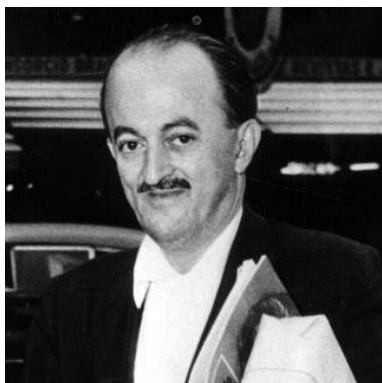




CLUBE DE REGATAS VASCO DA GAMA

COMPOSITOR
LAMARTINE DE AZEREDO BABO



Lamartine de Azeredo Babo (Rio de Janeiro, 10 de janeiro de 1904 — Rio de Janeiro, 16 de junho de 1963) foi um dos mais importantes compositores populares do Brasil. Era um dos doze filhos de Leopoldo Azeredo Babo e Bernarda Preciosa Gonçalves, sendo um dos três que chegaram à idade adulta. Era tio de Oswaldo Sargentelli.

Lamartine Babo nasceu no mesmo ano da fundação do seu clube de coração, o tradicional America Football Club. Tijucano e americano fanático, Lamartine protagonizou cenas memoráveis como o desfile que fez em carro aberto pelas ruas do centro do Rio, fantasiado de diabo, comemorando o último campeonato do America em 1960. Mesmo tendo sido um leigo em técnica musical, Lamartine criou melodias maravilhosas, resultantes de seu espírito inventivo e altamente versátil. Começou a compor aos catorze anos - a valsa "Torturas do Amor" e, aos dezesseis anos, compõe a opereta "Cibele". Quando foi para o Colégio São Bento dedicou-se a músicas religiosas.

Formou-se em Ciências Jurídicas e Sociais na então Faculdade de Direito da Universidade do Rio de Janeiro, atual Faculdade Nacional de Direito da Universidade Federal do Rio de Janeiro (UFRJ).

Porém, foi através das marchinhas carnavalescas, cantadas até hoje, como *O Teu Cabelo Não Nega*, *Grau 10*, *Linda Morena*, e *A Marchinha do Grande Galo*, que o seu nome se tornou mundialmente conhecido como o Rei do Carnaval. Em suas letras, predominavam o humor refinado e a irreverência.

Como poucos, Lamartine alcançou os dois extremos da alma brasileira: a gozação e o sentimento.

Em 1937, na cidade mineira de Boa Esperança, numa situação inusitada, compôs o famoso samba-canção *Serra da Boa Esperança*.

Em 1949 compôs os hinos alternativos (não-oficiais) dos 11 participantes do Campeonato Carioca de Futebol daquele ano, com patrocínio do programa de rádio Trem da Alegria, que lançou LPs de cada um dos clubes. Em um só dia Lamartine Babo compôs os famosos hinos dos considerados seis maiores e mais tradicionais times de futebol do Rio de Janeiro - sendo o primeiríssimo em seu coração o America Football Club, além de Vasco da Gama, Fluminense, Flamengo, Botafogo e Bangu. Em seguida foram escritos os hinos dos clubes considerados "menores" (apesar de não menos tradicionais e importantes), sendo eles o São Cristóvão, Madureira, Olaria, Bonsucesso e Canto do Rio. Esses hinos são, na verdade, hinos populares, sendo os hinos oficiais da maioria dos clubes músicas diferentes.

Lalá, como era conhecido, era uma das pessoas mais bem humoradas e divertidas de sua época, não perdendo nunca a chance de um trocadilho ou de uma piada. Em uma entrevista afirmou "Eu me achava um colosso. Mas um dia, olhando-me no espelho, vi que não tenho colo, só tenho osso". Numa outra, o entrevistador pergunta qual era a maior aspiração dos artistas do *broadcasting*, Lalá não vacila: "A aspiração varia de acordo com o temperamento de cada um... Uns desejam ir ao céu... já que atuam no éter... Outros 'evaporam-se' nesse mesmo éter... Os pensamentos da classe são éter... ó... gênios..." - valeu-lhe o título de O Pior Trocadilho de 1941.

