



# APENAS UM RAPAZ LATINO-AMERICANO

COMPOSIÇÃO  
BELCHIOR



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Condutor

Belchior  
Apenas um Rapaz Latino Americano  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques



Adagio  $\text{♩} = 51$

Flauta

Clarinete B $\flat$  I

Clarinete B $\flat$  II

Clarinete B $\flat$  III

Sax Alto

Sax Tenor

Sax Barítono

Trompete B $\flat$  I

Trompete B $\flat$  II

Trompete B $\flat$  III

Trompa F I

Trompa F II

Trompa F III

Trombone I

Trombone II

Trombone III

Trombone IV

Bombardino B $\flat$  (B. C.)

Tuba B $\flat$

Percussão I

Percussão II

Percussão III

# Apenas um Rapaz Latino Americano

6

$\text{S}$

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Tp. B $\flat$  I

Tp. B $\flat$  II

Tp. B $\flat$  III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

*mf*

*mp*





Apenas um Rapaz Latino Americano

25

⊕ D.S. ao Coda

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Tcpt. B $\flat$  I

Tcpt. B $\flat$  II

Tcpt. B $\flat$  III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

# Apenas um Rapaz Latino Americano

32  $\Theta$

Fl. *mf*

Cl. B $\flat$  I *mf*

Cl. B $\flat$  II *mf*

Cl. B $\flat$  III *mf*

Sx. A.

Sx. T.

Sx. B. *mf*

Trpt. B $\flat$  I *mf*

Trpt. B $\flat$  II *mf*

Trpt. B $\flat$  III *mf*

Tp. F I *mf* *mp*

Tp. F II *mf* *mp*

Tp. F III *mf* *mp*

Tbn. I *mf* *mp*

Tbn. II *mf* *mp*

Tbn. III *mf* *mp*

Tbn. IV *mf*

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$  *mf*

Perc. I

Perc. II

Perc. III

# Apenas um Rapaz Latino Americano

38

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Trpt. B $\flat$  I

Trpt. B $\flat$  II

Trpt. B $\flat$  III

Trp. F I

Trp. F II

Trp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III



# Apenas um Rapaz Latino Americano

44

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Tcpt. B $\flat$  I

Tcpt. B $\flat$  II

Tcpt. B $\flat$  III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

Detailed description: This is a page of a musical score for a band. It contains 21 staves, each labeled with an instrument. The instruments are: Flute (Fl.), Clarinet B-flat I (Cl. B $\flat$  I), Clarinet B-flat II (Cl. B $\flat$  II), Clarinet B-flat III (Cl. B $\flat$  III), Saxophone Alto (Sx. A.), Saxophone Tenor (Sx. T.), Saxophone Baritone (Sx. B.), Trumpet B-flat I (Tcpt. B $\flat$  I), Trumpet B-flat II (Tcpt. B $\flat$  II), Trumpet B-flat III (Tcpt. B $\flat$  III), Trumpet F I (Tp. F I), Trumpet F II (Tp. F II), Trumpet F III (Tp. F III), Trombone I (Tbn. I), Trombone II (Tbn. II), Trombone III (Tbn. III), Trombone IV (Tbn. IV), Bass Drum B-flat (Bdn. B $\flat$  (B. C.)), Tuba B-flat (Tuba B $\flat$ ), Percussion I (Perc. I), Percussion II (Perc. II), and Percussion III (Perc. III). The score is written in a key signature of one sharp (F#) and a common time signature (C). It features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes, with some parts using slurs and ties. The percussion parts are marked with 'x' symbols, indicating specific rhythmic patterns or accents.

# Apenas um Rapaz Latino Americano

49

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Trpt. B $\flat$  I

Trpt. B $\flat$  II

Trpt. B $\flat$  III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

# Apenas um Rapaz Latino Americano

54

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Tcpt. B $\flat$  I

Tcpt. B $\flat$  II

Tcpt. B $\flat$  III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

# Apenas um Rapaz Latino Americano

59

Fl.

Cl. B $\flat$  I

Cl. B $\flat$  II

Cl. B $\flat$  III

Sx. A.

Sx. T.

Sx. B.

Trpt. B $\flat$  I

Trpt. B $\flat$  II

Trpt. B $\flat$  III

Trp. F I

Trp. F II

Trp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B $\flat$  (B. C.)

