

# *Lembranças Duo*

*Melodia: Edson Rocha Ferro*

*Letra: José Gomes Brandão*

*Arranjo: JG BRandão*

## *Ficha Técnica*

*Hill Orchestra*

*Intérprete: José Gomes Brandão*

*Sax Alto*

*Trombone*

*Violino: 4*

*Viola: 2*

*Baixo*

*Bateria*



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# Lebranças Duo

Canção

Regência

Melodia: Edson Rocha Ferro

Letra e arranjo: JG BRandão

The musical score is arranged for a large ensemble. It features the following parts:

- Sax Alto:** Melodic line with triplets and slurs, marked *ff*.
- Violino SI1, Violino SI2, Trombone:** Resting throughout the piece.
- Violino1, Violino2, Viola1, Viola2:** Harmonic accompaniment with sustained notes, marked *f*.
- Contrabaixo, Contrabaixo2:** Bass line with eighth-note patterns, marked *ff*.
- Bateria:** Drum part with a consistent rhythmic pattern, marked *f*.
- MH&L:** Melodic line mirroring the Sax Alto, with triplets and slurs, marked *f*.

Chord progressions for MH&L: FM7, Bb9, AM9, Eb13, Bm(maj7), Bb7(#5).

The musical score is arranged in a system with 12 staves. The instruments and their parts are as follows:

- A. Sax.:** Treble clef, key signature of one sharp (F#). Features a complex melodic line with many slurs and accents, including triplet markings (3).
- VlnSl1:** Treble clef, key signature of one sharp. Part is mostly silent.
- VlnSl2:** Treble clef, key signature of two flats (Bb). Part is mostly silent.
- Vln1:** Treble clef, key signature of two flats. Features a simple harmonic accompaniment.
- Vln2:** Treble clef, key signature of two flats. Features a simple harmonic accompaniment.
- Vla1:** Bass clef, key signature of two flats. Features a simple harmonic accompaniment.
- Vla2:** Bass clef, key signature of two flats. Features a simple harmonic accompaniment.
- Tbn:** Bass clef, key signature of two flats. Part is mostly silent.
- CBx:** Bass clef, key signature of two flats. Features a melodic line with accents.
- E.B.:** Bass clef, key signature of two flats. Features a melodic line with accents.
- Btr:** Percussion clef, key signature of two flats. Features a rhythmic accompaniment with 'x' marks over notes.
- MH&L:** Treble clef, key signature of one sharp. Features a complex melodic line with slurs and accents, including triplet markings (3). Chord diagrams are placed below the staff:  $E^b13$ ,  $D7(\#11)$ ,  $C7(\#11)$ ,  $C\#13$ ,  $Bb9$ , and  $FM7$ .

8

A. Sax.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

F#M7

B7(#11)

Bb7(#11)

C7(#9)

C#7(#11)

C#13

The musical score is arranged for a chamber ensemble and includes a vocal line. The instruments are: A. Sax. (Alto Saxophone), VlnSl1 (Violin I), VlnSl2 (Violin II), Vln1 (Violin I), Vln2 (Violin II), Vla1 (Viola I), Vla2 (Viola II), Tbn (Tuba), CBx (Cello), E.B. (Electric Bass), Btr (Bateria/Drums), and MH&L (Mandolin & Lap Steel). The score is in 4/4 time and features a key signature of one sharp (F#). The vocal line is in the MH&L part, with lyrics: "Quan - do a luz nos meus". The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and articulation like accents and slurs. There are also triplets and a fermata in the vocal line. The guitar part (MH&L) includes chord diagrams for F#M7, DM7, Cm11, C#M7, CM7, and Em.

15

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*ff*

*Bb7* *A7* *D9* *C#5* *F#M7* *F7* *BbM7*

o - - - lhos con - tem - plar vo - cê  
 re - fle - tir  
 en - con - trar

Vou \_\_\_\_\_ me sen

20

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*tir ou-tra vez fe-liz com\_o seu a mor e aos céus vou can - tar*

25

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

— Nos - sas lem - bran - ças, en tão, — ja mais vão se\_a - pa



30

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

D9 Cm11 B7(#11) BbM7

gar. A ca-da\_ins-

33

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*p* *ff*

*C#°5* *CM7* *A7* *Dm7* *G*

tan - te, so - fri — por não que-rer sen - tir — vo - cê — jun to\_a mim. —

38

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

G7

C7

F#M7(b5)

40

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

40

Tbn

40

CBx

40

E.B.

40

Btr

MH&L

*mf*

*mf*

*F* *M7*

*C* *dim7*

*E* *m*

*C#* *dim*

*A* *7*

Es - - - sa dis - tân - - - cia não vai me\_en-lou - que - cer, não, por -

44

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

44

Tbn

44

CBx

44

E.B.

44

Btr

MH&L

que \_\_\_\_\_ vo-cê é me - ta - - de do meu co-ra - ção. \_\_\_\_\_

*D9* *B sus b5* *Am7* *C7* *F#M7(b5)*

48

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

48

Tbn

48

CBx

48

E.B.

48

Btr

48

MH&L

*F*M7    *C*dim7    *E*m7    *C*#dim    *A*7    *D*9

E — só as - sim — nós i - re - mos reen-con - trar — o a - mor — que por um mo-

53

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*Bsus*5     *D*11     *D*11     *EM7 EM7(#11) G#M7*

men - to de mim se\_a-fas tou.

57

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*EM9* *A13* *AbM7* *Gm7(b5)* *C7(#5)* *Fm9*



61

A. Sx.

VlnSl1

VlnSl2

Vln1

Vln2

Vla1

Vla2

Tbn

CBx

E.B.

Btr

MH&L

*G13 G7(#5) Cm9 F7 D7 Dm7(b9) G7 G7(#5) Ab7*

À Coda  $\emptyset$

D.C. al Coda

$\emptyset$