

# NO OUVIDINHO

## FELIPE AMORIM

**Compositores:** Caio Cesar Vasconcelos de Araújo / Caleb Junior Dias Cardoso Júnior / Carlos Eduardo de Pontes Martins / Luiz Felipe Amorim do Nascimento / Pedro Carlos Padilha Andre / pedro vinicius matos alves.



Adapt. P/ banda de música : Sgt Adriano Oliveira  
**2022**

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# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

8 *FLAUTA*

*CLARINETE 1*

*CLARINETE 2*

*SAX ALTO 1*

*SAX ALTO 2*

*SAX TENOR*

*SAX BARITONO*

8 *TROMPA F*

*BOMBARDINO C*

*TROMPETE 1*

*TROMPETE 2*

*TROMBONE 1*

*TROMBONE 2*

*TROMBONE 3*

*TUBA C*

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6

This musical score is written in 6/8 time and consists of 14 staves. The first two staves are in treble clef, and the remaining 12 staves are in bass clef. The key signature has two flats (B-flat and E-flat). The score begins with a treble clef and a key signature of two flats. The first two staves contain a melody of quarter notes and eighth notes. The third staff continues with a similar melodic line. The fourth and fifth staves show a more active melodic line with eighth notes. The sixth staff continues with a similar melodic line. The seventh staff shows a more active melodic line with eighth notes. The eighth staff continues with a similar melodic line. The ninth staff shows a more active melodic line with eighth notes. The tenth staff continues with a similar melodic line. The eleventh staff shows a more active melodic line with eighth notes. The twelfth staff continues with a similar melodic line. The thirteenth staff shows a more active melodic line with eighth notes. The fourteenth staff continues with a similar melodic line. The word "solo" is written above the eleventh, twelfth, and thirteenth staves, indicating a solo section in the bass line.

This musical score page contains 14 staves. The first two staves are treble clef staves with a melodic line. The next five staves are treble clef staves, each containing a single whole note chord. The sixth staff is a treble clef staff with a melodic line. The seventh staff is a treble clef staff with a whole rest. The eighth staff is a treble clef staff with a melodic line. The next three staves (ninth, tenth, and eleventh) are treble clef staves, each containing a single whole note chord. The twelfth and thirteenth staves are bass clef staves with a melodic line. The final fourteenth staff is a bass clef staff with a melodic line. The key signature is two flats (B-flat and E-flat), and the time signature is 8/8.

This musical score page contains 14 staves. The first four staves are in treble clef, and the last six are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff begins with a measure number '8' and a repeat sign. The notation includes eighth and sixteenth notes, rests, and dynamic markings such as 'solo' in italics. The score is organized into systems, with some staves containing repeat signs and fermatas.

This musical score page, numbered 18, contains 15 staves of music. The score is organized into a multi-measure rest system, indicated by the '8' in the top left corner. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The staves are arranged in a vertical column, with the first staff at the top and the last staff at the bottom. The music is primarily composed of eighth and sixteenth notes, with some rests and longer note values interspersed. The overall structure is a complex, multi-measure rest system.

This page of a musical score, numbered 21, contains 15 staves of music. The notation is as follows:

- Staff 1:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 2:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 3:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 4:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 5:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 6:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 7:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 8:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 9:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 10:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 11:** Treble clef, 8-measure phrase. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter).
- Staff 12:** Bass clef, 8-measure phrase. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).
- Staff 13:** Bass clef, 8-measure phrase. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).
- Staff 14:** Bass clef, 8-measure phrase. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).
- Staff 15:** Bass clef, 8-measure phrase. Notes: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter).





This musical score page, numbered 27, is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 14 staves. The first six staves are in treble clef, and the last eight staves are in bass clef. The score begins with a measure containing a treble clef, a key signature change to two flats, and a measure rest. The first six staves feature a complex melodic line with eighth and sixteenth notes, including several triplet markings. The remaining staves show a variety of rhythmic patterns, including rests, eighth notes, and quarter notes, with some staves containing measure rests. The notation is clear and professional, typical of a printed musical score.

This musical score page, numbered 30, contains 13 staves of music. The key signature consists of two flats (B-flat and E-flat), and the time signature is common time (C). The score is organized into two systems. The first system consists of six staves, all in treble clef. The first five staves feature a complex, rhythmic melody with frequent sixteenth-note runs and slurs. The sixth staff in this system begins with a measure containing a fermata over a sixteenth-note triplet, followed by a more melodic line. The second system consists of seven staves. The first six staves are in treble clef and continue the melodic and rhythmic patterns from the first system. The seventh staff is in bass clef and provides a simple harmonic accompaniment, primarily using quarter and eighth notes.

This page of a musical score, numbered 33, contains six systems of staves. The first five systems each consist of six staves, with the top three in treble clef and the bottom three in bass clef. The sixth system consists of six staves, with the top three in treble clef and the bottom three in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The first five systems feature complex rhythmic patterns, including eighth-note runs and triplets, with a '3' and a bracket indicating a triplet in the first three staves of each system. The sixth system features simpler rhythmic patterns, including quarter notes and eighth notes, with some staves containing rests.

This musical score page, numbered 36, contains six systems of staves. The first five systems each consist of two staves (treble and bass clef). The first four systems feature complex rhythmic patterns, including sixteenth-note runs and triplets, with a '3' and a brace indicating a triplet in the bass line of each system. The fifth system continues these patterns. The sixth system is divided into two parts: the top part has two staves with rhythmic patterns and rests, and the bottom part has two staves with simpler rhythmic patterns. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4.

