

Tributo a MICHAEL JACKSON

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

This musical score is a tribute to Michael Jackson, arranged by Julião Barbosa. It is a full orchestral and band arrangement, featuring a variety of instruments. The score is written in 4/4 time with a tempo of quarter note = 120 (q = 120). The key signature is B-flat major (two flats). The instruments included are:

- Flautas (Flutes)
- 1ª Clarineta Bb (1st Clarinet Bb)
- 2ª Clarineta Bb (2nd Clarinet Bb)
- 3ª Clarineta Bb (3rd Clarinet Bb)
- 1º Sax Alto (1st Alto Saxophone)
- 3º Sax Alto (3rd Alto Saxophone)
- 2º Sax Tenor (2nd Tenor Saxophone)
- 4º Sax Tenor (4th Tenor Saxophone)
- 1ª Trompa F (1st Trumpet F)
- 2ª Trompa F (2nd Trumpet F)
- 3ª Trompa F (3rd Trumpet F)
- 1º Trompete Bb (1st Trombone Bb)
- 2º Trompete Bb (2nd Trombone Bb)
- 3º Trompete Bb (3rd Trombone Bb)
- 1º Trombone (1st Trombone)
- 2º Trombone (2nd Trombone)
- 3º Trombone (3rd Trombone)
- Bombardino (Euphonium)
- Tuba Bb
- Teclado (Keyboard)
- Guitarra (Guitar)
- Baixo Elétrico C (Electric Bass C)
- Bateria (Drums)

The score is divided into measures, with dynamic markings such as *ff* (fortissimo), *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The keyboard part includes chord symbols: Cm, Eb, F, Cm7, and F7. The guitar part includes a *p* (piano) marking. The bass and drums parts include a *q = 120* marking. The score is a full orchestral and band arrangement, featuring a variety of instruments.

11

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mp

mp

mp

mp

f

mf

f

mf

f

mf

f

f

f

f

f

f

F7

Cm7

F7

16

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mp

mf

f

Cm7

F7

21

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

f

mf

mp

p

Cm7

Cm

Eb

Eb

F

Cm7

F7

26

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

1.

f

mf

mp

p

Fm7

Cm

Eb

Eb

F

Cm7

F7

Ab7

F7(b9)

Ebm/Bb

36

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Fsus4/C

F/C

Cm

Cm(#5)

mf

mf

mf

mf

40

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Fsus4/C

F/C

Cm

Cm(#5)

Detailed description: This page of a musical score covers measures 40 through 43. The woodwind section (Flute, Clarinets 1-3, Horns 1-3) plays sustained notes with long breath marks. The string section (S.A.1, S.A.3, S.T.2, S.T.4) plays a rhythmic pattern of eighth and sixteenth notes. The brass section (Trumpets 1-3, Trombones 1-3, Tuba) plays a melodic line with sustained notes and slurs. The keyboard part (Kbd.) features four chords: Fsus4/C, F/C, Cm, and Cm(#5). The guitar (Gtr.), bass (Bx.), and battery (Bt.) parts provide a rhythmic foundation.

This image shows a page of a musical score, likely for a symphony, featuring multiple staves for various instruments. The instruments listed on the left include Fl. (Flute), Cl. 1, 2, 3 (Clarinets), S.A. 1, 3 (Saxophones), S.T. 2, 4 (Saxophones), Hn. 1, 2, 3 (Horns), Tpt. 1, 2, 3 (Trumpets), Tbn. 1, 2, 3 (Trombones), Bdno. (Bassoon), Kb. (Keyboard), Gtr. (Guitar), Bx. (Bass), and Bt. (Drum). The score is written in a complex notation with various musical symbols, including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). A section of the score is marked with a large 'B' in a box, indicating a specific musical section or rehearsal mark. The page number '44' is visible in the top left corner.

48

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mp

sfz

f

p

Bb

Ab

52

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mp

mp

mp

mp

mp

mp

f

f

f

p

p

p

f

f

f

f

Bb

Bb Ab

mp

55

Fl.
Cl.1
Cl.2
Cl.3
S.A.1
S.A.3
S.T.2
S.T.4
Hn.1
Hn.2
Hn.3
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Bdno.
Tb.
Kbd.
Gtr.
Bx.
Bt.

Ab Bb

mp

58

Fl.

Cl.1

Cl.2

Cl.3

f

f

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

p

Hn.2

p

Hn.3

p

Tpt.1

Tpt.2

Tpt.3

Tbn.1

f

Tbn.2

f

Tbn.3

f

Bdno.

p

Tb.

Bb Ab Ab Bb

Kbd.

Gtr.

mp

Bx.

Bt.

61

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Bb Ab Ab

64

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mp

f

mp

mf

Bb

Ab

67

Fl.
Cl. 1
Cl. 2
Cl. 3
S.A. 1
S.A. 3
S.T. 2
S.T. 4
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bdno.
Tb.
Kbd.
Gtr.
Bx.
Bt.

70

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

solis ou improvise

ff

Ab Bb

71

79

C

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

pode 8^a

sfz

f

E♭ E♭ B♭ B♭ B♭7 B♭ B♭B♭ D♭ D♭D♭ E♭ E♭ E♭ B♭

C

84

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

mf

mp

Fm Gm Ab Gm Fm Gm Ab Gm Fm Gm Ab Gm

91

This musical score page, numbered 91, contains staves for various instruments and voices. The staves are arranged vertically from top to bottom as follows:

- Fl.
- Cl. 1
- Cl. 2
- Cl. 3
- S.A. 1
- S.A. 3
- S.T. 2
- S.T. 4
- Hn. 1
- Hn. 2
- Hn. 3
- Tpt. 1
- Tpt. 2
- Tpt. 3
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bdno.
- Tb.
- Kbd.
- Gtr.
- Bx.
- Bt.

The score includes dynamic markings such as *mp* (mezzo-piano) and chord symbols like Fm, Gm, Ab, Gm, Bbm7, and Bbm7. The music is written in a key signature of three flats (B-flat major or D-flat minor).

98

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Bbm7 Fm Gm Ab Gm Db Fm Db

104

Fl.
Cl. 1
Cl. 2
Cl. 3
S.A. 1
S.A. 3
S.T. 2
S.T. 4
Hn. 1
Hn. 2
Hn. 3
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Bdno.
Tb.
Kbd.
Gtr.
Bx.
Bt.

mp
mp
mp
mp
f
f
f
f
mp
mp
mp
mp
p
p
f
f
f
mf
mf
mf
mf
Fm Db Fm Db C7 Fm Gm
mp
mp

110

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Ab Gm Fm Gm Ab Gm Bbm7

115

Fl. *f* *mp*

Cl. 1 *f* *mp*

Cl. 2 *f* *mp*

Cl. 3 *f* *mp*

S.A. 1 *mp*

S.A. 3 *mp*

S.T. 2 *mp*

S.T. 4 *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3 *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Bdno. *f*

Tb. *f*

Kbd. *Fm* *Gm* *Ab* *Gm* *Fm* *Gm* *Ab* *Gm* *Fm* *Gm*

Gtr. *mf*

Bx.

Bt.

120

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

D

B

(distorção)

125

Fl. mp

Cl. 1 mp

Cl. 2 mp

Cl. 3 mp

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

(8) Eb susll Eb Ab Ab Eb Ab/Eb 8th Eb Eb susll Eb Bb

Kbd.

Gtr.

Bx.

Bt.

141

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Am7 D7 Am7 D7 Am7 D7 Am7 D7 Am7 D7

146 *molto rall.* *A tempo* $\text{♩} = 75$ **F**

Fl. *ff* *mf* *p*

Cl.1 *ff* *mf*

Cl.2 *ff* *mf*

Cl.3 *ff* *mf*

S.A.1 *ff* *mf* *p*

S.A.3 *ff* *mf* *p*

S.T.2 *ff* *mf* *p*

S.T.4 *ff* *mf* *p*

Hn.1 *ff* *mp* *p*

Hn.2 *ff* *mp*

Hn.3 *ff* *mp*

Tpt.1 *ff* *mp* *p*

Tpt.2 *ff* *mp* *p*

Tpt.3 *ff* *mp* *p*

Tbn.1 *ff* *mp*

Tbn.2 *ff* *mp*

Tbn.3 *ff* *mp*

Bdno. *ff* *mp*

Tb. *ff* *mp*

Kbd. *Am7* *D7* *Am7* *D7* *C* *Bb/C* *F* *Bb/F* *F* *Bb/F* *F*

Gtr. *Am7* *D7* *Am7* *D7* *C* *Bb/C* *F* *Bb/F* *F* *Bb/F* *F*

Bx. *ff* *mf*

Bt. *ff* *mf*

molto rall. *A tempo* $\text{♩} = 75$ **F**

152

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

C/E F C/E F Asus4/E A/C# Eb7 D7

158

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Db7 C7 F Bb6/F F Bb6/F Gm7 C7 FM7 Gm7 C7 FM7

165

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Gm7 C7 FM7 Gm7 C7 FM7

Bb/C

f

171 **G**

Fl. *p*

Cl.1 *p*

Cl.2 *p*

Cl.3 *p*

S.A.1 *sol*
f

S.A.3

S.T.2

S.T.4

Hn.1 *p*

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1 *p*

Tbn.2 *p*

Tbn.3 *p*

Bdno. *p*

Tb.

Kbd. *F* *Bb/F* *C/F* *F* *Bb* *C* *F* *Dm7* *Am7*

Gtr. *F* *Bb/F* *C/F* *F* *Bb* *C* *F* *Dm7* *Am7*

Bx. **G**

Bt. *mp*

177

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

VIRADA

Gm7 Bb Csus C7 Bb C F Bb C F

183 **H** A tempo $q=90$

Fl. *p* *mf*

Cl.1 *p* *f*

Cl.2 *p* *f*

Cl.3 *p* *f*

S.A.1 *p* *f*

S.A.3 *p* *f*

S.T.2 *p* *f*

S.T.4 *p* *f*

Hn.1 *mp* *p* *mf*

Hn.2 *mp* *p* *mf*

Hn.3 *mf*

Tpt.1 *p* *mf*

Tpt.2 *p*

Tpt.3 *p*

Tbn.1 *p*

Tbn.2 *p*

Tbn.3 *p*

Bdno. *p* *mf*

Tb.

Kbd. *mf*

Gtr. *Dm7* *Am7* *Gm7* *C* *F* *Bb* *C* *Gm7* *C*

Bx.

Bt. *f*

H A tempo $q=90$

189

Fl.

Cl.1

Cl.2

Cl.3

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1

Hn.2

Hn.3

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Tbn.3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

Soli

mf

p

mf

F

C/E

Dm7

Dm/C

Am7

Bb

Gm7

C7

3

209

Fl. *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

S.A.1

S.A.3

S.T.2

S.T.4

Hn.1 *mf*

Hn.2 *mf*

Hn.3 *mf*

Tpt.1 *mf*

Tpt.2 *mf*

Tpt.3 *mf*

Tbn.1 *mf*

Tbn.2 *mf*

Tbn.3 *mf*

Bdno. *mf*

Tb. *mf*

Kbd. *C F Asus4 A7 Dm*

Gtr. *mf*

Bx. *mf*

Bt. *mf p f*

213

Fl.
Cl.1
Cl.2
Cl.3
S.A.1
S.A.3
S.T.2
S.T.4
Hn.1
Hn.2
Hn.3
Tpt.1
Tpt.2
Tpt.3
Tbn.1
Tbn.2
Tbn.3
Bdno.
Tb.
Kbd.
Gtr.
Bx.
Bt.

C F#sus F Eb A7 Dm

p ff

217

Fl.

Cl. 1

Cl. 2

Cl. 3

S.A. 1

S.A. 3

S.T. 2

S.T. 4

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

Tbn. 3

Bdno.

Tb.

Kbd.

Gtr.

Bx.

Bt.

p cresc.

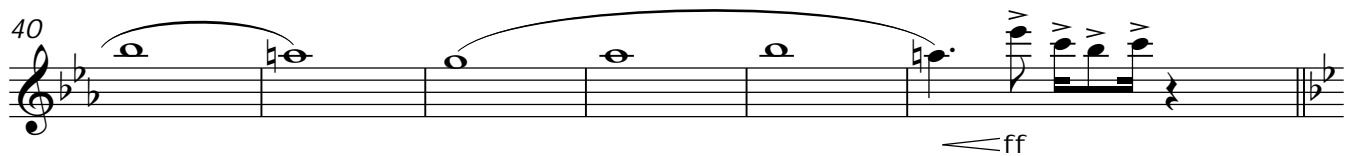
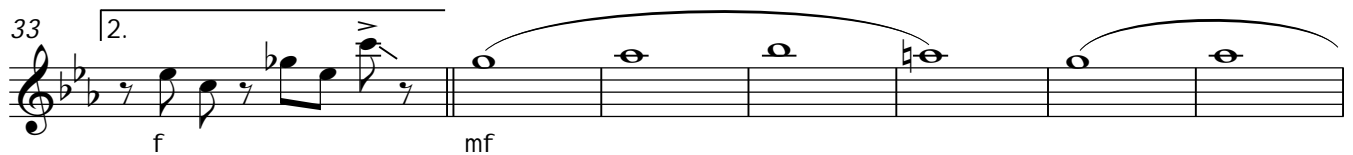
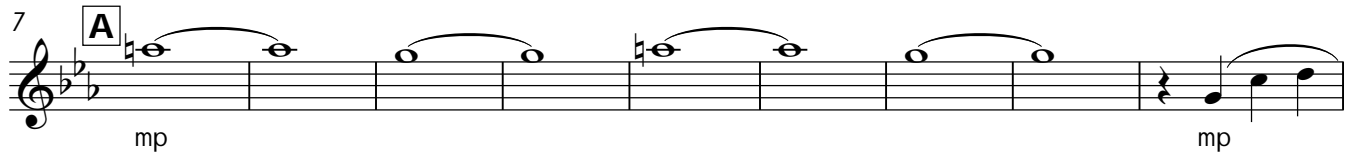
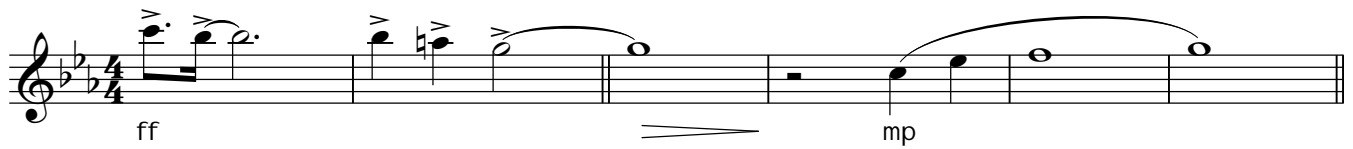
Tributo a MICHAEL JACKSON

Flautas

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120



50

mp

58

f

64

f

68

f

72

ff

76

ff

79

sfz

f

83

sfz

f

101

mp

109

mp

115

f

mp

121 **D** **ff** **f**

Musical staff 121-124. Key signature: three flats (B-flat, E-flat, A-flat). Time signature: 2/4. Measure 121: **ff** dynamic, eighth notes with accents. Measure 122: **f** dynamic, quarter notes. Measure 123: quarter notes. Measure 124: quarter notes. A box labeled **D** is above measure 122.

