



OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

HOMENAGEM AOS SUBTENENTES DO EXÉRCITO BRASILEIRO

Exercer a função, assumindo as responsabilidades que lhe são inerentes, é o maior desafio da carreira do subtenente do Exército. Desafio que emerge sua capacidade de julgamento no enfrentamento diário das vicissitudes da arte de servir, administrar e comandar frações nas diversas Organizações Militares.

Portanto, o conhecimento e a vivência profissional do subtenente de uma Organização Militar são alicerçados nos atributos de entusiasmo profissional, flexibilidade, tato, discernimento e abnegação, quesitos essenciais para desempenhar a missão que lhe é conferida, contribuindo assim para o aperfeiçoamento das tradições militares do Exército Brasileiro.

HISTÓRICO DE DOBRADO MILITAR

O dobrado intitulado “Os Subtenentes”, é fruto da homenagem aos Subtenentes do Exército Brasileiro como reconhecimento da Força aos bons serviços prestados, idealizada pelo Exmo Sr Gen Bda Carlos Norberto **Lanzellotte**, no ano de 2006, então Diretor de Especialização e Extensão, confiando à Banda de Música da Escola de Instrução Especializada a nobre missão de confeccionar um dobrado militar.

Esta obra soma-se a *Série de Dobrados Militares*, gênero musical característico das bandas de música. Composta para ser executada por qualquer banda ou fanfarra que tenha a composição mínima de músicos na categoria “F”.

O dobrado **Os Subtenentes** teve a coordenação e direção técnica do Cap Mus José **Santiago** Cristóvão e composição e inspiração do 2º Sgt Mus **Emílio** Gomes Martins, hoje Subtenente EMÍLIO Mestre de Música, servindo na Escola de Sargento de Logística, foi confeccionado em 02 de Setembro de 2006.

Descrição da obra

Uma pequena abertura denominada “*introdução*”, na tonalidade de Si bemol maior, tendo seu início a execução triunfal dos Trompetes e Trombones de forma brilhante o toque de preparar para o desfile e do toque de Subtenentes, acompanhado de uma melodia inédita harmonizada de forma tradicional para as palhetas, destacando as clarinetas e saxofones. No tema (A) uma melodia principal e marcante, no tom de Si bemol maior, retrata a história dos

subtenentes no Exército Brasileiro, através de sua personalidade, amadurecimento, experiência e conhecimentos adquiridos ao longo da carreira militar e nas diversas funções dentro das Organizações Militares. Na parte (B) denominada “*forte*”, vibrante e virtuoso representa a importância, da transição da carreira do subtenente na hierarquia militar é evidenciado por uma linha melódica envolvente e com uma cadência marcial que se desenvolve durante todo transcurso desse trecho musical. A seguir na parte (C) denominada “*Trio*”, seus contundentes acordes refletem uma expressão emocional contagiente, alegre e retumbante. Apresenta como característica marcante o caráter descritivo que é evidenciado na sua estrutura formal melódica, exteriorizando o garbo, o entusiasmo, a motivação profissional, a dedicação, a satisfação e a fé inquebrantável no cumprimento da missão.

