

A woman wearing a black veil and a black garment is shown from the chest up, looking down with a somber expression. She is holding a man's body, which is lying on a light-colored, patterned cloth. The man's face is visible, showing signs of distress or injury. The background is a blurred, light-colored wall.

HINO À NOSSA
SENHORA DA PIEDADE

ARRANJO

LAUDEMIR RAMOS

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido

Arr.: Laudemir Ramos

$\text{♩} = 90$

The score is for a marching band in 4/4 time with a tempo of 90 beats per minute. It features 18 parts: Piccolo, Flute, Oboe, Clarinet in Bb, Alto Sax, Tenor Sax, Baritone Sax, Bassoon, Trumpet in Bb 1, Trumpet in Bb 2, Horn in Ebb 1, Horn in Ebb 2, Tenor Trombone 1, Tenor Trombone 2, Bass Trombone, Euphonium, Tuba, and Drum Set. The key signature has one flat (Bb). Dynamics range from *f* (forte) to *mp* (mezzo-piano). The score is divided into two systems, with a repeat sign at the end of the first system.

HINO À NOSSA SENHORA DA PIEDADE

This musical score is for the hymn "HINO À NOSSA SENHORA DA PIEDADE". It is arranged for a large ensemble of instruments. The score is divided into two systems, with the first system starting at measure 8. The instruments included are Piccolo, Flute, Oboe, B♭ Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoon, B♭ Trumpet 1, B♭ Trumpet 2, Horn 1, Horn 2, Tenor Trombone 1, Tenor Trombone 2, Baritone Trombone, Euphonium, Tuba, and Double Bass. The key signature is one flat (B♭), and the time signature is 4/4. The score includes various musical notations such as dynamics (mf, mp, f), articulation (accents), and phrasing slurs. The Piccolo, Flute, and Oboe parts have a *mf* dynamic marking. The B♭ Trumpet 1 and 2 parts also have a *mf* marking. The Double Bass part has a *f* marking. The Euphonium part has a *mp* marking. The score is written in a standard musical notation style with a clean, professional layout.

15

1. 2.

Picc. *f* *tr*

Fl. *f* *tr*

Ob. *f* *tr*

B. Cl. *f* *tr*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Bsn. *mp*

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1 *mp*

Hn. 2 *mp*

T. Tbn. 1 *mf*

T. Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba

D. S. *f*

HINO À NOSSA SENHORA DA PIEDADE

22 Picc. *mf*

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

A. Sx. *mf*

T. Sx. *mf*

B. Sx. *mf*

Bsn. *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2 *mf*

Hn. 1 *mf*

Hn. 2 *mf*

T. Tbn. 1 *mf*

T. Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

D. S. *mf*

28

1. 2.

Picc. *f* *cresc.* *f*

Fl. *f* *cresc.* *f*

Ob. *f* *cresc.* *f*

B♭ Cl. *f* *cresc.* *f*

A. Sx. *f* *f*

T. Sx. *f* *f*

B. Sx. *f* *f*

Bsn. *f* *f*

B♭ Tpt. 1 *f* *mf* *f*

B♭ Tpt. 2 *f* *mf* *f*

Hn. 1 *f* *mf* *cresc.* *f*

Hn. 2 *f* *mf* *cresc.* *f*

T. Tbn. 1 *f* *mf* *f*

T. Tbn. 2 *f* *mf* *f*

B. Tbn. *f* *mf* *f*

Euph. *f* *mf* *cresc.* *f*

Tuba *f* *mf* *cresc.* *f*

D. S. *f* *mf* *cresc.* *f*

Piccolo

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
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f

10 *mf*

16 2. *f* *tr* *tr*

21 *tr* *tr*

27 1. 2.

32 *f* *cresc.*

36 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f

10 *mf* *8va*

16 2. *f* *tr* *tr*

21 *tr* *tr*

27 1. 2.

32 *f* *cresc.* *f*

5

Oboe

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

$\text{♩} = 90$

f

10 *mf*

16 2. *f* *tr* *tr*

21 *tr* *tr*

27 1. 2.

32 *f* *cresc.* *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f *mf*

6

12 1. 2.

19 *tr* *tr* *tr* *tr*

24 1.

30 2. *f* *cresc.*

35 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f *mf*

6

12 1. 2.

19 *f* 3 *tr* 3 *tr* 3 *tr* 3 *tr*

24 1.

30 2. *f* *cresc.*

35 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

$\text{♩} = 90$

f *mf*

6

12 1. 2.

19 *f* 3 *tr* 3 *tr* 3 *tr* 3 *tr*

24 1.