This musical score page, numbered 39, contains 14 staves of music. The first six staves are in treble clef, and the last eight are in bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns, including sixteenth-note runs and triplets. The word "solo" is written at the end of the 3rd, 4th, 6th, 7th, 8th, 9th, and 10th staves. A small number "8" is positioned above the first staff. The score concludes with a final bass clef staff.

This musical score for page 43 consists of 14 staves. The top two staves are in treble clef, with a key signature of two flats (B-flat and E-flat) and a common time signature. They contain a melodic line with eighth and sixteenth notes. The third staff is a grand staff with a treble clef, containing a whole note chord. The next six staves (4-9) are in treble clef and feature a complex rhythmic accompaniment of sixteenth notes. The seventh staff is a grand staff with a treble clef, containing a whole note chord. The eighth staff is in bass clef with a key signature of two flats, containing a rhythmic accompaniment of eighth notes. The ninth and tenth staves are in bass clef with a key signature of two flats, containing a rhythmic accompaniment of eighth notes. The eleventh and twelfth staves are in bass clef with a key signature of two flats, containing a rhythmic accompaniment of eighth notes. The final two staves (13-14) are in bass clef with a key signature of two flats, containing a melodic line with eighth and sixteenth notes.

This musical score page, numbered 46, contains 14 staves of music. The first two staves are in treble clef and contain a vocal melody with eighth and sixteenth notes. The third staff is a grand staff with a treble clef and contains a piano introduction consisting of three whole notes. The fourth through seventh staves are in treble clef and feature a complex piano accompaniment with sixteenth-note patterns. The eighth staff is a grand staff with a bass clef and contains a piano introduction with a whole note. The ninth through twelfth staves are in treble clef and continue the piano accompaniment. The thirteenth and fourteenth staves are in bass clef and contain a piano accompaniment with eighth notes and rests.

This musical score page, numbered 49, contains 14 staves of music. The first two staves are in treble clef and contain a melodic line with eighth and sixteenth notes. The third staff is a grand staff with a treble clef and contains a whole note chord. The next six staves (4-9) are grand staves with treble clefs, each containing a complex rhythmic pattern of sixteenth notes. The tenth staff is a grand staff with a bass clef and contains a melodic line. The eleventh and twelfth staves are grand staves with treble clefs, with the word "solo" written above the second staff. The thirteenth and fourteenth staves are grand staves with bass clefs, containing rhythmic patterns. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8.



This musical score page contains 14 staves. The first two staves are treble clefs with a key signature of two flats and a 7/8 time signature. They contain rhythmic patterns of eighth and sixteenth notes. The next four staves are also treble clefs, each containing a single whole note. The sixth staff is a treble clef with a key signature change to one flat and a 7/8 time signature, containing a sequence of eighth notes. The seventh staff is a treble clef with a key signature of one flat and a 7/8 time signature, containing rests followed by a single note. The eighth and ninth staves are treble clefs with a key signature of one flat and a 7/8 time signature, containing rhythmic patterns of eighth and sixteenth notes. The tenth and eleventh staves are bass clefs with a key signature of one flat and a 7/8 time signature, containing rests followed by rhythmic patterns of eighth and sixteenth notes. The twelfth and thirteenth staves are bass clefs with a key signature of one flat and a 7/8 time signature, containing rhythmic patterns of eighth and sixteenth notes. The final fourteenth staff is a bass clef with a key signature of one flat and a 7/8 time signature, containing a sequence of notes.

This musical score page contains 14 staves. The first six staves are in treble clef, and the last eight are in bass clef. The key signature has two flats (B-flat and E-flat). The first two staves feature a rhythmic melody of eighth notes with eighth rests. The third and fourth staves contain whole notes. The fifth and sixth staves have whole notes with the word "solo" written above the notes. The seventh staff has a sequence of eighth notes. The eighth staff has a sequence of quarter notes. The ninth and tenth staves return to the eighth-note melody from the first two staves. The eleventh and twelfth staves have eighth notes with beams and eighth rests. The thirteenth and fourteenth staves have quarter notes.

This musical score page, numbered 59, contains 15 staves of music. The score is organized into a multi-measure rest system, indicated by a large '8' at the beginning of the first staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests. The first three staves (1-3) feature a melodic line with a mix of quarter and eighth notes. Staves 4-6 show a more rhythmic pattern with eighth and sixteenth notes. Staves 7-9 continue the melodic development. Staves 10-12 consist of a multi-measure rest for 8 measures. Staves 13-15 provide a bass line with rhythmic patterns, including eighth and sixteenth notes, and rests.

This musical score consists of 15 staves. The first three staves are in treble clef, and the remaining twelve are in bass clef. The key signature is two flats (B-flat and E-flat). The music is organized into three systems of five staves each. The first system (staves 1-5) features a vocal line (staff 1) and four accompaniment parts (staves 2-5). The second system (staves 6-10) features a vocal line (staff 6) and four accompaniment parts (staves 7-10). The third system (staves 11-15) features a vocal line (staff 11) and four accompaniment parts (staves 12-15). The notation includes various note values, rests, and dynamic markings.

