

The image features a circular arrangement of musical staves and instruments. At the top left is a trumpet, at the top right is a clarinet, at the bottom left is a saxophone, and at the bottom right is a trombone. The staves are connected by a continuous line of musical notation, including notes, rests, and clefs, forming a circular frame around the central text.

R. MORAES SARMENTO

*Dobrado*

*Autor: Pedro Salgado*

*Revisão: José de Oliveira Rosa*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

This musical score is for a piece titled "Dobrado" by R. Moraes Sarmiento, arranged by Pedro Salgado and revised by José de Oliveira Rosa. The score is written for a large ensemble and is in 2/4 time with a key signature of two flats (B-flat and E-flat). The instrumentation includes:

- Piccolo
- Flute 1
- Flute 2
- Clarinet in B-flat 1
- Clarinet in B-flat 2
- Clarinet in B-flat 3
- Alto Saxophone E-flat 1
- Alto Saxophone E-flat 2
- Tenor Saxophone B-flat 1
- Tenor Saxophone B-flat 2
- Baritone Saxophone E-flat
- Horn in F 1
- Horn in F 2
- Trumpet in B-flat 1
- Trumpet in B-flat 2
- Trumpet in B-flat 3
- Trombone 1
- Trombone 2
- Euphonium
- Tuba
- Bass Drum
- Cymbals
- Snare Drum

The score consists of 8 measures. The first six measures feature a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. The seventh measure contains a triplet of eighth notes, and the eighth measure features a trill. Dynamics range from *f* (forte) to *p* (piano). The percussion parts include a steady bass drum pattern and cymbal accents.

8

Picc. (tr) 3

Fl.1 (tr) 3

Fl.2 (tr) 3

Cl.1 (tr) 3

Cl.2 (tr) 3

Cl.3 (tr) 3

A. Sax.1 3

A. Sax.2 3

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1

Hrn.2

Trpt.1 3

Trpt.2 3

Trpt.3 3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

*mf*

*p*

17  $\S$

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1

Hrn.2

Trpt.1

Trpt.2

Trpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

(1) (2) (3) (4) (5) (6) (1) (2)

(1) (2) (3) (4) (5) (6) (1) (2)

26

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1

Hrn.2

Trpt.1

Trpt.2

Trpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

*f*

*mf*

(3) (4) (5) (6) (7) (8) (1)

35

Picc.  
Fl.1  
Fl.2  
Cl.1  
Cl.2  
Cl.3  
A. Sax.1  
A. Sax.2  
T. Sax.1  
T. Sax.2  
B. Sax.  
Hrn.1  
Hrn.2  
Tpt.1  
Tpt.2  
Tpt.3  
Tbn.1  
Tbn.2  
Euph.  
Tba.  
B. D.  
Cym.  
S. D.

44

Picc.

Fl. 1

Fl. 2

Cl. 1

Cl. 2

Cl. 3

A. Sax. 1

A. Sax. 2

T. Sax. 1

T. Sax. 2

B. Sax.

Hrn. 1

Hrn. 2

Trpt. 1

Trpt. 2

Trpt. 3

Tbn. 1

Tbn. 2

Euph.

Tba.

B. D.

Cym.

S. D.

1.

2.

*p*

*f*

(1)

(2)

(1)

(2)

51

Picc. *tr*

Fl.1 *tr*

Fl.2 *tr*

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1 (1) (2) (3) (4) (5) (6) (1) (2)

Hrn.2 (1) (2) (3) (4) (5) (6) (1) (2)

Tpt.1

Tpt.2

Tpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D. *f*

Cym. *f*

S. D. *f*



59

Picc.  
Fl.1  
Fl.2  
Cl.1  
Cl.2  
Cl.3  
A. Sax.1  
A. Sax.2  
T. Sax.1  
T. Sax.2  
B. Sax.  
Hn.1  
Hn.2  
Tpt.1  
Tpt.2  
Tpt.3  
Tbn.1  
Tbn.2  
Euph.  
Tba.  
B. D.  
Cym.  
S. D.

(3) (4) (5) (6) (7) (8)

67

Picc.  
Fl.1  
Fl.2  
Cl.1  
Cl.2  
Cl.3  
A. Sax.1  
A. Sax.2  
T. Sax.1  
T. Sax.2  
B. Sax.  
Hrn.1  
Hrn.2  
Tpt.1  
Tpt.2  
Tpt.3  
Tbn.1  
Tbn.2  
Euph.  
Tba.  
B. D.  
Cym.  
S. D.

tr

(1) (2) (3) (4) (1) (2)

p

The musical score is written for a large ensemble. It begins at measure 67. The woodwind section includes Piccolo, Flutes 1 and 2, Clarinets 1, 2, and 3, and Saxophones (Alto, Tenor, and Baritone). The brass section includes Horns 1 and 2, Trumpets 1, 2, and 3, Trombones 1 and 2, Euphonium, and Tuba. The percussion section includes Bass Drum, Cymbal, and Snare Drum. The score features complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms. Dynamic markings such as *p* (piano) are present. Rehearsal marks (1) through (4) are placed above the Horn parts. Trills are indicated with a 'tr' symbol and a wavy line above the notes.

75

Picc. *p* *f*

Fl.1 *p* *f*

Fl.2 *p* *f*

Cl.1 *p* *f*

Cl.2 *p* *f*

Cl.3 *p* *f*

A. Sax.1 *p* *f*

A. Sax.2 *p* *f*

T. Sax.1

T. Sax.2

B. Sax. *p* *f*

Hrn.1 *p* (1) (2) *f*

Hrn.2 *p* (1) (2) *f*

Trpt.1 *p* *f*

Trpt.2 *p* *f*

Trpt.3 *p* *f*

Tbn.1 *p* *f*

Tbn.2 *p* *f*

Euph. *p* *f*

Tba. *p* *f*

B. D. *p* *f*

Cym.

