

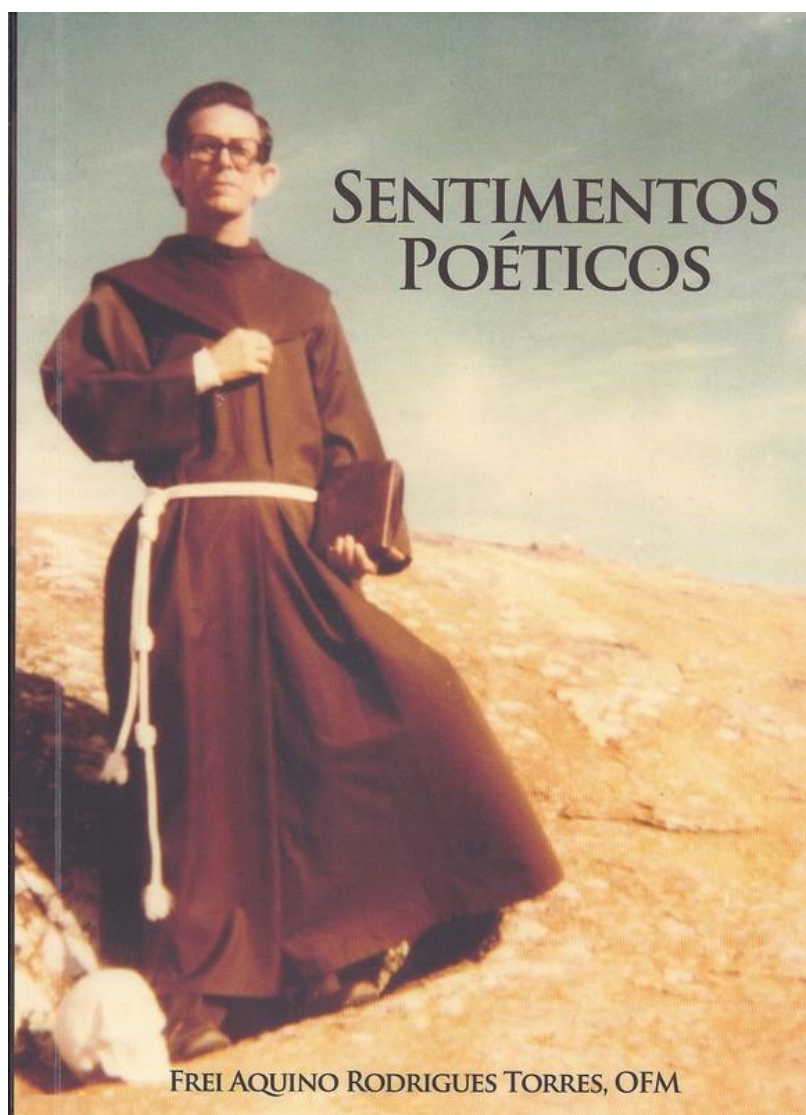
# ***HINO A FREI AQUINO***

LETRA: Dr. João Martins de Souza Torres / Francisca Torres de Menezes

MÚSICA: Jorge Antônio Martins Nobre

**ARRANJO PARA BANDA DE MÚSICA:**

Jorge Antônio Martins Nobre



## **Raimundo Rodrigues Filho (Frei Aquino)**

Franciscano nasceu em Ipu na Fazenda Marruás aos 05 de março de 1937, filho de Manoel Rodrigues de Sousa e Ana Torres de Freitas Ordenado sacerdote a 19 de dezembro de 1964, celebrou a primeira Missa na sua cidade Natal, Ipu no dia 03 de janeiro de 1965.

Frei Aquino tem relevantes serviços prestados na cidade de Penedo em Alagoas e em Recife Pernambuco, residiu em Mossoró no Rio Grande do Norte. (Prof. Francisco Melo)



Faleceu no domingo (24/11), na cidade de Fortaleza, o ipuense Raimundo Rodrigues Torres (Frei Aquino), OFM.

