

OLHA A CADÊNCIA

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$

Regencia

Flute

Requinta in Eb

I Clarinet in Bb

II Clarinet in Bb

III Clarinet in Bb

Alto Saxophone

I Tenor Saxophone

Baritone Saxophone

I Horn in F

II Horn in F

III Horn in F

I Trumpet in Bb

II Trumpet in Bb

III Trumpet in Bb

I Trombone

II Trombone

III Trombone

Euphonium C

Euphonium Bb

Baritone Bb

Sousaphone in Bb

Sousaphone in Eb

Bombo

Pratos $\text{♩} = 110$

Caixa $\text{♩} = 110$

12

Reg.

Fl.

Eb Reg.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Euph.

Bar.

Sousa.

Sousa.

Bomb.

Pt.

Cx.

24

Reg.
Fl.
Eb Reg.
Cl.
Cl.
Cl.
A. Sax.
T. Sax.
B. Sax.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Euph.
Bar.
Sousa.
Sousa.
Bomb.
Pt.
Cx.

Detailed description: This page of a musical score, titled 'OLHA A CADÊNCIA', contains measures 24 through 32. The score is arranged in a standard orchestral format with 24 staves. The instruments listed on the left are: Reg. (Trumpet), Fl. (Flute), Eb Reg. (E-flat Trumpet), Cl. (Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Euph. (Euphonium), Bar. (Baritone), Sousa. (Sousaphone), Bomb. (Bombardone), Pt. (Percussion), and Cx. (Cymbal). The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings and articulation symbols throughout the piece. The page number '3' is located in the top right corner, and the measure number '24' is at the top left of the first staff.

This musical score is for the piece "OLHA A CADÊNCIA" and is page 4 of the manuscript. It features a large ensemble of instruments. The score is written in 2/4 time and includes first and second endings. The instruments and their parts are as follows:

- Reg.** (Trumpet): Melodic line with first and second endings.
- Fl.** (Flute): Melodic line with first and second endings.
- Eb Reg.** (E-flat Trumpet): Melodic line with first and second endings.
- Cl.** (Clarinet): Melodic line with first and second endings.
- A. Sax.** (Alto Saxophone): Melodic line with first and second endings, featuring triplets.
- T. Sax.** (Tenor Saxophone): Melodic line with first and second endings, featuring triplets.
- B. Sax.** (Baritone Saxophone): Melodic line with first and second endings.
- Hn.** (Horn): Three parts, each with a melodic line.
- Tpt.** (Trumpet): Three parts, each with a melodic line.
- Tbn.** (Tuba): Three parts, each with a melodic line.
- Euph.** (Euphonium): Two parts, each with a melodic line.
- Bar.** (Baritone): Melodic line with first and second endings, featuring triplets.
- Sousa.** (Sousaphone): Two parts, each with a melodic line.
- Bomb.** (Bombardone): Melodic line with first and second endings.
- Pt.** (Percussion): Melodic line with first and second endings.
- Cx.** (Cymbal): Melodic line with first and second endings.

The score includes various musical notations such as triplets, first and second endings, and dynamic markings. The first ending is marked with a "1." and the second ending with a "2.".

49

Reg.
Fl.
Eb Reg.
Cl.
Cl.
Cl.
A. Sax.
T. Sax.
B. Sax.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Euph.
Bar.
Sousa.
Sousa.
Bomb.
Pt.
Cx.

Detailed description: This page of a musical score, titled 'OLHA A CADÊNCIA', contains measures 49 through 52. The score is arranged in a standard orchestral format with multiple staves for each instrument. The instruments listed on the left are: Reg. (Recorder), Fl. (Flute), Eb Reg. (E-flat Clarinet), Cl. (Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), B. Sax. (Baritone Saxophone), Hn. (Horn), Tpt. (Trumpet), Tbn. (Tuba), Euph. (Euphonium), Bar. (Baritone), Sousa. (Sousaphone), Bomb. (Bombardone), Pt. (Percussion), and Cx. (Cymbal). The music is written in 4/4 time with a key signature of one flat (B-flat). Measures 49-52 show a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. The percussion parts (Pt. and Cx.) are marked with accents and play a steady, rhythmic pattern.

53

1. 2.

Reg.

Fl.

Eb Reg.

Cl.

Cl.

Cl.

A. Sax.

T. Sax.

B. Sax.

Hn.

Hn.

Hn.

Tpt.

Tpt.

Tpt.

Tbn.

Tbn.

Tbn.

Euph.

Euph.

Bar.

Sousa.

Sousa.

Bomb.

Pt.

1. 2.

Cx.

1. 2.

61

Reg. Fl. Es. Reg. Cl. Cl. Cl. A. Sax. T. Sax. B. Sax. Hn. Hn. Hn. Tpt. Tpt. Tpt. Tbn. Tbn. Tbn. Euph. Euph. Bar. Sousa. Sousa. Bomb. Pt. Cx.

Fine

74

Reg.
Fl.
Eb Reg.
Cl.
Cl.
Cl.
A. Sax.
T. Sax.
B. Sax.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Euph.
Bar.
Sousa.
Sousa.
Bomb.
Pt.
Cx.

87

Reg.
Fl.
Eb Reg.
Cl.
Cl.
Cl.
A. Sax.
T. Sax.
B. Sax.
Hn.
Hn.
Hn.
Tpt.
Tpt.
Tpt.
Tbn.
Tbn.
Tbn.
Euph.
Euph.
Bar.
Sousa.
Sousa.
Bomb.
Pt.
Cx.

OLHA A CADÊNCIA

100

Reg. Fl. Eb Reg. Cl. Cl. Cl. A. Sax. T. Sax. B. Sax. Hn. Hn. Hn. Tpt. Tpt. Tpt. Tbn. Tbn. Tbn. Euph. Euph. Bar. Sousa. Sousa. Bomb. Pt. Cx.