S. D. *p* *f*

83 2. Do  $\text{♩}$   $\text{♩}$   $\text{♩}$

*Picc.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Fl. 1* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Fl. 2* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Cl. 1* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Cl. 2* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Cl. 3* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*A. Sax. 1* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*A. Sax. 2* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*T. Sax. 1* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*T. Sax. 2* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*B. Sax.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Hrn. 1* *f* (1) (2)  $\text{tr}\text{~~~~}$  (1)

*Hrn. 2* *f* (1) (2)  $\text{tr}\text{~~~~}$  (1)

*Tpt. 1* *f*  $\text{tr}\text{~~~~}$  (3)  $\text{tr}\text{~~~~}$

*Tpt. 2* *f*  $\text{tr}\text{~~~~}$  (3)  $\text{tr}\text{~~~~}$

*Tpt. 3* *f*  $\text{tr}\text{~~~~}$  (3)  $\text{tr}\text{~~~~}$

*Tbn. 1* *f*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Tbn. 2* *f*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Euph.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Tba.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*B. D.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*Cym.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

*S. D.* *ff*  $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$   $\text{tr}\text{~~~~}$

91

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hn.1

Hn.2

Trpt.1

Trpt.2

Trpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

100

1. *trm* *trm* *trm*

2. **FIM TRJO**

Picc.

Fl. 1 *trm*

Fl. 2 *trm*

Cl. 1

Cl. 2 *R*

Cl. 3 *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. 1 *ff* *p*

T. Sax. 2 *ff* *p*

B. Sax. *ff* *p*

Hrn. 1 *p* (1) (2)

Hrn. 2 *p* (1) (2)

Trpt. 1 *p* *surdina* *p*

Trpt. 2 *p*

Trpt. 3 *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Euph. *ff* *p*

Tba. *ff* *p*

B. D. *ff* *p*

Cym. *p*

S. D. *p*

108

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1

Hrn.2

Trpt.1

Trpt.2

Trpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

117

Picc. *mf*

Fl.1 *mf*

Fl.2 *mf*

Cl.1 *mf*

Cl.2 *mf*

Cl.3 *mf*

A. Sax.1 *mf*

A. Sax.2 *mf*

T. Sax.1

T. Sax.2

B. Sax

Hrn.1 (8) (1) (2) (3)

Hrn.2 (8) (1) (2) (3)

Trpt.1 *sem surdina* *mf*

Trpt.2 *sem surdina* *mf*

Trpt.3 *mf*

Tbn.1

Tbn.2

Euph.

Tba.

B. D. *mf*

Cym.

S. D. *mf*



125

Picc.

Fl.1

Fl.2

Cl.1

Cl.2

Cl.3

A. Sax.1

A. Sax.2

T. Sax.1

T. Sax.2

B. Sax.

Hrn.1

Hrn.2

Trpt.1

Trpt.2

Trpt.3

Tbn.1

Tbn.2

Euph.

Tba.

B. D.

Cym.

S. D.

(4) (1) (2) (3) (4) (1) (2)

(4) (1) (2) (3) (4) (1) (2)

132

Picc.  
 Fl.1  
 Fl.2  
 Cl.1  
 Cl.2  
 Cl.3  
 A. Sax.1  
 A. Sax.2  
 T. Sax.1  
 T. Sax.2  
 B. Sax.  
 Hn.1  
 Hn.2  
 Tpt.1  
 Tpt.2  
 Tpt.3  
 Tbn.1  
 Tbn.2  
 Euph.  
 Tba.  
 B. D.  
 Cym.  
 S. D.

1. 2.

*f* *p*

(1) (2)

3

*f*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Piccolo

Trumpet in B♭1

Tuba

Bass Drum

Cymbals

Snare Drum

10

Picc.

Tpt. 1

Tba.

B. D.

Cym.

S. D.

22

Picc.

Tpt. 1

Tba.

B. D.

Cym.

S. D.

34

Picc.

Tpt. 1

Tba.

B. D.

Cym.

S. D.

44

Picc. Tpt. 1 Tba. B. D. Cym. S. D.

*f*

1. 2.

This system contains measures 44 through 52. It features five staves: Piccolo (Picc.), Trumpet 1 (Tpt. 1), Trombone (Tba.), Bass Drum (B. D.), and Snare Drum (S. D.). The Piccolo part has a first ending (1.) and a second ending (2.) with a dynamic marking of *f*. The Trombone part has a dynamic marking of *p* followed by *f*. The Snare Drum part has a dynamic marking of *f*. There are trills in the Piccolo part at measures 48 and 50.

53

Picc. Tpt. 1 Tba. B. D. Cym. S. D.

*f*

This system contains measures 53 through 62. It features five staves: Piccolo (Picc.), Trumpet 1 (Tpt. 1), Trombone (Tba.), Bass Drum (B. D.), and Snare Drum (S. D.). The Piccolo part has trills in measures 53, 55, and 57, and a dynamic marking of *f*. The Snare Drum part has a dynamic marking of *f*.

63

Picc. Tpt. 1 Tba. B. D. Cym. S. D.

*f*

This system contains measures 63 through 72. It features five staves: Piccolo (Picc.), Trumpet 1 (Tpt. 1), Trombone (Tba.), Bass Drum (B. D.), and Snare Drum (S. D.). The Piccolo part has trills in measures 63 and 65, and a dynamic marking of *f*. The Snare Drum part has a dynamic marking of *f*.

Do  $\text{X}$

73

73

Picc. *p* *f*

Tpt. 1 *p* *f*

Tba. *p* *p*

B. D. *p*

Cym.

S. D. *p* *f*

1. 2.

$\text{A} \circ \Phi$

84

84

Picc. *ff* *tr*

Tpt. 1 *ff* *tr*

Tba. *ff*

B. D. *ff*

Cym. *ff*

S. D. *ff*

*tr*

95

95

Picc. *tr* *tr* *ff* *mf*

Tpt. 1

Tba. *ff*

B. D. *p*

Cym.

S. D.

1. 2.

FIM TRJO

106

Picc. *p*

Tpt.1 *surdina* *p*

Tba. *p*

B. D.

Cym. *p*

S. D. *p*

118

Picc. *mf*

Tpt.1 *sem surdina* *mf*

Tba. *mf*

B. D. *mf*

Cym.

