



**UNIVERSIDADE FEDERAL DA BAHIA
INSTITUTO DE HUMANIDADES ARTES E CIÊNCIAS – IHAC
MESTRADO PROFISSIONAL EM ARTES – PROFARTES
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**A MÚSICA DO GUERREIRO DE ALAGOAS COMO
PROPOSTA PEDAGÓGICA PARA BANDA DE MÚSICA -
CADERNO DE MÚSICAS E ARRANJOS**

Proposta pedagógica apresentada como requisito
para conclusão do Mestrado Profissional em Artes
– PROFARTES, da Universidade Federal da
Bahia.

Orientador: Dr. Cristiano Severo Figueiró.

Salvador

2018

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O Guerreiro de Alagoas – Caderno de músicas e arranjos

Na primeira parte do caderno de músicas constam atividades de apreciação musical e oito lições de prática de conjunto para cordas e coro (violino, viola, cello, violão, percussão e vozes). A lição inicia com a melodia e letra da música a ser trabalhada e segue com exercícios para violão. Ao final de cada lição é disponibilizado um arranjo para ser executado com cordas e coro.

Na segunda parte do caderno de músicas constam lições para instrumentos da banda de música. Depois das lições são disponibilizados três arranjos com as músicas do Guerreiro de Alagoas escritas para banda de música na sequência:

1. Marcha de rua
2. Entrada de Guerra
3. Louvação ao Divino

1. Apreciação musical

Na Marcha de Rua, também chamada de peça de rua, o grupo de Guerreiro marcha em direção ao local da apresentação. Os componentes e figuras se organizam com os Embaixadores no início da fila. Mais à frente, vai o Rei, o Secretário e o Contra-mestre levando o grupo. O Mateu e o Palhaço andam à vontade e incitando o povo no decorrer do caminho e brincando com as crianças. Ao chegar às portas do local da apresentação, o tropéu e o sapateado se intensifica junto com a música e o canto. Depois da marcha de rua inicia-se o Pedido de Abrição de Sede ou de Porta.

No Pedido de Abrição de Sede, também chamada de Pedido de Abrição de Porta, o mestre anuncia a chegada do folgado para apresentação através de elogios aos donos da casa com trovas. É um episódio muito animado e rico em coreografia e música. Os integrantes do grupo cantam e dançam com vigor e empolgação e fazem destacar as vestes multicoloridas com o brilho dos pequenos espelhos. As espadas, os instrumentos, o “tropéu” e sapateado animam a brincadeira.

Com o término da Abrição de Sede, o grupo de Guerreiro executa a Louvação do Divino. Esse episódio pode ser realizado nas capelas dependendo do local onde seja a apresentação. Nas apresentações do Guerreiro em décadas passadas, essa parte era feita na igreja. Na Louvação, o grupo ajoelha-se, tiram os chapéus e cantam as músicas. No

grupo de Guerreiro Mensageiro Padre Cícero existe três músicas Louvação ao Divino, uma música que o grupo canta ajoelhado (Deus te salve) e outras duas que canta de pé (Virgem da Conceição e Matriz do Juazeiro). Na louvação os instrumentos são tocados em dinâmica “piano” e com reverência. Depois de finalizada a louvação inicia-se as Embaixadas.

1.1. Escuta ativa

Ouça as gravações sugeridas das músicas do Guerreiro e observe:

- o ritmo;
- o instrumento melódico e harmônico;
- as vozes;
- a forma da música;
- considere as seguintes perguntas: Quantas instrumentos tocam/cantam? Quantas repetições existem na música? Quais os instrumentos estão tocando?

Ouça gravações sugeridas de bandas de música e observe:

- as funções instrumentais: o canto, o contracanto, o centro e a marcação;
- a forma dos dobrados, valsas e polcas.
- apresente os instrumentos através de imagens e gravações audiovisuais;
- observe o tamanho, o material e como é produzido o instrumento;
- identifique e classificar as regiões grave, média e aguda através da escuta dos instrumentos;
- considere as seguintes perguntas: Quantas instrumentos tocam? Quantas repetições existem na música? Quais os instrumentos estão tocando?

1.2. Contextualização

Faça uma pesquisa nos textos, documentário e sites sugeridos na internet e escreva sobre:

- o contexto histórico do Guerreiro de Alagoas;
- os folguedos que se fundiram com o Guerreiro de Alagoas: o Reisado, o Pastoril, o Caboclinho, a Chegança e o Boi;

- o significado dos episódios para a apresentação do Guerreiro de Alagoas;
- realize pesquisa em livros, revistas, internet, sobre o folclore brasileiro e de Alagoas, grupos folclóricos, artistas populares, danças e temas relacionados;
- interaja com professores de outras disciplinas para compreender aspectos relacionados à interpretação do texto, dos elementos históricos, sociais e culturais presentes nas pesquisas;
- trabalhe aspectos relacionados à dança, ao teatro, ao texto presentes nas pesquisas de grupos folclóricos e dos folguedos;
- pesquise grupos folclóricos do bairro e da cidade que possam conceder entrevistas e realizar apresentações na escola;
- visite ensaios e apresentações de grupos folclóricos na cidade.

Os exercícios desenvolvidos para violão devem ser trabalhados juntamente com os conteúdos de noções elementares de teoria musical, notas, pauta, claves, figuras ou valores, compassos, nomenclatura do violão, indicação de cordas, dedilhação e afinação.

Estes exercícios trabalham:

- a escala;
- o dedilhado a dois, a três e a quatro dedos;
- o dedilhado a duas, a três e a quatro cordas;
- em forma de arpejo;
- em forma de acordes.

Nos exercícios, o aluno inicia com duas cordas a dois dedos em forma de arpejo, e na sequência, pratica com três cordas a três dedos em forma de acorde. No último exercício o aluno estará apto a tocar a música com quatro cordas a quatro dedos.

1.3. Prática de conjunto – Cordas e coro

LIÇÃO 1 – Marcha de Rua

The musical score consists of two staves of music. The top staff starts with a G7 chord, followed by a C chord, and ends with a G7 chord. The lyrics for this section are:

1. Marcha guer rei - ro'que tá na ho - ra de ru-a'-
sou le - ão de guer - ra o tre-me

The bottom staff begins with a G7 chord, followed by an A7 chord, then a section labeled '1' with a G7 chord, and finally a section labeled '2' with a G7 chord. The lyrics for this section are:

fo - ra na pan - ca - da do tam - bor
ter - ra de A - la - go - as che
guer - rei - ro'eu
- gou

Marcha Guerreiro

Que tá na hora

De rua a fora

Na pancada do tambor

Guerreiro eu sou

Leão de guerra

O treme terra

De Alagoas chegou

Escala de Sol Mixolídio

Marcha de rua

6^a corda 5^a corda 4^a corda 3^a corda

2^a corda 1^a corda 1^a corda 2^a corda

3^a corda 4^a corda 5^a corda 6^a corda

EXERCÍCIO A DUAS CORDAS

EXERCÍCIO A TRÊS CORDAS

G



C



G



D



G



EXERCÍCIO A QUATRO CORDAS

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO DO BORDÃO

G

p a p a p a
m m m m m m
i i i i i i

C

G

D

EXERCÍCIO COM VARIAÇÃO RÍTMICA

G

p a p a p a a a a

m m m m m m m m m

i i i i i i i i i

D

x o o

Marcha de rua

Cordas e Coro

Mensageiro Padre Cícero
Arr. Rivaldo Souza

Allegro=120

The musical score consists of seven staves. The first staff is for Voz (soprano). The second is for Violin. The third is for Viola. The fourth is for Cello. The fifth is for Classical Guitar. The sixth is for Pandeirola. The seventh is for Tambor. The score begins with a dynamic of **f**.

