

SCORE

# MINHA GRATIDAO

ARR: PAULO GOMES

FLUTE

CLARINET IN B♭ 1

CLARINET IN B♭ 2

CLARINET IN B♭ 3

SOPRANO SAX.

ALTO SAX.

ALTO SAX. 1

ALTO SAX. 2

TENOR SAX. 1

TENOR SAX. 2

BARTONE SAX.

HORN IN F

TRUMPET IN B♭ 1

TRUMPET IN B♭ 2

TRUMPET IN B♭ 3

TRUMPET IN B♭ 4

TROMBONE 1

TROMBONE 2

TROMBONE 3

TROMBONE 4

GUITAR

E7<sup>9</sup> E7<sup>9</sup> A7(9)/C# A7(9)/C B7<sup>9</sup> E7<sup>9</sup> A7<sup>9</sup> AD11/D GMAJ7(9) C7(9) A7(9) E7<sup>9</sup> E7<sup>9</sup> AD11/D

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# MINHA GRATIDÃO

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Fl.** (Flute): Melodic line with a dynamic marking of *p*.
- B♭ Cl. 1, 2, 3** (B-flat Clarinets): Harmonic support with a dynamic marking of *pp*.
- S. Sax.** (Soprano Saxophone): Harmonic support with a dynamic marking of *pp*.
- A. Sax.** (Alto Saxophone): Melodic line with a dynamic marking of *pp*.
- A. Sax. 1, 2** (Alto Saxophones): Harmonic support with a dynamic marking of *pp*.
- T. Sax. 1, 2** (Tenor Saxophones): Harmonic support with a dynamic marking of *pp*.
- B. Sax.** (Baritone Saxophone): Harmonic support with a dynamic marking of *pp*.
- Hr.** (Horn): Harmonic support with a dynamic marking of *pp*.
- B♭ Trp. 1, 2, 3, 4** (B-flat Trumpets): Melodic line with a dynamic marking of *mf*.
- Tbn. 1, 2, 3, 4** (Tubas): Harmonic support with a dynamic marking of *p*.
- Gtr.** (Guitar): Bass line with chord diagrams:  $GMAJ^7$ ,  $GMAJ^9$ ,  $GMAJ^7$ ,  $EMIN^7$ ,  $CMAJ^7$ ,  $BMIN^7$ ,  $GMAJ^7$ ,  $EMIN^7$ ,  $CMAJ^7$ .

# MINHA GRATIDÃO

FL.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Hr.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

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AMIN<sup>7</sup> D<sup>♭</sup> EMIN<sup>7</sup> B<sup>♭</sup>7/D<sup>♭</sup> CMAJ<sup>7</sup> BMIN<sup>7</sup> AMIN<sup>7</sup> AMIN<sup>7</sup>/G C<sup>♭</sup> D<sup>♭</sup> C/E<sup>♭</sup> D/E<sup>♭</sup> GMAJ<sup>7</sup> B<sup>7</sup> EMIN<sup>7</sup>

# MINHA GRATIDÃO

This musical score is for the piece "Minha Gratidão". It is arranged for a large ensemble including Flute (Fl.), B♭ Clarinets (Cl. 1, 2, 3), Saxophones (Sax. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3, 4), Horns (Hn.), and Guitar (Gtr.). The score is written in 4/4 time and features a key signature of two sharps (F# and C#). The guitar part includes the following chords: DMIN<sup>7</sup>, G<sup>7</sup>, CMAJ<sup>7</sup>, BMIN<sup>7</sup>, AMIN<sup>7</sup>, AMIN<sup>7</sup>/D, GMAJ<sup>7</sup>, AMIN<sup>7</sup>/G, GMAJ<sup>7</sup>, C/G, and AMAJ<sup>7</sup>. The score includes various musical notations such as rests, beams, and slurs.