This musical score page, numbered 65, contains 14 staves of music. The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/8. The notation includes a variety of rhythmic values such as eighth notes, quarter notes, and rests. Triplet markings, indicated by a '3' over a bracket, are present in the final measure of several staves. The music is arranged in a multi-staff format, with the first seven staves in the upper system and the remaining seven in the lower system. The bottom-most staff begins with a small '8' below the clef, likely indicating an octave transposition.

This musical score page, numbered 68, contains 14 staves of music. The first six staves are in treble clef, and the remaining eight are in bass clef. The key signature consists of two flats (B-flat and E-flat). The music is characterized by intricate rhythmic patterns, including frequent sixteenth-note runs and dotted rhythms. The first six staves feature a complex, multi-layered texture with overlapping melodic and rhythmic lines. The seventh staff begins with a measure of rest, followed by sparse, rhythmic motifs. The eighth and ninth staves consist of sustained notes, likely providing harmonic support. The tenth and eleventh staves continue with rhythmic patterns similar to the first six staves. The twelfth and thirteenth staves are bass clef staves with rhythmic motifs, and the fourteenth staff is a bass clef staff with a more melodic line. The overall style is that of a classical or romantic-era instrumental piece.

This page of music contains six systems of staves. The first five systems each consist of six treble clef staves. The first three staves in each system feature a melodic line with a triplet of eighth notes in the first measure. The fourth and fifth staves in these systems provide harmonic accompaniment with various rhythmic patterns, including eighth and sixteenth notes. The sixth staff in each of these systems is a grand staff (treble and bass clef) with a melodic line. The sixth system of the page consists of six grand staves (treble and bass clef). The first four staves in this system have a melodic line that begins with a rest, followed by a rhythmic pattern of eighth notes. The fifth and sixth staves in this system have a melodic line that begins with a whole note, followed by a rhythmic pattern of eighth notes.

This musical score page, numbered 74, contains six systems of staves. The first five systems each consist of two staves (treble and bass clef). The first four systems feature a treble staff with a melodic line containing several triplet markings (indicated by a '3' in a bracket) and a bass staff with a rhythmic accompaniment. The fifth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The sixth system consists of two staves, both with a treble clef. The first staff of this system contains a 7-measure rest, while the second staff contains a melodic line. The key signature is one flat (B-flat), and the time signature is 4/4.



This musical score page, numbered 77, is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 14 staves. The first six staves are in treble clef, and the remaining eight staves are in bass clef. The score features a complex rhythmic pattern in the upper staves, with frequent use of eighth and sixteenth notes, often beamed together. Several triplets are indicated with a '3' and a bracket. The lower staves provide a harmonic and bass line, with some staves containing rests and others featuring simple rhythmic accompaniment. The notation is clear and professional, typical of a published musical score.

This musical score page, numbered 80, contains 14 staves of music. The first six staves are in treble clef, and the remaining eight are in bass clef. The key signature consists of two flats (B-flat and E-flat). The music is characterized by complex rhythmic patterns, including frequent eighth and sixteenth notes, often grouped in beams. The first six staves feature a melodic line with a steady eighth-note accompaniment. The seventh and eighth staves show a change in texture, with some staves containing rests and others having more active rhythmic figures. The final four staves continue the melodic and rhythmic themes, with the bottom-most staff showing a more active bass line. The notation includes various note values, rests, and dynamic markings, typical of a detailed musical score.

This musical score page, numbered 83, contains 14 staves of music. The first six staves are in treble clef, and the last eight are in bass clef. The key signature is B-flat major (two flats). The first two staves feature a triplet of eighth notes in the first measure of each staff. The third staff contains a whole note chord. The fourth staff begins a 'solo' section with a complex rhythmic pattern of eighth and sixteenth notes. The fifth and sixth staves continue this solo with similar patterns. The seventh staff is a whole rest. The eighth and ninth staves continue the solo. The tenth and eleventh staves are whole rests. The twelfth and thirteenth staves feature a rhythmic pattern of eighth notes with accents. The fourteenth staff concludes with a simple eighth-note melody.

This musical score for page 87 consists of 14 staves. The first two staves are in treble clef and contain melodic lines with eighth and sixteenth notes. The third staff is a grand staff with a treble clef and contains a single whole note. The next six staves (4-9) are in treble clef and feature complex rhythmic patterns, including sixteenth-note runs and eighth-note accompaniment. The final five staves (10-14) are in bass clef and provide a rhythmic accompaniment, primarily using eighth and sixteenth notes with rests.

This musical score page, numbered 90, is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of 14 staves. The first two staves are treble clefs containing a melodic line of eighth notes. The third staff is a grand staff with a treble clef containing a whole note chord. The next six staves (4-9) are treble clefs containing a complex rhythmic accompaniment of sixteenth notes. The seventh staff is a grand staff with a treble clef containing a whole note chord. The eighth staff is a treble clef with a whole rest. The next three staves (10-12) are treble clefs containing the same complex rhythmic accompaniment as staves 4-6. The final two staves (13-14) are bass clefs containing a rhythmic accompaniment of eighth notes.

This musical score page, numbered 93, contains 14 staves of music. The first 13 staves are in treble clef, and the final staff is in bass clef. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes eighth and quarter notes, with several triplet markings (indicated by a '3' and a bracket) and a fermata over the final note of the piece. The score is organized into four systems of four staves each.

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

8 *FLAUTA*

6

11

15

19

24 *solo*

28

32

36

40

44

48

52

56 <sup>8</sup>



Musical staff 56-59: Treble clef, key signature of two flats (B-flat, E-flat), 8/8 time signature. Measures 56-59 contain eighth notes and quarter notes.

