

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is arranged for a large ensemble. It consists of 18 staves, each representing a different instrument. The instruments are listed on the left side of the score: Flauta (C), Requinta (E), 1º Clarinete (B), 2º Clarinete (B), 3º Clarinete (B), Sax-Soprano (B), 1º Sax-Alto (E), 3º Sax-Alto (E), 2º Sax-Tenor (B), 4º Sax-Tenor (B), 1º Trompete (B), 2º Trompete (B), 3º Trompete (B), 1º Sax-Horn (E), 2º Sax-Horn (E), 3º Sax-Horn (E), 1º Trombone (C), 2º Trombone (C), 3º Trombone (C), Bombardino (C), Tuba (B), and Percussão. The score is written in 2/4 time and the key signature has two sharps (F# and C#). Each staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) hairpin. The percussion part is marked with 'x' symbols for cymbals and 'o' for other percussion instruments. There are two circled 'theta' symbols (θ) in the score, one at the beginning of the Flute part and another at the end of the Percussion part.

Flauta (C)

Reuinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

Percussão

20

Flauta (C)

Reuinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

20

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

20

Percussão

29

Flauta (C)

Requieta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

Percussão

38

Flauta (C)

Requinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

Percussão

47

Flauta (C)

Reuinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

Percussão

47

56

1. 2.

Flauta (C)

Requinta (E)

1° Clarinete (B)

2° Clarinete (B)

3° Clarinete (B)

Sax-Soprano (B)

1° Sax-Alto (E)

3° Sax-Alto (E)

2° Sax-Tenor (B)

4° Sax-Tenor (B)

1° Trompete (B)

2° Trompete (B)

3° Trompete (B)

1° Sax-Horn (E)

2° Sax-Horn (E)

3° Sax-Horn (E)

1° Trombone (C)

2° Trombone (C)

3° Trombone (C)

Bombardino (C)

Tuba (B)

Percussão

D.C. & Θ

θ

D.C. & Θ

D.C. & Θ

56

1. 2.

D.C. & Θ

Leva Meu Samba

The musical score is arranged in two systems. The first system includes:

- Flauta (C)
- Requinta (E)
- 1º Clarinete (B)
- 2º Clarinete (B)
- 3º Clarinete (B)
- Sax-Soprano (B)
- 1º Sax-Alto (E)
- 3º Sax-Alto (E)
- 2º Sax-Tenor (B)
- 4º Sax-Tenor (B)

The second system includes:

- 1º Trompete (B)
- 2º Trompete (B)
- 3º Trompete (B)
- 1º Sax-Horn (E)
- 2º Sax-Horn (E)
- 3º Sax-Horn (E)
- 1º Trombone (C)
- 2º Trombone (C)
- 3º Trombone (C)
- Bombardino (C)
- Tuba (B)
- Percussão

The score features a key signature of two sharps (F# and C#) and a common time signature. It includes first and second endings for several sections and a complex rhythmic pattern for the percussion at the end of the piece.



76

Flauta (C)

Reuinta (E)

1° Clarinete (B)

2° Clarinete (B)

3° Clarinete (B)

Sax-Soprano (B)

1° Sax-Alto (E)

3° Sax-Alto (E)

2° Sax-Tenor (B)

4° Sax-Tenor (B)

76

1° Trompete (B)

2° Trompete (B)

3° Trompete (B)

1° Sax-Horn (E)

2° Sax-Horn (E)

3° Sax-Horn (E)

1° Trombone (C)

2° Trombone (C)

3° Trombone (C)

Bombardino (C)

Tuba (B)

76

Percussão

86

Flauta (C)

Requiinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

86

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

86

Percussão

95

1. 2.

Flauta (C)

Reuinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

95

1. 2.

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

95

1. 2.

