



Obras completas
partituras editadas
ou manuscritas

Volume 10 (O)

***Glauber
Santiago***



EDESP-UFSCar

Obras completas: partituras
editadas ou manuscritas

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Obras completas **partituras editadas ou manuscritas** **Volume 10 (O)**

Glauber Lúcio Alves Santiago

1ª edição



EDESP-UFSCar

São Carlos, 2022

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Tecnologias aplicadas à criação, à expressão e ao ensino musicais

Projeto gráfico e diagramação

Clarissa Bengtson e Glauber Santiago

Capa

Clarissa Bengtson

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O Bebê (Opus 558). Ano: 2005

Dedicado a Thais e Pablo

O Bebê

(SCTB)

Glauber Santiago 2005

Soprano

Contralto

Tenor

Baixo

Vem, ansei-o teu a-fe-to de a-mor e paz!

Vem, ansei-o teu a-fe-to de a-mor e paz!

Vem, ansei-o teu a-fe-to de a-mor e paz!

Vem, ansei-o teu a-fe-to de a-mor e paz!

Marcha rancho

Dum, dum, dum, dum, dum, dum, dum, dum,

O bebê

Letra e Música: Glauber Santiago

Vem, anseio teu afeto de amor e paz!

Brilha o céu, brilha o mar.
 Teu volume espargue luz.
 Anseio o segredo da cisão
 Onde o tempo de separa
 Mas nascas como o sol.

*Vem, resides entre os banais
 Reformulando velhas gerações.
 Desaloja o egoísmo dos tolos
 E me envolves com o teu amor.*

*Sedes vida entre os mortais,
 E vais impondo tuas condições.
 Pois viver é uma coroa com louros
 Que se forja com o teu amor.*

Meu bebê, meu sonhar,
 Teu momento espargue luz.
 Espero esta contradição
 Quando o corpo dilacera
 E me vou por teu farol.

Meu bebê!

O Bebê - 2

Bri - lha o céu, bri - lha o mar. Teu vo - lu -

Bri - lha o céu, bri - lha o mar. Teu vo - lu -

Bri - lha o céu, bri - lha o mar. Teu vo - lu -

dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

- me es - par - ge luz. An - sei - o se - gre - do da ci - são

- me es - par - ge luz. An - sei - o se - gre - do da ci - são

- me es - par - ge luz. An - sei - o se - gre - do da ci - são

dum, dum, dum, dum, dum, an - sei - o se - gre - do da ci - são, da ci - são.

— On - de o tem - po se se pa - ra Mas nas - ces co - mo o sol.

— On - de o tem - po se se pa - ra Mas nas - ces co - mo o sol. nas - ces co - mo o sol.

— On - de o tem - po se se pa - ra Mas nas - ces co - mo o sol. nas - ces co - mo o sol.

— dum, dum, dum, dum, dum, dum, dum, dum, sol. nas - ces co - mo o sol.

O Bebê - 3



1. Vem, re - si - des en - tre os ba - nais. —
2. Se - des vi - da en - tre os mor - tais. —

1. Vem, os ba - nais. — Re - for - mu - lan - do ve - lhas
2. Se os mor - tais. — E vais im - pon - do tu - as

1. Vem, os ba - nais. —
2. Se os mor - tais. —

1. Vem, os ba - nais. — Re - for - mu - lan - do ve - lhas
2. Se os mor - tais. — E vais im - pon - do tu - as

Ve - lhas ge - ra - ções. De - sa - lo - ja o e - go ís - mo dos to - los
Tu - as con - di - ções. Pois vi - ver é u - ma co - ro - a com lou - ros

ge - ra - ções. —
con - di - ções. —

O e - go ís - mo dos to - los
é u - ma co - ro - a com lou - ros

Ve - lhas ge - ra - ções. O e - go ís - mo dos to - los
Tu - as con - di - ções. é u - ma co - ro - a com lou - ros

ge - ra - ções. — O e - go ís - mo dos to - los
con - di - ções. — é u - ma co - ro - a com lou - ros

E me en - vol - ves com o teu a - mor. —
Que se for - ja com o

E me en - vol - ves com o teu a - mor. — bê, bê, bê, bê.
Que se for - ja com o

E me en - vol - ves com o teu a - mor. — bê, bê, bê, bê.
Que se for - ja com o

E me en - vol - ves com o teu a - mor. Dum, dum, dum, dum.
Que se for - ja com o

O Bebê - 4

Al Coda

2

teu a - mor. teu a - mor. bê, bê, bê, bê. teu a - mor. bê, bê, bê, bê. teu a - mor. Dum, dum, dum,

Meu be - bê, meu so - nhar, Teu mo - men - to es -
Meu be - bê, meu so - nhar, Teu mo - men - to es -
Meu be - bê, meu so - nhar, Teu mo - men - to es -
Dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum, dum,

par - je luz. Es - pe - ro es - ta con - tra - di - ção Quan - do o
par - je luz. Es - pe - ro es - ta con - tra - di - ção Quan - do o
par - je luz. Es - pe - ro es - ta con - tra - di - ção Quan - do o
dum, dum, dum, Es - pe - ro - es - ta con - tra - di... Con - tra - di - ção dum, dum,

O Bebê - 5

D.S. al Coda

cor - po di - la - ce - ra e - me vou por teu fa - rol.

cor - po di - la - ce - ra e - me vou por teu fa - rol, com - o teu fa - rol.

cor - po di - la - ce - ra e - me vou por teu fa - rol, com - o teu fa - rol.

dum, dum, dum, dum, dum, dum, rol, com - o teu fa - rol.

Meu bê - bê!

Meu bê - bê!

Meu bê - bê!

Meu bê - bê!

O CÉU

Handwritten musical score for 'O Céu'. The score is written on four staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter rest, followed by a series of eighth and quarter notes. The second staff is the guitar accompaniment, featuring chords such as G, G7, C, D4=C/D, D7, G, G/B, and C. The third staff continues the guitar accompaniment with chords like D7, G9, G/B, Em, and Bm7. The fourth staff shows a bass line with notes and rests, and includes a double bar line with a repeat sign. Above the staves, there are handwritten notes: 'OLIMBON' and 'pp' above the first staff; 'ESMILHADO' above the second staff; and '1-VEZ' and '2-VEZ' above the fourth staff.

QUANDO CRISTO AO MUNDO VEIO MORRER PRA SALVAR TODA RAÇA QUE CRER,

SE VOCE É UM DAQUELES QUE CRÊ ENTO INÁ, INÁ.

ESMILHADO

VOCE VAI PARA O CÉU COM DEUS. COM SEU SANTO E BOM

DEUS ESTAR, COM OS ANJOS DE DEUS LOUVAR, MUI FELIZ COM DEUS

ESTÁ, FELIZ LOUVAR, FELIZ MORRER NO CÉU

O Céu

Por Glauber Santiago

Quando Cristo ao mundo veio morrer
Pra salvar todo aquele que crê
Se você é um daqueles que crê então irá, irá.

Estribilho:

Você vai para o céu com Deus.
Com seu santo e bom Deus estar,
Com os anjos de Deus louvar,
Mui feliz com Deus estar,
Feliz louvar,
Feliz morar
No céu.

(Manaus, 1988)

O Elétrico (Opus 127). Ano: 1993

O Elétrico

Glauber Lúcio Alves Santiago

C#m7 Cmaj7 F#m7 Fmaj7 Cdim^(b13) Em7 Cmaj7
 F#m7 Fmaj7 D#dim Dm^{11(b5)} Bbmaj7/D C#maj7/D Dm^{11(b5)} Bbmaj7/D C#maj7/D
 Dm^{11(b5)} Bbmaj7/D C#maj7/D Dm^{11(b5)} Bbmaj7/D C#maj7/D C#m7
 G+7 C#m7 G#7 C#m7 G+7 C#m7 G+7
 C#m7 G+7 F+7 Em7 C#m7 D#m7 C#m7 D#m7
 Dm7 Em7 C#m7 Dm^{11(b5)} C#m7 D#m7 Dm^{11(b5)} Bbmaj7/D C#maj7/D
 Dm7 Dbmaj7 Gm7
 C#dim^(b13)
 Em7 Gm7 Bm7

O Estranho Saiu (Opus 123). Ano: 1993

O Estranho Saiu

Glauber Santiago

$\bullet = 87$
(para 4 clarinetas)

Clarinetas 1
mp

Clarinetas 2
pp

Clarinetas 3
mp

Clarinetas 4
mp

5
mf
mp
mp

8
mf

11

Musical score for measures 11-13. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have bass clefs and a key signature of one sharp. The music features various dynamics including *ff* and *f*, and includes accents (>) and slurs. A 5-measure rest is present in the first staff at measure 12. A 3-measure rest is present in the second staff at measure 12.

14

Musical score for measures 14-16. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have bass clefs and a key signature of one sharp. The music features various dynamics including *ff* and *f*, and includes accents (>) and slurs. A 5-measure rest is present in the first staff at measure 14.

17

Musical score for measures 17-19. The score consists of four staves. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third and fourth staves have bass clefs and a key signature of one sharp. The music features various dynamics including *ff* and *f*, and includes accents (>) and slurs. A 5-measure rest is present in the first staff at measure 17.

