

# *A Beldade de Quatro Crianças* (A Valsa Maior)

*Composição: José Gomes Brandão*

*Arranjo: JG BRandão*

## *Ficha Técnica*

### *Hill Orchestra*

*Trompete C*

*Trompete Bb*

*Piano*

*Trombone Tenor*

*Trombone Baixo*

*Violino: I-II*

*Trompa F*

*Tuba*



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# A Beldade de Quatro Crianças

## (A Valsa Maior)

Regência

José Gomes Brandão

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concluída em 08/03/2007, às 22:20h)

Moderato ♩ = 108  
Abertura

The musical score is arranged for a symphony orchestra. It features the following parts:

- Trompete C**: Treble clef, common time, rests.
- Trompete Bb**: Treble clef with one sharp (F#), common time, rests.
- Piano**: Treble and Bass clefs, common time. The treble part starts with a *ff* dynamic and includes a melodic line with a fermata. The bass part provides harmonic support.
- Trombone**: Bass clef, common time, rests.
- Trombone Bx**: Bass clef, common time, rests.
- Violino I**: Treble clef, common time, rests.
- Violino II**: Treble clef, common time, rests.
- Trompa**: Bass clef, common time, rests.
- Tuba**: Bass clef, common time, rests.
- MH&L**: Treble clef, common time. This part includes a melodic line with a fermata and a series of chords: C/G, A sus#5/D, C/E, C/E, F, C/E, F/A, C/E, F, G/B.

Poesia Para Mariana

Musical score for measures 7-10. The score includes staves for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, and Tb. The Pno and Tbn parts feature triplets starting at measure 8. Dynamics include *f* and *ff*.

*E E aug F/C G/B C/G F/C C/E C/E F*  
 MH&L  
 Quan-do a luz em seus ð-lhos bri-lhou eu sen - ti o\_a -

12

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C/E F/A C/E<sub>3</sub> F G/B E E aug

mor re-nas-cer, as-sim, im - pá-vi-do, im-por seu de - se-jo\_e me fez ol-vi-dar as má-goas do que\_e-xis -

16

TptC

16

TptB $\flat$

16

Pno

16

Tbn

16

TbnB

16

VlnI

16

VlnII

16

Trp

16

Tb

MH&L

*tiu.*

*ff*

*ff*

*f*

*f*

F/C G/B C/G A sus $\sharp$ 5/D C/E C/E F

Musical score for 'A Beldade de Quatro Crianças' (Regência). The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The Pno part features complex textures with tremolos and slurs. The VlnI and VlnII parts have long, sweeping lines with accents. The MH&L part includes chordal accompaniment with notes like C/E, F/A, C/E, F, G/B, E, and E aug. The score is marked with 'ff' (fortissimo) in green. The page number '20' is visible at the start of each staff.

Poesia Para Tamires

24

TptC *ff*

TptBb *ff*

Pno *f*

Tbn *f*

TbnB *f*

VlnI *mf*

VlnII *mf*

Trp

Tb

MH&L

*Poesia Para Tamires*

*Di-ga-me a-go-rá: o que fĩ-ze-ram pra vo - cê ser as-sim tão su-*

*F/C G/B G/G Asus7#5/D C/E*

27

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*C/E* *F* *C/E* *F/A* *C/E*

til? Não fa-ri-a\_u-ma me-ni - na ar - dil, Ta - mi - res! Que-ro dar pa-ra-



30

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*F G/B E E aug F/C G/B*

béns, só por vo - cê me-re-cer meu a-mor pa-ra sem-pre, a - mém. Quem as-si-na é seu que-ri-do pa-pai.

Poesia Para Yuri

Musical score for 'Poesia Para Yuri' starting at measure 33. The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, and Tb. Dynamics include *f*, *ff*, and *mf*. The Pno part features triplets and a fermata. The VlnI and VlnII parts have a long red slur. The Trp and Tb parts are mostly rests.

G/G A sus #5/D C/E C/E F C/E

Poesia Para Yuri

Vocal line with lyrics: *f* A - in - da - ce - ra - do vo - cê - che - gou, mas em bo - a -  
a - d - mi - ra - da por to - dos. Em seu lin - do ca -

37

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

37

Trp

Tb

MH&L

F/A C/E F G/B E E aug F/C G/B

ho - ra. U - ma cri - an - ça a - má - vel, mei - ga, frá - gil,  
 mi - nho, Deus o\_a-ben - ço - e, Yu - ri, ho - je\_e sem - pre.