125

Musical staff 125-128. Measure 125: quarter notes. Measure 126: quarter notes. Measure 127: quarter notes. Measure 128: quarter notes.

129 **E** **3** **mp** **f**

Musical staff 129-135. Measure 129: whole rest. Measure 130: whole rest. Measure 131: whole rest. Measure 132: **E** box, **3** triplet, whole note. Measure 133: whole rest. Measure 134: quarter note. Measure 135: quarter note. **mp** dynamic below measure 130, **f** dynamic below measure 135.

136 **f**

Musical staff 136-139. Measure 136: eighth notes with accents. Measure 137: eighth notes with accents. Measure 138: eighth notes with accents. Measure 139: eighth notes with accents. **f** dynamic below measure 139.

140

Musical staff 140-144. Measures 140-144: eighth notes with accents.

145 **f** **ff** **molto rall.** **6**

Musical staff 145-147. Measure 145: eighth notes with accents. Measure 146: eighth notes with accents. Measure 147: eighth notes with accents. **f** dynamic below measure 145, **ff** dynamic below measure 146. **molto rall.** text above measure 147. **6** triplet marking below measure 147.

148 **A tempo q=75** **F** **mf**

Musical staff 148-150. Measure 148: eighth notes. Measure 149: eighth notes. Measure 150: eighth notes. **A tempo q=75** text above measure 148. **F** box above measure 149. **mf** dynamic below measure 149.

151 **3** **p** **mp** **p**

Musical staff 151-160. Measure 151: whole rest. Measure 152: **3** triplet, whole note. Measure 153: quarter notes. Measure 154: quarter notes. Measure 155: quarter notes. Measure 156: quarter notes. Measure 157: quarter notes. Measure 158: quarter notes. Measure 159: quarter notes. Measure 160: quarter notes. **p** dynamic below measure 151, **mp** dynamic below measure 153, **p** dynamic below measure 158.

161 **mp** **mp**

Musical staff 161-168. Measure 161: whole note. Measure 162: whole note. Measure 163: whole note. Measure 164: whole note. Measure 165: quarter notes. Measure 166: quarter notes. Measure 167: quarter notes. Measure 168: quarter notes. **mp** dynamic below measure 161, **mp** dynamic below measure 165.

169 **2**

Musical staff 169-170. Measure 169: whole rest. Measure 170: whole rest. **2** triplet marking above measure 169.

171 **G**

p

177

f

182

p

186 **H** A tempo $q=90$

mf

190

f

202

f

208 **I**

mf

213

215

218

221

ff

Tributo a MICHAEL JACKSON

1ª Clarineta Bb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean, Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

$$q = 120$$
[illegible]

50 *mp* *<* *>* *mp* *<* *>*

58 *f*

64 *f*

68

72 *ff*

76

79 *sfz* *<* *f*

83 **C** 5 12

101 *mp* 3

109 *mp*

115 *f* *mp* **2/4**

121 **D** *ff* *f*

Detailed description: This is a musical score for the first Bb Clarinet. It consists of ten staves of music. The first staff (measures 50-57) features a melodic line with slurs and dynamic markings of mezzo-piano (mp). The second staff (measures 58-63) begins with a forte (f) dynamic and includes slurs and accents. The third staff (measures 64-67) continues with a forte (f) dynamic and slurs. The fourth staff (measures 68-71) continues the melodic development. The fifth staff (measures 72-75) introduces a fortissimo (ff) dynamic with accents. The sixth staff (measures 76-78) continues with accents. The seventh staff (measures 79-82) features a sforzando (sfz) dynamic followed by a forte (f) dynamic. The eighth staff (measures 83-90) contains a whole rest for 5 measures, followed by a whole rest for 12 measures, with a common time signature change to 2/4 indicated by a 'C' in a box. The ninth staff (measures 101-108) returns to mezzo-piano (mp) with a triplet of eighth notes marked with a '3' in a bracket. The tenth staff (measures 109-114) continues with mezzo-piano (mp) dynamics and accents. The eleventh staff (measures 115-120) features a forte (f) dynamic followed by mezzo-piano (mp) and ends with a 2/4 time signature change. The final staff (measures 121-124) begins with fortissimo (ff) and forte (f) dynamics, includes a key signature change to one flat (Bb) and a 4/4 time signature change, and ends with a forte (f) dynamic.

125

Musical notation for measure 125, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The melody consists of eighth and sixteenth notes with various rests and ties.

129

mp

f

136

f

140

Musical notation for measures 140-143. The key signature is three sharps (F#, C#, G#). The melody consists of eighth and sixteenth notes, with many notes marked with a 'v' above them. Measure 140 starts with a treble clef and a key signature change to three sharps. The melody is: F#4 (v), G#4 (v), A4 (v), B4 (v), C5 (v), B4 (v), A4 (v), G#4 (v), F#4 (v), E4 (v), D4 (v), C4 (v), B3 (v), A3 (v), G3 (v), F#3 (v), E3 (v), D3 (v), C3 (v), B2 (v), A2 (v), G2 (v), F#2 (v), E2 (v), D2 (v), C2 (v), B1 (v), A1 (v), G1 (v), F#1 (v), E1 (v), D1 (v), C1 (v), B0 (v), A0 (v), G0 (v), F#0 (v), E0 (v), D0 (v), C0 (v), B-1 (v), A-1 (v), G-1 (v), F#-1 (v), E-1 (v), D-1 (v), C-1 (v), B-2 (v), A-2 (v), G-2 (v), F#-2 (v), E-2 (v), D-2 (v), C-2 (v), B-3 (v), A-3 (v), G-3 (v), F#-3 (v), E-3 (v), D-3 (v), C-3 (v), B-4 (v), A-4 (v), G-4 (v), F#-4 (v), E-4 (v), D-4 (v), C-4 (v), B-5 (v), A-5 (v), G-5 (v), F#-5 (v), E-5 (v), D-5 (v), C-5 (v), B-6 (v), A-6 (v), G-6 (v), F#-6 (v), E-6 (v), D-6 (v), C-6 (v), B-7 (v), A-7 (v), G-7 (v), F#-7 (v), E-7 (v), D-7 (v), C-7 (v), B-8 (v), A-8 (v), G-8 (v), F#-8 (v), E-8 (v), D-8 (v), C-8 (v), B-9 (v), A-9 (v), G-9 (v), F#-9 (v), E-9 (v), D-9 (v), C-9 (v), B-10 (v), A-10 (v), G-10 (v), F#-10 (v), E-10 (v), D-10 (v), C-10 (v), B-11 (v), A-11 (v), G-11 (v), F#-11 (v), E-11 (v), D-11 (v), C-11 (v), B-12 (v), A-12 (v), G-12 (v), F#-12 (v), E-12 (v), D-12 (v), C-12 (v), B-13 (v), A-13 (v), G-13 (v), F#-13 (v), E-13 (v), D-13 (v), C-13 (v), B-14 (v), A-14 (v), G-14 (v), F#-14 (v), E-14 (v), D-14 (v), C-14 (v), B-15 (v), A-15 (v), G-15 (v), F#-15 (v), E-15 (v), D-15 (v), C-15 (v), B-16 (v), A-16 (v), G-16 (v), F#-16 (v), E-16 (v), D-16 (v), C-16 (v), B-17 (v), A-17 (v), G-17 (v), F#-17 (v), E-17 (v), D-17 (v), C-17 (v), B-18 (v), A-18 (v), G-18 (v), F#-18 (v), E-18 (v), D-18 (v), C-18 (v), B-19 (v), A-19 (v), G-19 (v), F#-19 (v), E-19 (v), D-19 (v), C-19 (v), B-20 (v), A-20 (v), G-20 (v), F#-20 (v), E-20 (v), D-20 (v), C-20 (v), B-21 (v), A-21 (v), G-21 (v), F#-21 (v), E-21 (v), D-21 (v), C-21 (v), B-22 (v), A-22 (v), G-22 (v), F#-22 (v), E-22 (v), D-22 (v), C-22 (v), B-23 (v), A-23 (v), G-23 (v), F#-23 (v), E-23 (v), D-23 (v), C-23 (v), B-24 (v), A-24 (v), G-24 (v), F#-24 (v), E-24 (v), D-24 (v), C-24 (v), B-25 (v), A-25 (v), G-25 (v), F#-25 (v), E-25 (v), D-25 (v), C-25 (v), B-26 (v), A-26 (v), G-26 (v), F#-26 (v), E-26 (v), D-26 (v), C-26 (v), B-27 (v), A-27 (v), G-27 (v), F#-27 (v), E-27 (v), D-27 (v), C-27 (v), B-28 (v), A-28 (v), G-28 (v), F#-28 (v), E-28 (v), D-28 (v), C-28 (v), B-29 (v), A-29 (v), G-29 (v), F#-29 (v), E-29 (v), D-29 (v), C-29 (v), B-30 (v), A-30 (v), G-30 (v), F#-30 (v), E-30 (v), D-30 (v), C-30 (v), B-31 (v), A-31 (v), G-31 (v), F#-31 (v), E-31 (v), D-31 (v), C-31 (v), B-32 (v), A-32 (v), G-32 (v), F#-32 (v), E-32 (v), D-32 (v), C-32 (v), B-33 (v), A-33 (v), G-33 (v), F#-33 (v), E-33 (v), D-33 (v), C-33 (v), B-34 (v), A-34 (v), G-34 (v), F#-34 (v), E-34 (v), D-34 (v), C-34 (v), B-35 (v), A-35 (v), G-35 (v), F#-35 (v), E-35 (v), D-35 (v), C-35 (v), B-36 (v), A-36 (v), G-36 (v), F#-36 (v), E-36 (v), D-36 (v), C-36 (v), B-37 (v), A-37 (v), G-37 (v), F#-37 (v), E-37 (v), D-37 (v), C-37 (v), B-38 (v), A-38 (v), G-38 (v), F#-38 (v), E-38 (v), D-38 (v), C-38 (v), B-39 (v), A-39 (v), 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145 

148 **A tempo** $q=75$ **F** **2** *mf*

154

f

157

157

161

mf

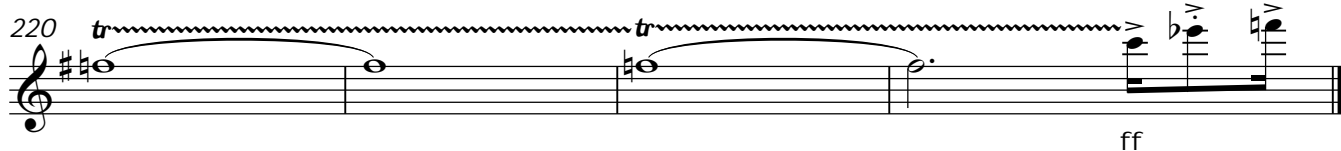
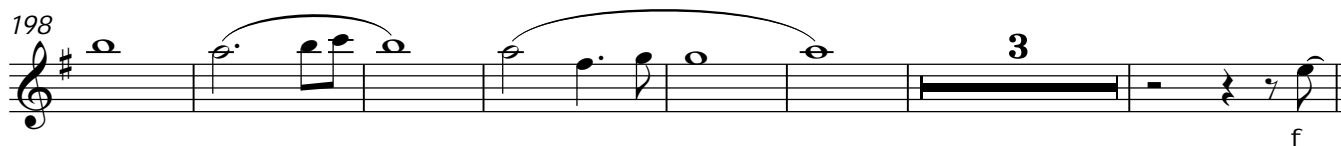
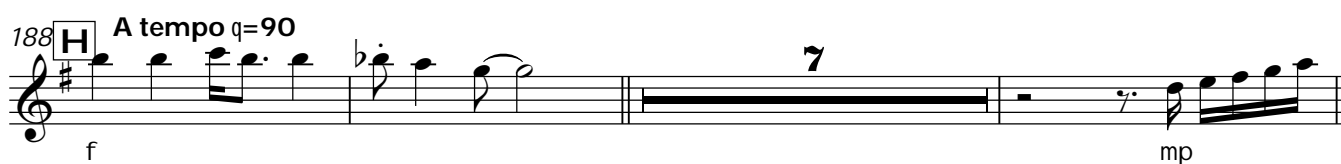
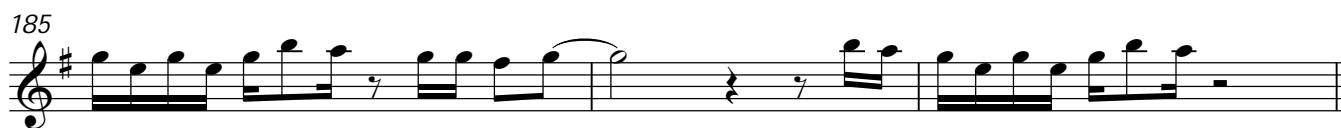
3

mp

166

The musical notation for exercise 166 is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of several measures. The first measure contains a quarter note on G4, a quarter note on A4, and a quarter note on B4, all beamed together. The second measure contains a quarter note on C5, a quarter note on B4, and a quarter note on A4, all beamed together. The third measure contains a quarter note on G4, a quarter note on F#4, and a quarter note on E4, all beamed together. The fourth measure contains a quarter note on D4, a quarter note on C4, and a quarter note on B3, all beamed together. The fifth measure contains a quarter note on A3, a quarter note on G3, and a quarter note on F#3, all beamed together. The sixth measure contains a quarter note on E3, a quarter note on D3, and a quarter note on C3, all beamed together. The seventh measure contains a quarter note on B2, a quarter note on A2, and a quarter note on G2, all beamed together. The eighth measure contains a quarter note on F#2, a quarter note on E2, and a quarter note on D2, all beamed together. The ninth measure contains a quarter note on C2, a quarter note on B1, and a quarter note on A1, all beamed together. The tenth measure contains a quarter note on G1, a quarter note on F#1, and a quarter note on E1, all beamed together. The eleventh measure contains a quarter note on D2, a quarter note on C2, and a quarter note on B1, all beamed together. The twelfth measure contains a quarter note on A1, a quarter note on G1, and a quarter note on F#1, all beamed together. The thirteenth measure contains a quarter note on E1, a quarter note on D1, and a quarter note on C1, all beamed together. The fourteenth measure contains a quarter note on B0, a quarter note on A0, and a quarter note on G0, all beamed together. The piece ends with a double bar line.

