

Feira de Mangaio

Arr: João Marques

Sivuca

♩ = 100

Piccolo

Flauta Transversal

Clarinete em B \flat 1

Clarinete em B \flat 2

Clarinete em B \flat 3

Saxofone Soprano

Saxofone Alto 1

Saxofone Alto 2

Saxofone Tenor 1

Saxofone Tenor 2

Saxofone Barítono

Trompete em B \flat 1

Trompete em B \flat 2

Trombone 1

Trombone 2

Trombone 3

Bombardino

Tuba

Baixo eléctrico

Marimba

Piano

Acordeão

Bateria

11

Flt.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

Sax. Sop.

A. Sax 1

A. Sax 2

Sax. Tn. 1

Sax. Tn. 2

Bar. Sax

Tpt. em B \flat 1

Tpt. em B \flat 2

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

B. El.

Mrb.

Pno

Acor.

Bat.

f

f

f

f

f

f

f

mp

mp

mp

f

mf

mf

mp

mp

f

mp

mp

f

mp

mp

19

Flt.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

Sax. Sop.

A. Sax 1

A. Sax 2

Sax. Tn. 1

Sax. Tn. 2

Bar. Sax

Tpt. em Bb 1

Tpt. em Bb 2

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

B. El.

Mrb.

Pno

Acor.

Bat.

f

mp

mf

This page of a musical score, numbered 26, features a large ensemble of instruments. The instruments listed on the left are: Flt., Fl., Cl. em B \flat 1, Cl. em B \flat 2, Cl. em B \flat 3, Sax. Sop., A. Sax 1, A. Sax 2, Sax. Tn. 1, Sax. Tn. 2, Bar. Sax, Tpt. em B \flat 1, Tpt. em B \flat 2, Tbn. 1, Tbn. 2, Tbn. 3, Bomb., Tba., B. El., Mrb., Pno, Acor., and Bat. The score is written in a key signature of two flats (B \flat major or D \flat minor) and a common time signature. The music is divided into measures, with various dynamics such as *mp* (mezzo-piano) and *f* (forte) indicated. There are also articulation marks like accents and slurs. The percussion part (Bat.) is shown with a drum set notation, including snare, hi-hat, and bass drum patterns.

34

Flt.
Fl.
Cl. em B \flat 1
Cl. em B \flat 2
Cl. em B \flat 3
Sax. Sop.
A. Sax 1
A. Sax 2
Sax. Tn. 1
Sax. Tn. 2
Bar. Sax
Tpt. em B \flat 1
Tpt. em B \flat 2
Tbn. 1
Tbn. 2
Tbn. 3
Bomb.
Tba.
B. El.
Mrb.
Pno
Acor.
Bat.

mf
mf
mf
mf
mf
mf

42

This page of a musical score, numbered 7, covers measures 42 through 45. The score is for a large ensemble and is written in a key signature of two flats (B-flat major or D-flat minor). The instruments and their parts are as follows:

- Flt.:** Flute part, starting with a long note in measure 42 and then playing sixteenth-note patterns.
- Fl.:** Flute part, similar to the Flt. part.
- Cl. em Bb 1 & 2:** Clarinet in B-flat parts, playing sixteenth-note patterns.
- Cl. em Bb 3:** Clarinet in B-flat part, playing sixteenth-note patterns.
- Sax. Sop.:** Soprano Saxophone part, playing sixteenth-note patterns.
- A. Sax 1 & 2:** Alto Saxophone parts, playing sixteenth-note patterns.
- Sax. Tn. 1 & 2:** Tenor Saxophone parts, playing sixteenth-note patterns.
- Bar. Sax:** Baritone Saxophone part, playing sixteenth-note patterns.
- Tpt. em Bb 1 & 2:** Trumpet in B-flat parts, playing sixteenth-note patterns.
- Tbn. 1 & 2:** Trombone parts, playing sixteenth-note patterns.
- Tbn. 3:** Trombone part, playing sixteenth-note patterns.
- Bomb.:** Bombardier part, playing sixteenth-note patterns.
- Tba.:** Tuba part, playing sixteenth-note patterns.
- B. El.:** Euphonium part, playing sixteenth-note patterns.
- Mrb.:** Maracas part, playing sixteenth-note patterns.
- Pno.:** Piano part, playing sixteenth-note patterns.
- Acor.:** Accordion part, playing sixteenth-note patterns.
- Bat.:** Bass Drum part, playing sixteenth-note patterns.