Percussão

104

Flauta (C)

Reuinta (E)

1º Clarinete (B $\flat$ )

2º Clarinete (B $\flat$ )

3º Clarinete (B $\flat$ )

Sax-Soprano (B $\flat$ )

1º Sax-Alto (E $\flat$ )

3º Sax-Alto (E $\flat$ )

2º Sax-Tenor (B $\flat$ )

4º Sax-Tenor (B $\flat$ )

104

1º Trompete (B $\flat$ )

2º Trompete (B $\flat$ )

3º Trompete (B $\flat$ )

1º Sax-Horn (E $\flat$ )

2º Sax-Horn (E $\flat$ )

3º Sax-Horn (E $\flat$ )

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B $\flat$ )

104

Percussão

113

Flauta (C)

Requinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

113

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

113

Percussão

Detailed description: This is a page of a musical score for a large ensemble. The page is numbered 13 in the top right corner. It contains 21 staves of music. The first 10 staves are for woodwinds: Flauta (C), Requinta (E), 1º Clarinete (B), 2º Clarinete (B), 3º Clarinete (B), Sax-Soprano (B), 1º Sax-Alto (E), 3º Sax-Alto (E), 2º Sax-Tenor (B), and 4º Sax-Tenor (B). The next 8 staves are for brass instruments: 1º Trompete (B), 2º Trompete (B), 3º Trompete (B), 1º Sax-Horn (E), 2º Sax-Horn (E), 3º Sax-Horn (E), 1º Trombone (C), 2º Trombone (C), 3º Trombone (C), Bombardino (C), and Tuba (B). The final staff is for Percussão. The score begins at measure 113. The woodwinds and saxophones play a melodic line with eighth and sixteenth notes, often with slurs. The brass instruments play a rhythmic accompaniment, with the trombones and bombardino playing a similar melodic line to the woodwinds. The percussion plays a steady, rhythmic pattern. The key signature has one sharp (F#) and the time signature is 4/4.

*Eu Sou o Samba*

122

Flauta (C) *Só na 1ª vez*

Requinta (E♭) *Só na 1ª vez*

1º Clarinete (B♭) *Só na 1ª vez*

2º Clarinete (B♭) *Só na 1ª vez*

3º Clarinete (B♭) *Só na 1ª vez*

Sax-Soprano (B♭) *Só na 1ª vez*

1º Sax-Alto (E♭) *Só na 2ª vez*

3º Sax-Alto (E♭) *Só na 2ª vez*

2º Sax-Tenor (B♭) *Só na 2ª vez*

4º Sax-Tenor (B♭) *Só na 2ª vez*

1º Trompete (B♭) *Só na 1ª vez*

2º Trompete (B♭) *Só na 1ª vez*

3º Trompete (B♭) *Só na 1ª vez*

1º Sax-Horn (E♭) *Só na 1ª vez*

2º Sax-Horn (E♭) *Só na 1ª vez*

3º Sax-Horn (E♭) *Só na 1ª vez*

1º Trombone (C) *Só na 1ª vez*

2º Trombone (C) *Só na 1ª vez*

3º Trombone (C) *Só na 1ª vez*

Bombardino (C) *Só na 2ª vez*

Tuba (B♭) *Só na 1ª vez*

122

Percussão

132

1. 2.

Flauta (C)

Reuinta (E)

1° Clarinete (Bb)

2° Clarinete (Bb)

3° Clarinete (Bb)

Sax-Soprano (Bb)

1° Sax-Alto (Eb)

3° Sax-Alto (Eb)

2° Sax-Tenor (Bb)

4° Sax-Tenor (Bb)

132

1. 2.

1° Trompete (Bb)

2° Trompete (Bb)

3° Trompete (Bb)

1° Sax-Horn (Eb)

2° Sax-Horn (Eb)

3° Sax-Horn (Eb)

1° Trombone (C)

2° Trombone (C)

3° Trombone (C)

Bombardino (C)

Tuba (Bb)

132

1. 2.

