

SÉRIE MÚSICA BRASILEIRA PARA BANDA

# PONTEIO

música de  
Edu Lobo

letra de  
José Carlos Capinam

arranjo de  
Hudson Nogueira



SÉRIE MÚSICA BRASILEIRA PARA BANDA

# PONTEIO

música de  
Edu Lobo

letra de  
José Carlos Capinam

arranjo de  
Hudson Nogueira

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES  
**funarte**



Ministério  
da Cultura



**PROJETO EDIÇÃO DE PARTITURAS PARA BANDA**

**COORDENAÇÃO GERAL**

Flavio Silva e Maria José de Queiroz Ferreira

**COORDENAÇÃO TÉCNICA, ADAPTAÇÃO, REVISÃO E PADRONIZAÇÃO**

Marcelo Jardim

**EDITORAÇÃO MUSICAL**

Sithoca Edições Musicais

www.sithoca.com

Simone dos Santos

**NOTAS DE PROGRAMA**

Marcos Nogueira

**CONSULTORIA - TABELA DE NÍVEL TÉCNICO**

Dario Sotelo

**CONSULTORIA – INSTRUMENTAÇÃO FLEXÍVEL/ARRANJOS**

Hudson Nogueira

**CÓPIA ELETRÔNICA – PARTITURA E PARTES INSTRUMENTAIS**

Alexandre Castro - Bruno Alencar - Leandro J. Campos - Sheila Mara

**REVISÃO MUSICAL DAS PARTITURAS**

José Flávio Pereira

**REVISÃO DE TEXTOS**

Maurette Brandt

**PRODUÇÃO GRÁFICA**

João Carlos Guimarães

**PROJETO GRÁFICO E EDITORIAL**

Renata Arouca

**CAPA E ILUSTRAÇÃO**

Rafael Torres

Fundação Nacional de Artes – Funarte  
Centro da Música – Cemus  
Rua da Imprensa 16, 13º andar – Centro  
CEP 20.030-120 Rio de Janeiro RJ – Brasil  
Tel.: (21) 2279-8106 Fax: (21) 2279-8088  
projbandas@funarte.gov.br  
www.funarte.gov.br

## REPERTÓRIO DAS BANDAS DE ONTEM, HOJE E SEMPRE

A retomada do processo de edição de partituras para bandas é motivo de júbilo para a Funarte. Em 1995 e em 2000, foram lançados 14 títulos da série “Repertório de Ouro das Bandas de Música do Brasil” e em 2004 foi editada a série “Hinos do Brasil”, com dois títulos. Nesta oportunidade, 20 novos títulos estão sendo lançados, dez dos quais numa nova série: “Música Brasileira para Banda”, que traz arranjos de alto nível de canções populares e da MPB, além de valorizar obras originais para banda, escritas por compositores de diferentes épocas e abrir espaço para transcrições apropriadas do repertório sinfônico brasileiro.

Estes lançamentos foram adequados às normas internacionais de edição e padronização para banda sinfônica, diversificando a oferta de partes instrumentais sem perder de vista as características mais marcantes de nossas bandas de música, além de possibilitar às pequenas formações e bandas, com instrumental reduzido, a execução do mesmo material. O processo de edição de partituras para bandas está em busca de formas mais dinâmicas para atender a um mercado ansioso por novidades e informações – e ao mesmo tempo manter vivas e renovadas as tradições da cultura musical de nosso país. Movimentar esse repertório e compartilhar esses dados deve ser tarefa incessante e contínua, para que dela resultem bons frutos. É nesse sentido que a Funarte direciona esforços para produzir e apresentar o repertório das bandas de ontem, de hoje e de sempre.

## SOBRE AS NOVAS EDIÇÕES

Com as novas séries de edições, a Funarte objetiva expandir a atual literatura para bandas no Brasil, de modo a quantificá-la e qualificá-la, com especial ênfase na utilização dos padrões técnicos e estilísticos de cada obra, com as devidas revisões e anotações de articulações, dinâmicas, agógicas, nomenclaturas, andamentos, marcações de ensaio, abreviaturas etc. Para que fosse aplicada a padronização adotada pelas bandas em todo o mundo, foi necessário fazer adaptações no material original, sem contudo alterar linha melódica, harmônica e rítmica. Foi mantida a orquestração original, com acréscimo de novas informações timbrísticas, para possibilitar um melhor aproveitamento dos atuais instrumentos. O padrão adotado foi: piccolo, flauta, oboé, fagote, clarineta Eb (requinta – mi bemol), clarinetas Bb (Si bemol - 3 vezes), clarineta baixo Bb (clarone), quarteto de saxofones (2 altos Eb, 1 ou 2 tenores Bb e barítono Eb), trompas F (2 a 4 vezes), trompetes Bb (3 vezes), trombones (3 vezes), bombardino, tuba, contrabaixo (cordas), tímpanos, teclados (xilofone/bells ou glockenspiel), percussão (caixa, pratos de choque, pratos suspensos, bumbo, agogô, chocalho, pandeiro, ganzá, triângulo, reco-reco, tambor, bateria completa). Em algumas obras, determinados instrumentos foram suprimidos, como sax tenor 2 e tímpanos, quando não faziam parte da instrumentação original. Entretanto, o regente deve observar que todo o repertório tem sua funcionalidade garantida somente com 1 flauta, 1 clarineta Eb, 3 clarinetas Bb, 1 sax alto Eb, 1 sax tenor Bb, 3 trompas F ou saxhorns Eb, 3 trompetes Bb, 3 trombones, 1 bombardino, 1 tuba e percussão (caixa, prato e bumbo). Em todas as edições serão impressas partes extras (não incluídas na instrumentação) para saxhorns Eb (mi bemol) e barítono Bb (si bemol) em clave de sol, além de tubas Bb e Eb.

### SÉRIE MÚSICA BRASILEIRA PARA BANDA

O repertório desta série enfatiza os arranjos de MPB e composições originais. Os instrumentos opcionais estão inclusos na instrumentação da partitura, mas não são essenciais à execução da obra. Foram originalmente previstos pelo compositor ou arranjador. Procurou-se manter tais instrumentos como opcionais, permitindo e a execução de determinada passagem musical com mais de uma possibilidade, de modo a viabilizar a execução com bandas sinfônicas e bandas de concerto – e também proporcionar uma melhor execução pelas tradicionais bandas de música. Desta forma, as indicações de frase de outros instrumentos possibilitam ao regente dispor de uma massa sonora em execuções ao ar livre, resguardando o equilíbrio sonoro em concertos realizados em locais fechados.

*Maestro Marcelo Jardim*  
Coordenador Técnico

PONTEIO  
música de Edu Lobo  
letra de José Carlos Capinam  
arranjo de Hudson Nogueira

Instrumentação

*piccolo	trompa F 1
flauta 1	trompa F 2
flauta 2	trompa F 3
*oboé 1	trompete Bb 1
*oboé 2	trompete Bb 2
*fagote	trompete Bb 3
*clarineta Eb ( <i>requinta</i> )	trombone 1
clarineta Bb 1	trombone 2
clarineta Bb 2	trombone 3
clarineta Bb 3	bombardino
*clarineta baixo Bb	tuba C
sax alto Eb 1	tímpanos
sax alto Eb 2	teclados ( <i>bells, xilofone</i> )
sax tenor Bb	percussão 1 ( <i>afoxé, chocote</i> )
sax barítono Eb	percussão 2 ( <i>triângulo</i> )
	bateria ( <i>caixa, prato e bumbo</i> )

Partes Extras

saxhorn Eb 1	barítono Bb
saxhorn Eb 2	tuba Bb
saxhorn Eb 3	tuba Eb

Nota ao Regente

Todas as partes anotadas com o \* são opcionais; não são, portanto, essenciais à execução da obra. Tais partes foram acrescentadas de acordo com a escrita do compositor e a função de tais instrumentos dentro da banda, para possibilitar a formatação da partitura dentro dos atuais padrões internacionais.

## PONTEIO

música de Edu Lobo  
letra de José Carlos Capinam  
arranjo de Hudson Nogueira

**T**rata-se de uma canção no gênero *baião*, com estrutura formal estrofe-refrão. Do motivo principal da melodia extrai-se o elemento melódico da *introdução*, que tanto caracterizou a canção desde o seu arranjo de estréia. No presente arranjo, a introdução se divide em duas partes. Uma *abertura* (compassos 1-10) apresenta o motivo da *introdução* ampliado e em *legato*, seguido de modo contrastante por uma primeira referência mais direta ao motivo da melodia principal, em *marcato*. No *allegro* apresenta-se a figuração básica de acompanhamento da obra, dando apoio à condução melódica característica (clarinetes e saxofones) da introdução e dos interlúdios. Observe-se que a melodia na estrofe (compassos 31-48), conduzida inicialmente pelos saxofones (período inicial) e completada pelos trompetes, assim como no refrão (compassos 49-56), quando é executada por saxofones dobrados por madeiras agudas, apresenta notável refinamento de escrita. Se lembrarmos que grande parte da estilística do baião nasce no fole da sanfona, uma boa transcrição, uma boa tradução dos efeitos expressivos desse instrumento para banda de música deve dar particular atenção às articulações e à dinâmica, que reproduzirão com maior realismo tais efeitos. Ou seja, para obtermos o resultado esperado é preciso o máximo de atenção na perfeita execução conjunta de acentos diversos, *staccatos*, *tenutas* e *ligaduras*. Após o pequeno interlúdio da *casa 1* (compassos 57-64), que sintetiza o conteúdo da introdução, toda a melodia é repetida com adições sutis na instrumentação, e tem o refrão agora repetido com ênfase. Uma *codeta* encerra a obra, recordando o motivo em *marcato* da abertura.