E aconteceu também o caso dos correios: Lalá foi enviar um telegrama, o telegrafista bateu então o lápis na mesa em morse para seu colega: "Magro, feio e de voz fina". Lalá tirou o seu lápis e bateu: "Magro, feio, de voz fina e ex-telegrafista"

Sua primeira marchinha gravada, foi a divertida "Os Calças-Largas", em que Lamartine debochava dos rapazes que usavam calças boca-de-sino. Em 1937, com a censura imposta pelo Estado Novo de Getúlio Vargas, carnavalescos irreverentes como Lamartine Babo ficaram proibidos de utilizar a sátira em suas composições. Sem a irreverência costumeira, as marchinhas não foram mais as mesmas.

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

Score for HINO DO VASCO DA GAMA, featuring Lamartine de Azeredo Babo, edited by Laudemir Ramos. The score is in 2/4 time and includes parts for various instruments.

The score is marked with a double bar line and a repeat sign at the beginning of the first measure. The key signature is one flat (B-flat). The tempo is marked with a quarter note.

The instruments and their parts are:

- Flute
- Clarinet in B \flat
- Alto Sax
- Tenor Sax
- Baritone Sax
- Horn in F
- Trumpet in B \flat 1
- Trumpet in B \flat 2
- Tenor Trombone 1
- Tenor Trombone 2
- Bass Trombone
- Euphonium
- Tuba
- Electric Bass

The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece concludes with a "To Coda" marking.

Fl. *f* *mp* *mf* *mp*

B♭ Cl. *f* *mp* *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *f*

Hn. *f* *mp* *mf* *mp*

B♭ Tpt. 1 *f* *mp* *mf* *mp*

B♭ Tpt. 2 *f* *mp* *mf* *mp*

T. Tbn. 1 *f* *mf*

T. Tbn. 2 *f* *mf*

B. Tbn. *f* *mp*

Euph. *f* *mp* *mf* *mp*

Tuba *f* *mp*

E.B. *f* *mp*

The musical score is for the hymn "HINO DO VASCO DA GAMA". It is written for a large ensemble of instruments. The key signature is B-flat major (two flats). The score is divided into two systems. The first system includes Flute (Fl.), B-flat Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B-flat Trumpet 1 (B♭ Tpt. 1), B-flat Trumpet 2 (B♭ Tpt. 2), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Euphonium/Bass (E.B.). The second system includes the same instruments. The score features various dynamic markings: *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). There are also articulation marks, including accents and slurs, and some triplets indicated by a '3' over a bracket. The notation is in standard musical notation with a common time signature (C).

HINO DO VASCO DA GAMA

The first system of the musical score includes parts for Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Euphonium/Bass (E.B.). The score features various musical notations including triplets, dynamic markings (mp, f), and articulation marks.

This image shows a page of a musical score for a large orchestra. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Euphrasia Bass (E.B.). The score is in 3/4 time and features various musical notations, including notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The page number '38' is visible at the top left and bottom left.

HINO DO VASCO DA GAMA

This image shows a page of a musical score for a large orchestra. The score is written for the following instruments: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Horn (Hn.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Tenor Trombone 1 (T. Tbn. 1), Tenor Trombone 2 (T. Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba, and Euphonium/Baritone (E.B.). The score is in 4/4 time and features various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). The page number 50 is visible at the top left and bottom left.

64 D.S. al Coda

1. 2.

Fl.

B \flat Cl.

A. Sx.

T. Sx.

B. Sx.

Hn.

B \flat Tpt. 1

B \flat Tpt. 2

T. Tbn. 1

T. Tbn. 2

B. Tbn.

Euph.

Tuba

E.B.

Θ

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

Musical score for Flute, Hino do Vasco da Gama. The score is in 2/4 time, key of B-flat major. It consists of 67 measures. The score includes various musical notations such as triplets, dynamics (*f*, *mp*, *mf*), and articulation marks (accents, slurs). The score is divided into sections: measures 1-6, 7-15, 16-24, 25-34, 35-41, 42-48, 49-57, 58-66, and a final section with two endings (1. and 2.) leading to a Coda. The Coda is marked with a double bar line and a repeat sign.