Dynamic markings are present throughout the score, including *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is divided into measures 42, 43, 44, and 45, with a repeat sign at the beginning of measure 43.

1. 2. D.S. al Coda

49 Flt. To Φ

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

Sax. Sop.

A. Sax 1

A. Sax 2

Sax. Tn. 1

Sax. Tn. 2

Bar. Sax

Tpt. em B \flat 1

Tpt. em B \flat 2

Tbn. 1

Tbn. 2

Tbn. 3

Bomb.

Tba.

B. El.

Mrb.

Pno

Acor.

Bat.

mf

57

Flt. *gliss.*

Fl. *gliss.*

Cl. em B \flat 1 *gliss.*

Cl. em B \flat 2 *gliss.*

Cl. em B \flat 3 *gliss.*

Sax. Sop. *gliss.*

A. Sax 1 *gliss.*

A. Sax 2 *gliss.*

Sax. Tn. 1

Sax. Tn. 2

Bar. Sax

Tpt. em B \flat 1 *gliss.*

Tpt. em B \flat 2 *gliss.*

Tbn. 1

Tbn. 2

Tbn. 3

Bomb. *gliss.*

Tba.

B. El.

Mrb. *gliss.*

Pno *gliss.*

Acor. *gliss.*

Bat.

Piccolo

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

f

11 *f*

21 *mp*

31

45 *f* To Coda 1.

53 *mf* 2. D.S. al Coda

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

f

11 *f*

21 *mp*

31

45 *f* To Θ 1.

53 *mf* 2. D.S. al Coda

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

The musical score is written for Clarinet in B \flat 1 in 2/4 time, with a tempo of $\text{♩} = 100$. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff starts at measure 11 and includes a section sign (§) and a dynamic marking of *f*. The third staff starts at measure 20 and ends with a dynamic marking of *mp*. The fourth staff starts at measure 30. The fifth staff starts at measure 39 and includes a dynamic marking of *f*. The sixth staff starts at measure 47 and includes first and second endings, a 'To Coda' instruction, and a dynamic marking of *mf*. The seventh staff starts at measure 55 and includes glissando markings ('gliss.') and a fermata at the end.

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

12

21

31

40

48

56

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

12

21

31

40

48

1. To \oplus 2. D.S. al Coda \oplus

55

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

The musical score is written for Soprano Saxophone in 2/4 time. It consists of seven staves of music. The first staff begins with a tempo marking of ♩ = 100 and a dynamic marking of *f*. The second staff starts at measure 12 and includes a repeat sign and a dynamic marking of *f*. The third staff starts at measure 20 and includes a dynamic marking of *f*. The fourth staff starts at measure 30. The fifth staff starts at measure 39 and includes a dynamic marking of *f*. The sixth staff starts at measure 47 and includes first and second endings, a 'To ⊕' instruction, and a 'D.S. al Coda ⊕' instruction, ending with a dynamic marking of *mf*. The seventh staff starts at measure 55 and includes glissando markings ('gliss.').

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf

13 *f*

22 *f*

32

39 *f*

46 To \oplus 1.

2. *D.S. al Coda* \oplus

53 *mf*

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf

13

f

22

f

32

f

40

f

47

1. To ⊕

2. D.S. al Coda ⊕

mf

55

gliss.

mf

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf > > mp

Musical notation for measures 1-13. The piece is in 2/4 time with a tempo of 100. It starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests for the next two measures. The melody continues with quarter notes D5, E5, and F5, followed by a quarter rest and a quarter note G5. The piece ends with a double bar line and a repeat sign.

14

f mp

Musical notation for measures 14-25. The melody continues with quarter notes G5, A5, and B5, followed by quarter notes C6, B5, and A5. There are rests for the next two measures. The melody continues with quarter notes G5, F5, and E5, followed by quarter notes D5, C5, and B4. The piece ends with a double bar line and a repeat sign.

