

José Nunes de Oliveira (Patesko)

Hino de Pitangui

Arranjo: Wâner Nogueira

José Nunes de Oliveira (Patesko) (1924-1992)



Natural de Pitangui, José Nunes de Oliveira (Patesko). Era Filho de Olímpio Nunes da Silva e Maria Alves Oliveira. Tornou-se uma das figuras mais importantes do cenário musical da cidade. Compositor, arranjador, instrumentista e educador, sua vida foi dedicada quase que exclusivamente à música.

Acompanhou grandes cantores como Agostinho dos Santos, Clara Nunes, Ângela Maria, Orlando Silva, Elizeth Cardoso e muitos outros. Foi violonista da orquestra da Rádio Inconfidência em Belo Horizonte, além de primeiro substituto do Maestro Moacir Portes, o regente dessa mesma Orquestra.

Violonista autodidata foi grande admirador de Vinícius de Moraes, Tom Jobim, Pixinguinha, Elis Regina, e de Clara Nunes, com quem conviveu grande parte de sua vida na Rádio Inconfidência. Foi professor de várias personalidades do meio musical e político brasileiro, como Waldir Silva, a quem deu aulas de cavaquinho, ainda em Pitangui.

Professor Patesko lançou um método para o estudo de seu instrumento predileto, o violão. Lançou o “Violão a jato” fruto, segundo suas próprias palavras, de “30 anos de experiência”. No prefácio desse livro assim se expressa o talentoso professor, adepto da aprendizagem por música: *Sou um homem que não tem vaidade pessoal e nenhum interesse me move. Mas acontece que frequentemente encontro pelas ruas pessoas que me fazem, como por exemplo, perguntas assim: Patesko, como pôde você decorar tantos acordes e nunca os esquecer?'. A tais pessoas, respondo que nunca decorei e nem me preocupo em decorá-los. Eu apenas os armo na hora, graças aos meus conhecimentos musicais.*

Muitas de suas músicas foram gravadas, no Brasil e até no exterior. Foi ainda autor de várias músicas alusivas à cidade de Pitangui e a sua gente, como os hinos do Pitangui Esporte Clube e do São Francisco Futebol Clube, da Ave Maria para Nossa Senhora do Pilar, Exaltação a Pitangui, Cavalhada, Festa de São João, Valsa da Saudade, além de muitas outras.

Em Pitangui, o seu sorriso era outro. Ele como muitos naquela época, também a chamava de “Capital do Amor”, tão grande era a sua dedicação e carinho pela “Velha Serrana”. Foi nela que ele conheceu a sua amada, Edith, com quem foi casado e tiveram sete filhos, todos pitanguenses.

A expressão “Capital do Amor” era tão marcante, que o músico a colocou no hino da cidade, composto por ele a pedido da prefeitura de Pitangui naquela época. O hino foi estampado na contracapa de cadernos escolares, que foram distribuídos pela própria Prefeitura a alunos das escolas públicas da cidade.

Foi homenageado em Pitangui pelo Instituto Esther Valério, Pitangui Esporte Clube, São Francisco Esporte Clube e Prefeitura de Pitangui dentre outras. Também foi reverenciado juntamente com o seu hino em desfile pelas ruas, nas comemorações aos 298 anos da cidade.

“Simples, tradicionalista, tímido e honesto. Ele era grande”. Para um homem recheado de tantos valores e tantos feitos, é merecida mais esta homenagem. Fez-se, portanto, um arranjo inédito para banda de música de uma de suas mais importantes e conhecidas composições: o **Hino de Pitangui**.

José Nunes de Oliveira (Patesko)

Hino de Pitangui

Arranjo: Wâner Nogueira

Instrumentação:

*flautim	*Trompa em F 1
flauta transversal	*Trompa em F 2
*Clarinete em Eb (requinta)	Trompete Bb 1
Clarinete 1	Trompete Bb 2
Clarinete 2	Trompete Bb 3
Clarinete 3	Trombone 1
Saxofone Alto 1	Trombone 2
Saxofone Alto 2	Trombone 3
Saxofone Tenor	*Trombone 4
*Saxofone Barítono	*Bombardino 1
	*Bombardino 2
	Tuba
	Caixa
	Prato
	Bumbo

* Instrumentos opcionais, não essenciais à execução da obra

Hino de Pitangui

Música e Letra:José Nunes de Oliveira (Patesko)

Arranjo:Wâner Nogueira

d=65 Maestoso

Flautim
Flauta Transversal
Clarinete em E \flat (Requinta)
Clarinete em B \flat 1
Clarinete em B \flat 2
Clarinete em B \flat 3
Saxofone Alto 1
Saxofone Alto 2
Saxofone Tenor
Saxofone Barítono

rall.

Allegro a tempo d=130

Trompa em F 1
Trompa em F 2
Maestoso
Trompete em B \flat 1
Trompete em B \flat 2
Trompete em B \flat 3
Trombone 1
Trombone 2
Trombone 3
Trombone 4
Bombardino 1
Bombardino 2
Tuba
Canto

rall.

Allegro a tempo

Caixa
Bumbo
Prato

33

Fltm. *p* *mf*
Fl. T. *p* *mf*
Req. *p* *mf*
Cl. 1 *p* *mf*
Cl. 2 *p* *mf*
Cl. 3 *p* *mf*
Sax. A 1 *p* *mf*
Sax. A 2 *p* *mf*
Sax. T. *p* *mf*
Sax. Bari. *p* *mf*

Trmp. 1 *p* *mf*
Trmp. 2 *p* *mf*
Tpt. 1 *p* *mf*
Tpt. 2 *p* *mf*
Tpt. 3 *p* *mf*
Tbn. 1 *p* *mf*
Tbn. 2 *p* *mf*
Tbn. 3 *p* *mf*
Tbn. 4 *p* *mf*
Bomb. 1 *p* *mf*
Bomb. 2 *p* *mf*
Tba. *p* *mf*

Cnto. *F/E♭ Dm Dm/C♯ Dm/C G G/B Dm G7 F♯ C C F♯ C*
a San-to An - tō - nio Cer - ra - do e Cen - tro teu po-vo to-do can-ta a le-gre nes-te di - a Pi-tan - gui bi - cen - te-ná - ria és le-gen

Cx. *p*
Bmb.
Pt.

2
4

46

Fltm *tr*
(8) *tr*

Fl. T.

Req.

Cl. 1

Cl. 2

Cl. 3

Sax. A 1

Sax. A 2

Sax. T.

Sax. Bari.

To Coda

Trmp. 1

Trmp. 2

Tpt. 1 *p*

Tpt. 2 *p*

Tpt. 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *mf*

Tbn. 4 *mf*

Bomb. 1 *mf*

Bomb. 2 *mf*

Tba.

Cnto

Gm⁷ C⁷ F F² F#m(b5)/A B⁷ C A⁷ Dm G⁷ C

dá-ria ca-pi - tal do_a mor_ Qual-quer cul - tu - ra tem em to-da ar - te tem tem um pou-co de Pi-tan-gui tam - bém! Ra -

Cx. *fp* *f*

Bmb.

