

Obras completas
partituras editadas
ou manuscritas

Volume 13 (S)

***Glauber
Santiago***



EDESP-UFSCar

Obras completas: partituras
editadas ou manuscritas

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Obras completas **partituras editadas ou manuscritas** **Volume 13 (S)**

Glauber Lúcio Alves Santiago

1ª edição



EDESP-UFSCar

São Carlos, 2022



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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Sumário:

Sáimos (Cantata infantil para a Páscoa) (Opus 83). Ano: 1992.....	7
Salmo 5:1-2: Canção a Duas Vozes (Opus 183). Ano: 1995	10
Salmo 13:1-4 (Opus 10). Ano: 1988	11
Salmo 67: Moteto a Duas vozes (Opus 211). Ano: 1995	12
Salmo 68 (Opus 64). Ano: 1991	13
Salmo 117 (Canção a três vozes) (Opus 210). Ano: 1995	14
Salmo 117 (para Coro) (Opus 486). Ano: 2000.....	15
Santificação (Opus 82). Ano: 1991	22
São Carlos 2003 (Opus 548). Ano: 2003	24
São Carlos: Conquistas e Glórias (Opus 495). Ano: 2001	29
Scrapple from the Glauber (Opus 192). Ano: 1995.....	31
Seis Ponto Dois (Opus 475). Ano: 2000	32
Sem memória/Quarto (Opus 24). Ano: 1989	47
Sem sentido (Opus 139). Ano: 1993	48
Sequência regente (Opus 25). Ano: 1989.....	49
Sereno (Opus 525). Ano: 2002.....	51
Seven Come Glauber (Opus 212). Ano: 1995.....	52
Si Lá (Opus 136). Ano: 1993.....	53
Sinfonia Pop - I Movimento (Opus 242). Ano: 1997	54
Sinfonia Pop - II Movimento (Opus 243). Ano: 1997	75
Sinfonia Pop - III Movimento (Opus 244). Ano: 1997	88
Sinolação (Opus 39). Ano: 1990.....	103
Sitiando (Opus 137). Ano: 1993	104
Só Deus resgata Israel (Opus 7). Ano: 1988.....	105
Sob a sombra do altíssimo (Salmo 91) (Opus 487). Ano: 2000.....	106
Sol e Pedra (Opus 471). Ano: 1998	126
Somente eu (Opus 153). Ano: 1994	143
Sonhos (Opus 551). Ano: 2004	144
Sonhos de Genevieve (Opus 620). Ano: 2014.....	151
Stop in' at the Glauber (Opus 193). Ano: 1995	200
Swing (Opus 120). Ano: 1993	201
Fonogramas relacionados (Links para áudios).....	202

Sáimos (Cantata infantil para a Páscoa) (Opus 83). Ano: 1992

SÁIMOS (CANTATA PARA A PÁSCOA)
INFANTIL

I - nós queremos para ti

LETRA E MÚSICA: GILBERTO
SANTANA
1992

M=55

Handwritten musical notation for the first piece. It consists of five staves of music in treble clef, 2/4 time signature, and a key signature of one flat (B-flat). The melody is written on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line on the fifth staff.

II - matamos o leão

M=116

Handwritten musical notation for the second piece. It consists of two staves of music in treble clef, 2/4 time signature, and a key signature of one flat (B-flat). The melody is written on the first staff, and the accompaniment is on the second staff. The piece concludes with a double bar line on the second staff.

III *Agora repousa minhas mãos e meus pés*
n = 150

Handwritten musical notation for the piece 'Agora repousa minhas mãos e meus pés'. It consists of four staves of music in treble clef, 2/4 time signature. The melody is written on a single staff, with some notes beamed together and rests. The piece concludes with a double bar line.

IV *Nos libertou*
n = 182

Handwritten musical notation for the piece 'Nos libertou'. It consists of one staff of music in treble clef, 2/4 time signature. The melody is written on a single staff, featuring a key signature change to one flat and ending with a double bar line.

V *Obrigado meu Deus*
n = 108

Handwritten musical notation for the piece 'Obrigado meu Deus'. It consists of two staves of music in treble clef, 2/4 time signature. The melody is written on the top staff, and the bottom staff contains accompaniment with beamed eighth notes. The piece concludes with a double bar line.

Sáimos (Cantata infantil para Páscoa)

Por Glauber Santiago

I – Louvor ao Diabo
Nós vivemos pra ti,
Somos servos teus,
O teu brilho é muito bom,
E inspira o meu olhar
A parecer com o teu
E me faz ver tão normal
Esta vida cruel
Que só pode ser vencida com teu mal

Somos tão somente teus
Não olharemos para trás
E será feito tudo quanto quizeres

O mal é bom
E tão normal

II – A crucificação de Jesus
Matamos o louco
Para o calar
Não há nenhum outro rei
Se não tu

O mal é bom
E tão normal

III – O entendimento do pecado
Agora vejo minhas mãos e meus pés

IV – A libertação das correntes
Nos libertou

V – Gratidão a Deus
Obrigado meu Deus

Salmo 5:1-2: Canção a Duas Vozes (Opus 183). Ano: 1995

CANÇÕES
A
DUAS VOZES
COM TEXTO

SALMO 5:1-2 Ó Deus Eterno, ouve as
minhas palavras e escuta os
meus gemidos.
Meu Deus, meu Deus atende o
meu pedido de ajuda, pois senão
a.ã o Deus.

51) COMPALTO
TENOR

Ó DEUS É TER-NO OU-VE AS MI-NHAS PA-

Ó DEUS E - TER-NO OU-VE AS MI - NHAS PA - LA VAS E S-

LÁ - VA E OS MEUS GE-MI DOS MEU REI MEU

CU - TA OS MEUS GE - mi - DOS MEU REI MEU

DEUS A - TEN - DE MEU PE - DI - DO DE A - JU - DA

DEUS A - TEN - DE MEU PE - DI - DO DE A - JU - DA

DA, POIS EU

POIS EU O - RO O - RO A

Ti Ó DEUS

TI Ó DEUS

Gustavo Santiago
São Carlos 14/07/95

Salmo 13:1-4 (Opus 10). Ano: 1988

SALMO 13 (1-4)

Glauco
1988

Handwritten musical score for Salmo 13:1-4. The score consists of six staves of music with various chords and melodic lines. The chords are written above the notes.

Staff 1: *C7+*, *h^u*, *h^u*, *ant²svs*, *ant⁷*

Staff 2: *G7*, *C7+*, *C7⁹*, *C7⁹/F#*, *F7+*

Staff 3: *G7*, *G7⁹*, *ant⁷*, *ant⁷*, *ant⁷*, *ant⁷*, *G7*

Staff 4: *C9*, *C7⁹*, *F7⁷*, *B7¹³*

Staff 5: *ant⁷*, *B7¹³*, *B7¹³*, *ant⁷*, *G7*, *C9*, *C7⁹*

Staff 6: *F7⁹*, *B7¹³*, *ant⁷*, *A7⁹*, *ant⁷*, *B7¹³*

Staff 7: *ant⁷*, *SM*, *Pro*

Empty musical staves at the bottom of the page, including a grand staff with two treble clefs and a bass clef.