*Marcos Nogueira*

Professor de Orquestração e Composição,  
Escola de Música da Universidade Federal do Rio de Janeiro

## EDU LOBO (1943)

Compositor, instrumentista, arranjador e cantor, Edu Lobo nasceu no Rio de Janeiro, em 29 de agosto de 1943, filho do jornalista e compositor Fernando Lobo. Viveu parte de sua infância no Recife, para onde a família se mudou por algum tempo. Seu primeiro instrumento foi o acordeon, que estudou dos 8 aos 14 anos. Em 1961 conheceu o poeta Vinicius de Moraes. Nessa época formou um conjunto com Dori Caymmi e Marcos Valle. Participou dos festivais da *TV Excelsior* e da *TV Globo* (Festival Internacional da Canção), além de ter sido contratado pela *TV Record* para se apresentar em programas semanais. Em 1967 venceu o III Festival da Música Popular Brasileira, da *TV Record* paulista, com a emblemática *Ponteio*, composta em parceria com Capinam e interpretada por ele, Marília Medalha e o grupo *Momento Quatro*. Em 1974 e 1975, como orquestrador contratado da *TV Globo*, respondeu pela trilha musical de 12 programas da série *Casos Especiais*. Em 1975 compôs, com Vinicius de Moraes, a trilha sonora (lançada em disco pela EMI) do musical *Deus lhe Pague*, de Joracy Camargo, adaptado por Millôr Fernandes. Em 1994 recebeu o Prêmio Shell de melhor compositor de música brasileira, pelo conjunto da obra. Foi parceiro de Chico Buarque de Hollanda em inúmeras obras, entre as quais *O Grande Circo Místico*, trilha sonora de um balé, na qual se destaca a canção *Beatriz*, sucesso na voz de Milton Nascimento. Com Chico faria também a trilha sonora da peça *Cambaio* (2001), cujo CD, com participação de Zizi Possi e Gal Costa, recebeu o Grammy latino 2002 na categoria de melhor cd de música brasileira. Ainda em 2001 compôs a trilha sonora do filme *O Xangô de Baker Street*, baseado em livro de Jô Soares, com orquestrações de Nelson Ayres. Protagonizou em 2004 o documentário *Edu Lobo*, de Regina Zappa e Beatriz Thiellmann.

## HUDSON NOGUEIRA (1968)

Saxofonista, clarinetista, arranjador e compositor, Hudson Nogueira estudou composição com Edmundo Villani-Côrtes. Foi músico da Banda Sinfônica do Estado de São Paulo e integrante da Banda Savana. Em 2005 fez várias apresentações no Japão, onde executou suas composições no Clarinet Fest, realizado pela primeira vez na Ásia. Escreveu arranjos para Marvin Stamm, Leila Pinheiro, Beth Carvalho, Nana Caymmi, Ivan Lins, Jane Duboc, Guilherme Arantes, Toquinho, Gilberto Gil, Moraes Moreira, Sujeito a Guincho, Banda Savana, Banda Sinfônica Jovem do Estado de São Paulo, Banda Sinfônica do Estado de São Paulo, Orquestra de Sopros Brasileira, Orquestra Paulista e Banda Sinfônica da CSN. Compôs obras originais para Fernando Dissenha, Dale Underwood, Fred Mills, Paulo Sérgio Santos, James Gourlay, Madeira de Vento, Osland Saxophone Quartet, University of Minnesota, University of Georgia, University of Central Florida e University of St. Thomas. Seus arranjos e composições estão presentes em mais de 20 CDs gravados no Brasil e no exterior. Suas obras têm sido executadas no mundo inteiro; algumas delas foram editadas pela Wind-Gallery (Japão), Ruh Music (filial da americana Barnhouse na Europa) e DDP Brazil Music (Estados Unidos).

**Principais obras:** *Retratos do Brasil, Milênio, Carnaval de Rua, Senzalas, Maracatus e Quilombos, Brasileirismos nº 1, Sons do Brasil, Miniaturas Brasileiras, Do Coração e da Alma, Virtuoso, As Quatro Faces do Choro, Um Chorinho pro Adolph Sax, Sax Colossos, Um Chorinho pros Brasszucas, O Rei do Maracatu, Alegria do Carnaval, Pingo no Choro.*

## JOSÉ CARLOS CAPINAM (1941)

Letrista, poeta, escritor, publicitário, jornalista e médico, Capinam começou a escrever poesia aos 15 anos. Em 1963 escreveu e estreou a peça *Bumba-meu-boi*, musicada por Tom Zé. Em 1965 compôs *Ladainha*, com Gilberto Gil, sua primeira música gravada. Em outubro de 1967 a canção *Ponteio*, em parceria com Edu Lobo, conquistou o Sabiá de Ouro do III Festival da Música Popular Brasileira, da *TV Record* paulista. Em 1988, em comemoração aos 21 anos do movimento tropicalista e também em sua homenagem, foi lançado o LP *O viramundo – 21 anos de Tropicalismo*, com algumas de suas composições mais conhecidas, como *Soy loco por ti América* (com Gilberto Gil), *Papel machê* (com João Bosco), *Gotham City* (com Jards Macalé), *Ponteio* (com Edu Lobo), *Xote dos poetas* (com Zé Ramalho) e outras. No *songbook de Edu Lobo*, lançado pela *Lumiar* em 1995, figuram várias parcerias da dupla.

### PONTEIO

música de Edu Lobo

letra de José Carlos Capinam

Era um, era dois, era cem  
Era o mundo chegando e ninguém  
Que soubesse que eu sou violeiro  
Que me desse ou amor ou dinheiro

Era um, era dois, era cem  
E vieram pra me perguntar  
Ô, você, de onde vai, de onde vem  
Diga logo o que tem pra contar

Parado no meio do mundo  
Eu senti chegar meu momento  
Olhei pro mundo e nem via  
Nem sombra, nem sol, nem vento

Quem me dera agora  
Eu tivesse a viola pra cantar  
Quem me dera agora  
Eu tivesse a viola pra cantar (bis)

Era um dia, era claro, quase meio  
Era um canto calado, sem ponteio  
Violência, viola, violeiro  
Era morte em redor, mundo inteiro

Era um dia, era claro, quase meio  
Tinha um que jurou me quebrar  
Mas não lembro de dor nem receio  
Só sabia das ondas do mar

Jogaram a viola no mundo  
Mas fui lá no fundo buscar  
Se eu tomo a viola, ponteio  
Meu canto não posso parar, não

Quem me dera agora  
Eu tivesse a viola pra cantar  
Quem me dera agora  
Eu tivesse a viola pra cantar (bis)

Era um, era dois, era cem  
Era um dia, era claro, quase meio  
Encerrar meu cantar já convém  
Prometendo um novo ponteio

Certo dia que sei por inteiro  
Eu espero, não vá demorar  
Este dia estou certo que vem  
Digo logo o que vim pra buscar

Correndo no meio do mundo  
Não deixo a viola de lado  
Vou ver o tempo mudado  
E um novo lugar pra cantar

Quem me dera agora  
Eu tivesse a viola pra cantar  
Quem me dera agora  
Eu tivesse a viola pra cantar (bis)

!

Partitura Completa

Duração aproximada: 2'07"

# Ponteio

Edu Lobo / José Carlos Capinan

arranjo: Hudson Nogueira

## Baião

Allegro Moderato (♩ = 96)



**Allegro** (♩ = 120) 15

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E<sub>b</sub>  
(req.)

1

Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. B<sub>b</sub>

Sx.bar. E<sub>b</sub>

**Allegro** (♩ = 120) 15

1

Tpas. F

2, 3

1

Tpts. B<sub>b</sub>

2, 3

1

Tbns.

2, 3

Bdn.

Tb.

Cb.

**Allegro** (♩ = 120) 15

Timp.

Tec.  
(bells, xilo.)

Perc.1  
(afx., chic.)

Perc.2  
(tgl.)

Bat.  
(pt., cx. e bmb.)

**Pic.**  
**Fls. 1, 2**  
**Obs. 1, 2**  
**Fgt.**  
**Cl. E $\flat$**   
*(req.)*  
**1**  
**Cls. B $\flat$**   
**2, 3**  
**Cl. Bx.**  
**Sxa. E $\flat$  1, 2**  
**Sxt. B $\flat$**   
**Sx.bar. E $\flat$**   
**1**  
**Tpas. F**  
**2, 3**  
**1**  
**Tpts. B $\flat$**   
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bdn.**  
**Tb.**  
**Cb.**  
**Timp.**  
**Tec.**  
*(bells, xilo.)*  
**Perc.1**  
*(afx., chic.)*  
**Perc.2**  
*(tgl.)*  
**Bat.**  
*(pt., cx.e bmb.)*

The score is written for a band. The key signature has one sharp (F#) and the time signature is 4/4. The woodwind section includes Piccolo, Flutes 1 and 2, Oboes 1 and 2, Bassoon, Clarinet in E-flat (required), Clarinets in B-flat (1, 2, 3), and Clarinet in Bass. The brass section includes Saxophones in E-flat (1, 2), Saxophone in B-flat, Saxophone Baritone in E-flat, Trumpets in F (1, 2, 3), Trombones in B-flat (1, 2, 3), Trombone, and Euphonium. The percussion section includes Timpani, Toms (bells, xylophone), Percussion 1 (african drums, chimes), Percussion 2 (tambourine), and Bass Drum (snare, cymbal, bass drum).

