

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

GRADE

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- Flautim C
- Requinta
- 1° Clarinete Bb
- 2° e 3° Clarinete Bb
- Alto
- Tenor
- 1° Trompete Bb
- 2° e 3° Trompete Bb
- Bombardino C
- 1° Trombone C
- 2° e 3° Trombone C
- 1° e 2° Horne
- Tuba Bb
- Bombo
- Percussão

The score is written in 4/4 time and B-flat major. The key signature has two flats (Bb and Eb). The percussion part includes a snare drum (Bombo) and a cymbal (Percussão).

São Pedro

4

The image displays a musical score for a piece titled "São Pedro". The score is written for a large ensemble, including vocalists and instrumentalists. It consists of 12 staves. The first five staves are vocal parts, and the remaining seven are instrumental parts. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the vocal entries and initial instrumental accompaniment. The second and third measures show the vocalists and instrumentalists playing in unison. The notation includes various rhythmic values, accidentals, and dynamic markings.

São Pedro

7

1. 2. *Fine*

The musical score is presented in two systems. Each system consists of two staves. The first system is labeled '1.' and the second is labeled '2. Fine'. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The upper staves of each system represent the choir, and the lower staves represent the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The first system ends with a double bar line and repeat dots, and the second system ends with a double bar line and a fermata.

São Pedro

10

The musical score for 'São Pedro' begins at measure 10. It is written in B-flat major (two flats) and 4/4 time. The score is organized into two systems of staves. The first system consists of six staves: five vocal staves (treble clef) and one piano accompaniment staff (treble clef). The second system consists of six staves: two vocal staves (treble clef), three bass staves (bass clef), and one piano accompaniment staff (bass clef). The vocal lines feature a melodic phrase starting with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of arpeggiated chords, and the bass line features a steady eighth-note pattern. The score is marked with a double bar line and repeat signs at the beginning of each system.

São Pedro

13

This musical score is for the piece 'São Pedro' and is marked with the number 13 in a box. It consists of 13 staves. The first six staves are vocal parts, with the top two staves likely representing a soprano and alto, and the next four representing a tenor and bass. The seventh and eighth staves are for a piano accompaniment, with the seventh staff in treble clef and the eighth in bass clef. The ninth and tenth staves are for a guitar accompaniment, with the ninth staff in treble clef and the tenth in bass clef. The eleventh and twelfth staves are for a double bass accompaniment, with the eleventh staff in bass clef and the twelfth in bass clef. The thirteenth staff is a double bar line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The music features a variety of rhythmic values, including quarter notes, eighth notes, and sixteenth notes, as well as rests and dynamic markings such as *p* (piano) and *f* (forte). The vocal lines are characterized by melodic movement and some phrasing slurs. The piano and guitar parts provide harmonic support, while the double bass part provides a steady rhythmic foundation.

16

Musical score for 'São Pedro' starting at measure 16. The score is written for a choir and piano. It features a complex arrangement of vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three measures. The first measure shows the vocal parts with various melodic lines and rests. The piano accompaniment consists of chords and rhythmic patterns. The second measure continues the vocal and piano parts. The third measure concludes the section with a final cadence. The score is written on a grand staff with multiple systems of staves.

São Pedro

19

19

São Pedro

22

The musical score is arranged in two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system consists of five staves: two vocal staves (Soprano, Alto), two piano accompaniment staves (Right and Left Hand), and one figured bass staff. The music is in a key signature of two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano). The figured bass staff at the bottom uses diamond-shaped symbols to indicate the notes for the basso continuo.

25

1.

2.

The musical score is divided into two systems, labeled 1. and 2. System 1 contains five staves of music, and System 2 contains five staves. The first staff in each system is a vocal line. The second and third staves are for a string ensemble (violin and viola). The fourth and fifth staves are for a string ensemble (cello and double bass). The sixth staff is a piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major, and the time signature is 4/4. The score concludes with a double bar line and the instruction 'D.C. al Fine'.