Salmo 67: Moteto a Duas vozes (Opus 211). Ano: 1995

MOTETO

TEXTO: SALMO 67
(NA LING. DE MOSE)

Glauber Santiago

37) S. *Déris em Ré*

C. *Ó Deus, tem compai-xões de nós e a- ben- ço- a*

nos; a- lha por- ra nos can- san-

a ben- ço- a nos; o- lha

da- be. e ad- du o mun- do

nós can- san- da- de can- san- da- de e ad-

can- nha- ce- ria tu- a can- ta- de, can- ta- de,

du o mun- do do can- nha- ce- ria a tu a can- ta- de

e a tu- a dul- ça- ra de- ri- vos tu- pa- ra to- do os

e a tu- a Dul- ça- ra de- ri- vos tu- pa- ra to-

po-

do os po-

Salmo 68 (Opus 64). Ano: 1991

Salmo 68

Glauber Lucio Alves Santiago
Ddim/C

Salmo 117 (Canção a três vozes) (Opus 210). Ano: 1995

31) **CANÇÃO A TRÊS VOZES**

Glauber Santiago

fregio em ml

COM REPTO

Salmo 117
(na LINGUAGEM DE HOJE)

1.ª voz: lan - ças as Deus - e - ter - no
 2.ª voz: hon - ven ao Deus e - ter - no to - das as na -
 3.ª voz: hon - ven ao Deus - ter - no to - das as na -

1.ª voz: to - das as na - ções! lou - vos a Deus
 2.ª voz: ções! lou - vos a Deus
 3.ª voz: ções! lou - vos a Deus

1.ª voz: O Deus a - mor é for - te e a de - li - da - de
 2.ª voz: O Deus a - mor por nós é for - te e a de - li - da - de
 3.ª voz: O Deus a - mor por nós é for - te e a de - li - da - de

1.ª voz: de - li - da - de de - li - da - de de - li - da - de
 2.ª voz: de - li - da - de de - li - da - de de - li - da - de
 3.ª voz: de - li - da - de de - li - da - de de - li - da - de

Salmo 117 (para Coro) (Opus 486). Ano: 2000

Score

Salmo 117

♩ = 80

Música e arranjo: Glauber Santiago

Flauta doce soprano

Flautas 1 e 2

Oboé

Clarineta 1 e 2

Saxofone Alto 1 e 2

Saxofone Tenor *mp*

Trompete (C) 1 *mp*

Trompete (Bb) 2

Percussão 1 (Glockenspiel)

Percussão 2 (Wind chimes, prato suspenso, pratos a 2, caixa, surdo e bumbo) *mp*

Piano *mp*

Órgão

Soprano

Contralto

Tenor

Baixo

Violino 1

Violino 2

Viola *mp*

Violoncelo 1 *mp*

Violoncelo 2 e Contrabaixo *mp*

1 2 3 4 5 6

Salmo 117 - Score - p. 2

7

Fl. s.

Fl. 1 e 2

Ob.

Cl. 1 e 2

S. A. 1 e 2

S. T.

Trp. 1

Trp. 2

Perc. 1

Perc. 2

Pn.

Org.

s.

c.

t.

b.

Vli. 1

Vli. 2

Vla.

Vc. 1

Vc. 2 e Cb.

7 8 9 10 11

Salmo 117 - Score - p. 3

Musical score for Salmo 117, page 3. The score is written for a large ensemble and includes the following parts:

- Fl. s.
- Fl. 1 e 2
- Ob.
- Cl. 1 e 2
- S. A. 1 e 2
- S. T.
- Trp. 1
- Trp. 2
- Perc. 1
- Perc. 2 (prato suspenso, bombo)
- Pn.
- Org.
- s.
- c.
- t.
- b.
- Vli. 1
- Vli. 2
- Vla.
- Vc. 1
- Vc. 2 e Cb.

The score is divided into measures 12 through 19. The key signature is one sharp (F#), and the time signature is 3/4. The dynamic marking *f* (forte) is used throughout the score. The percussion part includes a suspended cymbal (prato suspenso) and a drum (bombo). The strings (s., c., t., b.) are marked with rests throughout the piece.

12 13 14 15 16 17 18 19

Salmo 117 - Score - p. 4

accel. rit. a tempo

Fl. s.
Fl. 1 e 2
Ob.
Cl. 1 e 2
S. A. 1 e 2
S. T.
Trp. 1
Trp. 2
Perc. 1
Perc. 2
Pn.
Org.
s.
c.
t.
b.
Vli. 1
Vli. 2
Vla.
Vc. 1
Vc. 2 e Cb.

20 21 22 23 24 25 26 27 28 29 30

Santificação (Opus 82). Ano: 1991

Santificação

Glauber Lucio Alves Santiago

Am⁷ D⁷/A E^b/A B^b/A

Am D/A E^b/A B^b/A

Am⁷ D(add⁹)/A E^b/A B/A

Am⁷ Gm⁹ B⁹ Emaj⁹

G[#]+⁷ C[#]m⁷ Cm⁷ Bm⁷

A⁶ D⁹ C[#]m⁷ F[#]7(#⁹)

D⁶ G[#]+⁷ Amaj⁷ Adim

G[#]m⁷ Emaj⁷ E⁷

Santificação

Por John Keble (1792-1866)

Mas nós, enquanto espiamos em um espelho
A glória de sua fisionomia,
Não em um redemoinho fugaz,
Nem em dois lances de olhos presunçosos,
Mas com suave irradiação a cada hora,
Do rosto de nosso querido Salvador,
Pairando sobre nós com poder transformador,
Até, que nós, também, brilhamos levemente.

(Fragmento de Thirteenth Sunday after Trinity)

São Carlos 2003 (Opus 548). Ano: 2003

São Carlos 2003

Glauber Santiago
11/9/2003

$\bullet = 120$

Flautas 1

Flautas 2

Clarinete Bb 1

Clarinete Bb 2

Saxofone alto Eb 1

Saxofone alto Eb 2

Saxofone tenor Bb

Teclado (Fagote)

Trompete Bb 1 e 2

Trompete Bb 3

Trombone 1 e 2

Bombardino

Tuba

Percussão 1 (Prato suspenso, e Triângulo)

Percussão 2 (Carrilhão e Pandeiro)

Bateria

Tímpanos (G e C)

Xilofones soprano e contralto

Xilofone baixo

Vibrafone

Piano

Soprano

Contralto

Coro

Tenor

Baixo

Violino 1

Violino 2

Violoncelo

Contrabaixo

1 2 3 4 5 6 7

8

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tc. (fag.)
tp. 1 e 2
tp. 3
trb. 1 e 2
bdin.
tb.
perc. 1 (triângulo)
perc. 2 (pandeiro)
bat.
timp.
xil. s e c.
xil. b.
vib.
pn.
S.
C.
T.
B.
vli. 1
vli. 2
vc.
cb.

8 9 10 11 12 13 14

15 $\bullet = 100$ *rit.* $\bullet = 120$

fl. 1
fl. 2
cl. 1
cl. 2
s. a. 1
s. a. 2
s. t.
tc. (fag.)
trp. 1 e 2
trp. 3
trb. 1 e 2
bdin.
tb.
perc. 1
perc. 2
bat.
timp.
xil. s e c.
xil. b.
vib.
pn.
S.
C.
T.
B.
vli. 1
vli. 2
vc.
cb.

mp
mf
f
mp
f
mp
mp
ff
mp
mp
f
mp
mp
f
mp

prato suspenso

15 16 17 18 19 20

São Carlos 2003

Página 4

21

fl. 1

fl. 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

tc. (fag.)

trp. 1 e 2

trp. 3

trb. 1 e 2

bdin.

tb.

perc. 1

perc. 2

bat.

timp.

xil. s e c.

xil. b.

vib.

pn.

