

VIA DOLOROSA

Rafael M. Henrique

♩ = 60

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

- Flauta:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes.
- Clarinet Bb:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes.
- Saxofone Alto:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes.
- Saxofone Tenor:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes with two triplet markings.
- Trompa em F:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of chords.
- Trompete Bb:** Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes.
- Trombone Tenor:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of chords.
- Bombardino:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a melodic line of eighth notes with two triplet markings.
- Sousafone em Bb:** Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of chords.
- Caixa:** Percussion, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of quarter notes.
- Bombo:** Percussion, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of quarter notes.
- Pratos:** Percussion, 4/4 time. Starts with a quarter rest, followed by a quarter note G4, and then a series of quarter notes.

The score is written in 4/4 time with a tempo of 60 beats per minute. The key signature has two flats (Bb and Eb). The dynamic marking *mf* (mezzo-forte) is indicated for most parts. The score includes various musical notations such as rests, notes, stems, beams, and triplet markings.

4

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

8

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

p

p

p

p

p

pp

pp

pp

11

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssfn. Bb

Cax.

Bmb.

Cym.

Fl. *3* *3*

Cl. Bb *3* *3*

A. Sax

Sax. Tn. *3* *3*

Trom. F

Tpt. Bb

Tbn. T

Bomb. *3* *3*

Ssf. Bb

Cax.

Bmb.

Cym.

16

1.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T. *pp*

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

18

2.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

f

Fl. *Flute*

Cl. Bb *Clarinet in B-flat*

A. Sax *Alto Saxophone*

Sax. Tn. *Soprano Saxophone*

Trom. F *Trombone in F*

Tpt. Bb *Trumpet in B-flat*

Tbn. T. *Tuba*

Bomb. *Bombardone*

Ssf. Bb *Snare Drum in B-flat*

Cax. *Congas*

Bmb. *Bombardone*

Cym. *Cymbals*

The musical score for page 21 consists of ten staves. The first seven staves are for woodwinds and brass: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Alto Saxophone (A. Sax), Soprano Saxophone (Sax. Tn.), Trombone in F (Trom. F), Trumpet in B-flat (Tpt. Bb), and Tuba (Tbn. T.). The eighth staff is for Bombardone (Bomb.), the ninth for Snare Drum in B-flat (Ssf. Bb), and the tenth for Congas (Cax.). The eleventh staff is for Bombardone (Bmb.) and the twelfth for Cymbals (Cym.). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The woodwinds and brass parts feature complex rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts include snare drum patterns, cymbal patterns, and conga patterns.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

27

1. 2.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssfn. Bb

Cax.

Bmb.

Cym.

pp

p

pp

pp

pp

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

Detailed description: This page of a musical score, numbered 30, contains ten staves. The instruments are: Flute (Fl.), Clarinet in Bb (Cl. Bb), Alto Saxophone (A. Sax), Tenor Saxophone (Sax. Tn.), Trombone in F (Trom. F), Trumpet in Bb (Tpt. Bb), Tuba in C (Tbn. T.), Bombardone (Bomb.), Snare Drum in Bb (Ssf. Bb), Cymbals (Cax.), Bongos (Bmb.), and Cymbals (Cym.). The Flute, Alto Saxophone, Tenor Saxophone, and Trumpet in Bb parts are mostly silent, indicated by horizontal lines. The Clarinet in Bb plays a melodic line starting with a half note G4, followed by eighth notes. The Trombone in F and Snare Drum in Bb play rhythmic patterns of eighth notes. The Bombardone plays a rhythmic pattern of eighth notes. The Cymbals and Bongos play a steady eighth-note pattern. The Tuba in C is silent.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