EMÍLIO GOMES MARTINS

Emílio Gomes Martins - Compositor - Arranjador - Produtor Musical - Regente - Trombonista - Afinador de pianos - Professor de música e Pesquisador - mais conhecido como "*Emiliojon*", nasceu no Rio de Janeiro, em 10 de dezembro de 1973, filho de músicos, Francisco Martins (clarinetista) e Maria Gomes (cantora). Começou seus estudos musicais com seu pai, logo em 1984. Em seguida foi orientado pelo pai para estudar bombardino com o Professor de música e Tubista Cloves do Nascimento na Igreja Evangélica Assembléia de Deus em Bangu (ADB), Rio de Janeiro, onde se aperfeiçoou na teoria musical e performance de seu instrumento principal. Em 1990 ingressou na Banda sinfônica da Escola de Música Villa-Lobos, Rio de Janeiro, coordenada pelo Professor e Maestro Viana. No ano seguinte ingressou no Curso Técnico em Música como trombonista na Universidade Federal do Rio de Janeiro (UFRJ) dando seus primeiros passos no aprimoramento técnico do trombone tenor. Em 1992 prestou concurso no Exército, para soldado músico de primeira classe como trombonista na Escola de InSTRUÇÃO ESPECIALIZADA (EsIE), Rio de Janeiro, o qual foi aprovado ingressando as fileira do Exército. Devido as suas estremas atividades na Banda de Música da EsIE trancou o curso técnico na UFRJ. Em 1993 prestou concurso para cabo músico, sendo promovido em março de 1994. Ainda em 1994 estudou harmonia e contraponto na escola da ADB, escrevendo vários arranjos como: Desprezando toda dor, Tu És Fiel etc. Em 1995 prestou concurso para sargento músico, sendo promovido em dezembro de 1997. No ano seguinte prestou concurso para segundo sargento músico sendo classificado em terceiro lugar. Em 2000 foi nomeado regente da Banda Sinfônica da Igreja Evangélica Assembléia de Deus em Bangu, Rio de Janeiro, permanecendo como regente por dois anos. Em 2003 fez o curso de Adaptação à Selva em Tefé - AM, por motivo de sua transferência para banda de música da 16ª Brigada de Infantaria de Selva. Nesse mesmo ano fez sua primeira composição, o dobrado "Coronel Ramires", na época Comandante da Escola de InSTRUÇÃO ESPECIALIZADA (EsIE), em seguida foi convidado para

integrar novamente a Banda de Música da EsIE. No ano de 2004, foi escolhido pelo General de Divisão Carlos Norberto Lanzellote para compor um dobrado, com o intuito de homenagear os subtenentes do Exército, intitulado "Os Subtenentes". No ano seguinte foi promovido segundo sargento e logo prestou concurso para primeiro sargento sendo classificado em primeiro lugar. Em 2009 foi convidado para assumir o Ministério de Música da Igreja Batista de Nova América, Nova Iguaçu - RJ, e assumir a regência do coro. Em 2010 ingressou no curso de Licenciatura Plena em Música no Instituto Brasileiro de Educação Superior Continuada (IBEC) e tornou-se regente da orquestra do IBEC. No mesmo ano participou do concurso da escolha da Canção da Escola de Sargentos de Logística (EsSLog), sendo classificado em primeiro lugar. Em 2011, por motivo de sua transferência para banda de música do 1º Regimento de Cavalaria de Guardas Dragões da Independência (1º RCG), Brasília - DF, ingressou na Universidade de Brasília (UnB) dando prosseguimento no curso de Licenciatura em Música. Em 2012 participou do Tatoo Militar, no Chile, integrando a banda de música do Batalhão de Guardas Presidencial, em conjunto com as bandas da França, Estados Unidos, Argentina e Equador. Em 2013 foi promovido a primeiro sargento e assumindo a função de regente auxiliar da banda do 1º RCG. Em 2014 concluiu o curso de Licenciatura em Música na Universidade de Brasília (UnB). No ano de 2016 concluiu o curso de Pós-graduação em Docência na Educação Superior, se tornando um pesquisador, e publicando vários trabalhos acadêmicos em eventos nacionais e internacionais como: IV Simpósio Internacional de Musicologia - EMAC/UFG, 20º Congresso Internacional ABED de Educação a Distância, Encontro Internacional de Pesquisadores em Educação a Distância - UFSCar, VI Congresso Internacional de Pesquisa (Auto) bibliográfica (VI CIPA), ABEM, etc. Atualmente cursou Mestrado em Letras pela UFRR (Linha 2. Literatura, Arte e Cultura Regional) tendo como orientador o professor doutor Devair Antônio Fiorotti.

Principais Obras: Dobrados: Estado-Maior Conjunto das Forças Armadas - (EMCFA), Os Subtenentes, General Lanzellote, General Bonato, General Pereira Gomes, Coronel Ramires, Comandante Jaguare, Comandante Marques, Comandante Siqueira, Comandante Bandeira, Comandante Jullian, Cel Rezende, Major Serrão, Major Pacheco, Cap Buria; Comandante Baganha;

Canções e Hinos: 15º Regimento de Cavalaria Mecanizado (Escola) - (15º R C Mec(Es)), Escola de Sargentos de Logística - (EsSLog), Hino da Polícia do Supremo Tribunal Federal.

