

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

♩ = 120

This musical score is for a piece titled "ANDRÉ LUIZ - DOBRADO" by Rafael M. Henrique. The tempo is marked as ♩ = 120. The score is arranged for a full orchestra and percussion. The instruments listed on the left are: Piccolo, Flauta Transversal, Clarinete em B♭ 1, Clarinete em B♭ 2, Clarinete em B♭ 3, Saxofone Alto, Saxofone Tenor, Saxofone Barítono, Trompa em F 1, Trompa em F 2, Trompa em F 3, Trompete em B♭ 1, Trompete em B♭ 2, Trompete em B♭ 3, Trombone Tenor 1, Trombone Tenor 2, Trombone Tenor 3, Bombardino, Sousafone em B♭, Caixa Clara, Bombo, and Pratos. The score is written in 2/4 time and features a melodic line with triplets and accents, primarily in the upper woodwinds and brass sections. The percussion parts include a steady bass drum pattern and cymbal accents. The dynamic marking is *mp* (mezzo-piano).

14

Flt.
Fl.
Cl. em B \flat 1
Cl. em B \flat 2
Cl. em B \flat 3
A. Sax
Sax. Tn.
Bar. Sax
Trom. F 1
Trom. F 2
Trom. F 3
Tpt. em B \flat 1
Tpt. em B \flat 2
Tpt. em B \flat 3
Tbn. T. 1
Tbn. T. 2
Tbn. T. 3
Bomb.
Ssfm. em B \flat
Cx.Cl.
Bmb.
Cym.

20

1.

Ft.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssfm. em B \flat

Cx.Cl.

Bmb.

Cym.

mp

p

32

The musical score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flt. (Flute)
- Fl. (Flute)
- Cl. em Bb 1 (Clarinet in Bb)
- Cl. em Bb 2 (Clarinet in Bb)
- Cl. em Bb 3 (Clarinet in Bb)
- A. Sax (Alto Saxophone)
- Sax. Tn. (Soprano Saxophone)
- Bar. Sax (Baritone Saxophone)
- Trom. F 1 (Trombone F1)
- Trom. F 2 (Trombone F2)
- Trom. F 3 (Trombone F3)
- Tpt. em Bb 1 (Trumpet in Bb)
- Tpt. em Bb 2 (Trumpet in Bb)
- Tpt. em Bb 3 (Trumpet in Bb)
- Tbn. T. 1 (Tubone T1)
- Tbn. T. 2 (Tubone T2)
- Tbn. T. 3 (Tubone T3)
- Bomb. (Bombardone)
- Ssfn. em Bb (Saxofone Soprano in Bb)
- Cx. Cl. (Cimbal)
- Bmb. (Bateria)
- Cym. (Cimbal)

The score features a variety of musical notations, including triplets, slurs, and rests, across all parts.

38

Flt.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssfm. em B \flat

Cx.Cl.

Bmb.

Cym.

44

Flt.
Fl.
Cl. em Bb 1
Cl. em Bb 2
Cl. em Bb 3
A. Sax
Sax. Tn.
Bar. Sax
Trom. F 1
Trom. F 2
Trom. F 3
Tpt. em Bb 1
Tpt. em Bb 2
Tpt. em Bb 3
Tbn. T. 1
Tbn. T. 2
Tbn. T. 3
Bomb.
Ssfm. em Bb
Cx. Cl.
Bmb.
Cym.