1. 2. D.C. al Fine

1. 2. D.C. al Fine

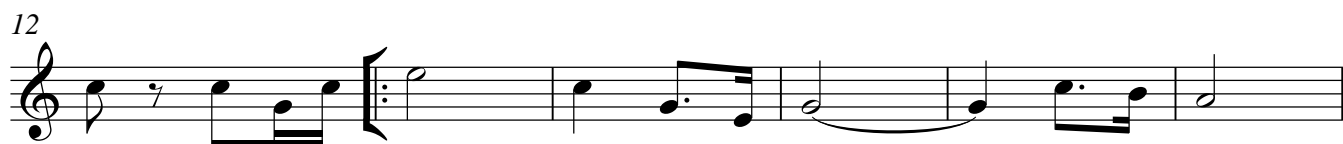
1. 2. D.C. al Fine

Regencia

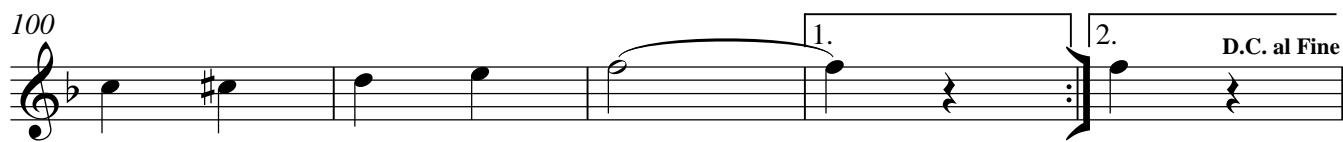
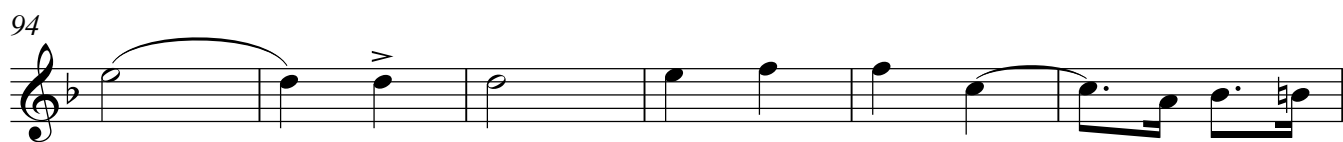
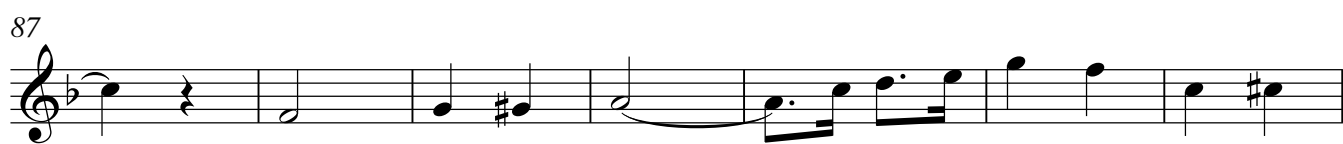
OLHA A CADÊNCIA

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



Regencia
OLHA A CADÊNCIA
2º Parte



OLHA A CADÊNCIA

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

Flute

$\text{♩} = 110$

7

12

19

24

30

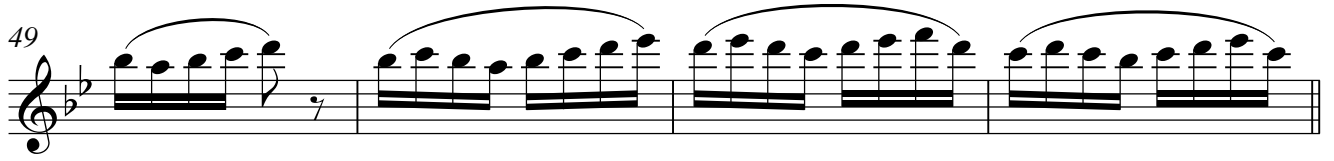
37

44

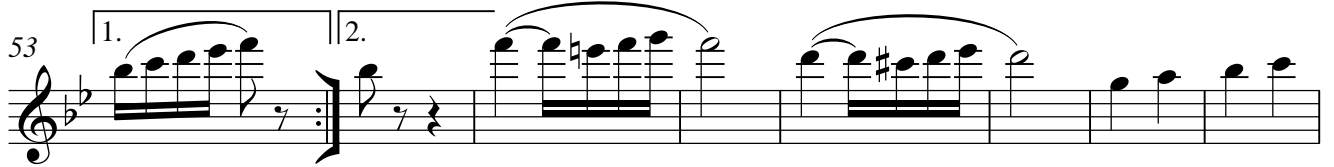
1. 2.