Há alguns meses Frei Aquino encontrava-se internado e vinha apresentando um quadro clínico que se agravava dia-a-dia. Natural da cidade de Ipú-CE, Frei Aquino tinha 77 anos. Ingressou na Ordem dos Frades Menores recebendo o hábito franciscano em 1958 e ordenando-se seis anos depois. Seu apostolado foi profícuo na missão, na qual se dedicava mesmo estando suas forças físicas já insuficiente

# HINO A FREI AQUINO

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MÚSICA: Jorge Antônio Martins Nobre

Dm

Bendito és Tu Senhor

F Gm

Nosso Deus e Criador

Bb A7

Por Amor criastes o céu

A7 Dm

A terra e tudo que há...

Dm

Por Amor fizestes um homem

D7 Gm

Tão humano e tão divino

Bbm F

Por amor ao Marruás

A7 Dm (A7)

Nos deste o Frei Aquino

## REFRÃO

D

AQUI NO MARRUÁS

B7 Em

AQUINO FRADE EM PESSOA

G D

NOS CONDUZ E NOS PROTEGE,

A7 D

E ÀS FLORES ABENÇOA

# HINO A FREI AQUINO

Teclado/Piano

Música: Jorge Antônio Martins Nobre

Arranjo: Jorge Nobre

*Introd.*

Dm D7 Gm Bbm F

A7 Dm **A** Dm F Gm

Ben di toés Tu Se nhor Nos so Deus e Cri a dor

Bb A7 Dm

Por a mor cri as teo Céu A Ter rae tu do que há Por a mor fi zes te um ho men

D7 Gm Bbm F A7 Dm

tão hu ma noe tão di vi no Por a mor ao Mar ru ás nos des teo Frei A qui no

**B** A7 D B7 Em G

A qui no Mar ru ás A qui no fra deem pes so a Nos con duz e

D A7 D B7

nos pro te geas Flo res a ben ço a A qui no Mar ru ás A qui no fra deem pes

Em G D A7 D A7

so a Nos con duz e nos pro te geas Flo res a ben ço a Ben

D A7 Dm D7 Gm

*Introd. final*

Bbm F A7 Dm

Score

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

Flauta *Introd.* *f* *mp* *mp*

Clarinete B> 1 *f* *mp* *mp*

Clarinete B> 2 *f* *mp* *mp*

Clarinete B> 3 *f* *mp* *mp*

Bass Clarinet *f* *mp* *mp*

Sax Alto 1 *f* *mp* *mp*

Sax Alto 2 *f* *mp* *mp*

Sax Tenor 1 *f* *mf* *mf*

Sax Tenor 2 *f* *mf* *mf*

Sax Baritone *f* *mp* *mp*

Trompete B> 1 *f* *mf* *mf*

Trompete B> 2 *f* *mf* *mf*

Trompete B> 3 *f* *mf* *mf*

Horn in E> 1 *f* *mp* *mp*

Horn in E> 2 *f* *mp* *mp*

Horn in E> 3 *f* *mp* *mp*

Trombone 1 *f* *mp* *mf*

Trombone 2 *f* *mp* *mf*

Trombone 3 *f* *mp* *mf*

Euphonium *f* *mp* *mf*

Tuba B> *f* *mf* *mf*

Congas *f* *mp* *mp*

Bateria *f* *mp* *mp*

**A**

B

This is a page from a musical score for the hymn "HINO A FREI AQUINO". The page is numbered "2" in the top left corner. The title "HINO A FREI AQUINO" is centered at the top. A section marker "B" is enclosed in a box above the first staff.

The score is arranged for a full orchestral ensemble, including:

- Fl. (Flute)
- B♭ Cl. 1 & 2 (B-flat Clarinet)
- B♭ Cl. 3 (B-flat Clarinet)
- B. Cl. (Bass Clarinet)
- A. Sax. 1 & 2 (Alto Saxophone)
- T. Sax. 1 & 2 (Tenor Saxophone)
- B. Sax. (Baritone Saxophone)
- B♭ Tpt. 1, 2, & 3 (B-flat Trumpet)
- Hn. 1, 2, & 3 (Horn)
- Tbn. 1, 2, & 3 (Trombone)
- Euph. (Euphonium)
- Tuba
- Bgo. Dr. (Bongos/Drum)
- D. S. (Dance/Synth)

The score is written in a key signature of one sharp (F#) and a common time signature (C). The tempo and dynamics markings include *mf* (mezzo-forte) and *mp* (mezzo-piano). A red squiggly line above the first few staves indicates a specific musical effect. The page contains 11 staves of music, with various rhythmic patterns and dynamics indicated by notes, rests, and markings.