This musical score is for the piece "Minha Gratidão" and is page 5 of the score. It features a variety of instruments and parts:

- Fl. (Flute):** Remains silent throughout the piece.
- B♭ Cl. 1, 2, 3 (Clarinets):** Remain silent throughout the piece.
- S. Sax. (Soprano Saxophone):** Remains silent throughout the piece.
- A. Sax. 1, 2 (Alto Saxophones):** Remains silent throughout the piece.
- T. Sax. 1, 2 (Tenor Saxophones):** Remains silent throughout the piece.
- B. Sax. (Baritone Saxophone):** Remains silent throughout the piece.
- Hk. (Horn):** Plays a melodic line with some triplets in the first half of the page and a more active line in the second half.
- B♭ Trp. 1, 2, 3, 4 (Trumpets):** Play a rhythmic accompaniment with some melodic elements in the second half.
- Tbn. 1, 2, 3, 4 (Trombones):** Play a rhythmic accompaniment with some melodic elements in the second half.
- Gtr. (Guitar):** Provides a harmonic accompaniment with chords and a melodic line.

The score is written in 4/4 time and the key signature has three sharps (F#, C#, G#). The guitar part includes the following chord progression:

F#MIN7 DMAJ7 C#MIN7 AMAJ7 F#MIN7 DMAJ7 BMIN7 E11 F#MIN7 C#MIN7/E

MINHA GRATIDÃO

Fl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

S. Sax.

A. Sax.

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Hrn.

B♭ Trp. 1

B♭ Trp. 2

B♭ Trp. 3

B♭ Trp. 4

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Gtr.

DMAJ C#MIN7 BMIN7 E D/E D/F# E/G# A C# F#MIN7 E7(9) E#7(9)/A Eb7(9)

MINHA GRATIDÃO

This musical score is for the piece "Minha Gratidão" and is page 7 of the arrangement. It features a variety of instruments including Flute (Fl.), Clarinets (B♭ Cl. 1, 2, 3), Saxophones (S. Sax., A. Sax. 1, 2, T. Sax. 1, 2), Bassoon (B. Sax.), Horns (Hk.), Trumpets (B♭ Trp. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3, 4), and Guitar (Gtr.). The score is written in a key signature of two sharps (F# and C#) and a 4/4 time signature. It includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents and slurs. A guitar solo is indicated by a '3' above the staff, and the guitar part includes a series of chords: Dmaj7, C#min7, Bmin7, B7/E, F#m7(9)/D, B7(9)/D, C#7, F#m7, Bm7, Bdim/E, Amaj7(13), A7(9), B/D#, C#7/F, F#7, Bm7, B7/E, D/C#, and A. The page number '52' is visible in the bottom left corner.

# MINHA GRATIDÃO

This musical score is for the piece "Minha Gratidão". It is arranged for a large ensemble including Flute (Fl.), Clarinets (B♭ Cl. 1, 2, 3), Saxophones (S. Sax., A. Sax. 1, 2, T. Sax. 1, 2, B. Sax.), Horns (Hn.), Trumpets (B♭ Trp. 1, 2, 3, 4), Trombones (Tbn. 1, 2, 3, 4), and Guitar (Gtr.). The score is written in 4/4 time with a key signature of two sharps (F# and C#). The music features a complex melodic line for the flute and saxophones, with a steady rhythmic accompaniment from the brass and guitar. A "RALL..." marking is present in the upper right section of the score. The guitar part includes a variety of chords such as C#7, F#m7, E7(9), E7(9)/A E7(9), D7m, C#m7, Bm7, Bm7/E, F#m7, E, B7, Bm7/E, and A.



# MINHA GRATIDAO

ARR: PAULO GOMES

6 *f* *f* 3

6 *mf* 19

31 8

44 3

51 3 *f*

57 3 *mf* *f*

63 3

68 RALL...



# MINHA GRATIDAO

ARR: PAULO GOMES

6

11

19

34

48

53

58

63

68

*f*

*f*

*mf*

8

3

*f*

*mf*

*f*

RALL...





SOLO ALTO SAX.

# MINHA GRATIDAO

ARR: PAULO GOMES

11

15

19

23

27

31

35

39

43

47

51

55

64

68

# MINHA GRATIDAO

ARR: PAULO GOMES

6

31

43

50

55

60

65

*f* *f* 3

*mf*

19

8

3

*f* 3 *mf*

*f* 3

RALL...



# MINHA GRATIDAO

ARR: PAULO GOMES

6 *f* *f* 19

31 8

43 *mf* 3

50 3

55 *f* *mf*

61 *f*

65 3 RALL...

TENOR SAX. 1

# MINHA GRATIDAO

ARR: PAULO GOMES

The musical score for Tenor Saxophone 1 is written in 4/4 time and A major key. It consists of eight staves of music. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *mf* (mezzo-forte). Performance markings include accents, slurs, and breath marks (x). There are also numerical markings (6, 12, 19, 35, 50, 55, 60, 65) indicating measure numbers. The score concludes with a *RALL...* marking and a final fermata.