Flute
OLHA A CADÊNCIA
2º Parte

49



53



61



68

Fine



74



80



87



94



100



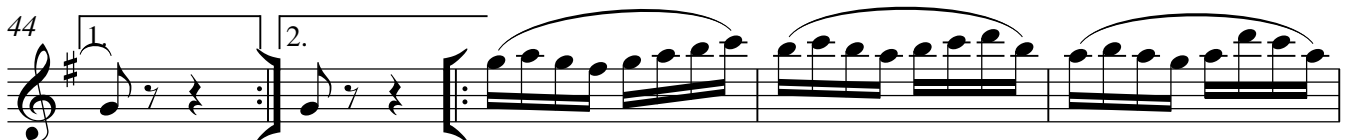
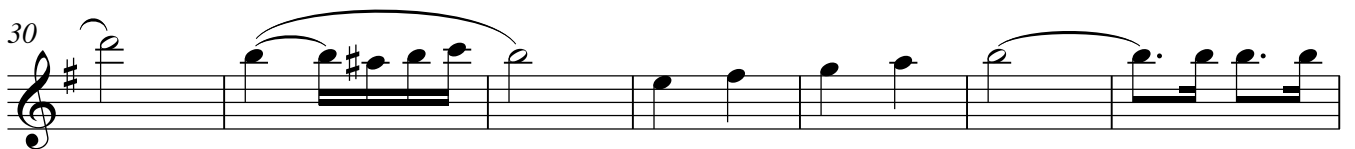
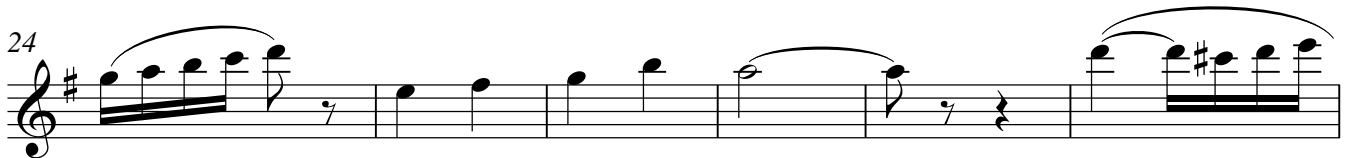
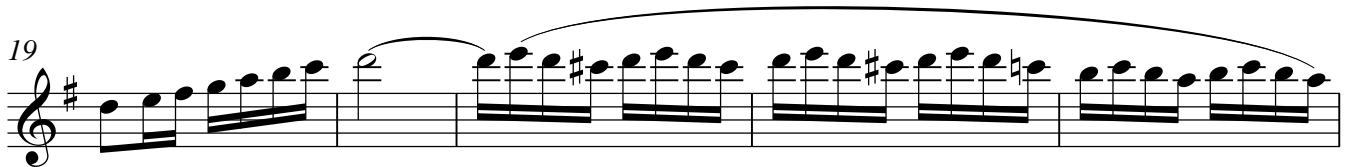
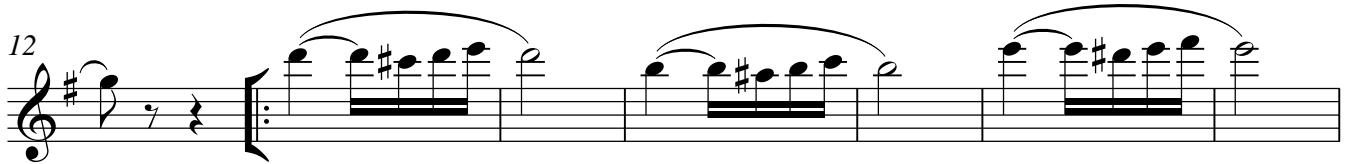
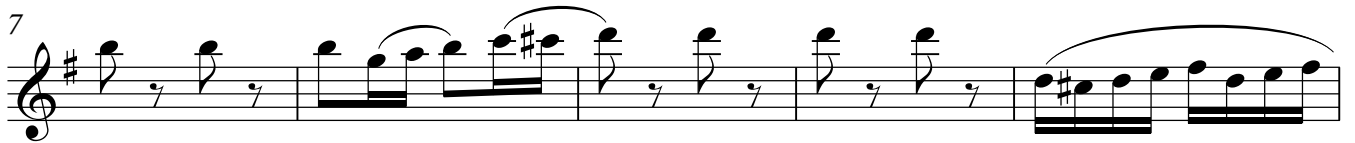
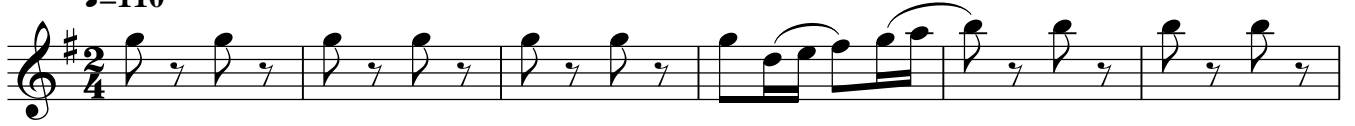
D.C. al Fine

OLHA A CADÊNCIA

Requinta in Eb

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



Requinta in Eb
OLHA A CADÊNCIA
2º Parte

49

53

61

68

Fine

74

80

87

94

100

D.C. al Fine

OLHA A CADÊNCIA

I Clarinet in B \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110

7

12

19

24

30

37

44

I Clarinet in B \flat
OLHA A CADÊNCIA
2º Parte

49

53

61

68

Fine

74

80

87

94

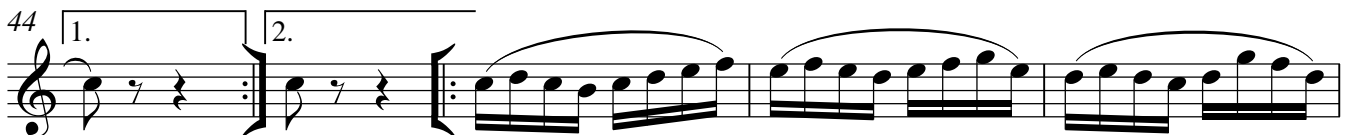
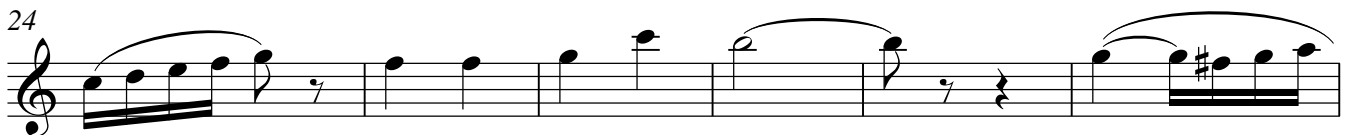
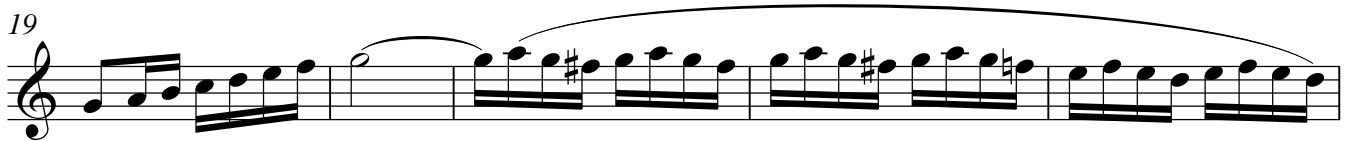
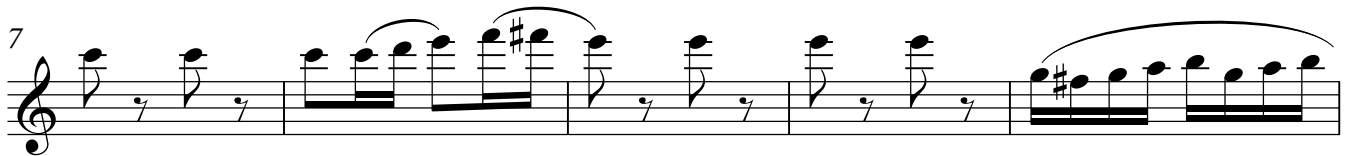
100

