

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

The musical score is arranged in 11 staves, each representing a different instrument. The first four staves are for various Clarinete em Sib (Clarinet in B-flat) parts, the fifth is for Clarinete Alto em Sib (Alto Clarinet in B-flat), and the last two are for Clarone 1 and Clarone 2. The score is in 3/4 time and begins with a tempo marking of 'TERNAMENTE' at 80 beats per minute. The first three measures are marked 'mf' (mezzo-forte). At the fourth measure, there is a 'RIT.' (ritardando) marking, and the tempo changes to 'A TEMPO'. The score concludes with dynamic markings of 'p' (piano) and 'mp' (mezzo-piano) in the final measures.

8

(A)

SOLO

3

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

f

mf

f

p

mf

f

p

mf

f

p

mf

f

p

mf

f

p

mf

f

p

mf

f

p

14

CL. Eb

CL. IN C *SOLO*
f

CL. 1 *mf*

CL. 2 *mf*

CL. 3 *mf*

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2 *mp*

3

18

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

SOLO

f

p

mf

28 **(C)** SOLO A TEMPO

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

SOLO

mf

p

31

SOLO
mf

SOLO
mf

SOLO
mf

Cl. Eb

Cl. IN C

Cl. 1

Cl. 2

Cl. 3

Cl. 4

Cl. 5

Cl. 6

Cl. ALTO

Cl. B. 1

Cl. B. 2

44

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

PAN.

PERC.

(E)

mf

f

This musical score page, numbered 10, contains measures 44 through 47. It features a woodwind section with parts for Eb Clarinet, Clarinet in C, Clarinets 1-6, Alto Clarinet, Bass Clarinet 1, and Bass Clarinet 2. The woodwinds play a melodic line with various articulations and dynamics, including *mf* and *f*. The Eb Clarinet part includes a circled 'E' above the first measure of the second system. The Percussion and Piano parts provide rhythmic accompaniment, with the piano part featuring a 2/7 time signature. The score is written in treble clef with a key signature of three sharps (F#, C#, G#).

53

(F)

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

PAN.

PERC.

This musical score page, numbered 53, features a key signature of three sharps (F#, C#, G#) and a common time signature. A dynamic marking of **(F)** is placed at the top. The score is arranged in a grand staff with 12 staves for woodwinds: Clarinet in E-flat (CL. Eb), Clarinet in C (CL. IN C), Clarinets 1 through 6 (CL. 1-6), Clarinet Alto (CL. ALTO), Clarinet Bass 1 (CL. B. 1), and Clarinet Bass 2 (CL. B. 2). Below the woodwinds are staves for Piano (PAN.) and Percussion (PERC.). The woodwind parts are primarily melodic, with dynamic markings of *f* and *mf*. The Percussion part features a rhythmic pattern of eighth notes, with dynamic markings of *f* and *mf*. The Piano part consists of chords and single notes, with dynamic markings of *mf*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

63 (G)

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

PAN.

PERC.

mf

mf

mf

mf

2/4

2/4

2/4

2/4

2/4

88 **(R)**

CL. Eb
CL. IN C
CL. 1
CL. 2
CL. 3
CL. 4
CL. 5
CL. 6
CL. ALTO
CL. B. 1
CL. B. 2
PAN.
PERC.

f
f
f
f
f
mf
mf
mf
mf

2/4
2/4
2/4
2/4

2/4
2/4
2/4
2/4

Detailed description: This is a page of a musical score for a woodwind ensemble, percussion, and piano. The page is numbered 88 and 17. It features ten staves for woodwinds: Clarinet in E-flat, Clarinet in C, Clarinet 1, Clarinet 2, Clarinet 3, Clarinet 4, Clarinet 5, Clarinet 6, Clarinet Alto, Clarinet Bass 1, and Clarinet Bass 2. The woodwinds are in the key of D major (two sharps) and 4/4 time. The first five staves (CL. Eb to CL. 3) start with a forte (*f*) dynamic and play a complex, rhythmic pattern. The last three staves (CL. 4 to CL. 6) start with a mezzo-forte (*mf*) dynamic and play a simpler, more melodic line. The Clarinet Alto (CL. ALTO) also plays a melodic line. The Clarinet Bass 1 (CL. B. 1) and Clarinet Bass 2 (CL. B. 2) play a steady, rhythmic accompaniment. The Percussion (PERC.) and Piano (PAN.) parts are indicated by a double bar line and a 2/4 time signature, suggesting a simple rhythmic pattern. A rehearsal mark (R) is placed above the first staff at the beginning of the page.