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

Flautim C

4

7 1. 2. *Fine*

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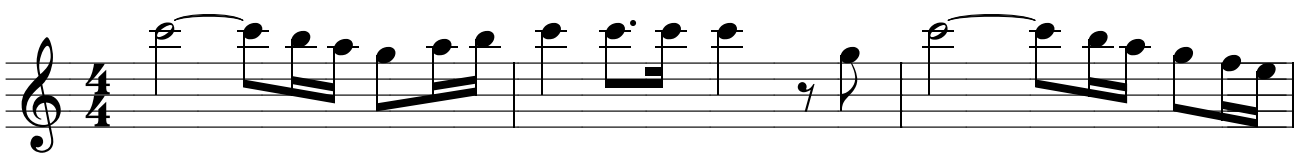
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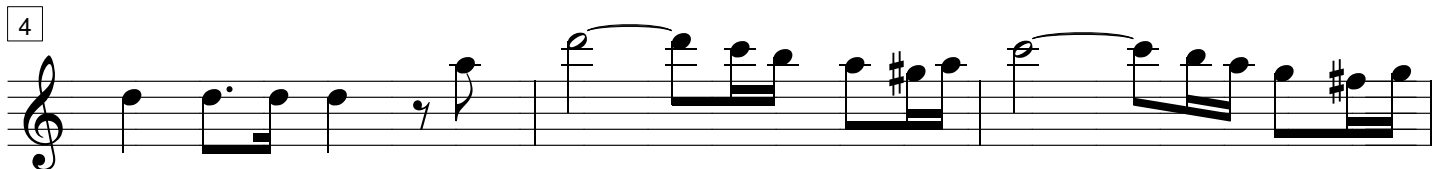
25 1. 2. *D.C. al Fine*

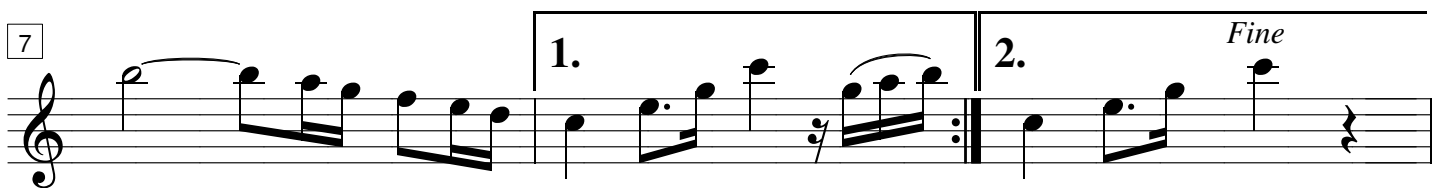
São Pedro

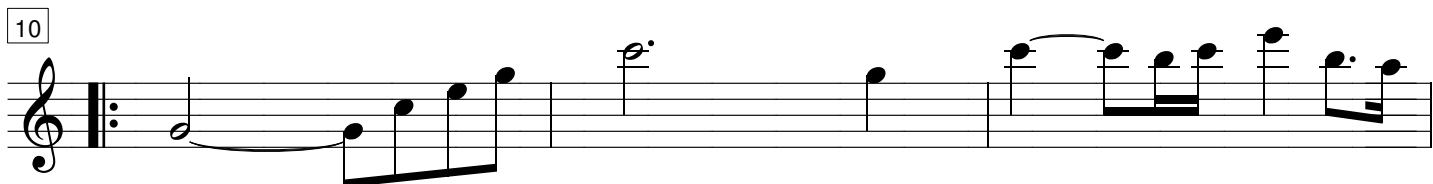
Marcha Religiosa

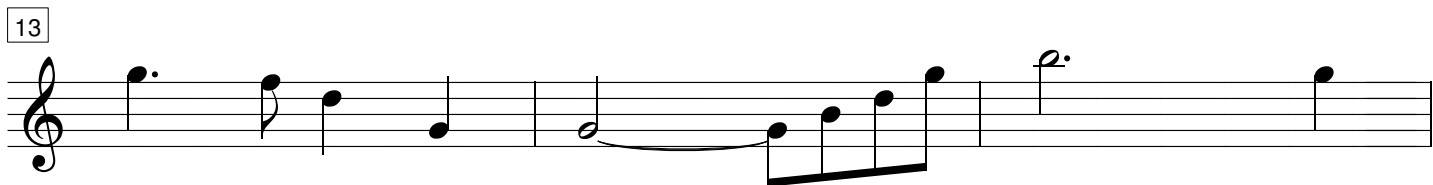
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Requinta  Musical notation for Requinta, measures 1-3. Treble clef, 4/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The second measure continues with eighth notes F4, E4, D4, C4, B3, A3. The third measure has a quarter note G3, a quarter rest, and a quarter note F3.

