-note runs. Measure 58 concludes the passage with a half note, marked 'rit.' and 'p' (piano), followed by a fermata.

3º Clarinet in B♭

Café da Manhã

Ray Conniff

Roberto Carlos

Luiz V.Rocha

5

8

13

17

20

24

29

34

mp

A

B

V.S.

41 C

46

51

55

58

rit.

p

Detailed description: This is a musical score for the 3rd Clarinet in B-flat. It consists of five staves of music. The first staff (measures 41-45) is in common time (C) and features a melodic line with several triplet markings. The second staff (measures 46-50) continues the melody with more triplet markings and some grace notes. The third staff (measures 51-54) is filled with continuous triplet markings. The fourth staff (measures 55-57) shows a change in rhythm with eighth and sixteenth notes. The fifth staff (measures 58-60) concludes the passage with a 'rit.' (ritardando) marking and a final measure marked with a piano (*p*) dynamic and a fermata.

Alto Saxophone

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

mp

5

8

12

17

20

23

27

31

Ⓐ

Ⓑ

Alto Saxophone

39 **©**

44

50

55 **rit.**

Detailed description: This musical score is for an Alto Saxophone. It consists of four staves of music. The first staff (measures 39-43) begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It features a series of eighth-note triplets and a half note. The second staff (measures 44-49) continues with eighth-note triplets and a half note. The third staff (measures 50-54) includes eighth-note triplets and a half note. The fourth staff (measures 55-58) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth-note triplets and a half note, ending with a double bar line. The tempo marking 'rit.' (ritardando) is placed above the fourth staff.

Tenor Saxophone

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

5

8

11

17

20

23

27

31

mp

(A)

(B)

Tenor Saxophone

©

39

44

51

56

rit.

Detailed description: This block contains four staves of musical notation for Tenor Saxophone. The first staff (measures 39-43) begins with a treble clef and a key signature of three sharps (F#, C#, G#). It features a series of eighth-note triplets and a half note. The second staff (measures 44-48) continues with eighth-note triplets and a half note. The third staff (measures 49-55) includes eighth-note triplets, a half note, and a quarter note. The fourth staff (measures 56-58) shows a half note, a quarter note, and a half note, with a 'rit.' (ritardando) marking above the first measure. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings.

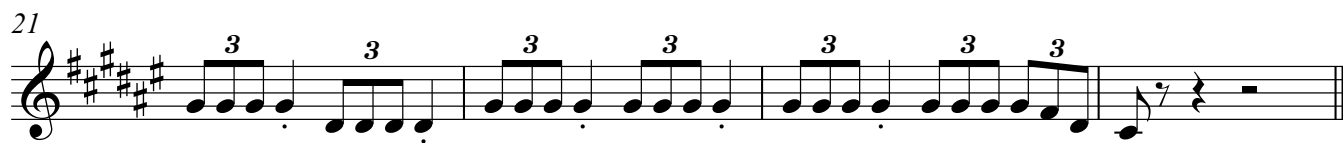
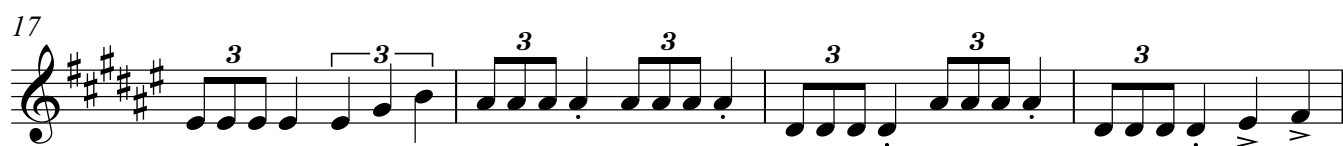
Baritone Saxophone

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha



Baritone Saxophone

41 **©**

47

53

57 **rit.**

Detailed description: This block contains four staves of musical notation for Baritone Saxophone. The first staff (measures 41-46) begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a triplet of eighth notes in measure 43 and another triplet in measure 46. The second staff (measures 47-52) continues the melody with another triplet in measure 50. The third staff (measures 53-56) includes accents (>) over several notes. The fourth staff (measures 57-60) concludes with a 'rit.' (ritardando) marking and a final sustained note in measure 60.

1° Horn in F

Café da Manhã

Ray Conniff

Luiz V.Rocha

Roberto Carlos

[illegible]

9

3

15

Musical notation for Exercise 15, measures 1 through 4. The key signature has three sharps (F#, C#, G#). Measure 1 contains two half notes: F#4 and A4. Measure 2 contains two quarter notes: B4 and G#4. Measure 3 begins with a double bar line, followed by a whole rest labeled with a large '2' above it. Measure 4 contains four groups of eighth notes, each group consisting of a triplet of eighth notes followed by a dotted quarter note. The triplets are marked with a bracket and the number '3' below them. The eighth notes in each group are F#4, G#4, and A4.