30 2. *f* *cresc.*

35 3 3 3 *f*

1º Alto Sax

MARCHA SOLENE
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f *mf*

5

11 1.

17 2. *mp*

23

29 1. 2. *f*

34 *f*

3° Alto Sax

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f *mf*

5

11 1.

17 2. *mp*

23

29 1. 2. *f*

34 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f *mp*

6

11

16 1. 2. *mp*

21

27 1. 2.

33 *f* *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f *mp*

6

11

1.

16

2.

mp

21

27

1.

2.

33

f *f*

Baritone Sax

MARCHA SOLENE
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f

7 *mp*

13 *mp*

18 *mp*

24 *mp*

30 *mp*

35 *f*

Bassoon

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

6

12

17

23

29

34

f

mp

f

1º Trumpet in B♭

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

10 *mf* 1.

16 2. 5

26 1. 2.

32 *f* *mf* *f*

2º Trumpet in B♭

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

10 *mf*

16 2. 5

26 1. 2.

32 *f* *mf* *f*

3° Trumpet in Bb

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

10 *mf*

16 2. *mf*

26 1. 2. *mf*

32 *f* *mf* *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

10 *mf*

16 2. *mf*

26 1. 2. *mf*

32 *f* *mf* *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

5 *p*

10

15 1. 2. *mp*

20

25 1.

30 2. *f* *mf* *cresc.*

35 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

1. 2.

mf

5 *p*

10

15 *mp*

20

25 1.

30 2. *f* *mf* *cresc.*

35 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

5

10

15 1. 2. *mp*

20

25 1.

30 2. *f* *mf* *cresc.*

35 *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

5

p

10

15

1. 2.

mp

20

25

1.

30

2.

f mf cresc.

35

f

1 Tenor Trombone

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Comp. Desconhecido

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♩ = 90

mf

5

p

10

15

mf

20

26

32

f *mf* *f*

2 Tenor Trombone

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

mf

5

p

10

15

mf

20

26

32

f *mf* *f*

3 Tenor Trombone

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

Musical notation for measures 1-4. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a quarter rest. Measures 2 and 3 feature a triplet of eighth notes (G4, A4, Bb4) with accents and a dynamic marking of *mf*. Measure 4 contains a half note G4 with a fermata and a dynamic marking of *f*.

5

Musical notation for measures 5-8. Measures 5-7 consist of eighth-note triplets (G4, A4, Bb4) with a dynamic marking of *p*. Measure 8 features a quarter note G4 and a quarter note A4.

10

Musical notation for measures 9-14. Measures 9-14 continue with eighth-note triplets (G4, A4, Bb4) with a dynamic marking of *p*.

15

Musical notation for measures 15-18. Measures 15-16 are the first ending, and measures 17-18 are the second ending. The dynamic marking is *mf*.

20

Musical notation for measures 19-25. Measures 19-25 feature eighth-note triplets (G4, A4, Bb4) with a dynamic marking of *f*.

26

Musical notation for measures 26-31. Measures 26-31 feature eighth-note triplets (G4, A4, Bb4) with a dynamic marking of *f*.

32

Musical notation for measures 32-36. Measures 32-36 feature eighth-note triplets (G4, A4, Bb4) with a dynamic marking of *f*.

4 Tenor Trombone

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

The musical score is written for a 4 Tenor Trombone in bass clef, 4/4 time, and B-flat major. It consists of seven staves of music. The first staff starts with a tempo marking of ♩ = 90 and a dynamic of *mf*. The second staff begins at measure 5 with a dynamic of *p*. The third staff begins at measure 10. The fourth staff begins at measure 15 and includes first and second endings. The fifth staff begins at measure 20. The sixth staff begins at measure 26 and also includes first and second endings. The seventh staff begins at measure 32 and features dynamics of *f*, *mf*, and *f* with various articulations like accents and slurs.

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f *p*

6

11

1.

16

2. *mf*

21

27

1. 2.

33

f *mf* *f*

Euphonium

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido

Arr.: Laudemir Ramos

♩ = 90

f *mp* *mf* *mf* *f* *mf* *f*

Euphonium

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido

Arr.: Laudemir Ramos

♩ = 90

f *mp*

6

11

16

21

27

32

f *mf* *cresc.* 3 3 3 3

36

f

Tuba B \flat

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

$\text{♩} = 90$

f *mf*

6

12 1. 2.

18

23

29 1. 2. *f*

34 *cresc.* *f*

MARCHA SOLENE
HINO À NOSSA SENHORA DA PIEDADE

Comp. Desconhecido
Arr.: Laudemir Ramos

♩ = 90

f

5

p

10

f

14

1. 2.

19

f

23

27

31

f *mf* *cresc.*

35

f