

## Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato  $\text{♩} = 80$**

**A**

Flute  
Clarinet in B♭ 1  
Clarinet in B♭ 2  
Clarinet in B♭ 3  
Alto Sax 1  
Alto Sax 2  
Tenor Sax  
Baritone Sax

Trumpet in B♭ 1  
Trumpet in B♭ 2  
Trumpet in B♭ 3  
Horn F 1  
Horns F 2+3  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium

Piano  
Bass  
Bateria

6

Fl.  
 Cl. 1  
 Cl. 2  
 Cl. 3  
 A. Sax. 1  
 A. Sax. 2  
 T. Sax.  
 Bari. Sax.  
 Tpt. 1  
 Tpt. 2  
 Tpt. 3  
 Hn. 1  
 Hns. 2+3  
 Tbn. 1  
 Tbn. 2  
 Tbn. 3  
 Euph.  
 Piano  
 Bass  
 Bat.

B $\flat$  F Gm $^7$  F B $\flat$  B $\flat$

**B**

12 =84

F1. f

Cl. 1 f

Cl. 2 f

Cl. 3 f

A. Sax. 1 f

A. Sax. 2 f

T. Sax. f

Bari. Sax. f

**B**

12 =84

Tpt. 1 mf

Tpt. 2 mf

Tpt. 3 mf

Hn. 1 f

Hns. 2+3 f

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

Euph. mf

Piano F Dm<sup>7</sup> 4 B<sup>b</sup> B<sup>b</sup> F

Bass 4

Bat. 4

22

F1.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hns. 2+3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Piano

Bass

Bat.

Gm<sup>7</sup>

C

F

4

Dm<sup>7</sup>

8

4

33

F1. - - - - - f 3 mf

Cl. 1 - - - - - f 3 mf

Cl. 2 - - - - - f 3 mf

Cl. 3 - - - - - f 3 mf

A. Sax. 1 - - - - -

A. Sax. 2 - - - - -

T. Sax. - - - - -

Bari. Sax. - - - - -

Tpt. 1 - - - - - f 3 >

Tpt. 2 - - - - - f 3 >

Tpt. 3 - - - - - f 3 >

Hn. 1 - - - - - 3

Hns. 2+3 - - - - - 3

Tbn. 1 - - - - - 3

Tbn. 2 - - - - - 3

Tbn. 3 - - - - - 3

Euph. - - - - - 3

Piano 4 B♭ B♭ F Gm<sup>7</sup> C

Bass 4

Bat. 8 12 > >

**C**

44

F1. *tr.* *f*

Cl. 1 *tr.* *f*

Cl. 2 *tr.* *f*

Cl. 3 *tr.* *f*

A. Sax. 1 *mf* *f*

A. Sax. 2 *mf* *f*

T. Sax. *mf* *f*

Bari. Sax. *mf* *f*

**C**

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Tpt. 3 *f* *mf*

Hn. 1 *mf* *f* *p*

Hns. 2+3 *mf* *f* *p*

Tbn. 1 *f* *mf* *p*

Tbn. 2 *f* *mf* *p*

Tbn. 3 *f* *mf* *p*

Euph. *f* *mf* *p*

Piano F B $\flat$  F Dm $^7$  4

Bass *mf*

Bat. *mf*

Fl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hns. 2+3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Piano

Bass

Bat.

This page contains two systems of musical notation. The top system (measures 54-55) features woodwind instruments: Flute, Clarinets 1-3, Alto and Tenor Saxophones, Bassoon, Trombones 1-3, Horns 2-3, Tuba 1, and Euphonium. The bottom system (measures 56-57) features brass instruments: Trumpets 1-3, Trombones 1-3, Horns 2-3, Tuba 1, and Euphonium, along with the Piano, Bass, and Double Bass (Bass). The piano part includes harmonic markings: B♭, B♭, F, Gm⁷, F, B♭. Measure 57 concludes with a measure repeat sign and a bass clef.

**D**

Fl. f 3

Cl. 1 f 3

Cl. 2 f 3

Cl. 3 f 3

A. Sax. 1 f

A. Sax. 2 f

T. Sax. f

Bari. Sax. f

**D**

Tpt. 1 mf 3

Tpt. 2 mf 3

Tpt. 3 mf 3

Hn. 1 mp 4

Hns. 2+3 mp 4

Tbn. 1 mf

Tbn. 2 mf

Tbn. 3 mf

Euph.