Percussão

Flauta (C)

Reuinta (E)

1º Clarinete (B)

2º Clarinete (B)

3º Clarinete (B)

Sax-Soprano (B)

1º Sax-Alto (E)

3º Sax-Alto (E)

2º Sax-Tenor (B)

4º Sax-Tenor (B)

1º Trompete (B)

2º Trompete (B)

3º Trompete (B)

1º Sax-Horn (E)

2º Sax-Horn (E)

3º Sax-Horn (E)

1º Trombone (C)

2º Trombone (C)

3º Trombone (C)

Bombardino (C)

Tuba (B)

Percussão



152

Flauta (C)

Reuinta (E)

1º Clarinete (Bb)

2º Clarinete (Bb)

3º Clarinete (Bb)

Sax-Soprano (Bb)

1º Sax-Alto (Eb)

3º Sax-Alto (Eb)

2º Sax-Tenor (Bb)

4º Sax-Tenor (Bb)

1º Trompete (Bb)

2º Trompete (Bb)

3º Trompete (Bb)

1º Sax-Horn (Eb)

2º Sax-Horn (Eb)

3º Sax-Horn (Eb)

1º Trombone (Cb)

2º Trombone (Cb)

3º Trombone (Cb)

Bombardino (Cb)

Tuba (Bb)

Percussao

152

This page contains a musical score for a large ensemble, starting at measure 162. The score is organized into two systems of staves. The first system includes:

- Flauta (C)
- Requinta (E)
- 1º Clarinete (B)
- 2º Clarinete (B)
- 3º Clarinete (B)
- Sax-Soprano (B)
- 1º Sax-Alto (E)
- 3º Sax-Alto (E)
- 2º Sax-Tenor (B)
- 4º Sax-Tenor (B)

The second system includes:

- 1º Trompete (B)
- 2º Trompete (B)
- 3º Trompete (B)
- 1º Sax-Horn (E)
- 2º Sax-Horn (E)
- 3º Sax-Horn (E)
- 1º Trombone (C)
- 2º Trombone (C)
- 3º Trombone (C)
- Bombardino (C)
- Tuba (B)
- Percussão

The Percussão part features a complex rhythmic pattern with 'x' marks indicating specific rhythmic events. The score is written in a key signature of two flats and a common time signature.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Flauta (C)

Ataífo Alves, Mário Lago  
Arr.: Manoel Ferreira

*p* cresc. -----

7

13

19

25

33

40

48

59

66

72

*Leva Meu Samba*

D.C. &  $\emptyset$

1. 2. 3. 2. 6

The musical score is written for Flauta (C) in 2/4 time. It begins with a dynamic marking of *p* (piano) and a crescendo hairpin. The score consists of ten staves of music. The first staff starts with a whole rest, followed by a series of eighth and sixteenth notes. The second staff begins at measure 7 with a half note and a quarter note. The third staff starts at measure 13 with a series of eighth notes. The fourth staff begins at measure 19 with a half note and a quarter note. The fifth staff starts at measure 25 with a series of eighth notes. The sixth staff begins at measure 33 with a series of eighth notes. The seventh staff starts at measure 40 with a series of eighth notes. The eighth staff begins at measure 48 with a series of eighth notes. The ninth staff starts at measure 59 with a first ending (1.) and a second ending (2.), followed by a double bar line and a repeat sign. The tenth staff begins at measure 66 with a series of eighth notes. The eleventh staff starts at measure 72 with a series of eighth notes. The score includes various articulations such as slurs, accents, and breath marks. The key signature is one sharp (F#), and the time signature is 2/4.

# Sequência de Sambas nº 4 - Flauta (C)

78



84



90



101



110



116



*Eu Sou o Samba*  
Só na 1ª vez

128



143



153



159



166



<>

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Requinta (E $\flat$ )

Atafo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction. The score consists of ten staves of music, with measure numbers 6, 12, 18, 23, 28, 35, 42, 50, 61, and 67 indicated at the start of their respective staves. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1.' and '2.'. A double bar line with repeat dots is used at measure 50. The score concludes with a final cadence and a  $\Phi$  symbol.

# Sequência de Sambas nº 4 - Requinta (E♭)

72 *Leva Meu Samba*

Musical staff for measure 72, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and accents.