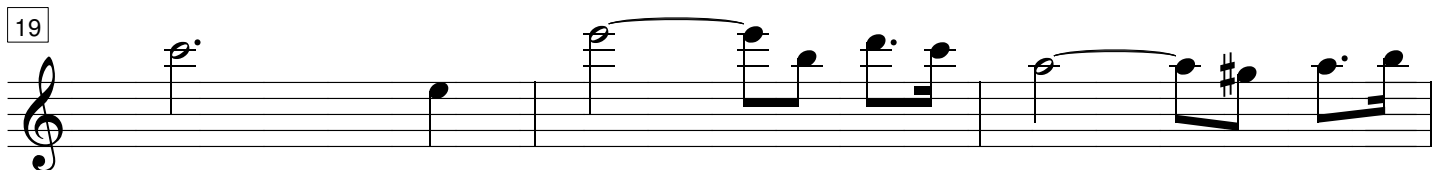
4  Musical notation for Requinta, measures 4-6. Measure 4 continues the melody from measure 3. Measure 5 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 6 has a quarter note C5, a quarter note B4, and a quarter note A4.

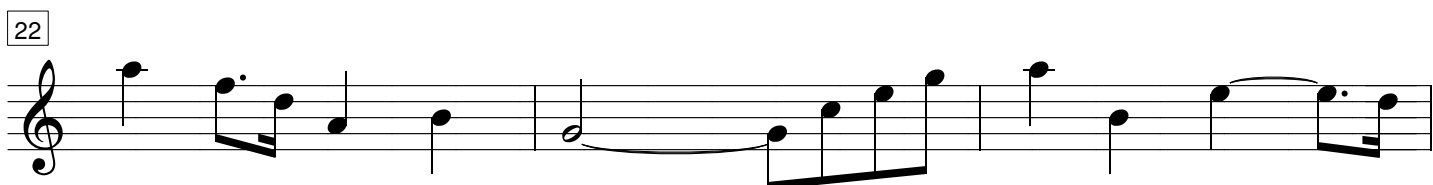
7  Musical notation for Requinta, measures 7-9. Measure 7 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 8 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 9 has a quarter note G4, a quarter note F4, and a quarter note E4. A first ending bracket covers measures 8 and 9.

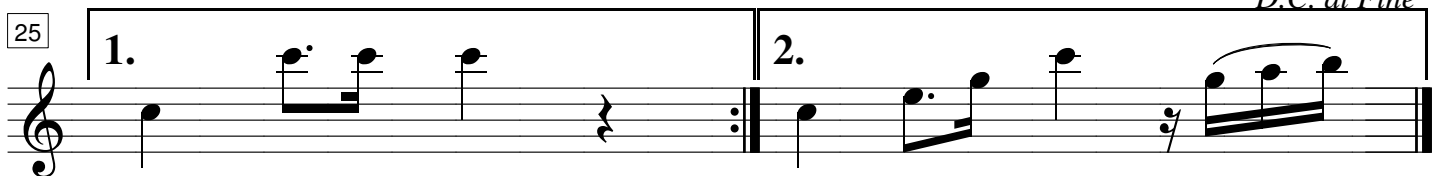
10  Musical notation for Requinta, measures 10-12. Measure 10 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 11 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 12 has a quarter note G4, a quarter note F4, and a quarter note E4. A second ending bracket covers measures 11 and 12.

13  Musical notation for Requinta, measures 13-15. Measure 13 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 14 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 15 has a quarter note G4, a quarter note F4, and a quarter note E4.