S. D. *mf*

128

Picc. *f* *mf* **D.C. TUTTI**

Tpt.1 *f* *mf*

Tba. *f*

B. D. *f*

Cym. *f*

S. D. *f*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Piccolo

8 *f* *(tr)* 3 *trm*

17 § 15 *f*

42 1. 2. *f* *trm*

52 *(tr)* *trm* *trm* *f*

63 *trm* *trm*

74 *p* *f* 1.

83 2. *Do* § *Ao*  $\phi$  *ff* 3 *trm*

90 3 *trm*

99 1. 3 *trm* 2. *FIM* *TRJO* 16

122 *mf* *D.C TUTTI*

128 5 2.

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Flute 1

The score is written in 2/4 time with a key signature of two flats. It consists of ten systems of music. The first system begins with a forte (*f*) dynamic and includes a trill and a triplet. The second system continues with a trill and a triplet. The third system starts with a repeat sign and a forte (*f*) dynamic. The fourth system features a first and second ending, with a forte (*f*) dynamic. The fifth system includes trills and a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic and a first ending. The seventh system includes a second ending, a double bar line, a key signature change to one flat, and a fortissimo (*ff*) dynamic. The eighth system includes a trill and a forte (*f*) dynamic. The ninth system features a first and second ending, a forte (*f*) dynamic, and the instruction "FIM" and "TRIO 16". The tenth system includes a mezzo-forte (*mf*) dynamic and a first ending. The eleventh system includes a first ending, a mezzo-forte (*mf*) dynamic, and the instruction "D.C. TUTTI".



# R. MORAES SARMENTO

Dobrado

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Flute 2

9 *f* *tr*

18 *f*

43 1. 2. *f* *tr*

53 *tr*

64 *tr*

75 1. *p* *f*

83 2. *Do* *Ao* *ff* *tr*

90 *tr*

99 1. 2. *FIM* *TRJO* 16

122 *mf*

128 5 *D.C TUTTI* 2.

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Clarinet in Bb 1

1 *f*

7 *tr* *p* *tr*

15 *p*

24 *f*

34

44 1. 2. *p* *f*

52

62 *tr* *tr*

71 *p*

R. MORAES SARMENTO

Clarinet in B $\flat$  1

2

79

1. 2.

*f* *p* *Do* *Ao* *ff*

85

*trm*

92

*trm*

100

1. 2.

*FIM* *TRIO* *p*

108

118

*mf*

129

134

*f* *p* *D.C TUTTI* 1. 2. *JOSÉ ROSA - 08/MAR/2.005*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Clarinet in Bb 2