Detailed description: This page of a musical score, numbered 33, contains ten staves. The instruments are: Flute (Fl.), Clarinet in Bb (Cl. Bb), Alto Saxophone (A. Sax), Tenor Saxophone (Sax. Tn.), Trombone in F (Trom. F), Trumpet in Bb (Tpt. Bb), Tuba in C (Tbn. T.), Bombardone (Bomb.), Snare Drum in Bb (Ssf. Bb), Cymbals (Cax.), and Drums (Bmb.). The Flute, Alto Saxophone, Tenor Saxophone, and Trumpet in Bb parts are mostly silent, indicated by horizontal lines. The Clarinet in Bb plays a melodic line with slurs. The Trombone in F and Tuba in C play a rhythmic pattern of eighth notes. The Bombardone plays a melodic line with accents. The Snare Drum in Bb plays a rhythmic pattern of eighth notes. The Cymbals and Drums are silent.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

Detailed description: This is a page of a musical score for a band, numbered 36. It features 12 staves, each for a different instrument. The instruments are: Flute (Fl.), Clarinet in B-flat (Cl. Bb), Alto Saxophone (A. Sax), Tenor Saxophone (Sax. Tn.), Trombone in F (Trom. F), Trumpet in B-flat (Tpt. Bb), Tenor Trombone (Tbn. T.), Bombardone (Bomb.), Soprano Saxophone in B-flat (Ssf. Bb), Clarinet in A (Cax.), Bass Drum (Bmb.), and Cymbal (Cym.). The score is written in a key signature of one sharp (F#) and a common time signature. The Flute, Alto Saxophone, Tenor Saxophone, and Trumpet in B-flat parts are mostly silent, indicated by horizontal lines. The Clarinet in B-flat, Bombardone, and Soprano Saxophone in B-flat parts have melodic lines. The Trombone in F, Tenor Trombone, and Bass Drum parts play rhythmic patterns. The Clarinet in A, Bass Drum, and Cymbal parts play rhythmic patterns. The Cymbal part is mostly silent.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssfn. Bb

Cax.

Bmb.

Cym.

Detailed description: This is a page of a musical score for a band, numbered 38. It features eleven staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. The Flute (Fl.) part is mostly silent with rests. The Clarinet in Bb (Cl. Bb) has a melodic line with eighth and sixteenth notes. The Alto Saxophone (A. Sax) and Tenor Saxophone (Sax. Tn.) are silent. The Trombone F (Trom. F) part consists of a rhythmic pattern of eighth notes with chords. The Trombone Bb (Tpt. Bb) is silent. The Trombone T (Tbn. T.) part has a rhythmic pattern of eighth notes with chords. The Bombardone (Bomb.) part has a melodic line with eighth notes. The Ssfn. Bb part has a rhythmic pattern of eighth notes. The Cax. (Cax.) part has a rhythmic pattern of eighth notes. The Bmb. (Bmb.) part has a rhythmic pattern of eighth notes. The Cym. (Cym.) part is silent.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssfm. Bb

Cax.

Bmb.

Cym.

47

Fl.

Cl. Bb

A. Sax

Sax. Tn.

Trom. F

Tpt. Bb

Tbn. T.

Bomb.

Ssf. Bb

Cax.

Bmb.

Cym.

Flauta

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

mf

p

p

p

f

f

f

f

Clarinet Bb

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

mf

7

p

12

17

f

21

25

29

36

40

45

Saxofone Alto

VIA DOLOROSA

Rafael M.Henrique

♩ = 60

mf

6

6

16

f

20

26

1. 2. 14 1. 2. 2.

48

Saxofone Tenor

VIA DOLOROSA

Rafael M. Henrique

♩ = 60

mf

7

p

13

1.

18

2.
f

24

1. *2.* 14

45

2.

Trompa em F

VIA DOLOROSA

Rafael M.Henrique

$\text{♩} = 60$

mf

10 *p*

17 *f*

22

26 *pp*

30

34

38

42

47

Trompete Bb

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

mf

7

6

1.

pp

18

2.

f

22

26

1.

2.

14

1. 2.

2.