23

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E<sub>b</sub>  
(req.)

1

Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. B<sub>b</sub>

Sx.bar. E<sub>b</sub>

23

1

Tpas. F

2, 3

1

Tpts. B<sub>b</sub>

2, 3

1

Tbns.

2, 3

Bdn.

Tb.

Cb.

23

Timp.

Tec.  
(bells, xilo.)

Perc.1  
(afx., chic.)

Perc.2  
(tgl.)

Bat.  
(pt., cx.e bmb.)

31 *tocar na segunda vez*

**Pic.** *f* *f*

**Fls. 1, 2** *f*

**Obs. 1, 2** *f* *tocar na segunda vez* *a2* *f*

**Fgt.** *mp*

**Cl. E $\flat$  (req.)** *f*

**Cls. B $\flat$**  1 *mp*  
2, 3 *mp*

**Cl. Bx.**

**Sxa. E $\flat$  1, 2** *f*

**Sxt. B $\flat$**  *f*

**Sx.bar. E $\flat$**  *f*

31

**Tpas. F** 1  
2, 3

**Tpts. B $\flat$**  1 *f*  
2, 3 *f*

**Tbns.** 1  
2, 3

**Bdn.** *mp*

**Tb.**

**Cb.**

31

**Timp.**

**Tec. (bells, xilo.)** *bells* *f*

**Perc.1 (afx., chic.)** *Afoxê* *mp*

**Perc.2 (tgl.)**

**Bat. (pt., cx.e bmb.)**

**Pic.**  
**Fls. 1, 2**  
**Obs. 1, 2**  
**Fgt.**  
**Cl. E<sub>b</sub>**  
*(req.)*  
**1**  
**Cls. B<sub>b</sub>**  
**2, 3**  
**Cl. Bx.**  
**Sxa. E<sub>b</sub> 1, 2**  
**Sxt. B<sub>b</sub>**  
**Sx.bar. E<sub>b</sub>**  
**1**  
**Tpas. F**  
**2, 3**  
**1**  
**Tpts. B<sub>b</sub>**  
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bdn.**  
**Tb.**  
**Cb.**  
**Timp.**  
**Tec.**  
*(bells, xilo.)*  
**Perc.1**  
*(afx., chic.)*  
**Perc.2**  
*(tgl.)*  
**Bat.**  
*(pt., cx. e bmb.)*

39

Pic.

Fls. 1, 2  
*a2*  
*f*

Obs. 1, 2

Fgt.  
*mf*  
*tocar na segunda vez*

Cl. E<sub>b</sub>  
(req.)  
*f*  
*mf*

1  
Cis. B<sub>b</sub>  
*mf*

2, 3  
*mf*

Cl. Bx.  
*mf*  
*tocar na segunda vez*

Sxa. E<sub>b</sub> 1, 2

Sxt. B<sub>b</sub>

Sx.bar. E<sub>b</sub>

39

1  
Tpas. F  
*mf*

2, 3  
*mf*

1  
Tpts. B<sub>b</sub>  
*a2*  
*f*

2, 3  
*f*

1  
Tbns.  
*mp*

2, 3  
*mp*  
*a2*

Bdn.  
*mf*

Tb.

Cb.

39

Timp.

Tec.  
(bells, xilo.)

Perc.1  
(afx., chic.)

Perc.2  
(tgl.)

Bat.  
(pt., cx. e bmb.)







2

Pic.

Fls. 1, 2  
*f* *fp* *f* *fp*

Obs. 1, 2  
*f*

Fgt.  
*mp*

Cl. E<sub>b</sub>  
(req.)  
*f* *fp*

1  
*f* *fp*

Cls. B<sub>b</sub>  
2, 3  
*f* *fp*

Cl. Bx.  
*f*

Sxa. E<sub>b</sub> 1, 2  
*mp* *f*

Sxt. B<sub>b</sub>  
*mp* *f*

Sx.bar. E<sub>b</sub>  
*mp* *f*

2

1  
*mp*

2, 3  
*mp*

Tpas. F

1  
*mp*

2, 3  
*mp*

Tpts. B<sub>b</sub>

1  
*mp*

2, 3  
*mp*

Tbns.

1  
*mp*

2, 3  
*mp*

Bdn.  
*mp*

Tb.  
*f*

Cb.  
*f*

2

Timp.  
*f*

Tec.  
(bells, xilo.)

Perc.1  
(afx., chic.)

Perc.2  
(tgl.)

Bat.  
(pt., cx.e bmb.)

73

Pic. *f* *fp*

Fls. 1, 2 *f* *fp*

Obs. 1, 2 *a2* *f* *f*

Fgt. *f* *fp*

Cl. E<sub>b</sub> (req.) *f* *fp*

1 *f* *fp*

Cls. B<sub>b</sub> 2, 3 *a2* *f* *fp*

Cl. Bx. *mf* *f* *fp*

Sxa. E<sub>b</sub> 1, 2 *a2* *f* *mp* *f* *fp*

Sxt. B<sub>b</sub> *f* *mp* *f* *fp*

Sx.bar. E<sub>b</sub> *f* *mp* *f* *fp*

73

1 *mp* *f* *fp*

2, 3 *mp* *f* *fp*

Tpts. B<sub>b</sub> 1 *f*

2, 3 *f*

Tbns. 1 *f*

2, 3 *a2* *f*

Bdn. *mp*

Tb. *f*

Cb. *f*

73

Timp. *f*

Tec. (bells, xilo.) *f*

Perc.1 (afx., chic.)

Perc.2 (tgl.)

Bat. (pt., cx.e bmb.)

**Pic.**  
**Fls. 1, 2**  
**Obs. 1, 2**  
**Fgt.**  
**Cl. E $\flat$  (req.)**  
**1**  
**Cls. B $\flat$**   
**2, 3**  
**Cl. Bx.**  
**Sxa. E $\flat$  1, 2**  
**Sxt. B $\flat$**   
**Sx.bar. E $\flat$**   
**1**  
**Tpas. F**  
**2, 3**  
**1**  
**Tpts. B $\flat$**   
**2, 3**  
**1**  
**Tbns.**  
**2, 3**  
**Bdn.**  
**Tb.**  
**Cb.**  
**Timp.**  
**Tec. (bells, xilo.)**  
**Perc.1 (afx., chic.)**  
**Perc.2 (tgl.)**  
**Bat. (pt., cx.e bmb.)**



## EDIÇÕES FUNARTE DE PARTITURAS PARA BANDAS

1995

### Repertório de Ouro das Bandas de Música do Brasil

Antônio do Espírito Santo  
*Avante Camaradas / Dobrado 220*

Gilberto Gagliardi  
*Cidade de Diadema (dobrado)*

Joaquim Naegele  
*Mão de Luva (dobrado)*

Silvestre Pereira de Oliveira  
*Amor de um Pai (dobrado)*

Antônio Pedro Dantas (Tonheca Dantas)  
*A Desfolhar Saudades (valsas)*

2000

### Repertório de Ouro das Bandas de Música do Brasil

Antonio do Espírito Santo  
*Avante Camaradas*  
*Dobrado 220 (dobrado) \* reedição*

Ceciliano de Carvalho  
*Dever do Mestre (dobrado)*

Gilberto Gagliardi  
*Cidade de Diadema (dobrado) \* reedição*

João Firmino de Moura  
*Saudades de onde Nasci (valsas)*

João Trajano da Silva  
*Janaina (ciranda)*

Joaquim Naegele  
*Mão de Luva (dobrado) \* reedição*

José Aniceto de Almeida  
*Cecília Cavalcanti (valsas)*

José Barbosa de Brito  
*Bento Barbosa de Brito (dobrado)*

Levino Ferreira da Silva  
*Lágrimas de Folião (frevo)*

Luiz Fernando da Costa  
*Archanjo Soares do Nascimento (dobrado)*

Manoel Ferreira Lima  
*Diana no Frevo (frevo)*

Manoel Rodrigues da Silva  
*Dengoso (choro)*

Severino Ramos  
*Tabas de Papelão (dobrado)*

Silvestre Pereira de Oliveira  
*Amor de um Pai (dobrado) \* reedição*

2004 e 2008

### Hinos do Brasil

Francisco Braga/Olavo Bilac  
*Hino à Bandeira Nacional*

Francisco Manuel da Silva/Joaquim Osório Duque Estrada  
*Hino Nacional do Brasil*