21

Musical score for measures 21-25. The score consists of four staves. Measure 21 starts with a treble clef, a key signature of one flat (B-flat), and a dynamic of *p*. The first staff has a melodic line with accents and a slur. The second, third, and fourth staves have accompaniment with triplets and accents. Dynamics change to *ff* at measure 22 and *mp* at measure 24.

26

Musical score for measures 26-29. The score consists of four staves. Measures 26-28 are mostly rests. Measure 29 features a dynamic of *f* and includes a tremolo in the second and third staves. The bottom staff has a triplet in measure 27.

30

Musical score for measures 30-33. The score consists of four staves. Measures 30-32 are mostly rests. Measure 33 features a dynamic of *ff* and includes triplets in the first, second, and fourth staves. The bottom staff has a triplet in measure 32.

O Homem é Todo Simetria (Opus 65). Ano: 1991

O homem é todo simetria

Glauber Santiago

Handwritten musical score for **O Homem é Todo Simetria**. The score includes:

- TEMOR** (Tenor) vocal line with lyrics: "o homem é todo simetria".
- 2 TROMBONS** (Two Trombones) line.
- PIANO** accompaniment.
- Tempo marking: **Andante**.
- Key signature: **one flat** (B-flat major / D minor).
- Time signature: **4/8**.
- Section marking: **CADENZA**.
- Handwritten notes and markings throughout the score.

5/7/91

M: 43 h

O homem é todo simetria

Por George Herbert (1593-1633)

O homem é todo simetria
Bem proporcionado, um membro com outro,
Tudo com tudo, deixando de lado o mundo.
Cada parte pode chamar irmão à mais distante,
Pois cabeça e pés têm amizade privada,
E ambos com a lua e as marés.

E já, [que] meu Deus, edificaste
Tão corajoso palácio, ó vem habitar nele,
Para que ele habite contigo, afinal!

O louco das flores: A destruição do Jardim (Opus 239). Ano: 1996

A Destruição do Jardim

O Louco das Flores

Glauber L. A. Santiago
1996

First system of the musical score, 4/4 time signature. The score includes staves for Piano, Órgão, Violino, Cello, Teclado de Efeito, Contra-Baixo Elétrico, and Bateria. The Piano, Órgão, Cello, and Teclado de Efeito staves are mostly empty, with a few notes in the Órgão staff in the third measure. The Violino staff has a melodic line starting in the third measure with a forte (*f*) dynamic. The Contra-Baixo Elétrico staff has a rhythmic bass line starting in the first measure with a forte (*f*) dynamic. The Bateria staff has a drum pattern with 'x' marks indicating cymbal hits.

Second system of the musical score, 4/4 time signature. The score includes staves for Piano, Órgão, Violino, Cello, Teclado de Efeito, Contra-Baixo Elétrico, and Bateria. The Piano, Órgão, Cello, and Teclado de Efeito staves are mostly empty, with a few notes in the Órgão staff in the third measure. The Violino staff has a melodic line starting in the first measure with a forte (*f*) dynamic. The Contra-Baixo Elétrico staff has a rhythmic bass line starting in the first measure with a forte (*f*) dynamic. The Bateria staff has a drum pattern with 'x' marks indicating cymbal hits.

A Destruição do Jardim

The musical score is arranged in two systems, each with five staves. The first system begins with a piano dynamic marking of *mf*. The first staff of each system contains a treble clef with a melodic line of eighth notes and rests. The second staff contains a bass clef with a bass line of eighth notes and rests. The third and fourth staves are empty. The fifth staff contains a guitar chord diagram with an F# and a capo on the first fret. The second system begins with a piano dynamic marking of *mp*. The first staff of each system contains a treble clef with a melodic line of eighth notes and rests. The second staff contains a bass clef with a bass line of eighth notes and rests. The third and fourth staves are empty. The fifth staff contains a guitar chord diagram with an F# and a capo on the first fret.

A Destruição do Jardim

Musical score for "A Destruição do Jardim". The score is arranged in two systems, each containing a grand staff (treble and bass clefs) and a guitar staff. The first system includes dynamics *mp*, *f*, and *mf*. The second system includes dynamics *mf* and *f*. The guitar staff uses a standard six-string configuration with an *x* on the 6th string, indicating muted notes.

A Destruição do Jardim

The musical score is arranged in two systems. The first system consists of six staves: a grand staff (treble and bass clefs) with dynamics *mf* and *f*, a piano part with a *f* dynamic and an 8va marking, a guitar part with a capo on the second fret, and a double bass part. The second system also consists of six staves, including a grand staff, a piano part with a *mf* dynamic, and a guitar part. The score concludes with a double bar line.

O louco das flores: Lavadeira Tema 1 (Opus 240). Ano: 1996

Lavadeira Tema 1

O Louco Das Flores

Glauber L. A. Santiago

1996

The first system of the musical score includes the following parts:

- Melodia:** Treble clef, 7/8 time signature, starting with a rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Piano:** Treble clef, 7/8 time signature, starting with a rest, then a series of chords: G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4.
- Órgão:** Treble clef, 7/8 time signature, with a whole rest.
- Strings:** Treble clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.
- Contra-Baixo:** Bass clef, 7/8 time signature, starting with a rest, then a series of notes: G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3.
- Bongô:** Percussion clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.
- Triângulo:** Percussion clef, 7/8 time signature, with a whole rest.
- Bateria:** Percussion clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.

The second system of the musical score includes the following parts:

- Melodia:** Treble clef, 7/8 time signature, starting with a rest followed by a quarter note G4, then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Piano:** Treble clef, 7/8 time signature, starting with a rest, then a series of chords: G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4, G4-B4-D4.
- Órgão:** Treble clef, 7/8 time signature, with a whole rest.
- Strings:** Treble clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.
- Contra-Baixo:** Bass clef, 7/8 time signature, starting with a rest, then a series of notes: G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3, G3, B2, D3.
- Bongô:** Percussion clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.
- Triângulo:** Percussion clef, 7/8 time signature, with a whole rest.
- Bateria:** Percussion clef, 7/8 time signature, starting with a rest, then a series of notes: G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4, G4, B4, D4.

Lavadeira Tema 1

The first system of the musical score consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a chordal accompaniment of eighth notes. The third staff is a treble clef with a key signature of one sharp, containing a whole note chord. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line with a slur. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with eighth notes. The sixth and seventh staves are grand staff notation (treble and bass clefs) with a key signature of one sharp, containing a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

The second system of the musical score consists of seven staves, continuing from the first system. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp, containing a chordal accompaniment of eighth notes. The third staff is a treble clef with a key signature of one sharp, containing a whole note chord. The fourth staff is a treble clef with a key signature of one sharp, containing a melodic line with a slur. The fifth staff is a bass clef with a key signature of one sharp, containing a melodic line with eighth notes. The sixth and seventh staves are grand staff notation (treble and bass clefs) with a key signature of one sharp, containing a piano accompaniment with a steady eighth-note pattern in the right hand and a bass line in the left hand.

Lavadeira Tema 1

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature, marked *mf*. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature, marked *mf*, featuring a sustained chord. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a rhythmic accompaniment of eighth notes. The fourth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a melodic line. The fifth and sixth staves are grand staff notation, with the fifth staff being a treble clef and the sixth staff being a bass clef, both with a key signature of one sharp and a 4/4 time signature. The sixth staff contains a rhythmic accompaniment with 'x' marks above the notes.

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a melodic line. The second staff is a treble clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a sustained chord. The third staff is a treble clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a rhythmic accompaniment of eighth notes. The fourth staff is a bass clef with a key signature of one sharp and a 4/4 time signature, marked *f*, with a melodic line. The fifth and sixth staves are grand staff notation, with the fifth staff being a treble clef and the sixth staff being a bass clef, both with a key signature of one sharp and a 4/4 time signature. The sixth staff contains a rhythmic accompaniment with 'x' marks above the notes.

Lavadeira Tema 1

The musical score is arranged in two systems. The first system consists of five staves: a vocal line (treble clef, # key signature), a guitar line (treble clef, # key signature, *mp*), a piano right-hand line (treble clef, # key signature, *mf*), a piano left-hand line (bass clef, # key signature, *mf*), and a grand staff (treble and bass clefs, # key signature, *mf* and *f*). The second system consists of four staves: a vocal line (treble clef, # key signature), a guitar line (treble clef, # key signature, *mp*), a piano right-hand line (treble clef, # key signature, *mf*), and a grand staff (treble and bass clefs, # key signature, *mf* and *f*). The score concludes with a double bar line and the text "Fade Out".

O louco das flores: Lavadeira Tema 2 (Opus 241). Ano: 1996

Lavadeira Tema 2

O Louco Das Flores

Glauber L. A. Santiago
1996

The first system of the musical score is for the instruments: Melodia, Trompas, Violino I, Violino II, Cello e Baixo, Tímpano, and Bateria. The key signature is one sharp (F#) and the time signature is 4/4. The Melodia part begins with a whole rest followed by a quarter note G4. The Trompas part has a whole rest followed by a half note chord of G4 and B4. Violino I and II play a melodic line starting with a quarter note G4. Cello e Baixo play a bass line of quarter notes. Tímpano has a whole rest followed by a quarter note G2. Bateria has a pattern of quarter notes and rests.