169 *tr*  **G** **4**



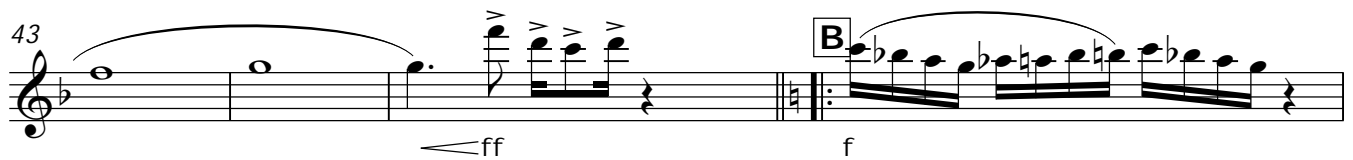
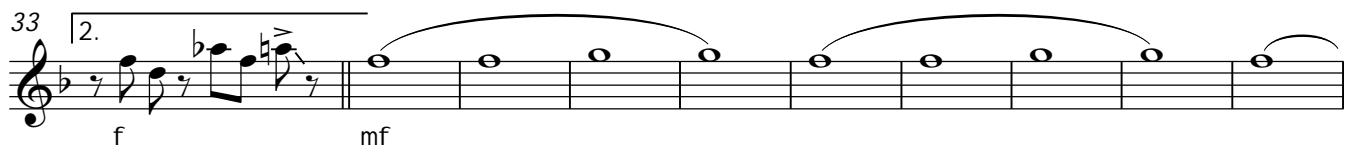
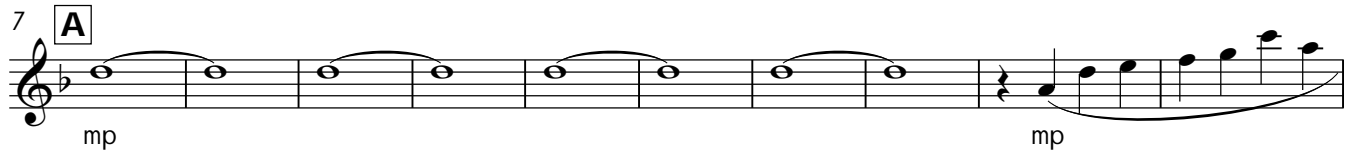
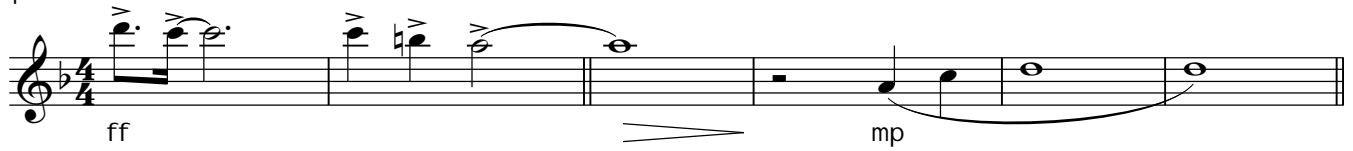
Tributo a MICHAEL JACKSON

2ª Clarineta Bb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120



50 *mp* *<* *>* *mp* *<* *>*

58 *f*

64 *f*

68

72 *ff*

76

79 *sfz* *f*

83 **C** 5 12

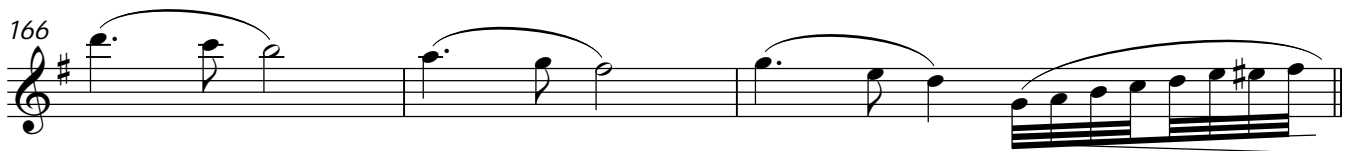
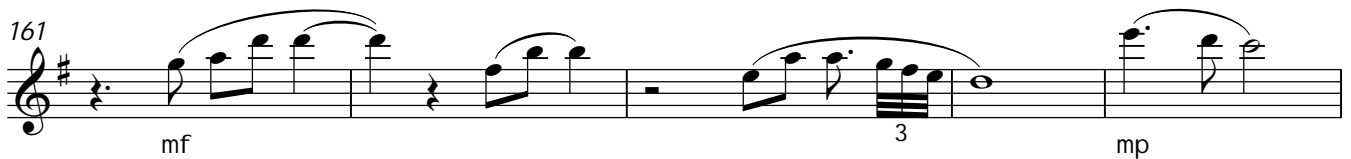
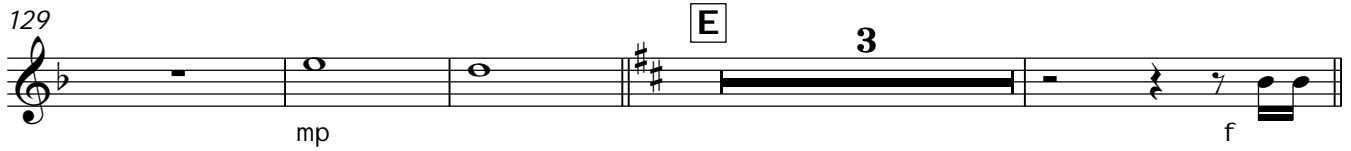
101 *mp* 3

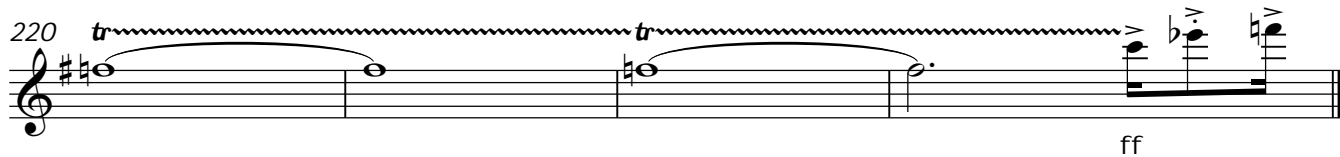
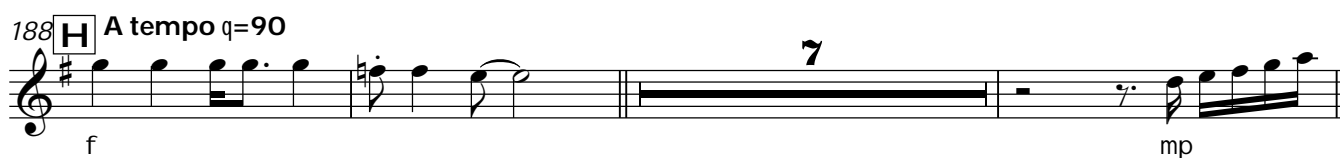
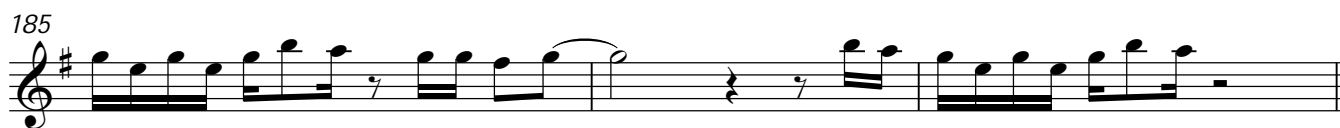
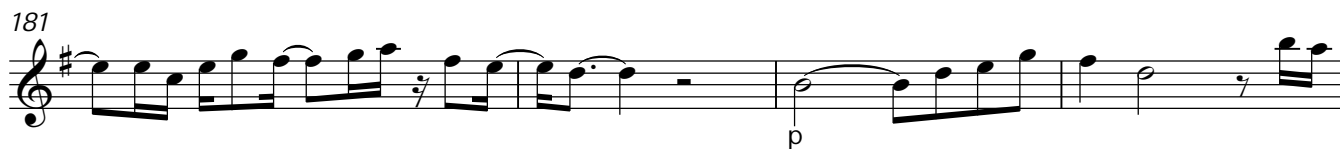
109 *mp*

115 *f* *mp* **2/4**

121 **D** *ff* *f*

Detailed description: This is a musical score for the second Bb Clarinet. It consists of ten staves of music. The first staff (measures 50-57) features a melodic line with slurs and accents, marked *mp*. The second staff (measures 58-63) continues the melody with slurs and accents, marked *f*. The third staff (measures 64-67) features a more rhythmic, eighth-note pattern, marked *f*. The fourth staff (measures 68-71) continues the eighth-note pattern, marked *f*. The fifth staff (measures 72-75) features a more complex rhythmic pattern with slurs and accents, marked *ff*. The sixth staff (measures 76-78) continues the complex rhythmic pattern, marked *ff*. The seventh staff (measures 79-82) features a melodic line with slurs and accents, marked *sfz* and *f*. The eighth staff (measures 83-90) features a long, sustained note, marked *sfz* and *f*. The ninth staff (measures 91-98) features a melodic line with slurs and accents, marked *mp*. The tenth staff (measures 99-106) features a melodic line with slurs and accents, marked *mp*. The eleventh staff (measures 107-114) features a melodic line with slurs and accents, marked *f*. The twelfth staff (measures 115-121) features a melodic line with slurs and accents, marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.





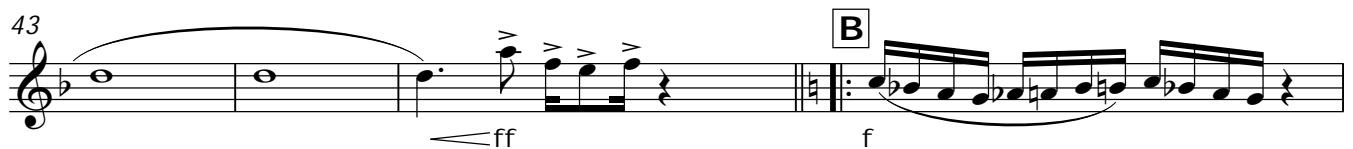
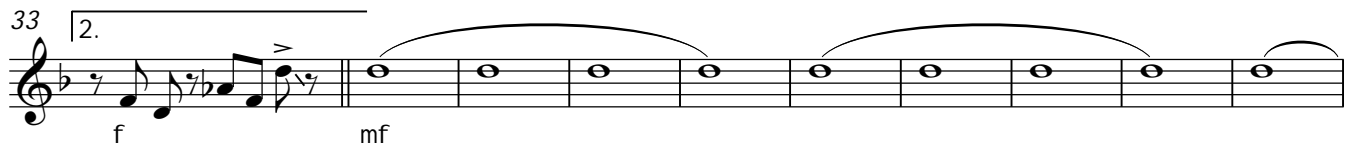
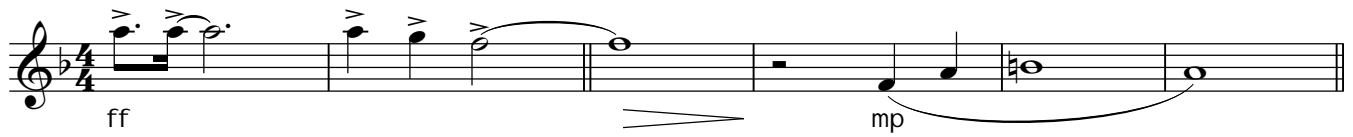
Tributo a MICHAEL JACKSON

3ª Clarineta Bb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120



50

mp

58

f

64

f

69

73

ff

77

sfz

81

f

C

5

89

12

mp

107

mp

114

f

mp

120

ff

D

f

125

This musical score is for the 3rd Bb Clarinet part, spanning measures 50 to 125. The notation is in treble clef with a key signature of one flat (Bb). The score is divided into systems of five measures each. Measure numbers are placed at the beginning of each system. Dynamics include mp (mezzo-piano), f (forte), ff (fortissimo), and sfz (sforzando). Articulation marks such as accents (>) and slurs are used throughout. Measure 81 features a key signature change to two flats (Bb and Eb) and a common time signature. Measure 89 contains a 12-measure rest. Measure 120 includes a 2/4 time signature change and a key signature change to one flat (Bb). Measure 125 ends with a final whole note chord.

129

mp

E

3

f

136

136

140

Musical notation for measure 140, featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes with various rests and accents.

145 *molto rall.*

ff

6

148 **A tempo** $q=75$ **F** **2** *mf*

154

f

157

157

161

mf

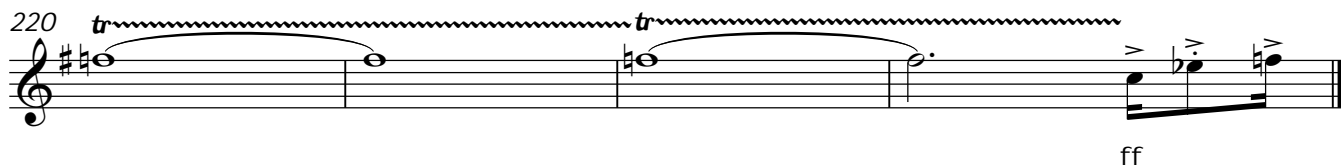
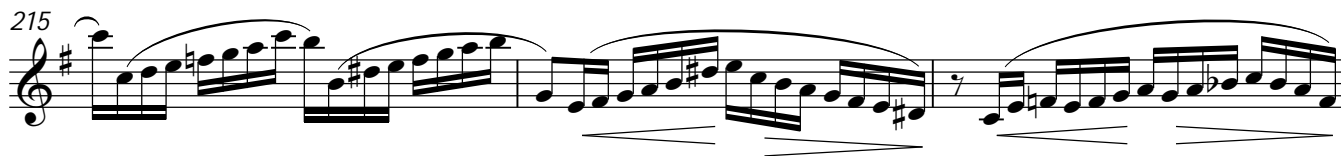
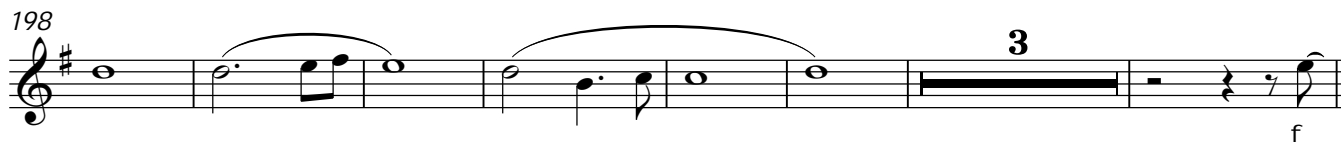
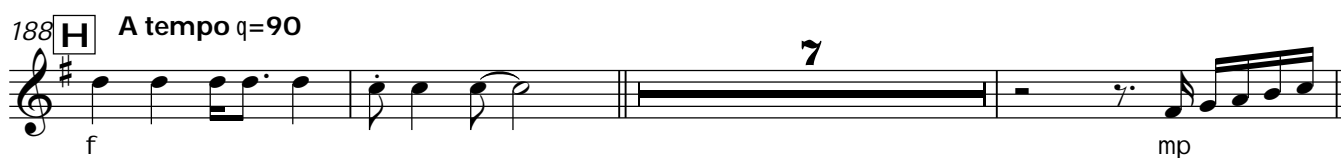
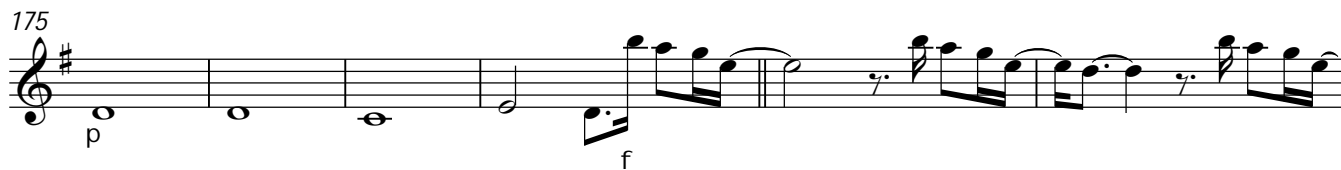
3

mp

166

Musical notation for measure 166. The staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with a triplet of eighth notes at the end.