Pt.

58

Fltm *p*

Fl. T. *p*

Req. *p*

Cl. 1 *p*

Cl. 2 *mp*

Cl. 3 *mp*

Sax. A 1 *mp*

Sax. A 2 *mp*

Sax. T.

Sax. Bari.

Trmp. 1 *mp*

Trmp. 2 *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4 *mf*

Bomb.1

Bomb.2

Tba.

Cnto G i - nha do O - es - te Tu fas - ci - nas ber - çõ de ce - le - bri - da - des mil Tu hon - ras

D⁷

Am

D

G

Cx. *mp*

Bmb. *mp*

Pt. *mf*

Maestoso

Fltm. *f*

Fl. T. *f*

Req. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Sax. A 1 *f*

Sax. A 2 *f*

Sax. T. *f*

Sax. Bari. *mf*

Trmp. 1

Trmp. 2

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tbn. 1 *mp* *f*

Tbn. 2 *mp* *f*

Tbn. 3 *mf*

Tbn. 4 *mf*

Bomb. 1 *mp*

Bomb. 2 *mf*

Tba. *mf*

Cnto C F#m(b5) F#m(b5)/A B⁷ C A⁷/C# C C/E
bém Qual - quer cul - tu - ra tem em to - da ar - te tem Tem um

Cx. *fp*

Bmb.

Pt.

81

rall.

Fltm
Fl. T.
Req.
Cl. 1
Cl. 2
Cl. 3
Sax. A 1
Sax. A 2
Sax. T.
Sax. Bari.

Trmp. 1
Trmp. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
Tbn. 3
Tbn. 4
Bomb. 1
Bomb. 2
Tba.
Cnto
Cx.
Bmb.
Pt.

F Dm Dm/F G⁷ C F[#] C

pou - - - co de Pi - tan - - - gui tam - - bém!

Flautim

Hino de Pitangui

$\text{♩} = 65$

Maestoso

2
 f
 p

10
 f
rall.
Allegro a tempo
 $\frac{8}{8}$
 p

20
 mf
cresc. molto
 mf

26

33
 p

39
 mf

46
 3
 tr

50
 mf
To Coda
 tr

2

Flautim

(tr)

56

p

tr~~~~~

61

67

71

D.S. al Coda

74

79

Maestoso**rall.**

f

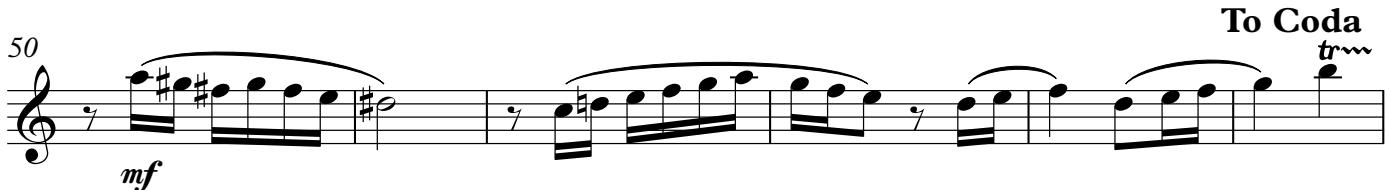
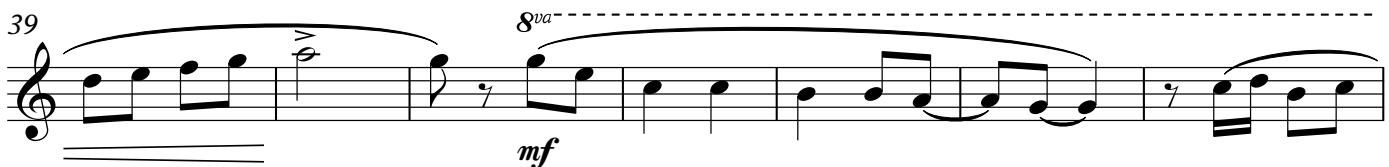
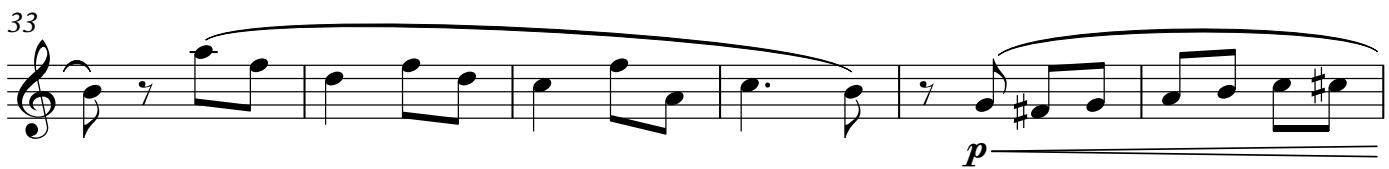
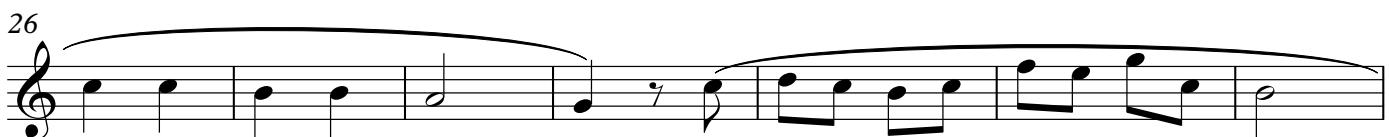
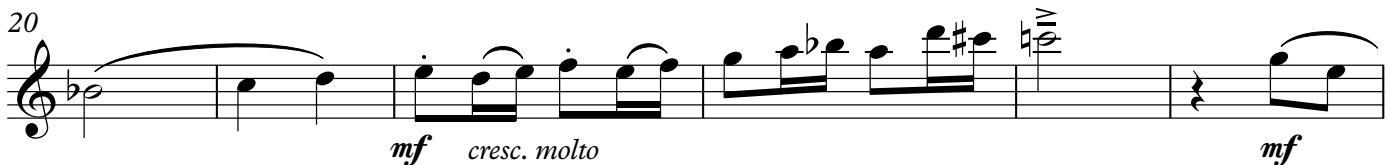
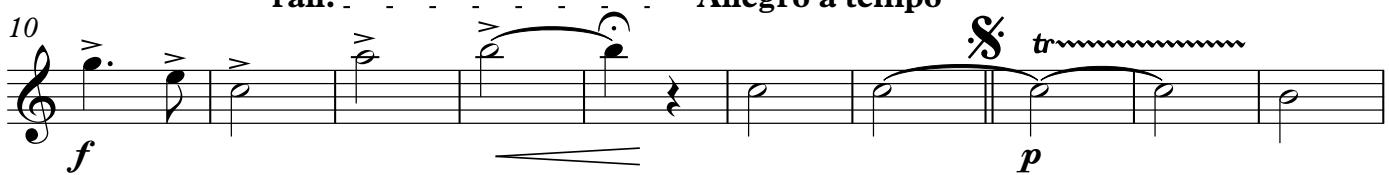
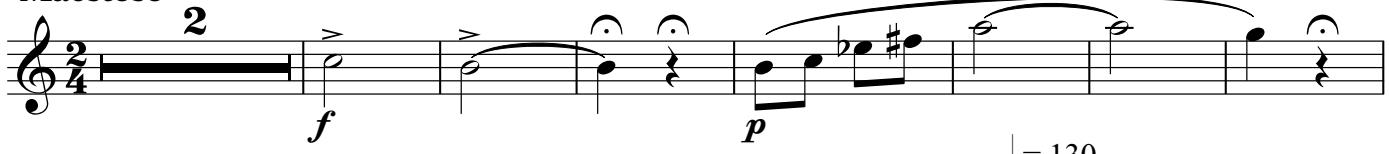
Flauta Transversal Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso



To Coda

tr

2

Flauta Transversal

56 (tr)

p

61

tr~~~~~

67

f

71

D.S. al Coda

f

74

f

79

Maestoso

rall.

f

Hino de Pitangui

Clarinete em Eb (Requinta)

$\text{♩} = 65$

Maestoso

Musical score for Clarinet in Eb (Requinta). The score consists of six staves of music. Staff 1 (measures 1-4) is in 2/4 time, key signature has two sharps. Staff 2 (measures 5-8) is in 3/4 time, key signature has one sharp. Staff 3 (measures 9-12) is in 2/4 time, key signature has one sharp. Staff 4 (measures 13-16) is in 3/4 time, key signature has one sharp. Staff 5 (measures 17-20) is in 2/4 time, key signature has one sharp. Staff 6 (measures 21-24) is in 3/4 time, key signature has one sharp.

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

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Musical score for Clarinet in Eb (Requinta). The score consists of six staves of music. Staff 1 (measures 1-4) is in 2/4 time, key signature has two sharps. Staff 2 (measures 5-8) is in 3/4 time, key signature has one sharp. Staff 3 (measures 9-12) is in 2/4 time, key signature has one sharp. Staff 4 (measures 13-16) is in 3/4 time, key signature has one sharp. Staff 5 (measures 17-20) is in 2/4 time, key signature has one sharp. Staff 6 (measures 21-24) is in 3/4 time, key signature has one sharp.

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Musical score for Clarinet in Eb (Requinta). The score consists of six staves of music. Staff 1 (measures 1-4) is in 2/4 time, key signature has two sharps. Staff 2 (measures 5-8) is in 3/4 time, key signature has one sharp. Staff 3 (measures 9-12) is in 2/4 time, key signature has one sharp. Staff 4 (measures 13-16) is in 3/4 time, key signature has one sharp. Staff 5 (measures 17-20) is in 2/4 time, key signature has one sharp. Staff 6 (measures 21-24) is in 3/4 time, key signature has one sharp.

Musical score for Clarinet in Eb (Requinta). The score consists of six staves of music. Staff 1 (measures 1-4) is in 2/4 time, key signature has two sharps. Staff 2 (measures 5-8) is in 3/4 time, key signature has one sharp. Staff 3 (measures 9-12) is in 2/4 time, key signature has one sharp. Staff 4 (measures 13-16) is in 3/4 time, key signature has one sharp. Staff 5 (measures 17-20) is in 2/4 time, key signature has one sharp. Staff 6 (measures 21-24) is in 3/4 time, key signature has one sharp.

Musical score for Clarinet in Eb (Requinta). The score consists of six staves of music. Staff 1 (measures 1-4) is in 2/4 time, key signature has two sharps. Staff 2 (measures 5-8) is in 3/4 time, key signature has one sharp. Staff 3 (measures 9-12) is in 2/4 time, key signature has one sharp. Staff 4 (measures 13-16) is in 3/4 time, key signature has one sharp. Staff 5 (measures 17-20) is in 2/4 time, key signature has one sharp. Staff 6 (measures 21-24) is in 3/4 time, key signature has one sharp.

Clarinete em Eb (Requinta)

49

53 **To Coda**

61 *tr~~~~~*

67

71 **D.S. al Coda**

74

79 **Maestoso** **rall.**

Clarinete em Bb 1

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

2

f **p**

rall. **Allegro a tempo** $\text{♩} = 130$

10 **f** **pp**

20 **mf** **cresc. molto** **mf**

26

34 **p**

41 **mf** **3**

To Coda

49

The musical score consists of six staves of music for clarinet. Staff 1 (measures 1-9) starts with a dynamic of **f**, followed by **p**. Staff 2 (measures 10-18) begins with **f** and transitions to **pp** with a dynamic marking. Staff 3 (measures 19-27) includes dynamics **mf**, **cresc. molto**, and **mf**. Staff 4 (measures 28-36) shows a crescendo from **p** to **f**. Staff 5 (measures 37-45) features a dynamic of **mf** and a measure repeat sign. Staff 6 (measures 46-54) leads to the **To Coda**.

Clarinete em Bb 1

58

p

64

tr~~~~~

69

D.S. al Coda

74

f

79

Maestoso

83

rall.

Clarinete em Bb 2 Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

2
f

10 *rall.*
f

11 **Allegro a tempo** *8.*
pp

$\text{♩} = 130$

20 *cresc. molto*
mf

26

34
p

41
mf

49 **To Coda**

Clarinete em Bb 2

58

mp

64

69

D.S. al Coda

tr.

f

74

f

79

Maestoso

f

83

rall.

f

Hino de Pitangui

Clarinete em Bb 3

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

2

f **p**

rall. **Allegro a tempo** **$\text{♩} = 130$**

f **$\geq pp$**

cresc. molto

3

mf

26

p

34

mf

41

mf **$\underline{\underline{3}}$**

To Coda

The sheet music consists of six staves of musical notation for clarinet. Staff 1 starts with a dynamic of **f**, followed by a dynamic of **p**. Staff 2 begins with **rall.** and **Allegro a tempo**, with a dynamic of **$\geq pp$** . Staff 3 shows a dynamic of **cresc. molto** followed by **mf**. Staff 4 features a dynamic of **p**. Staff 5 has dynamics of **mf** and **$\underline{\underline{3}}$** . Staff 6 concludes with the instruction **To Coda**.

Clarinete em Bb 3

58

mp

64

69

D.S. al Coda

74

f

79

Maestoso

f

83

rall.