Professor de Música, Mestre, Pesquisador e Compositor

OS SUBTENENTES

Marcha Militar

Partitura Completa

Duração aproximada: 5' 20"

Autor: 2º Sgt Mus Emilio Gomes Martins

arranjo: 2º Sgt Mus Emilio Gomes Martins

The musical score consists of 18 staves of musical notation, each representing a different instrument or section of the band. The instruments listed on the left side of the score are:

- Piccolo
- Flautas 1, 2
- Oboés 1, 2
- Fagote
- Clarineta Eb
- 1 Clarinetas Bb
- 2, 3 Clarinetas Bb
- Clarineta Baixo
- Sax. Alto Eb 1, 2
- Sax. tenor Bb 1, 2
- Sax. barítono Eb
- 1 Trompas F
- 2, 3 Trompas F
- 1 Trompetes Bb
- 2, 3 Trompetes Bb
- 1 Trombones
- 2, 3 Trombones
- Bombardino
- Tuba C
- Contraíbaixo
- Caixa
- Bombo & Pratos

The score is set in 2/4 time and includes a tempo marking of 120 BPM. The music features a mix of rhythmic patterns, including eighth-note and sixteenth-note figures, and rests. The instrumentation is typical of a military band, with woodwinds, brass, and percussion.

7

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarinetas Bb
2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F
2, 3

Trompetes Bb
2, 3

Trombones
2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

14

21

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetas Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

27

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb
2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. baritono Eb

Trompas F
2, 3

Trompetes Bb
2, 3

Trombones
2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

34

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

40

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. baritono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

47

1. 2. **Fine**

Piccolo
Flautas 1, 2
Oboés 1, 2
Fagote
Clarineta Eb
Clarinetas Bb 2, 3
Clarineta Baixo
Sax. Alto Eb 1, 2
Sax. tenor Bb 1, 2
Sax. barítono Eb
Trompas F 2, 3
Trompetas Bb 2, 3
Trombones 2, 3
Bombardino
Tuba C
Contrabaixo
Caixa
Bombo & Pratos

54

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

60

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

67

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb
2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F
2, 3