77

Musical staff for measure 77, continuing the melodic line with slurs and a fermata.

83

Musical staff for measure 83, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs.

89

Musical staff for measure 89, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and first/second endings.

100

Musical staff for measure 100, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and a fermata.

109

Musical staff for measure 109, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs.

115

Musical staff for measure 115, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and a fermata.

*Eu Sou o Samba*

126 Só na 1ª vez

Musical staff for measure 126, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs and first/second endings.

142

Musical staff for measure 142, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs.

152

Musical staff for measure 152, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs.

158

Musical staff for measure 158, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs.

165

Musical staff for measure 165, featuring a treble clef, key signature of one sharp (F#), and a complex melodic line with slurs, a fermata, and a double bar line.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 1º Clarinete (B $\flat$ )

*p* cresc.

6

12

18

24

29

37

44

52

58

65

71

76

*Leva Meu Samba*

# Sequência de Sambas nº 4 - 1º Clarinete (B♭)

82

88

99

105

111

117

*Eu Sou o Samba*  
Só na 1ª vez

123

129

137

145

152

157

165



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 2º Clarinete (B $\flat$ )

Ataífo Alves, Mário Lago  
Arr.: Manoel Ferreira

*p* cresc.

6

12

18

24

29

37

44

52

58

65

71

76

*Leva Meu Samba*

D.C. & ϕ

Sequência de Sambas nº 4 - 2º Clarinete (B♭)

82

88

99

105

111

117

*Eu Sou o Samba*  
Só na 1ª vez

123

129

137

145

152

157

165

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 3º Clarinete (B $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is written for 3rd Clarinet (B $\flat$ ) in 2/4 time, key of A major (three sharps). It consists of 11 staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music starts with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction. A circled  $\emptyset$  symbol is placed above the staff at the beginning. The score includes various musical notations such as eighth and sixteenth notes, rests, slurs, and articulation marks. Measure numbers 6, 12, 18, 23, 28, 35, 42, 50, 56, 62, 68, and 74 are indicated at the start of their respective staves. A *D.C. & \emptyset* instruction appears in measure 62. The piece concludes with the title *Leva Meu Samba* in measure 74.

Sequência de Sambas nº 4 - 3º Clarinete (B♭)

80

86

96

103

109

115

121

*Eu Sou o Samba*  
Só na 1ª vez

126

135

143

150

157

165

The musical score is written on ten staves. It begins with measure 80 and ends with measure 165. The notation includes various rhythmic values, accidentals, and articulation marks such as slurs, accents, and breath marks. Rehearsal marks with first and second endings are present at measures 96, 126, and 135. A dynamic marking 'v' (forte) is placed above measure 121. The score concludes with a double bar line and a less-than-greater-than symbol (<>).

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Sax-Soprano (B $\flat$ )

Atafo Alves, Mário Lago  
Arr.: Manoel Ferreira

*p* cresc. -----

6

12

18

24

30 3 2

39

45 3

53

59 1. 3 2. \theta D.C. & \theta

65 1. 2.

71 *Leva Meu Samba*

76

# Sequência de Sambas nº 4 - Sax-Soprano (B $\flat$ )

82

88

99

105

111

117

*Eu Sou o Samba*  
Só na 1ª vez

123

129

137

149

155

161

168

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 1º Sax-Alto (E $\flat$ )

*p cresc.*

6

12

18

23

28

34

41

47

52

57

62

69

74 *Leva Meu Samba*

# Sequência de Samba nº 4 - 1º Sax-Alto (E♭)

80

86

92

99

105

111

117

123

129

135

142

149

155

161

168

*Eu Sou o Samba*  
Só na 2ª vez

1. 2.

1. 2.

1. 2.

3. 2.

< >

Detailed description: This is a musical score for the 1st Alto Saxophone part of a samba sequence. It consists of 16 measures, numbered 80 to 168. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as eighth notes, sixteenth notes, and slurs. There are two first and second endings at measures 92-93 and 129-130. A section titled 'Eu Sou o Samba' begins at measure 123, with a 'v' marking above the first measure and the instruction 'Só na 2ª vez' below it. The score concludes with a double bar line and a fermata at measure 168.