60 <sup>8</sup>



Musical staff 60-63: Treble clef, key signature of two flats, 8/8 time signature. Measures 60-63 contain eighth notes and quarter notes.

64 <sup>8</sup>



Musical staff 64-67: Treble clef, key signature of two flats, 8/8 time signature. Measures 64-67 contain eighth notes and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3 in measure 67.

68 <sup>8</sup>



Musical staff 68-71: Treble clef, key signature of two flats, 8/8 time signature. Measures 68-71 contain eighth notes and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3 in measure 71.

72 <sup>8</sup>



Musical staff 72-75: Treble clef, key signature of two flats, 8/8 time signature. Measures 72-75 contain eighth notes and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3 in measure 75.

76 <sup>8</sup>



Musical staff 76-79: Treble clef, key signature of two flats, 8/8 time signature. Measures 76-79 contain eighth notes and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3 in measure 79.

80 <sup>8</sup>



Musical staff 80-83: Treble clef, key signature of two flats, 8/8 time signature. Measures 80-83 contain eighth notes and quarter notes. A triplet of eighth notes is marked with a bracket and the number 3 in measure 83.

84 <sup>8</sup>



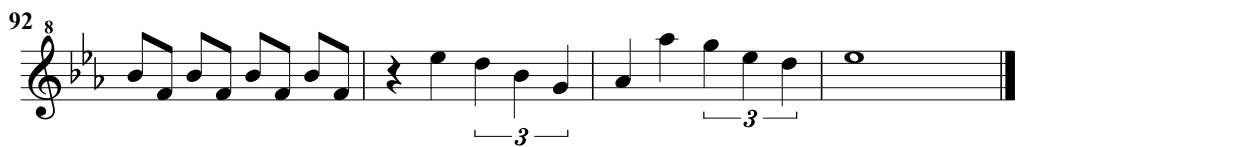
Musical staff 84-87: Treble clef, key signature of two flats, 8/8 time signature. Measures 84-87 contain eighth notes and quarter notes.

88 <sup>8</sup>



Musical staff 88-91: Treble clef, key signature of two flats, 8/8 time signature. Measures 88-91 contain eighth notes and quarter notes.

92 <sup>8</sup>



Musical staff 92-95: Treble clef, key signature of two flats, 8/8 time signature. Measures 92-95 contain eighth notes and quarter notes. Two triplets of eighth notes are marked with brackets and the number 3 in measures 94 and 95.



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## CLARINETE 1

Musical score for Clarinet 1, titled "NO OUVIDINHO". The score is written in 4/4 time and B-flat major. It consists of 13 staves of music, with measure numbers 6, 11, 15, 19, 24, 28, 32, 36, 40, 44, 48, and 52 indicated at the beginning of their respective staves. The piece begins with a simple melody in the first staff. From the second staff onwards, the melody becomes more rhythmic and melodic. A "solo" section begins at measure 24, marked with a "solo" instruction above the staff. This section features a series of triplet eighth notes, with the number "3" written below the notes. The solo continues through measures 28, 32, 36, 40, and 44, with triplet markings appearing in measures 28, 32, 36, 40, and 44. The piece concludes with a final melodic phrase in the 13th staff.

56



60



64



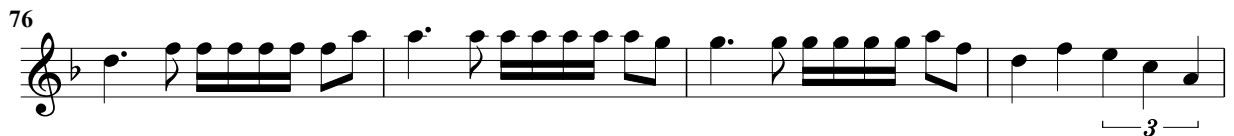
68



72



76



80



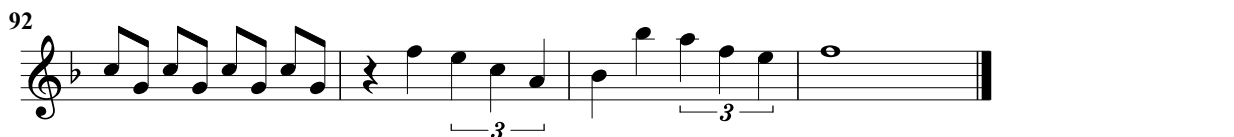
84



88



92



# NO OUVIDINHO

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FELIPE AMORIM

## CLARINETE 2

6

12

18

23

27

31

35

39

43

49

55

60

*mf*

*solo*

3

3

3

3

3

65

Musical staff 65: Treble clef, key signature of one flat. Measures 1-4. Measure 1: quarter note G4, quarter note A4, eighth note B4, eighth note C5. Measure 2: quarter note B4, quarter rest, quarter rest. Measure 3: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 4: quarter note D4, quarter note C4, eighth note B3, eighth note A3. A triplet bracket is under the last three notes of measure 4.

69

Musical staff 69: Treble clef, key signature of one flat. Measures 1-4. Measure 1: quarter note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4. Measure 2: quarter note F4, eighth note G4, eighth note A4, eighth note B4, eighth note A4, eighth note G4, eighth note F4. Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: quarter note A3, quarter note G3, eighth note F3, eighth note E3. A triplet bracket is under the last three notes of measure 4.