Piano F 4 Dm<sup>7</sup> 4

Bass 4

Bat. 4 8

73

Fl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax. *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hns. 2+3

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Euph.

Piano

Bass

Bat.

1.

B $\flat$  B $\flat$  F Gm $^7$  C

rit.

[2.]

CODA

Fl.

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hns. 2+3

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Piano

Bass

Bat.

mf

mf

mf

mf

mf

f

f

mf

f

f

f

f

f

f

C

F

B $\flat$

F

mf

mf

# Erro Gostoso

Flute

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

**B**  $\text{♩} = 84$

**C**  $\text{♩} = 84$

**D**

**CODA**

(2023) mesquitamusic@msn.com - Teresina-Piauí-Brasil

# Erro Gostoso

Clarinet in B♭ 1

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

**B** ♩ = 84

**C**

**D**

**CODA**

The sheet music consists of ten staves of musical notation for Clarinet in B♭. The key signature is one sharp (B♭). The tempo is indicated as 'Moderato' with a tempo of 80. The music is divided into sections labeled A, B, C, and D, and concludes with a CODA. Various dynamics are marked throughout, including 'mf', 'f', 'tr.', and 'rit.'. Time signatures change frequently, including 3/4, 2/4, and 4/4. Measure numbers are present on the left side of the staves.

# Erro Gostoso

Clarinet in B♭ 2

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

**B** ♩ = 84

**C** tr. ....

**D**

**2.**

**CODA**

**rit.**

**mf**

**f**

**4**

**9**

**17**

**28**

**41**

**50**

**58**

**65**

**72**

**80**

The sheet music for 'Erro Gostoso' is a single-page document containing ten staves of musical notation for Clarinet in B-flat 2. The music is arranged by Fábio Mesquita and composed by Simone Mendes. The tempo is indicated as 'Moderato' with a tempo marking of ♩ = 80. The piece is divided into four main sections, each labeled with a letter: A, B, C, and D. Section A begins with a dynamic of *mf* and includes a dynamic of *f*. Section B has a tempo of ♩ = 84 and includes a dynamic of *f*. Section C includes dynamics of *mf* and *f*. Section D includes dynamics of *f* and *3*. The music concludes with a 'CODA' section, which includes a dynamic of *rit.* and *mf*. The entire piece is in common time (indicated by a '2'). The notation consists of ten staves of musical notes and rests on a five-line staff system.

# Erro Gostoso

Clarinet in B♭ 3

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

4

9

**B** ♩ = 84

17

27

4

37

3

2

44

**C**

52

61

2

**D**

70

79

1.

2.

**CODA**

rit.

mf

# Erro Gostoso

Alto Sax 1

Arr: Fábio Mesquita

Simone Mendes

Moderato  $\text{♩} = 80$

**A**

**B**  $\text{♩} = 84$

**C**

**D**

# Erro Gostoso

Alto Sax 2

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

**B**  $\text{♩} = 84$

**C**

**D**

**CODA**

**rit.**

**mf**

# Erro Gostoso

Tenor Sax

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

**B**  $\text{♩} = 84$

**C**

**D**

**CODA**

**rit.**

**mf**

# Erro Gostoso

Baritone Sax

Arr: Fábio Mesquita

**Moderato**  $\text{J} = 80$

Simone Mendes

**A**

Musical score for Baritone Sax, section A. The key signature is A major (no sharps or flats). The tempo is  $\text{J} = 80$ . Dynamics include *mf* and *mp*. The measure starts with a dotted half note followed by eighth notes.

Continuation of section A. Measure 8 starts with a dynamic *f*. The music consists of eighth-note patterns.

Section B begins at measure 12 with a dynamic  $\text{J} = 84$ . The music features eighth-note patterns with grace notes and slurs.

Continuation of section B at measure 23. A measure repeat sign is shown above the staff. The dynamic *f* is indicated at the end of the measure.

Continuation of section B at measure 31. The dynamic *f* is indicated at the end of the measure.

Section C begins at measure 41 with dynamics *mf* and *f*. The music features eighth-note patterns with slurs and grace notes.