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 3º Sax-Alto (E $\flat$ )

Ataífo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is written for 3rd Alto Saxophone in E-flat major, 2/4 time. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first measure is marked with a dynamic of *p* (piano) and a *cresc.* (crescendo) hairpin. The score consists of 69 measures, with measure numbers 6, 12, 18, 23, 28, 34, 41, 47, 52, 57, 62, and 69 indicated at the start of their respective staves. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first and second endings marked with '1.' and '2.'. A double bar line with repeat dots is used at measure 62, followed by a *D.C. & \theta* instruction. The score concludes with a final cadence in measure 69.

Sequência de Sambas nº 4 - 3º Sax-Alto (E♭)

74 *Leva Meu Samba*

80

86

92 1. 2.

99

105

111

117

*Eu Sou o Samba*  
Só na 2ª vez

123 ✓

129 1. 2.

135 2.

142 2.

150

157 3. 2.

165

<>

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 2º Sax-Tenor (B $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira



The musical score is written for 2º Sax-Tenor (B $\flat$ ) in 2/4 time, key of D major (two sharps). It consists of 14 staves of music. The first staff begins with a *p cresc.* marking and a dashed line indicating a crescendo. The score includes various musical notations such as slurs, accents, and dynamic markings. A first ending bracket is present between measures 59 and 64, with a second ending starting at measure 65. The piece concludes with the title *Leva Meu Samba* in bold italics above the final staff.

Sequência de Sambas nº 4 - 2º Sax-Tenor (B♭)

82

88

94

101

107

113

119

*Eu Sou o Samba*  
Só na 2ª vez

125

131

137

148

154

160

167

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 4º Sax-Tenor (B $\flat$ )

*p* cresc. -----

6

12

18

23

28

34

41

47

53

59

65

71

76

*Leva Meu Samba*

# Sequência de Sambas nº 4 - 4º Sax-Tenor (B♭)

82

88

94

101

107

113

119

*Eu Sou o Samba*  
Só na 2ª vez

125

131

137

148

154

160

167

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (Bb). The notation includes various rhythmic values, slurs, and articulation marks. There are first and second endings at measures 94-97 and 131-134. A dynamic marking 'v' (forte) is present at measure 119. The piece concludes with a double bar line and a fermata at measure 167.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 1º Trompete (B $\flat$ )

*p cresc.*

6

12

29

36

42

55

61

67

73

79

*Leva Meu Samba*

Sequência de Sambas nº 4 - 1º Trompete (B♭)

85 *p* *pp*

92 1.

98 2.

104

110 6

121 ✓

126 *Eu Sou o Samba*

133 1.

139 2.

145 *p*

151 3 6

165



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 2º Trompete (B $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

*p cresc.*

6

12

29

36

42

55

61

67

73

79

*Leva Meu Samba*

Sequência de Sambas nº 4 - 2º Trompete (B $\flat$ )

85 *p* *pp* 2

92 1.

98 2.

104

110 6

121  $\checkmark$

126 *Eu Sou o Samba*

133 1.

139 2.

145 *p*

151 3 6

165

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 3º Trompete (B $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira



Musical score for 3º Trompete (B $\flat$ ). The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It begins with a dynamic marking of *p* and a *cresc.* (crescendo) instruction. The score consists of ten staves of music, with measure numbers 6, 12, 29, 36, 42, 55, 61, 67, 73, and 79 indicated. The piece includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.'. A section titled 'Leva Meu Samba' begins at measure 73. The score concludes with a final measure at measure 86. A 'D.C. &  $\emptyset$ ' instruction is present at measure 61.

Sequência de Sambas nº 4 - 3º Trompete (B $\flat$ )

85 *p* *pp*

92 1.

98 2.