46

Trombone Tenor

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

mf

9

p

16

f

21

27

pp

32

38

1.

44

2.

Bombardino

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

7

Musical notation for measures 1-6. Bass clef, 4/4 time signature, key signature of two flats. The piece begins with a rest, followed by six measures of eighth-note patterns. The first measure contains a triplet of eighth notes. The dynamic marking *mf* is placed below the first measure. The notation includes various rests and eighth-note groupings.

7

Musical notation for measures 7-11. Measures 7-8 continue the eighth-note patterns. Measure 9 features a repeat sign. Measures 10-11 contain eighth-note patterns with triplet markings (3) above the notes.

12

Musical notation for measures 12-15. Measures 12-13 feature sixteenth-note patterns. Measure 14 has a quarter rest. Measure 15 contains eighth-note patterns with triplet markings (3) above the notes.

16

Musical notation for measures 16-19. Measures 16-18 are grouped under a first ending bracket labeled '1.'. Measure 19 is the start of a second ending bracket labeled '2.'. The dynamic marking *f* is placed below measure 19.

20

Musical notation for measures 20-25. Measures 20-21 feature eighth-note patterns. Measure 22 has a quarter rest. Measures 23-25 continue with eighth-note patterns.

26

Musical notation for measures 26-31. Measures 26-27 are grouped under a first ending bracket labeled '1.'. Measure 28 is the start of a second ending bracket labeled '2.'. Measure 29 has a quarter rest. Measures 30-31 continue with eighth-note patterns. The dynamic marking *p* is placed below measure 30.

32

Musical notation for measures 32-37. Measures 32-34 feature eighth-note patterns with quarter rests. Measure 35 has a whole rest. Measures 36-37 continue with eighth-note patterns.

38

Musical notation for measures 38-44. Measures 38-43 feature eighth-note patterns with quarter rests. Measure 44 is the start of a first ending bracket labeled '1.'. The piece ends with a double bar line.

45

Musical notation for measures 45-49. Measures 45-46 are grouped under a second ending bracket labeled '2.'. Measures 47-49 feature eighth-note patterns.

Sousafone em Bb

VIA DOLOROSA

Rafael M.Henrique

♩ = 60

1. Musical staff 1: Bass clef, 4/4 time signature. Measures 1-9. Dynamics: *mf*.

10. Musical staff 2: Bass clef, 4/4 time signature. Measures 10-17. Dynamics: *p*.

18. Musical staff 3: Bass clef, 4/4 time signature. Measures 18-23. Dynamics: *f*.

24. Musical staff 4: Bass clef, 4/4 time signature. Measures 24-29. Dynamics: *pp*.

30. Musical staff 5: Bass clef, 4/4 time signature. Measures 30-34. Dynamics: *pp*.

35. Musical staff 6: Bass clef, 4/4 time signature. Measures 35-39. Dynamics: *pp*.

40. Musical staff 7: Bass clef, 4/4 time signature. Measures 40-44. Dynamics: *pp*.

45. Musical staff 8: Bass clef, 4/4 time signature. Measures 45-49. Dynamics: *pp*.

Caixa

VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

|| $\frac{4}{4}$ - || mf pp

11

18

f

23

28

pp

34

40

45

Bombo

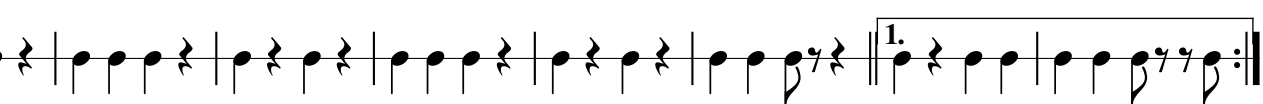
VIA DOLOROSA

Rafael M. Henrique

$\text{♩} = 60$

|| $\frac{4}{4}$ - || 


mf

10 ||: 

pp

18 

f

26 || 

pp

32 || 

38 || 

44 || 