1 *f* *p* 3

7 *tr* 3

14 *p* §

22

32 *f*

41 1. *p*

50 2. *f*

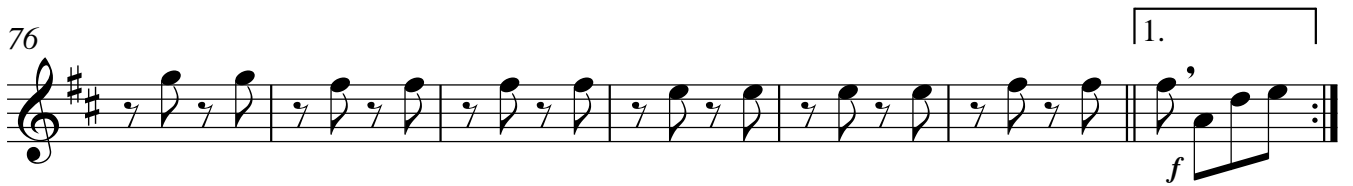
58 *tr*

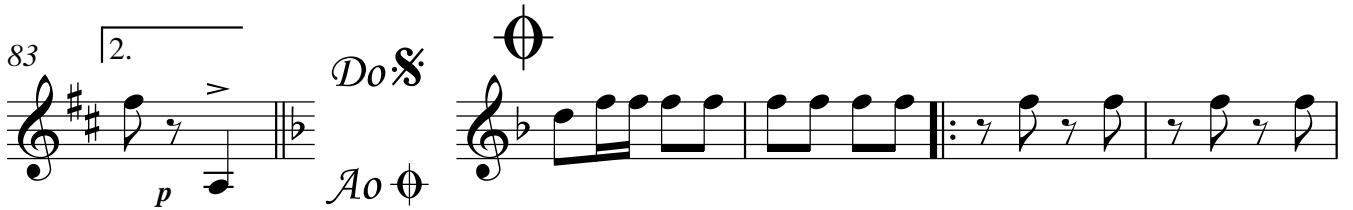
R. MORAES SARMENTO

Clarinet in Bb 2

2

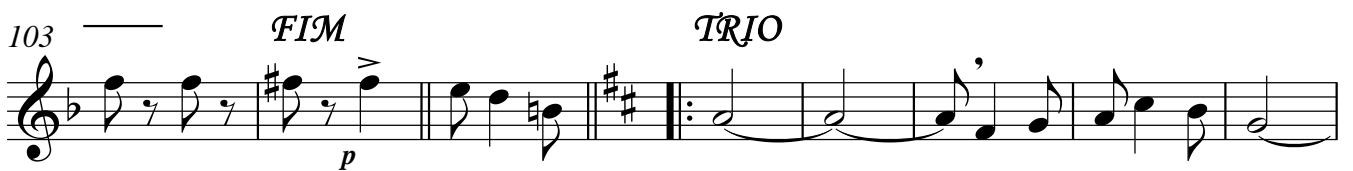
67 *tr*  


76 

83 

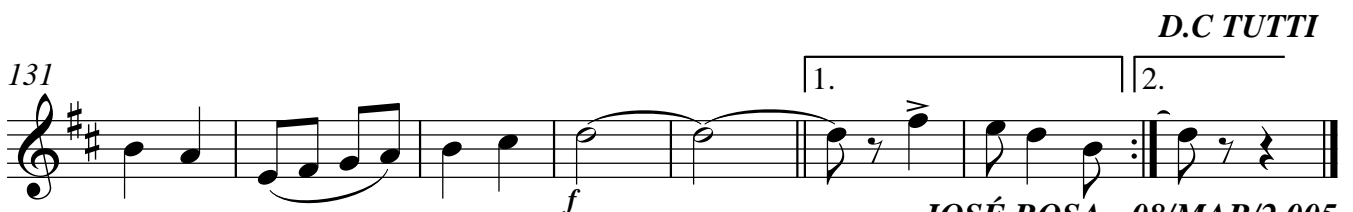
88 

96 

103 *FIM* *TRJO*  


111 

121 

*D.C TUTTI*  
131 

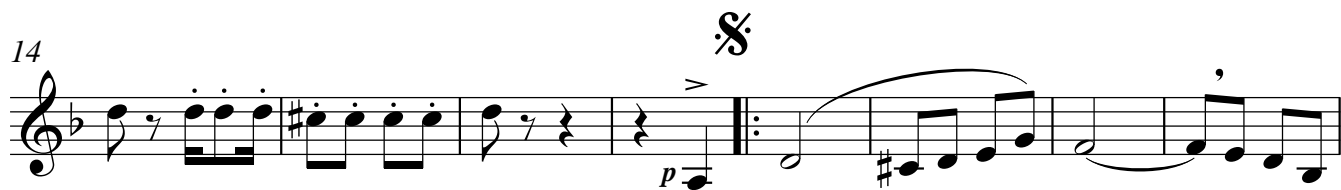
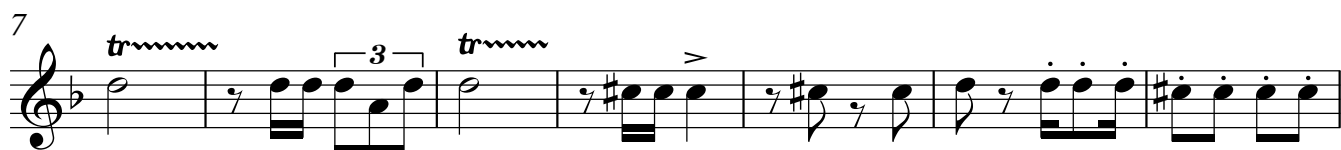
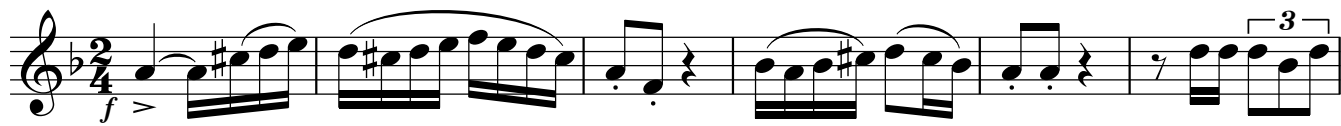
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Clarinet in Bb 3



