

De Volta Pro Aconchego (Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos
Arranjo e Adaptação: Ibanez Dutra Munhoz

♩ = 110

The score is arranged for a large ensemble. The Flute part includes a 'Solo f' section. Dynamics range from *mp* to *ff*. The Piano part includes a chord progression: Bm7, E7(b13), Am7, C/G D/C, Bm7 Em7/C, Cm9, Bm7/E, E7(b13).

Piccolo
Flute
1st Clarinet in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
4th Clarinet in Bb
1st Alto Saxophone
2nd Alto Saxophone
1st Tenor Saxophone
2nd Tenor Saxophone
Baritone Saxophone
1st Horn in F
2nd Horn in F
1st Trumpet in Bb
2nd Trumpet in Bb
3rd Trumpet in Bb
Baritone
1st Trombone
2nd Trombone
3rd Trombone
Bass in Eb
Bass in Bb
Piano
Contrabass
Percussion

10

Picc. *mf*

Fl. 1

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. *mp*

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

Bari. Sax.

Hn. *mp*

Hn. *f*

Tpt. 1 (Mute) *f*

Tpt. 2 (Mute) *mp*

Tpt. 3 (Mute) *mp*

Bar. (Mute) *mp*

Tbn. 1 (Mute) *mp*

Tbn. 2 (Mute) *mp*

Tbn. 3 (Mute) *mp*

Bass *mf*

Bass *mf*

Pno. *mf*

Chords: *Am*⁷ *F*⁷/*C* *Em*⁷/*B* *B*⁹ *A*⁷(*5b*) *sfz* SOLO Sax Alto

Perc. 1

16

Picc. *mp* *pp*

Fl. 1 *mp* *pp*

Cl. 1 *mp* *pp*

Cl. 2 *mp* *pp*

Cl. 3 *mp* *pp*

Cl. 4 *mp* *pp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax. 1 *pp*

T. Sax. 2 *pp*

Bari. Sax. *pp*

Hn. *pp* *pp*

Hn. *pp* *pp*

Tpt. 1 *Mute* *Muu* *pp*

Tpt. 2 *Muu* *pp*

Tpt. 3 *Muu* *pp*

Bar. *pp*

Tbn. 1 *Open* *pp* *pp*

Tbn. 2 *Open* *pp* *p*

Tbn. 3 *Open* *pp* *p*

Bass *pp* *pp* *p*

Bass *pp* *pp* *p*

Pno. *G* *Am7(9#)* *Bm7(#9)* *Am7(9#)* *D7/13* *G6* *E7* *E7(b13)* *E7* *Am* *E7(b13)* *E7*

Cb.

Perc. 1

24

Picc. *mp*

Fl. 1 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. *mp*

A. Sax. 1 *mp*

A. Sax. 2 *mp*

T. Sax. 1 *mp*

T. Sax. 2 *mp*

Bari. Sax. *mp*

Hn. *mp*

Hn. *mp*

Tpt. 1 *mf* *p* Solo ou nape
f Open

Tpt. 2 *mf* *p* Solo ou nape
f Open

Tpt. 3 *mf* *p* Solo ou nape
f Open

Bar. *mp* *mf* *p*

Tbn. 1 *mp* *mf* *p*

Tbn. 2 *mp* *mf* *p*

Tbn. 3 *mp* *mf* *p*

Bass

Bass

Pno. Am E7 Am E7 Am C/D D7/9 Bm7 Am7(#9)D7(add13) Solo Trompette

Cb.

Perc. 1

32

Picc. *mp* *mf* *f* Solo Naïpe

Fl. 1 *mp* *mf* *f* Solo Naïpe

Cl. 1 *mp* *f* Solo Naïpe

Cl. 2 *mp* *f* Solo Naïpe

Cl. 3 *mp* *f* Solo Naïpe

Cl. *mp* *f* Solo Naïpe

A. Sax. 1 *pp* *mf* *f* Solo Naïpe

A. Sax. 2 *pp* *mf* *f* Solo Naïpe

T. Sax. 1 *pp* *mf* *f* Solo Naïpe

T. Sax. 2 *pp* *mf* *f* Solo Naïpe

Bari. Sax. *pp* *mf* *f* Solo Naïpe

Hn. *pp*

Hn. *pp*

Tpt. 1

Tpt. 2

Tpt. 3

Bar.

Tbn. 1

Tbn. 2

Tbn. 3

Bass

Bass

Pno. *G⁶(add9)* *A^m7(add9)* *B^m7(add9)* *D7(4/9)* *G⁶(add9) F/G* *G⁷(add9)* *C⁶(add2)/G* *E7(b9/#9)* Solo Naïpe Saxophones

Cb.