16  Musical notation for Requinta, measures 16-18. Measure 16 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 17 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 18 has a quarter note G4, a quarter note F4, and a quarter note E4.

19  Musical notation for Requinta, measures 19-21. Measure 19 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 20 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 21 has a quarter note G4, a quarter note F4, and a quarter note E4.

22  Musical notation for Requinta, measures 22-24. Measure 22 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 23 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 24 has a quarter note G4, a quarter note F4, and a quarter note E4.

25  Musical notation for Requinta, measures 25-27. Measure 25 has a quarter note G4, a quarter note A4, and a quarter note B4. Measure 26 has a quarter note C5, a quarter note B4, and a quarter note A4. Measure 27 has a quarter note G4, a quarter note F4, and a quarter note E4. A first ending bracket covers measures 26 and 27. A second ending bracket covers measures 27 and 28. The piece ends with a double bar line and a repeat sign.

D.C. al Fine

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

1º Clarinete Bb

4

7

10

13

16

19

22

25

1. 2. *Fine*

D.C. al Fine

Detailed description: This is a musical score for the 1st Clarinet Bb part of the march 'São Pedro'. The score is written in 4/4 time and B-flat major. It consists of 25 measures. The first measure is a whole note G4. The second measure is a half note G4. The third measure is a quarter note G4. The fourth measure is a quarter note A4. The fifth measure is a quarter note Bb4. The sixth measure is a quarter note C5. The seventh measure is a quarter note Bb4. The eighth measure is a quarter note A4. The ninth measure is a quarter note G4. The tenth measure is a quarter note F4. The eleventh measure is a quarter note E4. The twelfth measure is a quarter note D4. The thirteenth measure is a quarter note C4. The fourteenth measure is a quarter note Bb3. The fifteenth measure is a quarter note A3. The sixteenth measure is a quarter note G3. The seventeenth measure is a quarter note F3. The eighteenth measure is a quarter note E3. The nineteenth measure is a quarter note D3. The twentieth measure is a quarter note C3. The twenty-first measure is a quarter note Bb2. The twenty-second measure is a quarter note A2. The twenty-third measure is a quarter note G2. The twenty-fourth measure is a quarter note F2. The twenty-fifth measure is a quarter note E2. The score includes first and second endings at measures 7 and 25. The first ending at measure 7 leads to measure 10. The second ending at measure 25 leads to the end of the piece. The score also includes a 'D.C. al Fine' instruction at measure 22.

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

2° e 3° Clarinete Bb

4

7

10

13

16

19

22

24

1. 2. *Fine*

D.C. al Fine

Detailed description: This is a musical score for the 2nd and 3rd Clarinet Bb parts of a religious march titled 'São Pedro'. The score is written in 4/4 time and B-flat major. It consists of 24 measures. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and ties. There are two first endings (marked '1.' and '2.') and a 'D.C. al Fine' instruction. The score is presented on a single staff with measure numbers 4, 7, 10, 13, 16, 19, 22, and 24 indicated in boxes.

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

Alto

4

7

10

13

16

19

22

25

1. 2. *Fine*

D.C. al Fine

Detailed description: This is a musical score for the Alto part of a religious march titled 'São Pedro'. The score is written in 4/4 time and consists of 25 measures. It begins with a treble clef and a 4/4 time signature. The melody is characterized by eighth and sixteenth notes, often beamed together. There are several first and second endings. The first ending at measure 7 leads to a double bar line, followed by a second ending that concludes with a 'Fine' marking. A repeat sign appears at measure 10. The score concludes with a 'D.C. al Fine' instruction at measure 25.