26

f

Musical notation for measures 26-34. The melody continues with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5. There are rests for the next two measures. The melody continues with quarter notes G5, A5, and B5, followed by quarter notes C6, B5, and A5. The piece ends with a double bar line and a repeat sign.

35

Musical notation for measures 35-42. The melody continues with quarter notes G5, F5, and E5, followed by quarter notes D5, C5, and B4. There are rests for the next two measures. The melody continues with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5. The piece ends with a double bar line and a repeat sign.

43

mp To 1.

Musical notation for measures 43-52. The melody continues with quarter notes G5, F5, and E5, followed by quarter notes D5, C5, and B4. There are rests for the next two measures. The melody continues with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5. The piece ends with a double bar line and a repeat sign.

2.

D.S. al Coda

53

mf

Musical notation for measures 53-58. The melody continues with quarter notes G5, F5, and E5, followed by quarter notes D5, C5, and B4. There are rests for the next two measures. The melody continues with quarter notes A4, B4, and C5, followed by quarter notes D5, E5, and F5. The piece ends with a double bar line and a repeat sign.

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf mp

Musical notation for measures 1-13. The piece is in 2/4 time with a tempo of 100. It begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the C5. The melody continues with quarter notes D5, E5, and F5, followed by a quarter rest. The next measure has a quarter note G5, a quarter rest, and a quarter note A5. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes B5, A5, and G5.

14

f mp

Musical notation for measures 14-22. The melody starts with eighth notes G5, A5, B5, and C5, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5. The piece continues with quarter notes G5, A5, and B5, followed by a quarter rest. The next measure has a quarter note C5, a quarter rest, and a quarter note D5. The melody then moves to quarter notes E5, F5, and G5, followed by a quarter rest. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes A5, B5, and C5.

23

f

Musical notation for measures 23-32. The melody starts with eighth notes G5, A5, B5, and C5, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5. The piece continues with quarter notes G5, A5, and B5, followed by a quarter rest. The next measure has a quarter note C5, a quarter rest, and a quarter note D5. The melody then moves to quarter notes E5, F5, and G5, followed by a quarter rest. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes A5, B5, and C5.

33

Musical notation for measures 33-40. The melody consists of eighth notes G5, A5, B5, and C5, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5. The piece continues with quarter notes G5, A5, and B5, followed by a quarter rest. The next measure has a quarter note C5, a quarter rest, and a quarter note D5. The melody then moves to quarter notes E5, F5, and G5, followed by a quarter rest. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes A5, B5, and C5.

41

mp

Musical notation for measures 41-49. The melody consists of eighth notes G5, A5, B5, and C5, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5. The piece continues with quarter notes G5, A5, and B5, followed by a quarter rest. The next measure has a quarter note C5, a quarter rest, and a quarter note D5. The melody then moves to quarter notes E5, F5, and G5, followed by a quarter rest. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes A5, B5, and C5.

50

1. To ⊕ 2. D.S. al Coda ⊕

mf

Musical notation for measures 50-58. The melody starts with eighth notes G5, A5, B5, and C5, followed by quarter notes D5, E5, and F5. A fermata is placed over the F5. The piece continues with quarter notes G5, A5, and B5, followed by a quarter rest. The next measure has a quarter note C5, a quarter rest, and a quarter note D5. The melody then moves to quarter notes E5, F5, and G5, followed by a quarter rest. The piece concludes with a double bar line, a repeat sign, and a section marked with a 'S' in a circle, containing quarter notes A5, B5, and C5.

Saxofone Barítono

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf *mp*

14

f *mp*

25

mp

34

mp

42

mp

50

1. | 2. |
To ⊕ **D.S. al Coda** ⊕

mf

Trompete em B \flat 1

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

f

11 *mf* *f* *f*

22 *f*

32 *mf* < < < <

44 *mp* *mf* 1. 2. To \oplus D.S. al Coda \oplus

55 *miss.* *miss.*

Trompete em B \flat 2

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

11

24

33

45

56

f

mf

f

f

mf <

mp

mf

1. 2.

To \oplus D.S. al Coda \oplus

gliss.

gliss.