Continuation of section C at measure 50. The dynamic *f* is indicated at the end of the measure.

Section D begins at measure 59 with a dynamic *f*. The measure number 2 is written above the staff. The music features eighth-note patterns with slurs and grace notes.

Continuation of section D at measure 66. The dynamic *f* is indicated at the end of the measure.

Continuation of section D at measure 71. The dynamic *f* is indicated at the end of the measure.

Continuation of section D at measure 77. The dynamic *rit.* (ritardando) is indicated. The section ends with a **CODA** section starting at measure 78, with dynamics *mf* and *rit.*

# Erro Gostoso

Trumpet in B♭ 1

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

**B** ♩ = 84

**C**

**D**

**CODA**

**rit.**

**f**

# Erro Gostoso

Trumpet in B♭ 2

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

**B** ♩ = 84

**C**

**D**

**1.**

**2.**

**CODA**

# Erro Gostoso

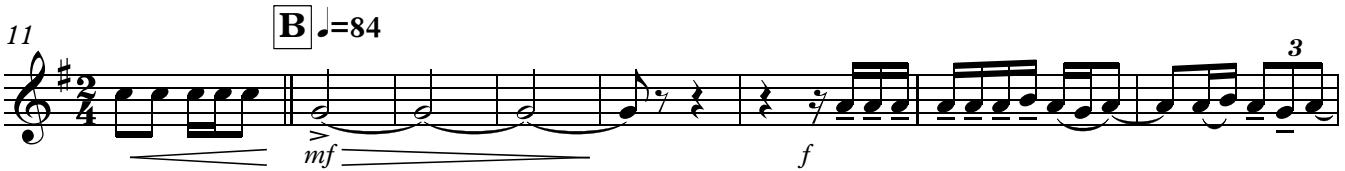
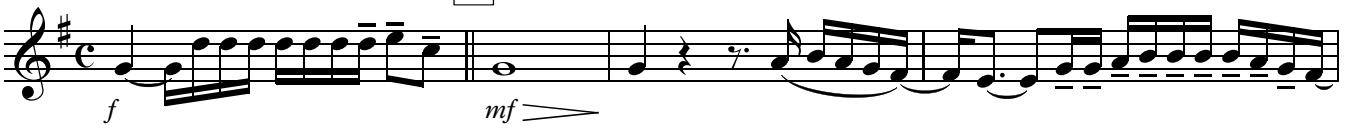
Trumpet in B♭ 3