43

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C/E F C/E

Foi \_\_\_\_\_ num car - na - val. - - - - -  
vou \_\_\_\_\_ me re - cor - dar.

45

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mf*

*mf*

*p*

*p*

*F/A*      *C/E*      *F*      *G/B*

Vi - - - - vi      fe - - - - liz.

Vo - - - - cê      ne - - - - nê

Detailed description of the musical score: The score is for a piece titled 'A Beldade de Quatro Crianças' by Regência. It consists of 14 staves. The first two staves are for Trumpets in C (TptC) and Trumpets in B-flat (TptB $\flat$ ), both playing chords. The third staff is for Piano (Pno), with a complex melodic line in the right hand and chords in the left hand, marked with '6' for sixteenth notes. The fourth and fifth staves are for Trombones in C (Tbn) and Trombones in B-flat (TbnB), playing chords, with a dynamic marking of *mf*. The sixth and seventh staves are for Violins I (VlnI) and Violins II (VlnII), playing sustained notes with a dynamic marking of *p*. The eighth and ninth staves are for Trumpets (Trp) and Trombones (Tb), which are silent. The tenth staff is for the Musician/Harp/Lute (MH&L), playing chords *F/A*, *C/E*, *F*, and *G/B*. The bottom part of the score shows vocal lines for Voice I (Vi) and Voice II (Vo) with lyrics: 'Vi - - - - vi fe - - - - liz.' and 'Vo - - - - cê ne - - - - nê'.

47 *mf*

47 *mf*

47 *mf*

47 *mp*

47 *p*

47 *p*

47 *pp*

47 *pp*

47

47

*E* *E aug* *F/C* *G/B*

*mf* Na - da é i - gua - al.  
e - eu a lhe ni - na - ar.

Poesia Para As Quatro Crianças

Musical score for 'Poesia Para As Quatro Crianças' featuring TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, and Tb. The score includes dynamic markings like *ff* and *f*, and articulation like triplets and sixteenth notes.

Musical score for the vocal line (MH&L) with lyrics and chords. The lyrics are: Ah! Se eu pu - des - se fa - zer o cês Des - te so - no, po - rém, ja -

Chords: G/G, A sus #5/D, C/E



51

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C/E

F

C/E

tem - - - - po re - tor - na - a - ar

mais que - ro\_a - cor - da - a - ar.

53

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*F/A* *C/E* *F* *G/B*

To - do\_a - mor eu da - ri - a ou - tra  
Em - ba - lar ca - da fi - lho meu, - faz

The musical score is arranged for a full orchestra and vocal soloist. The instruments include Trumpet C, Trumpet B-flat, Piano (Pno), Trombone (Tbn), Trombone B-flat (TbnB), Violin I (VlnI), Violin II (VlnII), Trumpet (Trp), and Tuba (Tb). The vocal line (MH&L) is written in treble clef with lyrics in Portuguese. The score includes various musical notations such as triplets, sextuplets, and slurs. The key signature has one sharp (F#), and the time signature is 4/4. The piece is marked with a tempo of 53.

55

TptC

55

TptBb

55

Pno

55

Tbn

55

TbnB

55

VlnI

55

VlnII

55

Trp

55

Tb

MH&L

*E*      *Eaug*      *F/C*      *G/B*

vez - par - prá - te só do ni - nar can - to - dos vo ni -

Allegro ♩ = 160 *Canção de Ninar*

57

*ff* *ppp* *ff*

*ff* *ppp* *ff*

*ff* *ppp* *f*

*ff* *ppp* *f*

*ff* *ppp* *mp*

*f* *ppp* *mp*

*ff* *ppp* *f*

*E7* *E7* *Am* *Am* *F7*

*Canção de Ninar*

na - - - ar. Dor - - - - me, cri - an - ça, \_\_\_\_\_

63

TptC

63

TptBb

63

Pno

63

Tbn

TbnB

63

VlnI

VlnII

63

Trp

Tb

F7 Dm/B E7 F E Am

MH&L

nes - te\_u - ni - ver - so\_i - no - cen - - - te. Pa - pai

69

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

Am F Dm E/G $\sharp$  E7 F

— não se can - sa, — com o seu pin - go de gen - te. —

75

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff*

*ff*

*f*

*f*

*mf*

*mf*

*f*

E7 Am Am F7 F7 Dm/B

Dor - - - me, cri - an - ça, es - te teu

81

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*E7* *F* *E* *Am* *Am* *F*

so - no tão lin - - - do. Ma - mãe não des - can - sa,





94

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C/E F C/E F/A C/E F G/B E E aug Am G7