The second system of the musical score continues the piece. The key signature remains one sharp (F#) and the time signature is 4/4. The Melodia part continues with a melodic line. The Trompas part has a half note chord of G4 and B4. Violino I and II play a melodic line. Cello e Baixo play a bass line of quarter notes. Tímpano has a whole rest followed by a quarter note G2. Bateria has a pattern of quarter notes and rests.

Lavadeira Tema 2

The musical score is arranged in two systems, each with five staves. The top staff of each system is a single treble clef line. The second staff is a grand staff (treble and bass clefs). The third and fourth staves are also a grand staff (treble and bass clefs). The fifth staff is a single bass clef line. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a mezzo-piano (*mp*) dynamic. The second system begins with a fortissimo (*sf*) dynamic. The guitar part is indicated by 'x' marks on the strings in the fifth staff of each system.

Lavadeira Tema 2

Musical score for 'Lavadeira Tema 2'. The score is written for a guitar and includes a vocal line. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three measures. The first measure shows the vocal line and guitar accompaniment. The second measure features a guitar solo with a forte (*f*) dynamic marking. The third measure concludes the piece with a final chord and a forte (*f*) dynamic marking. The guitar part includes various techniques such as strumming, arpeggios, and a melodic line.

O macaco, a pedra e três limões (Opus 573). Ano: 2006

Dedicado a Raquel Santiago

O macaco, a pedra e três limões

Glauber Santiago (2006)

$\text{♩} = 130$

Violino Solo
 Flauta doce soprano
 Flauta doce contralto
 Flauta doce tenor
 Flautas 1 e 2
 Clarinete Bb 1
 Clarinete Bb 2
 Saxofone alto 1
 Saxofone alto 2
 Saxofone tenor
 Trompete Bb 1
 Trompete Bb 2 e 3
 Trombone 1 e 2
 Trombone 3
 Percussão 1
 Percussão 2
 Percussão 3
 Bateria
 Xilofone soprano
 Xilofone contralto
 Xilofone baixo
 Vibrafone
 Teclado 1 (Piano elétrico)
 Teclado 2 (Fantasia Pad)
 Teclado 3 (Kalimba)
 Violino 1
 Violino 2
 Violoncelo
 Contrabaixo elétrico

1 2 3 4 5 6 7 8 9

O macaco, a pedra e três limões - p. 2

This musical score is for the second page of the piece 'O macaco, a pedra e três limões'. It features a variety of instruments including strings, woodwinds, brass, percussion, and keyboard. The score is divided into measures 10 through 16. The Vln. solo part has a melodic line with accents and dynamics like *f*. The woodwinds (fl. s., fl. c., fl. t., fl. 1 e 2, cl. 1, cl. 2) have sustained notes with accents. The percussion section includes Pandeiro, Repique, Timba, and Bateria (prato de ataque, chumbal fechado, bumbo, caixa). The keyboard parts (tec. 1, Tec. 2, Tec. 3, vc., cb. el.) provide harmonic support with various textures and dynamics. The strings (vl. 1, vl. 2, vc., trb. 1 e 2, trb. 3) play rhythmic patterns. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs.

O macaco, a pedra e três limões - p. 3

This musical score is for the third page of the piece 'O macaco, a pedra e três limões'. It is a full orchestral score with multiple staves for various instruments. The score begins at measure 17 and ends at measure 24. The instruments included are:

- Vln. solo**: Violin soloist, playing a melodic line with slurs and accents.
- fl. s.**: Flute soloist, with rests.
- fl. c.**: Flute concertino, with rests.
- fl. t.**: Flute tercio, with rests.
- fl. 1 e 2**: Flutes 1 and 2, playing a melodic line with slurs and accents, marked *solo*.
- cl. 1** and **cl. 2**: Clarinets 1 and 2, playing a rhythmic pattern with slurs and accents.
- s. a. 1** and **s. a. 2**: Saxophones Alto 1 and 2, playing a melodic line with slurs and accents, marked *Flauta solo*.
- s. t.**: Saxophone Tenor, with rests.
- trp. 1**: Trumpet 1, playing a melodic line with slurs and accents, marked *Flauta solo*.
- trp. 2 e 3**: Trumpets 2 and 3, with rests.
- trb. 1 e 2** and **trb. 3**: Trombones 1, 2, and 3, with rests.
- perc. 1**, **perc. 2**, and **perc. 3**: Three different percussion parts, each with a distinct rhythmic pattern.
- Bateria**: Drum set, providing a steady rhythmic accompaniment.
- xil. s.**, **xil. c.**, and **xil. b.**: Xylophone soloist, concertino, and brio parts, playing a rhythmic pattern.
- vib.**: Vibraphone, playing a rhythmic pattern.
- tec. 1 (pn. el.)**: Electric Piano, playing a rhythmic accompaniment.
- Tec. 2 (fant.)**: Fantele, playing a melodic line with slurs and accents.
- Tec. 3**: Fantele, playing a rhythmic accompaniment.
- vln. 1** and **vln. 2**: Violin 1 and 2 sections, playing a rhythmic accompaniment.
- vc.**: Viola, playing a rhythmic accompaniment.
- cb. el.**: Electric Cello, playing a rhythmic accompaniment.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations such as slurs, accents, and dynamic markings like *f* (forte) and *solo*.

O macaco, a pedra e três limões - p. 4

25

25 26 27 28

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

Saxofone tenor

s. a. 2

Saxofone tenor

s. t.

mf

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

mp

tec. 1 (pn. el.)

Tec. 2 (fant.)

mp

Tec. 3

mp

vln. 1

vln. 2

vc.

cb. el.

mf

25 26 27 28

O macaco, a pedra e três limões - p. 5

29

Vln. solo *f* *tutti* 29 30 31 32 33 34

fl. s. *mp* *tutti* 3 3 3 3 3 3 3 3

fl. c. *mp* 3 3 3 3 3 3 3 3

fl. t. *mp* *tutti* 3 3 3 3 3 3 3 3

fl. 1 e 2 *mp* 3 3 3 3 3 3 3 3

cl. 1 *mf* *f*

cl. 2 *mf* *f*

s. a. 1 *mf* *f*

s. a. 2 *mf* *f*

s. t. *mf* *f*

trp. 1 *mf* *f*

trp. 2 e 3 *mf* *f*

trb. 1 e 2 *mf* *f*

trb. 3 *mf* *f*

perc. 1 *f*

perc. 2 *f*

perc. 3 *f*

Bateria *f* tons e surdo

xil. s. *f*

xil. c. *f*

xil. b. *f*

vib. *f*

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el. *f* 29 30 31 32 33 34

Detailed description of the musical score: This is a page of a musical score for a symphony. It features multiple staves for various instruments. The top section includes strings (Violin solo, Flute solo, Flute concertino, Flute tutti, Flute 1 & 2), woodwinds (Clarinets 1 & 2, Saxophones Alto 1 & 2, Saxophone Tenor, Trumpets 1 & 2 & 3, Trombones 1 & 2 & 3), and percussion (Percussion 1, 2, 3, Drum set, Xylophone solo, concertino, and bass, Vibraphone). The bottom section includes three Technicon staves (one for piano/elephant, one for fantasy, and one empty), Violins 1 & 2, Viola/Celli, and Double Bass/Double Basses. The score is in 3/4 time and features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (f). The page number 35 is in the top right corner, and the title 'O macaco, a pedra e três limões - p. 5' is at the top center. The measure numbers 29, 30, 31, 32, 33, and 34 are indicated at the bottom of the score.

O macaco, a pedra e três limões - p. 6

35

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

35 36 37 38 39

mf *mf* *mf* *mf* *mf*

f *mf*

35 36 *mf* 37 38 39

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The score is written for measures 35 through 39. The instruments listed on the left include Violin solo, Flute (soprano, concert, alto), Clarinet (1, 2), Saxophone (alto 1, alto 2, tenor), Trumpet (1, 2 & 3), Trombone (1 & 2, 3), Percussion (1, 2, 3), Battery, Xylophone (soprano, concert, bass), Vibraphone, Percussion (1, 2, 3) (pn. el.), Percussion (2, 3) (fant.), Violin (1, 2), Viola, and Cello/Double Bass. The score features various musical notations such as notes, rests, dynamics (mf, f), and articulation marks (>). The key signature is one sharp (F#) and the time signature is 4/4. The page number 36 is in the top right corner.

O macaco, a pedra e três limões - p. 7

This musical score is for a piece titled "O macaco, a pedra e três limões - p. 7". It features a variety of instruments including woodwinds, strings, brass, percussion, and keyboard. The score is divided into measures 40 through 44. The woodwind section includes flutes (solo, soprano, alto, tenor, and 1 & 2), clarinets (1 and 2), saxophones (soprano 1 and 2, and tenor), and a trumpet (1). The brass section includes trumpets (2 and 3) and trombones (1 and 2, and 3). The percussion section includes three different percussion parts, a battery, and a triangle. The string section includes violins (1 and 2), viola, and cello/contrabass. The keyboard section includes three different keyboard parts. The score includes dynamic markings such as *mf* and *mp*. The page number 37 is located in the top right corner.