104

110 6

121 ✓

126 *Eu Sou o Samba*

133 1.

139 2.

145 *p*

151 3 6

165

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 1º Sax-Horn (E♭)

*p cresc.*

6

12

18

24

30

36

42

48

54

60

66

72 *Leva Meu Samba*

77

1.

2.

D.C. &  $\emptyset$

$\emptyset$

Sequência de Sambas nº 4 - 1º Sax-Horn (E♭)

83

89

96

103

109

115

121

127

133

141

147

153

161

167

*Eu Sou o Samba*

*p*

The musical score is written for a 1st Sax-Horn in E-flat. It consists of 12 staves of music, numbered 83 to 167. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are first and second endings at measures 96-97 and 133-134. A dynamic marking of *p* (piano) is present at measure 147. The phrase "Eu Sou o Samba" is written at the end of measure 115. The score concludes with a double bar line at measure 167.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 2º Sax-Horn (E $\flat$ )

6

*p cresc.*

12

18

24

30

36

42

48

54

60

D.C. &  $\emptyset$

66

*Leva Meu Samba*

72

77

83

The musical score is written for a 2nd Sax-Horn in E-flat, in 2/4 time. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The piece starts with a whole rest, followed by a series of eighth and sixteenth notes. A dynamic marking of *p cresc.* is placed below the first staff. The score is divided into measures, with bar numbers 6, 12, 18, 24, 30, 36, 42, 48, 54, 60, 66, 72, 77, and 83 indicated. There are first and second endings at measures 54-60 and 66-72. A double bar line with a repeat sign is used at measure 60. The piece concludes with a double bar line and a repeat sign at measure 83.

# Sequência de Sambas nº 4 - 2º Sax-Horn (E♭)

89

2

96

1. 2.

2

103

109

115

121

126 *Eu Sou o Samba*

133

1. 2.

2

141

147

*p*

153

3

161

3

167

*p*



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 3º Sax-Horn (E $\flat$ )



The musical score is written for a 3rd Sax-Horn in E-flat. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The first measure is a whole rest. The second measure starts with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin, followed by a series of eighth notes. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.'. A double bar line with repeat dots is used for a section starting at measure 60, which includes a 'D.C. & C' instruction. The score concludes with a key signature change to one sharp (F#) at measure 77.

Sequência de Sambas nº 4 - 3º Sax-Horn (E♭)

83

89

96

103

109

115

121

126 *Eu Sou o Samba*

133

141

147

153

161

167

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 1º Trombone (C)

The musical score is written for the 1st Trombone in C, in 2/4 time. It consists of ten staves of music. The key signature has one sharp (F#). The score begins with a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The first staff ends with a fermata and a  $\emptyset$  symbol. The second staff starts at measure 7. The third staff starts at measure 13 and includes a 12-measure rest. The fourth staff starts at measure 30 and includes a 2-measure rest. The fifth staff starts at measure 37. The sixth staff starts at measure 43. The seventh staff starts at measure 49 and includes a 4-measure rest. The eighth staff starts at measure 58 and includes first and second endings, a *D.C. &  $\emptyset$*  marking, and a fermata. The ninth staff starts at measure 65 and includes first and second endings. The tenth staff starts at measure 71. The eleventh staff starts at measure 74 and includes a 2-measure rest, with the section title *Leva Meu Samba* above it. The twelfth staff starts at measure 82 and ends with a *p* dynamic and a fermata.

# Sequência de Sambas nº 4 - 1º Trombone (C)

88

94

112

119

*Eu Sou o Samba*

125

131

137

143

149

157

163

169

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## 2º Trombone (C)

*p* cresc. -----

7

13

30

37

43

49

58

65

71

*Leva Meu Samba*

74

2

1. 2.

D.C. &  $\emptyset$

1. 2.