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf > > mp

Detailed description: This block contains the first line of music, measures 1 through 13. It is written in bass clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The tempo is marked as quarter note = 100. The music begins with a half note G2, followed by a quarter note G2, a quarter note A2, and a quarter note Bb2. A slur covers the first four notes. Measure 5 has a whole rest. Measure 6 has a half note G2. Measure 7 has a whole rest. Measure 8 has a half note G2. Measure 9 has a whole rest. Measure 10 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 11 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 12 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 13 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Dynamics include *mf* and *mp*. There are accents (>) over the notes in measures 10, 11, and 12.

14

f mp mp

Detailed description: This block contains the second line of music, measures 14 through 29. It continues in the same key and time signature. Measure 14 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 15 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 16 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 17 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 18 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 19 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 20 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 21 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 22 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 23 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 24 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 25 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 26 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 27 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 28 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 29 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Dynamics include *f* and *mp*. There are accents (>) over the notes in measures 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, and 29.

30

mf < < < <

Detailed description: This block contains the third line of music, measures 30 through 43. It continues in the same key and time signature. Measure 30 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 31 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 32 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 33 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 34 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 35 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 36 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 37 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 38 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 39 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 40 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 41 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 42 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 43 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Dynamics include *mf*. There are accents (<) under the notes in measures 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, and 43.

44

mp To 1.

Detailed description: This block contains the fourth line of music, measures 44 through 52. It continues in the same key and time signature. Measure 44 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 45 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 46 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 47 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 48 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 49 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 50 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 51 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 52 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Dynamics include *mp*. There are accents (>) over the notes in measures 44, 45, 46, 47, 48, 49, 50, 51, and 52. A first ending bracket labeled '1.' spans measures 51 and 52. The text 'To' is written above measure 51.

53

mf

Detailed description: This block contains the fifth line of music, measures 53 through 58. It continues in the same key and time signature. Measure 53 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 54 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 55 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 56 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 57 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Measure 58 has a quarter note G2, quarter note A2, quarter note Bb2, and quarter note C3. Dynamics include *mf*. A second ending bracket labeled '2.' spans measures 53 and 54. The text 'D.S. al Coda' is written above measure 53. A Coda symbol (⊕) is placed above measure 53.

Feira de Mangaio

Sivuca

Arr: João Marques

$\text{♩} = 100$

mf *mp*

15 *f* *mp* *mp*

30 *mf* <

44 *mp* *mf* To \oplus 1. | 2. | **D.S. al Coda** \oplus

55

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf > > mp

14

f mp

26

mp mf < < <

43

To 1. 2. D.S. al Coda mf

55

Bombardino

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf

f

14

21

29

mp

39

mf

46

To 1.

2. D.S. al Coda

53

mf

Tuba

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf mp

§

Detailed description: This block contains the first line of music, measures 1 through 13. It is written in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked as quarter note = 100. The music begins with a half note G2, followed by quarter notes F2, E2, and D2. A fermata is placed over the D2. The next measure has a whole rest. The following two measures have quarter notes G2 and F2, and quarter notes E2 and D2, respectively. The music then moves to a higher register with eighth notes G4, A4, B4, and C5. A section symbol (§) appears at the end of the line. Dynamic markings include *mf* and *mp*.

14

f mp

Detailed description: This block contains the second line of music, measures 14 through 24. It continues in the same key and time signature. The music features a rhythmic pattern of eighth notes with accents. A dynamic marking of *f* (forte) is present, followed by *mp* (mezzo-piano). The line ends with a fermata over the final note.

25

2

mp

Detailed description: This block contains the third line of music, measures 25 through 33. It begins with a double bar line and a second ending bracket labeled '2'. The music consists of eighth notes with accents. A dynamic marking of *mp* is shown.

34

Detailed description: This block contains the fourth line of music, measures 34 through 41. It continues with eighth notes and accents in the same key and time signature.

42

mp

Detailed description: This block contains the fifth line of music, measures 42 through 49. It features a first ending bracket over measures 42-44, followed by a repeat sign and a second ending bracket over measures 45-49. A dynamic marking of *mp* is present.

50

To ⊕ 1. 2. D.S. al Coda ⊕

mf

Detailed description: This block contains the sixth line of music, measures 50 through 54. It starts with a double bar line and a first ending bracket labeled '1.' and '2.'. Below the first ending is the instruction 'To ⊕ D.S. al Coda ⊕'. The music then continues with a dynamic marking of *mf* and ends with a double bar line.