# HINO A FREI AQUINO

This page of the musical score, titled "HINO A FREI AQUINO", is page 3 of the piece. It features a variety of instruments and parts:

- Flute (Fl.):** Part 17, starting with a triplet of eighth notes and a fermata.
- Clarinet (Cl.):** B♭ Cl. 1, 2, and 3. All parts start with a triplet of eighth notes and a fermata.
- Saxophone (Sx.):** Alto Sax. 1 and 2, Tenor Sax. 1 and 2, and Baritone Sax. (B. Sx.).
- Trumpet (Tpt.):** B♭ Trumpet 1, 2, and 3.
- Horn (Hn.):** Horn 1, 2, and 3.
- Trombone (Tbn.):** Trombone 1, 2, and 3.
- Euphonium (Euph.)** and **Tuba:** Both parts have a similar rhythmic pattern.
- Bongo Drums (Bgo. Dr.)** and **Double Bass (D. S.):** Both parts are marked with a slash (//) for the first five measures, indicating they are not to be played.

The score includes various musical notations such as triplets, fermatas, and dynamic markings. There are also red wavy lines above the first three clarinet parts, likely indicating a specific performance technique or breath mark. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

*Introd. final*

This musical score is for the piece "HINO A FREI AQUINO" and is labeled as the "Introd. final" section. It is arranged for a large ensemble of instruments. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments included are:

- Flute (Fl.)
- B♭ Clarinet 1 (B♭ Cl. 1)
- B♭ Clarinet 2 (B♭ Cl. 2)
- B♭ Clarinet 3 (B♭ Cl. 3)
- Bass Clarinet (B. Cl.)
- Alto Saxophone 1 (A. Sx. 1)
- Alto Saxophone 2 (A. Sx. 2)
- Tenor Saxophone 1 (T. Sx. 1)
- Tenor Saxophone 2 (T. Sx. 2)
- Bass Saxophone (B. Sx.)
- B♭ Trumpet 1 (B♭ Tpt. 1)
- B♭ Trumpet 2 (B♭ Tpt. 2)
- B♭ Trumpet 3 (B♭ Tpt. 3)
- Horn 1 (Hn. 1)
- Horn 2 (Hn. 2)
- Horn 3 (Hn. 3)
- Trombone 1 (Tbn. 1)
- Trombone 2 (Tbn. 2)
- Trombone 3 (Tbn. 3)
- Euphonium (Euph.)
- Tuba
- Bongos and Drums (Bgo. Dr.)
- Drum Set (D. S.)

The score is divided into measures, with a measure rest (//) used for the Bongos and Drums in the second and third measures. The dynamic marking *f* (forte) is present throughout. The score includes various musical notations such as triplets, slurs, and accents. The page number 4 is located at the top left, and the title "HINO A FREI AQUINO" is at the top center. The section title "Introd. final" is written in italics above the first staff.



# HINO A FREI AQUINO

Flauta

Jorge Antônio Martins Nobre

*Introd.*

*f*

**A**

*mp mp*

**B**

*f*

**3**

*f*

*Introd. final*

**1.** **2.**

*f*

4

7

10

18

21

24

26

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp mp*

7

10 *mf*

**B** *tr* **3** *tr*

18

21 **1.** **2.** *Introd. final* *f*

24

26

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* 3 **A** *mp* *mp*

7 3

10 *mf* 3 3

**B** *f* 3 *f*

18

21 1. 2. *Introd. final* *f*

24

26 3 3

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp mp*

7

10 *mf*

**B** *tremolo* 3 *tremolo*

18

21 1. 2. *Introd. final* *f*

24

26

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* *mp*

7 *mf*

10 *mf*

**B**

16

19 1.