Saxofone Alto 1

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

10 *rall.*

Allegro a tempo $\text{♩} = 130$

pp

p

2

3

2

mf

46

To Coda

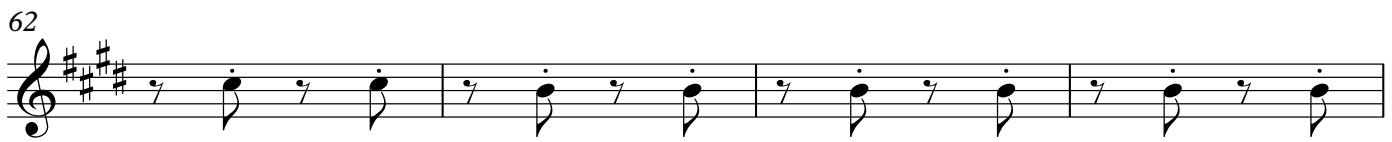
Saxofone Alto 1

58

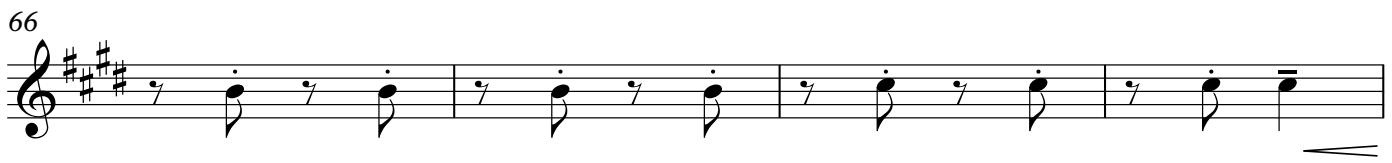


mp

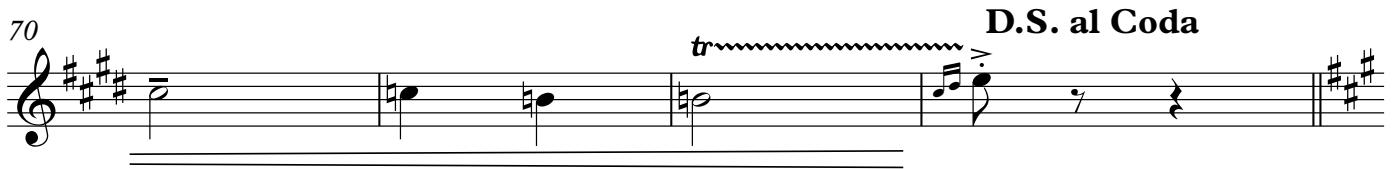
62



66



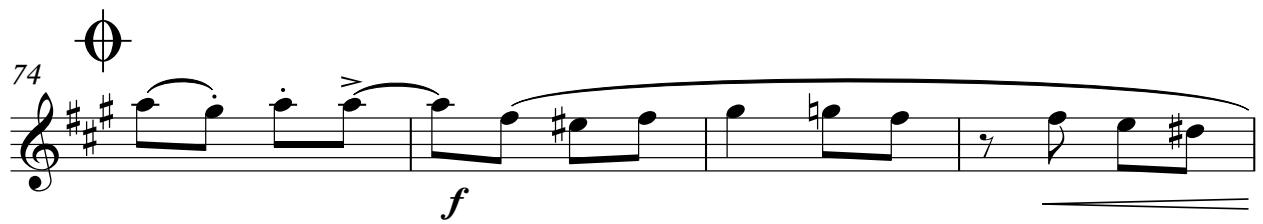
70



tr

D.S. al Coda

74



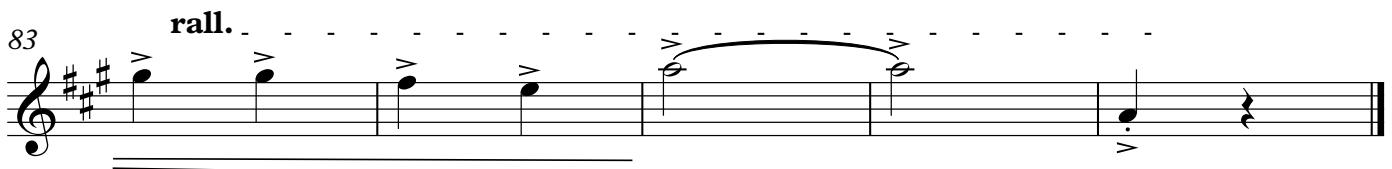
f

78



Maestoso

83



rall.

Saxofone Alto 2

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

To Coda

Saxofone Alto 2

58

62

66

70

D.S. al Coda

74

78

Maestoso

83

rall.

Saxofone Tenor

Hino de Pitangui

$\text{♩} = 65$

Maestoso

1

f

p

10

f

rall.

Allegro a tempo

p

$\text{♩} = 130$

cresc. molto

18

p

3

22

mf

3

28

mp

3

33

p

3

40

mf

3

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

Saxofone Tenor

46

fp <*f*

52

To Coda

mf

58

66

D.S. al Coda

tr 3 *p*

74

f

77

Maestoso

f

83

rall.

ff

Saxofone Barítono

Hino de Pitangui

$\text{♩} = 65$

Maestoso

Musical score for bar 1. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **f**. Fingerings: > on the first note, > on the second note. Measure 1 ends with a fermata over the 4th note.

Musical score for bars 14-15. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **f**. Fingerings: > on the first note, > on the second note. Measure 15 starts with a fermata over the 4th note. Measure 16 begins with a dynamic of **p** and a crescendo marking *cresc. molto*.

Musical score for bar 20. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **mf**. Fingerings: > on the first note, > on the second note. Measures 21-22 show a repeating pattern of sixteenth-note chords.

Musical score for bar 26. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **mp**. Fingerings: > on the first note, > on the second note. Measures 27-28 show a repeating pattern of sixteenth-note chords.

Musical score for bar 33. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **p**. Fingerings: > on the first note, > on the second note. Measures 34-35 show a repeating pattern of sixteenth-note chords.

Musical score for bar 39. Key signature: F major (4 sharps). Time signature: 2/4. Dynamics: **mf**. Fingerings: > on the first note, > on the second note. Measures 40-41 show a repeating pattern of sixteenth-note chords.

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

Saxofone Barítono

46

fp *f*

52

To Coda

mf

58

66

D.S. al Coda

p

tr

3

74

mf

Φ

78

Maestoso

f

83

rall.