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

Tenor

4

7

10

13

16

19

22

25

1. 2. *Fine*

D.C. al Fine

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

1° Trompete Bb

4

7

10

13

16

19

22

25

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

2° Trompete Bb

4

7

10

13

16

19

22

25

D.C. al Fine

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

3° Trompete Bb

4

7

10

13

16

19

22

25

1. 2. *Fine*

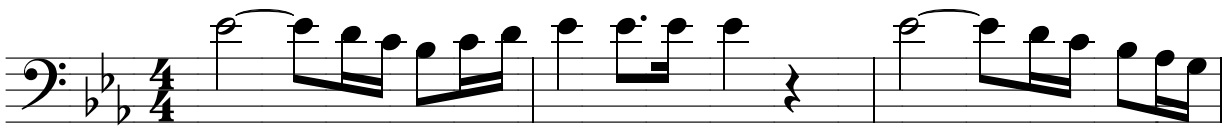
D.C. al Fine

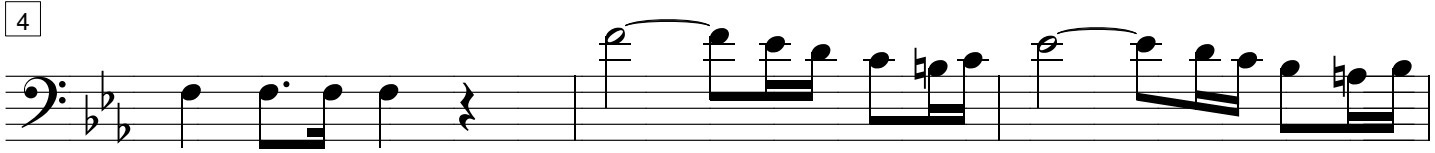
Detailed description: This is a musical score for the 3rd Trumpet Bb part of the march 'São Pedro'. The score is written in 4/4 time and B-flat major. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat, and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests. The score contains several first and second endings, marked with '1.' and '2.'. The first ending at measure 7 leads to a double bar line, and the second ending at measure 10 leads to a 'Fine' instruction. Another first and second ending occurs at measures 24 and 25, with the second ending marked 'D.C. al Fine'. Measure numbers 4, 7, 10, 13, 16, 19, 22, and 25 are indicated in small boxes at the beginning of their respective staves.

São Pedro

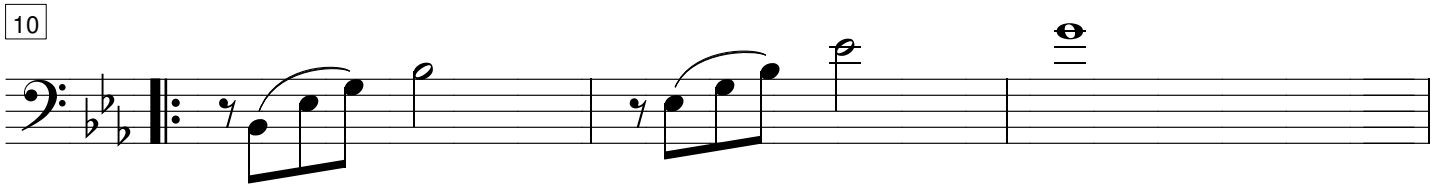
Marcha Religiosa

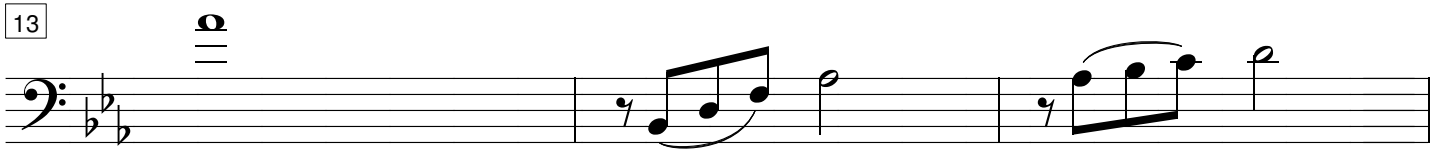
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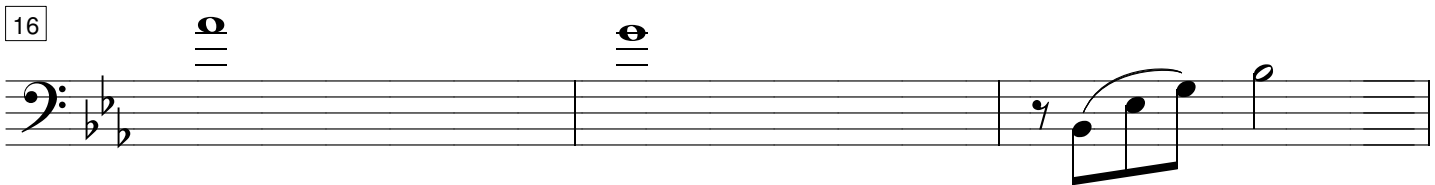
Bombardino C 