O macaco, a pedra e três limões - p. 8

45

Vln. solo

45 46 47 48 49 50

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

45 46 47 48 49 50

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The score is written for measures 45 through 50. The instruments listed on the left are: Violin solo (Vln. solo), Flute solo (fl. s.), Flute concert (fl. c.), Flute piccolo (fl. t.), Flutes 1 and 2 (fl. 1 e 2), Clarinets 1 and 2 (cl. 1, cl. 2), Saxophones alto 1 and 2 (s. a. 1, s. a. 2), Saxophone tenor (s. t.), Trumpets 1, 2, and 3 (trp. 1, trp. 2 e 3), Trombones 1, 2, and 3 (trb. 1 e 2, trb. 3), Percussion 1, 2, and 3 (perc. 1, perc. 2, perc. 3), Battery (Bateria), Xylophone solo (xil. s.), Xylophone concert (xil. c.), Xylophone bass (xil. b.), Vibraphone (vib.), Timpani 1 (tec. 1) (pn. el.), Timpani 2 (fant.) (Tec. 2), Timpani 3 (Tec. 3), Violins 1 and 2 (vln. 1, vln. 2), Viola (vc.), and Cello/Double Bass (cb. el.). The Vln. solo part has a melodic line with slurs and accents. The percussion parts have rhythmic patterns. The woodwinds and strings have sustained notes. The page number 38 is in the top right corner.

O macaco, a pedra e três limões - p. 9

51

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

51 52 53 54 55

f *f* *f* *f* *f*

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

51 52 53 54 55

f *f* *f* *f* *f*

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The score is written for measures 51 through 55. The instruments listed on the left include Violin solo, Flute (soprano, concert, piccolo), Flute 1 and 2, Clarinet 1 and 2, Saxophone (alto 1 and 2, tenor), Trumpet 1, Trumpets 2 and 3, Trombone 1 and 2, Trombone 3, Percussion 1, 2, and 3, Drum set (Bateria), Xylophone (soprano, concert, bass), Vibraphone, Three Teclados (Tecnico 1 - piano/eletrico, Tecnico 2 - fantasia, Tecnico 3), Violin 1 and 2, Viola, and Cello/Double Bass. The score features various musical notations such as dynamics (f, mp, mf), articulation (accents, slurs), and performance instructions. The key signature has one sharp (F#), and the time signature is 4/4. The page number 39 is in the top right corner.

O macaco, a pedra e três limões - p. 10

56

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

56 57 58 59 60

f

Saxofona tenor

Detailed description of the musical score: This page contains the musical score for measures 56 to 60. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Violin solo, Flute (soprano, concert, alto), Flute 1 and 2, Clarinet 1 and 2, Saxophone (alto 1 and 2, tenor), Trumpet 1, Trumpets 2 and 3, Trombone 1 and 2, Trombone 3, Percussion 1, 2, and 3, Drum set (Bateria), Xylophone (soprano, concert, bass), Vibraphone, Three Tenors (piano/elephant, fantasy, and another), Violin 1 and 2, Viola, and Cello/Double Bass. The key signature has one sharp (F#) and the time signature is 4/4. Measure 57 features a dynamic marking of *f* (forte) and the entry of the Saxophone tenor. The score includes various musical notations such as notes, rests, slurs, and articulation marks.

O macaco, a pedra e três limões - p. 11

poco rubato

61

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

61 62 63 64 65

solo

mf

Flauta doce contra

61 62 63 64 65

Detailed description: This is a page of a musical score for a symphony. The score is for measures 61 to 65. It features a variety of instruments including strings (Violins, Violas, Cellos, Double Basses), woodwinds (Flutes, Clarinets, Trumpets, Trombones), brass (Tuba), percussion (Percussion 1-3, Drum Set, Xylophone, Vibraphone), and keyboard instruments (Piano, Celesta). The score includes dynamic markings such as *mf* and *solo*, and performance instructions like *poco rubato*. The notation is in standard musical notation with treble and bass clefs, and various time signatures and key signatures. The page number 41 is in the top right corner.

O macaco, a pedra e três limões - p. 12

66 *rit. non rubatto a tempo*

Vln. solo

66 67 69 70 71 72 73

fl. s. *soff.* *mf*

fl. c. *mf* *solo*

fl. 1 e 2 *mf*

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc. *p*

cb. el.

66 67 68 69 70 71 72 73

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra. The score is for measures 66 through 73. The key signature has one sharp (F#) and the time signature is 4/4. The tempo/mood markings are 'rit.' and 'non rubatto a tempo'. The instruments listed on the left are: Vln. solo, fl. s., fl. c., fl. 1 e 2, cl. 1, cl. 2, s. a. 1, s. a. 2, s. t., trp. 1, trp. 2 e 3, trb. 1 e 2, trb. 3, perc. 1, perc. 2, perc. 3, Bateria, xil. s., xil. c., xil. b., vib., tec. 1 (pn. el.), Tec. 2 (fant.), Tec. 3, vln. 1, vln. 2, vc., and cb. el. The Vln. solo part has a melodic line starting in measure 70. The fl. s. part has a 'soff.' marking in measure 68. The fl. c. part has a 'solo' marking in measure 68. The fl. 1 e 2 part has a 'mf' marking in measure 68. The vc. part has a 'p' marking in measure 73.

O macaco, a pedra e três limões - p. 13

74

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

mf

mp

p

74 75 76 77 78 79 80 81 82

74 75 76 77 78 79 80 81 82

Detailed description: This is a page of a musical score for a symphony orchestra. The title is 'O macaco, a pedra e três limões - p. 13'. The page number '43' is in the top right corner. The score is numbered 74 to 82. The instruments listed on the left are: Vln. solo, fl. s., fl. c., fl. t., fl. 1 e 2, cl. 1, cl. 2, s. a. 1, s. a. 2, s. t., trp. 1, trp. 2 e 3, trb. 1 e 2, trb. 3, perc. 1, perc. 2, perc. 3, Bateria, xil. s., xil. c., xil. b., vib., tec. 1 (pn. el.), Tec. 2 (fant.), Tec. 3, vln. 1, vln. 2, vc., and cb. el. The Vln. solo part has a melodic line with accents and slurs. The woodwinds (flutes, clarinets, trumpets, trombones) have mostly rests, with some notes in measures 78-82. The strings (violins, violas, cellos, double bass) have a rhythmic accompaniment starting in measure 77. The percussion and battery parts are mostly rests. The xylophone and vibraphone have melodic lines starting in measure 77. The piano and celeste parts have rests. Dynamics include mf, mp, and p.

O macaco, a pedra e três limões - p. 14
a tempo

83 rit.

83 84 85 86 87 88 89

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

Teclado 1 (Piano elétrico)

Teclado 2 (Fantasia Pad)

Teclado 3 (Kalimba)

p

p

83 84 85 86 87 88 89

O macaco, a pedra e três limões - p. 15

90

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

90 91 92 93 94 95 96

mf

f

Detailed description of the musical score: This is a page of a musical score for a symphony orchestra and solo instruments. The score is for measures 90 through 96. The instruments listed on the left include Violin solo, Flute (soprano, concert, alto), Flute 1 and 2, Clarinet 1 and 2, Saxophone (alto 1 and 2, tenor), Trumpet 1, Trumpets 2 and 3, Trombone 1 and 2, Trombone 3, Percussion 1, 2, and 3, Drums (Bateria), Xylophone (soprano, concert, bass), Vibraphone, and Teclados (1, 2, 3). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features various musical notations such as rests, notes, stems, beams, slurs, and dynamic markings like 'mf' and 'f'. There are also performance instructions like 'Vln. solo' and 'Tec. 2 (fant.)'. The page number '90' is at the top left, and the page number '45' is in the top right corner.

O macaco, a pedra e três limões - p. 16

97

97 98 99 100 101 102 103 104 105 106

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

97 98 99 100 101 102 103 104 105 106

O macaco, a pedra e três limões - p. 17

107

Vln. solo *mf* *tutti* 107 108 109 110 111

fl. s. *mf* *tutti*

fl. c. *mf* *tutti*

fl. t. *mf* *tutti*

fl. 1 e 2 *mf* *tutti*

cl. 1 *mf*

cl. 2 *mf*

s. a. 1 *mf*

s. a. 2 *mf*

s. t. *mf*

trp. 1 *mf*

trp. 2 e 3 *mf*

trb. 1 e 2 *mf*

trb. 3 *mf*

perc. 1 *mf* Pandeiro

perc. 2 *mf*

perc. 3 *mf*

Bateria *mf*

xil. s. *mf*

xil. c. *mf*

xil. b. *mf*

vib. *mf*

tec. 1 (pn. el.) *mf*

Tec. 2 (fant.) *mf*

Tec. 3 *mf*

vln. 1 *mf*

vln. 2 *mf*

vc. *mf*

cb. el. *mf*

107 108 109 110 111

O macaco, a pedra e três limões - p. 18

112

Vln. solo

fl. s. 112

fl. c. 113

fl. t. 114

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

112 113 114 115 116

> *sola* 15

> *solo*

> *solo*

> Flauta doce contralto

p

p

p

p

p

p

O macaco, a pedra e três limões - p. 19

117

Vln. solo
 fl. s.
 fl. c.
 fl. t.
 fl. 1 e 2
 cl. 1
 cl. 2
 s. a. 1
 s. a. 2
 s. t.
 trp. 1
 trp. 2 e 3
 trb. 1 e 2
 trb. 3
 perc. 1
 perc. 2
 perc. 3
 Bateria
 xil. s.
 xil. c.
 xil. b.
 vib.
 tec. 1 (pn. el.)
 Tec. 2 (fant.)
 Tec. 3
 vln. 1
 vln. 2
 vc.
 cb. el.