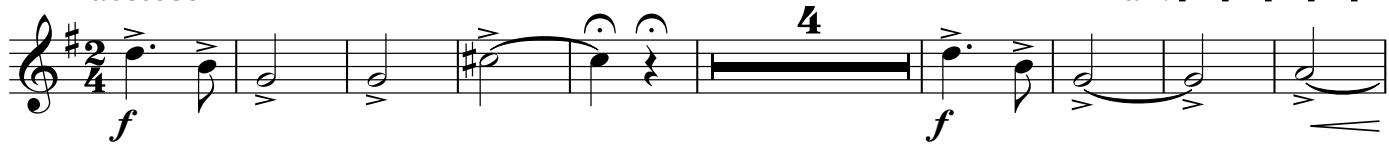
ff

Trompa em F 1

Hino de Pitangui

$\text{♩} = 65$

Maestoso



14 **Allegro a tempo** $\text{♩} = 130$

Musical score for Trompa em F 1, Allegro a tempo section. The key signature is one sharp (F#). The tempo is $\text{♩} = 130$. The section begins with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **p**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

20 cresc. molto

Musical score for Trompa em F 1, crescendo section. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **p**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

26 3

Musical score for Trompa em F 1, measure 26. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **mp**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

33 3

Musical score for Trompa em F 1, measure 33. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **p**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

39

Musical score for Trompa em F 1, measure 39. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **mf**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

46 3

Musical score for Trompa em F 1, measure 46. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **fp**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

53 **To Coda**

Musical score for Trompa em F 1, To Coda section. The key signature is one sharp (F#). The section starts with a eighth-note pair followed by a measure of rests. The next measure starts with a dynamic **mf**, followed by a eighth-note pair, a sixteenth-note pair, and a eighth-note pair. The measure ends with a fermata over the eighth note.

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

Trompa em F 1

58

mp

62

66

70

D.S. al Coda



74

78

Maestoso

83

rall.

Trompa em F 2

Hino de Pitangui

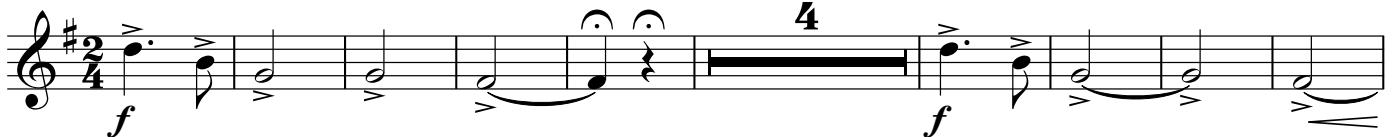
Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall. - - - -

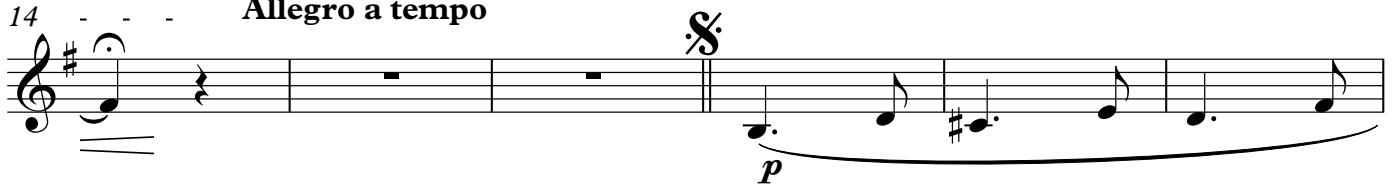
$\text{♩} = 65$

Maestoso

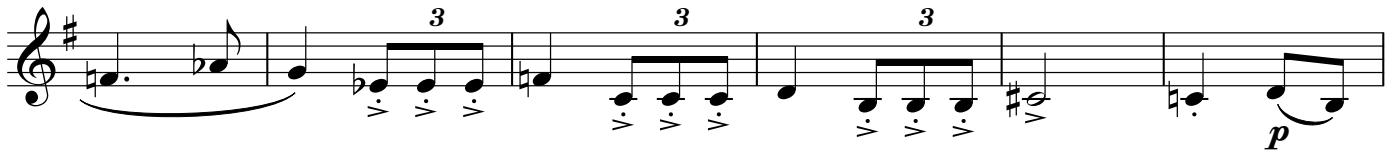


14 **Allegro a tempo**

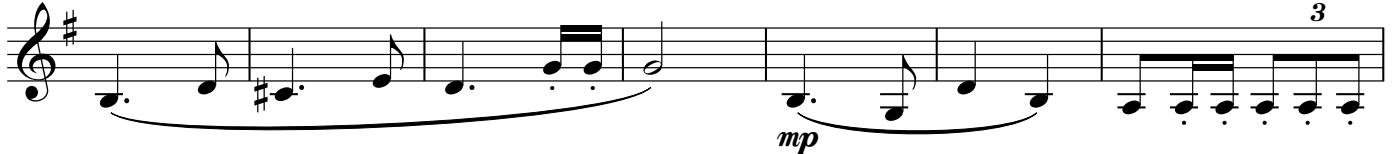
$\text{♩} = 130$



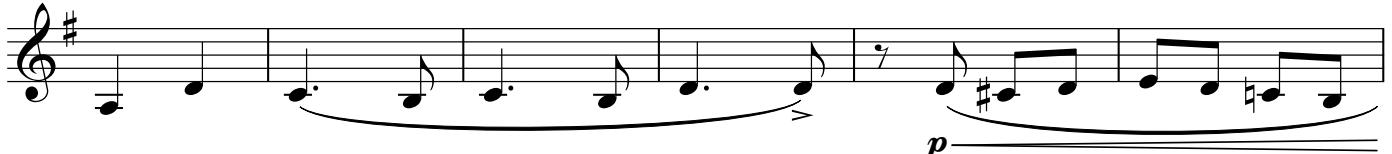
20



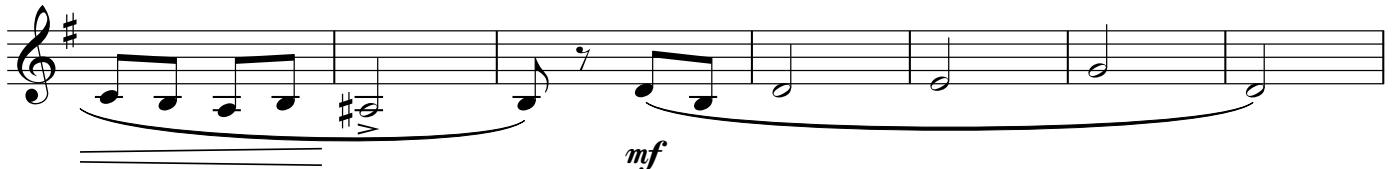
26



33



39

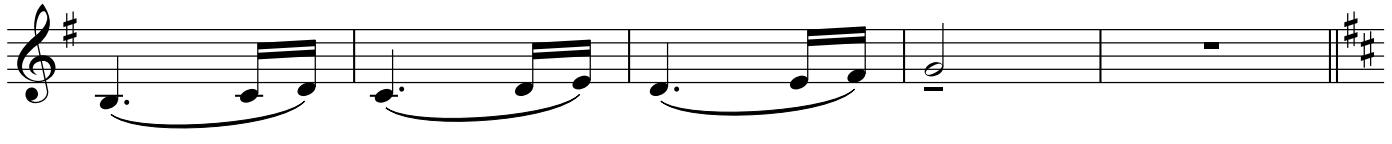


46



53

To Coda



2

Trompa em F 2

58

mp

62

66

70

D.S. al Coda



74

78

Maestoso

83

rall.

Trompete em Bb1

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

Maestoso

$\text{J} = 65$

Allegro a tempo

rall.