D.S. AL CODA

♩ CODA

101

CL. Eb

CL. IN C

CL. 1

CL. 2

CL. 3

CL. 4

CL. 5

CL. 6

CL. ALTO

CL. B. 1

CL. B. 2

PAN.

PERC.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:1

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

1

CLARINETE EM MIB

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

mf

(A)

3

6-8

SOLO

f

13

18

(B)

23

mf

mf

mf

28

(C)

SOLO

A TEMPO

SOLO

mf

33

SOLO

mf

ACCEL.

(D)

FREVO DE BLOCO $\text{♩} = 110$

mf

p

f

38

mf

43

(E)

TO CODA

48

53

(F)

f

mf

58 *f* *mf*

63 (G)

68 (H)

73

78 (I) 2 79-80

84 (J) *mf* *f*

89

94 (K)

99 *f* D.S. AL CODA

103 CODA *ff*

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

(A) CL. Eb

13 SOLO

18 CL.

23 (B) RIT. .

28 (C) A TEMPO SOLO 2 SOLO

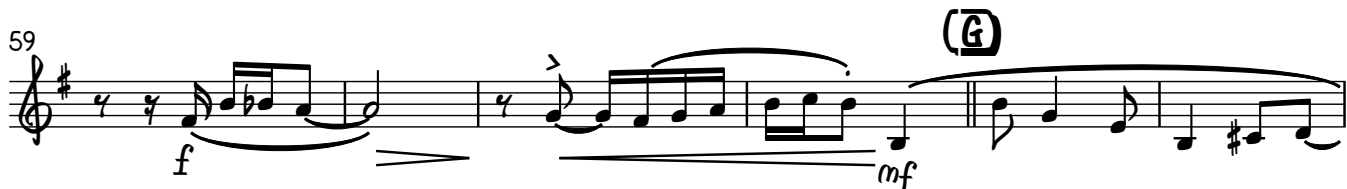
34 ACCEL. (D) FREVO DE BLOCO $\text{♩} = 110$

39

44 (E)

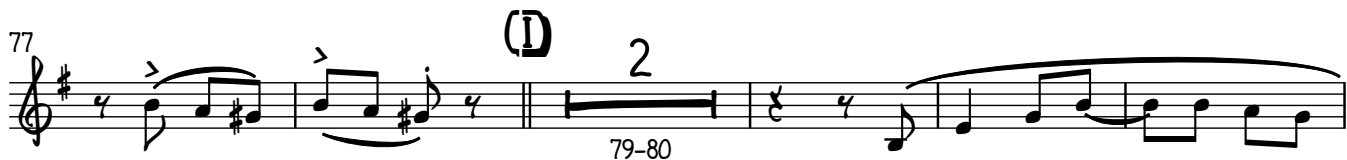
49  *f*

54 **(F)**  *mf*

59  *f* **(G)** *mf*

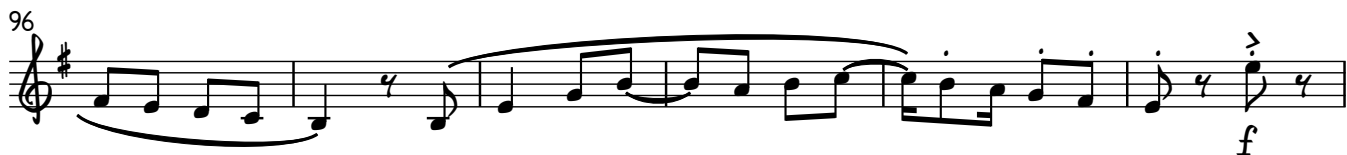
65 

71 **(H)**  *f*

77 **(I)**  2
79-80

84 **(J)**  *mf* *f*

90 **(K)** 

96  *f*

D.S. AL CODA

102 

 CODA

 *ff*

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

1

CLARINETE EM Sib 1

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

mf 3 6-8 f 10-12 15 mf 17-18 f SOLO 21 mf 26 RIT. (C) A TEMPO SOLO mf mf 28-29 ACCEL. (D) FREVO DE BLOCO $\text{♩} = 110$ 32-33 mf p p f 38 mf 43 (E) TO CODA 48 53 f mf (F) 58 f