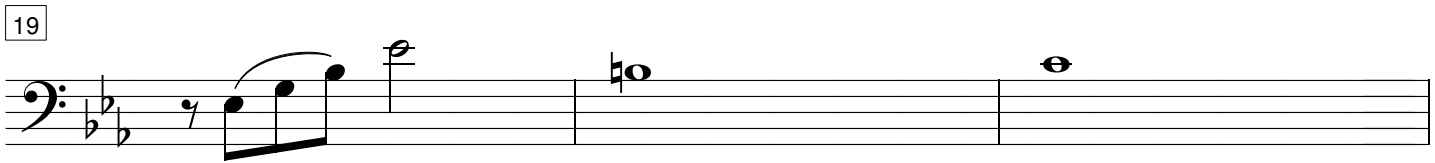
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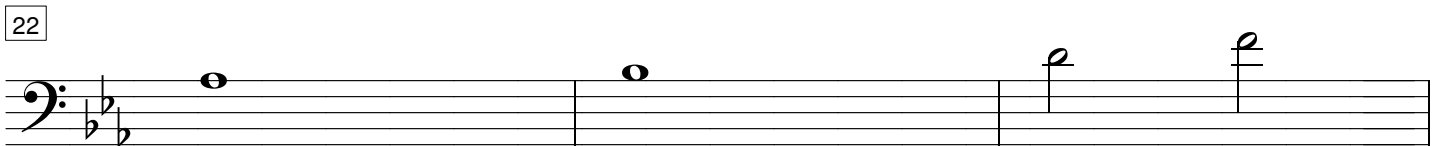
7 

10 

13 

16 

19 

22 

25 

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

1° Trombone C

4

7

10

13

16

19

22

25

1. 2. *Fine*

D.C. al Fine

Detailed description: This is a musical score for the 1st Trombone C part of the march 'São Pedro'. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 4/4 time signature. It consists of nine staves of music. The first staff begins with a treble clef and a 'C' indicating the instrument. The music features a mix of quarter, eighth, and sixteenth notes, often beamed together. There are several rests throughout. The score includes first and second endings at measures 7 and 25. The first ending at measure 7 leads to a double bar line, and the second ending leads to the word 'Fine'. The first ending at measure 25 leads to a double bar line, and the second ending leads to the instruction 'D.C. al Fine'.