OLHA A CADÊNCIA

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

II Clarinet in B \flat

$\text{♩} = 110$



II Clarinet in B \flat
OLHA A CADÊNCIA
2 $^{\circ}$ Parte

49

53

61

68

Fine

74

80

87

94

100

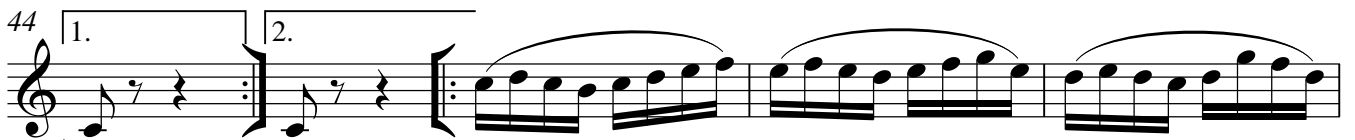
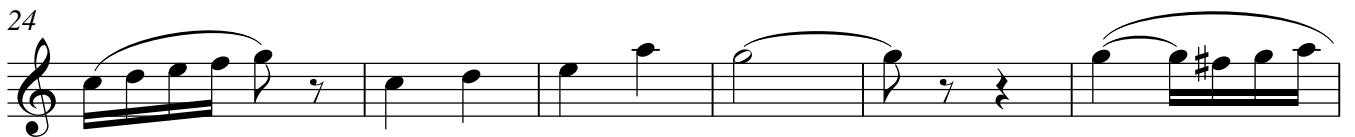
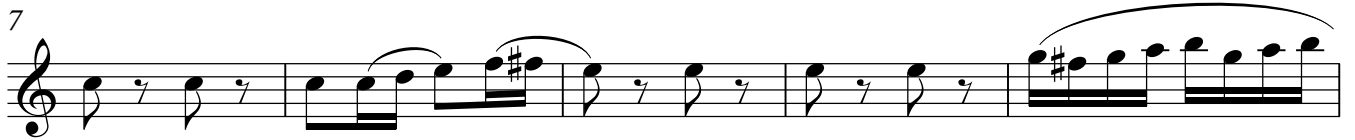
OLHA A CADÊNCIA

III Clarinet in B \flat

Antonio Gomes Moraes da Fonseca

Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



III Clarinet in B \flat
OLHA A CADÊNCIA
2º Parte

49

53

61

68

Fine

74

80

87

94

100

Alto Saxophone
OLHA A CADÊNCIA
2º Parte

49

Musical staff 49: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of eighth-note patterns with rests.

53

Musical staff 53: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains two first endings (1. and 2.) followed by a melodic line.

61

Musical staff 61: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents.

68

Fine

Musical staff 68: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents, ending with a double bar line and repeat sign.

74

Musical staff 74: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents.

80

Musical staff 80: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents.

87

Musical staff 87: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents.

94

Musical staff 94: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents.

100

Musical staff 100: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a melodic line with slurs and accents, ending with a double bar line and repeat sign.

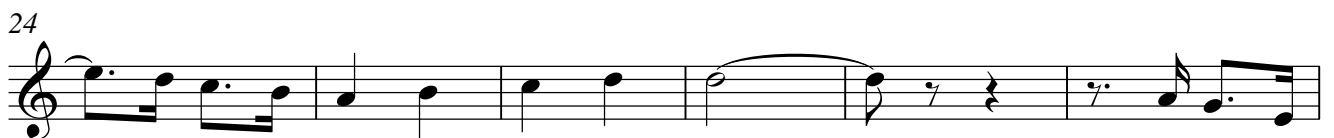
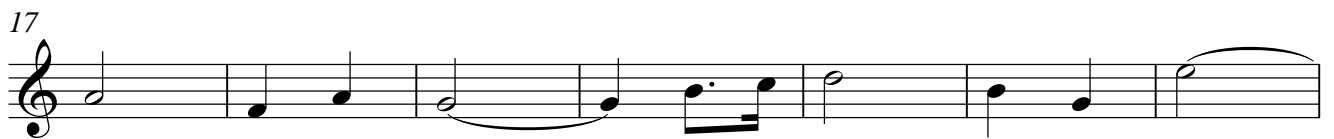
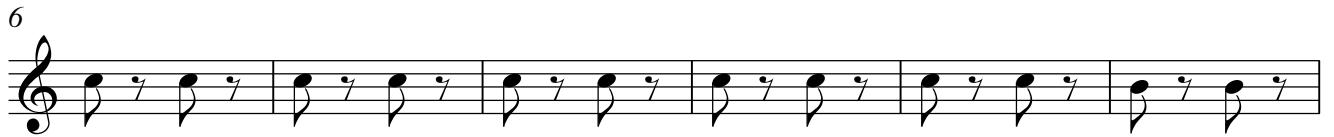
D.C. al Fine