S.

C.

T.

B.

vli. 1

vli. 2

vci.

cb.

21 22 23 24 25 26

Musical score for orchestra and chamber ensemble, measures 27-31. The score includes parts for flutes (fl. 1, fl. 2), clarinets (cl. 1, cl. 2), saxophones (s. a. 1, s. a. 2), trombones (s. t.), trumpet (trp. 1 e 2, trp. 3), tuba (tb.), percussion (perc. 1, perc. 2, bat., timp.), xylophone (xil. s e c., xil. b.), vibraphone (vib.), piano (pn.), strings (S., C., T., B.), violins (vli. 1, vli. 2), viola (vc.), and cello (cb.). The score is in 2/4 time with a key signature of two sharps (F# and C#). A large bracket spans measures 27-31, indicating a first ending. The music features complex rhythmic patterns and melodic lines across all instruments.

São Carlos: Conquistas e Glórias (Opus 495). Ano: 2001

São Carlos: Conquistas e Glórias

Letra: Arnaldo André Pascon

Música: Glauber Santiago

3

Na se - de Seis - ma - ri - a do Pi - nhal Nas - ceu São Car
 - los for - mo - sa sem i - gual Ta -
 len - to, le - al - da - de de um po - vo al - tru - is - ta a - no dois
 mil, or - gu - lho pau - lis - ta No so - be e
 des - ce que São Car - los o - fe - re - ce A - le - gri - a e - mo -
 ção que não se es - que - ce Fes - ta do
 cli - ma, or -quí - deas a e - nal - te - cer É bom vi - ver
 com es - pe - ran - ça pra vo - cê São Car - los
 dei - xa sau - da - de em nos - sa vi - da Na a - mi - za - de a so - li -
 dez, mi - nha gua - ri - da Noi - te é poe -
 si - a, di - a e - vo - lu - ção, ma - dru - ga - da Ju - ven -
 tu - de com a bri - sa reu - ni - da Es - co - la, In -

São Carlos: Conquistas e Glórias

mús - tria des - ta - can - do nos - sa gen - te Bem - vin - do a to
 - dos, con - quis - tar e a - pren - der Pes - qui - sa,
 ciên - cia, e es - pe - cia - li - za - ção Pas - sa - por - te do sa -
 ber, u - ni - dos pra ven - cer.
 Mes - tra: ra - iz da te - c - no - lo - gi - a és Ca - pi -
 tal Gi - gan - te hu - mil - de a cul - tu - ar nos - sa his - tó - ria Da -
 que - les que se fo - ram e os que es - tão a - qui En - tre
 bra - ços e a - bra - ços, ó Sal - ve, gló - ria
 Ar - te cul - tu - ra a re - ve - lar mil va - lo - res São
 Car - los é o Car - tão, sim - bo - li - za meu Bra - sil
 Tu - do pe - lo Bra - sil São Car - los é Bra - sil

Scrapple from the Glauber (Opus 192). Ano: 1995

Scrapple From The Glauber

Standard 14

Glauber Lúcio Alves Santiago
em 1995

The musical score is written in 4/4 time with a key signature of one flat (Bb). It consists of six staves of music. The first staff begins with a Gm7 chord and a melodic line of eighth notes. The second staff continues the melody and includes a first ending with Eb7 and D7 chords, and a second ending with FMaj7. The third staff features D7 and G7 chords. The fourth staff has C7 and D7 chords. The fifth staff repeats the first staff's chord progression (Gm7, C7, Am7, D7(b9)). The sixth staff concludes with Gm7, C7, FMaj7, and F6 chords.

Chord progression for the first staff: Gm7, C7, Am7, D7(b9)

Chord progression for the second staff: Gm7, C7, FMaj7, 1 Eb7 D7, 2 FMaj7

Chord progression for the third staff: D7, G7

Chord progression for the fourth staff: C7, D7

Chord progression for the fifth staff: Gm7, C7, Am7, D7(b9)

Chord progression for the sixth staff: Gm7, C7, FMaj7, F6

Seis Ponto Dois (Opus 475). Ano: 2000

SEIS PONTO 2PARA SOUNDFONT DE EFEITOS SONOROS
OU PARA INSTRUMENTOS**GLAUBER SANTIAGO**

18 DE OUTUBRO DE 2000

$\text{♩} = 114$

8

PESSOA 1

PESSOA 2

PESSOA 3

PESSOA 4

$\text{♩} = 114$

STRINGS

TROMPETE (BB)

GLOCKNSPIEL

VIBRAFONE

STRING BAIXO

SEIS PONTO 2

2

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

- P. 1:** Treble clef, starting with a whole note chord (G4, B4, D5) in the first measure, followed by a whole note chord (G4, B4, D5) in the second measure, and eighth-note patterns in the third and fourth measures.
- P. 2:** Treble clef, contains whole rests in all four measures.
- P. 3:** Treble and Bass clefs, contains eighth-note patterns in the first two measures, followed by rests and eighth-note patterns in the third and fourth measures.
- P. 4:** Bass clef, contains whole rests in all four measures.
- ST.:** Treble clef, identical to P. 1.
- TRP.:** Treble clef, contains whole rests in all four measures.
- GLOCK.:** Treble clef, identical to P. 3.
- VIB.:** Treble clef, contains eighth-note patterns in the first two measures, followed by eighth-note patterns in the third and fourth measures.
- ST. BX.:** Bass clef, contains whole rests in all four measures.

SEIS PONTO 2

3

P. 1

P. 2

P. 3

P. 4

ST.

TRP.

GLOCK.

VIB.

ST. Bx.

SEIS PONTO 2

4

The musical score is arranged in two systems of staves. The first system includes staves for P. 1, P. 2, P. 3, and P. 4. The second system includes staves for ST., TRP., GLOCK., VIB., and ST. BX. The key signature is one sharp (F#), and the time signature is 3/4. The P. 1 and ST. staves feature a melodic line with eighth-note triplets and slurs. The P. 2, TRP., GLOCK., and ST. BX. staves contain rests. The P. 3 and VIB. staves feature a bass line with eighth notes and slurs. The P. 4 staff contains rests.

SEIS PONTO 2

5

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

- P. 1:** Treble clef, two whole notes with a slur, followed by two measures of rests.
- P. 2:** Treble clef, six measures of rests.
- P. 3:** Treble clef, two whole notes with a slur, followed by two measures of rests.
- P. 4:** Bass clef, six measures of rests.
- ST.:** Treble clef, two whole notes with a slur, followed by two measures of rests.
- TRP.:** Treble clef, key signature of two sharps (F# and C#), six measures of rests.
- GLOCK.:** Treble clef, two whole notes with a slur, followed by two measures of rests.
- VIB.:** Treble clef, eighth notes with slurs and accents, followed by two measures of rests.
- ST. Bx.:** Bass clef, four whole notes with a slur, followed by two measures of rests.