73

Musical staff 73: Treble clef, key signature of one flat. Measures 1-4. Measure 1: quarter note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4. Measure 2: quarter note F4, eighth note G4, eighth note A4, eighth note B4, eighth note A4, eighth note G4, eighth note F4. Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: quarter note A3, quarter note G3, eighth note F3, eighth note E3. A triplet bracket is under the last three notes of measure 4.

77

Musical staff 77: Treble clef, key signature of one flat. Measures 1-4. Measure 1: quarter note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4. Measure 2: quarter note F4, eighth note G4, eighth note A4, eighth note B4, eighth note A4, eighth note G4, eighth note F4. Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: quarter note A3, quarter note G3, eighth note F3, eighth note E3. A triplet bracket is under the last three notes of measure 4.

81

Musical staff 81: Treble clef, key signature of one flat. Measures 1-4. Measure 1: quarter note G4, eighth note A4, eighth note B4, eighth note C5, eighth note B4, eighth note A4, eighth note G4. Measure 2: quarter note F4, eighth note G4, eighth note A4, eighth note B4, eighth note A4, eighth note G4, eighth note F4. Measure 3: quarter note E4, quarter note D4, quarter note C4, quarter note B3. Measure 4: quarter note A3, quarter note G3, eighth note F3, eighth note E3. A triplet bracket is under the last three notes of measure 4.

85

Musical staff 85: Treble clef, key signature of one flat. Measures 1-6. Measure 1: half note G4. Measure 2: half note A4. Measure 3: half note B4. Measure 4: half note C5. Measure 5: half note B4. Measure 6: half note A4.

91

Musical staff 91: Treble clef, key signature of one flat. Measures 1-5. Measure 1: half note G4. Measure 2: half note A4. Measure 3: quarter rest, quarter note G4, quarter note F4, quarter note E4. Measure 4: quarter note D4, quarter note C4, quarter note B3, quarter note A3. Measure 5: half note G4. A triplet bracket is under the last three notes of measure 3, and another triplet bracket is under the last three notes of measure 4.

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## SAX ALTO 1

Musical score for Saxophone Alto 1, titled "NO OUVIDINHO". The score is in 4/4 time and consists of 51 measures. The notation is written on a single staff in treble clef. The key signature is one flat (Bb). The score is divided into several sections: measures 1-5, 6-11, 12-16, 17-24, 25-32, 33-40, 41-47, 48-50, and 51. The word "solo" is written above the staff at measures 12, 25, and 41. Trills are indicated by a "3" under a bracket in measures 29, 33, 37, and 41. The score ends with a final whole note chord in measure 51.

57



62



66



70



74

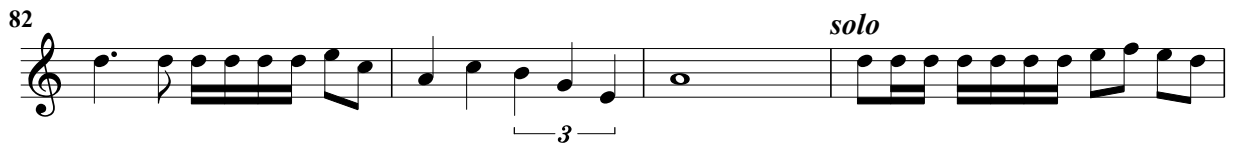


78



82

*solo*




86



89



92



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

*SAX ALTO 2*

Musical score for Sax Alto 2, titled "NO OUVIDINHO". The score is written in 4/4 time and consists of 51 measures. The notation includes treble clef, key signature of one flat (B-flat), and various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The score is divided into systems, with measure numbers 6, 12, 17, 21, 25, 29, 33, 37, 41, 45, 48, and 51 marked at the beginning of their respective lines. The word "solo" appears above the staff at measure 12 and below the staff at measure 41. Trills are indicated by a bracket with the number "3" underneath. The score concludes with a final whole note chord in the 51st measure.