2008

### Repertório de Ouro das Bandas de Música do Brasil

Anacleto de Medeiros  
*Jubileu (dobrado)*

Francisco Braga  
*Barão do Rio Branco (dobrado)*

Joaquim Naegele  
*Professor Celso Woltzenlogel (dobrado)*

Joaquim Naegele  
*Estrela de Friburgo (polca, para trompete solo e banda)*

Joaquim Naegele  
*Ouro Negro (dobrado)*

Anacleto de Medeiros  
*Os Boêmios (tango brasileiro)*

José Genuíno da Rocha  
*Testa de Aço (frevo)*

Pedro Salgado  
*Dois Corações (dobrado)*

### Hinos do Brasil

D. Pedro I/ Evaristo da Veiga  
*Hino da Independência*

Leopoldo Miguez / Medeiros e Albuquerque  
*Hino da Proclamação da República*

### Música Brasileira para Banda

Edu Lobo/Capinam  
*Ponteio (baião; arranjo: Hudson Nogueira)*

Guinga / Aldir Blanc  
*Baião de Lacan (choro; arranjo: Hudson Nogueira)*

Hermeto Paschoal  
*Bebê (baião; arranjo: Hudson Nogueira)*

Noel Rosa  
*Palpite Infeliz (samba; arranjo: Hudson Nogueira)*

Hudson Nogueira  
*Quatro Danças Brasileiras (samba, maxixe, marcha-rancho, choro)*

Ivan Lins / Vitor Martins  
*Novo Tempo (arranjo: Hudson Nogueira)*

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro  
*Copacabana (samba; arranjo: José Carlos Ligeiro)*

José Ursicino da Silva (Mestre Duda)  
*Suíte Nordestina (baião, serenata, maracatu, frevo)*

José Ursicino da Silva (Mestre Duda)  
*Suíte Pernambucana de Bolso (caboclinhos, serenata, côco, frevo)*

Nelson Cavaquinho/Guilherme de Brito  
*Folhas secas (samba; arranjo: Hudson Nogueira)*

Patrocínio



Realização



Ministério da Cultura





Flauta 1

# Ponteio

Edu Lobo / José Carlos Capinam

Baião

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

1 2

*mf* *ff*

7 3 3

*f accel.* 6

**Allegro** (♩ = 120)

11 3 15 8 23 5

*f*

30 31 8 39 *tocar na segunda vez*

*f*

43 49

*fp* *f* *f*

50

*f*

57 1 6 2 *tocar*

*f* *f* *fp*

69 73

*f* *fp* *f*

74

*fp* *f*

80

**meno mosso** (♩ = 96)

*fp* *ff*

# Ponteio

## Flauta 2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩=96)

1 2  
mf ff  
7 3 3  
f accel. 6

11 **Allegro** (♩=120) 3 15 8 23 5  
f

31 39 *tocar na segunda vez*  
f

44 49  
fp f f

57 1 6 *tocar* 2  
f fp

69 73  
f fp f

75  
fp f

**meno mosso** (♩=96)

80  
fp ff

# Ponteio

Oboé 1

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

1 2 *ff*

7 8 9 10 *mf accel.*

**Allegro** (♩ = 120)

11 12 13 14 15 *f*

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 *f*

31 32 33 34 35 36 37 38 *mf f*

39 40 41 42 43 44 45 46 47 48 *f*

49 50 51 52 53 54 55 56 *f*

57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 *f*

73 74 75 *f*

76 77 78 79 *f mf f*

**meno mosso** (♩ = 96)

80 81 82 83 *fp ff*

# Ponteio

Oboé 2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

Musical notation for measures 1-10. Measure 1 starts with a treble clef, a key signature of one flat, and a common time signature. Measure 2 has a fermata. Measures 3-6 contain a melodic line with accents and a fortissimo (ff) dynamic. Measure 7 has a fermata. Measures 8-10 feature a melodic line with triplets and a mezzo-forte (mf) dynamic, ending with an acceleration (accel.) marking.

Musical notation for measures 11-29. Measure 11 starts with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is **Allegro** (♩ = 120). Measures 12-14 contain a melodic line with accents and a fortissimo (f) dynamic. Measures 15-29 continue with a melodic line, including a first ending bracketed from measure 15 to 23, and a fortissimo (f) dynamic.

Musical notation for measures 30-34. Measure 30 has a fermata. Measure 31 is marked "31 tocar na segunda vez" and features a fortissimo (f) dynamic. Measures 32-34 continue with a melodic line and a fortissimo (f) dynamic.

Musical notation for measures 35-46. Measures 35-46 feature a melodic line with accents and a fortissimo (f) dynamic. Measure 39 is marked with a first ending bracket.

Musical notation for measures 47-56. Measures 47-56 feature a melodic line with accents and a fortissimo (f) dynamic. Measure 49 is marked with a first ending bracket.

Musical notation for measures 57-68. Measure 57 has a first ending bracketed from measure 57 to 68. Measure 58 is marked "57 1 6 tocar" and features a fortissimo (f) dynamic. Measure 59 is marked with a first ending bracket. Measure 60 is marked "2 3" and features a fortissimo (f) dynamic. Measures 61-68 continue with a melodic line and a fortissimo (f) dynamic.

Musical notation for measures 69-75. Measures 69-75 feature a melodic line with accents and a fortissimo (f) dynamic. Measure 73 is marked with a first ending bracket.

Musical notation for measures 76-80. Measures 76-80 feature a melodic line with accents and dynamics of fortissimo (f), mezzo-forte (mf), fortissimo (f), and fortissimo-piano (fp).

Musical notation for measures 81-90. Measure 81 starts with a treble clef, a key signature of one flat, and a common time signature. The tempo is **meno mosso** (♩ = 96). Measures 82-90 feature a melodic line with a fortissimo (ff) dynamic.

Fagote

# Ponteio

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 **Allegro Moderato** (♩ = 96)

Measures 1-6: Bass clef, 2/4 time signature. Measure 1 starts with a piano (*p*) dynamic. The melody consists of quarter and eighth notes.

7

Measures 7-10: Bass clef, 2/4 time signature. Measure 7 starts with a forte (*f*) dynamic. Measure 9 has a fortissimo (*fp*) dynamic. Measure 10 ends with an *accel.* marking.

11 **Allegro** (♩ = 120)

15

7

Measures 11-15: Bass clef, 2/4 time signature. Measure 11 starts with a forte (*f*) dynamic. Measure 15 ends with a mezzo-forte (*mf*) dynamic.

23

Measures 23-30: Bass clef, 2/4 time signature. Measure 23 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes.

31

Measures 31-38: Bass clef, 2/4 time signature. Measure 31 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes.

39

4

*tocar na segunda vez*

Measures 39-48: Bass clef, 2/4 time signature. Measure 39 starts with a mezzo-forte (*mf*) dynamic. The melody consists of quarter notes.

48

49

*tocar sempre*

Measures 49-56: Bass clef, 2/4 time signature. Measure 49 starts with a forte (*f*) dynamic. Measure 50 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes.

57

1

8

2

4

Measures 57-72: Bass clef, 2/4 time signature. Measure 57 starts with a mezzo-piano (*mp*) dynamic. The melody consists of quarter notes.

73

Measures 73-79: Bass clef, 2/4 time signature. Measure 73 starts with a forte (*f*) dynamic. Measure 74 starts with a fortissimo (*fp*) dynamic. The melody consists of quarter notes.

80

**meno mosso** (♩ = 96)

Measures 80-87: Bass clef, 2/4 time signature. Measure 80 starts with a fortissimo (*ff*) dynamic. The melody consists of quarter notes.

# Ponteio

Clarinetas E $\flat$

(Requinta)

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )

1 2 *mf* *fp* *ff*

7 3 3 *accel.* *f* 6

11 **Allegro** ( $\text{♩} = 120$ ) 3 15 8 23 5 *f*

30 31 8 39 *tocar na segunda vez* *f*

43 *fp* *f*

49 *f*

54 57 6 *tocar* *f*

65 2 4 *f* *fp*

73 *f* *fp* *f*

79 **meno mosso** ( $\text{♩} = 96$ ) *fp* *ff*

# Ponteio

Clarinetas B $\flat$  1

Baião

Edu Lobo / José Carlos Capinan

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

1 *p*

3 *fp ff*

7 3

10 *f accel.* 6 **Allegro** (♩ = 120)

13 15 *p f*

18 *fp*

23 *f fp*

27 31 *mp*

34 39 3

42

49

57 1

61

65 2

70 73

75

80 **meno mosso** (♩ = 96)

# Ponteio

Clarinetas B $\flat$  2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

1

*p*

3

*fp* *ff*

8

*f* *accel.* 6

11

Allegro (♩ = 120)

15

*p* *f*

16

*fp*

21

23

*f*

26

*fp*

31

*mp*

36 39 3

*mf*

44

*mf* *f*

49

*mp*

57 1

*f*

63 2

*f* *fp*

69

*f* *fp*

73

*f* *fp*

77

*f* *fp*

81 **meno mosso** (♩ = 96)

*ff*

# Ponteio

Clarinetas B $\flat$  3

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )

1 *p*

3 *ff*

8 *f accel.* 6

11 **Allegro** ( $\text{♩} = 120$ ) 15 *p* *f*

16 *fp*

21 23 *f*

26 *fp*

30 31 *mp*

35 39 3

42 *mf*

47 *mf* *f* *mp* 49

53 57 1 *f*

59

65 2 *f* *fp* *f*

70 73 *fp* *f*

75 *fp* *f*

80 *fp* *meno mosso* (♩ = 96) *ff*

Detailed description: This is a musical score for Clarinet B $\flat$  3, spanning measures 35 to 80. The key signature is one sharp (F#). The score is divided into systems of five staves each. Measure numbers are placed at the beginning of each staff. Performance markings include dynamics such as *mf*, *f*, *mp*, *f*, *fp*, and *ff*. There are also articulation marks like accents and slurs. Boxed measure numbers (39, 49, 57, 73) indicate specific points of interest. A tempo change to *meno mosso* with a metronome marking of ♩ = 96 occurs at measure 80. A triplet of eighth notes is marked with a '3' above it in measure 39. First and second endings are indicated by bracketed lines above the staves.