TENOR SAX. 2

# MINHA GRATIDAO

ARR: PAULO GOMES

The musical score for Tenor Saxophone 2, titled "Minha Gratidão" by Paulo Gomes, is presented in a single system of eight staves. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score begins with a whole rest on the first staff, followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff starts at measure 6 with a half note G4, a quarter note A4, and a quarter note B4. The third staff begins at measure 31 with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The fourth staff starts at measure 43 with a half note G4, a quarter note A4, and a quarter note B4. The fifth staff begins at measure 50 with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The sixth staff starts at measure 55 with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The seventh staff begins at measure 60 with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. The eighth staff starts at measure 65 with a quarter note G4, eighth notes A4 and B4, and a quarter note C5. Dynamics include f (forte), mf (mezzo-forte), and RALL... (rallentando). There are also markings for breath control (x) and articulation (&gt;).

BARITONE SAX.

# MINHA GRATIDAO

ARR: PAULO GOMES

6

31

44

51

57

63

68

*f*

*mf*

*mf*

*f*

*f*

*f*

RALL...

19

8

3

3

3

3

HORN IN F

# MINHA GRATIDAO

ARR: PAULO GOMES

8 *f*

19

8 *mf*

34

40 *mf*

47

54 *f*

61 *f*

68 *RALL...*

TRUMPET IN B $\flat$  1

# MINHA GRATIDAO

ARR: PAULO GOMES

6

32

43

50

56

62

68

*f*

*mf*

*mf*

*f*

*f*

*f*

RALL...

2

20

7

2

2

3

# MINHA GRATIDAO

ARR: PAULO GOMES

The musical score is written for a Trumpet in B $\flat$  2 in 4/4 time. It consists of eight staves of music. The key signature has three sharps (F#, C#, G#). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) again. There are also performance markings like *RALL...* (rallentando) and articulation marks like accents and slurs. Rehearsal marks with numbers 2, 7, and 20 are present. The piece concludes with a triplet of notes and a final whole note.

TRUMPET IN B $\flat$  3

# MINHA GRATIDAO

ARR: PAULO GOMES

6 *f* 2 20

32 7

43 2

50 *f*

56 *f*

62 2

68 RALL... 3



TRUMPET IN B $\flat$  4

# MINHA GRATIDAO

ARR: PAULO GOMES

6 *f*

2 20 *mf*

32 7

43 2

50 *f*

56 *f*

62 2

68 RALL... 3

TROMBONE 1

# MINHA GRATIDAO

ARR: PAULO GOMES

The musical score for Trombone 1 consists of ten staves of music in 4/4 time, written in the key of D major. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte) again. It features several articulations, including slurs, accents, and breath marks. There are also dynamic hairpins indicating crescendos and decrescendos. The score includes a repeat sign with first and second endings, and a final measure with a fermata. The piece concludes with a *RALL...* marking.

RALL...

# MINHA GRATIDAO

ARR: PAULO GOMES

19

*mf*

*f*

3

2

*mf*

*f*

2

3

RALL...

# MINHA GRATIDAO

ARR: PAULO GOMES

4/4

*f*

19

*mf*

3

2

*mf*

*f*

*f*

2

3

RALL...

# MINHA GRATIDAO

ARR: PAULO GOMES

3

*f*

19

*mf*

2

*mf*

3

*f*

2

3

*f*

2

3

RALL...

# MINHA GRATIDAO

BASE

ARR: PAULO GOMES

1 E<sup>m7</sup> E<sup>m7</sup> A<sup>7(9)/C#</sup> A<sup>m7(9)/C</sup> B<sup>m7</sup> E<sup>m7</sup> A<sup>m7</sup> A<sup>dim/D</sup>