The musical score is arranged in a standard orchestral layout. It includes parts for TptC, TptBb, Pno (Piano), Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The score is marked with a dynamic of *ff* (fortissimo) and a tempo of 100. The piano part includes chord symbols: E7, F7, F, and C. The MH&L part includes chord symbols: F7, E7, F7, F7, F, C, C, and C7. The score features various musical notations such as triplets, slurs, and accents.

105

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

F

F

G7

C

C

C7

*Allegro* ♩ = 132  
*Valsa Para Plínio*

109

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*p* *f* *p* *ff*

F F F F C

The musical score is arranged in a multi-staff format. At the top, the instruments TptC and TptBb are shown with rests. The Pno part consists of two staves with a complex melodic and harmonic accompaniment. Below the piano, the Tbn and TbnB staves also contain rests. The VlnI and VlnII staves are similarly empty. The Trp part is shown with rests, while the Tb part has a simple bass line. At the bottom, the MH&L part features a melodic line with red slurs and is accompanied by a series of chords: A7, Dm, G, Eb, C7, and F. The score is marked with the number 115 at the beginning of each staff.

120

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

F

F

Bb

Bb

F

C7

Detailed description: This is a page of a musical score for rehearsal mark 120. It contains ten staves. The top two staves are for Trumpets C (TptC) and B-flat (TptBb), both of which are silent. The third staff is for Piano (Pno), showing a complex melodic line with slurs and accents in both treble and bass clefs. The fourth and fifth staves are for Trombones (Tbn and TbnB), which are also silent. The sixth and seventh staves are for Violins I (VlnI) and II (VlnII), which are silent. The eighth staff is for Trumpet (Trp), which is silent. The ninth staff is for Trombone (Tb), showing a melodic line with slurs and accents. The tenth staff is for Musician(s) and Leader(s) (MH&L), showing a melodic line with slurs and accents, and includes chord markings: F, F, Bb, Bb, F, and C7.

126

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*f*

*f*

*fff*

*ff*

F C C C G



131

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

G7 G7 G7 C

Detailed description: This page contains a musical score for rehearsal mark 131. The score is arranged in a standard orchestral layout with ten staves. From top to bottom, the staves are: TptC (Trumpet in C), TptBb (Trumpet in B-flat), Pno (Piano), Tbn (Tuba), TbnB (Tuba in B-flat), VlnI (Violin I), VlnII (Violin II), Trp (Trumpet), Tb (Tuba), and MH&L (Mellophone and Lyra). The key signature is one flat (B-flat major or D minor). The Pno part features a complex rhythmic pattern of eighth notes in the right hand and chords in the left hand. A red slur is placed over the Pno part, extending from the beginning of the rehearsal mark to the end of the first measure of the next rehearsal mark. The Trp part has a melodic line with a slur over the first two measures. The Tb part has a simple rhythmic accompaniment. The MH&L part has a rhythmic pattern similar to the Pno, with a red slur over the first three measures and a 'C' chord marking at the end of the first measure of the next rehearsal mark.

135

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C

C

C

F

Detailed description: This page of a musical score covers measures 135 to 138. The instruments are arranged in a standard orchestral layout. The Piano (Pno) part is the most active, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. A red slur is placed over the piano's melodic line from measure 135 to 138. The Mellophone and Low Brass (MH&L) part also has a melodic line with a red slur and dynamic markings of *C* (Crescendo) and *F* (Forte). The other instruments (TptC, TptB $\flat$ , Tbn, TbnB, VlnI, VlnII, Trp, Tb) are mostly silent, indicated by rests.