Arr: Fábio Mesquita

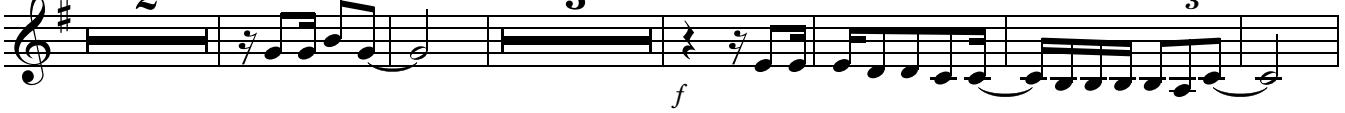
Simone Mendes

**Moderato** ♩ = 80

**A**

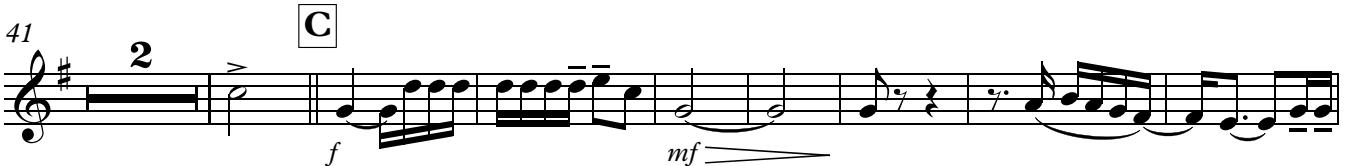


**B** ♩ = 84

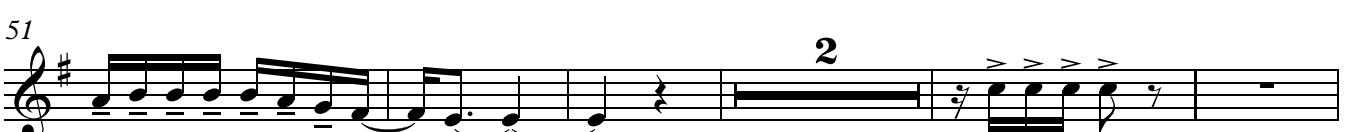


**3**

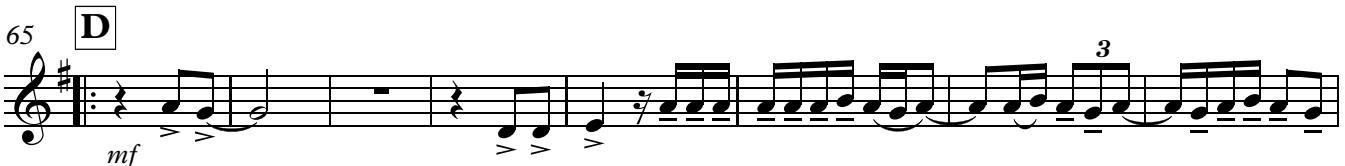
**3**



**C**

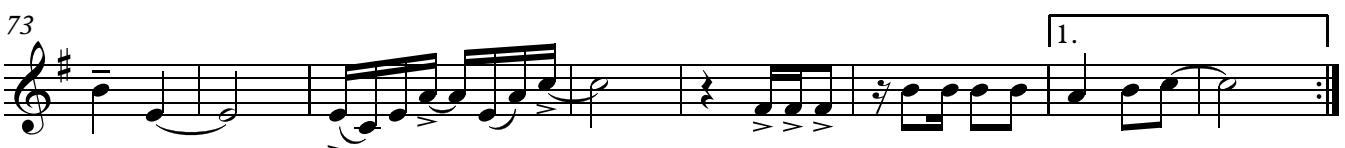


**2**



**D**

**3**



1.



**rit.**

**CODA**

Horn F 1

# Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

Musical score for Horn F1, section A. The music starts in common time with a key signature of one sharp. The first measure is marked *mf*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure consists of a series of eighth-note pairs.

6

Continuation of the musical score for Horn F1, section A. The music continues in common time with a key signature of one sharp. The first measure is marked *f*. The second measure is marked *p*. The third measure consists of a series of eighth-note pairs.

12 **B**  $\text{♩} = 84$

Musical score for Horn F1, section B. The music starts in common time with a key signature of one sharp. The first measure is marked *f*. The second measure is marked *f*. The third measure is marked *3*.

19

Continuation of the musical score for Horn F1, section B. The music continues in common time with a key signature of one sharp. The first measure is marked *3*. The second measure is marked *mp*.

30

Continuation of the musical score for Horn F1, section B. The music continues in common time with a key signature of one sharp. The first measure is marked *3*.

36

Continuation of the musical score for Horn F1, section B. The music continues in common time with a key signature of one sharp.

44 **C**

Musical score for Horn F1, section C. The music starts in common time with a key signature of one sharp. The first measure is marked *mf*. The second measure is marked *f*. The third measure is marked *p*.

54

Continuation of the musical score for Horn F1, section C. The music continues in common time with a key signature of one sharp. The first measure is marked *f*. The second measure is marked *3*.

63

Musical score for Horn F1, section D. The music starts in common time with a key signature of one sharp. The first measure is marked *mp*.

72

Continuation of the musical score for Horn F1, section D. The music continues in common time with a key signature of one sharp. The first measure is marked *4*. The second measure is marked *1.*

81 **2.**

**CODA**

Final section of the musical score for Horn F1. The music starts in common time with a key signature of one sharp. The first measure is marked *rit.*. The second measure is marked *mf*.

Horns F 2+3

# Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

6

12 **B**  $\text{♩} = 84$

19

30

36

44 **C**

54

63 **D**

73

79 1. 2. CODA

rit.

mf

This musical score consists of eight staves of music for two horns. The tempo is set at  $\text{♩} = 80$ . The piece is divided into four sections labeled A, B, C, and D. Section A begins with a dynamic of *mezzo-forte* (*mf*), followed by *f* and *p*. Section B follows with a dynamic of *f*, followed by *p*. Section C begins with *f*, followed by *f*. Section D begins with *f*, followed by *mezzo-forte* (*mp*). The score concludes with a *Coda* section, which includes a *ritardando* (rit.) instruction. The dynamics and tempos change frequently throughout the piece, with specific markings like *mf*, *f*, *p*, and *mp* appearing at various points.