Trompetas Bb
2, 3

Trombones
2, 3

Bombardino

Tuba C

Contraíbaixo

Caixa

Bombo & Pratos

<img alt="A page of musical notation for a full orchestra. The page is numbered 11 and features 18 staves. The instruments listed are Piccolo, Flautas 1, 2, Oboes 1, 2, Fagote, Clarineta Eb, Clarinetas Bb (2, 3), Clarineta Baixo, Sax. Alto Eb 1, 2, Sax. tenor Bb 1, 2, Sax. baritono Eb, Trompas F (2, 3), Trompetas Bb (2, 3), Trombones (2, 3), Bombardino, Tuba C, Contraíbaixo, Caixa, and Bombo & Pratos. The music consists of measures 67 through 11, divided into sections 1. and 2. Measure 67 starts with sustained notes. Measures 68-70 show various patterns of eighth and sixteenth notes. Measures 71-73 feature sixteenth-note patterns with '3' over them. Measures 74-76 show eighth-note patterns. Measures 77-79 show sixteenth-note patterns with '3' over them. Measures 80-82 show eighth-note patterns. Measures 83-85 show sixteenth-note patterns with '3' over them. Measures 86-88 show eighth-note patterns. Measures 89-91 show sixteenth-note patterns with '3' over them. 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Measures 686-688 show eighth-note patterns. Measures 689-691 show sixteenth-note patterns with '3' over them. Measures 692-694 show eighth-note patterns. Measures 695-697 show sixteenth-note patterns with '3' over them. Measures 698-700 show eighth-note patterns. Measures 699-701 show sixteenth-note patterns with '3' over them. Measures 702-704 show eighth-note patterns. Measures 705-707 show sixteenth-note patterns with '3' over them. Measures 708-710 show eighth-note patterns. Measures 711-713 show sixteenth-note patterns with '3' over them. Measures 714-716 show eighth-note patterns. Measures 717-719 show sixteenth-note patterns with '3' over them. Measures 720-722 show eighth-note patterns. Measures 723-725 show sixteenth-note patterns with '3' over them. Measures 726-728 show eighth-note patterns. Measures 729-731 show sixteenth-note patterns with '3' over them. Measures 732-734 show eighth-note patterns. Measures 735-737 show sixteenth-note patterns with '3' over them. Measures 738-740 show eighth-note patterns. Measures 741-743 show sixteenth-note patterns with '3' over them. Measures 744-746 show eighth-note patterns. Measures 747-749 show sixteenth-note patterns with '3' over them. Measures 750-752 show eighth-note patterns. Measures 753-755 show sixteenth-note patterns with '3' over them. Measures 756-758 show eighth-note patterns. Measures 759-761 show sixteenth-note patterns with '3' over them. Measures 762-764 show eighth-note patterns. Measures 765-767 show sixteenth-note patterns with '3' over them. Measures 768-770 show eighth-note patterns. Measures 771-773 show sixteenth-note patterns with '3' over them. Measures 774-776 show eighth-note patterns. Measures 777-779 show sixteenth-note patterns with '3' over them. Measures 780-782 show eighth-note patterns. Measures 783-785 show sixteenth-note patterns with '3' over them. Measures 786-788 show eighth-note patterns. Measures 789-791 show sixteenth-note patterns with '3' over them. Measures 792-794 show eighth-note patterns. Measures 795-797 show sixteenth-note patterns with '3' over them. Measures 798-800 show eighth-note patterns. Measures 799-801 show sixteenth-note patterns with '3' over them. Measures 802-804 show eighth-note patterns. Measures 805-807 show sixteenth-note patterns with '3' over them. Measures 808-810 show eighth-note patterns. Measures 811-813 show sixteenth-note patterns with '3' over them. Measures 814-816 show eighth-note patterns. Measures 817-819 show sixteenth-note patterns with '3' over them. Measures 820-822 show eighth-note patterns. Measures 823-825 show sixteenth-note patterns with '3' over them. Measures 826-828 show eighth-note patterns. Measures 829-831 show sixteenth-note patterns with '3' over them. Measures 832-834 show eighth-note patterns. Measures 835-837 show sixteenth-note patterns with '3' over them. Measures 838-840 show eighth-note patterns. Measures 841-843 show sixteenth-note patterns with '3' over them. Measures 844-846 show eighth-note patterns. Measures 847-849 show sixteenth-note patterns with '3' over them. Measures 850-852 show eighth-note patterns. Measures 853-855 show sixteenth-note patterns with '3' over them. Measures 856-858 show eighth-note patterns. Measures 859-861 show sixteenth-note patterns with '3' over them. Measures 862-864 show eighth-note patterns. Measures 865-867 show sixteenth-note patterns with '3' over them. Measures 868-870 show eighth-note patterns. Measures 871-873 show sixteenth-note patterns with '3' over them. Measures 874-876 show eighth-note patterns. Measures 877-879 show sixteenth-note patterns with '3' over them. Measures 880-882 show eighth-note patterns. Measures 883-885 show sixteenth-note patterns with '3' over them. Measures 886-888 show eighth-note patterns. Measures 889-891 show sixteenth-note patterns with '3' over them. Measures 892-894 show eighth-note patterns. Measures 895-897 show sixteenth-note patterns with '3' over them. Measures 898-900 show eighth-note patterns. Measures 899-901 show sixteenth-note patterns with '3' over them. Measures 902-904 show eighth-note patterns. Measures 905-907 show sixteenth-note patterns with '3' over them. Measures 908-910 show eighth-note patterns. Measures 911-913 show sixteenth-note patterns with '3' over them. Measures 914-916 show eighth-note patterns. Measures 917-919 show sixteenth-note patterns with '3' over them. Measures 920-922 show eighth-note patterns. Measures 923-925 show sixteenth-note patterns with '3' over them. Measures 926-928 show eighth-note patterns. Measures 929-931 show sixteenth-note patterns with '3' over them. Measures 932-934 show eighth-note patterns. Measures 935-937 show sixteenth-note patterns with '3' over them. Measures 938-940 show eighth-note patterns. Measures 941-943 show sixteenth-note patterns with '3' over them. Measures 944-946 show eighth-note patterns. Measures 947-949 show sixteenth-note patterns with '3' over them. Measures 950-952 show eighth-note patterns. Measures 953-955 show sixteenth-note patterns with '3' over them. Measures 956-958 show eighth-note patterns. Measures 959-961 show sixteenth-note patterns with '3' over them. Measures 962-964 show eighth-note patterns. Measures 965-967 show sixteenth-note patterns with '3' over them. Measures 968-970 show eighth-note patterns. Measures 971-973 show sixteenth-note patterns with '3' over them. Measures 974-976 show eighth-note patterns. Measures 977-979 show sixteenth-note patterns with '3' over them. Measures 980-982 show eighth-note patterns. Measures 983-985 show sixteenth-note patterns with '3' over them. Measures 986-988 show eighth-note patterns. Measures 989-991 show sixteenth-note patterns with '3' over them. Measures 992-994 show eighth-note patterns. Measures 995-997 show sixteenth-note patterns with '3' over them. Measures 998-1000 show eighth-note patterns. Measures 999-1001 show sixteenth-note patterns with '3' over them.</p>