6

The score continues from measure 6. The vocal part (Voz) has a sustained note followed by a rhythmic pattern. The other instruments (Violin, Viola, Cello, Classical Guitar, Pandeirola, Tambor) continue their established patterns. The vocal part concludes with the lyrics "1. Marcha guer-

10

Voz: reiro sou que tá na hora de ru-a'-fo-ra na pan-ca-da do tam-sou le-ão de guer-ra o tre-me ter-ra de A-la-go-as che-

Vln.

Vla.

Vc. *p*

C1. Gtr.

Pdla

Tb

mp

13

Voz: bor gou Mar-cha guer-reiro que tá na hora de ru-a'-le-ão de guer-ra o tre-me

Vln. *p*

Vla.

Vc.

C1. Gtr.

Pdla

Tb

16

fo - ra na pan - ca - da do tam - bor
ter - ra de A - la - go - as che - gou
mar - cha guer - reiro que tá na
le - ão de

Vln.
Vla.
Vc.
Cl. Gtr.
Pdla.
Tb.

19

ho - ra de ru - a' - fo - ra na pan - ca - da do tam - bor
guer - ra o tre-me ter - ra de A - la - go - as che - gou
Mar - cha guer - reiro'eu

Vln.
Vla.
Vc.
Cl. Gtr.
Pdla.
Tb.

22

Voz
reiro que tá na ho - ra de ru - a' - fo - ra na pan - ca - da do tam -
sou le - ão de guer - ra o tre-me ter - ra de A - la - go - as che -

Vln.
p

Vla.

Vc.

C1. Gtr.

Pdla

Tb

25

1
bor
gou

2
guer - rei - r'e'u gou

Vln.

Vla.

Vc.

C1. Gtr.

Pdla

Tb

LIÇÃO 2 – Abrição de Sede

1.A-bre - te se - de di-vi - na com for - ça das
San - ta I - ra - ce - ma pe - los an - jos

7

três prin - ce - sa bai - xou em nos sa de - fe - sa um - a
que me'a - ces - te'a - min - ha se - de só con - he - ce pe - lo

11

ca - bo - ca de pe - na min - ha - pe
chei - ro da Ju - - - re - - ma

Abre-te sede divina

Com força das três princesas

Baixou em nossa defesa

Uma caboca de pena

Minha santa Iracema

Pelos anjos que me aceste

A minha sede só conhece

Pelo cheiro da Jurema

Escala de Lá Mixolídio

Abrição de sede

5ª corda | 4ª corda | 3ª corda | 2ª corda | 1ª corda

p p p p p p i m i m i m

1ª corda | 2ª corda | 3ª corda | 4ª corda | 5ª corda

i m i m i m i m p p p p p p

EXERCÍCIO A DUAS CORDAS

A7

D

A7



A7 | D | A7

p i p m

E

A7



E | A7 |

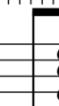
EXERCÍCIO A TRÊS CORDAS

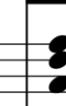
EXERCÍCIO A QUATRO CORDAS


A7

D

A7





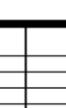



p a p a
m m
i i

E
A7








EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO NO BORDÃO

EXERCÍCIO COM VARIAÇÃO RÍTMICA

A7

The musical score consists of two staves. The top staff shows a treble clef, a key signature of two sharps, and a common time signature. It features a repeating pattern of chords and strumming. The first measure starts with a power chord (root position E major) followed by an open position E major chord. The second measure starts with an open position E major chord followed by a power chord (root position E major). The third measure starts with a power chord (root position A major) followed by an open position A major chord. The fourth measure starts with an open position A major chord followed by a power chord (root position A major). The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. It features a repeating pattern of chords and strumming. The first measure starts with a power chord (root position E major) followed by an open position E major chord. The second measure starts with an open position E major chord followed by a power chord (root position E major). The third measure starts with a power chord (root position A major) followed by an open position A major chord. The fourth measure starts with an open position A major chord followed by a power chord (root position A major). Chord diagrams are provided above the first and third measures.

D

A7

A musical score for guitar and piano. The piano part shows a treble clef staff with a key signature of one sharp (F#) and a bass clef staff with a key signature of one sharp (F#). The guitar part is shown above the piano, with two diagrams of the neck. The first diagram shows a chord with notes x, o, o, o. The second diagram shows a chord with notes o, o, o, o. The music consists of measures of chords and bass notes. The first measure shows an A7 chord (x, o, o, o) with a bass note on the fourth string. The second measure shows a D7 chord (o, o, o, o) with a bass note on the fourth string. The third measure shows an A7 chord (x, o, o, o) with a bass note on the fourth string. The fourth measure shows a D7 chord (o, o, o, o) with a bass note on the fourth string.

E

A7

A musical score for guitar. The top staff shows a 3x3 grid diagram with 'x' at the top-left and dots at the other positions. The first measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note. The second measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note. The third measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note. The fourth measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note. The fifth measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note. The sixth measure has a treble clef, two sharps, and a double bar line. It contains a half note and a quarter note.

Abrição de sede

Cordas e Coro

Mensageiro Padre Cícero

Arr. Rivaldo Souza

1 2 3 4 5 6

Voz

Violin

Viola

Cello

Classical Guitar

Pandeirola

Tambor

mf

7 8 9 10 11 12

Vln.

Vla.

Vc.

Cl. Gtr.

Pdla.

Tb.

13 14 15 16 17 18

1.A - bre - te se - de di - vi - na com for - ça das
 2.min-ha San - ta I - ra - ce ma pe - los an - jos

18 14 15 16 17 18

Vln.

Vla.

Vc.

p

18 14 15 16 17 18

C1. Gtr.

Pdla.

Tb.