21

3 3 3 3 3 3

25 **6**

① A ② B

35

[illegible]

45

3 3 3 3

50

Example 10

V.S.

56

rit. - - - - -



2° Horn in F

Café da Manhã

Ray Conniff

Luiz V.Rocha

Roberto Carlos

The first staff of music is in treble clef, key of D major (indicated by two sharps), and 4/4 time. It begins with a whole rest, followed by a quarter rest, then a whole note chord of D major. This is followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. A slur covers the next four notes: a quarter note A, a quarter note B, a quarter note C, and a quarter note D. This is followed by a quarter note E, a quarter note F#, and a quarter note G. The staff ends with a quarter note D.

[illegible][illegible]

22

3 3 3 3

25

(A) 6 (B)

35



41 **©**

The musical notation for exercise 41 is as follows:

- Measure 1: Quarter note G4, eighth notes A4 and B4, triplet eighth notes C5, D5, E5.
- Measure 2: Quarter note F5, eighth notes E5 and D5, triplet eighth notes C5, B4, A4.
- Measure 3: Quarter note G4, eighth notes F4 and E4, triplet eighth notes D4, C4, B3.
- Measure 4: Quarter note A3, eighth notes B3 and C4, triplet eighth notes D4, E4, F4.
- Measure 5: Quarter note G4, eighth notes A4 and B4, triplet eighth notes C5, D5, E5.
- Measure 6: Quarter note F5, eighth notes E5 and D5, triplet eighth notes C5, B4, A4.

45

50

Example 10

V.S.

2

2° Horn in F

56

rit. - - - - -



3° Horn in F

Café da Manhã

Ray Conniff

Luiz V.Rocha

Roberto Carlos

10

Musical notation for measure 10 of 'The Rose Tree'. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The melody consists of a dotted quarter note G4, an eighth rest, a quarter note A4, a half note B4, a quarter note C5, a quarter note D5, an eighth rest, a quarter note E5, and a half note D5.

17




22

3 3 3 3

[illegible]

35



41 



45

[illegible]

V.S.

Trumpet Solo

Café da Manhã

Ray Conniff

Roberto Carlos

Luiz V.Rocha

[illegible]

V.S.

Trumpet Solo

41 ©

52

56

59

rit.

Cad.

Detailed description: This image shows a page of musical notation for a Trumpet Solo. The page is numbered '2' in the top left corner. The title 'Trumpet Solo' is centered at the top. The music is written on a single staff in treble clef, with a common time signature 'C' at the beginning of the first line. The score is divided into four systems, each starting with a measure number: 41, 52, 56, and 59. The first system (measures 41-51) includes a '7' above the first measure and two triplets marked with a '3' below. The second system (measures 52-55) contains four triplets marked with a '3' below. The third system (measures 56-58) contains two triplets marked with a '3' below. The fourth system (measures 59-60) begins with a 'rit.' (ritardando) marking above the staff, followed by a 'Cad.' (Cadenza) marking above the staff. The final measure (60) ends with a double bar line. The notation includes various note values, rests, and slurs.

1° Trumpet in B♭

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

8

3 3 3 3 3 3

12

3 3 3 3 2

17

8 6 9

41

3 3 3 3 3 3

44

3 3 3 3 3 3 3 3 3

47

2 3

53

4 rit.