OLHA A CADÊNCIA

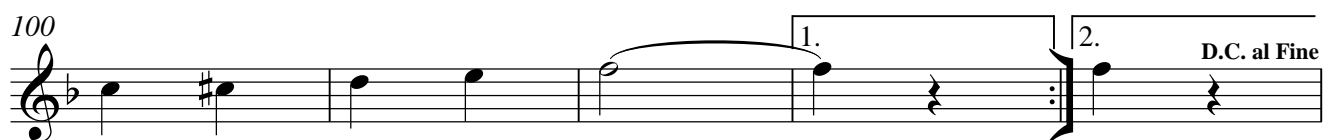
I Tenor Saxophone

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



I Tenor Saxophone
OLHA A CADÊNCIA
2º Parte

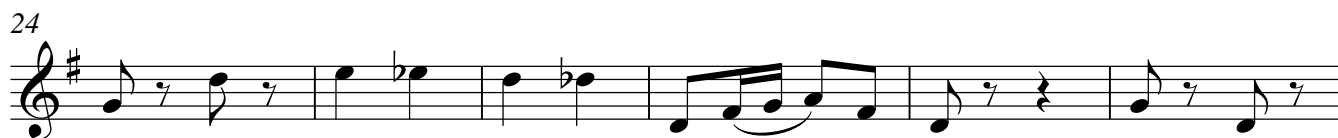


OLHA A CADÊNCIA

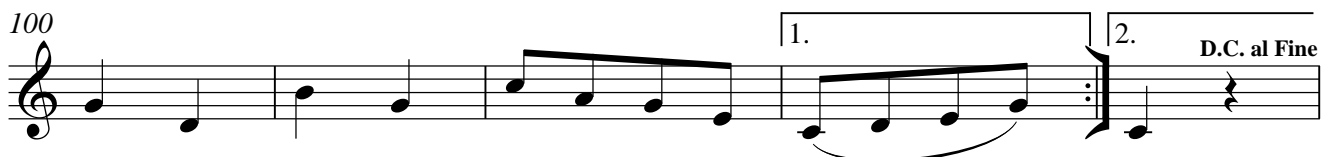
Baritone Saxophone

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



Baritone Saxophone
OLHA A CADÊNCIA
2º Parte



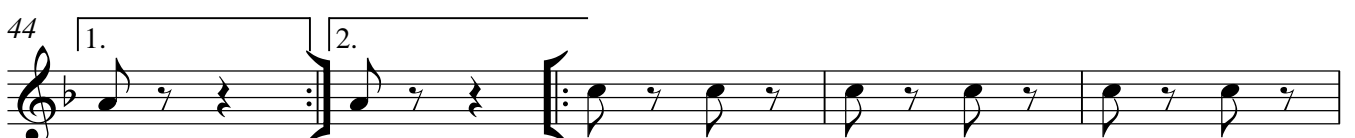
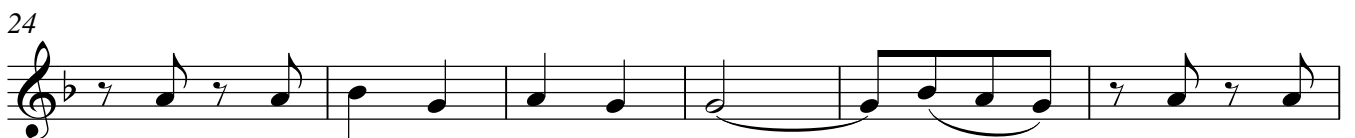
OLHA A CADÊNCIA

I Horn in F

Antonio Gomes Moraes da Fonseca

Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



OLHA A CADÊNCIA
2º Parte

49



53



61



68

Fine



72



74



81



87



94



100

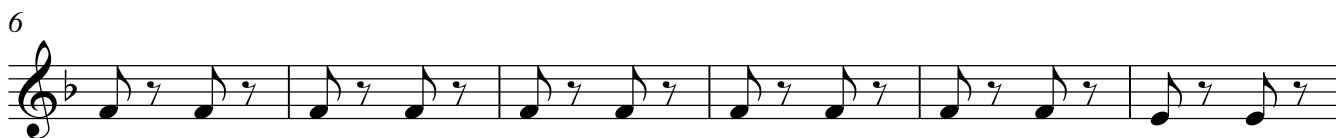


OLHA A CADÊNCIA

II Horn in F

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



II Horn in F
OLHA A CADÊNCIA
2º Parte

49

53

61

68

Fine

72

74

80

87

94

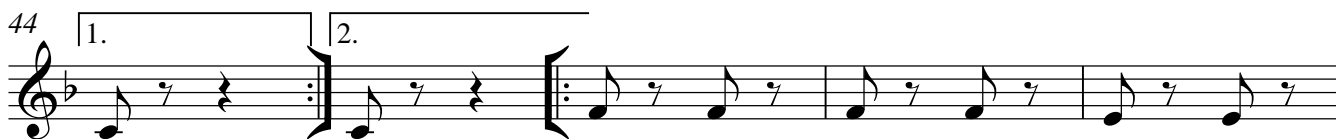
100

OLHA A CADÊNCIA

III Horn in F

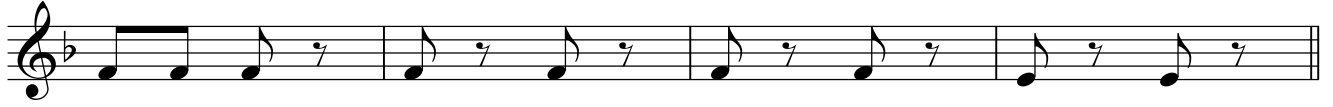
Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