To Coda

14

19

20

25

33

39

46

52

$\text{J} = 130$

f

f

3

3

mp

4

mf

3

4

mf

3

3

p

mf

3

2

p

To Coda

Trompete em Bb1

A musical score for page 58 featuring a single melodic line on a five-line staff. The key signature is three sharps, and the time signature is common time. The measure consists of six eighth-note pairs, each pair separated by a vertical bar line. The dynamic marking "mp" (mezzo-piano) is centered below the staff.

A musical score fragment consisting of a single melodic line on a treble clef staff. The key signature is indicated by four sharps. The melody consists of eighth-note pairs followed by quarter notes, with a mix of vertical stems and horizontal stems.

Musical score for measures 70-71. The key signature is A major (no sharps or flats). Measure 70 starts with a treble clef, a key signature of three sharps, and a tempo of 70. It consists of two groups of four eighth-note chords each, separated by a bar line. Measure 71 begins with a bass clef, a key signature of one sharp, and a dynamic of *p*. It features a single eighth-note chord followed by a measure of rests. The section concludes with a repeat sign and the instruction "D.S. al Coda".

A musical score page for piano, page 10, system 3. The page number '74' is at the top left. The key signature has two sharps. The dynamic 'f' is centered below the staff. The music consists of a single melodic line with various note heads and stems, some with diagonal strokes indicating direction or slurs. The page ends with a long horizontal bar line.

Trompete em Bb2

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

65

Maestoso

Maestoso

14 **Allegro a tempo** **rall.** $\text{♩} = 130$

20 **3**

25 **4**

33 **3** **p**

39 **2**

46 **p**

52 **To Coda**

Trompete em Bb2

58

mp

62

66

70

D.S. al Coda

p

74

79

Maestoso

2

rall.

ff

Trompete em Bb3

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

Allegro a tempo

rall.

ff

f

14

ff

130

mp

mf

p

mf

p

2

3

4

3

2

3

2

To Coda

ff

Trompete em Bb3

62

63

A musical score for piano, page 10, system 66. The key signature is A major (three sharps). The first measure shows a treble clef, a key signature of three sharps, and a dotted half note followed by a dotted quarter note. The second measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The third measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The fourth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The fifth measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The sixth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The seventh measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The eighth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The ninth measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The tenth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The eleventh measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The twelfth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The thirteenth measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The fourteenth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The fifteenth measure shows a treble clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The sixteenth measure shows a bass clef, a key signature of one sharp, and a dotted half note followed by a dotted quarter note. The sixteenth measure ends with a double bar line.

74

f

Musical score for piano, page 79, section 2, marked **Maestoso**. The score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a time signature of 2. It features a sustained note followed by a sixteenth-note pattern: a dotted eighth note followed by three sixteenth notes. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of 3. It features a sustained note followed by a sixteenth-note pattern: a dotted eighth note followed by three sixteenth notes. Dynamics include **ff** (fortissimo) with a crescendo line and **rall.** (rallentando). Articulation marks include vertical dashes and dots above the notes.

Trombone 1

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

Music for Trombone 1 in Maestoso tempo. The score consists of two staves. The first staff starts with a forte dynamic (f) and a 2/4 time signature. The second staff begins with a 4/4 time signature and ends with a repeat sign and a forte dynamic (f). The word "rall." (rallentando) is written above the notes in the second staff.

Music for Trombone 1 in Allegro a tempo tempo (indicated by a tempo marking of 14). The score consists of two staves. The first staff ends with a repeat sign. The second staff begins with a dynamic of *mp* and a crescendo instruction *cresc. molto*. The tempo is marked as $\text{♩} = 130$.

Continuation of the Allegro a tempo section. The score consists of two staves. The first staff ends with a dynamic of *p*. The second staff begins with a dynamic of *p*.

Music for Trombone 1 starting at measure 26. The score consists of two staves. The first staff ends with a dynamic of *mp*. The second staff begins with a dynamic of *p*.

Music for Trombone 1 starting at measure 33. The score consists of two staves. The first staff ends with a dynamic of *p*. The second staff begins with a dynamic of *p*.

Music for Trombone 1 starting at measure 39. The score consists of two staves. The first staff ends with a dynamic of *mf*. The second staff begins with a dynamic of *p*.

2

Trombone 1

46

p

<*fp*> <*f*>

52

To Coda

mf

58

66

D.S. al Coda

p

74

mp

f

78

Maestoso

f

83

rall.

ff

Trombone 2

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

2/4 time signature, key signature of one sharp. Dynamics: **f**, **f**, **rall.**. Measures 1-4 show eighth-note patterns with grace notes and slurs. Measure 4 ends with a long black bar line followed by a repeat sign.

2/4 time signature, key signature of one sharp. Dynamics: **mp**, **cresc. molto**. Measure 14 starts with a dynamic **Allegro a tempo**. Measures 15-16 show eighth-note patterns with slurs. Measure 17 begins with a dynamic **♩ = 130**.

2/4 time signature, key signature of one sharp. Dynamics: **mf**. Measures 18-20 show eighth-note patterns with slurs and triplets indicated by the number "3".

2/4 time signature, key signature of one sharp. Dynamics: **mp**, **3**. Measures 21-22 show eighth-note patterns with slurs and triplets indicated by the number "3".

2/4 time signature, key signature of one sharp. Dynamics: **p**. Measures 23-24 show eighth-note patterns with slurs and triplets indicated by the number "3".

2/4 time signature, key signature of one sharp. Dynamics: **mf**. Measures 25-26 show eighth-note patterns with slurs and triplets indicated by the number "3".

2

Trombone 2

46

p *fp* *f*

52

To Coda

mf

58

66

D.S. al Coda

p

74

mp *f*

78

Maestoso

f

83 **rall.**

ff

Hino de Pitangui

Trombone 3

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

Maestoso

rall.

2/4 time signature, dynamic f. Measures 1-4 show eighth-note patterns with slurs and grace notes. Measure 4 ends with a long black bar followed by a dynamic f.

2/4 time signature, dynamic f. Measure 14 starts with a bass note followed by a rest. Measure 15 begins with a dynamic mp and a crescendo molto, followed by a melodic line of eighth notes. Measure 16 ends with a dynamic mf.

2/4 time signature, dynamic f. Measures 20-24 show a rhythmic pattern of eighth and sixteenth notes with a 3:2:2:2 ratio, ending with a dynamic mf.

2/4 time signature, dynamic f. Measures 26-29 show a melodic line with eighth and sixteenth notes, ending with a dynamic mp.

2/4 time signature, dynamic f. Measures 31-34 show a rhythmic pattern of eighth and sixteenth notes with a 3:2:2:2 ratio, ending with a dynamic mf.

2/4 time signature, dynamic p. Measures 36-39 show a melodic line with eighth and sixteenth notes, ending with a dynamic p.

2/4 time signature, dynamic mf. Measures 40-43 show a melodic line with eighth and sixteenth notes, ending with a dynamic mf.