SEIS PONTO 2

6

The musical score is arranged in two systems. The first system includes parts for P. 1, P. 2, P. 3, and P. 4. The second system includes parts for ST., TRP., GLOCK., VIB., and ST. Bx. The key signature has one sharp (F#) and the time signature is 6/8. The score features various musical notations including notes, rests, slurs, and dynamic markings.

- P. 1:** Treble clef, mostly rests with a final measure containing a half note G4 and a half note F#4.
- P. 2:** Treble clef, eighth-note patterns with slurs.
- P. 3:** Treble clef, mostly rests with a final measure containing a half note G4 and a half note F#4.
- P. 4:** Bass clef, mostly rests with a final measure containing a half note G3 and a half note F#3.
- ST.:** Treble clef, mostly rests with a final measure containing a half note G4 and a half note F#4.
- TRP.:** Treble clef, eighth-note patterns with slurs.
- GLOCK.:** Treble clef, mostly rests with a final measure containing a half note G4 and a half note F#4.
- VIB.:** Treble clef, eighth-note patterns with slurs.
- ST. Bx.:** Bass clef, mostly rests with a final measure containing a half note G3 and a half note F#3.

SEIS PONTO 2

7

8

$\text{♩} = 120$

P. 1

P. 2

P. 3

P. 4

$\text{♩} = 120$

ST.

TRP.

GLOCK.

VIS.

ST. BX.

SEIS PONTO 2

The musical score is arranged in a system with the following parts from top to bottom:

- P. 1:** Flute 1, Treble clef, mostly rests.
- P. 2:** Flute 2, Treble clef, playing a melodic line with eighth notes.
- P. 3:** Clarinet and Bassoon, Treble and Bass clefs, playing a rhythmic accompaniment.
- P. 4:** Bassoon, Bass clef, playing a sustained bass line with long notes.
- ST.:** Trumpet, Treble clef, mostly rests.
- TRP.:** Trombone, Treble clef, playing a melodic line with eighth notes.
- GLOCK.:** Glockenspiel, Treble clef, playing a rhythmic accompaniment.
- VIB.:** Vibraphone, Treble clef, playing a rhythmic accompaniment.
- ST. Bx.:** Snare Drum, Bass clef, playing a sustained bass line with long notes.

The score consists of four measures. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a mix of melodic lines and rhythmic accompaniment across the various instruments.

SEIS PONTO 2

The musical score is arranged in a system with the following parts from top to bottom:

- P. 1:** Treble clef, mostly rests.
- P. 2:** Treble clef, melodic line with eighth and sixteenth notes.
- P. 3:** Treble and Bass clefs, melodic lines with eighth and sixteenth notes.
- P. 4:** Bass clef, sustained notes with a slur.
- ST.:** Treble clef, mostly rests.
- TRP.:** Treble clef, melodic line with eighth and sixteenth notes.
- GLOCK.:** Treble clef, melodic line with eighth and sixteenth notes.
- VIB.:** Treble clef, melodic line with eighth and sixteenth notes.
- ST. BX.:** Bass clef, sustained notes with a slur.

The score is in 4/4 time and features a key signature of one sharp (F#). The notation includes various note values, rests, and slurs across four measures.

SEIS PONTO 2

10

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

- P. 1:** Treble clef, mostly rests.
- P. 2:** Treble clef, features a triplet of eighth notes in the first two measures and a melodic line in the last two.
- P. 3:** Treble and Bass clefs, features a triplet of eighth notes in the first two measures and a bass line.
- P. 4:** Bass clef, features a long note in the first two measures and a melodic line in the last two.
- ST.:** Treble clef, mostly rests.
- TRP.:** Treble clef, features a triplet of eighth notes in the first two measures and a melodic line in the last two.
- GLOCK.:** Treble clef, features a triplet of eighth notes in the first two measures and rests in the last two.
- VIB.:** Treble clef, features a bass line.
- ST. BX.:** Bass clef, features a long note in the first two measures and a melodic line in the last two.

The score includes various musical notations such as rests, eighth notes, quarter notes, and triplets. The key signature has two sharps (F# and C#).

SEIS PONTO 2

11

The musical score is arranged in a system of ten staves. The instruments are labeled on the left as follows:

- P. 1:** Flute 1, Treble clef, playing a melodic line of six half notes with a slur and a *rit.* marking above the staff.
- P. 2:** Flute 2, Treble clef, playing a rhythmic accompaniment of eighth notes.
- P. 3:** Clarinet and Bassoon, Treble and Bass clefs, both playing whole rests.
- P. 4:** Bassoon, Bass clef, playing a melodic line of six half notes with a slur and a *rit.* marking above the staff.
- ST.:** Trumpet, Treble clef, playing a melodic line of six half notes with a slur and a *rit.* marking above the staff.
- TRP.:** Trumpet, Treble clef, playing a rhythmic accompaniment of eighth notes.
- GLOCK.:** Glockenspiel, Treble clef, playing whole rests.
- VIB.:** Vibraphone, Treble clef, playing whole rests.
- ST. BX.:** Bass Drum, Bass clef, playing a melodic line of six half notes with a slur and a *rit.* marking above the staff.

The score is written in 2/4 time and features a key signature of one sharp (F#). The *rit.* (ritardando) markings are placed above the staves for P. 1, P. 4, and ST. in the final two measures of the system.

SEIS PONTO 2

12

The musical score is arranged in a system with the following parts from top to bottom:

- P. 1:** Treble clef, starting with a whole note G4, followed by a quarter rest, a whole note G4, and another quarter rest.
- P. 2:** Treble clef, containing whole rests for all four measures.
- P. 3:** Treble and Bass clefs. Treble part: eighth-note pairs (G4-A4, A4-B4, B4-C5) with a quarter rest. Bass part: eighth-note pairs (F#3-G3, G3-A3, A3-B3) with a quarter rest.
- P. 4:** Bass clef, containing whole rests for all four measures.
- ST.:** Treble clef, starting with a whole note G4, followed by a quarter rest, a whole note G4, and another quarter rest.
- TRP.:** Treble clef, containing whole rests for all four measures.
- GLOCK.:** Treble clef, eighth-note pairs (G4-A4, A4-B4, B4-C5) with a quarter rest.
- VIB.:** Treble clef, eighth-note pairs (G4-A4, A4-B4, B4-C5) with a quarter rest.
- ST. BX.:** Bass clef, eighth-note pairs (F#3-G3, G3-A3, A3-B3) with a quarter rest.

Tempo marking: $\text{quarter note} = 98$. A slur is placed under the whole notes in P. 1, ST., and ST. BX. A key signature of two sharps (F# and C#) is indicated at the beginning of the TRP. part.

SEIS PONTO 2

13

The musical score is arranged in ten staves, each representing a different instrument or part. The instruments are labeled on the left side of the score: P. 1, P. 2, P. 3, P. 4, ST., TRP., GLOCK., VIB., and ST. BX. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The P. 1, ST., and TRP. parts feature a melodic line with eighth notes and occasional rests. The P. 2, GLOCK., and ST. BX. parts feature a rhythmic accompaniment consisting of eighth notes. The P. 3 part features a complex rhythmic pattern with many sixteenth notes. The P. 4, VIB., and ST. parts are mostly silent, indicated by horizontal lines on the staves.