117 118 119 120 121 122
f *f>* *f> tutti*

accel. O macaco, a pedra e três limões - p. 20 Adagio a tempo

This is a detailed musical score for a piece titled "O macaco, a pedra e três limões - p. 20". The score is arranged for a large ensemble and includes the following parts: Violin solo, Flute solo (fl. s.), Flute concertino (fl. c.), Flute piccolo (fl. t.), Flute 1 and 2 (fl. 1 e 2), Clarinet 1 (cl. 1), Clarinet 2 (cl. 2), Saxophone 1 (s. a. 1), Saxophone 2 (s. a. 2), Saxophone Tenor (s. t.), Trumpet 1 (trp. 1), Trumpet 2 and 3 (trp. 2 e 3), Trombone 1 and 2 (trb. 1 e 2), Trombone 3 (trb. 3), Percussion 1 (perc. 1), Percussion 2 (perc. 2), Percussion 3 (perc. 3), Battery (Bateria), Xylophone Solo (xil. s.), Xylophone Concertino (xil. c.), Xylophone Bass (xil. b.), Vibraphone (vib.), Tenor Saxophone 1 (tec. 1 (pn. el.)), Tenor Saxophone 2 (fant.) (Tec. 2 (fant.)), Tenor Saxophone 3 (Tec. 3), Violin 1 (vln. 1), Violin 2 (vln. 2), Viola (vc.), and Contrabass/Electric Bass (cb. el.). The score is divided into measures 123 through 130. It features various musical markings such as *accel.*, *Adagio*, *a tempo*, *mf solo*, *ff tutti*, *ff*, and *mp*. The tempo changes from *Adagio* to *a tempo* between measures 126 and 127. The score includes dynamic markings, articulation symbols like accents and slurs, and phrasing slurs. The key signature is one sharp (F#), and the time signature is 4/4. The page number "50" is located in the top right corner.

O navio partiu (Opus 565). Ano: 2005

O NAVIO PARTIU

CLARINETA (Bb)

Para clarineta solo

GLAUBER SANTIAGO

28 / 03 / 05

The musical score is written for Clarinet in Bb and consists of seven staves of music. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The melody starts with a piano (*p*) dynamic. The second staff continues the melody, marked with a forte (*f*) dynamic, and includes the lyrics "o na-vio par-tiu o na-vio par-tiu" under a slur. The third staff features a trill-like ornament and the lyrics "o na - vio é mui-to gran-de, o na - vio." The fourth staff contains a series of eighth notes. The fifth staff includes two triplet markings (the number 3) and a trill. The sixth and seventh staves continue the melodic line with various ornaments and dynamics.

Imitar uma gargalhada

glissando ao super agudo

Improvisação no registro grave utilizando *frulatto*

Vibrato labial lento com o uso da chave n.º 7

O Ribeiro de Tanger (Opus 617). Ano: 2014



O Ribeiro de Tanger

Glauber Santiago

Duração aproximada: 4'02"

Instrumentação:

Partitura (Grade)	Trompetes B \flat 1, 2 e 3
Piccolo	Trompas F 1, 2 e 3
Flautas 1 e 2	Trombones (tenor) 1 e 2
Oboés 1 e 2 - Opcional	Trombone Baixo
Corne Inglês - Opcional	Bombardino
Fagotes 1 e 2 - Opcionais	Tuba
Contrafagote - Opcional	Contrabaixo - Opcional
Requinta E \flat - Opcional	Piano - Opcional
Clarinetas B \flat 1, 2 e 3	Tímpanos (3: G, A \flat , C)
Clarone B \flat - Opcional	Xilofone e <i>Glockenspiel</i> (<i>Bells</i>) (1 percussionista)
Saxofones Alto 1 e 2	Caixa
Saxofone Tenor	Castanholas e Prato suspenso (1 percussionista)
Saxofone Barítono - Opcional	Bombo, Gongu* (Tantã), Pratos a 2 e Triângulo (2 percussionistas)

* Se não houver Gongu disponível, substituir por um Prato Suspenso grande.

Nível de dificuldade: 2

Informações gerais sobre a peça:

O título trata-se uma brincadeira em homenagem a Johann Sebastian Bach cujo nome traduzido para o português seria João Sebastião Ribeiro. O eminente compositor do período Barroco emprestou o tema musical para a presente peça. Trata-se do sujeito da fuga em dó menor do volume 1 do cravo bem temperado. O tema é conduzido por diferentes sonoridades, mas em geral o que se busca é o um clima de música oriental, por isso a identificação com Tanger, no Marrocos. O uso de intervalos de segunda aumentada é o grande responsável por esta sonoridade. Além disso, as castanholas buscam lembrar a proximidade da cidade com a Espanha. É como se Bach fosse influenciado por este imaginário. Sim, é o Ribeiro de Tanger!

São Carlos, 24 de maio de 2014.



Partitura

O Ribeiro de Tanger

Glauber Santiago

Moderato (♩ = c. 108)

accl.

Piccolo

Flauta 1
2

Oboé 1
2

Corne Inglêss

Fagote 1
2

Contrafagote

Requinta E♭

Clarinetas B♭ 1
2
3

Clarinetas B♭ 2
3

Clarone B♭

Saxofone Alto 1
2

Saxofone Tenor

Saxofone Barítono

Trompete B♭ 1
2
3

Trompa F 1
2

Trompa F 3
4

Trombone 1
2

Trombone Baixo

Bombardino

Tuba

Contrabaixo

Piano

3 Timpanos (G, A♭, C)

Chimes

Xilofone

Glockenspiel e Xilofone

Caixa

Castanholas e Prato suspenso

Bombo, Gongo, Pratos a 2 e Triângulo

1 2 3 4 5 6 7 8 9 10 11 12

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O Ribeiro de Tanger - Partitura - p. 3

12 Allegro (M.M. ♩ = c. 120)

Picc. *mf*

Fl. 1 2 *mf*

Ob. 1 2 *mf*

C. I. *mf*

Fag. 1 2 *mf*

C. fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 3 *mf*

Cne. *mf*

Sax. A. 1 2 *mf*

Sax. T. *mf*

Sax. B. *mf*

Tpt. 1 *mf*

Tpt. 2 3 *mf*

Tpa. 1 2 *mf*

Tpa. 3 4 *mf*

Tbn. 1 2 *mf*

Tbn. B. *mf*

Bdn. *mf* Clarone

Tuba *mf*

Cb. *mf*

Pno. *mf*

Timp. *mf*

Chm. *mf*

Glock. e Xil. *mf*

Cx. *mf*

Cast. e Prt. S. *mf*

B., Gg., Prt. a2 e Tri. *mf*

Pratos a 2 e Bombo *mf*

13 14 15 16 17 18 19 20 21 22

O Ribeiro de Tanger - Partitura - p. 4

22

Picc. *f*

Fl. 1 *f*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mf*

C. I. *mp*

Fag. 1 *mp*

Fag. 2 *mp*

C. fag. *mp*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cne. *mf*

Sax. A. 1 *mp*

Sax. A. 2 *mp*

Sax. T. *mp*

Sax. B. *mp*

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1 *p*

Tpa. 2 *p*

Tpa. 3 *p*

Tpa. 4 *p*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. B. *mp*

Bdn. *mf*

Tuba *mf*

Cb. *mf*

Pno. *mf*

Timp. *mp*

Chm.

Glock. e Xil. *mp* Glockenspiel

Cx. *p*

Cast. e Prt. S.

B., Gg., Prt. a2 e Trl. *mp* Triângulo

Pratos a 2 *p*

23 24 25 26 27 28 29 30 31 32

O Ribeiro de Tanger - Partitura - p. 5

32

Picc.

Fl. 1
2

Ob. 1
2

C. I.

Fag. 1
2

C. fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Cb.

Pno.

Timp.

Chm.

Glock. e Xil.

Cx.

Cast. e Prt. S.

B., Gg.,
Prt. a2 e Tri.

33 34 35 36 37 38 39 40 41

O Ribeiro de Tanger - Partitura - p. 6

41

Picc. *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

C. I. *mp*

Fag. 1 *mp*

Fag. 2 *mp*

C. fag. *mp*

Req. *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cne. *mp*

Sax. A. 1 *mp*

Sax. A. 2 *mp*

Sax. T. *mp*

Sax. B. *mp*

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpa. 1 *mp*

Tpa. 2 *mp*

Tpa. 3 *mp*

Tpa. 4 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

Bdn. *mp*

Tuba *mp*

Cb. *mp*

Pno. *mp*

Timp. *p*

Chm. *mp*

Glock. e Xil. *mp*

Cx. *mp*

Cast. e Prt. S. *mp*

B. Gg., Prt. a2 e Tri. *mf*

Gongo *mf*

Triângulo *p*

42 43 44 45 46 47 48 49 50

O Ribeiro de Tanger - Partitura - p. 7

50

Picc.
Fl. 1
2
Ob. 1
2
C. I.
Fag. 1
2
C. fag.
Req.
Cl. 1
Cl. 2
3
Cne.
Sax. A. 1
2
Sax. T.
Sax. B.
Tpt. 1
Tpt. 2
3
Tpa. 1
2
Tpa. 3
4
Tbn. 1
2
Tbn. B.
Bdn.
Tuba
Cb.
Pno.
Timp.
Chm.
Glock. e Xil.
Cx.
Cast. e Prt. S.
B., Gg., Prt. a2 e Tri.