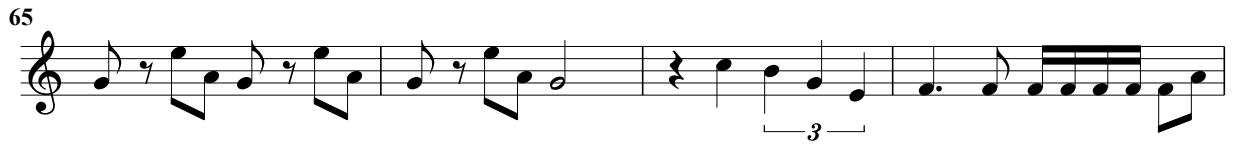
57 *solo*



61



65



69



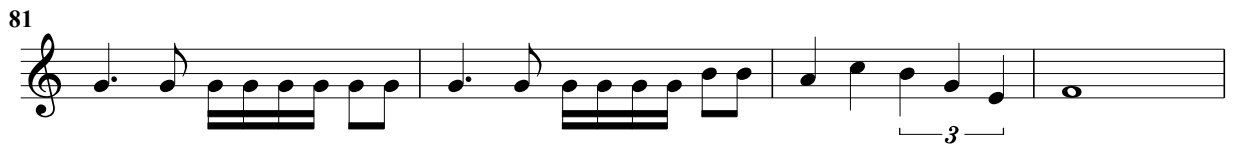
73



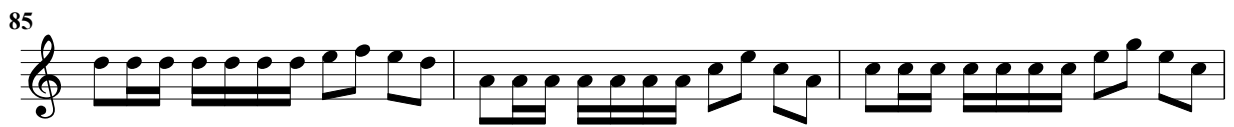
77



81



85



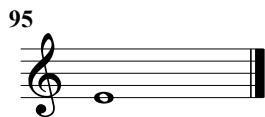
88



91



95





# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

*SAX TENOR*

6

12 *solo*

17

21

25

29

33

37

41

45

48

51

The musical score is written for Tenor Saxophone in 4/4 time, with a key signature of one flat (Bb). It consists of 12 staves of music. The first staff (measures 1-5) is the beginning of the piece. The second staff (measures 6-11) continues the melody. The third staff (measures 12-16) is marked 'solo' and features a series of half notes. The fourth staff (measures 17-20) introduces a rhythmic pattern of eighth notes with accents. The fifth staff (measures 21-24) continues this pattern. The sixth staff (measures 25-28) features a triplet of eighth notes. The seventh staff (measures 29-32) continues the triplet pattern. The eighth staff (measures 33-36) continues the triplet pattern. The ninth staff (measures 37-40) continues the triplet pattern. The tenth staff (measures 41-44) continues the triplet pattern. The eleventh staff (measures 45-47) features a series of sixteenth notes. The twelfth staff (measures 48-50) continues the sixteenth note pattern. The final staff (measures 51-55) concludes the piece with a series of half notes.



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

*SAX BARITONO*

The musical score is written for Sax Baritone in 4/4 time. It consists of 12 staves of music, with measure numbers 8, 11, 16, 21, 26, 30, 34, 38, 43, 49, 54, and 59 marked at the beginning of their respective staves. The notation includes quarter notes, eighth notes, and sixteenth notes, with some passages featuring triplets and slurs. The key signature is one flat (B-flat major or D minor).

64

8

68

8

72

8

76

8

80

8

85

8

91

8

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

*TROMPA F*

6

12

17

22

27

32

37

42 *solo*

45

48

51

57

Detailed description: This is a musical score for Trompa F in 4/4 time, written in B-flat major. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The music starts with a half note G4, followed by a quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4. The second staff continues with a half note G4, followed by a quarter note A4, and then a series of quarter notes: B4, C5, B4, A4, G4. The third staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The fourth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The fifth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The sixth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The seventh staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The eighth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The ninth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The tenth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The eleventh staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4. The twelfth staff begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F4.

62

67

72

77

82

86

89

92

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## *BOMBARDINO C*

Musical score for Bombardino C, featuring a single melodic line in 4/4 time with a key signature of two flats. The score is divided into measures, with measure numbers 6, 10, 14, 18, 24, 29, 34, 39, 44, 50, 54, and 58 indicated at the start of their respective staves. The piece begins with a series of quarter and eighth notes, followed by a more rhythmic section with eighth-note patterns. It concludes with a final cadence of quarter notes.