2

$\emptyset$

Detailed description: This is a musical score for the 2nd Trombone (C) part of a samba sequence. The music is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The score consists of ten staves of music. The first staff begins with a rest followed by a series of eighth notes, marked with a piano (*p*) dynamic and a crescendo hairpin. The second staff starts at measure 7 with a similar eighth-note pattern. The third staff begins at measure 13, featuring a triplet of eighth notes. The fourth staff starts at measure 30 with a more complex eighth-note pattern. The fifth staff begins at measure 37 with a steady eighth-note line. The sixth staff starts at measure 43 with a similar eighth-note pattern. The seventh staff begins at measure 49 with a triplet of eighth notes. The eighth staff starts at measure 58, including first and second endings and a double bar line with 'D.C. &  $\emptyset$ '. The ninth staff begins at measure 65 with a triplet of eighth notes. The tenth staff starts at measure 71 with a steady eighth-note line. The final staff, labeled 'Leva Meu Samba', begins at measure 74 with a triplet of eighth notes and ends with a final cadence.

# Sequência de Sambas nº 4 - 2º Trombone (C)

82



88



94



112



119



125

*Eu Sou o Samba*



131



137



143



149



158



165



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## 3º Trombone (C)

Ataífo Alves, Mário Lago  
Arr.: Manoel Ferreira

*p* cresc. -----

7

13

30

37

43

49

58

65

71

*Leva Meu Samba*

74

2

12

2

1. 2.

D.C. &  $\emptyset$

1. 2.

$\emptyset$

$\emptyset$

# Sequência de Sambas nº 4 - 3º Trombone (C)

82

88

94

112

119

*Eu Sou o Samba*

125

131

137

143

149

158

165

<>



# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Bombardino (B $\flat$ )

Ataífo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is written for Bombardino in B-flat major and 2/4 time. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The first measure is marked with a  $\text{p}$  (piano) dynamic and a *cresc.* (crescendo) instruction. The score consists of 74 measures, divided into two sections: the first section (measures 1-73) is titled "Leva Meu Samba" and the second section (measures 74-74) is titled "Leva Meu Samba". The score includes various musical notations such as slurs, ties, and dynamic markings. A  $\text{D.C.} \& \text{C}$  (Da Capo) instruction is present at measure 62. The score concludes with a double bar line and repeat signs.

## Sequência de Sambas nº 4 - Bombardino (B $\flat$ )

80

86

92

98

117

*Eu Sou o Samba*  
Só na 2ª vez

123

129

135

142

149

*p*

157

163

169

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Bombardino (C)

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

The musical score is written in bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a dynamic marking of *p* and a *cresc.* instruction. The score is divided into measures, with measure numbers 7, 13, 19, 25, 31, 37, 44, 50, 56, 62, 68, and 74 indicated. A section titled "Leva Meu Samba" starts at measure 74. The score includes various musical notations such as slurs, ties, and dynamic markings. A section starting at measure 62 is marked "D.C. & Θ".

# Sequência de Sambas nº 4 - Bombardino (C)

80

86

92

98

117

*Eu Sou o Samba*  
Só na 2ª vez

123

129

135

142

149

*p*

157

163

169

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Tuba (B $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira



*p* cresc.-----

8

15

22

29

36

43

50

57

65

71

78

*Leva Meu Samba*

D.C. &  $\emptyset$

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *p* (piano) and a *cresc.* (crescendo) instruction, followed by a dashed line. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with '1.' and '2.' at measures 57-60 and 65-68. A double bar line with repeat dots is used at measure 50. The piece concludes with a *D.C. &  $\emptyset$*  instruction at measure 64. The title *Leva Meu Samba* is placed above the staff starting at measure 71.

Sequência de Sambas nº 4 - Tuba (B $\flat$ )

85

Musical staff for measure 85, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a quarter rest, a half rest, and then A3, B3, C4.

92

Musical staff for measure 92, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a quarter rest, a half rest, and then A3, B3, C4. A first ending bracket spans the last two notes, and a second ending bracket spans the final note.

99

Musical staff for measure 99, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

106

Musical staff for measure 106, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

113

Musical staff for measure 113, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

120

Musical staff for measure 120, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by a sixteenth-note triplet (A3, B3, C4), a quarter note (D4), and a quarter rest.