R. MORAES SARMENTO

Clarinet in Bb 3

2

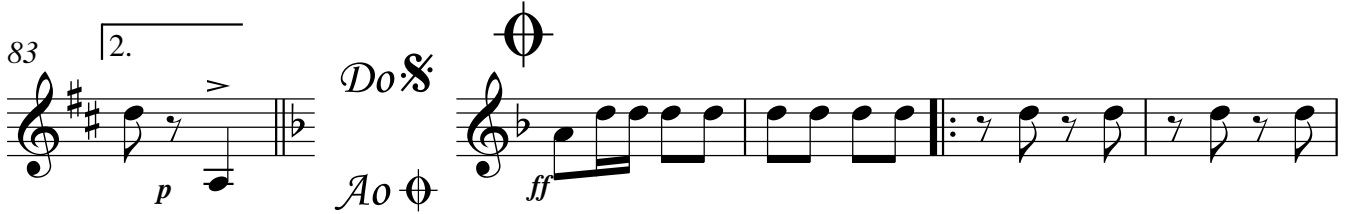
67 *tr*



76



83 *p* *ff*



88 *tr*



96



103 *FIM* *TRIO* *p*



111 *mf*



121



131 *f* *p* *D.C TUTTI*



# R. MORAES SARMENTO

Dobrado

Pedro Salgado

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## Alto Saxophone Eb 1

1

7

15

24

34

44

52

61

70



R. MORAES SARMENTO

2

Alto Saxophone Eb 1

79

*f* Do♯ Ao *ff*

85

92

99

*p* FIM

106 **TRIO**

117

128

134

*f* *p* D.C TUTTI

# R. MORAES SARMENTO

Dobrado

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Alto Saxophone Eb 2

1

7

14

22

32

41

50

58

67

R. MORAES SARMENTO

Alto Saxophone Eb2

2

76

1. ,  
f

83

2.  
Do S  
Ao O  
f

88

3 trill  
3 trill  
p

96

1.  
2.  
p

103

FIM  
TRIO  
p

111

mf

121

D.C TUTTI

131

1.  
2.  
f

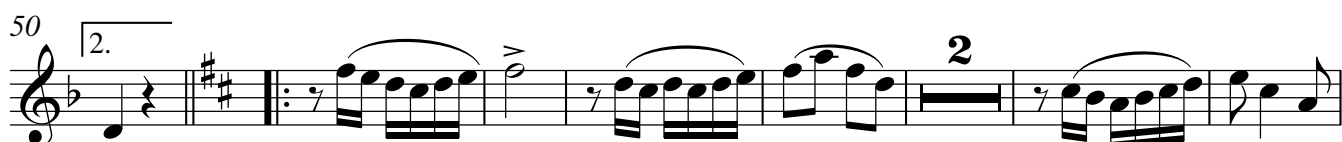
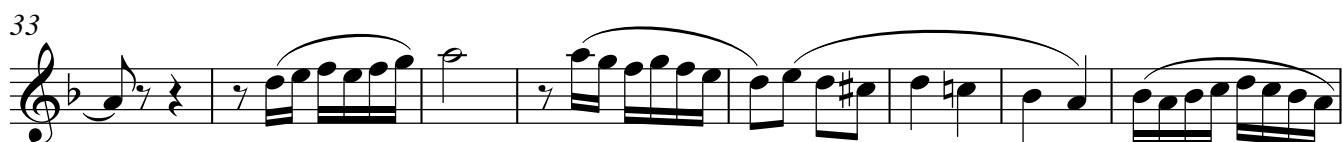
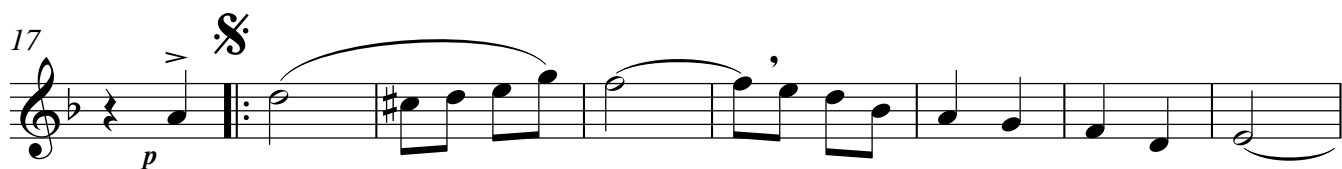
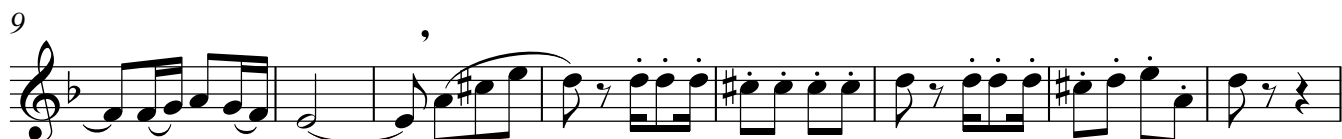
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Tenor Saxophone Bb 1



R. MORAES SARMENTO

Tenor Saxophone Bb 1

2

75

Musical staff 75-82. Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes, ending with a first ending bracket.

83

Musical staff 83-90. Treble clef, key signature of two sharps. Measure 83 starts with a second ending bracket and a piano (*p*) dynamic. Measure 84 features a *Do* symbol and a *A0* symbol. Measure 85 has a *ff* dynamic and a *Φ* symbol. The staff continues with eighth and quarter notes.

91

Musical staff 91-98. Treble clef, key signature of one flat (Bb). The staff contains eighth and quarter notes with various articulations.

99

Musical staff 99-106. Treble clef, key signature of one flat. Measures 99-100 have first and second ending brackets. Measure 101 has a *ff* dynamic. Measure 102 is marked *FIM*. Measure 103 has a *p* dynamic. Measure 104 is marked *TRJO*. The staff ends with a key signature change to two sharps.

107

Musical staff 107-114. Treble clef, key signature of two sharps. The staff features eighth notes and rests.

115

Musical staff 115-122. Treble clef, key signature of two sharps. The staff features eighth notes and rests.

123

Musical staff 123-130. Treble clef, key signature of two sharps. The staff features eighth notes and rests.

131

Musical staff 131-138. Treble clef, key signature of two sharps. Measures 131-132 have first and second ending brackets. Measures 133-134 have triplets. Measure 135 has a *p* dynamic. Measure 136 is marked *D.C TUTTI*. The staff ends with a first ending bracket.

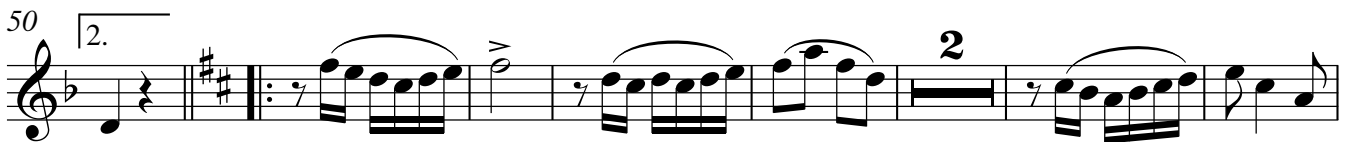
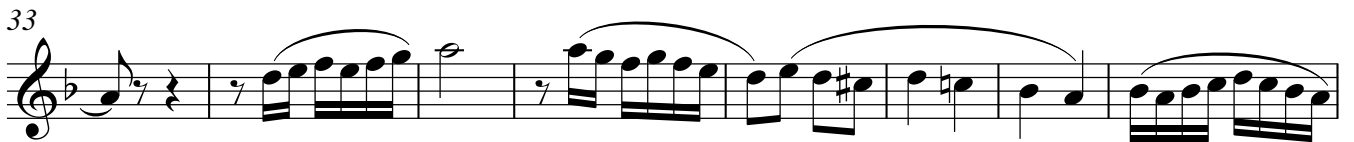
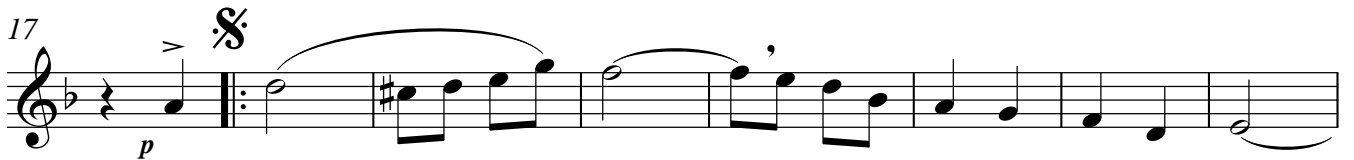
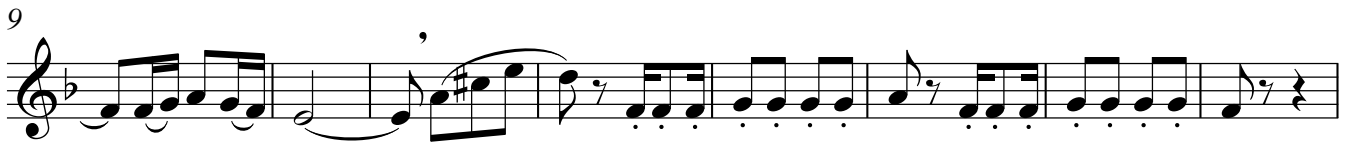
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Tenor Saxophone Bb 2



R. MORAES SARMENTO  
Tenor Saxophone Bb 2

2

75

Musical staff 75-82: Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a first ending bracket.