Tuba B $\flat$

Perc. I

Perc. II

Perc. III

# Apenas um Rapaz Latino Americano

64

Fl.

Cl. B<sup>b</sup> I

Cl. B<sup>b</sup> II

Cl. B<sup>b</sup> III

Sx. A.

Sx. T.

Sx. B.

Tp. B<sup>b</sup> I

Tp. B<sup>b</sup> II

Tp. B<sup>b</sup> III

Tp. F I

Tp. F II

Tp. F III

Tbn. I

Tbn. II

Tbn. III

Tbn. IV

Bdn. B<sup>b</sup> (B. C.)

Tuba B<sup>b</sup>

Perc. I

Perc. II

Perc. III

Detailed description: This is a page of a musical score for a large ensemble. The score is written for 25 parts: Flute (Fl.), three Clarinets in B-flat (Cl. B<sup>b</sup> I, II, III), three Saxophones (Sax. A., Sax. T., Sax. B.), three Trumpets in B-flat (Tp. B<sup>b</sup> I, II, III), three Trumpets in F (Tp. F I, II, III), four Trombones (Tbn. I, II, III, IV), one Baritone in B-flat (Bdn. B<sup>b</sup> (B. C.)), one Tuba in B-flat (Tuba B<sup>b</sup>), and three Percussion parts (Perc. I, II, III). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts include snare drum, cymbal, and tom-tom patterns. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

Flauta



# Belchior Apenas um Rapaz Latino Americano

MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩ = 51

Musical score for Flute, Adagio, 6/8 time signature. The score consists of 10 staves of music. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is Adagio with a metronome marking of ♩ = 51. The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are first and second endings marked with '1.' and '2.'. A section labeled 'D.S. ao Coda' begins at measure 34, indicated by a double bar line and a Coda symbol. The score concludes with a final cadence.

Clarinete B♭ I



# Belchior Apenas um Rapaz Latino Americano

MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩. = 51

Musical score for Clarinet B♭ I, titled "Apenas um Rapaz Latino Americano" by Belchior, arranged by João Ricardo F. Barros and Fábio Marques. The score is in G major (one sharp) and 6/8 time, marked Adagio (♩. = 51). The piece begins with a dynamic of *f* and concludes with *mf*. The score is divided into measures, with measure numbers 8, 14, 20, 26, 33, 40, 47, 54, and 61 indicated in boxes on the left. The score includes first and second endings, a section marked "D.S. ao Coda" with a Coda symbol, and various dynamic markings (*f*, *mf*) and articulation marks.



Adagio  $\text{♩} = 51$

8 *f* *mf*

14

20 *mf*

27 *f*

34  $\oplus$  D.S. ao Coda  $\oplus$  *mf*

41

48

55 1. 2.

62



Belchior  
**Apenas um Rapaz Latino Americano**  
MPB



Adagio  $\text{♩} = 51$

8 *f* *mf*

14

20 *mf*

27 *f*

34 *mf*

40

47

54

60

$\oplus$  D.S. ao Coda  $\oplus$

Sax Alto



# Belchior Apenas um Rapaz Latino Americano MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩ = 51

Musical score for Sax Alto, Adagio (♩ = 51). The score is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It consists of ten staves of music, with measure numbers 8, 15, 22, 28, 36, 43, 50, 57, and 64 marked at the beginning of their respective staves. The score includes dynamic markings such as *f*, *mp*, and *mf*. A section starting at measure 36 is marked "D.S. ao Coda" with a Coda symbol. The piece concludes with a final cadence in measure 64.

Adagio ♩. = 51

8 *f* *mp*

15 *mf* *mf*

22 1. 2. *f*

29

37  $\oplus$  D.S. ao Coda  $\oplus$

44

51

58 1. 2.

66

Sax Barítono



Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩ = 51



10

Musical staff 10-18: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The staff begins with a whole rest. The melody starts at measure 10 with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. Dynamics include *f* (forte) at measure 10, *mp* (mezzo-piano) at measure 14, and *mp* at measure 16. The staff ends with a section symbol.