SEIS PONTO 2

14

♩ = 122

P. 1

P. 2

P. 3

P. 4

ST.

TRP.

GLOCK.

VIB.

ST. BX.

SEIS PONTO 2

The musical score is arranged in ten staves, labeled on the left as P. 1, P. 2, P. 3, P. 4, ST., TRP., GLOCK., VIB., and ST. Bx. The notation includes various musical symbols such as notes, rests, slurs, and accidentals. P. 1 and ST. are in treble clef, while P. 2, P. 3, P. 4, TRP., GLOCK., VIB., and ST. Bx. are in bass clef. P. 3 and GLOCK. are grouped together with a brace. The score consists of four measures, with P. 1 and ST. playing a melodic line of quarter notes with slurs. P. 2, TRP., GLOCK., VIB., and ST. Bx. play a rhythmic accompaniment of quarter notes with slurs. P. 3 and P. 4 play a harmonic accompaniment of quarter notes with slurs. The key signature is one sharp (F#) and the time signature is 4/4.

Sem memória/Quarto (Opus 24). Ano: 1989

Sem Memória/Quarto

Glauber Lucio Alves Santiago

Staff 1: Gmaj7 Cmaj7 E♭maj7(♭5) Gmaj7/D C♯m7(♭5) Cmaj7

Staff 2: Cmaj7(♭6) Am7(♭5)Am7(add4) Am⁹ Am7(add4) Am7 Am⁶ Am(maj7) Am7 G(♭9)

Staff 3: Gmaj7 Cm⁹ Cm(add9)/B Cm⁹/B♭ B♭⁹ Em7(13) A¹³ A7(♭13) Dmaj7

Staff 4: C♯/D Gmaj7/D Em7(9) A¹³ A7(♭13) F♯m7 D⁹ D7(♭9)

Staff 5: Gmaj7 C⁹ Fmaj7 Edim Fmaj7 Edim

Staff 6: E♭dim D♭dim C♯7(♭5) Cmaj7 Fm(add9) Fm/E

Staff 7: Fm/E♭ Fm/D Cmaj7 B♭¹³ Em(maj7)

Sem sentido (Opus 139). Ano: 1993

Sem sentido

Glauber Santiago

2607931843

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The melody in the treble clef begins with a quarter rest, followed by a dotted quarter note G5, and continues with eighth and quarter notes. The bass clef accompaniment features a steady eighth-note pattern. The system concludes with a triplet of eighth notes in both staves, marked with a '3' above the notes.

The second system continues the piece. The treble clef features a melodic line with a half-note G5 and a quarter-note F#5. The bass clef accompaniment maintains its eighth-note pattern. The system ends with a quarter rest in the treble clef and a quarter note G5 in the bass clef.

The third system shows the continuation of the melodic and harmonic material. The treble clef has a series of eighth notes, while the bass clef provides a consistent accompaniment. The system concludes with a quarter note G5 in the bass clef.

The fourth system is the final one on the page. It features a melodic line in the treble clef and a bass clef accompaniment. The system ends with a double bar line, indicating the end of the piece.

11

SEQUÊNCIA REGENTE

(ABCDEF G)

A

G7+ Am7 Dm7 G7 C7+ Am7 Dm7 G7

C7+ Am7 Dm7 G7 C7+ Am7 Dm7 G7

C7+ Am7 Dm7 G7 C7 Am7 Dm7 G7 C7+

B

F7+ Em7 F7+ Em7 Bb7+

F7+ Em7 F7+ Em7 A7+

C

G7+ C7+ A7+ Dm7

D

G7+ G#7+ Am7 D7+ G7+ G#7+ Am7 D7+ G7+ G#7+ G7+ G7+

D7+ G7+ D7+ G7+ G7+ G7+ G7+ D7+

G7+ G#7+ Am7 D7+ G7+ G#7+ Am7 D7+ G7+ G6

E

Em7 C7 F7+ F6 Em7 C7 F7+ F6 A7 Dm7

Em7 C7 B7+ F7+ G7+ G7+ Em7 C7 F7+

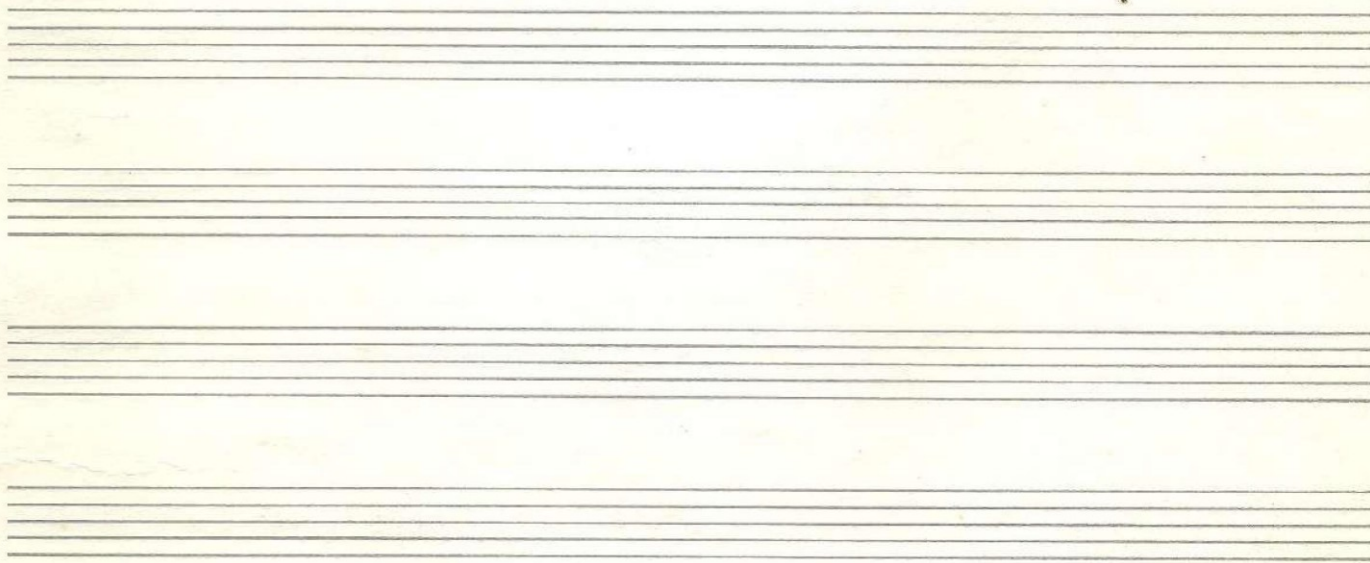
Coro^a sequencia a Regente

①

②

Roberto Vico Almeida Santiago

primeira manuscrito: novembro de 89



Serenno (Opus 525). Ano: 2002

Serenno

Flauta

Glauber Santiago
São Carlos 14/02/2002

Musical score for Flauta, Serenno (Opus 525). The score consists of ten staves of music in 4/4 time. It begins with a treble clef and a 4/4 time signature. The first staff features a triplet of eighth notes followed by a whole rest, then a repeat sign. The second staff continues with a melodic line starting on a flat. The third staff shows a sequence of eighth and sixteenth notes. The fourth and fifth staves contain complex passages with many sixteenth notes and slurs. The sixth staff continues with similar rhythmic patterns. The seventh staff has a more melodic line with a flat. The eighth staff features a long slur over several notes. The ninth staff continues with eighth and sixteenth notes. The tenth staff concludes with a final flourish and a fermata over a whole note.