50

The musical score for page 9, starting at measure 50, is arranged for a large band. The instruments and their parts are as follows:

- Flt.:** Flute part with a long note in the first measure followed by eighth-note triplets.
- Fl.:** Flute part with a long note in the first measure followed by eighth-note triplets.
- Cl. em B♭ 1:** Clarinet in B-flat part with a long note in the first measure followed by eighth-note triplets.
- Cl. em B♭ 2:** Clarinet in B-flat part with a long note in the first measure followed by eighth-note triplets.
- Cl. em B♭ 3:** Clarinet in B-flat part with a long note in the first measure followed by eighth-note triplets.
- A. Sax:** Alto Saxophone part with a long note in the first measure followed by eighth-note triplets.
- Sax. Tn.:** Tenor Saxophone part with eighth-note triplets.
- Bar. Sax:** Baritone Saxophone part with eighth-note triplets.
- Trom. F 1, 2, 3:** Three parts of Trombone in F, all playing eighth-note triplets.
- Tpt. em B♭ 1, 2, 3:** Three parts of Trumpet in B-flat, all playing eighth-note triplets.
- Tbn. T. 1, 2, 3:** Three parts of Trombone in C, all playing eighth-note triplets.
- Bomb.:** Bombardone part with eighth-note triplets.
- Ssf. em B♭:** Snare Drum part with eighth-note triplets.
- Cx.Cl.:** Cymbal part with eighth-note triplets.
- Bmb.:** Bass Drum part with eighth-note triplets.
- Cym.:** Cymbal part with eighth-note triplets.

The score is characterized by a high density of triplets and slurs, creating a complex and rhythmic texture. The key signature is one sharp (F#), and the time signature is 4/4.

56

Flt.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssf. em B \flat

Cx.Cl.

Bmb.

Cym.

p

p

p

p

p

p

p

p

p

p

pp

pp

62

Ft.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssf. em B \flat

Cx.Cl.

Bmb.

Cym.

68

Flt.

Fl.

Cl. em B \flat 1

Cl. em B \flat 2

Cl. em B \flat 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em B \flat 1

Tpt. em B \flat 2

Tpt. em B \flat 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssf. em B \flat

Cx.Cl.

Bmb.

Cym.

74

The musical score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left are: Flt., Fl., Cl. em Bb 1, Cl. em Bb 2, Cl. em Bb 3, A. Sax., Sax. Tn., Bar. Sax., Trom. F 1, Trom. F 2, Trom. F 3, Tpt. em Bb 1, Tpt. em Bb 2, Tpt. em Bb 3, Tbn. T. 1, Tbn. T. 2, Tbn. T. 3, Bomb., Ssf. em Bb, Cx.Cl., Bmb., and Cym. The score begins at measure 74 and continues for several measures. The music is characterized by a steady eighth-note pulse with frequent triplet patterns. The dynamic marking *mf* (mezzo-forte) is consistently used throughout. The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings.

82

1. 2.

Flt.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssfm. em Bb

Cx.Cl.

Bmb.

Cym.

89

Flt.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssfm. em Bb

Cx.Cl.

Bmb.

Cym.

102

This musical score page, numbered 17, begins at measure 102. It features a variety of instruments including Flute (Flt.), Flute (Fl.), Clarinet in E-flat 1 (Cl. em B♭ 1), Clarinet in E-flat 2 (Cl. em B♭ 2), Clarinet in E-flat 3 (Cl. em B♭ 3), Alto Saxophone (A. Sax), Saxophone Tenor (Sax. Tn.), Baritone Saxophone (Bar. Sax), Trombone F1 (Trom. F 1), Trombone F2 (Trom. F 2), Trombone F3 (Trom. F 3), Trumpet in E-flat 1 (Tpt. em B♭ 1), Trumpet in E-flat 2 (Tpt. em B♭ 2), Trumpet in E-flat 3 (Tpt. em B♭ 3), Trombone T1 (Tbn. T. 1), Trombone T2 (Tbn. T. 2), Trombone T3 (Tbn. T. 3), Bombardone (Bomb.), Saxophone Contralto in E-flat (Ssf. em B♭), Cymbal (Cx.Cl.), Bombardone (Bmb.), and Cymbal (Cym.). The score is written in a key signature of one flat and a 4/4 time signature. It includes various musical notations such as triplets, slurs, and dynamic markings like *p* (piano). The percussion parts (Bombardone, Cymbal) are shown with rhythmic patterns and rests.

108

Flt.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssf. em Bb

Cx.Cl.