19

Musical staff 19-24: Treble clef, key signature of two sharps, 6/8 time signature. The melody continues with quarter notes D4, C4, B3, A3, G3, F#3, E3, D3, C3. Dynamics include *mf* (mezzo-forte) at measure 21. The staff ends with a repeat sign.

25

Musical staff 25-31: Treble clef, key signature of two sharps, 6/8 time signature. The staff features two first endings (1. and 2.) and a *f* (forte) dynamic marking at measure 28. The melody consists of quarter notes and eighth notes.

32

Musical staff 32-41: Treble clef, key signature of two sharps, 6/8 time signature. The staff begins with a section symbol (⊕) and a Coda symbol (⊙). The melody includes eighth notes and quarter notes. Dynamics include *mf* (mezzo-forte) at measure 35. The staff ends with a Coda symbol.

42

Musical staff 42-51: Treble clef, key signature of two sharps, 6/8 time signature. The melody continues with quarter notes. Dynamics include *mf* (mezzo-forte) at measure 42. The staff ends with a repeat sign.

52

Musical staff 52-61: Treble clef, key signature of two sharps, 6/8 time signature. The melody continues with quarter notes. Dynamics include *mf* (mezzo-forte) at measure 52. The staff ends with a repeat sign.

62

Musical staff 62-71: Treble clef, key signature of two sharps, 6/8 time signature. The staff features two first endings (1. and 2.) and a *f* (forte) dynamic marking at measure 65. The melody consists of quarter notes and eighth notes.

Musical staff 72-78: Treble clef, key signature of two sharps, 6/8 time signature. The melody continues with quarter notes. Dynamics include *f* (forte) at measure 72. The staff ends with a fermata over a half note G4.

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB



Adagio ♩. = 51

8 *f* *mf*

14

20 *mf* 1.

30 *f mp f* 2.  $\oplus$

D.S. ao Coda  $\oplus$

37 *mf*

44

51

58 1. 2.

65  $\hat{2}.$

Adagio  $\text{♩} = 51$



8 *f* *mf*

14

20 *mf* 1.

30 *f* *mp* *f* 2.

D.S. ao Coda  $\oplus$

37 *mf*

44

51

58 1. 2.

65

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Adagio  $\text{♩} = 51$



8 *f* *mf*

14

20 *mf* 1.

29 *f* *mf* *f* 2.

36  $\oplus$  D.S. ao Coda  $\oplus$  *mf*

42

49

56 1. 2.

62

Adagio ♩. = 51



9 *mf* *mp* *mp*

17 *mp*

26 *f* *mp*  
1. 2.  
D.S. ao Coda

35 *f* *mf* *mp*

43

51

59

67



Adagio ♩. = 51



9 *mf* *mp* *mp*

17 *mp*

26 1. *f* *mp* 2.

35 *f* *mf* *mp*  $\oplus$  D.S. ao Coda  $\oplus$

43

51

59

67

Trompa F III



Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩. = 51



9

Musical staff 1: Treble clef, 6/8 time signature. Measures 9-16. Dynamics: *mf*, *mp*, *mp*.

17

Musical staff 2: Treble clef, 6/8 time signature. Measures 17-25. Dynamics: *mp*.

26

Musical staff 3: Treble clef, 6/8 time signature. Measures 26-34. First ending (1.) and second ending (2.) are indicated. Dynamics: *f*, *mp*.

35

Musical staff 4: Treble clef, 6/8 time signature. Measures 35-42. Dynamics: *f*, *mf*, *mp*. Includes the instruction "D.S. ao Coda" with a double bar line and a Coda symbol.

43

Musical staff 5: Treble clef, 6/8 time signature. Measures 43-50.

51

Musical staff 6: Treble clef, 6/8 time signature. Measures 51-58.

59

Musical staff 7: Treble clef, 6/8 time signature. Measures 59-66. First ending (1.) and second ending (2.) are indicated.

67

Musical staff 8: Treble clef, 6/8 time signature. Measures 67-74.

Musical staff 9: Treble clef, 6/8 time signature. Measures 75-78. Ends with a fermata over the final note.

Trombone I

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques



Adagio ♩. = 51

Musical notation for measures 1-8. Includes dynamics *mf*, *mp*, and *mp*. Ends with a repeat sign.

9

Musical notation for measures 9-17. Includes dynamic *mp*.