73

Piccolo
Flautas 1, 2
Oboés 1, 2
Fagote
Clarineta Eb
Clarinetas Bb 2, 3
Clarineta Baixo
Sax. Alto Eb 1, 2
Sax. tenor Bb 1, 2
Sax. baritono Eb
Trompas F 2, 3
Trompetes Bb 2, 3
Trombones 2, 3
Bombardino
Tuba C
Contrabaixo
Caixa
Bombo & Pratos

79

Piccolo
Flautas 1, 2
Oboés 1, 2
Fagote
Clarineta Eb
Clarinetas Bb 2, 3
Clarineta Baixo
Sax. Alto Eb 1, 2
Sax. tenor Bb 1, 2
Sax. baritono Eb
Trompas F 2, 3
Trompetes Bb 2, 3
Trombones 2, 3
Bombardino
Tuba C
Contrabaixo
Caixa
Bombo & Pratos

85

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

92

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

98

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. baritono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

105

Piccolo
Flautas 1, 2
Oboés 1, 2
Fagote
Clarineta Eb
Clarinetas Bb 2, 3
Clarineta Baixo
Sax. Alto Eb 1, 2
Sax. tenor Bb 1, 2
Sax. barítono Eb
Trompas F 2, 3
Trompetes Bb 2, 3
Trombones 2, 3
Bombardino
Tuba C
Contrabaixo
Caixa
Bombo & Pratos

112

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

118

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. barítono Eb

Trompas F 2, 3

Trompetas Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

D.S. al Fine

124

1.

2.

D.S. al Fine

Piccolo

Flautas 1, 2

Oboés 1, 2

Fagote

Clarineta Eb

Clarinetas Bb 2, 3

Clarineta Baixo

Sax. Alto Eb 1, 2

Sax. tenor Bb 1, 2

Sax. baritono Eb

Trompas F 2, 3

Trompetes Bb 2, 3

Trombones 2, 3

Bombardino

Tuba C

Contrabaixo

Caixa

Bombo & Pratos

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

FLAUTA

10
17
26
37
46
57
69
78
85
92
100
108
116
124

Fine

1. 2.

8th

D.S. al Fine

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

REQUINTA Eb

10

17

26

37

46

57

69

78

85

92

100

108

116

124

Fine

1.

2.

D.S. al Fine

The music is written in common time (indicated by '2/4') and uses a treble clef. The key signature changes from one sharp (F#) to two sharps (G#). Measures 10 through 46 show a continuous melodic line with various note heads and stems. Measures 57 through 69 show a series of eighth-note chords. Measures 78 through 85 show a return to a more rhythmic pattern. Measures 92 through 100 show a continuation of the melodic line. Measures 108 through 116 show another variation. Measures 124 through 127 show the final section, starting with ending 1, then leading to ending 2, and finally concluding with the 'D.S. al Fine' instruction.

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

1º CLARINETE Bb

10

17

26

37

46

Fine

57

69

78

85

92

100

108

116

124

1.

2.