24 25 26 27 28 29 30

pe - na
re - ma

24 25 26 27 28 29 30

Vln. 25 26 27 28 29 30

Vla. 25 26 27 28 29 30

Vc. 25 26 27 28 29 30

Cl. Gtr. 25 26 27 28 29 30

Pdla. 25 26 27 28 29 30

Tb. 25 26 27 28 29 30

31

LIÇÃO 3 – Deus te salve

A7
Ô Deus te sal - ve ca - sa san - ta a-on-de

4 D B7 E7 E7 B7
Deus fez a mo - ra - da ôDeus te ra - da a-onde mo - ra'o cá-líx

8 E7 A7 B7 A7 A7
ben - to e a ós - tia con - sa - gra - da a-on-de gra - da

**Ô Deus te salve casa santa
Aonde Deus fez a morada (bis)
Aonde mora o cálice bento
E a óstia consagrada (bis)**

**Bateu asa e cantou o galo
Quando o Salvador nasceu
Canta os anjos nas alturas
Ô glória no céu se deu**

**A 24 de dezembro
a meia-noite deu sinal
rompe a aurora primavera
e viva a noite de natal**

**Quando Deus era menino
E trabalhava em madeira
No pé do Santo Cruzeiro
Vamos rezar o Divino**

**Por ser um crista tão fino
Que Madalena adorou
Manti os olhos e fui vendo
A santa cruz do Senhor**

Escala de Lá Maior

Deus te salve

6^a corda

5^a corda

4^a corda

3^a corda

2^a corda

1^a corda

1^a corda

2^a corda

3^a corda

4^a corda

5^a corda

6^a corda

EXERCÍCIO A DUAS CORDAS

A



D



A



D



B7



E



EXERCÍCIO A TRÊS CORDAS

A

D

A

D

B7

A

EXERCÍCIO A QUATRO CORDAS

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO DO BORDÃO

A

D

A

p a p a
m m i i

D

B7

A

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO RÍTMICA

Guitar tablature for 'Pam Pam' and variations. The top section shows a 12-bar blues progression in A major (A, D, A) with chords indicated above the staff. The bottom section shows a variation in D major (D, B7, A) with chords indicated above the staff. The tablature includes a treble clef, a key signature of two sharps, and a 4/4 time signature. Fingerings (p, m, i), strumming patterns (down-up), and dynamic markings like :||: are included.

Deus te salve

Mensageiro Padre Cícero
Arr. Rivaldo Souza

Allegro ($\text{♩} = \text{c. } 120$)

This section of the musical score begins with a vocal line (Voz) in the soprano range, accompanied by a Violin, Viola, Cello, Classical Guitar, Pandeiro, and Tambor. The instrumentation is primarily acoustic. The vocal part consists of sustained notes followed by rhythmic patterns. The Violin and Viola provide harmonic support with eighth-note chords. The Cello and Classical Guitar add bass lines. The Pandeiro and Tambor provide rhythmic patterns typical of traditional samba or bossa nova. Measure numbers 1 through 5 are indicated above the staves.

6

This section continues the musical style from the first section. It features the same instruments: Voz, Violin, Viola, Cello, Classical Guitar, Pandeiro, and Tambor. The vocal line includes sustained notes and rhythmic patterns. The Violin and Viola play eighth-note chords. The Cello and Classical Guitar provide bass support. The Pandeiro and Tambor maintain the rhythmic patterns. Measure numbers 1 through 5 are indicated above the staves.

11

Voz: õDeus te sal - ve ca - sa san - ta a-onde Deus feza mo - ra - da ôDeus te

Vln.

Vla.

Vc. *mp*

C1. Gtr.

Pand.

Tbr.

16

Voz: ra - da a-onde mo - ra'o calice ben - to e a ós - tia con - sa - gra - da a-onde

Vln.

Vla.

Vc.

C1. Gtr.

Pand.

Tbr.

21

Voz 2
gra-da

Vln. 1 2

Vla. 1 2

Vc. 1 2

Cl. Gtr. 1 2

Pand. 1 2.

Tbr. 1 2.

27

Voz 1 2.

Vln. 1 2.

Vla. 1 2.

Vc. 1 2.

Cl. Gtr. 1 2.

Pand. 1 2.

Tbr. 1. 2.

LIÇÃO 4 – Virgem da Conceição

A
Eu a-do - rei a Virgem da Concepção meu padinho Ci - ção Ru -

4 Bm E7 A A
mão me mandou a - jo - e - lhar Eu a - do - lhar meu fi - gu -

7 A7 Bm E7
rá na matriz do Ju - a - zei - ro ô meu guer - rei-ro eu a - ca-bei de re -

10 A7 A
zar meu fi - gu - zar

Eu adorei a Virgem da Conceição

Meu padinho Ciço Rumão

Me mandou ajoelhar

Meu figurá na matriz do Juazeiro

Ô meu Guerreiro

Eu acabei de rezar

Escala de Lá Mixolídio

Virgem da Conceição

5^a corda | 4^a corda | 3^a corda | 2^a corda | 1^a corda | 1^a corda

p p p p p i m i m i m i m i

1^a corda | 2^a corda | 3^a corda | 4^a corda | 5^a corda

m i m i m i m i p p p p p p p

EXERCÍCIO A DUAS CORDAS

A

Bm

E

A

EXERCÍCIO A TRÊS CORDAS

A

Bm

E

A

EXERCÍCIO A QUATRO CORDAS

A

Bm

E

A

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO NO BORDÃO

A

p a p a p a m i m i m i

Bm

E

A

Virgem da Conceição

Mensageiro Padre Cícero
Arr.: Rivaldo Souza

Piano

Violino *mp*

Viola *mp*

Violoncelo

Violão

Pandeiro

Tambor

Pno.

Vln.

Vla

Vc.

Viol.

Pand.

Tbr

11

Pno. 2.

Vln.

Vla. *p*

Vc.

Viol.

Pand.

Tbr.

Eu a-do - rei a Vir-gem da Con-cei - ção meu pa-dinho Ci - çó Ru - mão me mandou a - jo - e -

15

Pno. 1.

Vln.

Vla. llhar Eu a-do - llhar meu fi-gu - rá na ma-triz do Ju - a - zei - ro ô meuguer-

Vc.

Viol.

Pand.

Tbr.

19

Pno.

Vln.

Vla.

Vc.

Viol.

Pand.

Tbr

rei - ro eu a - ca - bei de re - zar

meu fi - gu - zar

LIÇÃO 5 – Fui sorteado

A7
Fui sor-te - a - do pa - ra ir a guer - ra a min-ha ter - ra ten - ho

7 B7 A7 F#m A7
pe - na de dei - xar quando'e u vol - tar para'o meu in - te - ri - or a jar - di -

14 F#m A7 A7 B7 A7
nei - ra me cha - mar eu vou ser jar - di - nei - ro lá no jar - dim flo - res - tá

**Fui sorteado
para ir à guerra
A minha terra
eu tenho pena de deixa**

**Quando eu voltar
para o meu interior
A jardineira
me chamar eu vou
Ser jardineiro
Lá no jardim florestá**

Escala de Lá Mixolídio

Fui sorteado

The image shows two staves of sheet music for a guitar. The top staff is in common time (indicated by '4') and has a key signature of one sharp (F#). It features six measures, each labeled with a string number: 5^a corda, 4^a corda, 3^a corda, 2^a corda, 1^a corda, and 1^a corda. The bottom staff is also in common time (indicated by '4') and has a key signature of one sharp (F#). It features five measures, each labeled with a string number: 1^a corda, 2^a corda, 3^a corda, 4^a corda, and 5^a corda. The music includes various note heads (solid black, hollow black, and white) and dynamic markings like 'p' (piano) and 'i' (pizzicato). The first measure of the top staff starts with a solid black note on the 5^a corda.

EXERCÍCIO A DUAS CORDAS

The musical score consists of two measures. The first measure starts with an A7 chord (x o o o) at a tempo of quarter note = 131. The second measure starts with an E7 chord (o o o). The lyrics "p i p m p i p m" are written below the notes, indicating a pattern of eighth-note pairs. The score is in common time (indicated by a '1' over a vertical line) and has a key signature of one sharp (indicated by a 'F#'). The staff begins with a treble clef and a 'G' ledger line.