São Pedro

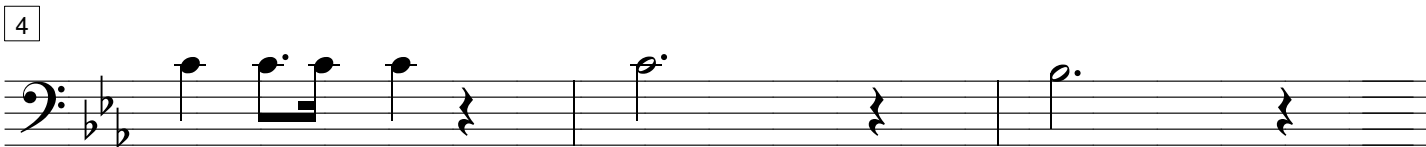
Marcha Religiosa

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2º e 3º Trombone C



4



7



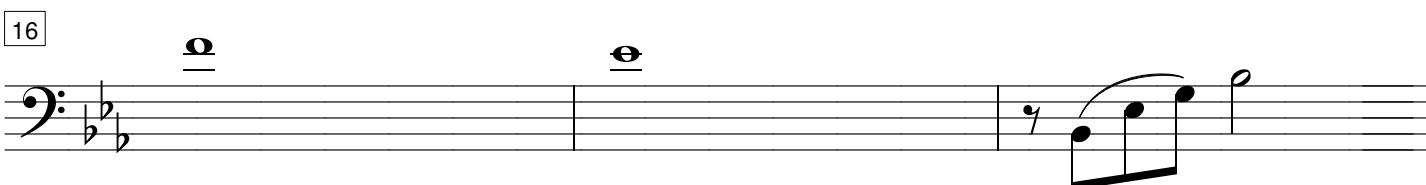
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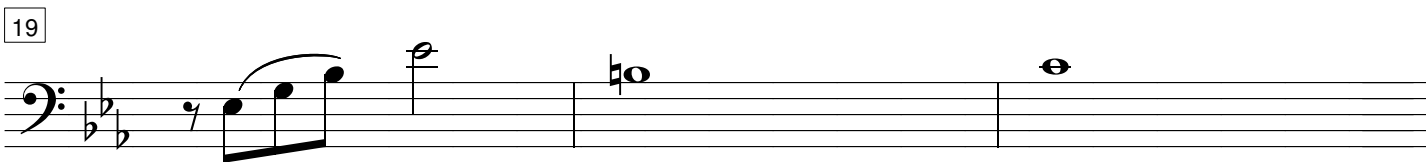
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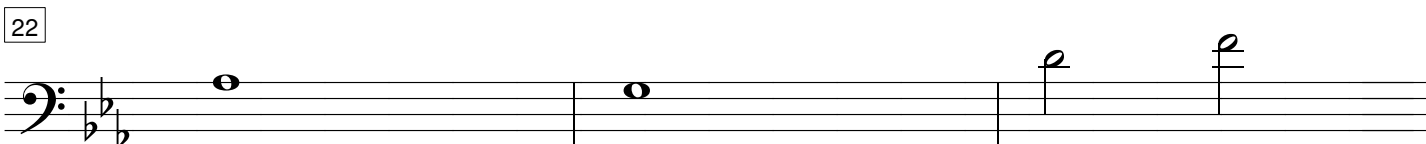
16



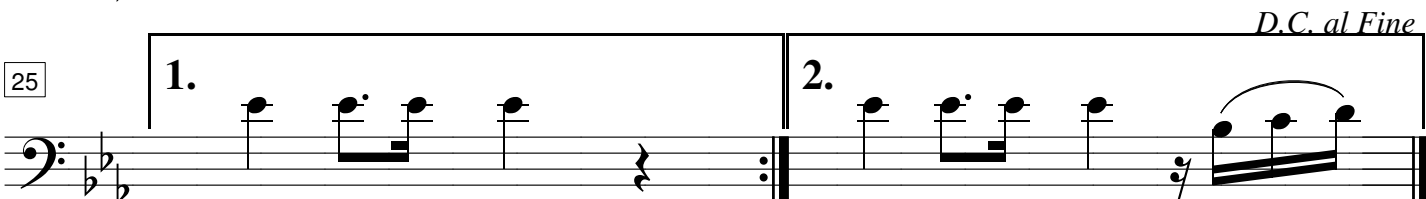
19



22



25



São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

1° Horn

4

7

10

13

16

19

22

25

1. 2. *Fine*

D.C. al Fine

Detailed description: The image shows a musical score for the 1st Horn part of a religious march titled 'São Pedro'. The score is written in 4/4 time and consists of 25 measures. It begins with a treble clef and a 4/4 time signature. The first measure contains a half note G4, a quarter rest, and a quarter note A4. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The third measure contains a half note G4 and a quarter rest. The fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The fifth measure contains a half note G4 and a quarter rest. The sixth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The seventh measure contains a half note G4 and a quarter rest. The eighth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The ninth measure contains a half note G4 and a quarter rest. The tenth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The eleventh measure contains a half note G4 and a quarter rest. The twelfth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The thirteenth measure contains a half note G4 and a quarter rest. The fourteenth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The fifteenth measure contains a half note G4 and a quarter rest. The sixteenth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The seventeenth measure contains a half note G4 and a quarter rest. The eighteenth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The nineteenth measure contains a half note G4 and a quarter rest. The twentieth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The twenty-first measure contains a half note G4 and a quarter rest. The twenty-second measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The twenty-third measure contains a half note G4 and a quarter rest. The twenty-fourth measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter rest. The twenty-fifth measure contains a half note G4 and a quarter rest. The score includes first and second endings at measures 7-8 and 25-26. The first ending at measure 7 leads to the second ending at measure 8. The second ending at measure 8 is marked 'Fine'. The score also includes a 'D.C. al Fine' instruction at measure 25.