D.S. al Fine

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

2º CLARINETE Bb

10
17
26
37
46 **Fine**
57
69
78
85
92
100
108
116
124 **D.S. al Fine**

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

3º CLARINETE Bb

10
17
26
37
46
57
69
78
85
92
100
108
116
124

Fine

D.S. al Fine

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

4º CLARINETE Bb

11

19

29

40

53

62

70

78

85

94

103

114

122

Fine

D.S. al Fine

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins



SAX-SOPRANO

10
17
26
37
46
57
69
78
85
92
100
108
116
124

Fine

D.S. al Fine

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

1º 3º SAX-ALTO

15

23

34

45

56

65

73

80

87

96

105

115

124

8

Fine

1.

2.

1.

1.

1.

D.S. al Fine

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

2º 4º SAX-TENOR

The musical score consists of 16 staves of music for Tenor Saxophone. The key signature changes frequently, including sections in A major, E minor, and B major. The time signature is mostly common time (4/4). The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like *3* over notes. Performance instructions include **Fine**, **D.S. al Fine**, and measures labeled **1.** and **2.** The score concludes with a final section labeled **D.S. al Fine**.

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

Autor: 2º Sgt Mus Emilio Gomes Martins

SAX-BARÍTONO

 9

16

15

38

48 Fine

57

64

73 1.

83

92

100

106

114

123 1. 2. D.S. al Fine



OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins



1º e 2º TROMPA F

11

19

29

41

Fine

53

62

71

79

87

100

111

124

D.S. al Fine

The musical score consists of two staves of music for Trompa F. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The music features various dynamics such as forte, piano, and sforzando, as well as articulations like staccato and legato. Performance instructions include '3' over groups of three notes, '4' over groups of four notes, and 'D.S. al Fine'. The score is divided into measures by vertical bar lines, with measure numbers 11, 19, 29, 41, 53, 62, 71, 79, 87, 100, 111, and 124 explicitly labeled.

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

1º TROMPETE

10

17

27

37

45

55

64

72

80

88

97

106

115

123

1.

2.

Fine

D.S. al Fine

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

2º TROMPETE

The musical score consists of two staves of music for the 2º Trompette. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The music includes various dynamics such as forte, piano, and sforzando, as well as articulations like staccato and slurs. Measures are numbered on the left side of each staff. The score concludes with a 'Fine' at measure 45 and ends with 'D.S. al Fine' at measure 123.

10

17

27

37

45

55

64

72

80

88

97

106

115

123

1. 2. Fine

D.S. al Fine

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

FLUGELHORN

The musical score consists of 12 staves of music for Flugelhorn. The key signature changes frequently, including sections in A major, E major, D major, C major, B major, and A minor. Measure numbers are indicated on the left side of each staff. The score features various rhythmic patterns, including eighth and sixteenth note groups, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The piece concludes with a repeat sign and two endings: the first ending leads to a final cadence, while the second ending leads back to the beginning of the section. The overall style is characteristic of early 20th-century military or band music.

11 f

19

29

40 Fine

53

62

70 1. 2.

78

85

94 1 1

103

114

122 1. 2. D.S. al Fine

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

3º TROMPETE

The musical score for the 3rd Trumpet consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a 2/4 time signature. The score includes dynamic markings such as $\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}$, $\hat{\wedge}\hat{\wedge}\hat{\wedge}$, and $\hat{\wedge}\hat{\wedge}\hat{\wedge}\hat{\wedge}$. Articulation marks like p , f , and mf are also present. Key changes occur at various points, including a transition to a bass clef and different key signatures (e.g., two sharps, one sharp, and one flat). The score concludes with a "Fine" at measure 45 and ends with "D.S. al Fine" at measure 123.

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

1º TROMBONE

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

2º TROMBONE

The musical score for the 2º Trombone consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The score includes various dynamic markings such as \circ , $\circ \circ$, $\circ \circ \circ$, $\circ \circ \circ \circ$, $\circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ \circ \circ \circ \circ$, $\circ \circ \circ \circ \circ \circ \circ \circ \circ \circ \circ$, $\circ \circ \circ$, $\circ \circ \circ$, and $\circ \circ \circ$. The score concludes with a "Fine" at measure 47. Measures 123 through 140 show a repeat of the first section, followed by a return to the original section starting at measure 123.