The musical score consists of two parts. The top part shows a guitar chord progression: A7 (with a diagram showing x, o, o, o) followed by a bar line, then D (with a diagram showing x, o, o). The bottom part shows a melodic line for a single instrument, starting with a treble clef and a key signature of four sharps. The melody consists of eighth-note pairs moving up and down the scale.

Guitar tablature for the first section of the solo, starting with a F#m chord. The tab shows a repeating pattern of eighth-note pairs followed by a bar line. Chords B7 and A7 are shown above the tab.

EXERCÍCIO A TRÊS CORDAS

A7

E7

A7

D

F♯m

B7

A7

Sheet music for three-string guitar exercises. The first section starts with an A7 chord (x o o o) followed by a repeating pattern of eighth-note pairs (p m) across six measures. This is followed by an E7 chord (o o o o). The second section begins with an A7 chord (x o o o), followed by a D chord (xoo), and then an F#m chord (dot dot dot). The third section starts with a B7 chord (x o o) and ends with an A7 chord (x o o o).

EXERCÍCIO A QUATRO CORDAS

A7

E7

A7

D

F♯m

B7

A7

Sheet music for four-string guitar exercises. The first section starts with an A7 chord (x o o o) followed by a repeating pattern of eighth-note pairs (p a) across six measures. This is followed by an E7 chord (o o o o). The second section begins with an A7 chord (x o o o), followed by a D chord (xoo), and then an F#m chord (dot dot dot). The third section starts with a B7 chord (x o o) and ends with an A7 chord (x o o o).

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO NO BORDÃO

The image shows three staves of guitar tablature. Each staff begins with a chord diagram above it.

- Staff 1:** Starts with an A7 chord (x o o o). The tab shows a continuous strumming pattern of eighth-note chords. Below the tab, the lyrics "p a p a m m i i" are written under the corresponding notes. The next chord is an E7 (o o o o).
- Staff 2:** Starts with an A7 chord (x o o o). The tab shows a continuous strumming pattern of eighth-note chords. The next chord is a D chord (x o o), followed by an F#m chord (x # # #).
- Staff 3:** Starts with a B7 chord (x o o o). The tab shows a continuous strumming pattern of eighth-note chords. The next chord is an A7 chord (x o o o).

Fui sorteado

Mensageiro Padre Cícero
Arr. Rivaldo Souza

Musical score for the first section of "Fui sorteado". The score consists of six staves:

- Voz**: Treble clef, $\frac{2}{4}$ time signature, key signature of one sharp. Notes are mostly rests.
- Violin**: Treble clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Viola**: Bass clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Cello**: Bass clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Classical Guitar**: Treble clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note chords.
- Pandeiro**: Common time signature. Playing eighth-note patterns.
- Tambor**: Common time signature. Playing eighth-note patterns.

Musical score for the second section of "Fui sorteado". The score consists of seven staves, starting at measure 5:

- Vln.**: Treble clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Vla.**: Bass clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Vc.**: Bass clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note patterns.
- Cl. Gtr.**: Treble clef, $\frac{2}{4}$ time signature, key signature of one sharp. Playing eighth-note chords.
- Pand.**: Common time signature. Playing eighth-note patterns.
- Tbr**: Common time signature. Playing eighth-note patterns.

10

Fui sor - te - a - do pa - ra ir a guer - ra

Vln.

Vla. *p*

Vc.

C1. Gtr.

Pand.

Tbr

mp

14

a min - ha ter - ra ten - ho pe - na de dei - xar

Vln.

Vla.

Vc.

C1. Gtr.

Pand.

Tbr

18 A7 F#m B7

quan - do'eu vol - tar pa - ra'o meu in - te - ri - or

Vln.

Vla. *p*

Vc. *mp*

Cl. Gr.

Pand.

Tbr

22 F#m A7

a jar - di - nei - ra me cha - mar eu vou

Vln.

Vla.

Vc.

Cl. Gr.

Pand.

Tbr

26

A7 B7 A7

Vln.

Vla.

Vc.

Cl. Gtr.

Pand.

Tbr.

30

Vln.

Vla.

mp

Vc.

Cl. Gtr.

Pand.

Tbr.

mf

35

A musical score for orchestra and piano. The score consists of six staves. From top to bottom: 1) Violin (Vln.) in G major, 2) Viola (Vla.) in G major, 3) Cello/Bass (Vc.) in G major, 4) Clarinet/Guitar (Cl. Gtr.) in G major, 5) Piano (Pand.) in common time, and 6) Trombone (Tbr). The piano part features sustained notes and eighth-note chords. The strings play eighth-note patterns. The bassoon part consists of eighth-note pairs. The clarinet part has eighth-note pairs.

LIÇÃO 6 – Campeão

The musical score consists of four staves of music in 4/4 time, key of A major (two sharps). Chords indicated are E7, F#7, E7, A7, and B7.

Lyrics:

Eu sou cam-pe-ão de guer - ra che-guei de lon-ges
 ter - ras com to - do meu ba - ta - lhão Eu lhão pres-te'a-ten -
 ção meu tam-bo - zei - ro o meu Guer - rei-ro e to - do meu ba - ta -
 lhão pres - te'a - ten - lhão

Eu sou

campeão de guerra

Cheguei de longes terras

Com todo meu batalhão

Preste atenção

Meu tambozeiro

O meu guerreiro

E todo meu batalhão

Escala de Mi Mixolídio

Campeão

$\text{♩} = 130$

6ª corda | **5ª corda** | **4ª corda**

3ª corda | **2ª corda** | **1ª corda** | **2ª corda**

3ª corda | **4ª corda** | **5ª corda** | **6ª corda**

i m i m i m i m i

m i p p p p p p p

EXERCÍCIO A DUAS CORDAS

E7

F#7

A7

B7

E7

p i p m p i p m

EXERCÍCIO A TRÊS CORDAS

Top Staff (3 strings):
Chord: E7 (G, B, D)
Pattern: p m i | p m i | p m i | p m i |

Bottom Staff (3 strings):
Chord: F#7 (A, C#, E)
Pattern: # | # | # | # |

Chords: E7, F#7, A7, B7, E7

EXERCÍCIO A QUATRO CORDAS

Top Staff (4 strings):
Chord: E7 (G, B, D, G)
Pattern: p a m i | p a m i | p a m i | p a m i |

Bottom Staff (4 strings):
Chord: F#7 (A, C#, E, G#)
Pattern: # | # | # | # |

Chords: E7, F#7, A7, B7, E7

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO NO BORDÃO

The musical score consists of two staves of music for a four-string guitar. The top staff starts with an E7 chord (guitar chord diagram: x o o o) followed by a repeating pattern of two measures. Each measure contains a bass note (p), an eighth-note chord (m), another bass note (p), and another eighth-note chord (m). Below each note is a letter indicating the strumming pattern: 'a' for an upward strum and 'i' for an inward strum. The first measure starts with a bass note (p), followed by an eighth-note chord (m), another bass note (p), and another eighth-note chord (m). The second measure starts with a bass note (p), followed by an eighth-note chord (m), another bass note (p), and another eighth-note chord (m). The bottom staff continues the pattern with an A7 chord (guitar chord diagram: x o o o), a B7 chord (guitar chord diagram: o o o o), and an E7 chord (guitar chord diagram: o o o o).