# Erro Gostoso

Trombone 1

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

**B**  $\text{♩} = 84$

**C**

**D**

**CODA**

**rit.**  $f$

(2023) mesquitamusic@msn.com - Teresina-Piauí-Brasil

# Erro Gostoso

Trombone 2

Arr: Fábio Mesquita

Simone Mendes

Moderato  $\text{♩} = 80$

The sheet music consists of ten staves of musical notation for Trombone 2. The key signature is one flat, and the time signature varies between common time and 2/4. The tempo is Moderato, indicated by  $\text{♩} = 80$ . The music is divided into sections A, B, C, and D, each with its own dynamics and performance instructions. Section A starts at measure 1 with dynamic *f*, followed by *mf* and *p*. Section B begins at measure 11 with *mf*, followed by *p*, *f*, and *mf*. Section C starts at measure 40 with *f*, followed by *mf*. Section D starts at measure 65 with *mf*. The music concludes with a CODA starting at measure 81, marked *rit.* and *f*.

**A**

**B**  $\text{♩} = 84$

**C**

**D**

**CODA**

# Erro Gostoso

Trombone 3

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

6

11 **B**  $\text{♩} = 84$

19 2

30 3

36 2

46

54 3

62 **D**

71 3

79 1. 2. CODA rit. f

# Erro Gostoso

Euphonium B♭

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

Musical score for Euphonium B♭, Moderato tempo (♩ = 80). The score consists of ten staves of music. Staff 1 starts with a forte dynamic (f) followed by a dynamic marking *mf* with a crescendo line, then a piano dynamic (p). Staff 6 follows with a dynamic *f*. Staff 10 begins with a dynamic *f*, followed by a tempo change to ♩ = 84, indicated by a bracket labeled "B". The score continues with various dynamics including *p*, *f*, and *mf*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 6 through 10, showing a mix of eighth and sixteenth note patterns with various dynamics like *f*, *p*, *f*, and *mf*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 10 through 19, featuring a mix of eighth and sixteenth note patterns with dynamics like *f*, *p*, *f*, and *mf*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 19 through 28, showing a mix of eighth and sixteenth note patterns with dynamics like *f*, *3*, and *mf*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 28 through 35, showing a mix of eighth and sixteenth note patterns with dynamics like *2* and *3*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 35 through 44, showing a mix of eighth and sixteenth note patterns with dynamics like *2* and *3*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 44 through 54, showing a mix of eighth and sixteenth note patterns with dynamics like *f*, *mf*, and *p*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 54 through 62, showing a mix of eighth and sixteenth note patterns with dynamics like *f*, *2*, and *mf*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 62 through 71, showing a mix of eighth and sixteenth note patterns with dynamics like *mf*, *3*, and *f*.

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 71 through 81, showing a mix of eighth and sixteenth note patterns with dynamics like *3*, *f*, and *1.*

Continuation of the musical score for Euphonium B♭, section A. The score includes staves 81 through 88, showing a mix of eighth and sixteenth note patterns with dynamics like *2.*, *rit.*, and *f*.