126 *Eu Sou o Samba*

Musical staff for measure 126, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A first ending bracket spans the last two notes.

134

Musical staff for measure 134, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A second ending bracket spans the last two notes.

142

Musical staff for measure 142, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Accents (>) are placed over the notes A3, B3, and C4.

149

Musical staff for measure 149, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

156

Musical staff for measure 156, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A slur covers the notes from A3 to C5.

163

Musical staff for measure 163, starting with a bass clef and a key signature of one flat. The staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, followed by A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. A second ending bracket spans the first two notes.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Tuba (C)

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira



Musical staff 1: Bass clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of eighth notes, starting with a dynamic marking of *p* and a *cresc.* (crescendo) indicated by a dashed line.

8

Musical staff 2: Continuation of the bass line with eighth notes and rests.

15

Musical staff 3: Continuation of the bass line with eighth notes and rests.

22

Musical staff 4: Continuation of the bass line with eighth notes and rests.

29

Musical staff 5: Continuation of the bass line with eighth notes and rests.

36

Musical staff 6: Continuation of the bass line with eighth notes and rests.

43

Musical staff 7: Continuation of the bass line with eighth notes and rests.

50

Musical staff 8: Continuation of the bass line with eighth notes and rests.

57

Musical staff 9: Continuation of the bass line with first and second endings. Includes a *D.C. &* marking and a clef symbol.

65

Musical staff 10: Continuation of the bass line with first and second endings.

### *Leva Meu Samba*

71

Musical staff 11: Continuation of the bass line with eighth notes and rests.

78

Musical staff 12: Continuation of the bass line with eighth notes and rests.

# Sequência de Sambas nº 4 - Tuba (C)

85



92



99



106



113



120



126

## *Eu Sou o Samba*



134



142



149



156



163





# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

## Tuba (E $\flat$ )

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

⊕

8

15

22

29

36

43

50

57

65

71

78

*Leva Meu Samba*

# Sequência de Sambas n° 4 - Tuba (Eb)

85  Musical notation for measures 85-91 in bass clef, key of D major. It features a series of eighth notes and a quarter rest.

92  Musical notation for measures 92-98. Measure 92 starts with a first ending bracket. Measure 98 has a double bar line and a repeat sign.

99  Musical notation for measures 99-105, consisting of eighth notes.

106  Musical notation for measures 106-112, featuring eighth notes and a quarter rest.

113  Musical notation for measures 113-119, consisting of eighth notes.

120  Musical notation for measures 120-125. Measure 125 has an accent mark (v) over the final note.

126 ***Eu Sou o Samba***  Musical notation for measures 126-133. Measure 126 begins with a repeat sign and a first ending bracket.

134  Musical notation for measures 134-141. Measure 141 has a second ending bracket.

142  Musical notation for measures 142-148, featuring eighth notes with accents (>) under the first three notes of measure 145.

149  Musical notation for measures 149-155, consisting of eighth notes.

156  Musical notation for measures 156-162, featuring a long slur over a sequence of eighth notes.

163  Musical notation for measures 163-169. Measure 163 has a first ending bracket. Measure 169 ends with a double bar line.

# SEQUÊNCIA DE SAMBAS Nº 4

AI QUE SAUDADES DA AMÉLIA, LEVA MEU SAMBA  
EU SOU O SAMBA

Ataúfo Alves, Mário Lago  
Arr.: Manoel Ferreira

## Percussão

*p cresc.*

*Ritmo de Samba* 15

20 *Ritmo de Samba* 31 *Ritmo de Samba* 6 *Ritmo de Samba* 2

61 2. *D.C. & Φ*

67 1. 2.

73 *Ritmo de Samba* 22 1. *Ritmo de Samba* 26 2.

124 *Ritmo de Samba* 7 1. *Ritmo de Samba* 5

140 2. *Ritmo de Samba* 8 *Ritmo de Samba* 14 *Ritmo de Samba* 4

169