169 



Tributo a MICHAEL JACKSON

1º Sax Alto

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

7 **A**

f

12

mf

mp

18

mf

mp

f

25

30 1.

f

f

f

34

mp

37

40

43

ff

46 **B**

f

49 **2** mp

55 **6** f

66

70 soli ou improvise ff

74

81 f **C**

85 mf

89 mp

95 mp mp f

101

105

109 f

Detailed description: This is a musical score for the first Alto Saxophone. It consists of 11 staves of music, numbered 49 to 109. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure 49 starts with a measure rest followed by a triplet of eighth notes. Measure 55 features a long slur over a descending line of notes. Measure 66 is a continuous eighth-note pattern. Measure 70 includes the instruction 'soli ou improvise'. Measure 81 has a 'C' time signature change. Measure 85 is marked 'mf'. Measure 89 is marked 'mp'. Measure 95 has a crescendo leading to 'mp' and then 'f'. Measure 101 is a continuous eighth-note pattern. Measure 105 is a continuous eighth-note pattern. Measure 109 starts with a measure rest followed by a descending line of notes.

114  **mp** **f**

120  **ff** **f** **D**

125  **f**

130  **E** **3** **f**

136  **f**

140  **f** **ff**

145  **f** **ff** **molto rall.** **6**

148 **A tempo q=75**  **F** **mf**

151  **p** **mp**

159  **p** **mf**

165  **mp**

169  **2**

171 **G** *soli*
f

175

179 mp f

184 p

188 **H** A tempo q=90
f p

196 mf f p

204 mf p mf

209

212

215

219

222
cresc. ff

Tributo a MICHAEL JACKSON

3° Sax Alto

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

7 **A**

f

12

mf

mp

18

mf

mp

f

25

30 1.

f

f

f

2.

34

mp

37

40

43

ff

46 **B**

f

49 **2** mp

55 **6** f

66

70

74 ff sfz

78 pode 8^a sfz f

83 **C** mf

89 mp

95 mp

100 f

104

108 f

113

mp *f*

118

ff

122 **D**

f

126

f

130 **E** 3

f

136

f

140

f

145 *molto rall.*

f *ff*

148 **A tempo** *q=75* **F**

mf

151

p *mp*

159

p *mf*

165

mp

169 **G** 8 mp

182 f p

186 **H** A tempo q=90 f

190 p mf

198 f p mf p

207 **I** mf

211

214

217

221 cresc. ff

Tributo a MICHAEL JACKSON

2º Sax Tenor

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

7 **A** f f

12 mf > mp

18 mf > mp f

25

30 1. f f 2. f

34 mp

37

40

43 ff

46 **B** f

48 **2**

52 *mp*

58 **6** *f*

68

72 *ff*

76 *sfz* *sfz*

80 *f*

83 **C** *mf*

89 *mp*

95 *mp* *mp* *f*

101

105

Detailed description: This is a musical score for a 2° Sax Tenor. It consists of ten staves of music, numbered 48 to 105. The key signature has two flats (Bb and Eb). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sfz* (sforzando). There are also crescendo and decrescendo hairpins. A repeat sign with a first ending bracket is present at measure 48. A section marked with a 'C' in a box begins at measure 83. The score ends with a double bar line and a final decrescendo hairpin.

109 

114 

120 

125 

130 

135 

139 

144 

148 

151 

158 

164 

169

G

8

mp

182

f *p*

188 **H** A tempo q=90

f *p*

196

mf

f

p

204

mf p mf

209

Musical notation for measure 209, featuring a treble clef, a key signature of one sharp (F#), and a series of eighth and sixteenth notes with slurs.

212

Musical notation for measures 212-216. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with slurs over groups of notes. The notation is on a single staff.

215

215

216

217

218

219

220

219

Measure 219: Treble clef, key signature of one sharp (F#). The measure contains a complex rhythmic pattern with eighth and sixteenth notes, including slurs and accents.

222

cresc. **ff**

Tributo a MICHAEL JACKSON

4° Sax Tenor

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

7 **A** f f

12 mf mp

18 mf mp f

25

30 1. f f f 2.

34 mp

37

40

43 ff

46 **B** f

48 **2**

52 *mp*

58 **6** *f*

68

72 *ff*

76 *sfz* *sfz*

80 *f*

83 **C** *mf*

89 *mp*

95 *mp* *f*

101

105

Detailed description: This is a musical score for a 4° Sax Tenor, spanning measures 48 to 105. The score is written in treble clef with a key signature of one flat (Bb). Measure 48 begins with a melodic line of eighth and sixteenth notes, followed by a repeat sign and a double bar line, then a measure with a whole note and a '2' above it. Measure 52 starts with a melodic line marked *mp*, followed by a measure with a whole note and a '6' above it. Measure 58 begins with a measure containing a '6' above it, followed by a measure with a whole note and a 'f' below it. Measure 68 continues the melodic line. Measure 72 features a melodic line marked *ff*. Measure 76 includes a melodic line marked *sfz* and a measure with a whole note and a 'sfz' below it. Measure 80 starts with a measure containing a 'f' below it, followed by a measure with a whole note and a 'f' below it. Measure 83 begins with a measure containing a 'C' above it, followed by a measure with a whole note and a 'mf' below it. Measure 89 continues the melodic line marked *mp*. Measure 95 starts with a melodic line marked *mp*, followed by a measure with a whole note and a 'f' below it. Measure 101 continues the melodic line. Measure 105 ends with a melodic line marked *f*.

109  **f**

114  **mp** **f**

120  **ff** **f** **D**

125  **f**

130  **f** **E**

135  **f**

139  **f**

144  **f** **ff** **molto rall. .** 6

148  **A tempo q=75** **F** **mf**

151  **p** **mp**

158  **mf**

164  **mp**

169 **G** 8 mp

182 f p

188 **H** A tempo q=90 f p

196 mf f p

204 mf p mf **I**

209

212

215

219

222 cresc. ff

Tributo a MICHAEL JACKSON

1ª Trompa F

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

3

7 **A** mp mf 8

23 mf mp mf mp

30 1. f 2. f

34 mf

45 **B** <ff f sfz sfz f

51 f

57 p

65 mp f

74 ff sfz

78 sfz f

83 **C**

mf

89

mp

95

mp

101

p

109

mp

116

f

119

ff

122 **D**

f mf

127

f

132 **E**

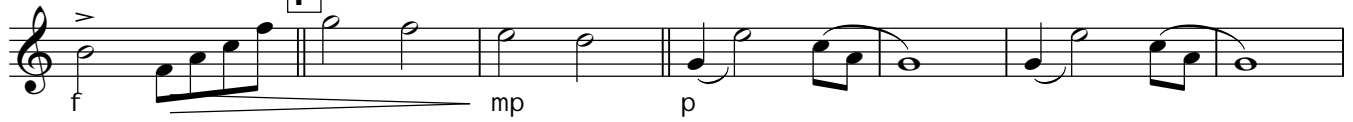
f

140

mp

145

f ff molto rall..

148 **A tempo** $q=75$ **F**

155



161



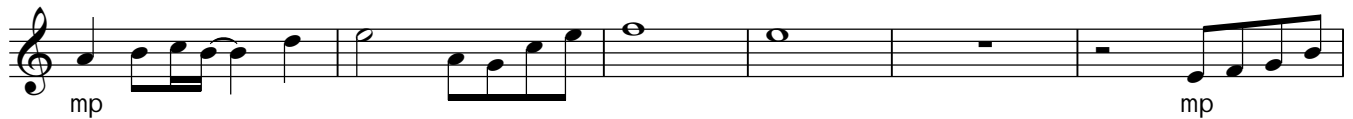
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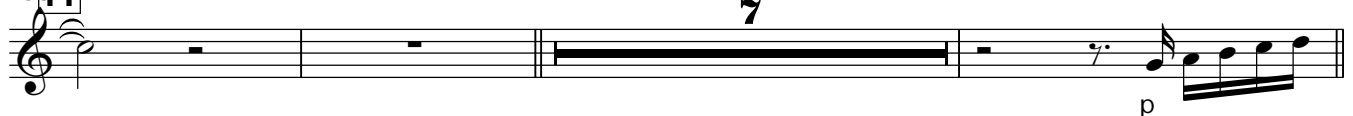
174



179



185

189 **A tempo** $q=90$ 

198



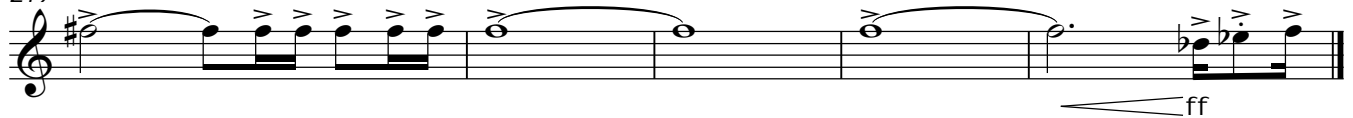
208



216



219



Tributo a MICHAEL JACKSON

2ª Trompa F

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

3

7 **A** mp mf

23 mf mp mf mp

30 1. f 2. f

34 mf

45 **B** ff f sfz sfz f

51 f

57 p

65 mp f

74 ff sfz

78 sfz f

83 **C**

mf

89

mp

94

mp

99

mp

108

mp

116

f

119

ff

122 **D**

f

mf

127

mf

132 **E**

f

140

mp

145 **molto rall..**

f *ff*

148 **A tempo** $q=75$ **F**

mp *mf*

160

mp *mf*

166

ff

171 **G**

mp

183

mp *p* *mf*

189 **A tempo** $q=90$ **H**

p

198

p

208 **I**

f *mf* *mf*

216

f

219

f

Tributo a MICHAEL JACKSON

3ª Trompa F

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

3

7 **A**

mp

mf

8

23

mf

mp

mf

mp

30

1.

2.