22 2. *Introd. final* *f*

25

Sax Alto 1

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

*f*

4

*mp mp*

7

10

**B**

*mf*

16

19

1.

22

2.

*Introd. final*

*f*

25

Sax Alto 2

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

*f*

4

*mp mp*

**A**

7

10

**B**

*mf*

16

19

1.

22

2.

*f* *Introd. final*

25

Sax Tenor 1

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mf*

7 *mp*

10 **B** *mf*

16

19 1.

22 2. *Introd. final* *f*

25



Sax Tenor 2

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mf*

7 *mp*

10

**B** *mf*

16

19 1.

22 2. *Introd. final* *f*

25

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7

10 *mf* **B**

16

19 1.

22 2. *Introd. final* *f*

25

Trompete B $\flat$  1

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** 3

9 **B** *mf* 3

14 *mf* 3

17 3

20 1. 2.

*Introd. final*

23 *f*

26 3 3

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

Musical score for Trompete B $\flat$  2, measures 1-20. The score is in 4/4 time and G major. It begins with an introduction (measures 1-3) marked *f*. Measure 4 starts with a triplet of eighth notes marked *f*. Measure 5 contains a first ending bracket labeled 'A' over a whole note. Measure 6 contains a triplet of eighth notes. Measure 7 contains a whole rest. Measure 8 contains a triplet of eighth notes marked *mf*. Measure 9 contains a whole rest. Measure 10 contains a triplet of eighth notes. Measure 11 contains a key signature change to G major (indicated by three sharps) and a triplet of eighth notes marked *mf*. Measure 12 contains a triplet of eighth notes. Measure 13 contains a triplet of eighth notes. Measure 14 contains a triplet of eighth notes. Measure 15 contains a triplet of eighth notes. Measure 16 contains a triplet of eighth notes. Measure 17 contains a triplet of eighth notes. Measure 18 contains a triplet of eighth notes. Measure 19 contains a first ending bracket labeled '1.' over a whole note. Measure 20 contains a second ending bracket labeled '2.' over a whole note.

*Introd. final*

Musical score for Trompete B $\flat$  2, measures 21-27. The score is in 4/4 time and G major. Measure 21 starts with an introduction (measures 21-23) marked *f*. Measure 22 contains a triplet of eighth notes. Measure 23 contains a triplet of eighth notes. Measure 24 contains a triplet of eighth notes. Measure 25 contains a triplet of eighth notes. Measure 26 contains a triplet of eighth notes. Measure 27 contains a triplet of eighth notes.

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** 3 *mf*

9 3 **B** *mf*

14 *mf*

17

20 1. 2.

*Introd. final*

23 *f*

26

Trompa in F 1

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7 *mp*

10

**B**

16

19 1.

22 *Introd. final* 2.

25 *f*

Trompa in F 2

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp*

7

10 *f* **B** *mp*

16

19 1. *f*

22 2. *Introd. final* *f*

25

Trompa in F 3

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp*

7

10 *f* **B**

16

19 1. *f*

22 2. *Introd. final* *f*

25



# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp*

7

10 *3*

**B**

16

19 1.

*Introd. final*

22 2. *f*

25 *3* *3*

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4

7

10

**A**

*f*

*mp*

**B**

16

19

1.

*Introd. final*

22

2.

*f*

25

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4

7

10

16

19

22

25

*f*

*mp*

**A**

**B**

1.

2.

*f*

*Introd. final*

Trombone 1

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

Musical notation for measures 1-10. Measure 1 starts with a bass clef, a key signature of one flat (Bb), and a 4/4 time signature. The music begins with a forte (*f*) dynamic. Measures 4 and 7 contain triplets. Measure 4 includes a first ending bracket labeled 'A'. Measure 7 includes a mezzo-piano (*mp*) dynamic. Measure 10 includes a mezzo-forte (*mf*) dynamic and a mezzo-piano (*mp*) dynamic. A red slur is present over measures 9 and 10.