18

Musical notation for measures 18-25. Includes dynamics *f*, *p*, and *f*. First and second endings are indicated.

26

Musical notation for measures 26-31. Includes the instruction **D.S. ao Coda**.

32

Musical notation for measures 32-41. Includes dynamics *mf* and *mp*.

42

Musical notation for measures 42-51. Includes a repeat sign.

52

Musical notation for measures 52-60. Includes first and second endings.

61

Musical notation for measures 61-68.

Trombone II

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques



Adagio ♩. = 51



Musical staff 1 (measures 1-8) in bass clef, 6/8 time. Dynamics: *mf*, *mp*, *mp*.

9

Musical staff 2 (measures 9-17) in bass clef, 6/8 time. Dynamics: *mp*.

18

Musical staff 3 (measures 18-25) in bass clef, 6/8 time. First ending (1.) and second ending (2.) with a fermata. Dynamics: *f*, *p*, *f*.

26

Musical staff 4 (measures 26-32) in bass clef, 6/8 time. Includes a Coda symbol and the instruction "D.S. ao Coda". Dynamics: *mf*.

33

Musical staff 5 (measures 33-43) in bass clef, 6/8 time. Dynamics: *mp*.

44

Musical staff 6 (measures 44-53) in bass clef, 6/8 time. First ending (1.) with a fermata.

54

Musical staff 7 (measures 54-63) in bass clef, 6/8 time. Second ending (2.) with a fermata.

64

Musical staff 8 (measures 64-68) in bass clef, 6/8 time.

Trombone III

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques



Adagio ♩. = 51



Musical staff 1: Bass clef, 6/8 time signature. Notes: quarter rest, quarter note G2, quarter note F2, quarter note E2, quarter note D2, eighth note G2, eighth note F2, eighth note E2, quarter note D2. Dynamics: *mf*, *mp*, *mp*.

9

Musical staff 2: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, eighth note G2, eighth note F2, eighth note E2, quarter note D2. Dynamics: *mp*.

18

Musical staff 3: Bass clef, 6/8 time signature. First ending: quarter note G2, quarter note F2, quarter note E2. Second ending: quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *f*, *p*, *f*.

26

Musical staff 4: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf*.

⊕ D.S. ao Coda ⊕

33

Musical staff 5: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mp*.

44

Musical staff 6: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf*.

54

Musical staff 7: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf*.

64

Musical staff 8: Bass clef, 6/8 time signature. Notes: quarter note G2, quarter note F2, quarter note E2, quarter note D2, quarter note G2, quarter note F2, quarter note E2, quarter note D2. Dynamics: *mf*.

Trombone IV



Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques

Adagio ♩. = 51

8 *f* *mf*

14

20 *mf*

30 *f mp f*  
D.S. ao Coda

36 *mf*

42

48

55

62

Bombardino B $\flat$  (B. C.)

Belchior  
**Apenas um Rapaz Latino Americano**  
MPB

Arranjo: João Ricardo F. Barros  
Fábio Marques



Adagio  $\text{♩} = 51$

The musical score is written for Bombardino B $\flat$  in 6/8 time, with a tempo of Adagio (♩ = 51). The key signature has one sharp (F#). The score consists of 65 measures, divided into systems of five measures each. Measure numbers 8, 15, 22, 30, 37, 44, 51, 58, and 65 are indicated in boxes at the start of their respective systems. The score includes various dynamics such as *f*, *mp*, and *mf*. It features first and second endings at measures 22-23 and 51-52. A section starting at measure 30 is marked "D.S. ao Coda" and includes a Coda symbol. The piece concludes with a fermata over the final note in measure 65.

Tuba B $\flat$

Belchior  
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Adagio  $\text{♩} = 51$

8 *f* *mp*

16 *mp* *mf*

24 *f* *mf*

30 *f* D.S. ao Coda *mf*

38 *mf*

46

54

62



Adagio ♩. = 51

7 *f*

14

21

28  $\emptyset$  D.S. ao Coda  $\emptyset$

36

43

50

57

64

Adagio ♩. = 51

9 *f*

18

25

34

42

50

58

66

⊕ D.S. ao Coda ⊕

Adagio ♩. = 51

*f*

8

16

24

⊕ D.S. ao Coda

32 ⊕

39

45

51

57

63