51 52 53 54 55 56 57 58 59

O Ribeiro de Tanger - Partitura - p. 8

59

Picc.

Fl. 1
2

Ob. 1
2

C. 1.

Fag. 1
2

C. fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Cb.

Pno.

Timp.

Chm.

Glock. e Xil.

Cx.

Cast. e Prt. S.

B., Gg.,
Prt. a2 e Tri.

60 61 62 63 64 65 66 67 68

O Ribeiro de Tanger - Partitura - p. 9

68

Picc.

Fl. 1
2

Ob. 1
2

C. I.

Fag. 1
2

C. fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Cb.

Pno.

Timp.

Chm.

Glock. e Xil.

Cx.

Cast. e Prt. S.

B., Gg.,
Prt. a2 e Tri.

Triângulo

Triângulo e Bombo

69 70 71 72 73 74 75 76 77 78 79

O Ribeiro de Tanger - Partitura - p. 10

79 **Andante** (♩ = c. 80)

Picc. *f*

Fl. 1 *f* tutti *f* 1 solo *f*

Ob. 1 *f* 1 solo *f*

C. I.

Fag. 1 *f* a2

C. fag. *f*

Req.

Cl. 1 *f* Oboé solo *f*

Cl. 2 *f* a2

Cne.

Sax. A. 1 *f* a2 1 solo *mf*

Sax. T. *mp* solo

Sax. B.

Andante (♩ = c. 80)

Tpt. 1

Tpt. 2

Tpa. 1

Tpa. 3

Tbn. 1 *f* a2 *mf*

Tbn. B. *f* *mf*

Bdn. *f* *mf*

Tuba *f* *mf*

Cb. *f* pizz. *mf*

Pno. *f* *mf*

Timp. *f*

Chm.

Glock. e Xil. *f* Xilofone

Cx. *f* *mf*

Cast. e Prt. S. *f* *mf*

B., Gg., Prt. a2 e Tri. *f* Triângulo e Pratos a 2 *mf* Gongos

80 81 *f* 82 83 84 85 *mf* 86 87 88 89

O Ribeiro de Tanger - Partitura - p. 11

89

Picc. Requinta
Fl. 1
2
Ob. 1
2
C. I.
Fag. 1
2
C. fag.
Req.
Cl. 1
Cl. 2
3
Cne.
Sax. A. 1
2
Sax. T.
Sax. B.
Tpt. 1
Tpt. 2
3
Tpa. 1
2
Tpa. 3
4
Tbn. 1
2
Tbn. B.
Bdn.
Tuba
Cb.
Pno.
Timp.
Chm.
Glock. e Xil.
Cx.
Cast. e Prt. S.
B. Gg., Prt. a2 e Tri.
Bombo e Pratos a 2

90 91 92 93 94 95 96 97 98

O Ribeiro de Tanger - Partitura - p. 12

98 Allegro (M.M. $\text{♩} = c. 132$)

Picc. *f* *ff* *rit.*

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

C. I. *f* *ff*

Fag. 1 *f* *ff*

Fag. 2 *f* *ff*

C. fag. *f* *ff*

Req. *f* *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cne. *ff*

Sax. A. 1 *ff*

Sax. A. 2 *ff*

Sax. T. *ff*

Sax. B. *f* *ff*

Allegro (M.M. $\text{♩} = c. 132$)

Tpt. 1 *f* *ff* *rit.*

Tpt. 2 *f* *ff*

Tpt. 3 *f* *ff*

Tpa. 1 *f* *ff*

Tpa. 2 *f* *ff*

Tpa. 3 *f* *ff*

Tpa. 4 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. B. *f* *ff*

Bdn. *f* *ff*

Tuba *f* *ff*

Cb. *f* *ff*

Pno. *ff*

Tim. *f* *ff*

Chm. *f* *ff*

Glock. e Xil. *f* *ff*

Cx. *f* *ff*

Cast. e Prt. S. *f* *ff*

B., Gg., Prt. a2 e Trl. *f* *ff* *Bonbo*

99 100 101 102 103 104 105 106 107 108

O Ribeiro de Tanger - Partitura - p. 13

108 **Andante** (♩ = c. 80) *molto rit.*

Picc.

Fl. 1
2

Ob. 1
2

C. I.

Fag. 1
2

C. fag.

Req.

Cl. 1
2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Andante (♩ = c. 80) *molto rit.*

Tpt. 1
2
3

Tpa. 1
2
3
4

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Cb.

Pno.

Timp.

Chm.

Glock. e Xil. *Xilofone* *f*

Cx.

Cast. e Prt. S.

B., Gg., Prt. a2 e Tril. *Gongo* *Bombo* *Bombo e Gongo*

O terceiro maior amor (Opus 28). Ano: 1990

O Terceiro Maior Amor

Glauber Lucio Alves Santiago (em Março de 1990)

Cmaj⁷ **Fmaj⁷** **Fmaj⁷/E** **Dm⁷**
G⁷ **A^bm(maj⁷)** **Am⁷** **Am/G** **Fmaj⁷** **Cmaj⁷/E**
Em⁷ **E^bmaj⁷** **A^bmaj⁷** **Gm⁷** **Cm⁹** **Dm⁷**
Cm⁹ **B⁷(#9)** **Em⁹** **A⁷** **A⁷(13)** **Dm⁷** **G⁷(b9)**
Cmaj⁷/G **Fdim** **Cmaj⁷/E** **Dm⁷** **Em⁷** **Dm⁷**
Em⁷ **Dm⁷** **Am⁹** **Dm⁷** **Am⁹** **Dm⁷**
Am⁹ **Dm⁷** **Am⁹** **Dm⁷** **Am⁹** **E^bmaj⁷**
C+⁷(b9) **Fm(add9)** **B^b7(13)** **E^bmaj⁹** **G^b/A^b** **Am⁷(b5)**
D⁷(b9) **Gmaj⁷** **Cmaj⁷** **Fmaj⁷**
A⁷(#9) **Dm⁷** **Dm⁹(maj7)** **Dm⁹** **Fm⁹(maj7)** **Em⁷** *To Coda* \oplus
D^b/E^b **D⁷(#11)** **D^b7(b9)** *D.C. al Coda*
 \oplus *Coda* **D^b/E^b** **Dm⁹** **B^bmaj⁷(b9)** **Amaj⁹**

Handwritten musical score with lyrics and guitar chords. The score is written on a grand staff with a treble clef and a 4/4 time signature. The lyrics are in Portuguese and describe a narrative of love and separation.

Lyrics:
 Ah, como eu que-ri-a te ver no dia em que au-ri-
 ver no teu res-to mais b- to pra-zer A a- le- gria de fr am no- vo
 ser ge- ra do em fi- lho que a le- gria seu co- ra- ção por to- da a vi- da
 vi- da mes- mo quan- do e- le se- ar fa- ren- doo- mo lar nas cer- nas- cer
 que o le- vo- a pra-zer seu lar pra-zer seu lar Mes- mos si me- los aben- ca-
 o- a con- f- rin- do- thes a- mor

Chords:
 C7+, C7+, F7+, F7+ F7+e, Dm7, G7, C7m+, Am7, Am7/6, F7+, C7+e, Em7, E7+, Ab7+, Gm7, Cm7, Dm7, Cm7, B7+9, Em7, A7, A7/3, Dm7, G7+9, C7+6, F, C7+e, Dm7, Em7, Dm7, Em7, Dm7, Am7, Dm7, Am7, Dm7, Am7, Dm7, Am7, Eb7+, C7+st, Fm7, Bb7/13, Eb7+9, Gb/A2, Am7, D7+9, G7+, C7+, F7+, A7+9, Dm7, Dm7+, Dm7+, Fm7, Em7, D7+11, D7+9, D7+11, Dm7, Bb7+9, A7+9

Glauber Lúcio Alves Santiago
 Em 13/40

O terceiro maior amor

Por Glauber Santiago

Ah! Como eu queria te ver
No dia em que eu nasci pra viver.
Para ver no teu rosto o mais belo prazer,
A alegria de ter
Um novo ser.
Gerado um filho
Que alegra ao seu coração
Por toda a sua vida.
Mesmo quando ele crescer
Fazendo outro lar nascer
Nascer...

Foi aquela jovem moça que o levou
Pra fazer seu lar.
Pra fazer seu lar.
Mesmo assim ela os abençoou
Conferindo-lhes amor,
Amor, amor, amor...

Ah! Como és tão linda, mamãe.
E com teu olhar de amor me criou
Pra servir ao meu Deus com todo o meu viver
E a proclamá-lo a todo ser:
A um novo ser gerado
Por vós, oh, mães do mundo inteiro.
Que darão a vida,
Se preciso for, pelos seus
Amados e abençoados filhinhos...

Foi o Deus que tá me deu para eu nascer
E poder te ter,
E poder te amar.
É tão bom eu poder perceber
Teu maravilhoso amor,
Amor, amor, amor...
Amor.