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

mf *mp*

14

f *mp*

27

mp

36

mp

45

1. 2.
D.S. al Coda

To ⊕ ⊕

mp *mf*

56

mf

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100
wv

8

15

21

27

34

41

47

53

f

f

f

mf

To \oplus 1.

2.

D.S. al Coda \oplus

mf

Piano

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

8

16

24

34

44

51

To \oplus D.S. al Coda \oplus

f

mf

mp

1. 2.

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100
~v

Musical notation for measures 1-6. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 1 starts with a treble clef and a half note G4. Measure 2 has a treble clef and a half note A4. Measure 3 has a treble clef and a half note B4. Measure 4 has a treble clef and a half note C5. Measure 5 has a treble clef and a half note D5. Measure 6 has a treble clef and a half note E5. Dynamics include *f* and *mf*. There are accents and slurs throughout.

Musical notation for measures 7-12. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 7 starts with a treble clef and a half note F5. Measure 8 has a treble clef and a half note G5. Measure 9 has a treble clef and a half note A5. Measure 10 has a treble clef and a half note B5. Measure 11 has a treble clef and a half note C6. Measure 12 has a treble clef and a half note D6. Dynamics include *mf*. There are accents and slurs throughout.

Musical notation for measures 13-17. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 13 starts with a treble clef and a half note E5. Measure 14 has a treble clef and a half note F5. Measure 15 has a treble clef and a half note G5. Measure 16 has a treble clef and a half note A5. Measure 17 has a treble clef and a half note B5. Dynamics include *f* and *mp*. There are accents and slurs throughout.

Musical notation for measures 18-22. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 18 starts with a treble clef and a half note C6. Measure 19 has a treble clef and a half note D6. Measure 20 has a treble clef and a half note E6. Measure 21 has a treble clef and a half note F6. Measure 22 has a treble clef and a half note G6. Dynamics include *mp*. There are accents and slurs throughout.

Musical notation for measures 23-27. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 23 starts with a treble clef and a half note A6. Measure 24 has a treble clef and a half note B6. Measure 25 has a treble clef and a half note C7. Measure 26 has a treble clef and a half note D7. Measure 27 has a treble clef and a half note E7. Dynamics include *mp*. There are accents and slurs throughout.

Musical notation for measures 28-32. Treble clef, bass clef, 2/4 time signature, key signature of two flats. Measure 28 starts with a treble clef and a half note F7. Measure 29 has a treble clef and a half note G7. Measure 30 has a treble clef and a half note A7. Measure 31 has a treble clef and a half note B7. Measure 32 has a treble clef and a half note C8. Dynamics include *f* and *mp*. There are accents and slurs throughout.

33

Musical score for measures 33-37. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a complex melodic line with many beamed eighth and sixteenth notes, including a trill in measure 35. The left hand provides a steady accompaniment of quarter notes. Dynamic markings include accents (>) and a *mf* marking in measure 35.

38

Musical score for measures 38-42. The right hand continues with a dense pattern of beamed eighth notes. The left hand accompaniment remains consistent with quarter notes. Dynamic markings include accents (>) and a *mf* marking in measure 40.

43

Musical score for measures 43-47. A repeat sign is present at the start of measure 44. The right hand has a melodic line with some trills. The left hand features a rhythmic pattern of eighth notes with accents (>). Dynamic markings include *mf* in the right hand and *mp* in the left hand.

48

Musical score for measures 48-52. The right hand has a melodic line with a trill in measure 51. The left hand has a rhythmic pattern of eighth notes with accents (>). A first ending bracket labeled "1." spans measures 51-52. Dynamic markings include accents (>) and a *mf* marking in measure 50.

2.

D.S. al Coda \oplus

53

Musical score for measures 53-57. The right hand has a melodic line with a trill in measure 54. The left hand has a rhythmic pattern of eighth notes with accents (>). Dynamic markings include *mf* in both hands.

Feira de Mangaio

Sivuca

Arr: João Marques

♩ = 100

13

19

25

31

37

43

49

To ⊕ 1. D.S. al Coda 2.

56