Entrada de guerra Campeão

Treme Terra de Alagoas
Mestre Benon
Arr. Rivaldo Souza

8

guer - ra che-guei de lon-ges ter - ras com to - do meu ba - ta - lhão eu

Vln.

Vla.

Vc.

Cl. Gtr.

Pand.

Tbr.

11

lhão preste'a-ten - ção meutam-bo - zei - ro ó meuguer-

Vln.

Vla.

Vc.

Cl. Gtr.

Pand.

Tbr.

14

rei - ro com to - do meu ba - ta - lhão preste'a-ten lhão

Vln.

Vla.

Vc.

Cl. Gtr.

Pand.

Tbr.

17

Vln.

Vla.

Vc.

Cl. Gtr.

Pand.

Tbr.

LIÇÃO 7 – Matriz do Juazeiro

The musical score consists of six staves of music in common time (indicated by '6/8' in the first staff) and G major (indicated by a treble clef). The lyrics are written below each staff, corresponding to the chords shown above them.

Chords:

- E7 (Measures 1, 4, 10, 13, 16)
- Bm (Measures 2, 5, 8, 11, 14)
- F#7 (Measures 3, 6, 9, 12, 15)
- E7 (Measures 7, 17)
- E7 (Measures 18, 21)

Measure 1: E7 | Bm |
Na Ma-triz do Ju-a - zei-ro tem um cru-zei - ro fir -

Measure 4: E7 | Bm | E7 |
ma-do eu vi meu pa-din-ho do la - do ben-ço -

Measure 7: F#7 | E7 |
an - do to - do ru - mero mero mas a -

Measure 10: E7 | Bm |
que - le quevem pri - meiro prá fa - zer a su-a de-vô -

Measure 13: E7 | Bm | E7 |
çã - o com o jo - e - lho no chã - o a - do -

Measure 16: F#7 | E7 | E7 |
rai o pai ver-da - dei-ro mas a - deiro

**Na matriz do Juazeiro, tem um cruzeiro firmado
 Eu vi meu padrinho do lado, abençoando todo romeiro
 Mas aquele que vem primeiro, prá fazer a sua devoção
 Com o joelho no chão, adorai o Pai verdadeiro**

Escala de Mi Mixolídio

Matriz do Juazeiro

The image shows three staves of musical notation for guitar, illustrating the Mi Mixolídio scale and chords. The notation includes fingerings (p, i, m) and string numbers (6ª, 5ª, 4ª, 3ª, 2ª, 1ª) above the notes.

Staff 1: 6ª corda (6th string), 5ª corda (5th string), 4ª corda (4th string), 3ª corda (3rd string).

Staff 2: 2ª corda (2nd string), 1ª corda (1st string), 2ª corda (2nd string), 3ª corda (3rd string).

Staff 3: 4ª corda (4th string), 5ª corda (5th string), 6ª corda (6th string).

EXERCÍCIO A DUAS CORDAS

The image shows a musical score for two-string guitar exercises, featuring chords E7, Bm, and E7, followed by F#7 and E7. It includes chord diagrams and fingerings (p, i, m) below the notes.

Chords:

- E7: Chord diagram (x x o o o)
- Bm: Chord diagram (o o x x o)
- E7: Chord diagram (x x o o o)
- F#7: Chord diagram (x x x x x)
- E7: Chord diagram (x x o o o)

EXERCÍCIO A TRÊS CORDAS

Guitar tablature for the first section of the solo:

E7

Chord diagram: (Fret 3, string 6; F# fret 2, string 5; A fret 2, string 4; C# fret 3, string 3; E fret 3, string 2; G# fret 2, string 1)

Notes: (p) (m) (m) (p) (m) (m) (i) (i)

Bm

Chord diagram: (Fret 2, string 6; F# fret 2, string 5; A fret 2, string 4; C# fret 3, string 3; E fret 3, string 2; G# fret 2, string 1)

E7

Chord diagram: (Fret 3, string 6; F# fret 2, string 5; A fret 2, string 4; C# fret 3, string 3; E fret 3, string 2; G# fret 2, string 1)

F#7

Chord diagram: (Fret 3, string 6; F# fret 2, string 5; A# fret 3, string 4; C# fret 3, string 3; E# fret 3, string 2; G# fret 2, string 1)

E7

Chord diagram: (Fret 3, string 6; F# fret 2, string 5; A# fret 3, string 4; C# fret 3, string 3; E# fret 3, string 2; G# fret 2, string 1)

EXERCÍCIO A QUATRO CORDAS

E7 Bm E7

 | :: | :: | :: | :: | :: | :: |

p a a a a a a a

m m m m m m m m

i i i i i i i i

F#7 E7

 | :: | :: | :: | :: | :: | :: |

EXERCÍCIO A QUATRO CORDAS COM VARIAÇÃO NO BORDÃO


E7

Bm

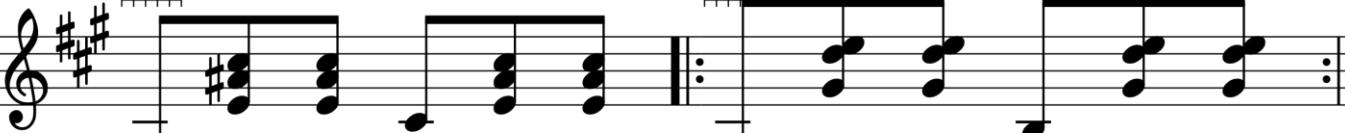
E7



p a a p a a
m m m m m m
i i i i i i

F#7

E7



Matriz do Juazeiro

Mensageiro Padre Cícero
Arr. Rivaldo Souza

Voz

Violin

Viola

Cello

Classical Guitar

Pandeiro

Tambor

5

Vln.

Vla.

Vc.

Cl. Gtr.

Pdr.

Tbr.

9

Vln.

Vla.

Vc.

Cl. Gtr.

Pdr.

Tbr.

Na Ma-triz do Ju-a - zei - ro
tem um cru - zei - ro fir - ma - do eu

13

Vln.

Vla.

Vc.

Cl. Gtr.

Pdr.

Tbr.

vi meu pa - din - ho do la - do ben - çó - an - do to - do ru - mero mas a -

17

que - le que vem pri - meiro
prá fa - zer a su - a de - vo - çã - o

Vln.
Vla.
Vc.
Cl. Gtr.
Pdr.
Tbr.

21

com o jo - e - lho no chã - o a - do - rai o pai ver - da - dei

Vln.
Vla.
Vc.
Cl. Gtr.
Pdr.
Tbr.

25

Vln.

mf

Vla.

Vc.

Cl. Gtr.

Pdr.

Tbr.

29

Vln.

Vla.

Vc.

Cl. Gtr.

Pdr.

Tbr.

LIÇÃO 8 – Guerreiro Alagoano

$\text{♩} = 90$

D7

D7

Mes-tre Pe-dro'eu sa - i de Pe - ne - do do - min - go bem

4

Em D7

D7

ce-do'ás seis ho - ras Mes-tre Pe-dro'eu sa - i de Pe - ne - do'domin - go bem

7

Em D7

D7

ce-do'ás seis ho - ras Só a - go - ra'é que'es-tou re - tor - nan - do sou a - la - go -

10

1.