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

3º TROMBONE

11

19

28

38

47

57

65

73

83

93

103

113

123

1.

2.

Fine

1.

2.

1

D.S. al Fine

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

TROMBONE BAIXO

9

17

24

31

40

49

1. 2. Fine

57

66

74

83

91

99

107

115

123

1.

2.

D.S. al Fine

The musical score consists of two staves for Trombone Bass. The first staff begins with a measure in 2/4 time, B-flat major, followed by a repeat sign and a measure in 3/4 time. Measures 17 through 48 follow, with measure 49 containing a first ending (1.) and a second ending (2.). The second ending leads to a 'Fine' at measure 50. Measures 51 through 65 continue. Measure 66 starts a new section with a 3/4 time signature, featuring sixteenth-note patterns. Measures 67 through 73 continue this pattern. Measure 74 begins another section with a 3/4 time signature, featuring eighth-note patterns. Measures 75 through 82 continue. Measure 83 begins a section with a 3/4 time signature, featuring sixteenth-note patterns. Measures 84 through 90 continue. Measure 91 begins a section with a 3/4 time signature, featuring eighth-note patterns. Measures 92 through 98 continue. Measure 99 begins a section with a 3/4 time signature, featuring sixteenth-note patterns. Measures 100 through 106 continue. Measure 107 begins a section with a 3/4 time signature, featuring eighth-note patterns. Measures 108 through 114 continue. Measure 115 begins a section with a 3/4 time signature, featuring sixteenth-note patterns. Measures 116 through 122 continue. Measure 123 concludes the piece with a first ending (1.), a repeat sign, and a second ending (2.). The second ending leads to a section labeled 'D.S. al Fine'.

OS SUB - TENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

TROMBONE CANTO

The musical score consists of 12 staves of music for Trombone Canto. The key signature changes throughout the piece, including B-flat major, A-flat major, and G major. The time signature is primarily 2/4. The score includes various dynamics (e.g., forte, piano), articulations (e.g., staccato dots, slurs), and performance instructions such as '3' (likely indicating a triplet) and '1.' (likely indicating a first ending). The music features a mix of eighth and sixteenth note patterns, along with occasional rests and grace notes. The score concludes with a 'Fine' at measure 47, followed by a repeat sign and two endings. Ending 1 continues with measures 57 through 65, while Ending 2 begins at measure 73. The score ends with a final section starting at measure 123, labeled 'D.S. al Fine'.

OS SUBTENENTES

(Dobrado)



Autor: 2º Sgt Mus Emilio Gomes Martins

BARÍTONO Bb

OS SUBTENENTES

(Dobrado)

Autor: 2º Sgt Mus Emilio Gomes Martins

TUBA Eb

9

17

24

31

40

49

57

66

74

83

91

99

107

115

123

1.

2. Fine

1.

2.

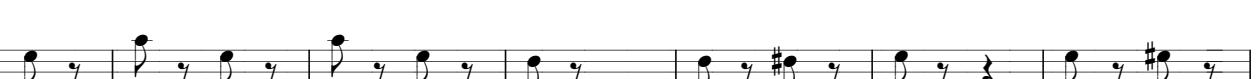
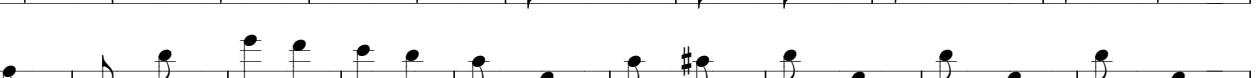
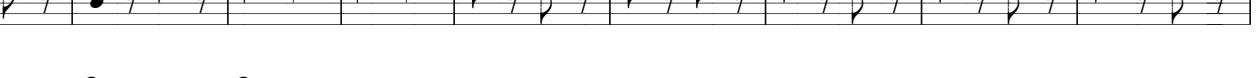
D.S. al Fine

OS SUBTENENTES

(Dobrado)

 9

Autor: 2º Sgt Mus Emilio Gomes Martins

TUBA Bb $\text{Bass clef} \frac{2}{4}$ - |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  |  | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | <img alt="Measure 17: Rest,