# Ponteio

Clarinetas Baixas

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 **Allegro Moderato** (♩ = 96)  
*p* *ff* *f*

8 **Allegro** (♩ = 120)  
*fp* *accel.* *f*

14 15 7 23  
*mf* *mp*

28 31 8 39 4 *tocar na segunda vez*  
*mf* *f*

45 49 4 *tocar sempre*  
*f* *mp*

54 57 1  
*mf*

61 2 4  
*f*

71 73  
*mf* *f* *fp*

79 **meno mosso** (♩ = 96)  
*fp* *ff*

© 1967, Warner Chappell Edições Musicais Ltda.

Funarte, Ministério da Cultura, 2008

MBB0008 - Ponteio / Todos os direitos reservados - Impresso no Brasil

www.funarte.gov.br / projbandas@funarte.gov.br

# Ponteio

Sax. alto E $\flat$  1

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** ( $\text{♩} = 96$ )

1 *mp* *mf* *fp*

4 *ff* *mf* *f*

**Allegro** ( $\text{♩} = 120$ )

10 *accel.* *f* 6 *p*

15 *f* *fp*

19 23 *f*

24 *fp*

29 31 *f*

34



# Ponteio

Sax. alto E $\flat$  2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

1 *mp* *mf* *fp*

4 *ff* *mf* *f*

9 *f accel.* **Allegro** (♩ = 120)

14 *p* **15** *f*

18 *fp*

**23** *f* *fp*

28 **31** *f*

34

39

7

49

*mf* *f* *f*

50

55

57

1 2 4

*f*

65

2

*mp* *f*

70

2

73

*f* *mp* *f* *fp*

76

*f* *fp*

81

**meno mosso** (♩ = 96)

*ff*

# Ponteio

Sax. tenor B $\flat$

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )

Measures 1-3 of the score. Measure 1 starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The music begins with a piano (*p*) dynamic, followed by a mezzo-piano (*mp*) dynamic, and ends with a fortissimo-piano (*fp*) dynamic. The notation includes eighth notes, quarter notes, and a half note with an accent.

Measures 4-5 of the score. Measure 4 starts with a fortissimo (*ff*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The notation includes quarter notes and a half note with an accent.

Allegro ( $\text{♩} = 120$ )

Measures 6-7 of the score. Measure 6 starts with a fortissimo (*f*) dynamic, followed by an acceleration (*accel.*) marking. The notation includes quarter notes and a half note with an accent.

Measures 13-14 of the score. Measure 13 starts with a piano (*p*) dynamic, followed by a fortissimo (*f*) dynamic. A box containing the number 15 is placed above the staff. The notation includes eighth notes and quarter notes with accents.

Measures 18-19 of the score. Measure 18 starts with a fortissimo-piano (*fp*) dynamic. The notation includes eighth notes and quarter notes with accents.

Measures 23-24 of the score. Measure 23 starts with a fortissimo (*f*) dynamic, followed by a fortissimo-piano (*fp*) dynamic. A box containing the number 23 is placed above the staff. The notation includes eighth notes and quarter notes with accents.

Measures 27-28 of the score. Measure 27 starts with a fortissimo (*f*) dynamic. A box containing the number 31 is placed above the staff. The notation includes quarter notes and eighth notes with accents.

32

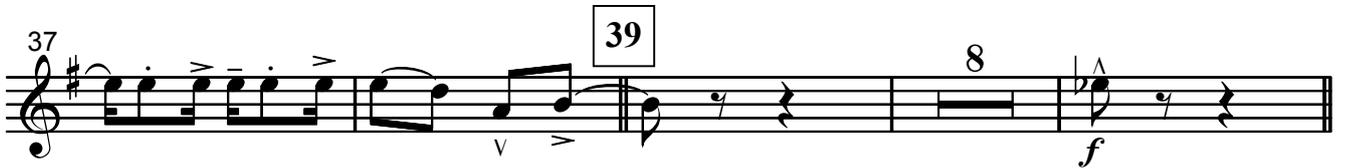


37

39

8

*f*



49

*f*



54

57

1

2

*f*



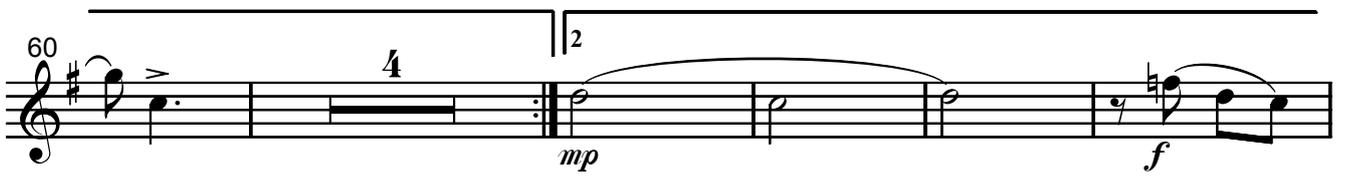
60

4

2

*mp*

*f*



69

2

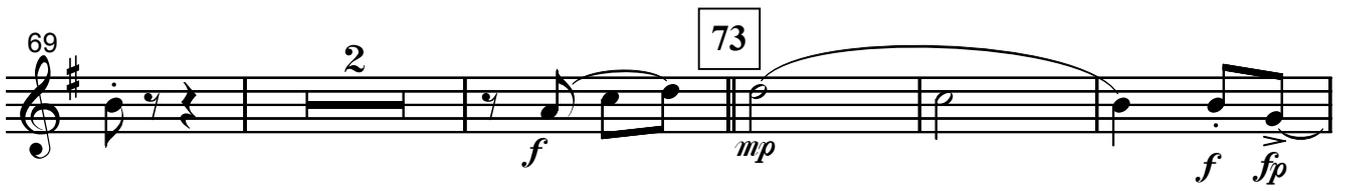
73

*f*

*mp*

*f*

*fp*



76

*f*

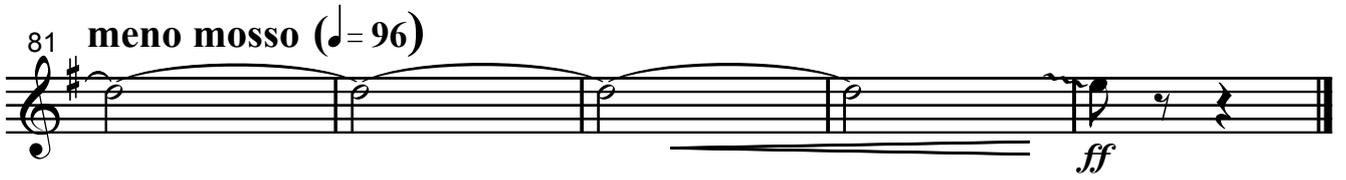
*fp*



81

**meno mosso** ( $\text{♩} = 96$ )

*ff*



# Ponteio

Sax. barítono E $\flat$

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 **Allegro Moderato** ( $\text{♩} = 96$ )

7 **Allegro** ( $\text{♩} = 120$ )

14 **Allegro** ( $\text{♩} = 120$ )

34 **Allegro** ( $\text{♩} = 120$ )

40 **Allegro** ( $\text{♩} = 120$ )

53 **Allegro** ( $\text{♩} = 120$ )

60 **Allegro** ( $\text{♩} = 120$ )

72 **Allegro** ( $\text{♩} = 120$ )

79 **meno mosso** ( $\text{♩} = 96$ )

Detailed description of the musical score: The score is for Saxophone Baritone E-flat. It begins with a treble clef, a key signature of one sharp (F#), and common time. The tempo is marked 'Allegro Moderato' with a quarter note equal to 96 beats per minute. The first staff contains measures 1-6, with dynamics *p* and *ff*. A slur covers measures 1-6. The second staff starts at measure 7, marked 'Allegro' with a quarter note equal to 120 beats per minute. It includes dynamics *mf* and *f*, and an 'accel.' marking. A 2/4 time signature change occurs at measure 10. A slur covers measures 10-12. The third staff starts at measure 14, with dynamics *p* and *f*. Boxed measure numbers 15, 23, and 31 are shown. Slurs and accents are used. The fourth staff starts at measure 34, with dynamics *f*. Boxed measure number 39 is shown. Slurs and accents are used. The fifth staff starts at measure 40, with dynamics *f*. Boxed measure number 49 is shown. Slurs and accents are used. The sixth staff starts at measure 53, with dynamics *f*. Boxed measure number 57 is shown. Slurs and accents are used. The seventh staff starts at measure 60, with dynamics *mp* and *f*. Boxed measure number 73 is shown. Slurs and accents are used. The eighth staff starts at measure 72, with dynamics *f*, *mp*, *f*, and *fp*. Boxed measure number 73 is shown. Slurs and accents are used. The ninth staff starts at measure 79, marked 'meno mosso' with a quarter note equal to 96 beats per minute. Dynamics include *f*, *fp*, and *ff*. Slurs and accents are used.