63 **(G)**

68 **(H)**

73

78 **(I)** 2 79-80

84 **(J)** mf f

89

94 **(K)**

99 **D.S. AL CODA** f

103 **CODA** ff

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE ♩=80

mf

RIT.

5 A. TEMPO

2

6-7

mf

f

(A) 3

10-12

mf

16 (B) 7

17-23

mf

mf

26 (C) A TEMPO 4 SOLO

28-31

mf

33 ACCEL.

p

p

37 (D) FREVO DE BLOCO ♩=110

f

mf

41

45 (E)

49 TÔ CODA

53 (F)

f

mf

57 *f*

62 *mf* (G)

67 (H)

72 *f*

77 (I) 2 79-80

83 (J) *mf*

88 *f*

93 (R)

98 *f* D.S. AL CODA

103 CODA *ff*

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

6 (A) *mp* *mf* *f* *p*

11 *mf*

16 *p* *p*

21 (B) *mf*

26 (C) RIT. A TEMPO *mf* *p* *p*

31 ACCEL. *p*

36 (D) FREVO DE BLOCO $\text{♩} = 110$ *p* *f* *mf*

41 *mf*

46 **(E)**
mf

Musical staff 46-50 in treble clef, key of A major (three sharps). It begins with a measure rest, followed by a series of eighth notes with accents. A dynamic marking of *mf* is present. A circled letter **(E)** is above the staff. The staff ends with a double bar line.

51 **TO CODA** **(F)**
mp

Musical staff 51-55 in treble clef, key of A major. It starts with a measure rest, followed by eighth notes. A dynamic marking of *mp* is present. A circled letter **(F)** is above the staff. The staff ends with a double bar line.

56 *f*
mf

Musical staff 56-60 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *f*. A circled letter **(G)** is above the staff. The staff ends with a double bar line.

61 **(G)**
mf

Musical staff 61-65 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *mf*. A circled letter **(G)** is above the staff. The staff ends with a double bar line.

66

Musical staff 66-70 in treble clef, key of A major. It features a series of eighth notes. The staff ends with a double bar line.

71 **(H)**
mf *f*

Musical staff 71-75 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *mf*. A circled letter **(H)** is above the staff. The staff ends with a double bar line.

76 **(I)** 2 79-80

Musical staff 76-81 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *mf*. A circled letter **(I)** is above the staff. A double bar line is followed by a measure rest and a dynamic marking of *f*. A circled letter **(J)** is above the staff. The staff ends with a double bar line.

82 **(J)**
mf

Musical staff 82-86 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *mf*. A circled letter **(J)** is above the staff. The staff ends with a double bar line.

87 *f*

Musical staff 87-91 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *f*. The staff ends with a double bar line.

92 **(K)**

Musical staff 92-96 in treble clef, key of A major. It features a series of eighth notes. A circled letter **(K)** is above the staff. The staff ends with a double bar line.

97 *f*

Musical staff 97-101 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *f*. The staff ends with a double bar line.

102 **D.S. AL CODA** **CODA**
ff

Musical staff 102-106 in treble clef, key of A major. It features a series of eighth notes with a dynamic marking of *ff*. A circled letter **(L)** is above the staff. The staff ends with a double bar line.

MADEIRAS QUE O CÚPIM NÃO RÓI

FREVO DE BLOCO

CLARINETE EM S \flat 4

CAPIBA

ARRANJOS:

1^a PARTE - MAESTRO EDSON RODRIGUES

2^a PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$

RIT. - A TEMPO

Musical staff 1: Treble clef, 3/4 time signature. Starts with a *mf* dynamic. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, 3/4 time signature. Dynamics range from *p* to *f*. Includes a circled section marker (A).