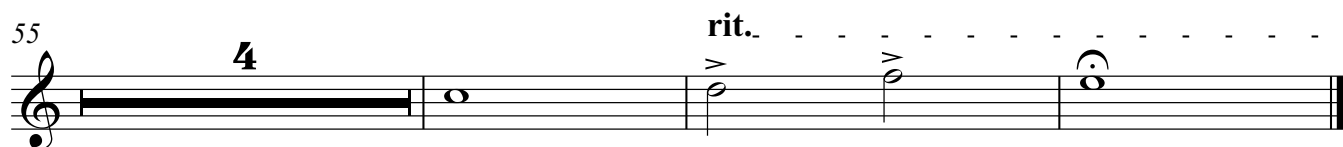
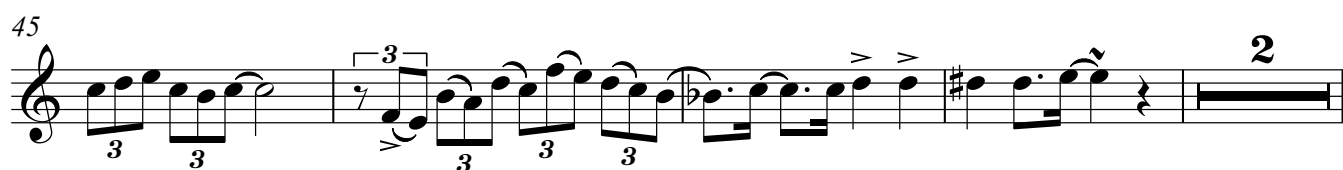
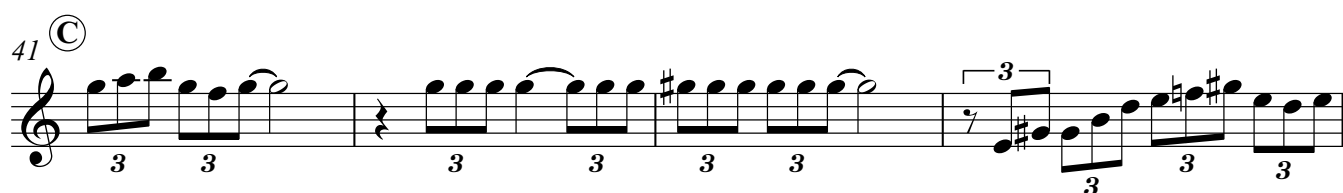
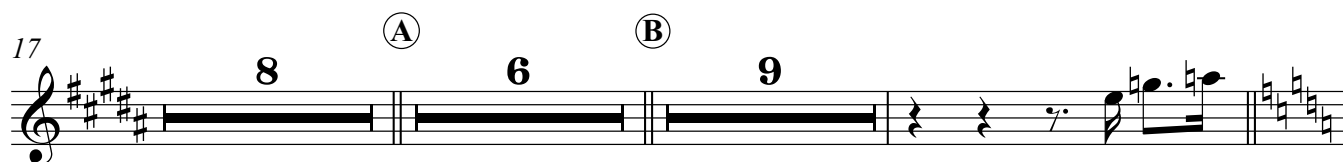
2º Trumpet in B♭

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha



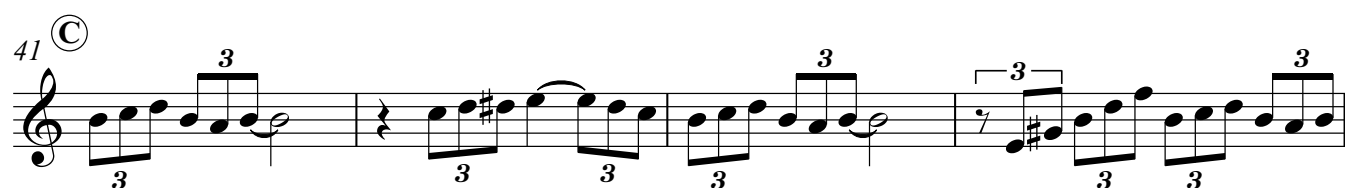
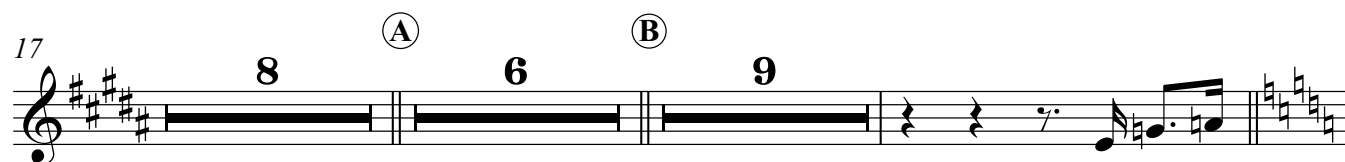
3° Trumpet in B \flat