III Horn in F
OLHA A CADÊNCIA
2º Parte

49



53



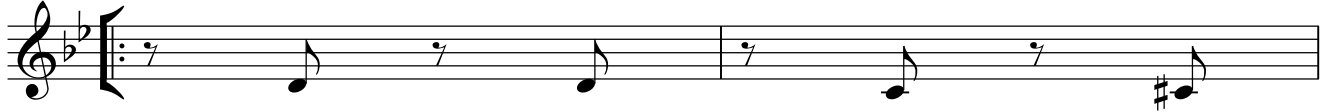
61



68

Fine

72



74



80



87



93



100

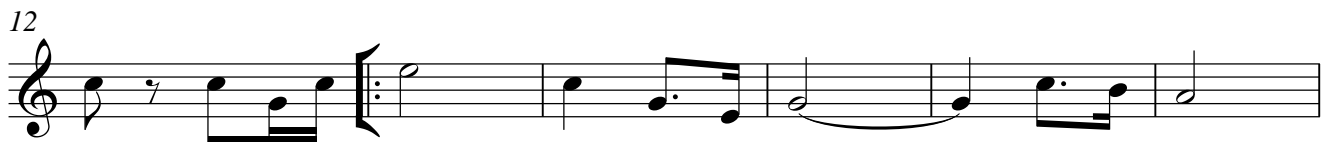


OLHA A CADÊNCIA

I Trumpet in B \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



II Trumpet in B \flat
OLHA A CADÊNCIA
2º Parte

49



53



61



68

Fine



74



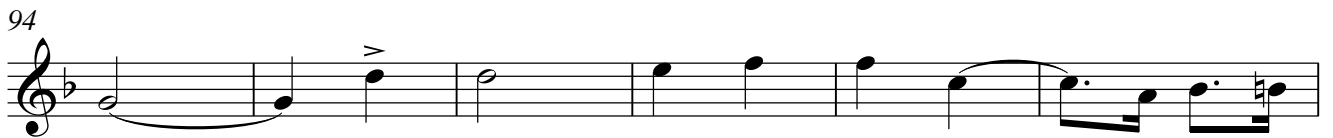
80



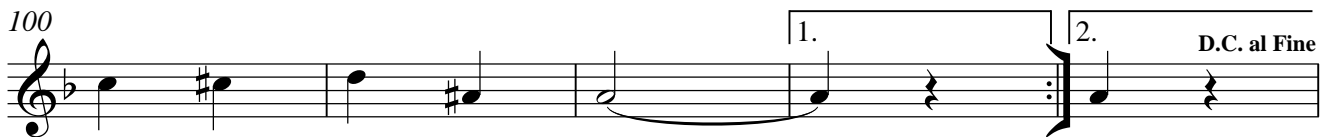
87



94



100

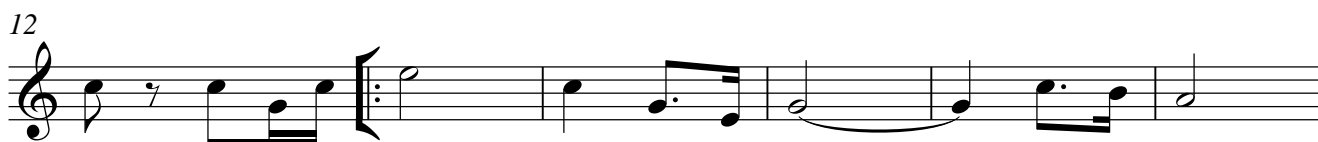


OLHA A CADÊNCIA

III Trumpet in B \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



I Trombone

OLHA A CADÊNCIA

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110

1. Musical staff 1: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of eighth-note pairs with a fermata over each pair.

6

2. Musical staff 2: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of eighth-note pairs with a fermata over each pair.

12

3. Musical staff 3: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures: a quarter rest, a first ending bracket, and four measures of eighth-note pairs with a fermata over the last pair.

17

4. Musical staff 4: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of quarter notes with a fermata over the last measure.

24

5. Musical staff 5: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of eighth-note pairs with a fermata over the last pair.

30

6. Musical staff 6: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of quarter notes with a fermata over the last measure.

37

7. Musical staff 7: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures of eighth-note triplets with a fermata over the last triplet.

44

8. Musical staff 8: Bass clef, 2/4 time signature, key signature of two flats. The staff contains five measures: a first ending bracket, a second ending bracket, and three measures of eighth-note pairs with a fermata over the last pair.

I Trombone
OLHA A CADÊNCIA
2º Parte

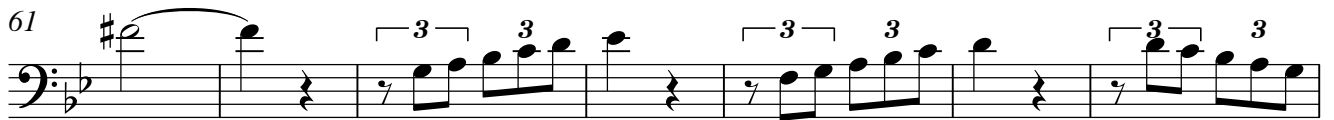
49



53

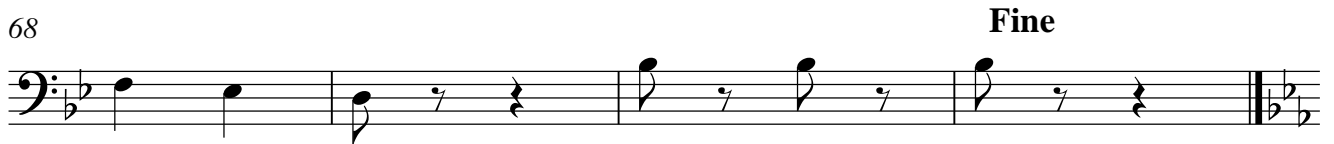


61



68

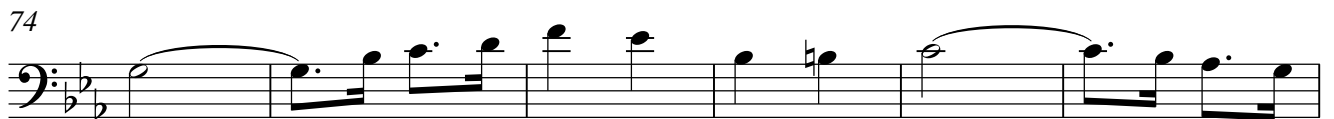
Fine



72



74



80



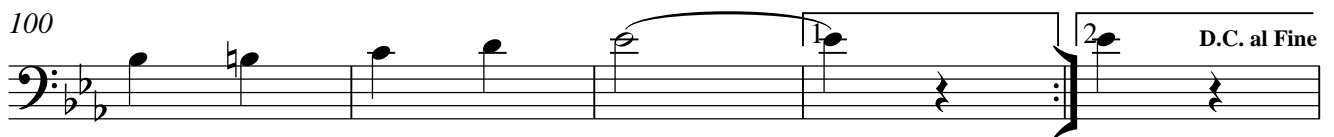
87



93



100



OLHA A CADÊNCIA

III Trombone

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



6



12



17



24



30



37



44



III Trombone
OLHA A CADÊNCIA
2º Parte

49

Musical staff 49: Bass clef, key signature of two flats, 4/4 time. Four measures of eighth notes with rests.