Bmb.

Cym.

p

114

Flt.

Fl.

Cl. em Bb 1

Cl. em Bb 2

Cl. em Bb 3

A. Sax

Sax. Tn.

Bar. Sax

Trom. F 1

Trom. F 2

Trom. F 3

Tpt. em Bb 1

Tpt. em Bb 2

Tpt. em Bb 3

Tbn. T. 1

Tbn. T. 2

Tbn. T. 3

Bomb.

Ssfm. em Bb

Cx.Cl.

Bmb.

Cym.

p

Piccolo

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp 3 3 3 3 3 3 3 3 3 3 3 3

8 *p* 3 3 3 3 3 3 3

19 1. 2. 3 3 3 3 3 3 3 3 3 3 3 3

29 3 3 3 3 3 3 3 3 3 3 3 3

38 3 3 3 3 3 3 *p* 3 3 3 3 3

48 3 3 3 3 3 3 3 3 3 3 3 3

59 *p* 3 3 3 3 3 3 3 3 3 3 3

69 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

77 3 3 3 3 3 3 3 3 3 3 3 3

85 1. 2. 6 *mp* 3 3 3 3 3 3 3 3 3 3 3 3

99 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3

111 1. 2. 3 3 3 3 3 3 3 3 3 3 3 3

Flauta Transversal

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp 3 3 3 3 3 3 3 3 3 3 3 3

8 *p* 3 3 3 3 3 3 3

19 1. 2. 3 3 3 3 3 3 3 3 3 3 3 3

29 3 3 3 3 3 3 3 3 3 3 3 3

38 3 3 3 3 3 3 3 3 3 3 3 3 *p* 3 3 3 3

48 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

59 *p* 3 3 3 3 3 3 3 3 3 3 3 3

69 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 *mf*

77 3

85 1. 2. 6 *mp* 3 3 3 3 3 3 3 3 3 3 3 3

99 2 *p* 3 3 3 3 3 3 3 3 3 3 3 3

111 1. 2. 3 3 3 3 3 3 3 3 3 3 3 3

Clarinete em B \flat 1

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

10 *p*₃

21 1. 2.

31

41 *p*

52 *p*₃

64

74 *mf*

82 1. 2.

90 6 2 *mp* *p*

108 1. 2.

Clarinete em B \flat 2

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

9 *p*³

19 *p*³

29

39 *p*³

49

59 *p*³

69 *mf*

77

84 1. 2. 6

97 *mp* *p*

109 1. 2.

Saxofone Alto

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

10 *p³*

20 1. 2. 15 *p*

45

55 *p³*

65 *mf*

75

85 1. 2. 6 *mp*

99 *p*

111 1. 2.

Saxofone Tenor

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

The musical score is written for Saxophone Tenor in the key of D major (one sharp) and 2/4 time. The tempo is marked as quarter note = 120. The score consists of ten staves of music, each beginning with a measure number. The music is characterized by frequent triplet patterns, often marked with a '3' above the notes. Dynamics include *mp* (mezzo-piano), *p* (piano), and *mf* (mezzo-forte). There are several first and second endings, and a section marked with a '6' above the notes. The score concludes with a double bar line.

1. $\text{♩} = 120$

8 *mp*

19 *p*

27 *p*

37

47

56 *p*

66 *mf*

76

85 1. 2. 6 *mp*

99 *p*

112 1. 2.

Saxofone Barítono

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

10

19

28

38

48

58

67

77

88

102

111

mp

mf

p

6

1. 2.

1. 2.

Trompa em F 1

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

9

17

25

34

43

52

61

68

76

83

91

104

113

Trompa em F 2

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

9

p

17

1. 2.

25

34

43

52

61

68

mf

76

83

1. 2.

91

6

mp *p*

104

112

1. 2.

Trompa em F 3

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

9 *p*

17 **1.**

25 **2.**

34

43

52

61

68 *mf*

76

83 **1.** **2.**

91 **6** *mp* *p*

104

112 **1.** **2.**

Trompete em B \flat 1

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

9 *p*₃

19 1. 2. 15

43 *p*

53 *p*₃

63

72 *mf*

79 1.