Musical staff 3: Treble clef, 3/4 time signature. Continuation of the melody with various dynamics.

Musical staff 4: Treble clef, 3/4 time signature. Dynamics include *p* and *f*.

Musical staff 5: Treble clef, 3/4 time signature. Includes a circled section marker (B) and a *mf* dynamic.

Musical staff 6: Treble clef, 3/4 time signature. Includes a circled section marker (C), a *mf* dynamic, and a *p* dynamic.

Musical staff 7: Treble clef, 3/4 time signature. Includes a circled section marker (D), a *p* dynamic, and an *ACCEL.* marking.

Musical staff 8: Treble clef, 3/4 time signature. Includes a circled section marker (E), a *p* dynamic, and a *f* dynamic.

Musical staff 9: Treble clef, 3/4 time signature. Dynamics include *f* and *mf*.

Musical staff 10: Treble clef, 3/4 time signature. Includes a circled section marker (E), a *mf* dynamic, and a *f* dynamic.

Musical staff 11: Treble clef, 3/4 time signature. Includes a circled section marker (E), a *f* dynamic, and a *f* dynamic.

Musical staff 12: Treble clef, 3/4 time signature. Includes a circled section marker (E), a *f* dynamic, and a *f* dynamic.

VS.

55 (F) *mp* *f* *mf*

61 (G) 2 *mf* 63-64

67 (H) *mf* *mf*

72 *f*

77 (I) *mf*

82 (J) *mf* *f*

87

92 (K) *mf* *f*

97 *f*

D.S. AL CODA

101 *f*

♩ CODA

ff

CLARINETE EM Sib 5

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$

RIT. A TEMPO

6

11

16

21

26

31

36

41

46

51

(A)

(B)

(C) A TEMPO

(D) FREVO DE BLOCO $\text{♩} = 110$

(E)

(F)

TO CODA

CANAL OPUS AD LIBITUM *f*

mp

56 *f* **(G)** *mf*

61 *mf* 63-64 *mf*

67 *mf* **(H)** 71-72

73 *f* *f*

78 *mf* **(I)** *mf*

83 *f* **(J)**

88

93 *mf* **(K)** *f* *f*

98 *f* *f* **D.S. AL CODA**

103 *ff*

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$

RIT. A TEMPO

Musical staff 1: Treble clef, 3/4 time signature. Starts with a *mf* dynamic. The melody consists of eighth and quarter notes.

Musical staff 2: Treble clef, 3/4 time signature. Dynamics range from *p* to *f*. Includes a first ending bracket labeled (A).

Musical staff 3: Treble clef, 3/4 time signature. Continuation of the melody with various dynamics.

Musical staff 4: Treble clef, 3/4 time signature. Dynamics include *p* and *f*. Includes a first ending bracket labeled (B).

Musical staff 5: Treble clef, 3/4 time signature. Dynamics include *mf* and *f*. Includes a first ending bracket labeled (C).

Musical staff 6: Treble clef, 3/4 time signature. Dynamics include *mf* and *p*. Includes a first ending bracket labeled (D).

Musical staff 7: Treble clef, 3/4 time signature. Dynamics include *p* and *f*. Includes a first ending bracket labeled (E).

Musical staff 8: Treble clef, 2/4 time signature. Dynamics include *f* and *mf*. Includes a first ending bracket labeled (F).

Musical staff 9: Treble clef, 2/4 time signature. Dynamics include *f* and *mf*. Includes a first ending bracket labeled (G).

Musical staff 10: Treble clef, 2/4 time signature. Dynamics include *mf* and *f*. Includes a first ending bracket labeled (H).

49 *f*

55 **(F)** *f* *mf*

61 **(G)** 2 *mf* 63-64

68 **(H)** 2 *mf* *f* 71-72

75 *f* *mf* **(I)**

81 *mf* *f* **(J)**

87

93 **(K)** *mf* *f* *f*

98 *f*

102 **D.S. AL CODA**

CODA *ff*

MADEIRAS QUE O CUPIM NÃO RÓI FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

CLARINETE ALTO EM Mib

TERNAMENTE ♩=80

RIT. A TEMPO

mf

6 (A) 3 10-12

p mp mf f

14 mf

20 (B) RIT.

p mf mf p

28 (C) A TEMPO

p ACCEL.