53

Musical staff 53: Bass clef, key signature of two flats, 4/4 time. First ending (1.) and second ending (2.) with a repeat sign.

61

Musical staff 61: Bass clef, key signature of two flats, 4/4 time. Triplet markings over eighth notes.

67

Musical staff 67: Bass clef, key signature of two flats, 4/4 time. Triplet markings and the word "Fine".

72

Musical staff 72: Bass clef, key signature of two flats, 4/4 time. A whole note followed by a half note.

74

Musical staff 74: Bass clef, key signature of two flats, 4/4 time. Slurred eighth notes.

80

Musical staff 80: Bass clef, key signature of two flats, 4/4 time. Slurred eighth notes.

87

Musical staff 87: Bass clef, key signature of two flats, 4/4 time. Slurred eighth notes.

93

Musical staff 93: Bass clef, key signature of two flats, 4/4 time. Slurred eighth notes with accents.

100

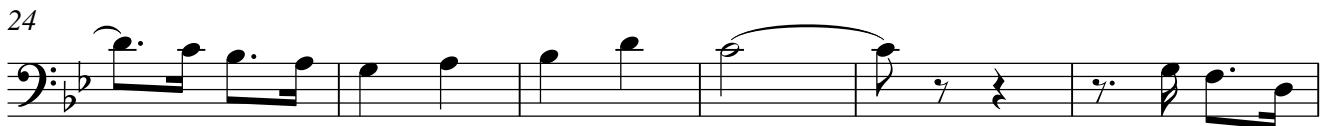
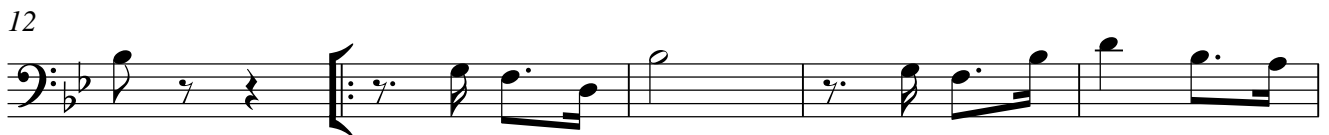
Musical staff 100: Bass clef, key signature of two flats, 4/4 time. First and second endings with "D.C. al Fine".

OLHA A CADÊNCIA

Euphonium C

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



Euphonium C
OLHA A CADÊNCIA
2º Parte

49

53

61

67

Fine

72

74

80

87

94

100

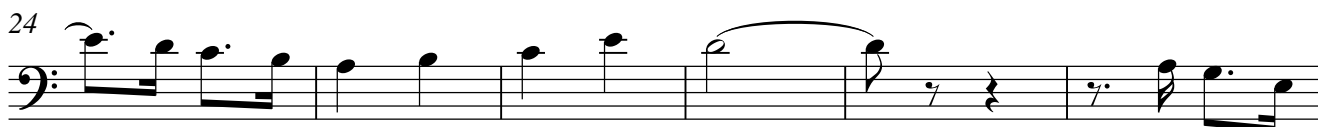
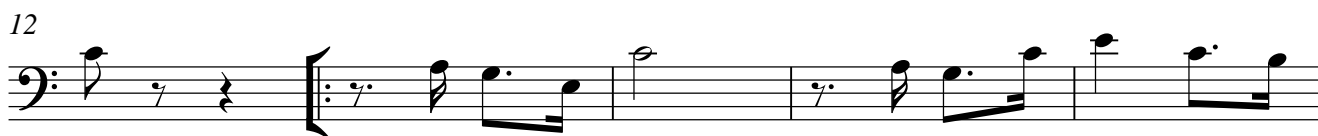
D.C. al Fine