Allegro ♩ = 132  
Valsa Para Yuri

139

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*p*

*p*

*ff*

*p*

*mp*

*Fm*

*Fm*

145

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*Fm* *C7* *Bbm* *C7* *G7*



155

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff*

*ff*

*B $\flat$ m*

*F m7*

*C7(9)*

*F m7*

*Cm*

160

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*Cm Cm G G7*

164

TptC

164

TptB $\flat$

164

Pno

164

Tbn

164

TbnB

164

VlnI

164

VlnII

164

Trp

164

Tb

164

MH&L

G7 G7 Cm C7



168

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mp*

*mf*

C7

Fm

The musical score for rehearsal mark 168 is arranged in a standard orchestral layout. It includes staves for TptC, TptBb, Pno (Grand Piano), Tbn (Tenor Trombone), TbnB (Baritone Trombone), VlnI (Violin I), VlnII (Violin II), Trp (Trumpet), Tb (Tuba), and MH&L (Mellophone and Low Brass). The Pno part features a complex texture with arpeggiated chords and a rhythmic bass line. The MH&L part includes specific chord markings: C7 and Fm. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte). The score is in a key signature of three flats and a 4/4 time signature.

172

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*f*

*ff*

*mp*

*f*

*ff*

*Cm*

*G7*

*Cm7*

*F*

176

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

F F C A7 Dm

Detailed description: This is a page of a musical score for rehearsal mark 176. It contains ten staves. The top two staves are for Trumpets in C (TptC) and Trumpets in B-flat (TptBb), both of which are silent (indicated by a flat line). The third staff is for Piano (Pno), showing a complex melodic line with many slurs and ties. The fourth and fifth staves are for Trombones in B-flat (Tbn and TbnB), also silent. The sixth and seventh staves are for Violins I (VlnI) and Violins II (VlnII), featuring long, sweeping phrases with red slurs. The eighth and ninth staves are for Trumpet (Trp) and Trombone (Tb), with the Trombone staff having some rhythmic notation. The tenth staff is for Mute Horns and Low Brass (MH&L), which plays a melodic line similar to the piano part, with chord symbols F, F, C, A7, and Dm written below it.

181

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

G Eb C7 F F F

Musical score for measures 186-190. The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The key signature is Bb. The Pno part features a melodic line with red accents and a bass line with chords. The MH&L part includes a melodic line with red accents and a bass line with chords: Bb, Bb, F, C7, F.

Musical score for measures 191-194. The score includes parts for TptC, TptB $\flat$ , Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The Pno part features a *ff* dynamic and a red slur. The VlnI and VlnII parts feature a *mf* dynamic and a red slur. The MH&L part features a *ff* dynamic and a red slur with chord markings C, C, C, G. The Tbn part features a *ff* dynamic. The TptC, TptB $\flat$ , Tbn, and Trp parts are marked with rests.

Musical score for measures 195-200. The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The Pno part features a complex rhythmic pattern with triplets and a red slur. The VlnI and VlnII parts have a melodic line with a red slur. The MH&L part has a rhythmic pattern with a red slur and chord markings G7 and C.

199

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

C C C F

Detailed description: This page of a musical score is for rehearsal mark 199. It contains ten staves. The top three staves are for TptC, TptBb, and Pno. The Pno part is split into two systems, with the right hand playing a melodic line and the left hand playing a bass line. The next two staves are for Tbn and TbnB. The following two staves are for VlnI and VlnII. The next two staves are for Trp and Tb. The bottom staff is for MH&L. A red slur spans across the Pno, VlnI, VlnII, and MH&L staves. The MH&L staff has dynamic markings 'C' and 'F'.









219

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mp*

*mp*

*ff*

*ff*

*f*

*f*

*mp*

*B $\flat$ m*

*F m7*

*C7(b9)*

*F m7*

*ff*

*Cm*

224

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

Cm Cm G G7

Detailed description: This page of a musical score is for rehearsal mark 224. It contains ten staves. The top two staves are for Trumpet C (TptC) and Trumpet B-flat (TptBb), both of which are silent (indicated by a flat line). The third staff is for Piano (Pno), showing a complex accompaniment with eighth-note patterns in both hands and some slurs. The fourth and fifth staves are for Trombone (Tbn) and Trombone B-flat (TbnB), also silent. The sixth and seventh staves are for Violin I (VlnI) and Violin II (VlnII), featuring melodic lines with slurs. The eighth staff is for Trumpet (Trp), silent. The ninth staff is for Trombone (Tb), playing a rhythmic pattern of quarter notes with rests. The tenth staff is for Musician Hand and Lyric (MH&L), containing vocal lines with slurs and chord markings: Cm, Cm, G, and G7.