34

mf

45 **B**

ff

f

sfz

sfz

f

51

f

57

p

65

mp

74

ff

sfz

78

sfz

f

83 **C**

mf

89

mp

95

mp

100

p

109

mp

116

f

119

ff

122 **D**

f mf

127

f

132 **E**

4 3 f

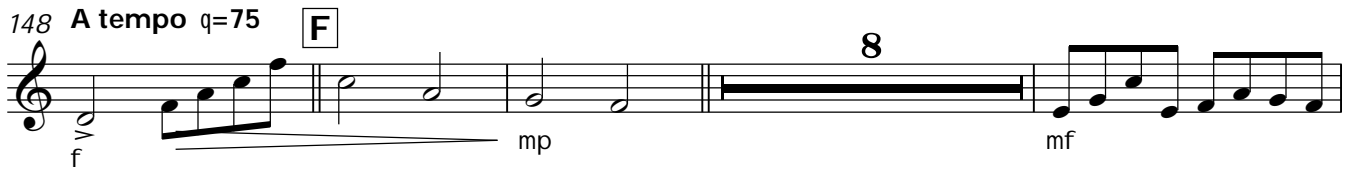
140

mp

145 **molto rall..**



148 **A tempo q=75** **F**



160



166



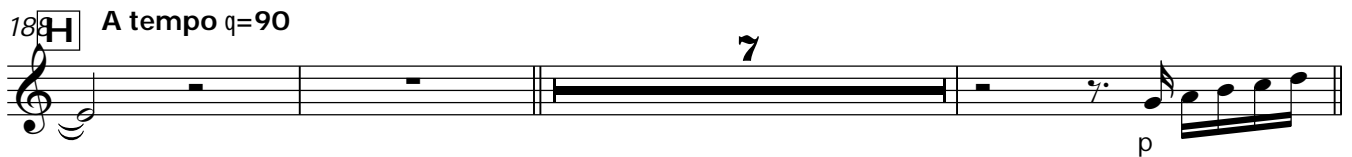
171 **G**



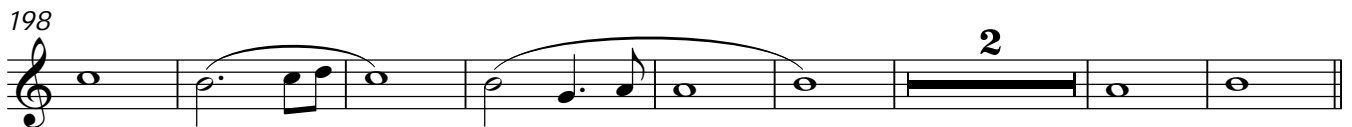
182



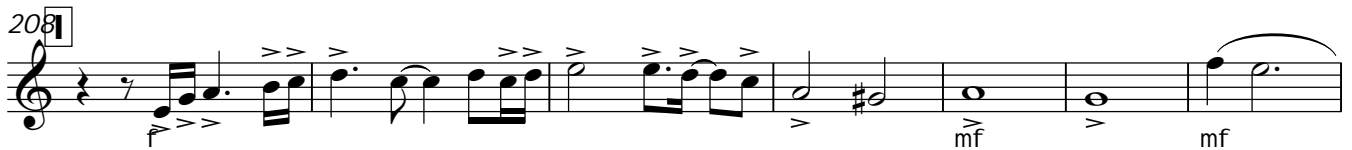
189 **A tempo q=90** **H**



198



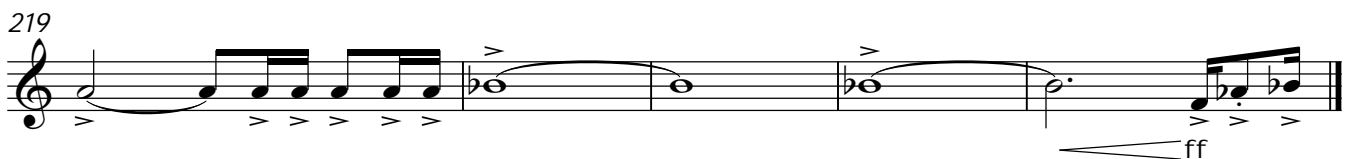
208 **I**



215



219



Tributo a

MICHAEL JACKSON

1º Trompete Bb

q = 120

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

ff **mf**

A **3** **mf** **f** **3**

16

20 **mf**

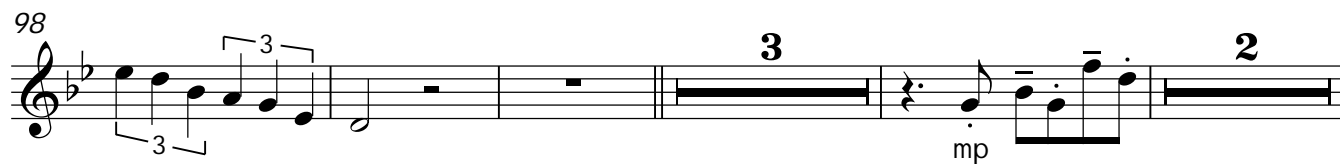
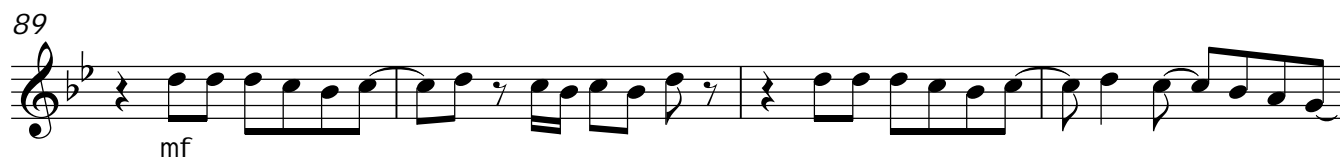
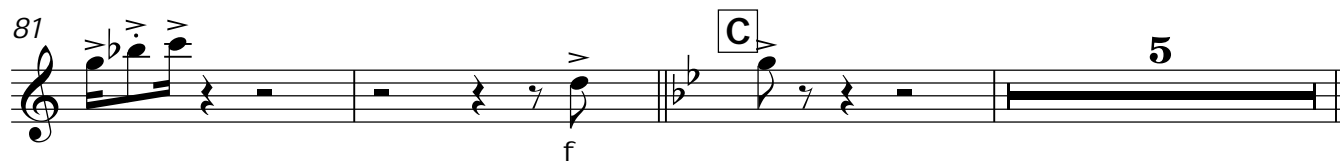
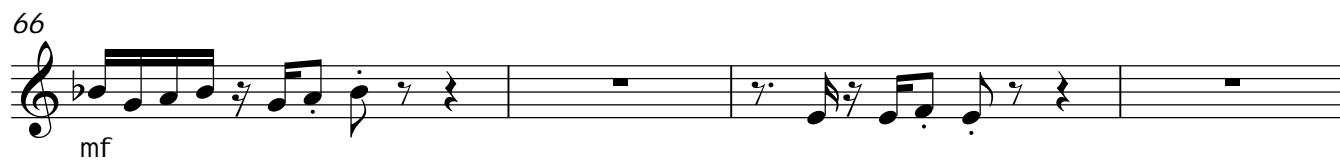
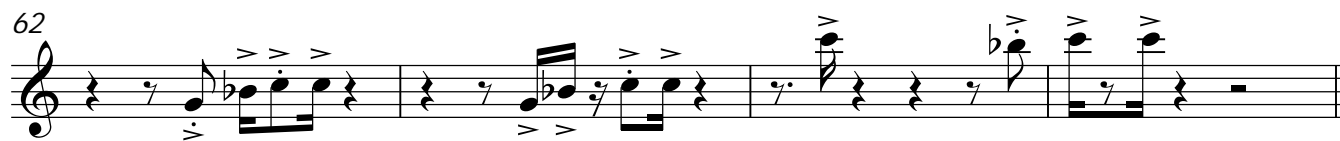
24 **p** **mf**

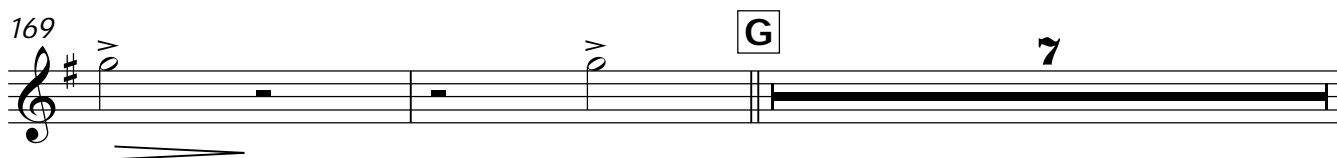
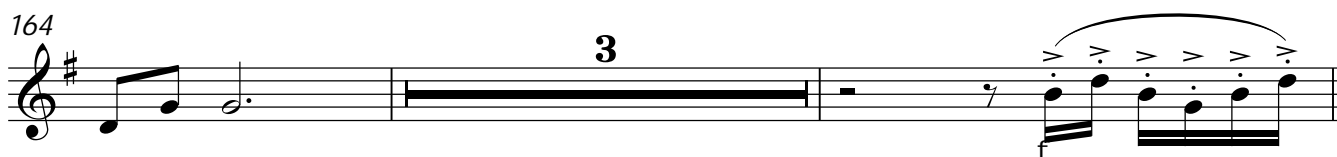
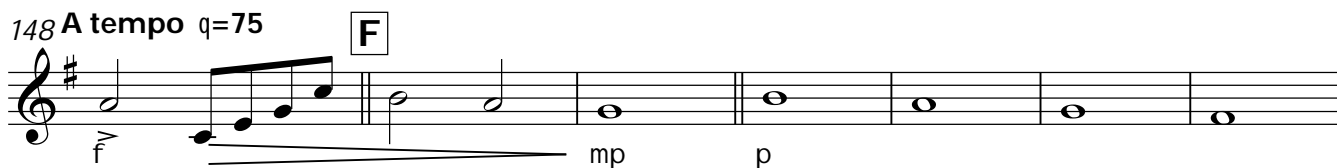
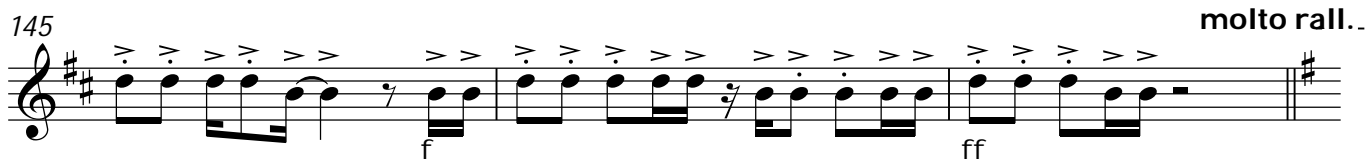
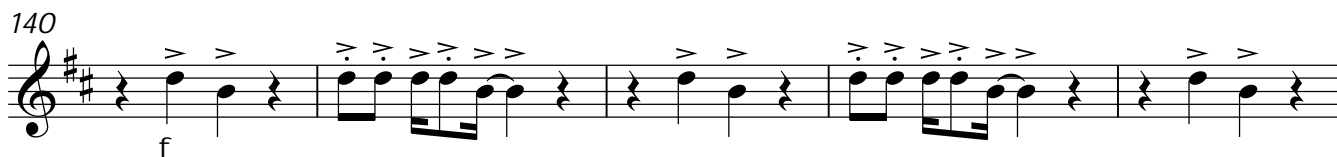
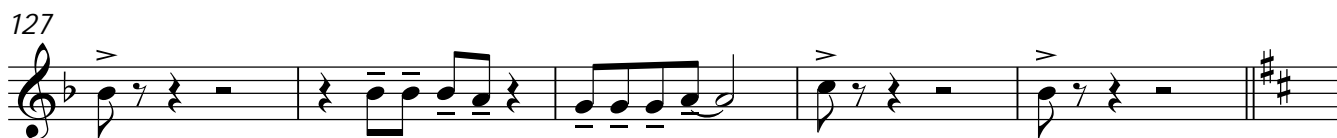
29 **p** **f** **f**

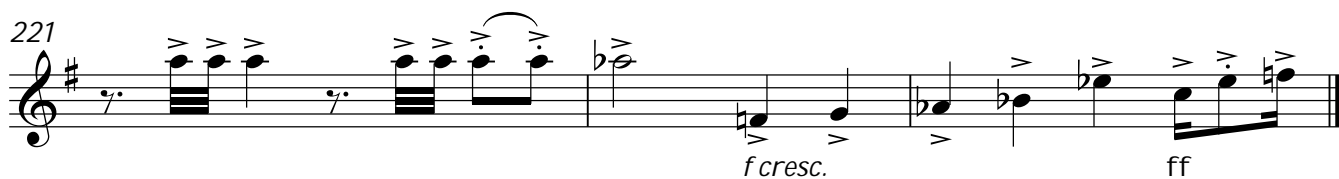
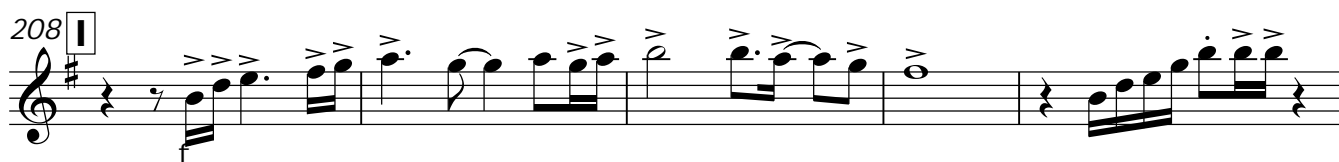
34 **4** **mf** **ff**

46 **B** **f** **sfz** **sfz** **p**

52 **p**







Tributo a MICHAEL JACKSON

2º Trompete Bb

q = 120

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

ff

mf

7 **A** 3 mf f

16

20 mf

24 p mf

29 1. f 2. f

34 4 mf

42 ff

46 **B** f sfz sfz p

52 p

58

62

66

mf

70

mf

74

ff

78

81

f

C

5

89

mf

93

98

3

3

2

mp

107

p

f

112



117



122 [D]



127



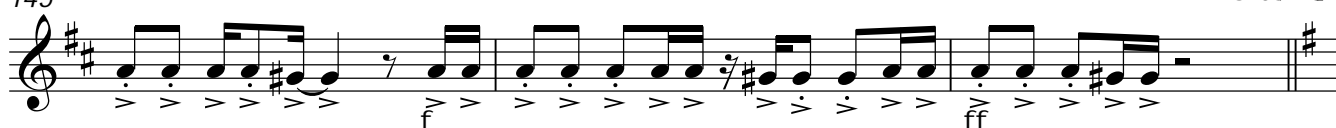
132 [E]



140



145

molto rall..148 *A tempo* q=75

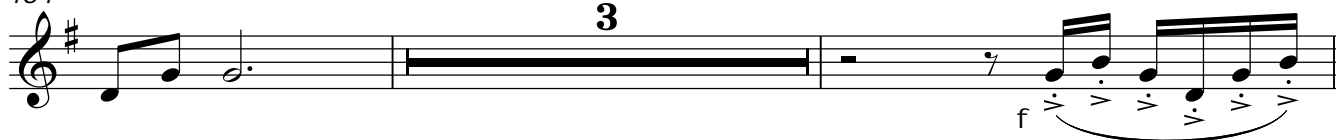
[F]



155

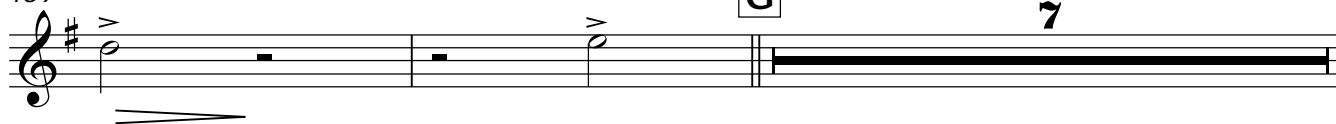


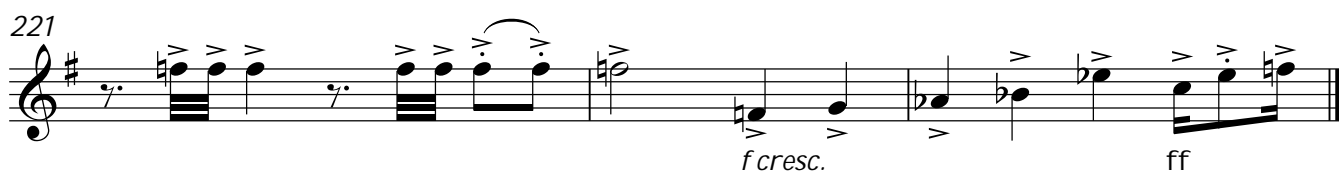
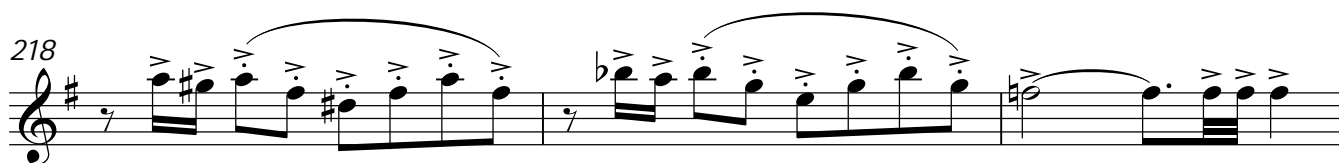
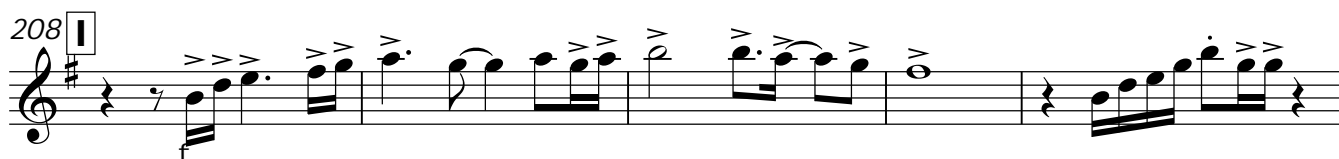
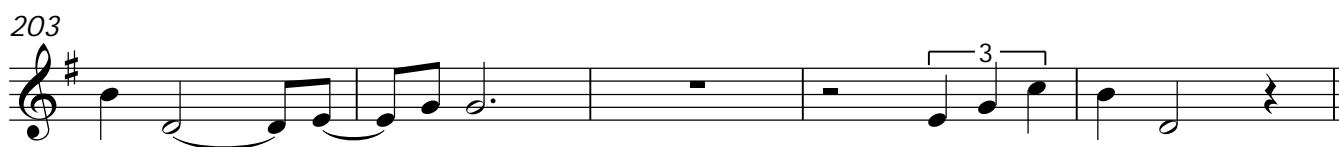
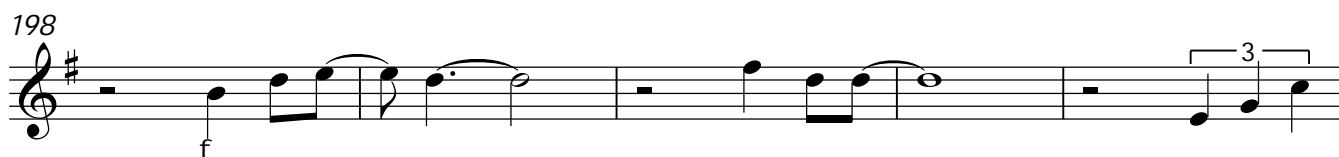
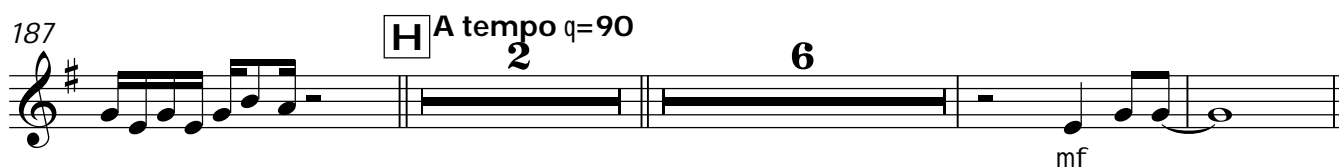
164