Perc. 1

40

Picc. *mf*

Fl. 1 *mf*

Cl. 1 *pp*

Cl. 2 *pp*

Cl. 3 *pp*

Cl. 4 *pp*

A. Sax. 1 *pp*

A. Sax. 2 *pp*

T. Sax. 1 *pp*

T. Sax. 2 *pp*

Bari. Sax. *pp*

Hn. *mp*

Hn. *mp*

Tpt. 1 *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Bar. *pp* *mf* Solo

Tbn. 1 *pp* *mf* Solo Naïpe

Tbn. 2 *pp* *mf* Solo Naïpe

Tbn. 3 *pp* *mf*

Bass

Bass

Pno. *Am7(add9)* *D/C* *Bm7* *Em7(add9)* *Am7(add9)* *G* *E7* *E7(b13)* Solo Trombones Naïpe

Cb.

Perc. 1

55

Picc.
Fl. 1
Cl. 1
Cl. 2
Cl. 3
Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
T. Sax. 2
Bari. Sax.
Hn.
Hn.
Tpt. 1
Tpt. 2
Tpt. 3
Bar.
Tbn. 1
Tbn. 2
Tbn. 3
Bass
Bass
Pno.
Cb.
Perc. 1

E7 Am7(add9) D7(4/9) C6(add9)/G F/G G7(add9)(add9)/G E7(b9) A7 E7(b13) E7(b13)

65 $\text{♩} = 94$ AD LIBITUM SAX

Picc. *mf* AD LIBITUM SAX

Fl. 1 *mf* AD LIBITUM SAX

Cl. 1 *mp* AD LIBITUM SAX

Cl. 2 *mp* AD LIBITUM SAX

Cl. 3 *mp* AD LIBITUM SAX

Cl. 4 *mp* AD LIBITUM SAX

A. Sax. 1 *mf* AD LIBITUM SAX

A. Sax. 2 *mf* AD LIBITUM SAX

T. Sax. 1 *mf* AD LIBITUM SAX

T. Sax. 2 *mf* AD LIBITUM SAX

Bari. Sax. *mf* AD LIBITUM SAX

Hn. *mp* *sfz* AD LIBITUM SAX

Hn. *mp* *sfz* AD LIBITUM SAX

Tpt. 1 (Mute) *mp* *sfz* AD LIBITUM SAX

Tpt. 2 (Mute) *mp* *sfz* AD LIBITUM SAX

Tpt. 3 (Mute) *mp* *sfz* AD LIBITUM SAX

Bar. *mp* *sfz* AD LIBITUM SAX

Tbn. 1 (Mute) *mp* *sfz* AD LIBITUM SAX

Tbn. 2 (Mute) *mp* *sfz* AD LIBITUM SAX

Tbn. 3 (Mute) *mp* *sfz* AD LIBITUM SAX

Bass *mf* *sfz* AD LIBITUM SAX

Bass *mf* *sfz* AD LIBITUM SAX

Pno. *mf* $\text{♩} = 94$ *sfz* AD LIBITUM SAX

Ch. *mf* AD LIBITUM SAX

Perc. 1

mf $\text{F}7/\text{C}$ $\text{E}m7/\text{B}$ $\text{B}b^{\circ}$ $\text{A}7(5b)$ G

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

Piccolo

$\text{♩} = 110$

8

mf

16

mp

pp

24

mp

mp

30

mp

35

mf

f

Solo Naípe

41

46

mf

mf

54

mf

63

1.

2.

$\text{♩} = 94$

mf

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

Flute

Solo f

7

14 *mp* *pp*

23 *mp* *mp*

28 *mp*

35 *mf* *f* *Solo Naipe*

41 *mf*

47 *mf* *mf*

55 1. 2.

64 2. *AD LIBITUM SAX*

$\text{♩} = 110$

$\text{♩} = 94$

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(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

♩ = 110

1st Clarinet

10

16

24

30

36

41

45

54

63

66

mp *sfz* *mp* *mp* *pp* *mp* *f* *mf* *mp* *mp*

Solo Naípe

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

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♩ = 110

2nd Clarinet

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

3rd Clarinet

$\text{♩} = 110$

The musical score is written for a 3rd Clarinet in G major (one sharp) and common time. It consists of ten staves of music. The tempo is marked as quarter note = 110. The score includes various dynamics such as *mp*, *sfz*, *pp*, *f*, and *mf*. It features several musical techniques including slurs, accents, and fingerings (2, 3). A section starting at measure 35 is marked 'Solo Naípe' and includes a *f* dynamic. The score concludes with a first ending (1.) and a second ending (2.) leading to a final section starting at measure 67, which has a tempo change to quarter note = 94 and is marked 'AD LIBITUM SAX'. The piece ends with a sustained chord.