228

TptC

228

TptB $\flat$

228

Pno

228

Tbn

228

TbnB

228

VlnI

228

VlnII

228

Trp

228

Tb

228

MH&L

G7 G7 Cm C7

232

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mp*

*mp*

*C7*

*C7*

*Fm*

*Fm*

Detailed description: This is a page of a musical score for rehearsal mark 232. The score is arranged in a standard orchestral layout with ten staves. From top to bottom, the staves are: TptC (Trumpet in C), TptBb (Trumpet in B-flat), Pno (Piano), Tbn (Tuba), TbnB (Tenor Trombone), VlnI (Violin I), VlnII (Violin II), Trp (Trumpet), Tb (Trombone), and MH&L (Mellophone and Lyra). The key signature is three flats (B-flat major or D-flat minor). The Pno part features a complex texture with chords and arpeggiated patterns in both hands. The VlnI and VlnII parts play a melodic line with long red slurs. The MH&L part includes specific chord markings: C7, C7, Fm, and Fm. The dynamic marking *mp* (mezzo-piano) is indicated in green for the Pno part. The rehearsal mark number 232 is written above the first staff.

236

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*Cm* *G7* *Cm7* *Cm7* *pp*

*pp*

*pp*

*pp*



Moderato  $\text{♩} = 116$   
Valsa para Tamires

241

TptC

241

TptB $\flat$

241

Pno

*mp*

*mp*

241

Tbn

241

TbnB

241

VlnI

*mf*

241

VlnII

*mf*

241

Trp

241

Tb

*f*

241

MH&L

*f* C C C G G G7

247

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

G7 C C C C7

252

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*f*

*f*

F G7 C G7 C

Detailed description: This page of a musical score is for rehearsal mark 252. It contains ten staves. The top two staves are for Trumpets in C (TptC) and Trumpets in B-flat (TptBb), both of which are silent (indicated by a flat line). The third staff is for Piano (Pno), showing a melodic line in the right hand and a harmonic accompaniment in the left hand. The fourth and fifth staves are for Trombones in B-flat (Tbn and TbnB), also silent. The sixth and seventh staves are for Violins I (VlnI) and Violins II (VlnII), both playing a melodic line with red phrasing slurs and a forte (*f*) dynamic marking. The eighth staff is for Trumpet (Trp), silent. The ninth staff is for Trombone (Tb), playing a melodic line. The tenth staff is for Mute Horns and Low Brass (MH&L), playing a melodic line with red phrasing slurs and chord markings: F, G7, C, G7, C.

Musical score for measures 257-261. The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The Pno part features dynamics *ff* and *f*. The VlnI and VlnII parts feature a dynamic *f*. The MH&L part features dynamics *ff*, *C*, and *G*. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for measures 262-266. The score includes parts for TptC, TptBb, Pno, Tbn, TbnB, VlnI, VlnII, Trp, Tb, and MH&L. The Pno part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The VlnI and VlnII parts have long red slurs over measures 262-264 and 265-266. The MH&L part includes chord markings: G7, G7, C, C, C.