169

[G]





Tributo a MICHAEL JACKSON

3º Trompete Bb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff

mf

3

mf

f

17

23

mf

p

mf

29

p

f

f

34

4

mf

45

ff

f

sfz

sfz

p

51

p

58

62

66

mf

mf

72

ff

77

81

f

C

5

89

mf

94

3

3

100

p

109

f

114

f

120

D

ff

p

mf

126

132

E

4

mp

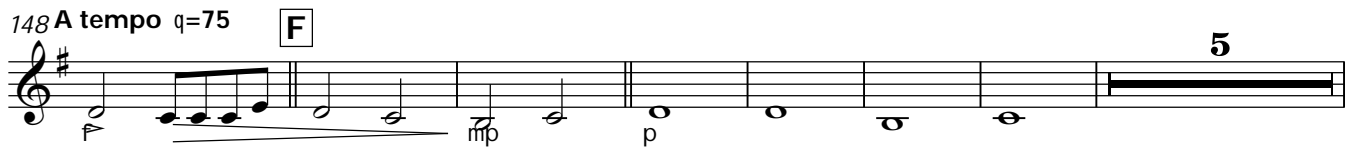
f

140

145 *molto rall.*



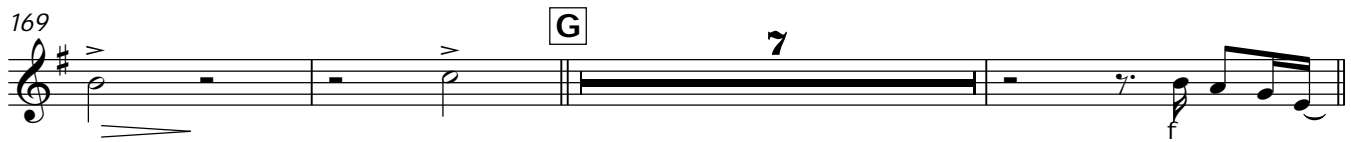
148 **A tempo** $q=75$ **F**



160



169 **G**



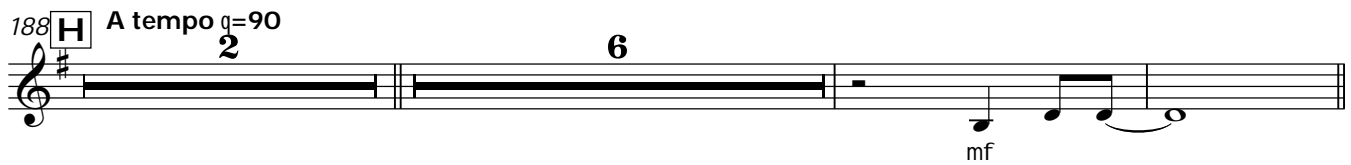
179



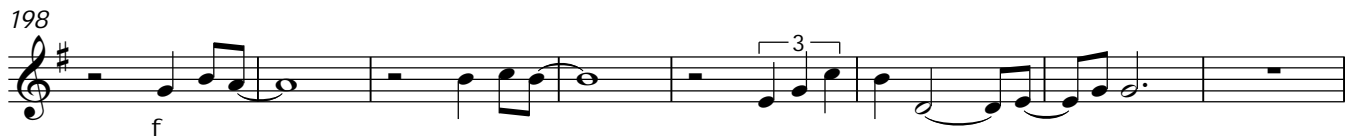
183



188 **H** **A tempo** $q=90$



198



206 **I**



212



218



221



Tributo a MICHAEL JACKSON

1º Trombone

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff mf

6 mf mf f

15 mp f mp

23 mf p mf

28 p f

33 f mf

37

41

45 ff f sfz sfz f

51 f

The musical score is written for the 1st Trombone part in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). It consists of nine staves of music. The first staff begins with a forte (ff) dynamic and a mezzo-forte (mf) dynamic. The second staff includes a section marker 'A' and a triplet of eighth notes. The third staff features a mezzo-piano (mp) dynamic and a forte (f) dynamic. The fourth staff includes a mezzo-forte (mf) dynamic and a piano (p) dynamic. The fifth staff includes a piano (p) dynamic and a forte (f) dynamic. The sixth staff includes a forte (f) dynamic and a mezzo-forte (mf) dynamic. The seventh staff includes a mezzo-forte (mf) dynamic and a forte (f) dynamic. The eighth staff includes a forte (ff) dynamic, a forte (f) dynamic, and a sforzando (sfz) dynamic. The ninth staff includes a forte (f) dynamic. The score includes various musical notations such as eighth notes, quarter notes, half notes, and full notes, as well as rests, slurs, and ties. The dynamics range from piano (p) to fortissimo (ff). The section markers 'A' and 'B' are used to indicate specific parts of the music.

57

f

62

66

mf

70

74

ff

78

81

f

C

5

89

mp

6

101

p

3

108

mf

113

f

118



122

D

127



132

E

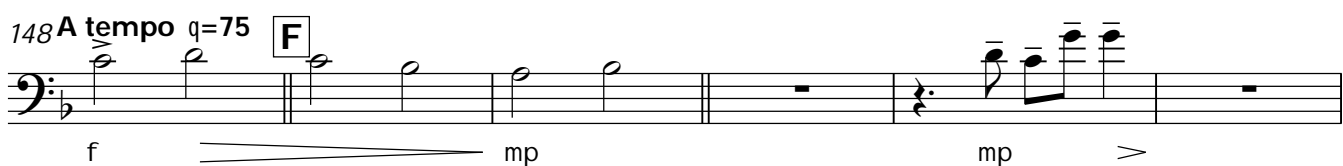
136




140

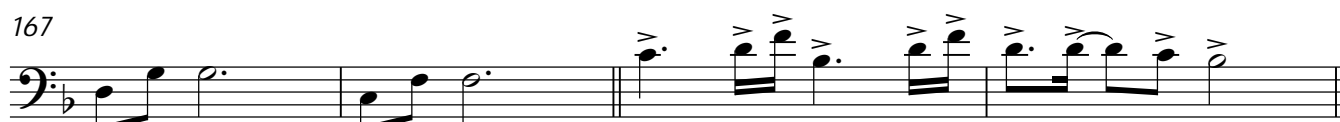



145


molto rall..148 **A tempo** $q=75$ **F**

154 
mp

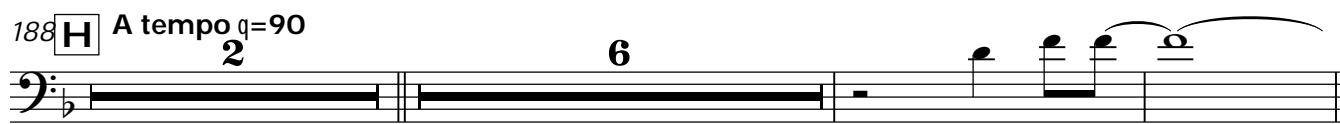
161 
p mf

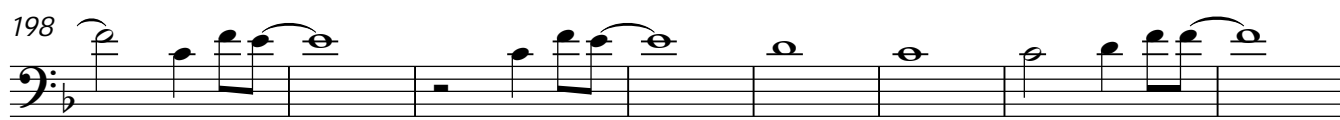
167 
ff

171 
p


179 
f

185 
p

188 
mf

198 
f p mf

206 
p mf

212 
mf

218 
f cresc. ff

Tributo a MICHAEL JACKSON

2º Trombone

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff mf

6 **A** 3 3 f

15 mp f mp

23 mf p mf

28 1. p f

33 2. f mf

37

41

45 **B** ff f sfz sfz f

51 f

57

f

62

66

mf

70

mf

74

ff

78

81

f

C

5

89

mp

6

101

p

3

3

3

109

mf

113

f

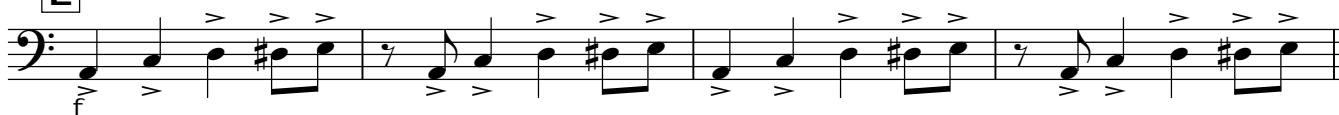
118



122

D

127

132 **E**

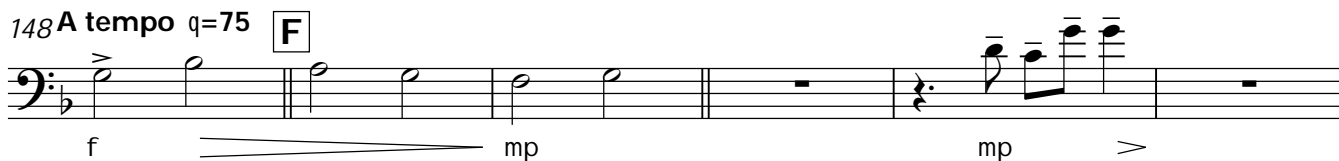
136



140



145

molto rall..148 **A tempo** *q=75***F**

154

mp

161

p

mf

167

ff

171 **G**

p

179

3

f

185

p

188 **H** A tempo $q=90$

2

6

mf

198

f

p

mf

206 **I**

p

mf

212

f

218

f cresc.

ff

Tributo a MICHAEL JACKSON

3º Trombone

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff mf

5 mf mf

11 f mp f

20 mp mf

25 p mf p

30 1. f mf 2. f mf

34

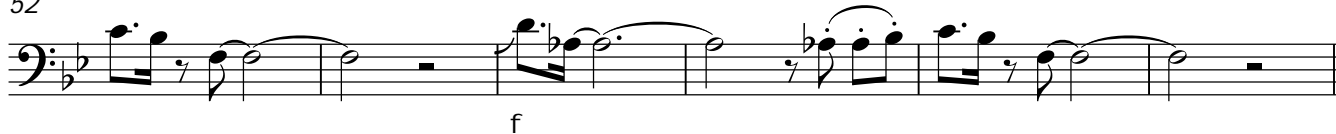
38

42 ff

46 B f sfz sfz f

V.S.

52



58



62



66



70



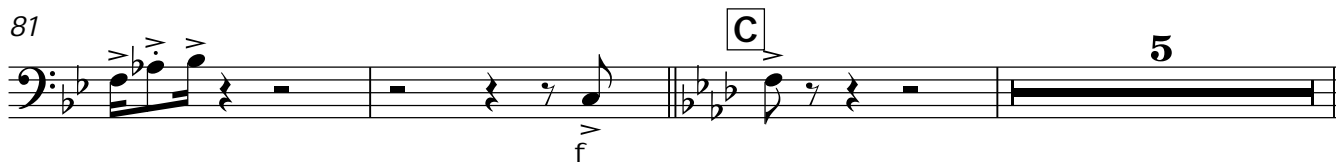
74



78



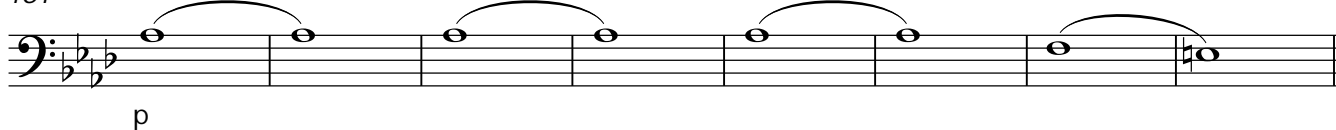
81



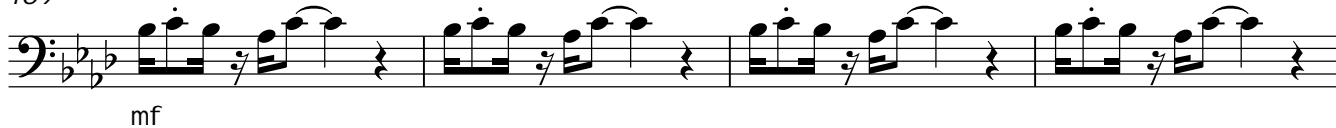
89



101



109



113



118



122

D

127



132

E

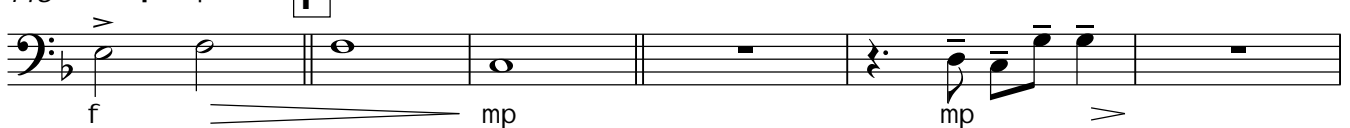
136



140



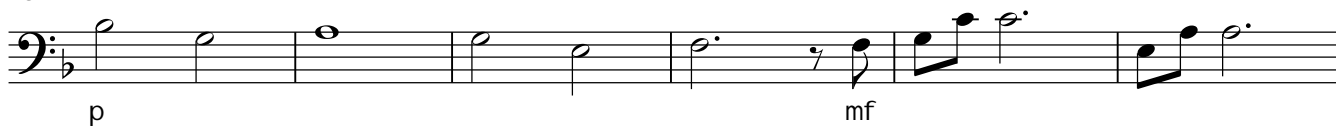
145

molto rall..148 **A tempo** q=75**F**

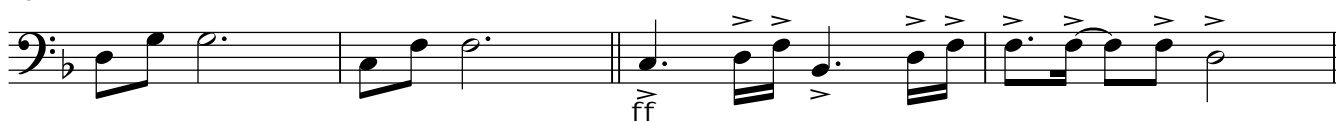
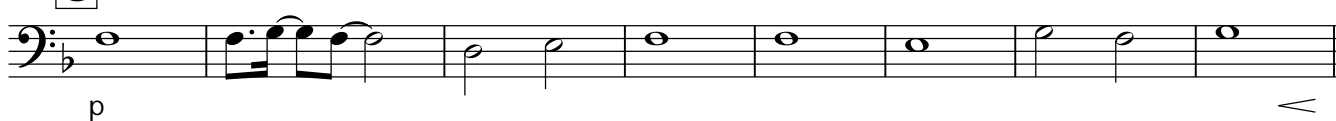
154