**CODA**

# Erro Gostoso

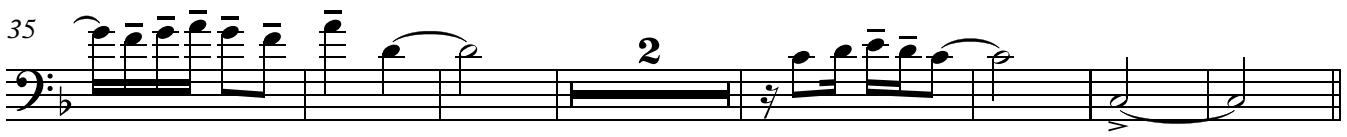
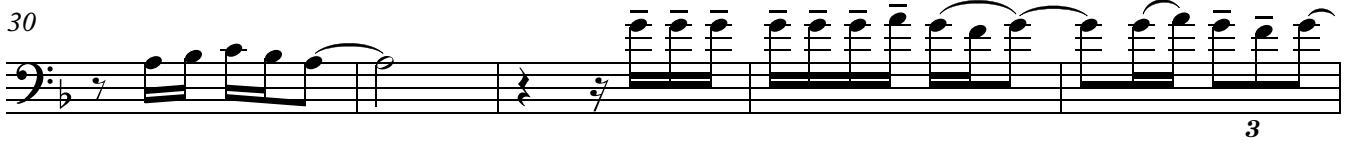
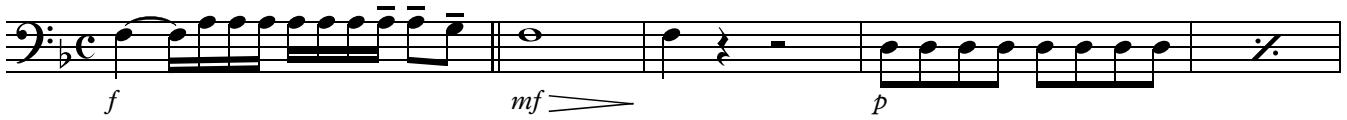
Euphonium C

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{J} = 80$

**A**



44 **C**



62 **D**



Tuba B♭

# Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato** ♩ = 80

**A**

7

12 **B** ♩ = 84

4

22

32

4

42

**C**

53

62

**D**

72

4

79 1.

2.

CODA

rit.

mf

Tuba Eb

# Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $\text{♩} = 80$

**A**

Musical score for Tuba Eb, section A. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

7

Continuation of the musical score for Tuba Eb, section A. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

12 **B**  $\text{♩} = 84$

4

Musical score for Tuba Eb, section B. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

22

Continuation of the musical score for Tuba Eb, section B. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

32

4

Continuation of the musical score for Tuba Eb, section B. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

42

**C**

Musical score for Tuba Eb, section C. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

53

Continuation of the musical score for Tuba Eb, section C. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

62

**D**

Musical score for Tuba Eb, section D. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

72

4

Continuation of the musical score for Tuba Eb, section D. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

79

1.

2.

**CODA**

Coda section of the musical score for Tuba Eb. The score consists of two staves. The first staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern. The second staff starts with a quarter note followed by a eighth note, then a half note, then a sixteenth-note pattern.

**rit.**

*mf*

Piano/Guitar

# Erro Gostoso

Arr: Fábio Mesquita

**Moderato**  $\text{J} = 80$

Simone Mendes

The musical score consists of ten staves of music. Staff 1 starts with a forte dynamic and includes chords F, B♭, A, F, Dm⁷, B♭, and F. Staff 2 begins at measure 9 with Gm⁷, followed by F, B♭, B♭, and a section starting with a boxed 'B' and a tempo change to  $\text{J} = 84$ , ending with Dm⁷. Staff 3 starts at measure 19 with B♭, B♭, F, Gm⁷, and C. Staff 4 starts at measure 28 with F, Dm⁷, and B♭. Staff 5 starts at measure 37 with B♭, F, Gm⁷, and C. Staff 6 starts at measure 44 with a boxed 'C', F, B♭, F, Dm⁷, and ends with a fermata. Staff 7 starts at measure 54 with B♭, B♭, F, Gm⁷, and F. Staff 8 starts at measure 63 with a boxed 'D', F, Dm⁷, and ends with a fermata. Staff 9 starts at measure 73 with B♭, B♭, F, Gm⁷, and C. Staff 10 concludes at measure 79 with a first ending (1.), a second ending (2. C), a Coda section, and a final ending (F, B♭, F). The score includes various dynamics like forte, piano, and accents, as well as performance instructions like 'rit.'.

Bass

# Erro Gostoso

Arr: Fábio Mesquita

Simone Mendes

**Moderato**  $J=80$

**A**

**A**

7

12 **B**  $J=84$

4

22

32

4

42

**C**

53

62

**D**

72

4

79 1.

2.

CODA

rit.

mf

Bateria

# Erro Gostoso

Arr: Fábio Mesquita

**Moderato**  $\text{J} = 80$

Simone Mendes

**A**

**B**

**C**

**D**

**CODA**

**rit.**