2

Trombone 3

46

52

To Coda

58

66

D.S. al Coda

74

79

Maestoso

83

rall.

Hino de Pitangui

Trombone 4

$\text{♩} = 65$

Maestoso

Musical score for Trombone 4, Maestoso section. The score consists of two staves. The first staff starts with a dynamic f . The second staff begins at measure 14.

Allegro a tempo

Continuation of the musical score. The first staff ends with a fermata over the 4th measure. The second staff continues at measure 14, starting with a dynamic f . The tempo changes to $\text{♩} = 130$. The dynamic pp is followed by $cresc. molto$.

20

Musical score at measure 20. The dynamic mf is indicated at the end of the measure.

26

Musical score at measure 26. The dynamic mf is indicated at the end of the measure.

33

Musical score at measure 33. The dynamic p is indicated at the end of the measure.

40

Musical score at measure 40. The dynamic mf is indicated at the end of the measure.

46

Musical score at measure 46. The dynamics fp and f are indicated at the end of the measure.

To Coda

Coda section of the musical score. The score consists of a single staff starting at measure 52. The dynamic $v.$ is indicated at the end of the measure.

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

2

Trombone 4

58

Musical score for Trombone 4, measure 58. The key signature is one sharp. The music consists of four measures of eighth-note pairs (one note up, one note down) with a dynamic of mezzo-forte (mf).

62

Musical score for Trombone 4, measure 62. The key signature is one sharp. The music consists of four measures of eighth-note pairs (one note up, one note down).

66

Musical score for Trombone 4, measure 66. The key signature changes to two sharps. The music consists of four measures of eighth-note pairs (one note up, one note down).

70

D.S. al Coda

p

Musical score for Trombone 4, measure 70. The key signature is one sharp. The music consists of four measures of eighth-note pairs (one note up, one note down). The dynamic is piano (p).

74

Musical score for Trombone 4, measure 74. The key signature is one sharp. The music consists of four measures of eighth-note pairs (one note up, one note down) with a dynamic of mezzo-forte (mf).

79

Maestoso

rall.

Musical score for Trombone 4, measure 79. The key signature is one sharp. The music consists of five measures of eighth-note pairs (one note up, one note down) with a dynamic of forte (f).

84

Musical score for Trombone 4, measure 84. The key signature is one sharp. The music consists of five measures of eighth-note pairs (one note up, one note down) with a dynamic of fortissimo (ff).

Bombardino 1

Hino de Pitangui

♩= 65

Maestoso

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

Musical score for bassoon part, page 10, measures 11-12. The score is in 2/4 time, bass clef, dynamic f. Measure 11 starts with a eighth note followed by a sixteenth note. Measure 12 begins with a sixteenth note, followed by a eighth note, then a eighth note tied to a eighth note, and a eighth note. A thick black bar follows. Measure 13 starts with a eighth note, followed by a sixteenth note.

14

Allegro a tempo

$\text{J} = 130$

pp

cresc. molto

20

Musical score for bassoon part, measures 11-12. The score consists of two staves. The top staff shows a continuous eighth-note pattern starting with a B-flat. The bottom staff begins with a C note. Measure 11 ends with a repeat sign and a double bar line. Measure 12 starts with a D note, followed by a G note, and then a C note. The dynamic marking *mf* is placed at the end of measure 12.

26

20

Musical score for page 20, measures 11-12. The score consists of two staves. The left staff is in common time and starts with a bass clef. It contains six measures: measure 11 has eighth-note pairs (B, A), (G, F#), (E, D), (C, B), (A, G), (F, E); measure 12 begins with a fermata over the first note. The right staff starts with a treble clef and common time. It contains five measures: measure 11 continues with eighth-note pairs (D, C), (B, A), (G, F#), (E, D); measure 12 begins with a fermata over the first note. Measure 11 ends with a repeat sign and a double bar line. Measure 12 ends with a fermata over the first note. Measure 13 begins with a bass clef and common time. Measure 14 begins with a treble clef and common time.

33

Musical score for bassoon part, page 35, measures 1-10. The score consists of ten measures on a bass clef staff. Measures 1-4 show eighth-note pairs followed by a dotted half note. Measures 5-8 show eighth-note pairs followed by a dotted half note. Measure 9 starts with a fermata over a half note, followed by eighth-note pairs. Measure 10 ends with eighth-note pairs. A dynamic marking **p** is placed below measure 10.

39

A musical score for bassoon, page 10, featuring two measures of music. The key signature is one sharp. Measure 11 starts with a sixteenth-note pattern (B, A, G, F#) followed by a sixteenth-note rest. Measure 12 begins with a sixteenth note (F#), followed by eighth notes (E, D, C), and ends with a sixteenth-note rest. The dynamic marking 'mf' is placed between the two measures.

Bombardino 1

46

52

To Coda

58

66

D.S. al Coda

74

Θ

mp

79

Maestoso

81

rall.

Hino de Pitangui

Bombardino 2

$\text{♩} = 65$

Maestoso

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

The musical score consists of six staves of music for a single instrument. The first staff starts with a dynamic **f** and a tempo of $\text{♩} = 65$. It includes markings for **Maestoso**, **Allegro a tempo**, and **rall.**. The second staff begins at measure 14 with a tempo of $\text{♩} = 130$, marked **pp** and **cresc. molto**. The third staff starts at measure 20 with a dynamic **mf**. The fourth staff begins at measure 26. The fifth staff starts at measure 33 with a dynamic **p**. The sixth staff begins at measure 40, marked **mf**.

2

Bombardino 2

46

Musical score for bassoon part, measures 11-12. The score shows a bassoon line with various notes and rests. Measure 11 ends with a dynamic marking of *fp*. Measure 12 begins with a dynamic marking of *f*.

52

To Coda

The musical score shows two measures for the bassoon. Measure 11 starts with a dotted eighth note followed by a sixteenth-note grace group (two eighth-note heads with sixteenth-note stems) and a sixteenth note. Measure 12 begins with a sixteenth note. The bassoon part concludes with a dynamic marking *mf*.

58

A musical score for piano, featuring two staves. The top staff uses the treble clef and the bottom staff uses the bass clef. Both staves are in common time. Measure 11 begins with a half note in the bass staff followed by eighth notes in pairs (two pairs in the bass, one pair in the treble). Measure 12 begins with a half note in the bass staff followed by eighth notes in pairs (one pair in the bass, two pairs in the treble).

66

D.S. al Coda

Musical score for orchestra, page 10, measures 11-12. The score consists of two systems of music. The top system is for strings (Violin I, Violin II, Viola, Cello) and the bottom system is for woodwinds (Oboe, Clarinet, Bassoon). The key signature changes from A major (no sharps or flats) to E major (one sharp). Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Measure 13 starts with a forte dynamic.

