

Recordando a Mocidade

(Frevo-de-Bloco)

Arranjo: Spok - 2004

Edgard Moraes

Sax-alto 1

Apito Acorde Surdo

f **To Coda** 1.

2. **A** *mp*

mf

4 *mp* *mf*

B *mp*

mf

C

f **D.S. al Coda** **Coda** *f*

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Sax-alto 2

Apito

Acorde

Surdo

f

To Coda

1.

2.

A

mp

mf

3

4

mp

mf

B

mp

mf

C

3

3

3

D.S. al Coda

⊕ Coda

f

f

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Sax-tênor 1 $\frac{2}{4}$ Apito Acorde Surdo *f* To Coda

1. 2. **A** *mp* *mf* *mf* *mp* **B** *mf* **C** *mf* *f* **D.S. al Coda** \oplus Coda *f*

The musical score is written for Saxophone 1 in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The piece is marked with a forte (*f*) dynamic and includes a first ending. The score is divided into sections A, B, and C. Section A starts with a mezzo-piano (*mp*) dynamic and includes a four-measure rest. Section B begins with a mezzo-forte (*mf*) dynamic and features a key signature change to three sharps (F#, C#, G#). Section C continues with a mezzo-forte (*mf*) dynamic and includes triplet markings. The piece concludes with a *f* dynamic, a double bar line, and a Coda section marked with a circled cross symbol (\oplus) and the instruction 'D.S. al Coda'.

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Sax-tênor 2

Apito Acorde Surdo

f

To Coda

1.

2.

A

mp

mf

4

mp

mf

B

mp

mf

C

mf

f

D.S. al Coda

⊕ Coda

f

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Trompete 1

Apito Acorde Surdo

f

To Coda 1.

2.

A

f

mp

B

mf

mp

C

f

Coda

D.S. al Coda

f

The musical score is written for Trompete 1 in 2/4 time. It begins with a rest for the first measure, followed by a whole note chord (Apito) and a half note chord (Acorde). The Surdo part consists of a half note rest followed by a quarter note rest, then a quarter note quarter rest, and finally a quarter note quarter rest. The main melody starts with a quarter note quarter rest, followed by a quarter note quarter rest, and then a quarter note quarter rest. The first ending (1.) leads to a quarter note quarter rest, followed by a quarter note quarter rest, and then a quarter note quarter rest. The second ending (2.) starts with a quarter note quarter rest, followed by a quarter note quarter rest, and then a quarter note quarter rest. The score includes various dynamics such as *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). It also features articulations like accents and slurs, as well as triplets. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the B section. The score concludes with a Coda section marked **D.S. al Coda** and a final quarter note quarter rest.

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Trompete 3

Apito Acorde Surdo

f

To Coda

1.

2.

A

f

mp

B

mf

mp

C

f

⊕ Coda

D.S. al Coda

f

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(Frevo-de-Bloco)

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Edgard Moraes

Trombone 1

Apito Acorde Surdo

mp

To Coda 1.

2.

A

5

mp

4

B

f

mp

C

mp

mp

D.S. al Coda

Coda

f

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Arranjo: Spok - 2004

Edgard Moraes

Trombone 2

Apito Acorde Surdo

To Coda

1.

2.

A

5

mp

4

B

f *mp*

3

C

mp

mp

D.S. al Coda **⊕ Coda**

f

The musical score is written for Trombone 2 in 2/4 time. It begins with a key signature of one flat (Bb) and a common time signature of 2/4. The score is divided into several sections: an initial melodic phrase, a section labeled 'A' with a first ending (1.) and a second ending (2.), a section labeled 'B' with a key signature change to two sharps (F# and C#), and a section labeled 'C'. Dynamics include *mp* (mezzo-piano), *f* (forte), and *f* (forte) at the end. Articulations include accents and slurs. The score concludes with a double bar line, a repeat sign, and a final melodic phrase marked *f*.

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Trombone 3

Apito Acorde Surdo 

mp To Coda

1.

2. **A** 5 *mp*

4

B *f* *mp*

C *mp*

mp

D.S. al Coda  Coda *f*



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Bx. e Harm. **Apito** **Acorde** **Surdo**  **Cm⁷** **Gm**

To Coda **1. Gm**

2. Gm **A** **Gm** **D⁷** **Gm** **Gm**

G⁷ **G⁷(^b9)** **Cm(maj⁷)** **Cm⁷** **D⁷** **D⁷**

Gm⁷ **Gm⁷** **B^b** **A⁷** **A⁷** **D⁷sus⁴** **D⁷**

Gm⁷ **D⁷** **Gm⁷** **G⁷** **Cm⁷** **Cm⁷**

Gm(maj⁷) **Gm⁷** **F⁷** **F⁷** **B^bm⁷** **E^bm⁷**

Gm⁷ **D⁷** **Gm⁷** **D⁷sus⁴** **D⁷** **B** **Gmaj⁷** **D⁷**

Dm⁷ **G⁷** **Cmaj⁷** **D⁷** **Gmaj⁷** **E⁷** **Am⁷**

D⁷ **Gmaj⁷** **E⁷** **Am⁷** **A⁷(^b9)** **D⁷sus⁴** **D⁷**

C **Gmaj⁷** **D⁷** **Dm⁷** **G⁷** **Cmaj⁷** **C⁷** **B⁷**

B⁷ **E⁷** **E⁷** **Am⁷** **D⁷** **G** **Am⁷** **D⁷**

G **G** **D.S. al Coda** **Gm** **Gm^{6/9}**

Coda