2.

1.

2.

a - no'on - de'o Guer - rei - ro mo - ra Só a - mo - ra

Mestre Pedro eu saí de Penedo

Domingo bem cedo às seis horas

Só agora é que estou retornando

Sou alagoano onde o Guerreiro mora

Me lembrei de Palmeira dos Índios

Pra lá vou seguindo agora

Sou devoto de Nossa Senhora

Sou alagoano onde o Guerreiro mora

Escala de Ré Mixolídio

Guerreiro alagoano

4^a corda | 3^a corda | 2^a corda | 1^a corda

p p p p i m i m i m i m i m i

2^a corda | 3^a corda | 4^a corda

m i m i m i m i p p p p

EXERCÍCIO A DUAS CORDAS

D7

x o o

p i m p i m

Em



EXERCICIO A TRÊS CORDAS

D7

x x o

p m m p m m

i i i i i i

Em



EXERCÍCIO A QUATRO CORDAS

D7



Em



D7



p a a p a a
m m m m i i
i i i i

D7



Em



D7



p a a
m m m
i i i
a a a
m m m
i i i
p p p

Guerreiro alagoano

Clemilda

Arr. Rivaldo Souza

Voz

Violin *p*

Viola *p*

Cello

Classical Guitar

Tambourine

Pandero

Vln.

Vla.

Vc.

Cl. Gtr.

Tamb.

12

This musical score page contains two staves of music for orchestra and tambourine, spanning measures 12 through 18.

Measure 12: The score includes parts for Violin (Vln.), Viola (Vla.), Cello/Bass (Vc.), Clarinet Group (Cl. Gtr.), and Tambourine (Tamb.). The key signature is $\text{F}^{\#}$, and the time signature changes between $\frac{8}{8}$ and $\frac{6}{8}$. The violins play eighth-note patterns. The violas and cellos provide harmonic support. The clarinet group plays eighth-note chords. The tambourine provides rhythmic patterns.

Measure 18: The score continues with the same instruments. The key signature changes to $\text{D}^{\#}$, and the time signature changes between $\frac{8}{8}$ and $\frac{6}{8}$. The violins play eighth-note patterns. The violas and cellos provide harmonic support. The clarinet group plays eighth-note chords. The tambourine provides rhythmic patterns.

24

Vln.

Vla.

Vc.

Cl. Gtr.

Tamb.

30

36

This musical score page contains two staves of six-line music. The top staff includes parts for Violin (Vln.), Viola (Vla.), and Cello/Bass (Vc.). The bottom staff includes parts for Clarinet/Trumpet (Cl. Gtr.) and Tambourine (Tamb.). Measure 36 begins with the Vln. playing eighth-note pairs, followed by the Vla. and Vc. with eighth-note pairs. The Cl. Gtr. provides harmonic support with sustained chords. Measure 37 starts with a rest for the Vln., followed by the Vla. and Vc. continuing their eighth-note patterns. The Cl. Gtr. maintains its harmonic function. Measures 38 and 39 show the Vln. and Vla. continuing their eighth-note patterns, with the Vc. and Cl. Gtr. providing harmonic support. Measure 40 concludes with the Vln. and Vla. playing eighth-note pairs, while the Vc. and Cl. Gtr. provide harmonic support.

40

2. Prática de Conjunto – Banda de música

Na prática de conjunto são trabalhadas duas lições das músicas Marcha de rua – lição 1, e Entrada de guerra – lição 2, com a seguinte sequência de exercícios para os instrumentos da banda de música: a escala, a melodia principal e segunda voz, e exercícios rítmico-harmônicos. A execução dos arranjos deve ser feita ao término do trabalho das lições.

2.1. Lição 1

FLAUTA TRANSVERSAL

Escala de Fá Mixolídio

Marcha de rua



Marcha de rua

Melodia



Abrição de sede
Melodia



CLARINETAS**Escala de Fá Mixolídio**

Marcha de rua

Clarineta Bb

A musical staff for Clarineta Bb in 2/4 time. The melody consists of eighth and sixteenth note patterns.

Clarineta Bb

A second musical staff for Clarineta Bb in 2/4 time, continuing the melody from the previous staff.

Cl. Bb

A musical staff for Cl. Bb in 2/4 time. The melody consists of eighth and sixteenth note patterns.

Cl. Bb

A second musical staff for Cl. Bb in 2/4 time, continuing the melody from the previous staff.

Escala

Marcha de rua

Clarineta Bb

A musical staff for Clarineta Bb in 2/4 time. The melody consists of eighth and sixteenth note patterns.

Clarineta Bb

A second musical staff for Clarineta Bb in 2/4 time, continuing the melody from the previous staff.

Cl. Bb

A musical staff for Cl. Bb in 2/4 time. The melody consists of eighth and sixteenth note patterns.

Cl. Bb

A second musical staff for Cl. Bb in 2/4 time, continuing the melody from the previous staff.

Marcha de rua Melodia

Clarineta Bb

Cl. Bb

Exercício

Cl. Bb

Cl. Bb

Abriçao de porta Melodia

Cl. Bb

The musical score consists of two staves of music for a Clarinet in B-flat (Bb). The first staff begins with a rest followed by a eighth note, a sixteenth note, another eighth note, and a quarter note. The second staff begins with a rest followed by a eighth note, a sixteenth note, another eighth note, and a quarter note. Both staves continue with a series of eighth and sixteenth notes.

Cl. Bb

The musical score consists of two staves of music for a Clarinet in B-flat (Bb). The first staff begins with a quarter note, followed by a eighth note, a sixteenth note, and a eighth note. This pattern repeats. The second staff begins with a quarter note, followed by a eighth note, a sixteenth note, and a eighth note. This pattern repeats.

SAXOFONES: ALTO, TENOR E BARÍTONO

Escala

Marcha de rua

Saxofone Alto

Saxofone Tenor

Saxofone barítono

A. Sax

Sax. Tn.

Bar. Sax

Marcha de rua Melodia

Saxofone Alto

Saxofone Tenor

Saxofone barítono

A. Sax

Sax. Tn.

Bar. Sax

Exercício

A. Sax

Rhythmic pattern: | :> B > B | > B B B B | > B > B | > B B B B |

Sax. Tn.

Rhythmic pattern: | :> B > B | > B B B B | > B > B | > B B B B |

Bar. Sax

Rhythmic pattern: | :> B > B | > B B B B | > B > B | > B B B B |

A. Sax

Rhythmic pattern: | > B > B | > #B B B B | > B > B | > B B B B | :|

Sax. Tn.

Rhythmic pattern: | > B > B | > B B B B | > B > B | > B B B B | :|

Bar. Sax

Rhythmic pattern: | > B > B | > B B B B | > B > B | > B B B B | :|

Abrição de porta Melodia

A. Sax

Sax. Tn.