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha



1^o Trombone

Café da Manhã

Ray Conniff

Luiz V.Rocha

Roberto Carlos 3

Roberto Carlos 3

7

Solo

11

15

20

24

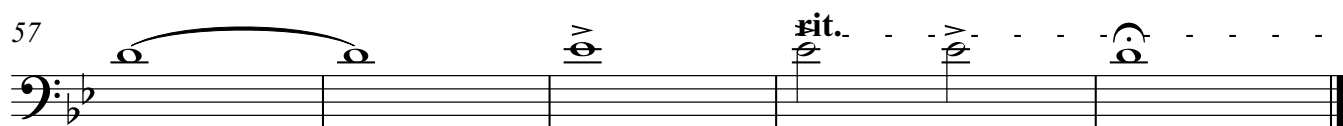
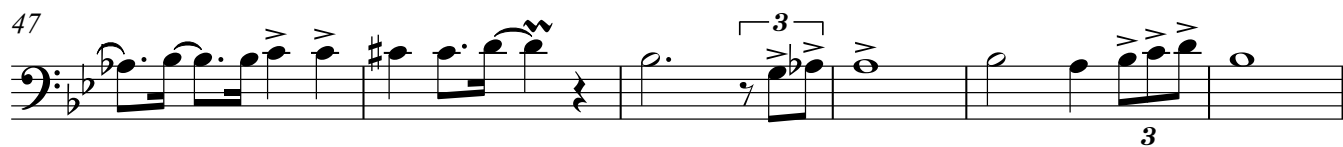
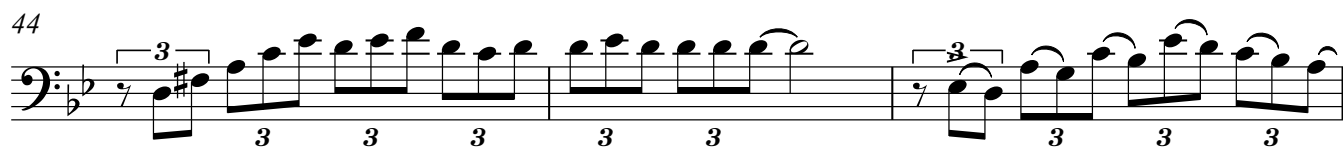
29

34

41

©

V.S.



2º Trombone


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Ray Conniff

Luiz V.Rocha

Roberto Carlos

7



Soly

11

3 3 3 3

15

19

[illegible]

29

3 3


7

Ⓑ

34

Example 10 (continued)

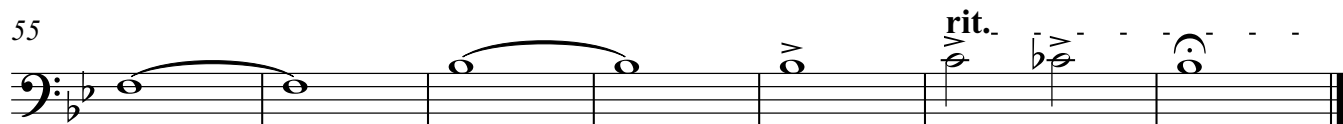
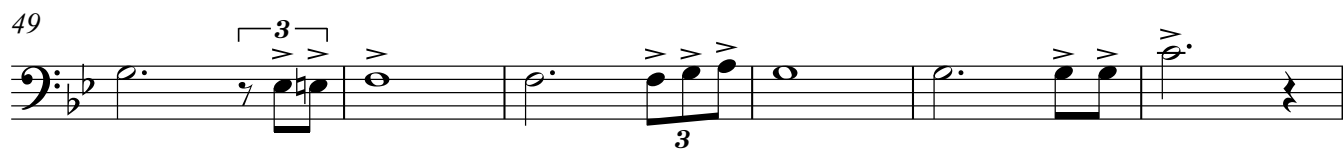
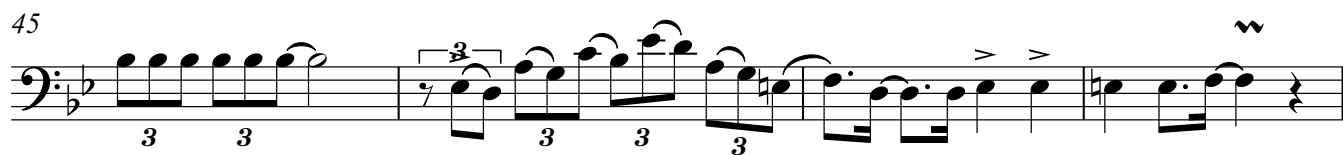
41 **©**



V.S.

2

2° Trombone



3^o Trombone

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Ray Conniff

Roberto Carlos

Luiz V.Rocha

10

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 10 measures. The notes are: G2 (quarter), A2 (quarter), B2 (half), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (half), D2 (half), C2 (half), and B1 (half). The melody is simple and uses only the notes G, A, B, and C.

17

[illegible]

22

22

3 3 3 3

25

25 **Ⓐ** **Ⓑ**

6

Exercise 25, Part 6 is a musical exercise in bass clef with a key signature of two sharps (F# and C#). The notation begins with a whole rest, followed by a double bar line. The second part of the exercise consists of a series of eighth and quarter notes. Above the staff, circled letters A and B are positioned over the first and second measures respectively. A large number 6 is placed above the staff between the double bar line and the first measure of the second part.