Seven Come Glauber (Opus 212). Ano: 1995

Seven Come Glauber

Standard 23

Glauber Lúcio Alves Santiago
em 1995

The musical score is written in 4/4 time and consists of six staves. The first two staves show the melody in treble clef with a key signature of three flats (B-flat major). The first staff begins with an A^b chord. The second staff continues the melody and includes an A chord and another A^b chord. The third and fourth staves show a chord progression: $C7$, $B7$, B^b7 , and $A7$. The fifth and sixth staves show the melody again, with A^b and A chords indicated above the notes.

Si Lá (Opus 136). Ano: 1993

Si Lá

Glauber Santiago

2402931625

FUNK Dm7 Eb7+ Dm7 CF7+ Dm7 Eb7+

Dm7 CF7+ Cm7 C

Bb7+ A7+ Gm7 Am7 Em7 F7+

Dm7 Dm7+ Fm6 Fm7 Dm9+ Dm7 Fm6 Fm2

Cm7+ Dm7 Ebm7 Dm7 Fm7

Dm7+ Dm7 CF7+ Bb7-A7-Dm Eb7+

Dm7 C7+ Dm7 C7+ Dm

C/D Cm7/D

violone (NO)

SEM BATERIA

F7m7+

Sinfonia Pop - I Movimento (Opus 242). Ano: 1997

Sinfonia Pop

I - Allegro

Glauber L. A. Santiago
1997

The musical score is written in 4/4 time. The instruments and their parts are as follows:

- Yasuragi:** Treble clef, 4/4 time, marked *pp*. It features a melodic line with long, sweeping notes.
- Aurora:** Treble clef, 4/4 time, marked *mp*. It features a melodic line with more rhythmic movement.
- JP Strings:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Guitarra:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Citarra:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Órgão I:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Órgão II:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Piano Elétrico:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Piano:** Grand staff (treble and bass clefs), 4/4 time, marked *mp*. The right hand plays a melodic line, and the left hand plays a rhythmic accompaniment. A *simile* marking is present in the right hand.
- Shaker:** Marked with a dash, indicating it is silent.
- Clave:** Marked with a dash, indicating it is silent.
- Pandeiro:** Marked with a dash, indicating it is silent.
- Bongô:** Treble clef, 4/4 time, marked with a dash, indicating it is silent.
- Baixo Elétrico:** Bass clef, 4/4 time, marked with a dash, indicating it is silent.

The musical score is arranged in a system of staves. The top staff is for Soprano (Jp S), starting at measure 17 with a melodic line of whole notes and a *mp* dynamic. The Piano (Pn) part follows, with a complex accompaniment of eighth and sixteenth notes in both hands, marked *mf*. The Shakuhachi (Shak) part consists of a rhythmic pattern of eighth notes, marked *mp*. The Clavichord (Clav) and Pandero (Pand) parts provide a steady accompaniment with eighth notes. The Bass (Bx) part has a simple eighth-note line, marked *mf*. A second Soprano part (Jp S) begins at measure 21, with a melodic line of quarter and eighth notes.

Sinfonia Pop - Allegro

25

Yasu *p* *p*

Jp S

Pn *cresc.* *simile*

Shak *cresc.* *simile*

Bg *mp* *cresc.*

29

Yasu *mp* *simile* *mp*

Jp S *mp*

Guit *mp legato*

Pn *mf*

Clav *mf*

Bg *mf*

Bx *mf*

+

35

Yasu *mp* simile *mp*

Jp S

Guit

Pn

Shak

Bg

Bx

37

Yasu *mf* *mf*

Jp S

Guit

Pn

Shak

Bg

Bx

Sinfonia Pop - Allegro

Musical score for Sinfonia Pop - Allegro, measures 41-47. The score is arranged for Guit (Guit), Org I (Organ I), Pn (Piano), Bx (Bass), and Jp S (Jazz Saxophone).

Measures 41-44:

- Guit:** Melodic line with *mf* dynamic.
- Org I:** Sustained chords with *mf* dynamic.
- Pn:** Complex rhythmic accompaniment with *mf* dynamic.
- Bx:** Bass line with *mf* dynamic.

Measures 45-47:

- Guit:** Continues melodic line.
- Org I:** Continues sustained chords.
- Pn:** Continues complex rhythmic accompaniment.
- Bx:** Continues bass line.
- Jp S:** Enters in measure 47 with a melodic line.

Sinfonia Pop - Allegro

Musical score for Sinfonia Pop - Allegro, measures 50-55. The score is written for a piano and includes a bass line. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, each containing three measures. The first system starts at measure 50 and ends at measure 52. The second system starts at measure 53 and ends at measure 55. The piano part features a complex, rhythmic accompaniment with many beamed notes. The bass line provides a steady, rhythmic foundation. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

Sinfonia Pop - Allegro

56

Jp S

Guit

Org I

Pn

Shak

Bx

59

Jp S

Guit

Org I

Pn

Pand

Shak

Bx

mf

f

f

mp

f

mp

f

Sinfonia Pop - Allegro

68

Jp S

Guit

Org I

Pn

Shak

Pand

Bx

mp

mf

mp

mf

72

Yasu

Jp S

Pn

Shak

Bx

mf

Detailed description of the musical score: The score is divided into two systems. The first system (measures 68-71) features Jp S (Japanese Saxophone) with a melodic line and a *mp* dynamic marking. The Guitar part is active in the first measure but silent thereafter. Org I (Organ I) plays chords in the first measure. The Piano (Pn) part has a complex rhythmic accompaniment with a *mf* dynamic. The Shak (Shamisen) part has a rhythmic pattern with a *mp* dynamic. The Pand (Panda) part is silent. The Bx (Bass) part has a bass line with a *mf* dynamic. The second system (measures 72-75) features Yasu (Yasunori) with a melodic line. The Jp S part continues with a melodic line. The Pn part continues with its rhythmic accompaniment. The Shak part continues with its rhythmic pattern and a *mf* dynamic. The Bx part continues with its bass line.

Sinfonia Pop - Allegro

The musical score is divided into three systems of staves. The first system (measures 77-80) features Cita (treble clef), Bg (bass clef), and Bx (bass clef). The second system (measures 81-84) features Jp S (treble clef), Cita (treble clef), Bg (bass clef), and Bx (bass clef). The third system (measures 85-88) features Yasu (treble clef), Jp S (treble clef), Bg (bass clef), and Bx (bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*.

Sinfonia Pop - Allegro

97

Yasu

Auro

Jp S

Cita

Pn *mf*

Bg

Bx

101

Yasu

Auro

Jp S

Cita *f*

Org I

Pn E *f*

Pn *f*

Pand *f*

Bg *f*

Bx *f*

Sinfonia Pop - Allegro

105

Yasu *f*

Auro *f*

Jp S

Guit *f*

Cita

Org I *f*

Pn E *f*

Pn *f*

Pand *f*

Bg *f*

Bx *f*

109

Yasu *p*

Cita *p*

Pn E *mp* simile

Pn *mp* simile

Shak *mp*

Clav *mp*

Pand *mp*

Bx *mp*

Detailed description: This system of musical notation covers measures 109 to 112. It features eight staves: vocal parts for Yasu and Cita, piano parts for Pn E and Pn, and percussion parts for Shak, Clav, Pand, and Bx. The vocal parts consist of long, sustained notes. The piano parts feature rhythmic patterns with 'simile' markings. The percussion parts are marked with 'mp' and include specific rhythmic notations for each instrument.