Musical notation for measures 11-18. Measure 11 includes a second ending bracket labeled 'B' and a mezzo-forte (*mf*) dynamic. Measure 18 includes a triplet. Measure 19 includes a first ending bracket labeled '1.' and a red wedge indicating a crescendo.

Musical notation for measures 19-25. Measure 19 includes a first ending bracket labeled '1.' and a red wedge indicating a crescendo. Measure 22 includes a second ending bracket labeled '2.' and a forte (*f*) dynamic. Measure 25 includes a triplet. The piece concludes with a double bar line.

Trombone 2

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp*

7 *mf* *mp*

10 *mf* *mp*

**B** *mf*

16

19 1.

22 2. *Introd. final* *f*

25

Trombone 3

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A** *mp*

7 *mf* *mp*

10 *mf* *mp*

**B** *mf*

16

19 1. *mf*

22 2. *Introd. final* *f*

25

# Bombardino B $\flat$ HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7 *mf* *mp*

10 *mf* **B**

16

19 1.

22 2. *Introd. final* *f*

25

Euphonium

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

Musical notation for the first system of the introduction, measures 1-10. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 1 starts with a dynamic marking of *f*. Measure 4 contains a first ending bracket labeled 'A'. Measures 7 and 8 feature triplets with a dynamic marking of *mf*. Measure 9 has a dynamic marking of *mp*. Measure 10 ends with a double bar line and a key signature change to two sharps (D major).

Musical notation for the second system, measures 11-18. The key signature is now two sharps (D major). Measure 11 starts with a dynamic marking of *mf*. Measure 18 contains a first ending bracket labeled '1.'.

Musical notation for the third system, measures 19-24. Measure 19 starts with a dynamic marking of *f*. Measure 22 contains a first ending bracket labeled '2.'. The section is labeled *Introd. final*.

Musical notation for the fourth system, measures 25-28. Measure 25 starts with a dynamic marking of *f*. Measure 28 ends with a double bar line.



Tuba B $\flat$

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7 *mf*

10 *mf* 3

**B**

16

19

22 *f* *Introd. final*

25 3

Tuba C

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7 *mf*

10 *mf* 3

**B**

16

19 1.

22 2. *Introd. final* *f*

25 3 3

Bateria

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4

7 *mp*

10

**B**

16

19 1.

*Introd. final*

22 2.

25 *f*

Congas

# HINO A FREI AQUINO

Jorge Antônio Martins Nobre

*Introd.*

4 *f* **A**

7 *mp*

10

**B**

16

19 1.

22 *Introd. final* 2.

25 *f*

Detailed description: The musical score is for Congas in 4/4 time. It begins with an introduction. The first staff (measures 1-3) starts with a dynamic of *f* and contains a quarter note, a dotted quarter note, and a quarter note, followed by two repeat signs. The second staff (measures 4-6) starts with a dynamic of *mp* and contains a quarter note, a dotted quarter note, a triplet quarter note, a quarter note, a dotted quarter note, a quarter note, a triplet quarter note, and a quarter note, followed by a repeat sign. The third staff (measures 7-9) consists of three measures with repeat signs. The fourth staff (measures 10-12) starts with a quarter note, a dotted quarter note, and a quarter note, followed by a triplet quarter note, and then two measures with repeat signs. The fifth staff (measures 13-15) consists of three measures with repeat signs. The sixth staff (measures 16-18) consists of three measures with repeat signs. The seventh staff (measures 19-21) consists of three measures with repeat signs, ending with a first ending bracket. The eighth staff (measures 22-24) is labeled 'Introd. final' and starts with a dynamic of *f*. It contains a quarter note, a dotted quarter note, a quarter note, a triplet quarter note, a quarter note, a dotted quarter note, a quarter note, a triplet quarter note, and a quarter note, followed by a repeat sign. The ninth staff (measures 25-27) starts with a quarter note, a dotted quarter note, and a quarter note, followed by a triplet quarter note, and then a quarter note, an eighth note, and a quarter rest, ending with a double bar line.