63

69

74

79

84

90

95



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TROMPETE 1

7

13

18

22

26

30

34

38

43

46

49

52

*solo*

*solo*

The musical score is written for Trompete 1 in 4/4 time. It begins with a key signature of one flat (Bb) and a 4/4 time signature. The first six measures (measures 1-6) are whole rests. From measure 7, the melody begins with a half note G4, followed by a half note F4 in measure 8. Measures 9-12 continue with half notes E4, D4, C4, and B3. Measure 13 starts with a half note B3, followed by eighth notes A4-G4, F4-E4, and D4-C4. Measure 14 has a quarter rest, followed by eighth notes D4-C4, B3-A3, and G3-F3. Measures 15-17 continue with eighth notes F3-E3, D3-C3, and B2-A2. Measure 18 starts with a quarter rest, followed by eighth notes A2-G2, F2-E2, and D2-C2. Measures 19-21 continue with eighth notes C2-B1, A1-G1, and F1-E1. Measure 22 starts with a quarter rest, followed by eighth notes D2-C2, B1-A1, and G1-F1. Measure 23 has a quarter rest, followed by eighth notes F1-E1, D1-C1, and B0-A0. Measure 24 has a quarter rest, followed by eighth notes A0-G0, F0-E0, and D0-C0. Measure 25 has a quarter rest, followed by eighth notes C0-B0, A0-G0, and F0-E0. Measure 26 starts with a quarter note G1, followed by eighth notes F1-E1, D1-C1, and B0-A0. Measure 27 has a quarter note A1, followed by eighth notes G1-F1, E1-D1, and C1-B0. Measure 28 has a quarter note B1, followed by eighth notes A1-G1, F1-E1, and D1-C1. Measure 29 has a quarter note C2, followed by eighth notes B1-A1, G1-F1, and E1-D1. Measure 30 starts with a quarter note D2, followed by eighth notes C2-B1, A1-G1, and F1-E1. Measure 31 has a quarter note E2, followed by eighth notes D2-C2, B1-A1, and G1-F1. Measure 32 has a quarter note F2, followed by eighth notes E2-D2, C2-B1, and A1-G1. Measure 33 has a quarter note G2, followed by eighth notes F2-E2, D2-C2, and B1-A1. Measure 34 starts with a quarter note A2, followed by eighth notes G2-F2, E2-D2, and C2-B1. Measure 35 has a quarter note B2, followed by eighth notes A2-G2, F2-E2, and D2-C2. Measure 36 has a quarter note C3, followed by eighth notes B2-A2, G2-F2, and E2-D2. Measure 37 has a quarter note D3, followed by eighth notes C3-B2, A2-G2, and F2-E2. Measure 38 starts with a quarter note E3, followed by eighth notes D3-C3, B2-A2, and G2-F2. Measure 39 has a quarter note F3, followed by eighth notes E3-D3, C3-B2, and A2-G2. Measure 40 has a quarter note G3, followed by eighth notes F3-E3, D3-C3, and B2-A2. Measure 41 has a quarter note A3, followed by eighth notes G3-F3, E3-D3, and C3-B2. Measure 42 has a quarter note B3, followed by eighth notes A3-G3, F3-E3, and D3-C3. Measure 43 starts with a quarter note C4, followed by eighth notes B3-A3, G3-F3, and E3-D3. Measure 44 has a quarter note D4, followed by eighth notes C4-B3, A3-G3, and F3-E3. Measure 45 has a quarter note E4, followed by eighth notes D4-C4, B3-A3, and G3-F3. Measure 46 starts with a quarter note F4, followed by eighth notes E4-D4, C4-B3, and A3-G3. Measure 47 has a quarter note G4, followed by eighth notes F4-E4, D4-C4, and B3-A3. Measure 48 has a quarter note A4, followed by eighth notes G4-F4, E4-D4, and C4-B3. Measure 49 starts with a quarter note B4, followed by eighth notes A4-G4, F4-E4, and D4-C4. Measure 50 has a quarter note C5, followed by eighth notes B4-A4, G4-F4, and E4-D4. Measure 51 has a quarter note D5, followed by eighth notes C5-B4, A4-G4, and F4-E4. Measure 52 starts with a quarter note E5, followed by eighth notes D5-C5, B4-A4, and G4-F4. Measure 53 has a quarter note F5, followed by eighth notes E5-D5, C5-B4, and A4-G4. Measure 54 has a quarter note G5, followed by eighth notes F5-E5, D5-C5, and B4-A4. Measure 55 has a quarter note A5, followed by eighth notes G5-F5, E5-D5, and C5-B4. Measure 56 has a quarter note B5, followed by eighth notes A5-G5, F5-E5, and D5-C5. Measure 57 has a quarter note C6, followed by eighth notes B5-A5, G5-F5, and E5-D5. Measure 58 has a quarter note D6, followed by eighth notes C6-B5, A5-G5, and F5-E5. Measure 59 has a quarter note E6, followed by eighth notes D6-C6, B5-A5, and G5-F5. Measure 60 has a quarter note F6, followed by eighth notes E6-D6, C6-B5, and A5-G5. Measure 61 has a quarter note G6, followed by eighth notes F6-E6, D6-C6, and B5-A5. Measure 62 has a quarter note A6, followed by eighth notes G6-F6, E6-D6, and C6-B5. Measure 63 has a quarter note B6, followed by eighth notes A6-G6, F6-E6, and D6-C6. Measure 64 has a quarter note C7, followed by eighth notes B6-A6, G6-F6, and E6-D6. Measure 65 has a quarter note D7, followed by eighth notes C7-B6, A6-G6, and F6-E6. Measure 66 has a quarter note E7, followed by eighth notes D7-C7, B6-A6, and G6-F6. Measure 67 has a quarter note F7, followed by eighth notes E7-D7, C7-B6, and A6-G6. Measure 68 has a quarter note G7, followed by eighth notes F7-E7, D7-C7, and B6-A6. Measure 69 has a quarter note A7, followed by eighth notes G7-F7, E7-D7, and C7-B6. Measure 70 has a quarter note B7, followed by eighth notes A7-G7, F7-E7, and D7-C7. Measure 71 has a quarter note C8, followed by eighth notes B7-A7, G7-F7, and E7-D7. Measure 72 has a quarter note D8, followed by eighth notes C8-B7, A7-G7, and F7-E7. Measure 73 has a quarter note E8, followed by eighth notes D8-C8, B7-A7, and G7-F7. Measure 74 has a quarter note F8, followed by eighth notes E8-D8, C8-B7, and A7-G7. Measure 75 has a quarter note G8, followed by eighth notes F8-E8, D8-C8, and B7-A7. Measure 76 has a quarter note A8, followed by eighth notes G8-F8, E8-D8, and C8-B7. Measure 77 has a quarter note B8, followed by eighth notes A8-G8, F8-E8, and D8-C8. Measure 78 has a quarter note C9, followed by eighth notes B8-A8, G8-F8, and E8-D8. Measure 79 has a quarter note D9, followed by eighth notes C9-B8, A8-G8, and F8-E8. Measure 80 has a quarter note E9, followed by eighth notes D9-C9, B8-A8, and G8-F8. Measure 81 has a quarter note F9, followed by eighth notes E9-D9, C9-B8, and A8-G8. Measure 82 has a quarter note G9, followed by eighth notes F9-E9, D9-C9, and B8-A8. Measure 83 has a quarter note A9, followed by eighth notes G9-F9, E9-D9, and C9-B8. Measure 84 has a quarter note B9, followed by eighth notes A9-G9, F9-E9, and D9-C9. Measure 85 has a quarter note C10, followed by eighth notes B9-A9, G9-F9, and E9-D9. Measure 86 has a quarter note D10, followed by eighth notes C10-B9, A9-G9, and F9-E9. Measure 87 has a quarter note E10, followed by eighth notes D10-C10, B9-A9, and G9-F9. Measure 88 has a quarter note F10, followed by eighth notes E10-D10, C10-B9, and A9-G9. Measure 89 has a quarter note G10, followed by eighth notes F10-E10, D10-C10, and B9-A9. Measure 90 has a quarter note A10, followed by eighth notes G10-F10, E10-D10, and C10-B9. Measure 91 has a quarter note B10, followed by eighth notes A10-G10, F10-E10, and D10-C10. Measure 92 has a quarter note C11, followed by eighth notes B10-A10, G10-F10, and E10-D10. Measure 93 has a quarter note D11, followed by eighth notes C11-B10, A10-G10, and F10-E10. Measure 94 has a quarter note E11, followed by eighth notes D11-C11, B10-A10, and G10-F10. Measure 95 has a quarter note F11, followed by eighth notes E11-D11, C11-B10, and A10-G10. Measure 96 has a quarter note G11, followed by eighth notes F11-E11, D11-C11, and B10-A10. Measure 97 has a quarter note A11, followed by eighth notes G11-F11, E11-D11, and C11-B10. Measure 98 has a quarter note B11, followed by eighth notes A11-G11, F11-E11, and D11-C11. Measure 99 has a quarter note C12, followed by eighth notes B11-A11, G11-F11, and E11-D11. Measure 100 has a quarter note D12, followed by eighth notes C12-B11, A11-G11, and F11-E11.