(São Carlos, março de 1990)

Obrigado, Meu Deus (Opus 16). Ano: 1989



OBRIGADO MEU DEUS

Saxophone (S) Solo

Trumpet (T) Solo

Am9, Am4/b, G6/b, C7+9, F7+9

Bm7, Em7, Em7, Dm7, Em7, Am

Am/b, Am/b#, F7+, Dm7, Em7

Am, Am3/b, Am6/b#, F7+, Dm, G6/b

A

C7+, Em7, F7+, G7/b, Em7

A7, Dm, G6/b, C7+, Em7, F7+

Compos. OSWIGARD MAU OOS

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: G^7/f , E_{nat} , A^7 , D_{nat} , E_{nat} , A_{nat} , A_{nat} , A_{nat} . A circled letter 'B' is written above the staff on the right side.

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: $A_{nat}/6$, $A_{nat}/6\#$, $A_{nat}/6\#$, A_{nat}^9 , $A_{nat}^9/6$, $A_{nat}^9/6\#$, $A_{nat}^9/6\#$. A circled letter 'B' is written above the staff on the right side.

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: E^7_{nat} , A_{nat} , $A_{nat}/6$, $A_{nat}/6\#$. A circled letter 'B' is written above the staff on the left side.

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: $F^7\#$, D_{nat}^7 , E_{nat}^7 .

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: A_{nat}^9 , $A_{nat}^9/6\#$, $A_{nat}^9/6$, $A_{nat}^9/6\#$.

Handwritten musical notation on a five-line staff. The top line contains a melodic line with various notes and rests. The bottom line contains a bass line with notes and rests. Chord symbols are written below the staff: $F^7\#$, D_{nat}^7 , E^7_{nat} , E^7_{nat} , $F^7\#$, G^7_{nat} , A_{nat}^7 . A circled letter 'C' is written above the staff on the right side.

Coro: OBIVIAMO MEU DEUS

Handwritten musical notation for the first system. The top staff contains notes with a treble clef and a key signature of one sharp (F#). Above the staff, there are handwritten notes: "#f 4 9 #f", "0", "10", "4 9". The second staff shows chords: G#m7, C#7, C#7, F#m7, G#m7, C#7, C#7. The third staff contains a melodic line with notes and rests. The system concludes with a double bar line and a circled symbol.

Handwritten musical notation for the second system. The top staff features a melodic line with many notes. The second staff shows chords: Am, Am6, Am6#. The third staff contains a melodic line with notes and rests. The system concludes with a double bar line and a circled symbol.

Handwritten musical notation for the third system. The top staff shows notes with a treble clef. The second staff shows chords: F#m7, Dm7, Em7, F#7, C#7, C#7. The third staff contains a melodic line with notes and rests. The system concludes with a double bar line and a circled symbol.

João Carlos Moscardini
 Primeiro manuscrito: Primaveras de 89

Oi (para 3 trompetes) (Opus 88). Ano: 1992

Oi

para 3 trompetes

Glauber Santiago

The musical score is written for three trumpets, labeled I, II, and III. It begins with a treble clef and a 3/4 time signature. The first staff (I) starts with a dynamic marking of *sf* (sforzando) followed by *p* (piano). The second staff (II) also starts with *sf*. The third staff (III) starts with *p*. The score includes various rhythmic figures, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including *sf*, *p*, *mp* (mezzo-piano), and *sfz* (sforzando). The key signature changes to B-flat major (one flat) in the second system. The piece concludes with a double bar line and a final dynamic marking of *mp*.

1º. md 19/05/92 0:0h

Oito clarinadas

0706941000
OITO CLARINADAS

Glauber Santiago

Nº1

Tranversos

II

III

SA

SA

T

Nº3

Nº4

Handwritten musical score for exercise No. 5. The score is written on six staves, all in treble clef and common time (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece is divided into three measures by vertical bar lines. The first measure contains a whole rest on the top staff and a half note on the bottom staff. The second measure contains a half note on the top staff and a half note on the bottom staff. The third measure contains a whole note on the top staff and a whole note on the bottom staff. The score is enclosed in a hand-drawn rectangular box.

Handwritten musical score for exercises No. 6, No. 7, and No. 8. The score is written on six staves, all in treble clef. The exercises are divided into three sections by vertical bar lines. The first section, labeled 'No. 6', consists of six measures of music. The second section, labeled 'No. 7', also consists of six measures. The third section, labeled 'No. 8', consists of six measures. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The score is enclosed in a hand-drawn rectangular box.

Ondas (Opus 152). Ano: 1994

Ondas

Latin beat

Glauber Lucio Alves Santiago

Cm⁷ **Cm⁷⁽⁺⁵⁾** **Cm⁷** **Cm⁷⁽⁺⁵⁾**
Cm⁷ *To Coda* **Cm⁷⁽⁺⁵⁾** **Cm⁷**
B^bm⁷
Cm⁷ **Cm⁷⁽⁺⁵⁾** **Cm⁷** **Cm⁷⁽⁺⁵⁾**
Cm+⁵(maj⁷) **Cm⁹** **Cm⁷** **Cdim** **Gmaj⁷**
Gm⁷ *D.C. al Coda*
Coda **N.C.** **Tutti** **Cm⁷⁽⁺⁵⁾**
Rall

Orquestra experimental (Opus 574). Ano: 2006

Orquestra Experimental

I - TENTA na Orquestra Experimental

Música: Componentes da Orquestra
Experimental da UFSCar em 2006
Arranjo: Glauber Santiago

SWING
Moderato (♩ = 100)

Flautas 1
Flautas 2
Clarinete Bb 1
Clarinete Bb 2
Saxofone alto 1
Saxofone alto 2
Saxofone tenor
Trompa F
Trompete Bb 1
Trompete Bb 2
Trompete Bb 3
Trombone 1
Trombone 2
Trombone 3
Percussão 1 (triângulo agudo, 3 crótalos e cowbell)
Percussão 2 (triângulo médio, pratos a dois e pandeiro)
Percussão 3 (triângulo grave, woodblock e reco-reco)
Bateria
Timpanos
Xilofones soprano e contralto
Xilofone baixo
Vibrafone e Glockenspiel
Piano
Violino 1
Violino 2
Violoncelo
Contrabaixo

mf
mf
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
mp
p
p
p
mp

somente na 2.ª vez
somente na 2.ª vez
somente na 2.ª vez
1 2 3 4 5 6 7 8

15 Allegro (♩ = 120)

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1
triângulo agudo
mp

perc. 2
triângulo médio
mp

perc. 3
triângulo grave
mp

bat.
prato de condução
mp

tímp.

x. s. e c.
mf

x. b.
mf

vib. e glock.

pn.
mf

vin. 1

vin. 2

vc.

cb.

15 16 17 18 19 20 21 22 23

24

rit.

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

24 25 26 27 28 29 30 31 32

41

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

p

p

p

p

p

mf

mp

mp

41

42

43

44

45

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
vin. 1
vin. 2
vc.
cb.

45 46 47

48

fl. 1 *f*

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp. *p*

x. s. e c.

x. b.

vib. e glock.

pn.

vin. 1

vin. 2

vc.

cb.

48 49 50

Detailed description: This is a page of a musical score for an orchestral exercise. The page contains 24 staves, each labeled with an instrument or section. The score is written in treble clef with a key signature of one sharp (F#). The first staff (fl. 1) begins at measure 48 with a dynamic marking of *f* and a breath mark (>). The woodwind section (cl. 1, cl. 2, s. a. 1, s. a. 2, s. t., tp., trp. 1, trp. 2, trp. 3, trb. 1, trb. 2, trb. 3) is mostly silent. The percussion section (perc. 1, perc. 2, perc. 3, bat., timp.) has rhythmic patterns. The timp. part has a dynamic marking of *p* at the start of measure 50. The string section (x. s. e c., x. b., vib. e glock., pn., vin. 1, vin. 2, vc., cb.) has various parts, including a complex texture for the vib. e glock. and a melodic line for the vn. 1 and vn. 2. The page is numbered 48, 49, and 50 at the bottom.

51

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vn. 1

vn. 2

vc.

cb.

51

52

53

54 *molto rit.*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e. glock.
pn.
vln. 1
vln. 2
vc.
cb.

f *mf* *mf* *mf* *f* *mf* *f* *f* *f* *f*

54 *f* 55 56

II - PIMENTA na Orquestra Experimenta

Orq. Exp. - 11

57 *Andantino* (♩ = 80) *solo* *mf* *f* *p*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

57 *f* 58 59 60 61 62 63 64

65

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

pandei-ro

p

p

p

65 66 67 68 69 70 71 72

97 Moderato (♩ = 100)

fl. 1

fl. 2

cl. 1 *mf*

cl. 2 *mf*

s. a. 1 *mf*

s. a. 2 *mf*

s. t. *mf*

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2 *mp* levada de samba

perc. 3 *mp* rero-reco

bat. *mp*

timp. *p* chimbau pe

x. s. e c.

x. b.

vib. e glock.

pn.

vin. 1

vin. 2

vc.

cb.