# Ponteio

## Trompa F 1

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

**Allegro** (♩ = 120)

**meno mosso** (♩ = 96)

# Ponteio

## Trompa 2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

Allegro (♩ = 120)

meno mosso (♩ = 96)

# Ponteio

## Trompa 3

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

1 3 3 3 3 3 3  
*ff*

Allegro (♩ = 120)

7 *fp* *accel.*

15

*mp*

21 23 8 31 8 39 3 *mf*

43 *f* *fp*

48 49 8 57 *f* *mp*

61 4 2 *mp*

70 3 73 4 *mp* *f* *fp*

81 *ff* *ff*

meno mosso (♩ = 96)

# Ponteio

Trompete B $\flat$  1

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )

Allegro ( $\text{♩} = 120$ )

# Ponteio

Trompete B $\flat$  2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

**Allegro** (♩ = 120)

**meno mosso** (♩ = 96)



# Ponteio

## Trombone 1

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

1 3 *ff*

7 *fp* *mf* *accel.* *mp* **15** (Trompas)

16 *f*

22 **23** *mp*

28 **31** 8 **39** *mp*

42 *fp* *f*

**49** 3 *f* 3 *f* *fp* *mp* **57** (Trompas)

60 *mp* 3 *mp*

70 **73** 3 *f* *mf*

**79** *f* *f* *ff*

**meno mosso** (♩ = 96)

# Ponteio

## Trombone 2

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩=96)

1 *trombone 3*

*p* *ff*

**Allegro** (♩=120) 15 (Trompas)

6

*fp* *mf* *accel.* *mp*

16

23

*mp*

30 31 8 39

44 49 3

52 57 1 (Trompas)

60 2 3

69 73 3

**meno mosso** (♩=96)

79

# Ponteio

## Trombone 3

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 96)

1 *p* *ff*

6 *fp* *mf accel.* *mp* **15** (Trompas)

16 *f*

**23** *mp*

30 **31** 8 **39** *mp*

44 *fp* *f* **49** 3

52 *f* 3 *f* *fp* *mp* **57** (Trompas)

60 *mp* 2 3

69 *mp* **73** 3 *f* *mf*

79 *f* *f* *ff*

meno mosso (♩ = 96)

# Ponteio

## Bombardino

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 Allegro Moderato (♩ = 96)

Musical staff 1: Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: p, ff.

Musical staff 2: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mf, fp, f, fp, accel., mf.

Allegro (♩ = 120)

Musical staff 3: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mp.

Musical staff 4: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mp.

Musical staff 5: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mf.

Musical staff 6: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mf, f, fp.

Musical staff 7: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: f, mp.

Musical staff 8: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mp.

Musical staff 9: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: f, mp.

Musical staff 10: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: mp, f.

Musical staff 11: Bass clef, common time signature. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Dynamics: fp, ff.

80 meno mosso (♩ = 96)

# Ponteio

Tuba

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 Allegro Moderato (♩ = 96)

Musical notation for measures 1-6. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music begins with a piano (*p*) dynamic and a half note. It features a melodic line with slurs and accents, transitioning to a fortissimo (*ff*) dynamic with a half note.

7

Musical notation for measures 7-10. The staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C). The music features a melodic line with slurs and accents, transitioning to a fortissimo (*f*) dynamic, then fortissimo piano (*fp*), and finally fortissimo (*f*) with an *accel.* marking.

11 Allegro (♩ = 120)

15

Musical notation for measures 11-15. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents, starting with a fortissimo (*f*) dynamic and ending with a mezzo-piano (*mp*) dynamic.

16

Musical notation for measures 16-20. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents.

21

23

Musical notation for measures 21-25. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents.

26

Musical notation for measures 26-30. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents.

31

Musical notation for measures 31-35. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents.

36

39

Musical notation for measures 36-40. The staff is in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The music features a rhythmic pattern of eighth notes with slurs and accents.

41

Musical staff 41-45: Bass clef, key signature of one flat (B-flat). The staff contains five measures of eighth-note patterns with slurs and accents. The notes are: 41: B2, A2, G2, F2; 42: E2, D2, C2, B1; 43: A1, G1, F1, E1; 44: D1, C1, B0, A0; 45: G0, F0, E0, D0.

46

49

Musical staff 46-48: Bass clef, key signature of one flat. Measures 46-48 continue the eighth-note pattern. Measure 49 is a whole rest. Measure 50 is a half note B1 with a forte (*f*) dynamic. Measure 51 is a half note A1 with a fortissimo (*ff*) dynamic. Measure 52 is a half note G1 with a mezzo-forte (*mf*) dynamic. Measures 53-55 continue the eighth-note pattern.

51

Musical staff 51-56: Bass clef, key signature of one flat. Measures 51-56 continue the eighth-note pattern.

57

1

Musical staff 57-62: Bass clef, key signature of one flat. Measures 57-62 continue the eighth-note pattern. Measure 57 starts with a mezzo-piano (*mp*) dynamic.

63

2

Musical staff 63-68: Bass clef, key signature of one flat. Measures 63-68 continue the eighth-note pattern.

69

73

Musical staff 69-74: Bass clef, key signature of one flat. Measures 69-74 continue the eighth-note pattern.

75

Musical staff 75-79: Bass clef, key signature of one flat. Measures 75-79 continue the eighth-note pattern. Measure 79 ends with a forte (*f*) dynamic.

80

meno mosso (♩ = 96)

Musical staff 80-84: Bass clef, key signature of one flat. Measures 80-84 are marked *meno mosso* with a tempo of quarter note = 96. Measure 80 starts with a fortissimo-piano (*fp*) dynamic. Measures 81-83 are half notes: B1, A1, G1. Measure 84 is a half note F1 with a fortissimo (*ff*) dynamic.

# Ponteio

Contrabaixo

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

1 *arco*

*p* *ff*

Detailed description: This block contains the first six measures of the piece. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure starts with a dynamic marking of *p* (piano) and a *arco* instruction. The melody consists of quarter and eighth notes. The sixth measure ends with a dynamic marking of *ff* (fortissimo).

**Allegro** (♩ = 120)

7 *f* *fp* *accel.* *ff* *Pizz.*

Detailed description: This block contains measures 7 through 11. Measure 7 starts with a dynamic marking of *f* (forte). Measure 10 has a dynamic marking of *fp* (fortissimo piano). Measure 11 has a dynamic marking of *ff* (fortissimo) and a *Pizz.* (pizzicato) instruction. The tempo marking *Allegro* (♩ = 120) is positioned above measure 11. The time signature changes to 2/4 at the start of measure 11. The music features a mix of eighth and sixteenth notes.

12 15 *mf*

Detailed description: This block contains measures 12 through 16. Measure 15 is marked with a box containing the number 15. The dynamic marking *mf* (mezzo-forte) is placed below measure 15. The music continues with eighth and sixteenth notes.

17

Detailed description: This block contains measures 17 through 21. The music continues with eighth and sixteenth notes.

22 23

Detailed description: This block contains measures 22 through 26. Measure 23 is marked with a box containing the number 23. The music continues with eighth and sixteenth notes.

27 31

Detailed description: This block contains measures 27 through 30. Measure 31 is marked with a box containing the number 31. The music continues with eighth and sixteenth notes.

33

Detailed description: This block contains measures 31 and 32. The music continues with eighth and sixteenth notes.

38 39

Detailed description: This block contains measures 33 through 37. Measure 39 is marked with a box containing the number 39. The music continues with eighth and sixteenth notes.

43

48

49

*ff* *f*

53

57

*mf*

59

65

2

71

73

76

*f* *arco* *fp*

81 *meno mosso* (♩ = 96)

*ff*

# Ponteio

Tímpanos

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 **Allegro Moderato** (♩ = 96)

10 **Allegro** (♩ = 120)

24

49

65

74 **meno mosso** (♩ = 96)

83

# Ponteio

Teclados

*bells, xilofone*

*Baião*

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩=96)

*Xilofone*

*ff*

**Allegro** (♩=120)

*f accel.*

*bells*

*f*

*Xilofone tocar na segunda vez*

*mf* *f* *f*

**meno mosso** (♩=96)

*ff*

# Ponteio

## Percussão 1 (afoxé, chicote)

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

1 Allegro Moderato (♩ = 96) Allegro (♩ = 120)

9 15 8 23 8

accel.