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

2º Horne

4

7

10

13

16

19

22

25

São Pedro

Marcha Religiosa

Autor: Eloy Mota - 1963

Tuba Bb

4

7

10

13

16

19

22

25

D.C. al Fine

São Pedro

Marcha Religiosa

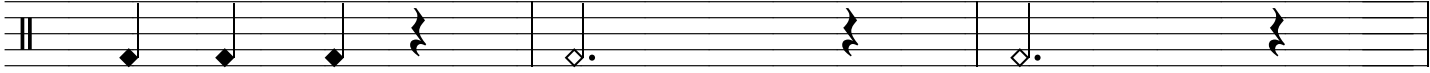
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Bombo

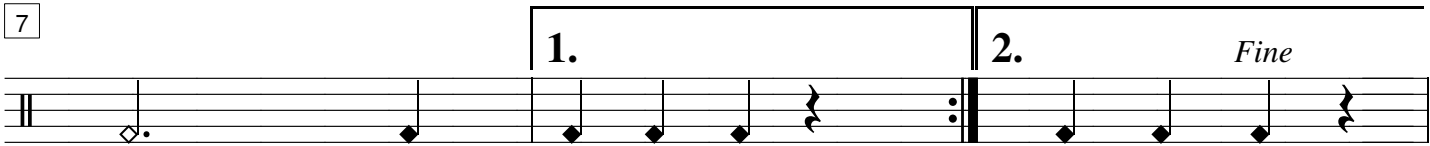
Percussão



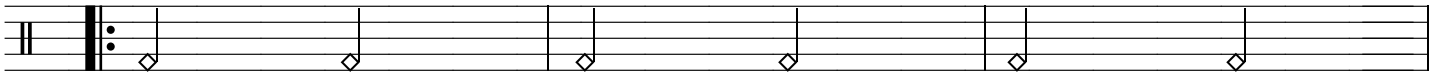
4



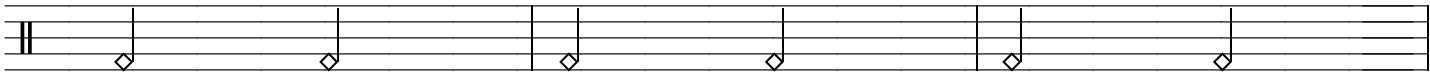
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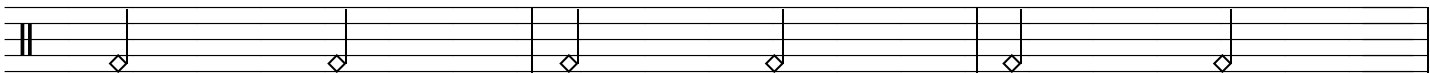
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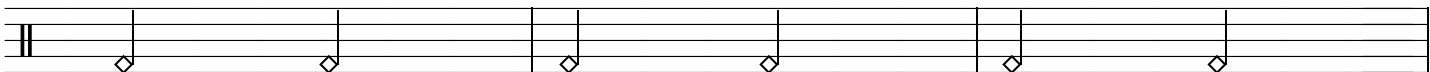
13



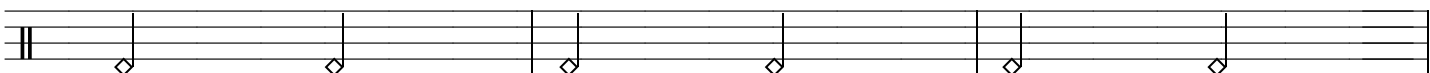
16



19



22



25