161



167

171 **G**

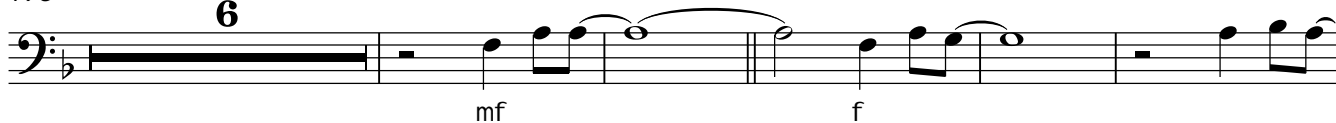
179



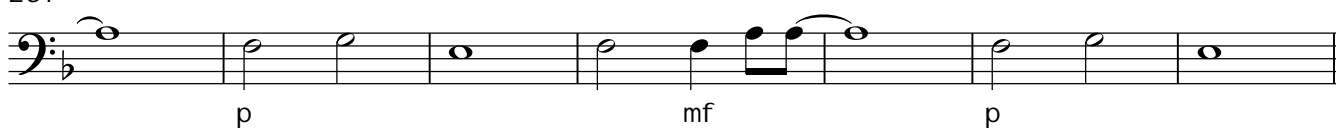
185

**H** A tempo $q=90$
2

190



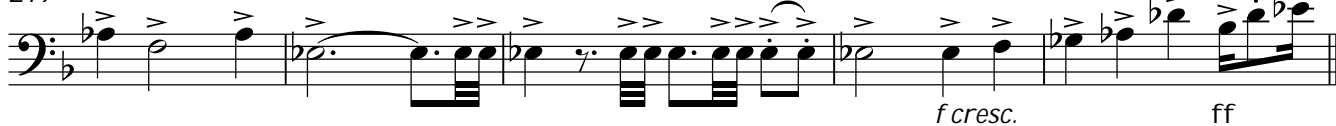
201

208 **I**

213



219



Tributo a MICHAEL JACKSON

Bombardino

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

ff mf

6 mf mf f

16 mp f mp

23 mf mp mf mp

30 1. f 2. f

34 mf

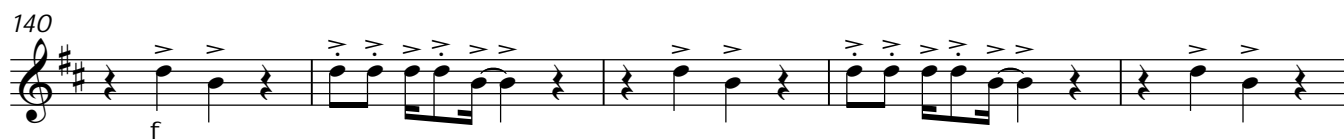
45 ff f sfz sfz f

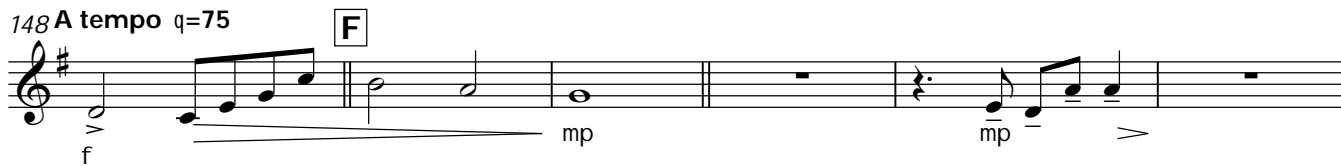
51 f

58 p

66 mp f

74 ff



148 **A tempo** $q=75$ 

154



161



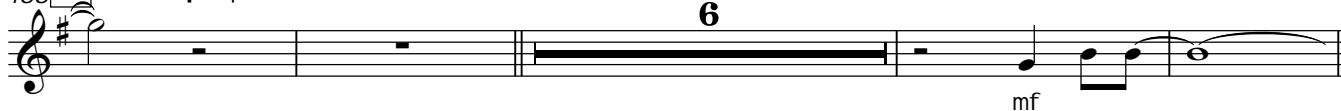
169



177



185

188 **H** **A tempo** $q=90$ 

198



207



213



219



Tributo a MICHAEL JACKSON

Tuba Bb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120



4

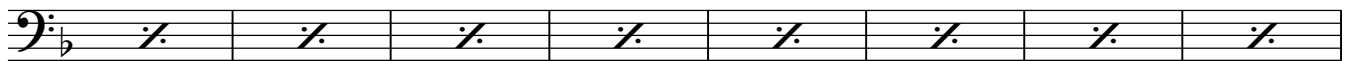


7

A



14



22



29



33

2.



39



46

B



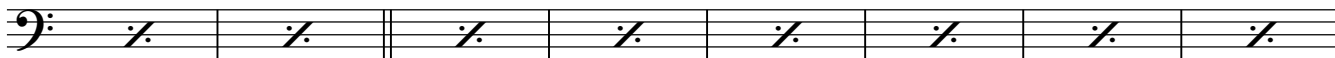
50



57



64



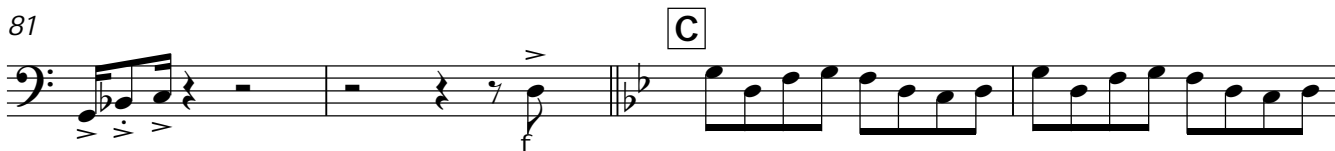
72



77



81



85



89



93



97



101



105



109



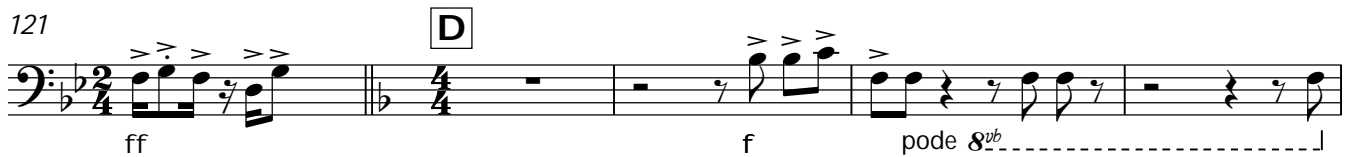
113



117



121



126



131



136



140



144



148 A tempo q=75



155



161



168



176



182

188 **H** A tempo q=90

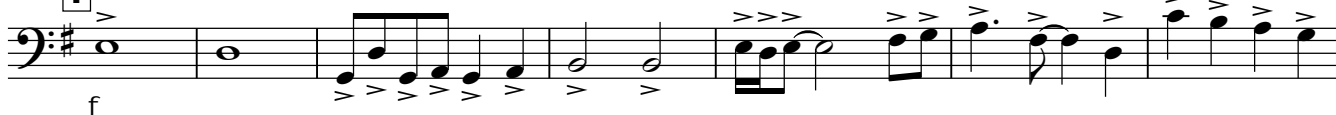
193



198



203

208 **I**

215



220



Tributo a MICHAEL JACKSON

Tuba Eb

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

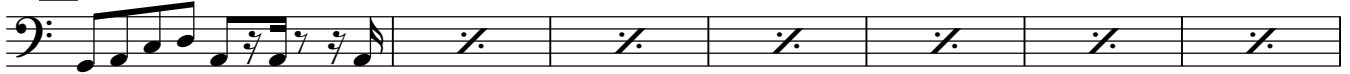
q = 120



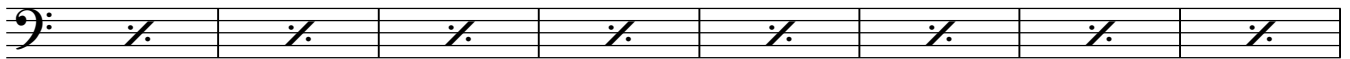
4



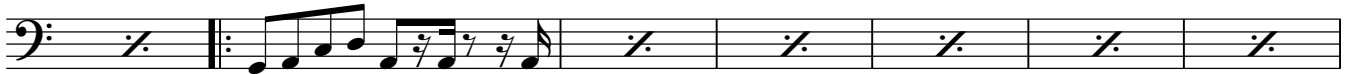
7 **A**



14



22



29



33 **2.**



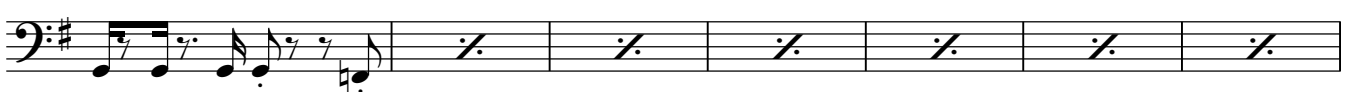
39



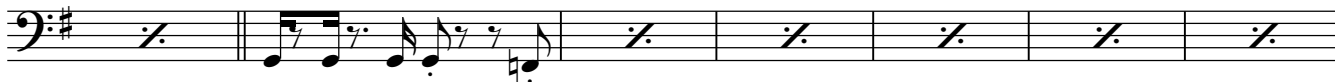
46 **B**



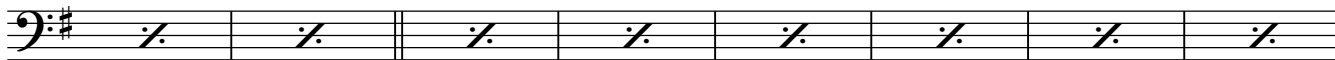
50



57



64



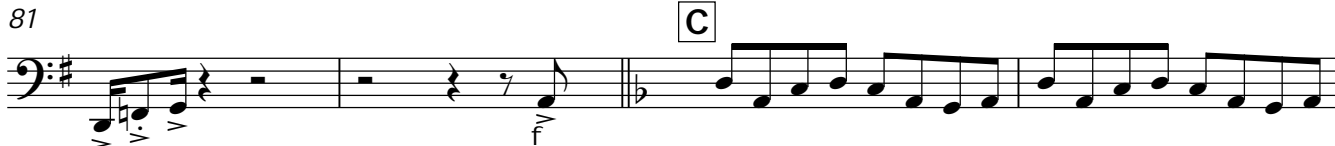
72



77



81



85



89



93



97



101



105



109



113



117



121



126



131



136



140



144



A tempo q=75

148



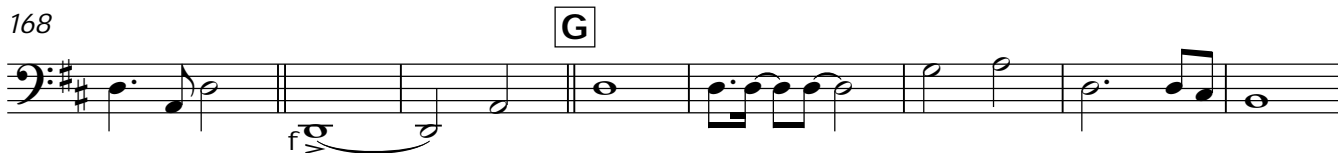
155



161



168



176



182

188 **H** A tempo q=90

193



198



203

208 **I**

215



220



Tributo a MICHAEL JACKSON

Teclado

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

Measures 1-6: Cm, Eb, Eb, F, Cm7, Cm7, F7, Cm7. Dynamics: f, p. Rehearsal mark A is at measure 7.

Measures 7-13: F7, Cm7, F7, Cm7, F7, Cm7, F7. Dynamics: 2.

Measures 14-20: Cm7, Cm Eb, Eb F Cm7, F7, Fm7, Cm Eb, Eb F Cm7, F7. Dynamics: 2.

Measures 21-29: 1. Ab7, F7(b9), Ebm/Bb, D7, Ab/Db, Bb7sus4. 2. Ab7, F7(b9), Ebm/Bb. Dynamics: 1.

Measures 30-36: Cm, Cm(#5), Fsus4/C, F/C, Cm, Cm(#5), Fsus4/C, F/C, Cm, Cm(#5), Fsus4/C. Dynamics: 8. Label: ÓRGÃO.

Measures 37-43: F/C, Bb, Ab, Ab, Bb, Bb, Ab. Dynamics: f, mp. Rehearsal mark B is at measure 37.

Measures 44-50: Ab, Bb, Bb, Ab, Ab, Bb. Dynamics: mp.