31 Afoxé

mp

37 39

42

48 49

f mf

53 57 7

65 2

71 73

77

meno mosso (♩ = 96)

4 Chicote

ff

# Ponteio

**Percussão 2**  
(triângulo)

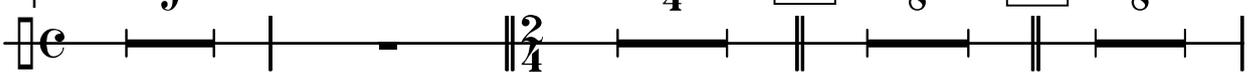
Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

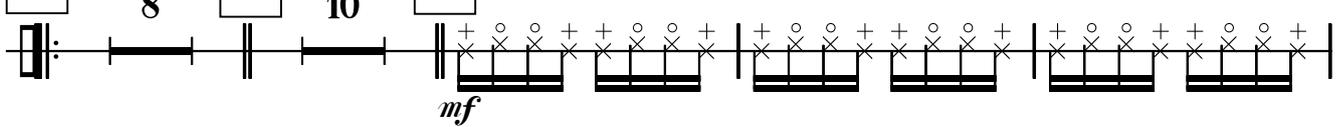
**Allegro Moderato** (♩ = 96)    **Allegro** (♩ = 120)

1                      9                      15                      8                      23                      8

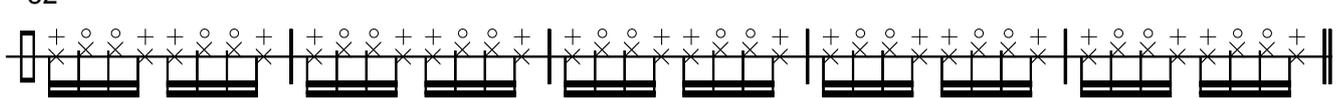


31                      8                      39                      10                      49 *Triângulo*

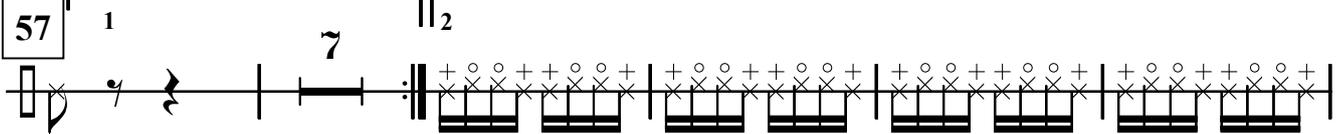
*mf*



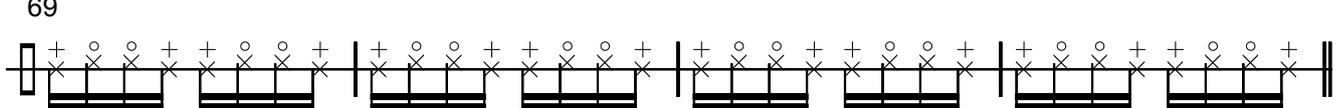
52



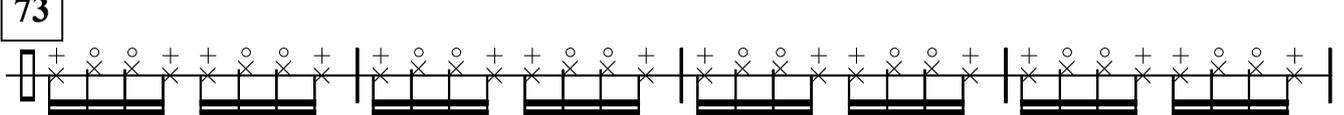
57                      1                      7                      2



69

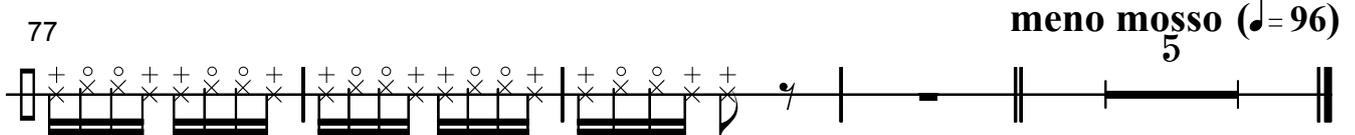


73



77                      **meno mosso** (♩ = 96)

5



# Ponteio

## Bateria

prato, caixa e bumbo

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

**Allegro** (♩ = 120)

1 3 | | | 5 | | | accel. | 4

*ff*

15 *baqueta vassourinha*

*mf*

19

23

27

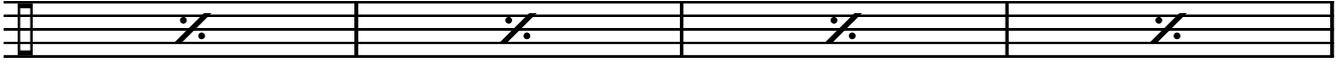
31

35

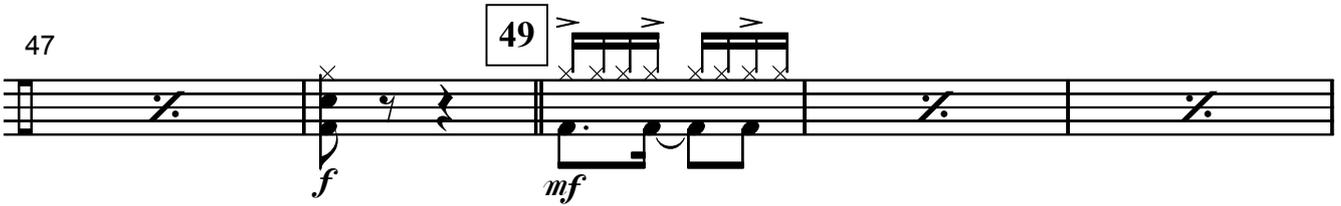
39



43



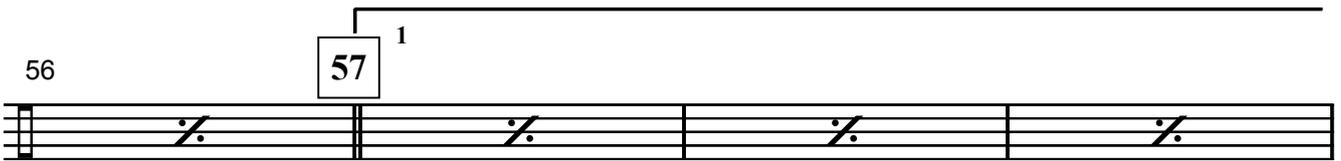
47



52



56



60



65



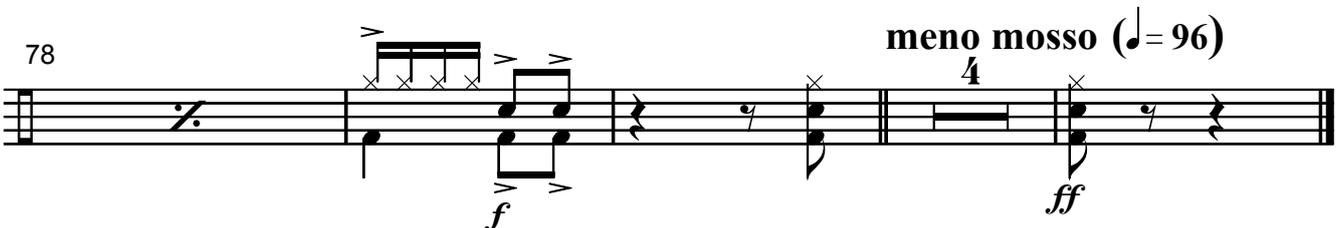
70



74



78



# Ponteio

Saxhorn E $\flat$  1  
(parte extra)

Baião

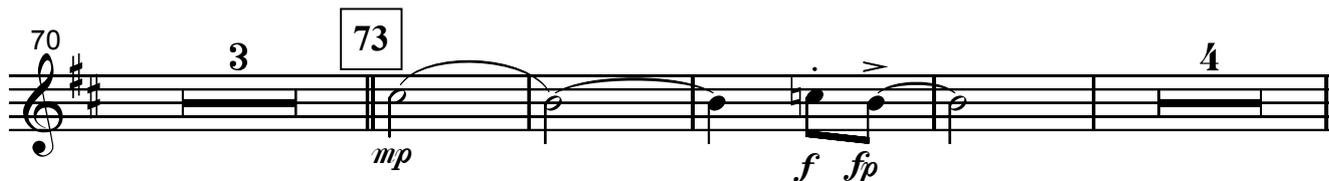
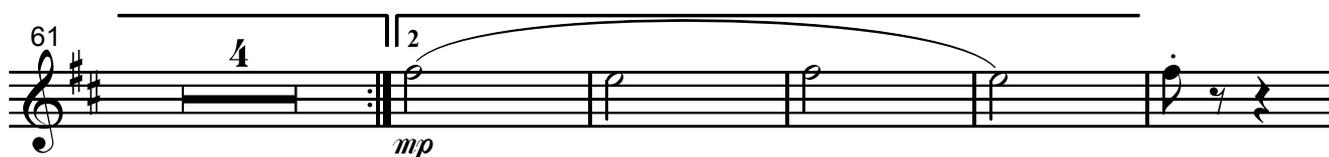
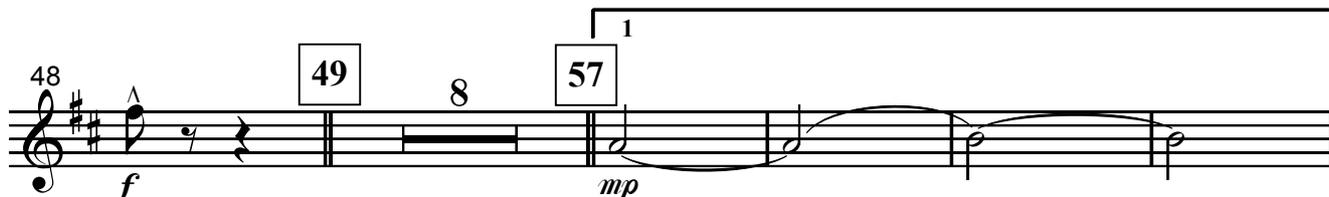
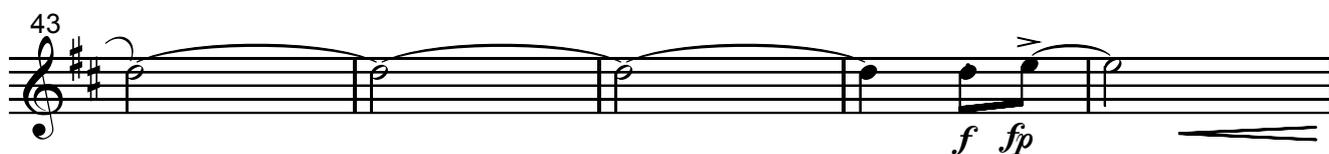
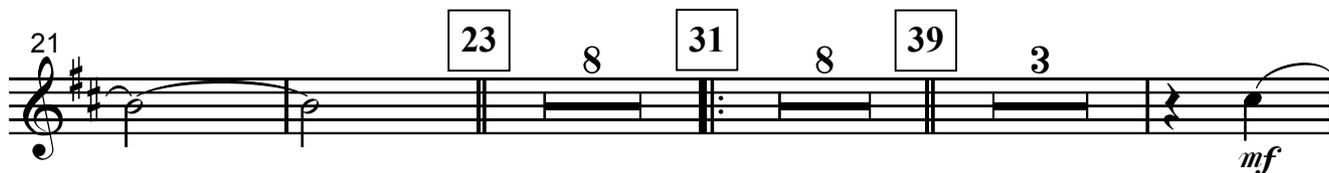
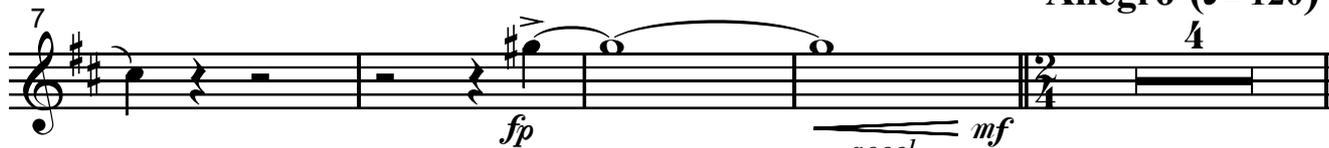
Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )



Allegro ( $\text{♩} = 120$ )



meno mosso ( $\text{♩} = 96$ )



# Ponteio

Saxhorn E $\flat$  2  
(parte extra)

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 96$ )

Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is common time (C). The music features a series of triplet eighth notes. The dynamic marking is *ff*.

Allegro ( $\text{♩} = 120$ )

Musical notation for measures 7-14. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 10-11. The dynamic marking is *fp*, and there is an *accel.* marking leading to a *mf* dynamic.

15

Musical notation for measures 15-20. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 18-19. The dynamic marking is *mp*.

21

Musical notation for measures 21-30. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 25-26. The dynamic marking is *mf*. Measure numbers 23, 31, and 39 are indicated in boxes.

43

Musical notation for measures 43-47. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 45-46. The dynamic marking is *f fp*.

48

Musical notation for measures 48-56. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 54-55. The dynamic marking is *f mp*. Measure numbers 49 and 57 are indicated in boxes.

61

Musical notation for measures 61-70. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 63-64. The dynamic marking is *mp*. Measure numbers 4 and 2 are indicated in boxes.

70

Musical notation for measures 70-80. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melodic line with a fermata over measures 75-76. The dynamic marking is *mp f fp*. Measure numbers 3 and 73 are indicated in boxes.

meno mosso ( $\text{♩} = 96$ )

Musical notation for measures 81-90. The key signature is one sharp (F#) and the time signature is 2/4. The music features a series of triplet eighth notes. The dynamic marking is *ff*.



# Barítono B<sub>b</sub>

(parte extra)

# Ponteio

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

The musical score is written for Baritone B<sub>b</sub> and consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a first ending bracket at measure 1. The tempo is marked **Allegro Moderato** with a quarter note equal to 96 beats per minute. The dynamics range from *p* (piano) to *ff* (fortissimo). The score includes several first and second endings, with measures 15, 23, 31, 39, 49, 57, and 73 marked with boxed numbers. The tempo changes to **Allegro** (♩ = 120) at measure 7 and back to **meno mosso** (♩ = 96) at measure 80. The piece concludes with a final fortissimo (*ff*) dynamic.

# Ponteio

**Tuba B $\flat$**   
(parte extra)

Baião

Edu Lobo / José Carlos Capinam  
arranjo: Hudson Nogueira

1 **Allegro Moderato** (♩ = 96)

Musical notation for measures 1-6. The key signature is one sharp (F#) and the time signature is common time (C). The music starts with a piano (*p*) dynamic and ends with a fortissimo (*ff*) dynamic. There are accents over the notes in measures 5 and 6.

Musical notation for measures 7-10. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. Dynamics include *f*, *fp*, *f*, and *fp*. The piece concludes with an *accel.* marking.

Musical notation for measures 11-15. The key signature is two sharps (F# and C#) and the time signature is 2/4. The tempo is marked **Allegro** (♩ = 120). The music features a rhythmic pattern of eighth notes with accents. Dynamics include *f* and *mp*. Measure 15 is boxed.

Musical notation for measures 16-20. The key signature is two sharps (F# and C#) and the time signature is 2/4. The music continues with the eighth-note rhythmic pattern and accents.

Musical notation for measures 21-25. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 23 is boxed.

Musical notation for measures 26-30. The key signature is two sharps (F# and C#) and the time signature is 2/4.

Musical notation for measures 31-35. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 31 is boxed.

Musical notation for measures 36-39. The key signature is two sharps (F# and C#) and the time signature is 2/4. Measure 39 is boxed.

41

Musical staff for measures 41-45. The staff is in bass clef with a key signature of one sharp (F#). It contains a continuous eighth-note pattern with accents and slurs.

46

49

Musical staff for measures 46-50. Measure 49 is boxed. Dynamic markings *f*, *ff*, and *mf* are present below the staff.

51

Musical staff for measures 51-56. Continuation of the eighth-note pattern with accents and slurs.

57

1

Musical staff for measures 57-62. Measure 57 is boxed. A first ending bracket covers measures 57-62. Dynamic marking *mp* is below the staff.

63

2

Musical staff for measures 63-68. A second ending bracket covers measures 63-68.

69

73

Musical staff for measures 69-74. Measure 73 is boxed. Continuation of the eighth-note pattern.

75

Musical staff for measures 75-79. Continuation of the eighth-note pattern, ending with a dynamic marking *f*.

80

meno mosso (♩ = 96)

Musical staff for measures 80-84. The tempo is marked *meno mosso* with a quarter note equal to 96. Dynamic markings *fp* and *ff* are present.

**Tuba Eb**  
(parte extra)

# Ponteio

Baião

Edu Lobo / José Carlos Capinam

arranjo: Hudson Nogueira

**Allegro Moderato** (♩ = 96)

1

*p* *ff*

Musical notation for measures 1-6 in bass clef, key of D major, 2/4 time. Measure 1 starts with a piano (*p*) dynamic. A slur covers measures 1-6. Measure 6 ends with a fortissimo (*ff*) dynamic. There are accents on measures 2, 3, 4, and 5.

7

*f* *fp* *f* *fp* *accel.*

Musical notation for measures 7-10 in bass clef, key of D major, 2/4 time. Measure 7 starts with a forte (*f*) dynamic. Measure 8 has a fortissimo piano (*fp*) dynamic. Measure 9 has a forte (*f*) dynamic. Measure 10 has a fortissimo piano (*fp*) dynamic. The piece ends with an *accel.* marking.

11

**Allegro** (♩ = 120)

15

*f* *mp*

Musical notation for measures 11-15 in bass clef, key of D major, 2/4 time. Measure 11 starts with a forte (*f*) dynamic. Measure 15 ends with a mezzo-piano (*mp*) dynamic. There are accents on measures 11, 12, 13, 14, and 15.

16

Musical notation for measures 16-20 in bass clef, key of D major, 2/4 time. There are accents on measures 16, 17, 18, 19, and 20.

21

23

Musical notation for measures 21-25 in bass clef, key of D major, 2/4 time. There are accents on measures 21, 22, 23, 24, and 25.

26

Musical notation for measures 26-30 in bass clef, key of D major, 2/4 time. There are accents on measures 26, 27, 28, 29, and 30.

31

Musical notation for measures 31-35 in bass clef, key of D major, 2/4 time. There are accents on measures 31, 32, 33, 34, and 35.

36

39

Musical notation for measures 36-39 in bass clef, key of D major, 2/4 time. There are accents on measures 36, 37, 38, and 39. Measure 39 ends with a *v* marking.

41

Musical staff for measures 41-45. The key signature has one sharp (F#) and the time signature is 2/4. The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

46

49

Musical staff for measures 46-50. Measure 49 is boxed. Dynamics include *f*, *ff*, and *mf*. There are slurs and accents throughout.

51

Musical staff for measures 51-56. The music continues with eighth and sixteenth notes and various articulations.

57

1

Musical staff for measures 57-62. Measure 57 is boxed. The first ending bracket covers measures 57-62. Dynamics include *mp*.

63

2

Musical staff for measures 63-68. The second ending bracket covers measures 63-68.

69

73

Musical staff for measures 69-74. Measure 73 is boxed. The music continues with eighth and sixteenth notes.

75

Musical staff for measures 75-79. Dynamics include *f*.

80

meno mosso ( $\text{♩} = 96$ )

Musical staff for measures 80-84. The tempo marking is *meno mosso* ( $\text{♩} = 96$ ). Dynamics include *fp* and *ff*.