5 G<sup>MAJ7(#5)</sup> G<sup>7(b9)</sup> A/C# B/D# E<sup>MAJ9</sup> A<sup>m7</sup> A<sup>dim/D</sup> G<sup>MAJ7</sup>

11 G<sup>MAJ9</sup> G<sup>MAJ7</sup> E<sup>m7</sup> C<sup>MAJ7</sup> B<sup>MIN7</sup>

16 G<sup>MAJ7</sup> E<sup>MIN7</sup> C<sup>MAJ7</sup> A<sup>MIN7</sup> D E<sup>MIN7</sup> B<sup>m7/D</sup>

21 C<sup>MAJ7</sup> B<sup>MIN7</sup> A<sup>MIN7</sup> A<sup>MIN7/G</sup> D C/D C/E D/F# G<sup>MAJ7</sup>

26 B<sup>7</sup> E<sup>MIN7</sup> D<sup>MIN7</sup> G<sup>7</sup> C<sup>MAJ7</sup> B<sup>MIN7</sup> A<sup>MIN7</sup> A<sup>MIN7/D</sup>

31 G<sup>MAJ7</sup> A<sup>MIN7/G</sup> G<sup>MAJ7</sup> C/G A<sup>MAJ7</sup>

36 F#<sup>MIN7</sup> D<sup>MAJ7</sup> C#<sup>MIN7</sup> A<sup>MAJ7</sup> F#<sup>MIN7</sup>

The image shows a bass line for the song 'Minha Gratidão'. It consists of eight staves of music in 4/4 time, with a key signature of one sharp (F#). The notes are indicated by stems and diamond-shaped markers. Above each staff, the corresponding chords are written in a shorthand notation. The chords are: E<sup>m7</sup>, E<sup>m7</sup>, A<sup>7(9)/C#</sup>, A<sup>m7(9)/C</sup>, B<sup>m7</sup>, E<sup>m7</sup>, A<sup>m7</sup>, A<sup>dim/D</sup> (measures 1-4); G<sup>MAJ7(#5)</sup>, G<sup>7(b9)</sup>, A/C#, B/D#, E<sup>MAJ9</sup>, A<sup>m7</sup>, A<sup>dim/D</sup>, G<sup>MAJ7</sup> (measures 5-8); G<sup>MAJ9</sup>, G<sup>MAJ7</sup>, E<sup>m7</sup>, C<sup>MAJ7</sup>, B<sup>MIN7</sup> (measures 9-12); G<sup>MAJ7</sup>, E<sup>MIN7</sup>, C<sup>MAJ7</sup>, A<sup>MIN7</sup>, D, E<sup>MIN7</sup>, B<sup>m7/D</sup> (measures 13-16); C<sup>MAJ7</sup>, B<sup>MIN7</sup>, A<sup>MIN7</sup>, A<sup>MIN7/G</sup>, D, C/D, C/E, D/F#, G<sup>MAJ7</sup> (measures 17-20); B<sup>7</sup>, E<sup>MIN7</sup>, D<sup>MIN7</sup>, G<sup>7</sup>, C<sup>MAJ7</sup>, B<sup>MIN7</sup>, A<sup>MIN7</sup>, A<sup>MIN7/D</sup> (measures 21-24); G<sup>MAJ7</sup>, A<sup>MIN7/G</sup>, G<sup>MAJ7</sup>, C/G, A<sup>MAJ7</sup> (measures 25-28); F#<sup>MIN7</sup>, D<sup>MAJ7</sup>, C#<sup>MIN7</sup>, A<sup>MAJ7</sup>, F#<sup>MIN7</sup> (measures 29-32). The key signature changes to two sharps (F# and C#) at the end of measure 28.

MINHA GRATIDÃO

41 DMAJ<sup>7</sup> BMIN<sup>7</sup> E F#MIN<sup>7</sup> C#MIN<sup>7</sup>/E DMAJ<sup>7</sup> C#MIN<sup>7</sup> BMIN<sup>7</sup>

46 E D/E D/F# E/G# A C# F#MIN<sup>7</sup> E<sup>7(9)</sup> E<sup>7(9)</sup>/A Eb<sup>7(9)</sup>

52 DMAJ<sup>7</sup> C#MIN<sup>7</sup> BMIN<sup>7</sup> Bm7/E F#m7 A7(9)/D# Am7(9)/D C#m7 F#m7

56 Bm7 Bdim/E Amaj7(#5) A7(b9) B/D# C#/F F#9 Bm7

61 Bm7/E D/F# E/G# A C#7 F#m7 E<sup>7(9)</sup> E<sup>7(9)</sup>/A Eb<sup>7(9)</sup>

66 D7m C#m7 Bm7 Bm7/E F#m7 E B/D# Bm7 Bm7/E A A

RALL... 3