58 Bb Ab Ab Bb Bb Ab Ab Bb

66 Ab Bb Ab Bb

74 Bb Bb Db Db Db Eb Eb Eb Bb Bb7 Bb Bb Bb Db Db Db Eb Eb Eb Bb Bb Bb7 Bb

78 BbBb Db DbDb Eb EbEb Bb Bb Bb7 Bb BbBb Db DbDb Eb EbEb Bb

83 **C** 2 Fm Gm Ab Gm Fm Gm Ab Gm

89 Fm Gm Ab Gm Fm Gm Ab Gm Bbm7 Bbm7

95 Fm Gm Ab Gm Bbm7 Bbm7 Fm Gm Ab Gm

101 Db Fm Db Fm Db Fm Db C7

109 Fm Gm Ab Gm Fm Gm Ab Gm Bbm7 Fm Gm

116 Ab Gm Fm Gm Ab Gm Fm Gm Ab Gm

122 **D** Ab Ab Bb Eb Ab/Eb Eb Ebsusll Eb Ab

127 Ab Eb Ab/Eb Eb Ebsusll Eb Bb Ab

132 **E**

136 Bm D C#m7 Bm D C#m7 Bm D C#m7 E7(#9)

140 Am7 D7 Am7 D7 Am7 D7 Am7 D7 Am7 D7 Am7 D7

146 Am7 D7 Am7 D7 **molto rall.** **A tempo** q=75 **F** F Bb6/F F Bb6/F

151 F C/E F

154 C/E F Asus4/E A/C# Eb7 D7 Db7 C7 F Bb6/F F Bb6/F

161 Gm7 C7 FM7 Gm7 C7 FM7 Gm7 C7 FM7 Gm7 C7 FM7

169 **G** F Bb/F C/F F Bb C F

175 Dm7 Am7 Gm7 Bb Csus C7 Bb C F Bb C F

183 Dm7 Am7 Gm7 C F Bb C Gm7 C

188 **H** A tempo q=90 F C/E Dm7 Dm/C Am7 Bb Gm7 C7

196 F 2 F C/E Dm7 Dm/C Am7 Bb Gm7 C7 F 2 Bb Gm7

207 C7 **I** Dm C F Asus4 A7 Dm C Fsus F Eb A7

216 Dm Eb E° F° Eb Eb Ebm Ebm Ebm

Tributo a MICHAEL JACKSON

Baixo Elétrico C

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120



4



7

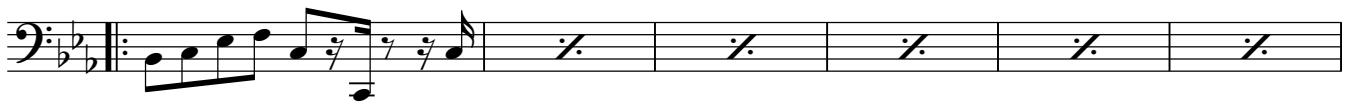
A



14



23



29



33

2.



39



46

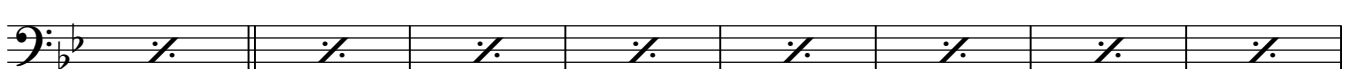
B



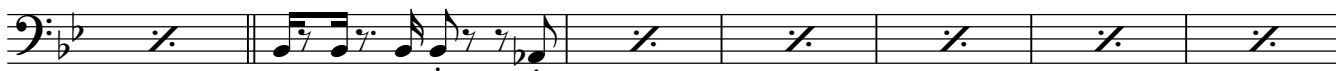
50



57



65



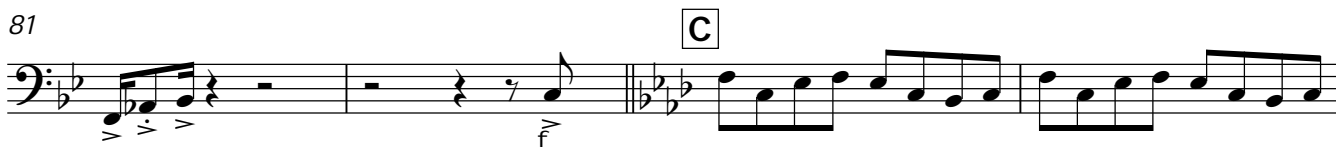
72



77



81



85



89



94



99



104



109



114



176



182

188 **H** A tempo q=90

193



198



203

208 **I**

215



220



Tributo a MICHAEL JACKSON

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Guitarra

Julião Barbosa

q = 120

2

p

6

A

13

22

30

1. 2.

mp

38

ff

46

B

mp

51

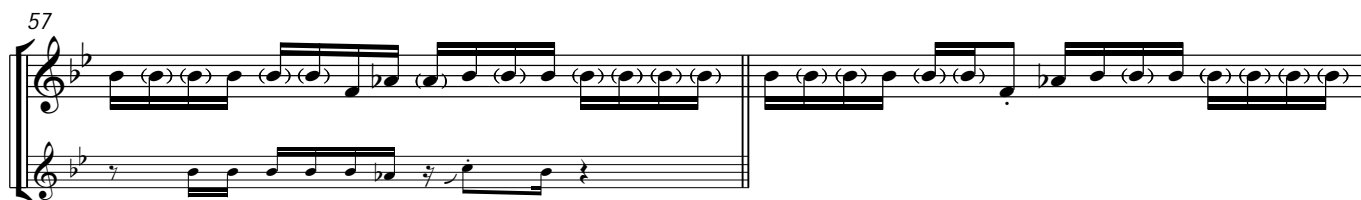
mp

53

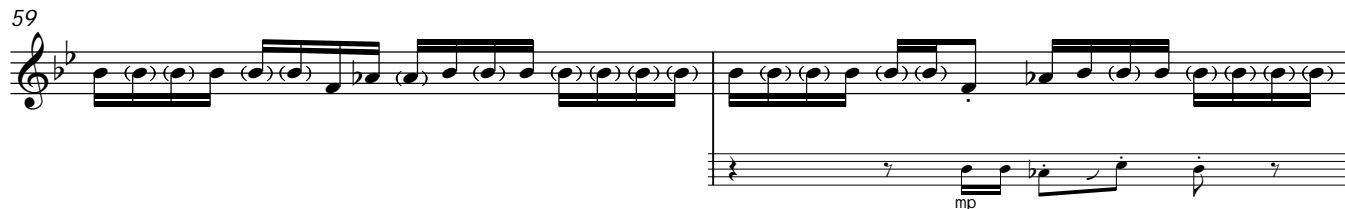
55

mp

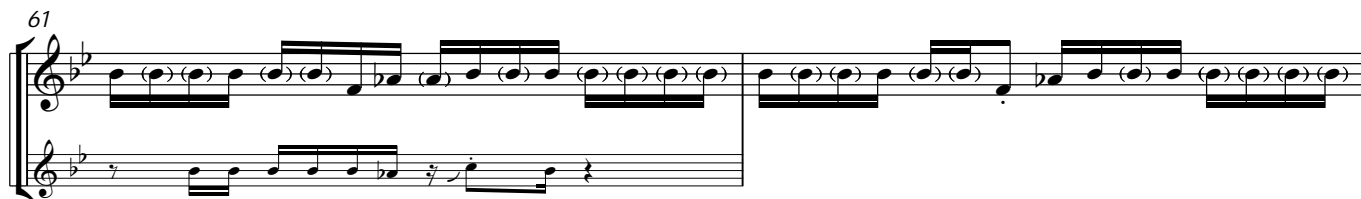
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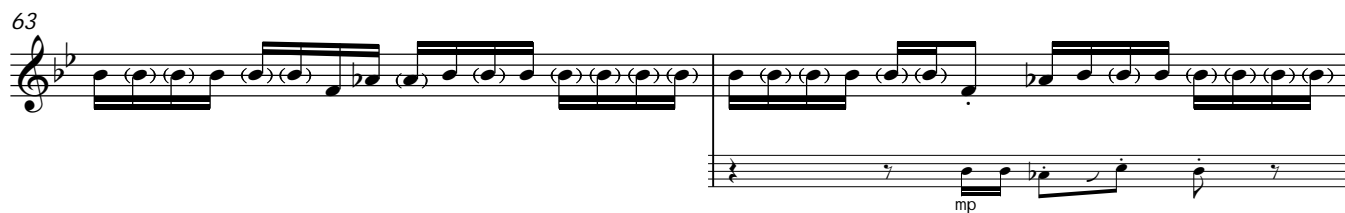
59



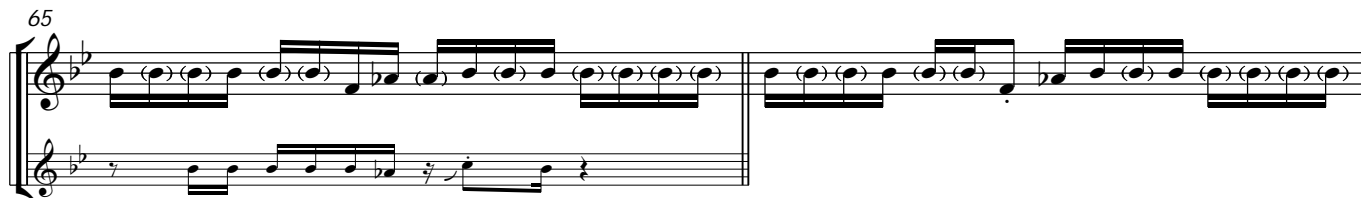
61



63



65



67



69

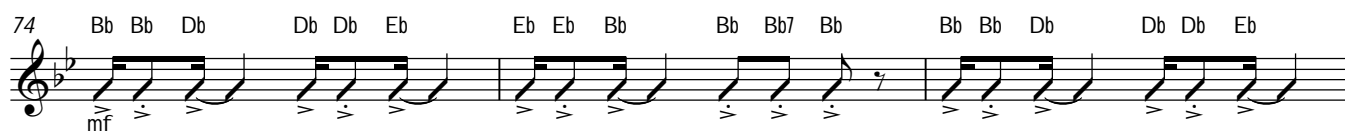


71



74

Bb Bb Db Db Db Eb Eb Eb Bb Bb7 Bb Bb Bb Db Db Db Eb



77

Eb Eb Bb Bb Bb7 Bb Bb Bb Db Db Db Eb Eb Eb Bb Bb Bb7 Bb



169

Bb/C G F Bb/F C/F F Bb C

174

F Dm7 Am7 Gm7 Bb Csus C7

179

Bb C F Bb C F Dm7 Am7 Gm7 C

186 F Bb C Gm7 C **H** A tempo $\text{q} = 90$ **2** F C/E

192 

198



F C/E Dm7 Dm/C Am7 Bb Gm7

203 C7 F **2** Bb Gm7 C7 **I** (*distorção*)

mf

[illegible]

219

Example 219

Tributo a MICHAEL JACKSON

Guia

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

tutti

ff

ff

graves

mf

tbn+bdno+bx

cla+fla

mp

6

metais

A

sax (melodia)

f

cla+fla+hn

mp

bx (sempre)

mf

metais

11

f

tpt (melodia)

mf

cla+fla

mp

sax+hn

tbn+sax

mf

16

mp

mf

mp

V.S.

22

cla+sax (melodia)

f

metais

mf

p

26

mf

p

30

1. palhetas+fla

metais

f

bx

2. palhetas+fla

metais

f

graves

mf

34

sax

mp

cla+fla+hn

mf

38

tpt+bdno (tema)

mf

44

tutti

ff

B

cla+fla+sax

f

sax

metals

ff

f

sfz

sfz

49

cla+fla

mp

sax

mp

tbn+bdno (melodia)

f

f

56

cla+fla

f

metals

hn+bdno

p

61

cla+fla+sax

f

66

mf

mp

70

mf

1ºs.alto (solo)

ff

74

tutti

ff

hn+3ºsax+s.tenor

sfz

79

tutti

cla+fla+sax

f

sfz

f

83

C

sax+hn

mf

bx

88

tpt (melodia)

mf

continua...

continua...

tbn

mp

94

sax (melodia)

sax+hn

mp

f

101

cla+fla

mp

tbn

p

tpt

mp

105

cla+fla

109

sax+tpt (melodia)

f

cla+fla

mp

tbn

mf

114

cla+fla

mp

tpt+sax+bateria

f

tbn+hn+bdno

f

118

tutti
ff

122 **D** cla+sax+fla (melodia)

metais
f
sem bateria
entra bateria
mf

127 sax

sax

132 **E** sax+cla+fla (melodia)

graves
f

136

tpt+tbn+bdno
mp
tpt
f
tbn+hn+bdno
f

140 sax+cla+fla

metais

f

145

f tutti

ff

ff

bateria

molto rall. . . .

sax+cla+fla

6

148 A tempo q=75

F sax

mf

tpt+hn

f

mp

151

cla (melodia)

mf

sax

p

(entra bat.)

tbn

mp

>

mp

156

sax

mf

hn

mf

tbn

161

cla

mf

3

cla+fla

mp

sax

mp

tbn+bdno+hn

mf

167

cla

f

tpt

hn+tbn

ff

171

G 1ºs.alto (solo)

f

hn+fla

p

tbn (harm.) sem bateria

175

tpt+cla (melodia)

f

entra bateria

179

sax+hn

mp

cla+fla

p

sax+ tbn (melodia)

f

184

hn

mp

p

bdno+hn+fla

mf

tpt+cla+fla (melodia)

188 **H** A tempo q=90

tpt solo (melodia)

sax+cla

f

para bateria

sax

mf

p

entra bateria

195

tpt+sax+fla+tbn (melodia)

f

tutti

mf

cla+hn

p

201

tpt+fla(melodia)

3

3

cla+fla

f

tbn+sax

mf

p

208 **I**

tpt+hn (tema)

sax

tbn+bdno

mf

211

cla+fla

graves (tema)

214

tpt

f

217

220

sax+fla (cla em trinados)

tpt

tbn+bdno

222

tutti

cresc.

f cresc.

ff

ff

f cresc.

ff

Tributo a MICHAEL JACKSON

Bateria

(Thriller, Don't Stop 'Til You Get Enough, Billie Jean,
Black or White, Bad, Ben, We Are The World, I'll Be There)

Julião Barbosa

q = 120

The musical score for Bateria (Drums) is written in 4/4 time with a tempo of q = 120. The score is divided into measures and includes various rhythmic patterns and dynamics.

Measures 1-6: The first measure starts with a double bar line and a **ff** dynamic. The pattern consists of eighth notes and quarter notes. Measures 2-6 continue with similar rhythmic patterns, including eighth notes and quarter notes.

Measure 7: Labeled **A**, it begins with a double bar line and a **RITMO 15** section. The pattern consists of eighth notes and quarter notes.

Measures 8-14: Labeled **RITMO 6**, this section consists of eighth notes and quarter notes.

Measures 15-22: Labeled **RITMO 10**, this section consists of eighth notes and quarter notes.

Measures 23-29: Labeled **B**, this section consists of eighth notes and quarter notes.

Measures 30-33: Labeled **RITMO 7**, this section consists of eighth notes and quarter notes.

Measures 34-37: Labeled **RITMO 8**, this section consists of eighth notes and quarter notes.

Measures 38-41: Labeled **RITMO 3**, this section consists of eighth notes and quarter notes.

Measures 42-48: Labeled **RITMO 5**, this section consists of eighth notes and quarter notes.

Measures 49-55: Labeled **C**, this section consists of eighth notes and quarter notes.

Measures 56-62: Labeled **RITMO 5**, this section consists of eighth notes and quarter notes.

89 **RITMO 10**

101 **RITMO 6**

109 **RITMO 5**

118

ff

122 **D**

127

132 **E**

135

138

140

144 **molto rall..**

ff

148 **A tempo q=75** **F**

f mf

151

RITMO 9

RITMO 7

169

G

4

f

mp

177

VIRADA

RITMO 7

188

H

A tempo q=90

RITMO 5

f

197

RITMO 5

205

I

p *f* *mf* *p*

211

2

f *f* *p*

216

ff *p cresc.*

221

ff p cresc. *ff*