OLHA A CADÊNCIA

Euphonium B \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$

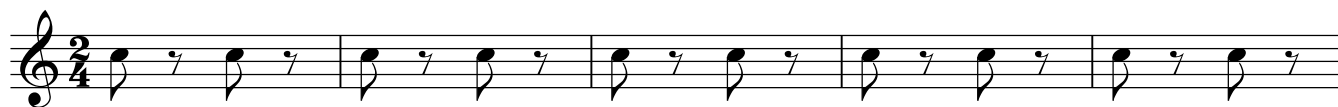


OLHA A CADÊNCIA

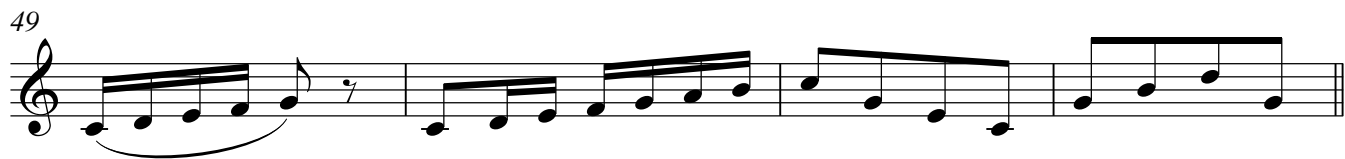
Baritone Bb

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



Baritone Bb
OLHA A CADÊNCIA
2º Parte



OLHA A CADÊNCIA

Sousaphone in B \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



6



12



18



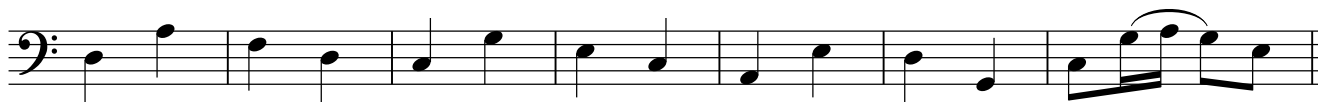
24



30



37



44

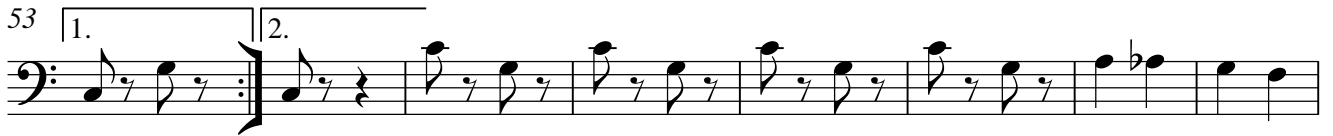


Sousaphone in B \flat
OLHA A CADÊNCIA
2º Parte

49



53



61



68

Fine

74



81



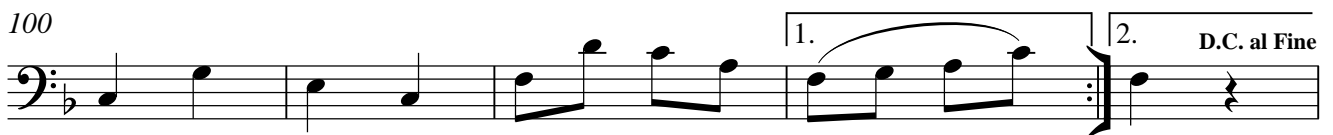
87



93



100



OLHA A CADÊNCIA

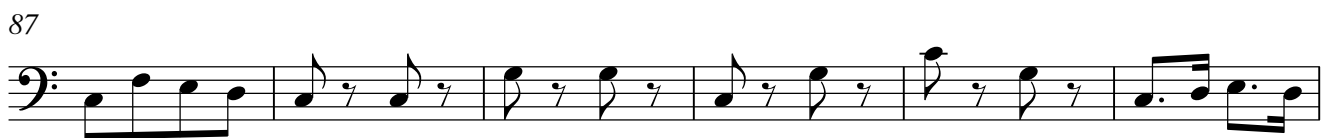
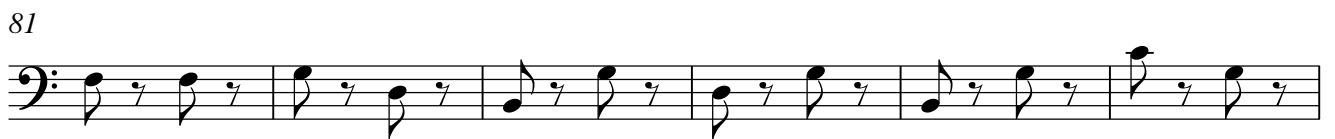
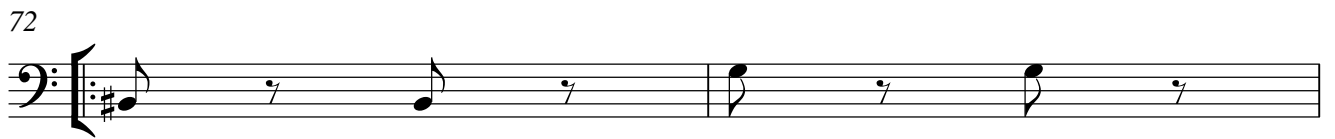
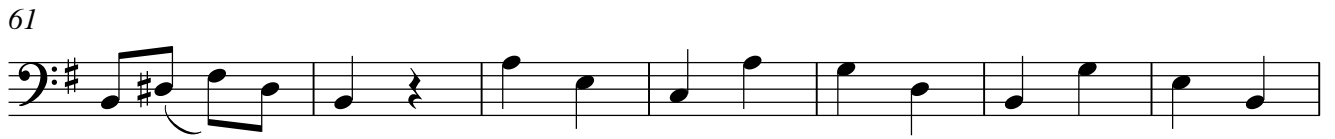
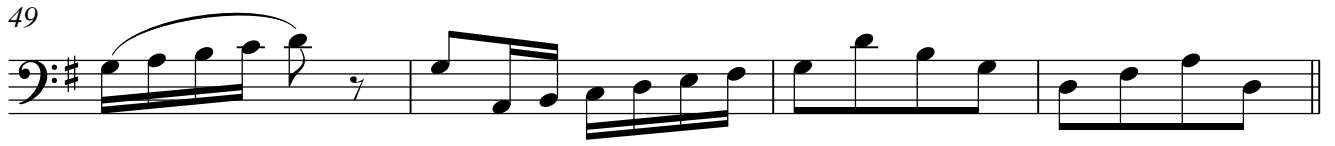
Sousaphone in E \flat

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

$\text{♩} = 110$



Sousaphone in E \flat
OLHA A CADÊNCIA
2º Parte

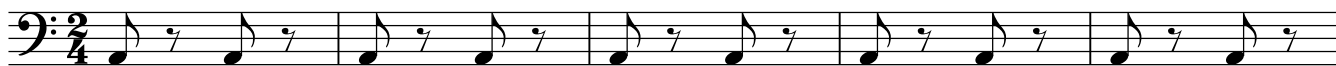


OLHA A CADÊNCIA

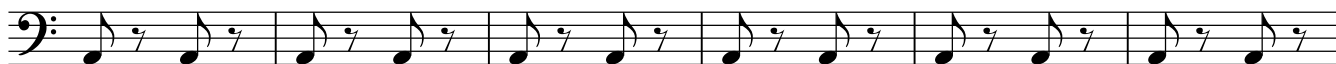
Bombo

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



6



12



18



24



30



37



44



Bombo
OLHA A CADÊNCIA
2º Parte

49

1. 2.

55

61

68

Fine

74

81

87

94

100

1. 2. D.C. al Fine

OLHA A CADÊNCIA

Pratos

Antonio Gomes Moraes da Fonseca

Digitalização Sibelius: Sgt Almiro

♩=110

2/4

6

12

18

24

30

37

44

Pratos
OLHA A CADÊNCIA
2º Parte

49

1. 2.

55

61

68

Fine

74

81

87

94

100

1. 2. D.C. al Fine

OLHA A CADÊNCIA

Caixa

Antonio Gomes Moraes da Fonseca
Digitalização Sibelius: Sgt Almiro

♩=110



7



12



18



24



30



37



44



Caixa
OLHA A CADÊNCIA
2º Parte

49



53



61



68

Fine

74



80



87



94



100