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

The Coda
John Williams

Instrumentation: Piano

Time Signature: 2/4

Key Signature: B-flat major (two flats)

Measure Numbers: 1, 9, 19, 28, 39, 50, 59, 69

Section Markers: To Coda, D.S. al Coda

Dynamics: *f*, *mp*, *mf*

Tempo: Moderato

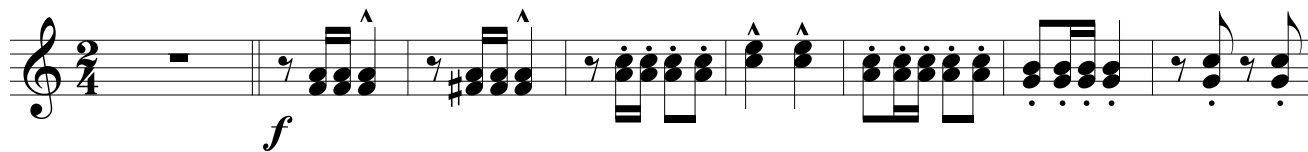
Form: Coda

Notes: The score is a piano accompaniment for a piece titled 'The Coda' by John Williams. It is written in 2/4 time and B-flat major. The piece is marked 'Moderato'. The score includes a 'To Coda' section and a 'D.S. al Coda' section. The piano part is characterized by dense, rhythmic chords and triplets, often marked with accents and dynamic markings like *f*, *mp*, and *mf*. The score ends with a Coda symbol.

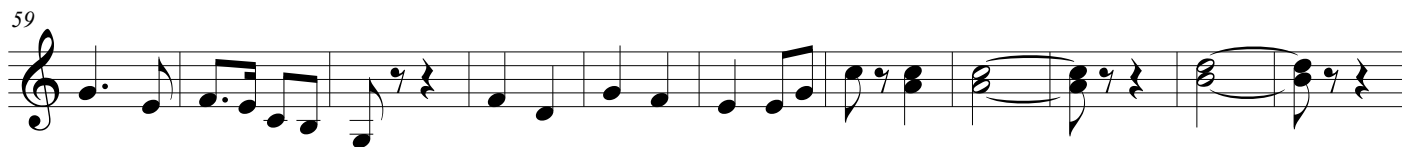
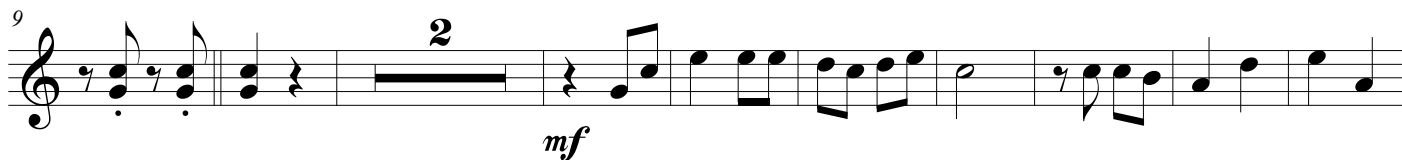
HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos



To Coda



HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

The musical score is written for Tenor Saxophone in 2/4 time, key of B-flat major. It begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The first measure is a whole rest, followed by a section marked *f* (forte) starting at measure 2. The score includes various musical notations such as accents (^), slurs, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Performance instructions include "To Coda" at measure 8 and "D.S. al Coda" at measure 67. The score concludes with a Coda symbol (⌵) at measure 72.

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

To Coda

10

22

39

49

59

D.S. al Coda

69

1.

2.

Coda

Horn in F

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos



ff

To Coda

f

mp

mf

mp

ff

f

D.S. al Coda

Coda

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos



ff
To Coda
f ***mp*** ***mf*** ***mp***
mp
ff
f
D.S. al Coda
 Φ

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

Musical score for Trumpet in B \flat 2, Hino do Vasco da Gama. The score is in 2/4 time, key of B \flat major. It consists of 8 staves of music. The first staff starts with a repeat sign and a forte (*ff*) dynamic. The second staff has a "To Coda" instruction and includes triplets and accents. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff has a mezzo-forte (*mp*) dynamic. The fifth staff has a forte (*ff*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff has a "D.S. al Coda" instruction and includes first and second endings. The score ends with a Coda symbol.