83

Musical staff 83-90: Treble clef, key signature of two sharps. Measure 83 starts with a second ending bracket and a piano (*p*) dynamic. Measure 84 features a key signature change to one flat (Bb) and a common time signature (C). Dynamics include *ff* and accents (>). The staff concludes with a first ending bracket.

91

Musical staff 91-98: Treble clef, key signature of one flat (Bb), 4/4 time signature. The staff contains a sequence of eighth and quarter notes, ending with a first ending bracket.

99

Musical staff 99-106: Treble clef, key signature of one flat. Measure 99 has a first ending bracket. Measure 100 has a second ending bracket. Measure 101 is marked *ff*. Measure 102 is marked *FIM*. Measure 103 is marked *TRIO*. Measure 104 has a key signature change to two sharps (F# and C#). Measure 105 has a piano (*p*) dynamic. The staff concludes with a first ending bracket.

107

Musical staff 107-114: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, with some notes tied across measures.

115

Musical staff 115-122: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, with some notes tied across measures.

123

Musical staff 123-130: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes, with some notes tied across measures.

131

Musical staff 131-138: Treble clef, key signature of two sharps. Measure 131 has a first ending bracket. Measure 132 has a second ending bracket. Measures 133 and 134 have triplets (3). Measure 135 has a first ending bracket. Measure 136 has a second ending bracket. Measure 137 has a piano (*p*) dynamic. The staff concludes with a first ending bracket.

*D.C TUTTI*

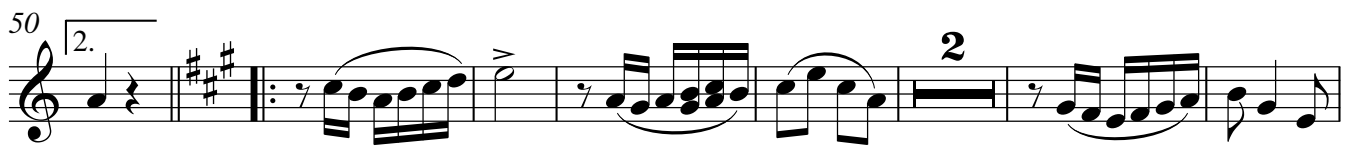
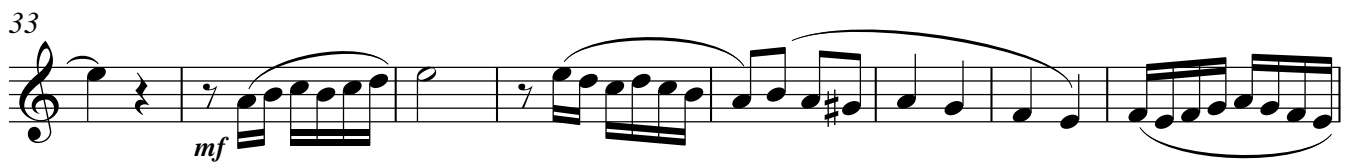
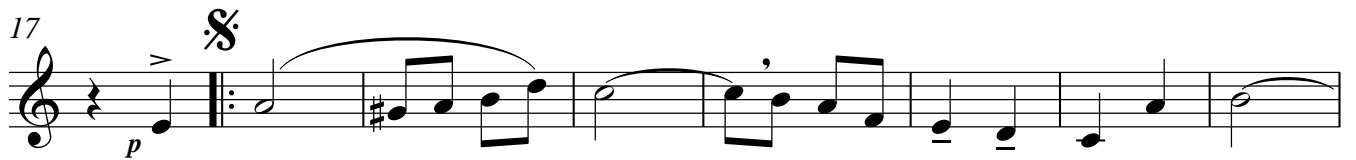
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Baritone Saxophone Eb





R. MORAES SARMENTO

Baritone Saxophone Eb

2

75

Musical staff 75-82: Treble clef, key signature of two sharps (F# and C#), 7/8 time signature. The staff contains a melodic line with eighth and quarter notes, ending with a first ending bracket.

83

Musical staff 83-90: Treble clef, key signature of two sharps. Measure 83 starts with a piano (*p*) dynamic and a second ending bracket. Measure 84 has a *Do* symbol and a *A0* symbol. Measure 85 has a common time signature ( $\phi$ ) and a fortissimo (*ff*) dynamic. The staff continues with a melodic line.

91

Musical staff 91-98: Treble clef, key signature of two sharps, 7/8 time signature. The staff contains a melodic line with eighth and quarter notes.

99

Musical staff 99-106: Treble clef, key signature of two sharps, 7/8 time signature. Measure 99 has a first ending bracket. Measure 100 has a second ending bracket. Measure 101 has a fortissimo (*ff*) dynamic. Measure 102 has the word *FIM* above the staff. Measure 103 has a key signature change to three sharps (F#, C#, G#). Measure 104 has the word *TRIO* above the staff. Measure 105 has a piano (*p*) dynamic. The staff ends with a double bar line.

107

Musical staff 107-114: Treble clef, key signature of two sharps, 7/8 time signature. The staff contains a melodic line with eighth notes and rests.

115

Musical staff 115-122: Treble clef, key signature of two sharps, 7/8 time signature. The staff contains a melodic line with eighth notes and rests.

123

Musical staff 123-130: Treble clef, key signature of two sharps, 7/8 time signature. The staff contains a melodic line with eighth notes and rests.

131

Musical staff 131-138: Treble clef, key signature of two sharps, 7/8 time signature. Measure 131 has a first ending bracket. Measure 132 has a triplet of eighth notes. Measure 133 has a triplet of eighth notes. Measure 134 has a first ending bracket. Measure 135 has a second ending bracket. The staff ends with a double bar line.

*D.C TUTTI*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Horn in F 1

1-9

10-16

17-24

25-31

32-39

40-47

48-54

55-62

63-69

R. MORAES SARMENTO

Horn in F 1

2

71 (1) (2) (1) (2) (1) (2)



79 1. 2. Do♯ Ao♭



86 (1) (2) (1) (2) f p



94 (1) (2) (1) (2) (1) (2) 1.