267

TptC

267

TptB $\flat$

267

Pno

*f*

*f*

267

Tbn

267

TbnB

267

VlnI

267

VlnII

267

Trp

267

Tb

267

MH&L

*C*7

*f**r*

*tr*

*G*7

*C*

*G*7

272

TptC

272

TptBb

272

Pno

*ff*

*ff*

*Ped.*

272

Tbn

272

TbnB

272

VlnI

272

VlnII

272

Trp

272

Tb

*ff*

C A7 D7 G D G

MH&L

277

TptC

277

TptB $\flat$

277

Pno

277

Tbn

277

TbnB

277

VlnI

277

VlnII

277

Trp

277

Tb

277

MH&L

D7 G F#7 Bm7 D F#7 E $\flat$ dim B7 Am7 D



283

TptC

283

TptBb

283

Pno

*ff*

*ff*

283

Tbn

283

TbnB

283

VlnI

283

VlnII

283

Trp

283

Tb

D7 G B7 Em Em7 A7

MH&L

Moderato ♩ = 116

289

TptC

289

TptBb

289

Pno

*ff*

*f*

289

Tbn

289

TbnB

289

VlnI

*mf*

VlnII

*mf*

289

Trp

289

Tb

*ff*

D D G D D

MH&L

294

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*f*

*f*

*p*

*p*

*mp*

*f*

*D* *E7* *A* *G* *D* *G*

Detailed description: This page of a musical score is for rehearsal mark 294. It contains ten staves. The top two staves are for Trumpets in C (TptC) and Trumpets in B-flat (TptBb), both of which are silent. The third staff is for Piano (Pno), showing a melodic line in the right hand and a harmonic accompaniment in the left hand, with a forte (*f*) dynamic marking. The fourth and fifth staves are for Trombones in C (Tbn) and B-flat (TbnB), both silent. The sixth and seventh staves are for Violins I (VlnI) and II (VlnII), playing sustained notes with a piano (*p*) dynamic. The eighth and ninth staves are for Trumpet (Trp) and Trombone (Tb), with the trumpet playing a melodic line and the trombone providing harmonic support, marked mezzo-piano (*mp*). The tenth staff is for Mute Horns and Low Brass (MH&L), playing a melodic line with dynamic markings *f* and chordal indications *D*, *E7*, *A*, *G*, *D*, and *G*.

300

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mp* *ff* *pp* *f* *p* *f* *mf* *f*

D G D E7 A F#7



312

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*mp* *mp* *f* *f*

*mp* *mf* *f*

*Glissando* *Glissando*

*tr* *tr* *Glissando* *Glissando*

*E7* *G* *D* *G*

Allegro ♩ = c. 140  
Valsa para Mariana

318

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff* *f* *ff* *f*

*ff* *f* *ff* *f*

*ff* *f* *ff* *f*

*ff* *f* *ff* *f*

*ff* *f* *ff* *f*

A *ff* *F#7* G *A7* *Bm*

324

TptC

324

TptB $\flat$

324

Pno

324

Tbn

324

TbnB

324

VlnI

324

VlnII

324

Trp

324

Tb

C#7 F#7 Bm Bm C# Em/C#

MH&L



330

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff*

*f*

*ff*

*f*

*ff*

*Bm* *A* *B* *B/A* *E* *A*

336

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

B7 E7 A E7 A B7 E7

342

TptC

342

TptBb

342

Pno

342

Tbn

342

TbnB

342

VlnI

342

VlnII

342

Trp

342

Tb

342

MH&L

A F#7(#5) Bm/G# E7 A E7

## Mariana e Tamires

347

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff* *mf* *mp* *f* *ff* *mf* *f*

*rá*

*ff* *F#7* *Bm* *B7* *E7* *E7(#5)* *A* *f* *B7* *E* *B*

Vem fi - lhi - nha ver o mar com\_os pei - xi - nhos  
 A - ma - nhã vo - cê se - rá u - ma\_es - tre - la

353

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff*

*ff*

*ff*

*ff*

*ff*

F#7 B7 E7 E7(#5) A F#7 Bm B7 E7 E7(#5) A

a na - dar O - lhe\_a - go - ra\_o\_a - zul do céu  
 a bri - lhar. Os seus o - lhos hão de ver

359

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*mf* *ff* *mf* *mp*

*D#dim* *E7* *A* *F#7* *B7* *E7* *A* *E7* *A* *F#7*

com nu - vens bran - cas a lhe en - fei - tar. Vai cri -  
 nos - so de - se - jo a - con - te - cer. Vai cres -

364

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*Bm B7 E7 E7(#5) A A B7 E B*

an - - - - - ça, vai brin - car, mas cui - da - do pra  
 cer e ser fe - liz, - que es - sa vi - da vai

369

TptC

TptB $\flat$

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

F#7 B7 E7 E7(#5) A F#7 Bm B7 E7 E7(#5)

não cho - rar. Ho - je\_a vi - - da\_ é - as -  
 por um triz A - pro - vei - - - te\_o\_ que - - - fi -



374

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*p* *ff* *p*

*f*<sup>dim</sup> *ff* *f*

A D<sup>#dim</sup> E7 A F<sup>#7</sup> B7 E7 A E7

sim, pois só há flo - res no seu jar - dim.  
zer, mas com a - mor, mui - to\_a - mor e fé.