33 p

36 (D) FREVO DE BLOCO ♩=110

p f mf

39 f f

43 (E)

f mf mf f

48 TO CODA

f f

53 **(F)**
 Musical notation for measures 53-57. Measure 53 starts with a forte (*f*) dynamic. Measure 57 features a fermata over a chord.

58
 Musical notation for measures 58-62. Measure 58 starts with a mezzo-forte (*mf*) dynamic.

(G)
 Musical notation for measures 63-64. Measure 63 has a double bar line and a '2' above it, indicating a second ending. Measure 64 starts with a mezzo-forte (*mf*) dynamic.

69 **(H)**
 Musical notation for measures 69-72. Measure 69 starts with a mezzo-forte (*mf*) dynamic. Measure 71 has a double bar line and a '2' above it, indicating a second ending. Measure 72 starts with a forte (*f*) dynamic.

75
 Musical notation for measures 75-78. Measure 75 starts with a forte (*f*) dynamic. Measure 78 ends with a mezzo-forte (*mf*) dynamic.

79 **(I)**
 Musical notation for measures 79-82. Measure 82 ends with a mezzo-forte (*mf*) dynamic.

83 **(J)**
 Musical notation for measures 83-86. Measure 86 ends with a forte (*f*) dynamic.

87
 Musical notation for measures 87-90. Measure 90 ends with a fermata.

91 **(R)**
 Musical notation for measures 91-94. Measure 94 ends with a mezzo-forte (*mf*) dynamic.

95
 Musical notation for measures 95-98. Measure 95 starts with a forte (*f*) dynamic.

99
 Musical notation for measures 99-101. Measure 101 ends with a forte (*f*) dynamic.

102 **D.S. AL CODA** **CODA**
 Musical notation for measures 102-104. Measure 102 starts with a forte (*f*) dynamic. Measure 104 ends with a fortissimo (*ff*) dynamic.

61 **(G)**

66

71 **(H)**

76 **(I)**

81

86 **(J)**

91 **(K)**

96

101 **D.S. AL CODA**

CODA

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS: 1

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

1

CLARONE 2

TERNAMENTE $\text{♩} = 80$ RIT. A TEMPO

6 *mf* *mf* (A) *mf*

11 *p* *mp* *mf* *f* *mp*

16 *mf* *p*

21 (B) RIT.

28 (C) A TEMPO *mf* *mf* *p*

32 ACCEL.

36 (D) FREVO DE BLOCO $\text{♩} = 110$ *p* *f* *mf* *f*

41

46 (E) *f*

51 TO CODA ♩ (F) *f* *mf*

56

61

(G)

66

71

(H)

76

(I)

mf

81

86

(J)

91

(K)

96

101

D.S. AL CODA

♩ CODA

ff

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$ BIT. A TEMPO

3 2 2 4 (A) 14 (B) 3

4 1-2 3-4 6-9 10-23 4 24-26

RIT. A TEMPO ACCEL. FREVO DE BLOCO $\text{♩} = 110$

27 (C) 7 (D) 2

28-34 35-36 4 f

39

(E)

48

TÓ CODA ♩

(F)

55 (F) (G) (H)

mf

79 (I) (J) (R)

mf

101

D.S. AL CODA ♩ CODA

f ff

MADEIRAS QUE O CUPIM NÃO RÓI

FREVO DE BLOCO

CAPIBA

ARRANJOS:

1ª PARTE - MAESTRO EDSON RODRIGUES

2ª PARTE - MAESTRO DUDA

ADAPTAÇÃO: CRISÓSTOMO SANTOS

TERNAMENTE $\text{♩} = 80$

3 2 RIT. 2 A TEMPO 4 (A) 14 (B) 3

4 1-2 3-4 6-9 10-23 4 24-26

27 RIT. (C) A TEMPO 7 ACCEL. 2 (D) FREVO DE BLOCO $\text{♩} = 110$

28-34 35-36 4 f

39 (E)

f

48 TO CODA

f mf

55 (F) (G) (H)

79 (I) (J)

f

94 (K) D.S. AL CODA

CODA ff