101 2. FIM TRIO (1) (2) p



108 (3) (4) (1) (2) (3) (4) (5)



115 (6) (7) (8) (1)



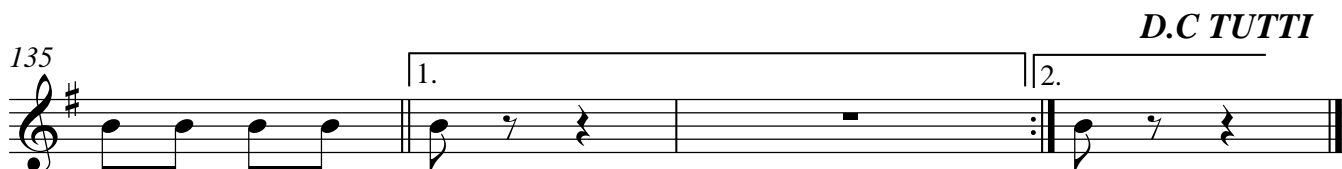
123 (2) (3) (4) (1) (2) (3) (4) (1)



131 (2) (1) (2)



135 1. 2. D.C TUTTI



# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Horn in F 2

1

10

17

24

31

38

45

52

59

66

R. MORAES SARMENTO

Horn in F 2

2

73

*p*

81

*p* *f*

87

*p*

95

*p*

102

*FIM* *TRIO*

109

*p*

116

*p*

123

*p*

130

*p*

134

*D.C TUTTI*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Trumpet in Bb 1

9 *f*

18 *mf* *p*

15 *f*

43 *f*

53

64

75 *p* *f*

84 *f*

92

101 *f* **FIM** **TRIO** *surdina* *p*

110

120 *mf* *sem surdina*

130 *f* **D.C TUTTI**

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Trumpet in B $\flat$  2

9 *f* > *p*  $\underline{3}$  >  $\underline{3}$  §

18 § **15** *mf* *p*

43  $\Phi$  1. 2. *f*

53

64

75 1. 2. § *p* *f*

84  $\Phi$  *f*  $\underline{3}$  >

92  $\Phi$  1.  $\underline{3}$

101 2. **FIM** **TRIO** *surdina* *p* >

110

119 *sem surdina* *mf*  $\underline{3}$

129 1. 2. *f* **D.C TUTTI**

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Trumpet in Bb 3

10 **§** 15

33

45  $\Phi$  1. 2. **f**

55

66

77 1. 2. **f** **§**

Do **§** 84  $\Phi$

Ao  $\Phi$  **f**  $\underline{3}$

92  $\underline{3}$  1.

101 2. **FIM** **TRIO** **p** **p**

111 **mf**

124 **D.C TUTTI**

132 1. 2. **f**



# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Trombone 1

11

34

46

57

70

81

89

98

107

118

128

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

*FIM* *TRIO* *D.C TUTTI*

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

## Trombone 2

*f* *p*

11 *p* 15

34 *mf*

46 *f* 2

57 2

70 2

81 *f* *f* *f* Do  $\Phi$  Ao  $\Phi$

89

98 *ff* *FIM* *TRJO* *p*

107

118 *D.C TUTTI*

128 3 3 1. 2.

# R. MORAES SARMENTO

Dobrado

Pedro Salgado  
Revisão: José de Oliveira Rosa

## Euphonium

1  
*f* *p*

9

17  
*p*

25

33

41  
2 1. *p*

50  
2.

59

R. MORAES SARMENTO  
Euphonium

2

67

75

83

91

99

107

115

123

131

# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Tuba



R. MORAES SARMENTO

Tuba

2

73

Musical staff 73: Bass clef, 2/4 time signature. The staff contains a melodic line starting with a quarter note G2, followed by eighth notes. A dynamic marking 'p' is present. There are accents over the first two measures.

80

Musical staff 80: Bass clef, 2/4 time signature. It features a first ending bracket over measures 80-81 and a second ending bracket over measures 82-83. A dynamic marking 'p' is present. To the right, there are two staves: the top one is a whole note G2 with a 'Do' symbol and a treble clef, and the bottom one is a bass clef staff with a dynamic marking 'ff' and a 'Do' symbol.

86

Musical staff 86: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes.

94

Musical staff 94: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes. A first ending bracket is present over the final measure.

101

Musical staff 101: Bass clef, 2/4 time signature. It features a first ending bracket over measures 101-102 and a second ending bracket over measures 103-104. A dynamic marking 'ff' is present. The text 'FIM' and 'TRIO' is written above the staff. A key signature change to three flats is indicated by a double bar line with a sharp sign.

108

Musical staff 108: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes.

115

Musical staff 115: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes.

122

Musical staff 122: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes. A dynamic marking 'mf' is present.

129

Musical staff 129: Bass clef, 2/4 time signature. The staff contains a melodic line with eighth notes and quarter notes.

134

Musical staff 134: Bass clef, 2/4 time signature. It features a first ending bracket over measures 134-135 and a second ending bracket over measures 136-137. A dynamic marking 'f' is present. The text 'D.C TUTTI' is written above the staff.

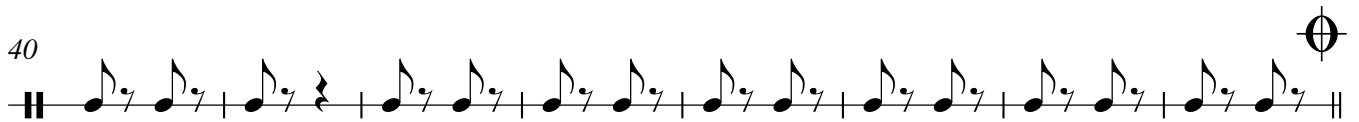
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

## Bass Drum



R. MORAES SARMENTO

Bass Drum

2

78

Musical notation for measures 78-84. The staff shows a sequence of eighth notes with accents. Measures 81-82 are marked with first and second endings.