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos
Arranjo e Adaptação: Ibanez Dutra Munhoz

4th Clarinet

$\text{♩} = 110$

9

14

23

28

35

42

49

59

64

67

$\text{♩} = 94$

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

1st Sax Eb

$\text{♩} = 110$

4 5

sfz *mp*

15 SOLO

22

29

pp *mf*

38 Solo Naípe

f

45

pp *mf*

54

mf

1. 2.

66

$\text{♩} = 94$

AD LIBITUM SAX

De Volta Pro Aconchego

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Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

2nd Sax Eb

♩ = 110

4

3

sfz *mp* *mf*

10

3

3

16

2

2

3

3

pp *mp*

25

2

3

3

pp

34

Solo Naípe

mf *f*

3

3

42

3

3

pp

49

mf *mf*

3

2

6

62

1.

2.

3

mf

3

67

♩ = 94

AD LIBITUM SAX

3

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Muihöz

1st Tenor Sax B \flat

$\text{♩} = 110$

4

sfz *mp* *mf*

10

3

3

2

18

3

3

pp *mp*

26

2

3

3

3

pp

35

Solo Naipe

mf *f*

3

3

3

43

3

pp

50

mf *mf*

3

2

6

63

1.

2.

mf

3

67

$\text{♩} = 94$

AD LIBITUM SAX

3

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

Baritone Saxophone

$\text{♩} = 110$

The musical score is written for Baritone Saxophone in the key of D major (three sharps) and common time (C). It consists of eight staves of music. The tempo is marked as quarter note = 110. The score includes various dynamics such as *mp*, *mf*, *sfz*, *pp*, and *f*. It features several triplets and a section marked 'Solo Naipe' starting at measure 31. The piece concludes with a section marked 'AD LIBITUM SAX' and a tempo change to quarter note = 94.

6

12

22

31 *Solo Naipe*

40

46

55

66 $\text{♩} = 94$ *AD LIBITUM SAX*

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

1st Horn in F

$\text{♩} = 110$

9

mp *sfz* *f* *f*

15

sfz *pp* *pp*

24

mp *mf* *p*

32

pp *mp*

43

49

56

mp

66

$\text{♩} = 94$ AD LIBITUM SAX

sfz *sfz*

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

2nd Horn in F $\text{♩} = 110$

9

f *sfz* *f*

14

f *sfz* *pp* *pp*

21

mp

26

mf *p* *pp*

35

mp

45

51

58

1. 2.

sfz

67 $\text{♩} = 94$ *AD LIBITUM SAX* *sfz*

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

1st Trumpet $\text{♩} = 110$

7

f

10 (Mute)

mp sfz sfz mp sfz

6

22 Mute

pp mf

3

29

p f Open

3

35

mp

3

41

41

46

mf mf

5 8 1.

64 2.

(Mute) $\text{♩} = 94$ AD LIBITUM SAX

mp sfz sfz mp sfz

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos
Arranjo e Adaptação: Ibanez Dutra Munhoz

2nd Trumpet $\text{♩} = 110$

7

f

10 (Mute)

mp *sfz* *sfz* *mp* *sfz* *sfz*

6

22 Mute

pp *mf* *p* *p*

3

3

31 Solo ou naipe

f Open

3

3

3

3

3

38

mp

44

mf

48

mf

5

8

1.

64 (Mute)

mp *sfz* *sfz* *sfz* *mp* *sfz*

$\text{♩} = 94$ AD LIBITUM SAX

De Volta Pro Aconchego (Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos
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3rd Trumpet in B \flat $\text{♩} = 110$

f

10 (Mute)

mp sfz sfz mp sfz

22 Mute

pp mf p

31 Solo ou naipe

f Open

38

mp

44

mf

48

mf

64 (Mute)

mp sfz sfz mp sfz sfz

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

Baritone

$\text{♩} = 110$

7

f *mp* *sfz*

13

sfz *sfz* *pp* *pp*

22

mp *mf* *p*

30

4

4

pp

45

Solo

mf

52

3

3

59

3

1. 2.

65

$\text{♩} = 94$

AD LIBITUM SAX

mp *sfz* *sfz* *sfz*

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

1st Trombone

♩ = 110

7

f *mp* *sfz*

(Mute)

13

sfz *sfz* *pp* *pp*

Open

22

p *mp* *mf* *p*

30

4

pp

45

mf

Solo Naípe

52

58

64

2.

(Mute)

♩ = 94

mp *sfz* *sfz* *sfz*

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

2nd Trombone

$\text{♩} = 110$

7

f

(Mute)

mp

sfz

13

sfz

Open

sfz

pp

Open

pp

22

p

mp

mf

p

30

4

4

pp

45

Solo Naipe

mf

52

58

3

3

1.