113

Yasu

Cita

Pn E

Pn

Shak

Clav

Pand

Bx

Detailed description: This system of musical notation covers measures 113 to 116. It continues the arrangement from the previous system. The vocal parts remain sustained. The piano parts continue with their rhythmic patterns. The percussion parts maintain their 'mp' dynamic and rhythmic patterns.

Sinfonia Pop - Allegro

117

Yasu

Cita

Pn E

Pn

Shak

Clav

Pand

Bx

mf

Detailed description: This system of musical notation covers measures 117 to 120. The instruments are arranged vertically from top to bottom: Yasu (bass clef), Cita (treble clef), Pn E (treble clef), Pn (grand staff), Shak (percussion), Clav (percussion), Pand (percussion), and Bx (bass clef). The Pn E part begins with a *mf* dynamic marking. The Shak part features a rhythmic pattern of eighth notes. The Clav and Pand parts have sparse, rhythmic accompaniment. The Bx part provides a steady bass line with eighth notes.

121

Yasu

Cita

Pn E

Pn

Shak

Clav

Pand

Bx

Detailed description: This system of musical notation covers measures 121 to 124. The instrumentation remains the same as in the previous system. The Pn E part continues with its melodic line. The Shak part maintains its eighth-note rhythmic pattern. The Clav and Pand parts continue with their respective rhythmic accompaniment. The Bx part continues with its bass line.

125

Guit *mp*

Pn E *mp*

Pn *mp*

Shak *mp*

Clav *mp*

Pand *mp*

Bx

simile

129 *mp*

Guit *cresc.*

Pn E *cresc.*

Pn *cresc.*

Shak *cresc.*

Clav *cresc.*

Bg *cresc.*

Bx *cresc.*

Sinfonia Pop - Allegro

133

Guit

Org I

Pn E

Pn

Shak

Clav

Pand

Bx

137

Yasu

Guit

Org I

Pn E

Pn

Shak

Clav

Pand

Bx

simile

Sinfonia Pop - Allegro

The musical score is arranged in a system of staves. The first system (measures 141-143) includes:

- Guit**: Treble clef, starting with a whole rest in measure 141, followed by a melodic line.
- Org I**: Treble clef, playing block chords.
- Pn E**: Treble clef, playing a rhythmic eighth-note pattern.
- Pn**: Grand staff (treble and bass clefs), playing a complex rhythmic accompaniment.
- Bx**: Bass clef, playing a melodic line.

The second system (measures 144-146) includes:

- Guit**: Treble clef, starting at measure 144 with a melodic line.
- Org I**: Treble clef, playing block chords.
- Pn E**: Treble clef, playing a rhythmic eighth-note pattern.
- Pn**: Grand staff, playing a complex rhythmic accompaniment.
- Bx**: Bass clef, playing a melodic line.

Measure numbers 141, 144, and 8 are indicated at the beginning of their respective staves.

Sinfonia Pop - Allegro

147

Jp S

Guit

Org I

Org II

Pn E

Pn

Bx

150

Jp S

Guit

Org I

Org II

Pn E

Pn

Shak

Bx

The musical score is written for a symphonic pop ensemble. It features a variety of instruments including strings (Jp S), guitar (Guit), two organs (Org I, Org II), piano (Pn E, Pn), bass (Bx), and shakuhachi (Shak). The score is divided into two systems, with measures 147-150 shown. The tempo is marked 'Allegro'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte).

153

Jp S

Guit

Org I

Org II

Pn E

Pn

Shak

Bx

156

Yasu

Auro

Guit

Pn E

Pn

Shak

Clav

Bx

mp

p

p

mp

p

p

mp

simile

8

mp

Sinfonia Pop - Allegro

160

Yasu *p* *ppp*

Auro *p* *ppp*

Jp S *p* *ppp*

Pn E *p* *ppp*

Pn *p* *ppp*

Shak *p* *ppp*

Clav *p* *ppp*

Bx *p* *ppp*

Sinfonia Pop - II Movimento (Opus 243). Ano: 1997

Sinfonia Pop

II. Minuethos

Glauber L. A. Santiago

The musical score is written for a 3/4 time signature. The instruments and their parts are as follows:

- Flauta de Pan:** Melodic line in the treble clef, starting with a *mf* dynamic. The notation includes eighth and quarter notes with rests.
- E. Piano:** Right hand in treble clef with a *mf* dynamic, playing a melodic line. The left hand in bass clef has a *mf* dynamic and is marked "simil", indicating a similar rhythmic pattern to the right hand.
- Cravo:** Treble clef, mostly rests.
- Synt Pad I & II:** Treble clef, mostly rests.
- Synt Strings:** Treble clef, mostly rests.
- Strings I & II:** Treble clef, mostly rests.
- Baixo Harmônicos:** Bass clef, mostly rests.
- Baixo Elétrico:** Bass clef, playing a rhythmic line with eighth and quarter notes.
- Timbales:** Treble clef, mostly rests.
- Percussão I:** Treble clef, mostly rests.
- Tom Vidrico e Clave:** Treble clef, mostly rests.
- Percussão II:** Treble clef, mostly rests.
- Bateria:** Treble clef, playing a complex rhythmic pattern with 'x' marks indicating specific drum hits.

Sinfonia Pop - Minuetto

9

Fl

Pn

St I

Bx

Bat

mf legato

simil

Detailed description: This system contains measures 9 through 16. The Flute (Fl) part begins with a melodic line. The Piano (Pn) part features a rhythmic accompaniment with a 'simil' (similar) marking. The String I (St I) part is marked *mf legato*. The Bassoon (Bx) and Bass Drum (Bat) parts provide harmonic and rhythmic support.

17

Fl

Pn

St I

Bx

Bat

Detailed description: This system contains measures 17 through 24. The Flute (Fl) part has some rests. The Piano (Pn) part continues with its accompaniment. The String I (St I) part continues with its melodic line. The Bassoon (Bx) and Bass Drum (Bat) parts continue their respective parts.

25

Fl

Pn

St I

Bx

Bat

mp

Detailed description: This system contains measures 25 through 32. The Flute (Fl) part has a melodic line. The Piano (Pn) part continues with its accompaniment. The String I (St I) part is marked *mp* and features a long melodic line. The Bassoon (Bx) and Bass Drum (Bat) parts continue their respective parts.

33

Fl *mf*

Pn *mf*

Cra *mf*

SS *mf*

B *mf*

Bat *mf*

41

Fl

Pn

Cra

SS

St I

Bx

Bat *mf*

49

Fl *mf*

Pn

SS *f*

St I *f*

B *mf*

Bat *mf*

Sinfonia Pop - Minuetto

57

Fl
Pn
SS
St I
B
Bat

Detailed description: This system of musical notation covers measures 57 to 64. It includes staves for Flute (Fl), Piano (Pn), String Sextet (SS), String I (St I), Bass (B), and Bass Drum (Bat). The Flute part features a rhythmic pattern of eighth notes. The Piano part has a melodic line with some grace notes. The String Sextet and String I parts play sustained chords. The Bass part has a steady eighth-note accompaniment. The Bass Drum part shows a consistent rhythmic pattern of eighth notes.