Do  $\text{♩}$   $\text{♩}$   
 Ao  $\text{♩}$   $\text{ff}$

Performance instructions: 'Do' with a quarter note and a fermata, 'Ao' with a quarter note and a fermata, and a dynamic marking 'ff'.

85

Musical notation for measures 85-93. The staff shows eighth notes with accents and a fermata in measure 93.

94

Musical notation for measures 94-101. The staff shows eighth notes with accents and a first ending in measure 101.

102

Musical notation for measures 102-108. Measure 102 has a second ending. Measure 104 is marked 'FIM' and 'TRIO' with a dynamic marking 'p'.

109

Musical notation for measures 109-115. The staff shows eighth notes with accents.

116

Musical notation for measures 116-123. The staff shows eighth notes with accents and a dynamic marking 'mf' in measure 123.

124

Musical notation for measures 124-130. The staff shows eighth notes with accents.

131

Musical notation for measures 131-134. The staff shows eighth notes with accents and a dynamic marking 'f' in measure 134.

135

Musical notation for measures 135-136. Measure 135 has a first ending, and measure 136 has a second ending. The section is marked 'D.C TUTTI'.

D.C TUTTI



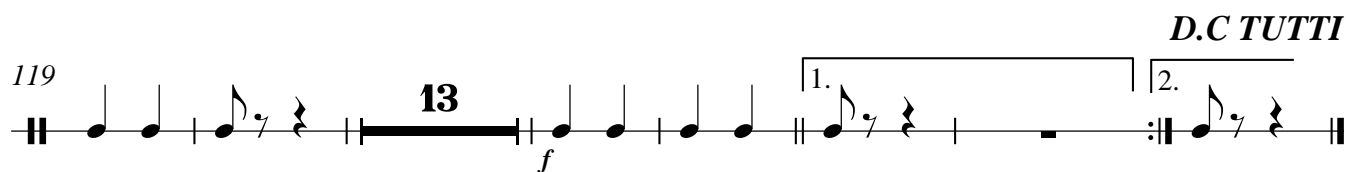
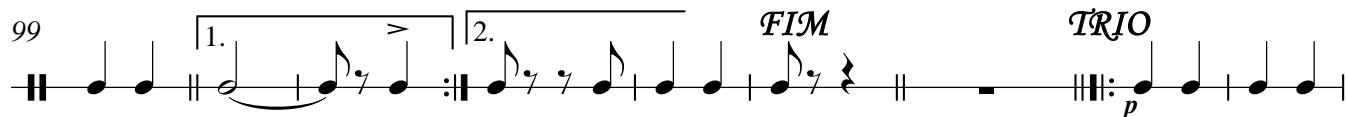
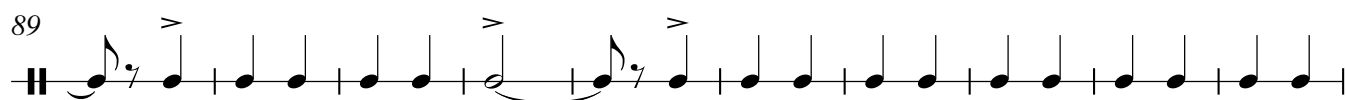
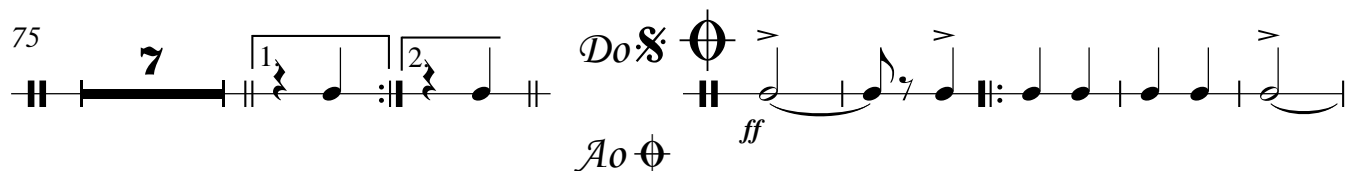
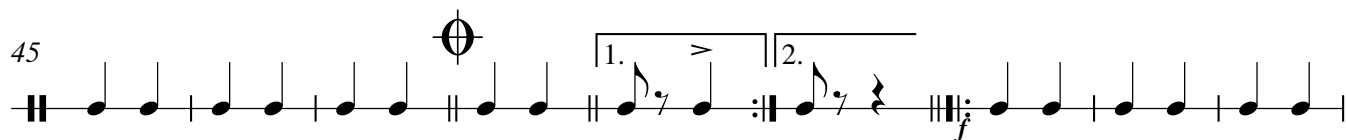
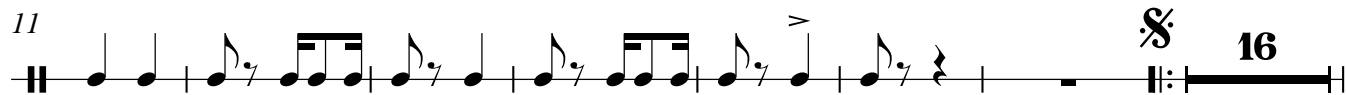
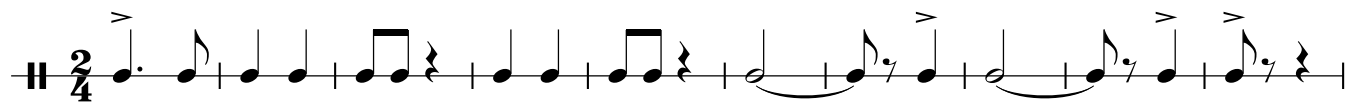
# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

Cymbals



# R. MORAES SARMENTO

Dobrado

Pedro Salgado

Revisão: José de Oliveira Rosa

## Snare Drum

1  
2/4  
f >

9 >

17 §

25

32 f

39

47 1. 2. >

54

61

68

R. MORAES SARMENTO  
Snare Drum

2

75 *p* *f*

83 *ff*

*Do*  $\Phi$   
*Ao*  $\Phi$

89

97 *1.* *2.*

104 *FIM* *TRIO* *p*

112

120 *mf*

127

133 *f* *D.C TUTTI*