64

2.

(Mute)

mp

sfz

sfz

sfz

$\text{♩} = 94$

AD LIBITUM SAX

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

Composição: Nando Cordel / Dominginhos

Arranjo e Adaptação: Ibanez Dutra Munhoz

♩ = 110

3rd Trombone

7 (Mute)

f *mp* *sfz*

13

Open

sfz *pp* *pp*

22

p *mp* *mf* *p*

30

4

pp

45

Solo Naípe

mf

52

mf

58

mf

64

2. (Mute)

♩ = 94

AD LIBITUM SAX

mp *sfz* *sfz* *sfz*

De Volta Pro Aconchego

(Versão Elba Ramalho / Dominginhos)

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Arranjo e Adaptação: Ibanez Dutra Munhoz

$\text{♩} = 110$

Bass Eb

The musical score is written for Bass Eb in the key of D major (two sharps) and common time (C). It consists of nine staves of music. The first staff begins with a tempo marking of quarter note = 110. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present between measures 61 and 65, with a second ending starting at measure 66. The piece concludes with a tempo change to quarter note = 94 and a dynamic marking of sfz.

7

mf

14

sfz

21

27

34

2

42

6

54

61

1. 2.

mf

66

$\text{♩} = 94$

AD LIBITUM SAX

sfz

De Volta Pro Aconchego

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Arranjo e Adaptação: Ibanez Dutra Munhoz

Piano

$\text{♩} = 110$

Bm7 E7(b13) Am7 C/G D/C Bm7 Em7/C

7 Cm9 Bm7/E E7(b13) Am7 F7/C Em7/B

ff *mf*

13 Bb° A7(5b) SOLO Sax Alto G Am7(9#)

18 Bm7(#9) Am7(9#) D7/13 G6 E7 E7(b13) E7

22 Am E7(b13) E7 Am E7 Am

Musical notation for measures 22-25. Treble clef, key signature of one sharp (F#). Chords: Am, E7(b13), E7, Am, E7, Am. Includes a triplet in measure 24.

26 E7 Am C/D D7/9 Bm7

Musical notation for measures 26-29. Treble clef, key signature of one sharp (F#). Chords: E7, Am, C/D, D7/9, Bm7. Includes a triplet in measure 27.

31 Am7(#9) D7(add13) G6(add9) Am7(add9) Bm7(add9) D7(4/9)

Solo Trompete

Musical notation for measures 31-35. Treble clef, key signature of one sharp (F#). Chords: Am7(#9), D7(add13), G6(add9), Am7(add9), Bm7(add9), D7(4/9). Includes a triplet in measure 32 and a "Solo Trompete" instruction.

36 G6(add9) F/G G7(add9) C6(add2)/G E7(b9/#9) Am7(add9)

Solo Naibe Saxofones

Musical notation for measures 36-40. Treble clef, key signature of one sharp (F#). Chords: G6(add9), F/G, G7(add9), C6(add2)/G, E7(b9/#9), Am7(add9). Includes a triplet in measure 37 and a "Solo Naibe Saxofones" instruction.

41 D/C Bm⁷ Em⁷(add9) Am⁷(add9)

46 G E⁷ E⁷(b13) Am⁷(add9) D⁷(4/9) D/C Bm⁷

Solo Trombones Naípe

51 E⁷(b9) Am⁷(add9) F[#]m B⁷(b9) Em⁷(add9)

55 E⁷ Am⁷(add9) D⁷(4/9) C⁶(add9)/G F/G G⁷(add9)

60 C⁶(add9)/G E7(b9) E7(b13)

64 E7(b13) Am7 F7/C Em7/B

♩ = 94

68 B^b A7(5b) AD LIBITUM SAX G

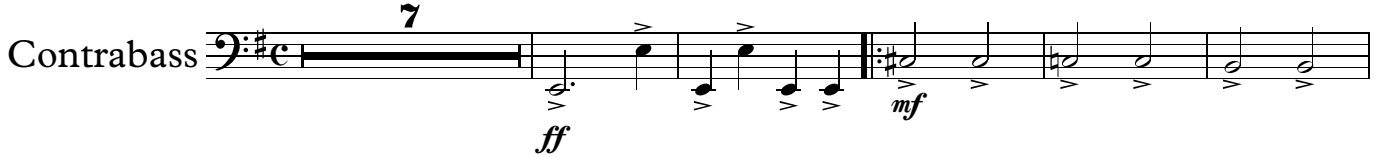
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♩ = 110

Contrabass 

13



20



26



33



40



46



53



60



65