Bar. Sax

TROMPAS EM FÁ

Escala

Marcha de rua

Trompa em F

Trompa em F

Trom. F

Trom. F

Marcha de rua

Melodia

Trompa em F

Trompa em F

Trom. F

Trom. F

Exercício

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains four eighth notes followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains four eighth notes followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Exercício

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains a eighth note, followed by a sixteenth note, a eighth note, followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains a eighth note, followed by a sixteenth note, a eighth note, followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains a eighth note, followed by a sixteenth note, a eighth note, followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Trom. F

A musical staff for Trombone F. It consists of two measures of music. The first measure contains a eighth note, followed by a sixteenth note, a eighth note, followed by a sixteenth note. The second measure is identical. This pattern repeats across the page.

Abrição de porta Melodia

Trom. F

Trom. F

Trom. F

Trom. F

TROMPETES EM SI BEMOL

Escala

Marcha de rua

Trompete Bb

2/4

Trompete Bb

2/4

Tpt. Bb

2/4

Tpt. Bb

2/4

Marcha de rua

Melodia

Trompete Bb

2/4

Trompete Bb

2/4

Tpt. Bb

2/4

Tpt. Bb

2/4

Exercício

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of four measures. The first measure has two eighth notes followed by a breve rest. The second measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) repeated twice. The third measure has a breve rest followed by two eighth notes. The fourth measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of four measures. The first measure has a breve rest followed by two eighth notes. The second measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). The third measure has a breve rest followed by two eighth notes. The fourth measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of four measures. The first measure has a breve rest followed by two eighth notes. The second measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). The third measure has a breve rest followed by two eighth notes. The fourth measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of four measures. The first measure has a breve rest followed by two eighth notes. The second measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). The third measure has a breve rest followed by two eighth notes. The fourth measure has a breve rest followed by a sixteenth-note pattern: (B, A, G, F) followed by (E, D, C, B). Measures are separated by vertical bar lines.

Abrição de porta Melodia

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of five measures. The first measure has a quarter note followed by a eighth-note pair. The second measure has a quarter note followed by a eighth-note pair. The third measure has a quarter note followed by a eighth-note pair. The fourth measure has a quarter note followed by a eighth-note pair. The fifth measure has a quarter note followed by a eighth-note pair. Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of five measures. The first measure has a quarter note followed by a eighth-note pair. The second measure has a quarter note followed by a eighth-note pair. The third measure has a quarter note followed by a eighth-note pair. The fourth measure has a quarter note followed by a eighth-note pair. The fifth measure has a quarter note followed by a eighth-note pair. Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of five measures. The first measure has a quarter note followed by a eighth-note pair. The second measure has a quarter note followed by a eighth-note pair. The third measure has a quarter note followed by a eighth-note pair. The fourth measure has a quarter note followed by a eighth-note pair. The fifth measure has a quarter note followed by a eighth-note pair. Measures are separated by vertical bar lines.

Tpt. Bb

A musical staff for a trumpet in Bb. It consists of five measures. The first measure has a quarter note followed by a eighth-note pair. The second measure has a quarter note followed by a eighth-note pair. The third measure has a quarter note followed by a eighth-note pair. The fourth measure has a quarter note followed by a eighth-note pair. The fifth measure has a quarter note followed by a eighth-note pair. Measures are separated by vertical bar lines.

TROMBONES

Escala

Marcha de rua

A musical score consisting of six staves of music for two Trombones and four Bassoons. The top two staves are for Trombones, both in bass clef, common time, and key signature of one flat. The bottom four staves are for Bassoons, also in bass clef, common time, and key signature of one flat. The music consists of various note patterns, including eighth and sixteenth notes, and rests.

Trombone

Trombone

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Marcha de rua
Melodia

Trombone

Trombone

Tbn.

Tbn.

Exercício

Tbn.

Tbn.

Tbn.

Tbn.

Abrição de porta Melodia

The musical score consists of six staves of music for three tubas (Tbn.). The score is divided into two sections. The first section contains two staves, and the second section contains four staves. Each staff begins with a clef (Bass Clef), a key signature of one flat (F#), and a common time signature. The music features eighth-note patterns, including slurs and grace notes. The first section ends with a repeat sign and a double bar line. The second section begins with a repeat sign and a double bar line.

BOMBARDINO

Escala

Marcha de rua



Marcha de rua

Melodia



Exercício

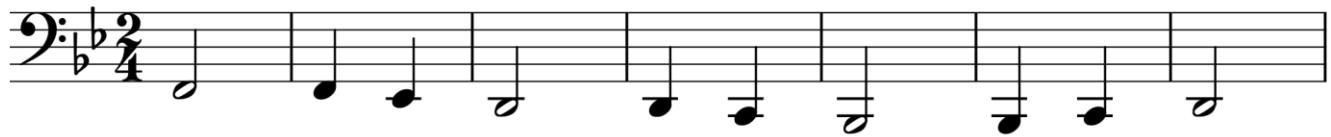
Four staves of musical notation in bass clef. Each staff consists of two measures. The first measure contains a dotted half note followed by a eighth note tied to a sixteenth note. The second measure contains a dotted half note followed by a quarter note. The third measure contains a dotted half note followed by a eighth note tied to a sixteenth note. The fourth measure contains a dotted half note followed by a quarter note.

Abrição de porta Melodia

Three staves of musical notation in bass clef. Each staff consists of two measures. The first measure contains a dotted half note followed by a eighth note tied to a sixteenth note. The second measure contains a dotted half note followed by a quarter note. The third measure contains a dotted half note followed by a eighth note tied to a sixteenth note. The fourth measure contains a dotted half note followed by a quarter note.

TUBA**Escala**

Marcha de rua

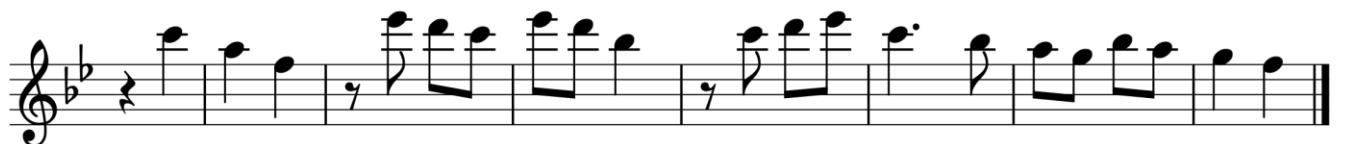
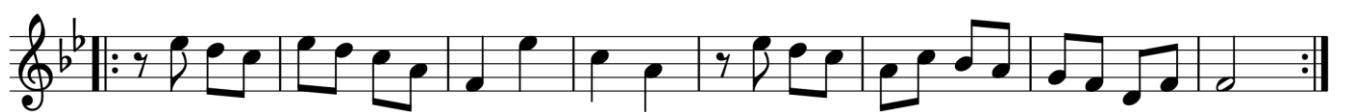
**Marcha de rua****Melodia**

Exercício

Four staves of musical notation for bass clef, common time, and a key signature of one flat. Each staff consists of two measures. The first measure of each staff contains eighth notes. The second measure contains quarter notes, followed by a bar line, and then eighth notes.