74

74

7

79

Maestoso

A musical score for bassoon. It features a bass clef at the top left. A short horizontal line follows. Below it is a dynamic marking 'f' in a bold italic font. To the right is a vertical bar line. After the bar line, there are two notes, each consisting of a small oval with a vertical bar line extending downwards from its center.

81

rall.

Musical score for bassoon part 2, measures 1-2. The score consists of two staves. The first staff starts with a bass clef, a common time signature, and a dynamic of v . It features a series of eighth-note patterns: $\text{v} \text{ v} \text{ v} \text{ v} \text{ v}$, followed by a short rest, and then $\text{v} \text{ v} \text{ v}$. The second staff begins with a sharp sign, indicating a key change, and a dynamic of ff . It contains a single eighth note followed by a short rest.

Tuba

Hino de Pitangui

$\text{♩} = 65$

Maestoso

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

2/4 time signature. Dynamics: **f**, **v**, **v**, **v**, **v**, **#**, **v**. Measure 1 ends with a fermata over the 4th note. Measure 2 begins with a dynamic **f**.

2/4 time signature. Measure 14 starts with a dynamic **f**. Measure 15 begins with a dynamic **pp**. Measure 16 begins with a dynamic **cresc. molto**. Measure 17 begins with a dynamic **mf**.

20

2/4 time signature. Measures 20-21 show eighth-note patterns. Measure 22 begins with a dynamic **#**, **v**. Measure 23 begins with a dynamic **mf**.

26

2/4 time signature. Measures 26-27 show eighth-note patterns. Measure 28 begins with a dynamic **v**, **v**.

33

2/4 time signature. Measures 33-34 show eighth-note patterns. Measure 35 begins with a dynamic **p**.

40

2/4 time signature. Measures 40-41 show eighth-note patterns. Measure 42 begins with a dynamic **mf**.

Tuba

46

fp f

52

To Coda

mf

58

66

D.S. al Coda

p

74

78

Maestoso

f

81

rall.

ff

Canto

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)
Arranjo: Wâner Nogueira

$\text{♩} = 65$

Maestoso

4 5 rall. Allegro a tempo 8

$\text{♩} = 130$

17 8 G⁷ C F#^o C C
Do La-vra-do ao São Fran-cis - co da Pe-nha ao cha-pa

31

G F/E[♭] Dm Dm/C[♯] Dm/C
dão e O-la-ria - a Santo An-tô-nio Cer-ra-do e

36

G G/B Dm G⁷ F#^o
Cen-tro teu po-vo to-do can-ta-a-le-gre nes-te di -

41

C C F#^o C
a Pi-tan-gui bi-cen-te-ná-ria és le-gen-

Canto

46 Gm⁷ C F F#^o F#m(b5)/A B⁷

dá - ria ca - pi - tal do a mor_ Qual-quer cul - tu - ra tem em to - da

52 C A⁷ Dm G⁷ **To Coda** C

ar - te tem tem um pou - co de Pi - tan - gui tam - bém! Ra -

58 G D⁷ Am D G

i - nha do O - es - te Tu fas - ci-nas ber - çõ de ce - le - bri - da - des mil

65 Dm⁷ G^{7(b13)} C(#II) C#m^{7(b5)} Eb(6#) D⁷ G

Tu hon - ras sem - pre nos - sa Mi - nas, és or - gu - lho do Bra - sil!

74 C F#m^{7(b5)} F#m(b5)/A B⁷

bém Qual-quer cul - tu - ra tem em to - da

78 C A^{7/C#} **Maestoso** C C/E F Dm Dm/F

ar - te tem Tem um pou - co de

83 G⁷ **rall.** C F#^o C

Pi - tan - gui tam - bém!

Caixa

Hino de Pitangui

$\text{♩} = 65$

Maestoso



14 **Allegro a tempo**



20



26



33



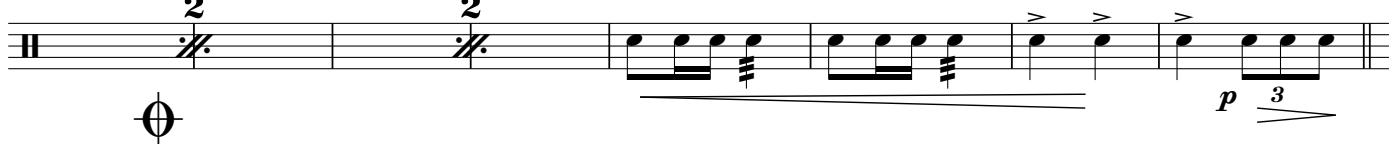
46



58



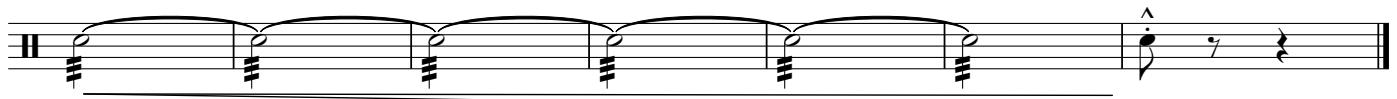
66



Maestoso



81



Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

Bumbo

Hino de Pitangui

$\text{♩} = 65$

Maestoso

2/4 time signature, dynamic **f**. Measures 1-13 show eighth-note patterns with various articulations (circles with dots, crosses, etc.). Measure 13 ends with a fermata over the first note of the next measure.

14 **Allegro a tempo**

2/4 time signature, dynamic **p**, tempo $\text{♩} = 130$. Measures 14-18 show eighth-note patterns with articulations. Measure 18 ends with a fermata over the first note of the next measure.

20

2/4 time signature, dynamic **mf**. Measures 20-24 show eighth-note patterns with articulations. Measure 24 ends with a fermata over the first note of the next measure.

33

2/4 time signature, dynamic **mf**. Measures 33-37 show eighth-note patterns with articulations. Measure 37 ends with a fermata over the first note of the next measure.

46

2/4 time signature, dynamic **mf**. Measures 46-50 show eighth-note patterns with articulations. Measure 50 ends with a fermata over the first note of the next measure.

55

To Coda

2/4 time signature, dynamic **mp**. Measures 55-59 show eighth-note patterns with articulations. Measure 59 ends with a fermata over the first note of the next measure.

60

2

2

2

2

2

70

D.S. al Coda

2/4 time signature. Measures 70-74 show eighth-note patterns with articulations. Measure 74 ends with a fermata over the first note of the next measure.

74

Maestoso

f

81

rall.

2/4 time signature. Measures 81-85 show eighth-note patterns with articulations. Measure 85 ends with a fermata over the first note of the next measure.

Prato

Hino de Pitangui

Música e Letra: José Nunes de Oliveira (Patesko)

Arranjo: Wâner Nogueira

rall.

1 = 65 Maestoso

14 f ff Allegro a tempo

20 4 = 130 p cresc. molto

26 mf

33 3 4 To Coda

46 2 5 D.S. al Coda

58 2 2 2 2 mf

66 2 2 f Maestoso

74 74 rall.

81