86 2. 6 *mp* 2

101 *p*

112 1. 2.

Trompete em B \flat 2

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

9 *p*₃

19 1. 2. 15

43 *p*₃

53 *p*₃

63 *p*₃

72 *mf*

79 1.

86 2. 6 2 *mp*

101 *p*

112 1. 2.

Trompete em B \flat 3

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

7

p₃

17

1. 2.

27

15

p

52

p₃

62

72

mf

79

1. 2.

86

6 **2**

mp

101

p

112

1. 2.

Trombone Tenor 2

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

The score consists of ten staves of music in bass clef, 2/4 time, with a tempo of 120 beats per minute. The key signature has one flat (Bb). The music is characterized by frequent triplet patterns and dynamic markings such as *mp*, *p*, *mf*, and *mp*. Performance instructions include slurs, accents, and first/second endings. The piece concludes with a final double bar line.

9

22

33

42

51

60

73

84

98

110

Trombone Tenor 3

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

♩ = 120

mp

9

2

p

mp

22

1.

2.

p

33

43

52

62

p

mf

75

85

1.

2.

6

mp

p

99

p

111

1.

2.

Bombardino Bb

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

mp

8 *p*

19 1. 2. 3

27 *p*

37

47

56 *p*

66 *mf*

76

85 1. 2. 6 *mp*

99 *p*

112 1. 2. 3

Caixa Clara

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

10 *mp*

18 *pp*

27 1. 2.

38

48

58

67 *pp*

75 *mf*

83 1. 2.

91 *f*

99 *p*

110 1. 2.

Bombo

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

♩ = 120

Musical staff 1: 2/4 time signature. The staff contains a sequence of eighth notes with accents. It begins with a *mp* dynamic marking and ends with a *pp* dynamic marking. A repeat sign is present at the end of the staff.

13

Musical staff 2: Continuation of the eighth-note pattern from the previous staff.

23

Musical staff 3: First and second endings. The first ending leads to a repeat sign, and the second ending continues the pattern.

34

Musical staff 4: Continuation of the eighth-note pattern.

44

Musical staff 5: Continuation of the eighth-note pattern.

54

Musical staff 6: Continuation of the eighth-note pattern, ending with a *pp* dynamic marking.

64

Musical staff 7: Continuation of the eighth-note pattern, ending with a *mf* dynamic marking.

75

Musical staff 8: First and second endings. The first ending leads to a repeat sign, and the second ending continues the pattern.

91

Musical staff 9: Continuation of the eighth-note pattern, starting with a *f* dynamic marking and ending with a *p* dynamic marking.

101

Musical staff 10: Continuation of the eighth-note pattern.

111

Musical staff 11: First and second endings. The first ending leads to a repeat sign, and the second ending continues the pattern.

ANDRÉ LUIZ

- DOBRADO -

Por Rafael M. Henrique

$\text{♩} = 120$

The musical score is written for a single melodic line on a five-line staff. It begins with a treble clef and a 2/4 time signature. The tempo is marked as quarter note = 120. The piece starts with a dynamic of *mp* and features a series of eighth notes with accents. At measure 10, there is a repeat sign with first and second endings. The dynamics shift to *p* and then back to *mp*. At measure 29, the melody continues with eighth notes and accents. At measure 37, there is a change in the rhythmic pattern. At measure 46, the melody continues with eighth notes and accents. At measure 55, there is a 14-measure rest followed by a dynamic of *mf*. At measure 78, there is another repeat sign with first and second endings. At measure 90, the dynamics shift to *f*. At measure 97, there are rests of 3, 6, and 4 measures, followed by a dynamic of *p*. At measure 114, there is a final repeat sign with first and second endings, ending with a double bar line.

10 **12**

29

37

46

55 **14**

78

90

f

97 **3 6 4**

114

p