35

Musical notation for the bass line of 'The Rose Tree'. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eighth notes: F#2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, 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G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C

41

41 



45

49

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The notation consists of four groups of eighth notes, each beamed together and marked with a '3' above them, indicating triplets. The notes are G2, F2, E2, D2, C2, B1, A1, G1. This is followed by a half note G1, a quarter note F1, a quarter note E1, a quarter note D1, and a quarter note C1. The line ends with a double bar line.

51

The bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The melody consists of the following notes: a whole note B-flat, followed by two eighth notes G and F, then a dotted quarter note E. This is followed by a pair of eighth notes D and C, with a 'z' (zinc) symbol below the D. Then comes a dotted quarter note B-flat, followed by a quarter rest. The final measure contains a quarter note G, a quarter note F, and a half note E.

2

3° Trombone

57

rit. - - - - -



Bombardino C

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha

6

12

17

23

27

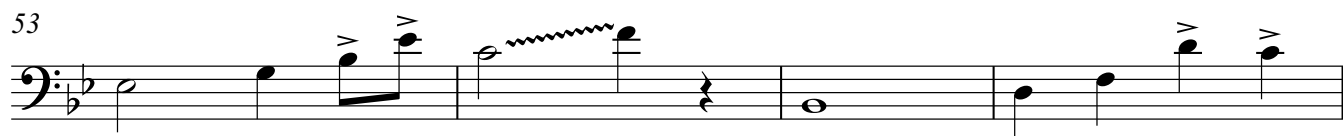
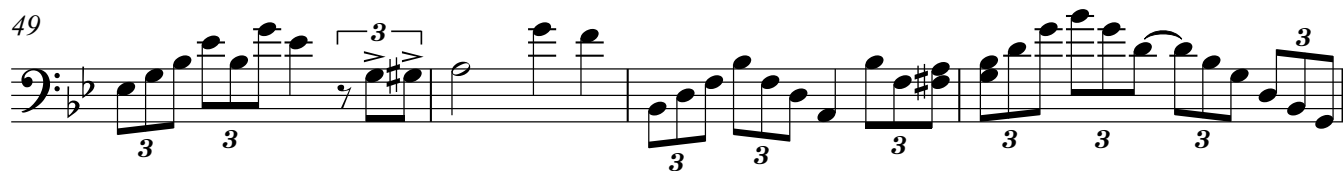
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39

45

V.S.

Bombardino C



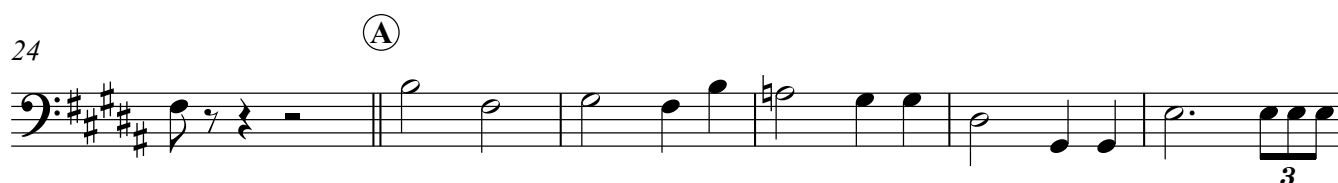
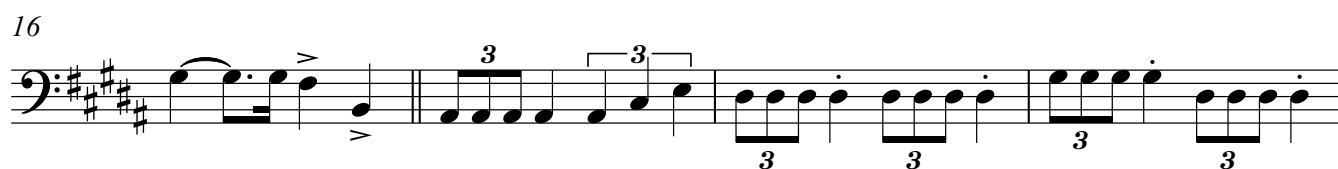
Sousaphone in B \flat

Ray Conniff

Café da Manhã

Roberto Carlos

Luiz V.Rocha



[illegible][illegible]

The first system of the bass line consists of four measures. Measure 1 contains a whole note G2. Measure 2 contains an eighth note G2, an eighth rest, and a beamed eighth note F#2 with an accent. Measure 3 contains a whole note G2. Measure 4 contains a half note G2, a half rest, and a beamed eighth note F#2 with an accent.

57 *rit.*