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

f

To Coda

f

mf

f

f

mf

D.S. al Coda

1.

2.

HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

8

To Coda

18

28

38

48

56

65

74

D.S. al Coda

Θ

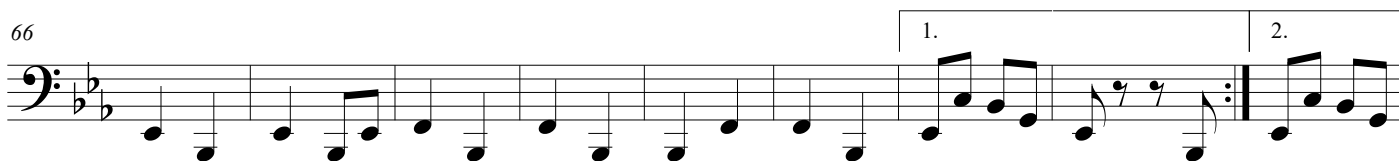
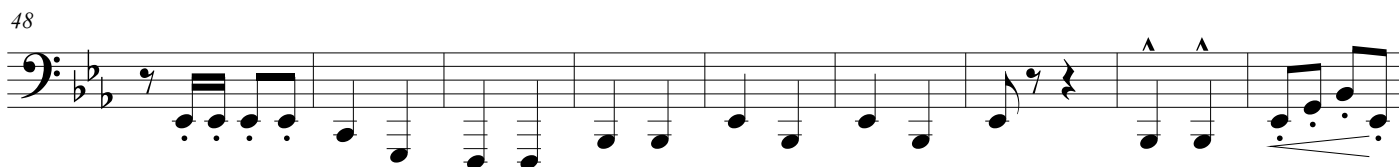
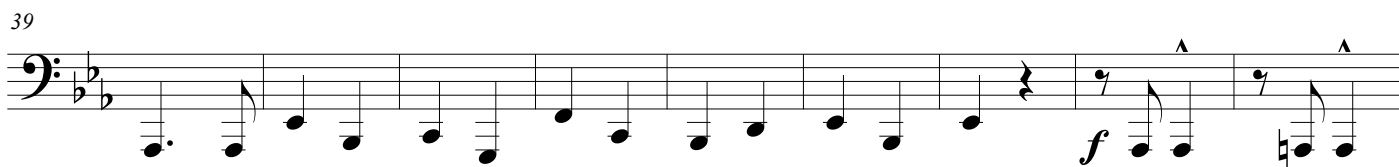
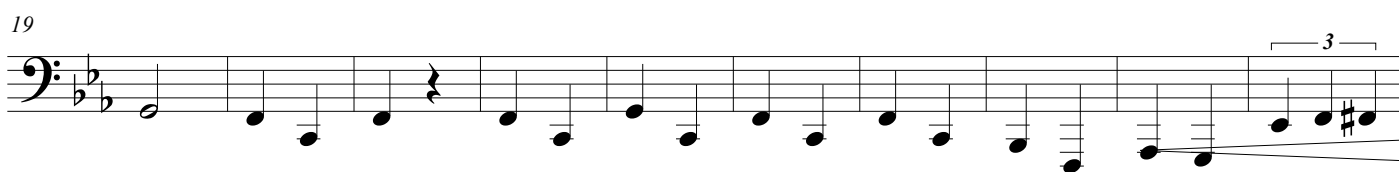
HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos



To Coda



D.S. al Coda



HINO DO VASCO DA GAMA

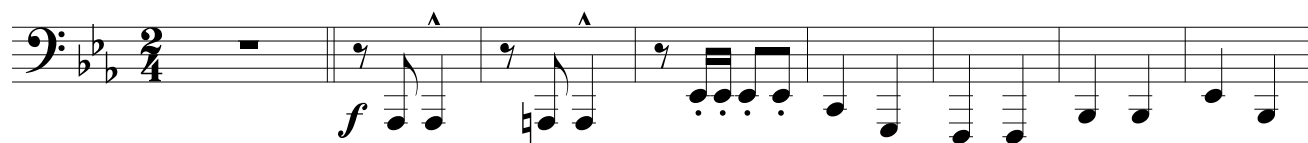
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HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos

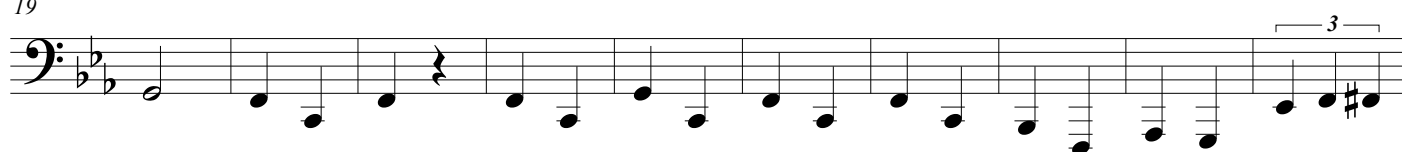


To Coda

9



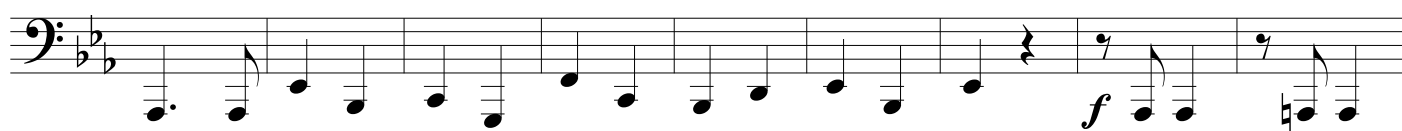
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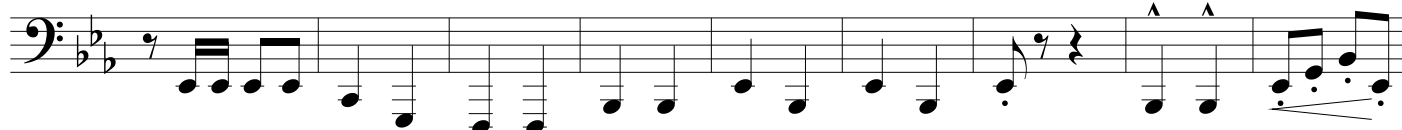
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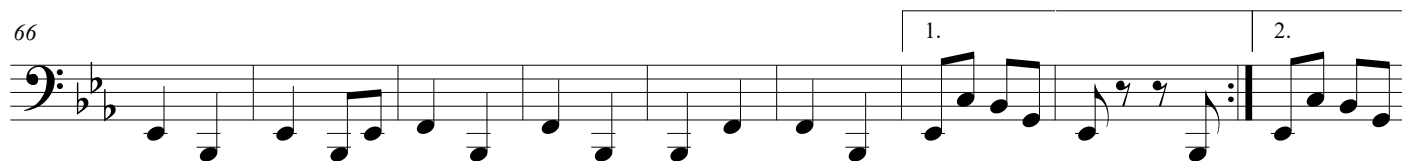
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57



66



D.S. al Coda



75



HINO DO VASCO DA GAMA

Lamartine de Azeredo Babo

Editado por Laudemir Ramos



To Coda

9

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a quarter note G2, followed by a quarter rest, then a quarter note F2. This is followed by a half note G2, then a quarter note F2. The next measure contains a quarter note E2, a quarter note D2, and a quarter note C2. The final measure consists of a half note B1. The piece concludes with a double bar line. The dynamic marking *f* (forte) is placed below the first measure, and *mp* (mezzo-piano) is placed below the final measure.

[illegible]

29

Musical notation for measure 29, bass clef, B-flat major key signature. The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half). There is a fermata over the final note.

39

f

49

f

[illegible][illegible]