Abrição de porta Melodia

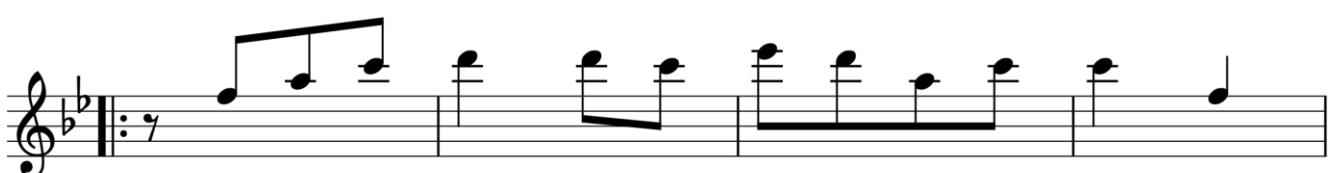
Three staves of musical notation for bass clef, common time, and a key signature of one flat. The first staff shows a melodic line with eighth and quarter notes. The second staff continues the melody with eighth and quarter notes. The third staff concludes the melody with eighth and quarter notes.

2.2. Lição 2**FLAUTA****GUERREIRO CHEGUEI AGORA****MELODIA****FUI SORTEADO****MELODIA**

CAMPEÃO MELODIA



MATRIZ DO JUAZEIRO MELODIA



CLARINETAS

GUERREIRO CHEGUEI AGORA

MELODIA

Clarineta Bb

Clarineta Bb

Cl. Bb

Cl. Bb

EXERCÍCIO

Cl. Bb

Cl. Bb

FUI SORTEADO MELODIA

Cl. Bb

Cl. Bb

Cl. Bb

Cl. Bb

Cl. Bb

Cl. Bb

CAMPEÃO MELODIA

Cl. Bb

A musical score for a Clarinet in B-flat (Cl. Bb). The key signature is one sharp (F#), and the time signature is common time (indicated by a '4'). The first measure starts with a rest followed by a eighth note. The second measure has a half note. The third measure features a sixteenth-note pattern. The fourth measure contains a bass note followed by a sixteenth-note pattern. The fifth measure shows a sixteenth-note pattern. The sixth measure consists of a eighth note followed by a sixteenth-note pattern. The seventh measure ends with a half note. The score concludes with a repeat sign and a double bar line.

Cl. Bb

A continuation of the musical score for Clarinet Bb. The key signature remains one sharp (F#) and the time signature is common time. The first measure starts with a rest followed by a eighth note. The second measure has a half note. The third measure features a sixteenth-note pattern. The fourth measure contains a bass note followed by a sixteenth-note pattern. The fifth measure shows a sixteenth-note pattern. The sixth measure consists of a eighth note followed by a sixteenth-note pattern. The seventh measure ends with a half note. The score concludes with a repeat sign and a double bar line.

Cl. Bb

A continuation of the musical score for Clarinet Bb. The key signature remains one sharp (F#) and the time signature is common time. The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure has a half note. The third measure features a sixteenth-note pattern. The fourth measure contains a bass note followed by a sixteenth-note pattern. The fifth measure shows a sixteenth-note pattern. The sixth measure consists of a eighth note followed by a sixteenth-note pattern. The seventh measure ends with a half note. The score concludes with a repeat sign and a double bar line.

Cl. Bb

A continuation of the musical score for Clarinet Bb. The key signature remains one sharp (F#) and the time signature is common time. The first measure starts with a eighth note followed by a sixteenth-note pattern. The second measure has a half note. The third measure features a sixteenth-note pattern. The fourth measure contains a bass note followed by a sixteenth-note pattern. The fifth measure shows a sixteenth-note pattern. The sixth measure consists of a eighth note followed by a sixteenth-note pattern. The seventh measure ends with a half note. The score concludes with a repeat sign and a double bar line.

MATRIZ DO JUAZEIRO MELODIA

SAXOFONES

GUERREIRO CHEGUEI AGORA

MELODIA

Saxofone Alto

Saxofone Tenor

Saxofone barítono

A. Sax

Sax. Tn.

Bar. Sax

FUI SORTEADO
MELODIA

A. Sax

Sax. Tn.

Bar. Sax

A. Sax

Sax. Tn.

Bar. Sax

A. Sax

Sax. Tn.

Bar. Sax

CAMPEÃO MELODIA

A. Sax

Sax. Tn.

Bar. Sax

A. Sax

Sax. Tn.

Bar. Sax

MATRIZ DO JUAZEIRO
MELODIA

The musical score consists of two systems of music. Each system has three staves: A. Saxophone (Alto), Trombone (Sax. Tn.), and Bass Saxophone (Bar. Sax.). The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The vocal line is in parentheses above the staff.

System 1 (Measures 1-8):

- A. Sax:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).
- Sax. Tn.:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).
- Bar. Sax:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).

System 2 (Measures 9-16):

- A. Sax:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).
- Sax. Tn.:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).
- Bar. Sax:** Starts with a grace note followed by eighth-note pairs: (G,A), (B,C), (D,E), (F,G), (A,B), (C,D), (E,F), (G,A).

TROMPAS**GUERREIRO CHEGUEI AGORA
MELODIA**

Trompa em F

Trompa em F

Trom. F

Trom. F

FUI SORTEADO
MELODIA

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

Trom. F

Music staff for Trom. F, showing measures 1 through 9.

CAMPEÃO MELODIA

The musical score consists of four staves, each labeled "Trom. F". The staves are arranged vertically. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first three staves begin with a repeat sign followed by a bass clef, indicating a change in pitch for the beginning of each line. The music features various note patterns including eighth and sixteenth notes, rests, and dynamic markings like forte (f) and piano (p). The score concludes with a double bar line and repeat dots at the end of each staff.

MATRIZ DO JUAZEIRO MELODIA

Trom. F

TROMPETES**GUERREIRO CHEGUEI AGORA
MELODIA**

Trompete Bb

2||: x C B A G F E |

Trompete Bb

2||: x C B A G F E D |

Tpt. Bb

2||: x D C B A G F E |

Tpt. Bb

2||: x D C B A G F E D |

FUI SORTEADO
MELODIA



CAMPEÃO MELODIA



MATRIZ DO JUAZEIRO MELODIA

Tpt. Bb

TROMBONES**GUERREIRO CHEGUEI AGORA
MELODIA**

FUI SORTEADO
MELODIA

Tbn. 

Tbn. 

Tbn. 

Tbn. 

Tbn. 

Tbn. 

CAMPEÃO
MELODIA



MATRIZ DO JUAZEIRO

MELODIA

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

Tbn.

BOMBARDINO E TUBA**GUERREIRO CHEGUEI AGORA
MELODIA**

Bombardino

Tuba

Bomb.

Tba.

**GUERREIRO CHEGUEI AGORA
MELODIA**

Bombardino

Tuba

Bomb.

Tba.

FUI SORTEADO
MELODIA

Bomb.

Tba.

Bomb.

Tba.

Bomb.

Tba.

CAMPEÃO MELODIA

Bomb.

Tba.

Bomb.

Tba.

MATRIZ DO JUAZEIRO
MELODIA

Bomb.

Tba.

Bomb.

Tba.

Bomb.

Tba.

Bomb.

Tba.

⋮

⋮

⋮

⋮

EXERCÍCIO - METAIS

Trom. F | :|: |

Trom. F | :|: |

Tpt. Bb | :|: |

Tpt. Bb | :|: |

Tbn. | :|: |

Tbn. | :|: |

Bomb. | :|: |

Tba. | :|: |