Moderato ♩ = 108

379

TptC *ff*

TptBb *ff*

Pno *ff* *ff*

Tbn *ff*

TbnB *ff*

VlnI *f*

VlnII *f*

Trp

Tb

MH&L *ff*

A G# G G7 *ff* C/G Asus#5/D C/E C/E F

The musical score for rehearsal mark 384 is arranged for the following instruments and parts:

- TptC** (Trumpet in C): Treble clef, playing sixteenth-note triplets with a forte (*ff*) dynamic.
- TptB♭** (Trumpet in B♭): Treble clef, playing sixteenth-note triplets with a forte (*ff*) dynamic.
- Pno** (Piano): Grand staff, playing chords and single notes with a forte (*ff*) dynamic.
- Tbn** (Tenor Horn): Bass clef, playing eighth-note triplets with a forte (*ff*) dynamic.
- TbnB** (Tenor Horn in B♭): Bass clef, playing eighth-note triplets with a forte (*ff*) dynamic.
- VlnI** (Violin I): Treble clef, playing sustained chords with a forte (*ff*) dynamic.
- VlnII** (Violin II): Treble clef, playing sustained chords with a forte (*ff*) dynamic.
- Trp** (Trumpet): Bass clef, playing sustained notes.
- Tb** (Tuba): Bass clef, playing quarter notes.
- MH&L** (Music Director/Conductor): Treble clef, featuring a melodic line with sixteenth-note triplets and chord symbols: *E*, *F/A*, *C/E*, *F*, *G/B*, *E*, *E aug*, *F/C*, and *G/B*.

*Allegro* ♩ = 300

389

TptC

389

TptBb

389

Pno

389

Tbn

TbnB

389

VlnI

VlnII

389

Trp

Tb

C C B $\flat$  E $\flat$  E $\flat$  G

MH&L

395

TptC

TptBb

Pno

Tbn

TbnB

VlnI

VlnII

Trp

Tb

MH&L

Ab Bb C C

Detailed description: This page contains a musical score for rehearsal mark 395. It features ten staves: TptC (Trumpet in C), TptBb (Trumpet in B-flat), Pno (Piano), Tbn (Tenor Trombone), TbnB (Baritone Trombone), VlnI (Violin I), VlnII (Violin II), Trp (Trumpet), Tb (Tuba), and MH&L (Mellophone and Lyra). The score is in 4/4 time and begins with a key signature of one flat (B-flat). The piano part consists of chords in the right hand and single notes in the left hand. The brass parts (Tbn, TbnB, Trp, Tb) play a rhythmic pattern of quarter notes. The MH&L part plays a melodic line. The rehearsal mark 395 is indicated at the beginning of each staff.

Musical score for 'A Beldade de Quatro Crianças', Regência. The score covers measures 401 to 408. The instruments and their parts are:

- TptC** (Trumpet C): Treble clef, playing chords with dynamics *f*, *ffff*, *f*, and *fff*.
- TptBb** (Trumpet Bb): Treble clef with one sharp, playing chords with dynamics *f*, *ffff*, *f*, and *fff*.
- Pno** (Piano): Grand staff (treble and bass clefs), playing chords with dynamics *f*, *ffff*, *f*, and *fff*.
- Tbn** (Tuba): Bass clef, playing a rhythmic pattern of quarter notes with dynamics *f*, *ffff*, *f*, and *fff*.
- TbnB** (Tuba Bb): Bass clef, playing a rhythmic pattern of quarter notes with dynamics *f*, *ffff*, *f*, and *fff*.
- VlnI** (Violin I): Treble clef, playing chords with dynamics *f*, *ffff*, *f*, and *fff*.
- VlnII** (Violin II): Treble clef, playing chords with dynamics *f*, *ffff*, *f*, and *fff*.
- Trp** (Trumpet): Bass clef, playing a rhythmic pattern of quarter notes with dynamics *f*, *ffff*, *f*, and *fff*.
- Tb** (Tuba): Bass clef, playing a rhythmic pattern of quarter notes with dynamics *f*, *ffff*, *f*, and *fff*.
- MH&L** (Mellophone and Low Brass): Treble clef, playing a rhythmic pattern of quarter notes with dynamics *f*, *ffff*, *f*, and *fff*.

Dynamic markings (*f*, *ffff*, *f*, *fff*) and articulation (accents) are indicated by red lines and green text. The measure number 401 is marked at the beginning of each staff.