56

60

64

68

72

76

80

85

88

91

94

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TROMPETE 2

Musical score for Trompete 2, titled "NO OUVIDINHO". The score is written in 4/4 time and B-flat major. It consists of 12 staves of music, with measure numbers 7, 13, 18, 22, 26, 30, 34, 38, 43, 46, 49, and 52 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet is marked in measure 22. The word "solo" appears above the staves for measures 38-43 and 49-52.



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TROMBONE 1

Musical score for Trombone 1, titled "NO OUVIDINHO". The score is written in bass clef, 4/4 time, and B-flat major. It consists of 12 staves of music. The first staff shows the key signature and time signature. The second staff begins with a "solo" marking. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a "3" in the 25th measure. The piece concludes with a final note in the 55th measure.

59

Musical staff 59: Bass clef, key signature of two flats. Four measures of eighth-note patterns: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

63

Musical staff 63: Bass clef, key signature of two flats. Four measures: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

67

Musical staff 67: Bass clef, key signature of two flats. Four measures: G2-A2-B2 (triple), G2-A2-B2, G2-A2-B2, G2-A2-B2.

71

Musical staff 71: Bass clef, key signature of two flats. Four measures: G2 (half), G2-A2-B2 (eighths), G2-A2-B2 (eighths), G2-A2-B2 (eighths).

75

Musical staff 75: Bass clef, key signature of two flats. Four measures: G2 (half), G2-A2-B2 (eighths), G2-A2-B2 (eighths), G2-A2-B2 (eighths).

80

Musical staff 80: Bass clef, key signature of two flats. Four measures: G2-A2-B2 (eighths), G2-A2-B2 (eighths), G2-A2-B2 (eighths), G2-A2-B2 (eighths).

84

Musical staff 84: Bass clef, key signature of two flats. Four measures: G2 (half), G2-A2-B2, G2-A2-B2, G2-A2-B2.

88

Musical staff 88: Bass clef, key signature of two flats. Four measures of eighth-note patterns: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

92

Musical staff 92: Bass clef, key signature of two flats. Four measures: G2-A2-B2, G2 (half), G2 (half), G2 (half).

# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TROMBONE 2

7 *solo*

12

17

21

25

29

33

38

42

46

50

55

59





# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TROMBONE 3

Musical score for Trombone 3, titled "NO OUVIDINHO". The score is written in bass clef, 4/4 time, and B-flat major. It consists of 11 staves of music, with measure numbers 7, 12, 17, 21, 25, 30, 34, 38, 42, 46, 50, and 55 indicated at the beginning of their respective staves. The score includes a "solo" section starting at measure 7. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked at measure 25. The piece concludes with a final measure at measure 55.

59



63



67



72



76



80



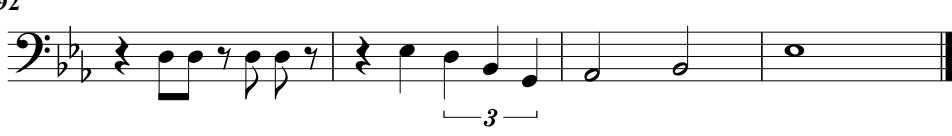
84



88



92



# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

## TUBA BB

The musical score is written for Tuba BB in 4/4 time. It consists of 12 staves of music, each starting with a measure number. The key signature has one flat (Bb). The notes are as follows:

- Staff 1 (1-5): G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, 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# NO OUVIDINHO

Adapt. Adriano Oliveira

FELIPE AMORIM

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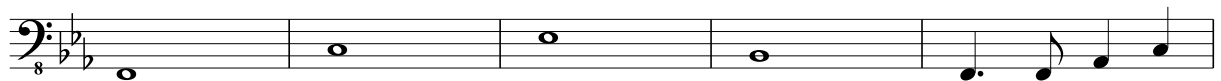
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