101

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf
mf
mf
mf

101 102 103 104

105

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf
mf
mf
mf

105 106 107 108

113

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

113

114

115

116

117

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

mp

mf

f

mp

mf

mp

mf

mp

mf

sempre crescendo

sempre crescendo

sempre crescendo

sempre crescendo

f

f

117

118

119

120

121

fl. 1 *mf*

fl. 2 *mf*

cl. 1 *mf*

cl. 2 *mf*

s. a. 1 *mf*

s. a. 2 *mf*

s. t. *mf*

tp. *f*

trp. 1 *f*

trp. 2 *f*

trp. 3 *f*

trb. 1 *f*

trb. 2 *f*

trb. 3 *f*

perc. 1 *f*

perc. 2 *f*

perc. 3 *f*

bat. *f*

timp. *f*

x. s. e c. *f*

x. b. *f*

vib. e glock. *mf*

pn. *mf*

vln. 1 *mf*

vln. 2 *mf*

vc. *mf*

cb. *mf*

121 122 123 124 125 126

III - ESQUENTA na Orquestra Experimental

Orq. Exp. - 23

127 Moderato (♩ = 100) *mp*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3 woodblock
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

127 128 129 130 131 132 133 134

141

fl. 1 *mf*

fl. 2 *mf*

cl. 1 *mf*

cl. 2 *mf*

s. a. 1 *mf*

s. a. 2 *mf*

s. t. *mf*

tp. *mf*

trp. 1 *mp*

trp. 2 *mp*

trp. 3 *mp*

trb. 1 *mp*

trb. 2 *mp*

trb. 3 *mp*

perc. 1 *mf*

perc. 2

perc. 3 *mf*

bat. *mf*

timp.

x. s. e c.

x. b.

vib. e glock.

pn. *mf*

vn. 1 *mf*

vn. 2 *mf*

vc. *mf*

cb. *mf*

mf 141 142 143 144 145 146 147 148

155

2

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

155 156 157 158

159

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

159 160 161 162 163 164

165

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf

165 166 167 168

169

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vin. 1

vin. 2

vc.

cb.

sempre crescendo

mf

f

169

sempre crescendo 170

171

f 172

173 *rubato* *non rubato*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1 *solo*
s. a. 2 *mf*
s. t. *mf*
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf *tutti* *mf* *mf*

173 174 175 176 177

178

fl. 1 *mf* *sempre crescendo* *f*

fl. 2 *mf* *sempre crescendo* *f*

cl. 1 *mf* *sempre crescendo* *f*

cl. 2 *mf* *sempre crescendo* *f*

s. a. 1

s. a. 2

s. t.

tp. *mp* *sempre crescendo* *f*

trp. 1 *mp* *sempre crescendo* *f*

trp. 2

trp. 3

trb. 1 *mp* *sempre crescendo* *f*

trb. 2

trb. 3

perc. 1 *mp* *sempre crescendo* *f*

perc. 2

perc. 3 *mp* *sempre crescendo* *f*

bat. *mp* *sempre crescendo* *f*

timp. *mp* *sempre crescendo* *f*

x. s. e c. *mp* *f*

x. b. *mp* *f*

vib. e glock. *mp* *f*

pn. *mp* *f*

vn. 1 *f* *f*

vn. 2 *f* *f*

vc. *f* *f*

cb. *f* *f*

178 179 180 181 182 183 *f* 184

IV - ENFRENTA na Orquestra Experimenta

Orq. Exp. - 33

185 Andantino (♩ = 80)

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1 (cowbell)
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
guitarra suja 2 col. violino 1
vin. 1
vin. 2
vc.
guitarra suja 1 col. contrabaixo
cb.

mf *fff* *f* *mf*

185 186 187 188

189 **1** *tranquillo*

The musical score is arranged in a standard orchestral format. It begins at measure 189 with a first ending bracket labeled '1' and the tempo marking 'tranquillo'. The key signature has two sharps (F# and C#). The score includes parts for:

- Flutes (fl. 1, fl. 2): mostly rests.
- Clarinets (cl. 1, cl. 2): active parts with dynamics *mp*, *pp*, and *mf*.
- Saxophones (s.a. 1, s.a. 2, s.t.): active parts with dynamics *mp*, *pp*, and *mf*.
- Trumpets (trp. 1, trp. 2, trp. 3): active parts with dynamics *mp*, *pp*, and *mf*.
- Trombones (trb. 1, trb. 2, trb. 3): active parts with dynamics *mp*, *pp*, and *mf*.
- Percussion (perc. 1, 2, 3, bat., timp.): mostly rests.
- String section (x.s.e.c., x.b., vib. e glock., pn., vln. 1, vln. 2, vc., cb.): mostly rests.

Measures 189-194 are shown at the bottom of the page.

195 **2** *espressivo*

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp. *mf*

trp. 1 *mf*

trp. 2 *mf*

trp. 3 *mf*

trb. 1 *mp*

trb. 2 *mp*

trb. 3 *mp*

perc. 1 *mf* pandeiro meia-lua

perc. 2 *mf*

perc. 3

bat. *f*

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vin. 1 *f*

vin. 2 *f*

vc. *f*

cb. *f*

195 196 197 198 199

200

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

200 201 202 203 204

205

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s., e. c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

205

206

207

208

209

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vl. 1

vl. 2

vc.

cb.

209 210 211 212 213

214

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf
mf
mf
mf

214 215 216 217 218 219

220

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e. c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

guitarra suja 2 col. violoncelo 8.va

220 221 222 223 224 225 226 227

V - SALIENTA na Orquestra Experimenta

Orq. Exp. - 41

228 *Andantino* (♩ = 80)

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1
3 pares de clótalos
mp

perc. 2
mp

perc. 3

bat.
mp

tímp.
mp

x. s. e c.
mp

x. b.
mp

vib. e glock.
mp

pn.
mp

vin. 1

vin. 2

vc.

cb.

228 229 230 231 232 233 234 235

236

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

236 237 238 239 240 241 242 243

244

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

244 245 246 247 248 249 250 251

260 *solo*

fl. 1 *mf*

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn. *mp*

arco

vln. 1 *p*

vln. 2 *p*

vc. *p*

cb. *p*

260 261 262 263 264 265 266 267

SWING
Allegro (♩ = 120)

268

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vln. 1

vln. 2

vc.

cb.

rit.

solo

mf

mf solo

mf

mp

mp

mp

mp

mf

mf

mf

268 269 270 271 272 273 274 275

276 *tutti* *mf* *f* *tutti* *f* *mf* *tutti* *f* *mf* *mf* *mf*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

276 277 278 279 280 281 282 283

284

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vn. 1

vn. 2

vc.

cb.

284 285 286 287 288 289 290 291

292

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tp.

trp. 1

trp. 2

trp. 3

trb. 1

trb. 2

trb. 3

perc. 1

perc. 2

perc. 3

bat.

timp.

x. s. e c.

x. b.

vib. e glock.

pn.

vin. 1

vin. 2

vc.

cb.

STRAIGHT $\text{♩} = 6$

292 293 294 295 296 297 298 299

300 SWINA

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

mf
f

300 301 302 303 304 305 306 307

308

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

308 309 310 311 312 313

314 *tutti* *molto rit.*

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

314 315 316 317 318 319

320 **Andante** (♩ = 70)

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tp.
trp. 1
trp. 2
trp. 3
trb. 1
trb. 2
trb. 3
perc. 1
perc. 2
perc. 3
bat.
timp.
x. s. e. c.
x. b.
vib. e glock.
pn.
vln. 1
vln. 2
vc.
cb.

320 321 322 323

Fonogramas relacionados (Links para áudios)

O Elétrico (Op. 127). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flauta), Gabriel Matheus (Piano) e Glauber Santiago (programação MIDI). Duração: 03m25s. [🎵Link🎵](#)

O macaco, a pedra e três limões (Op. 573). Ano: 2006. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2006. Performance: Orquestra Experimental da UFSCar. Duração: 05m31s. [🎵Link🎵](#)

O navio partiu (Op. 565). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2005. Performance: Alessandro Silva (Clarineta) e Glauber Santiago (Sonorização). Duração: 04m18s. [🎵Link🎵](#)

O Rato (Op. 554). Ano: 2004. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2004. Performance: Alessandro Silva (Clarineta) e Glauber Santiago (Programação MIDI). Duração: 02m26s. [🎵Link🎵](#)

O Ribeiro de Tanger (Op. 617). Ano: 2014. Para Banda Sinfônica. Música de Glauber Santiago. Fonograma produzido em 7/10/2014. Performance: Orquestra de Sopros Brasileira. Duração: 04m12s. [🎵Link🎵](#)

O terceiro maior amor (Op. 028). Ano: 1990. Para Melodia com acordes cifrados. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Calebe Schützer Lasso (Violoncelo) e Gabriel Matheus (Piano). Duração: 04m10s. [🎵Link🎵](#)

Obrigado, Meu Deus (Op. 016). Ano: 1989. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gidenilson Santiago (Sax) e Glauber Santiago (Trompete e Programação MIDI). Duração: 05m47s. [🎵Link🎵](#)

Ondas (Op. 152). Ano: 1994. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarineta), Guitarra (Glauber Santiago (programação MIDI) e BIAB: Guitarra (Brent Mason). Duração: 02m54s. [🎵Link🎵](#)

Orquestra experimenta (Op. 574). Ano: 2006. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2007. Performance: Orquestra Experimental da UFSCar. Duração: 14m57s. [🎵Link🎵](#)

Glauber Santiago na Sala São Paulo para receber a premiação de segundo lugar no *Concurso Nacional de Composição Camargo Guarnieri* com a peça *Vultus est index Animi*, *Fundação Camargo Guarnieri* - *Orquestra Sinfônica da USP*, em novembro de 2005.