65

Fl
Pn
Cra
SS
St I
Bx
B
Bat

mf
mf
mf
mf
mp
mf
mf

simil

Detailed description: This system of musical notation covers measures 65 to 72. It includes staves for Flute (Fl), Piano (Pn), Cello (Cra), String Sextet (SS), String I (St I), Bassoon (Bx), Bass (B), and Bass Drum (Bat). The Flute part has a melodic line with a dynamic marking of *mf*. The Piano part has a melodic line with a dynamic marking of *mf*. The Cello part has a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The String Sextet and String I parts play sustained chords with a dynamic marking of *mf*. The Bassoon part has a rhythmic pattern of eighth notes with a dynamic marking of *mp*. The Bass part has a melodic line with a dynamic marking of *mf*. The Bass Drum part has a rhythmic pattern of eighth notes with a dynamic marking of *mf*. The word "simil" is written below the Piano staff.

73

Fl

Pn

Cra

SS

Bx

Bx

Bat

81

Fl

Pn

Bx

Bat

89

Fl

Pn

St I

St II

Bx

Bx

Bat

mf

f

staccat

mf

mf

cresc

p

Sinfonia Pop - Minuetos

97

SP I *mf*

St I *mp*

Timb *mf*

P *mp*

P

Bat *mf*

105

SP I

SS

St I

Timb

P

113

SP I

SS

St I

Timb

P

P

121

Musical score for measures 121-128. The score includes parts for SP I, SS, St I, Timb, P, and P. The SP I part features a melodic line with accents. The SS part has a steady eighth-note accompaniment. The St I part provides a bass line with eighth notes. The Timb part has a rhythmic pattern of eighth notes. The P parts have a complex rhythmic pattern with 'x' marks above some notes.

129

Musical score for measures 129-136. The score includes parts for SP I, SP, SS, St II, and Timb. The SP I part has a melodic line with a *mp* dynamic. The SS part has a steady eighth-note accompaniment with a *mp* dynamic. The St II part features a melodic line with triplets and a *mf* dynamic, including the instruction *perdidos*. The Timb part has a rhythmic pattern of eighth notes with a *p* dynamic.

137

Musical score for measures 137-144. The score includes parts for SP I, St I, St, and Timb. The SP I part has a melodic line with a *mp* dynamic. The St I part has a steady eighth-note accompaniment. The St part features a melodic line with triplets. The Timb part has a rhythmic pattern of eighth notes.

Sinfonia Pop - Minuetto

145

SP I

SP

St II

Timb

P

P

153

SP I

SP

St

Timb

P

161

SP I

SP

St II

Timb

169

SP I

SP

SS

St II

Timb

p

mf

p

p

mp

Musical score for Sinfonia Pop - Minuetto, measures 177-185. The score is arranged for a symphony orchestra and includes parts for two vocal soloists (SP I and SP), two vocal soloists (SS), two string sections (St I and St II), woodwinds (Bx), timpani (Timb), and percussion (P).

Measures 177-185 are marked with dynamics: *mf* (measures 177-180), *p* (measures 181-182), *f* (measure 183), *p* (measure 184), and *mp* (measure 185). The percussion part includes a snare drum pattern marked with 'x' and a bass drum pattern marked with '^'.

Sinfonia Pop - Minuetto

193

Pn *mf*

SP *f*

St I *f legato*

St II *f legato*

Bx *mf*

B *f*

Bat *f*

simil

201

Pn

SP

St I

St

Bx

Bx

Bat

The musical score is divided into two systems. The first system covers measures 209 to 216, and the second system covers measures 217 to 224. The instruments and their parts are as follows:

- Pn (Piano):** Features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte).
- Cra (Cravo):** Plays a rhythmic accompaniment with sixteenth-note patterns. Dynamics include *f* (forte).
- SS (Soprano):** Provides harmonic support with sustained notes. Dynamics include *f* (forte).
- St II (Saxo II):** Plays sustained notes. Dynamics include *f* (forte).
- Bx (Saxo):** Plays a melodic line. Dynamics include *mf* (mezzo-forte).
- Bat (Bateria):** Provides a steady rhythmic pattern. Dynamics include *f* (forte).

Sinfonia Pop - Minuetos

The musical score is arranged in two systems. The first system covers measures 225 to 232, and the second system covers measures 233 to 239. The instruments and their parts are as follows:

- Pn (Piano):** Features a melodic line in the right hand and a rhythmic accompaniment in the left hand, marked with a forte (*f*) dynamic.
- SS (Soprano Saxophone):** Plays a sustained, melodic line with a forte (*f*) dynamic.
- St (Trumpets):** Both St I and St II parts play sustained, melodic lines with a forte (*f*) dynamic.
- Bx (Bassoons):** The upper Bx part has rests, while the lower Bx part plays a rhythmic pattern with a forte (*f*) dynamic.
- Bat (Bass Drum):** Provides a rhythmic accompaniment with a forte (*f*) dynamic.

Measure numbers 225 and 233 are indicated at the beginning of their respective systems. The score is written in a standard musical notation with a common time signature.

241

Fl

Cra

SP I

SP

SS

St I

St

Bx

Bx

249

Fl

Cra

SP I

SP

SS

St I

Bx

p

p

p

p

p

Sinfonia Pop - III Movimento (Opus 244). Ano: 1997

Sinfonia Pop

III - Finale

Glauber L. A. Santiago
1997

Flauta I e II

Trompa (F) I e II

Trompete (Bb) I e II

Trombones I e II

Xilofone

Pandeiro

Bombo

Timpano

Violino I

Violino II

Viola

Cello e Baixo

Sinfonia Pop - Finale

The image displays a musical score for the finale of 'Sinfonia Pop'. It is divided into three systems of staves, each starting with a measure number in a box: 9, 17, and 25. The first system (measures 9-16) features two Trombones (T) and a Trombone (Trp). The second system (measures 17-24) includes Trp, two T's, Pan, Bom, and Timp. The third system (measures 25-32) features Trp, two T's, and Timp. The score is written in 2/4 time with a key signature of one sharp (F#). Dynamics such as *f* and *mf* are indicated throughout. The notation includes various rhythmic patterns, rests, and articulation marks.

33

Fl *f*

Trp

T

T

Timp

Vli I

Vli

Vla

41

Timp

Vli I *mp* *ff*

Vli *mp* *ff*

Vla *mp* *ff*

Sinfonia Pop - Finale

49

Fl *f* *mf* *ff*

Trp *f* *mf* *ff*

T *f* *mf* *ff*

T *f* *mf* *ff*

Pan *f* *mf* *ff*

Bom *f* *mf*

Timp *f* *mf*

Vli I *f* *mf* *ff*

Vli *f* *mf* *ff*

Vla *f* *mf* *ff*

57

Fl *f*

Vli I *f*

Vli *f*

Vla *f*

C e B *f*

65

Vli *p*

Vla *p*

73

Fl *mp* *p*

Vli *mp* *p*

Vla *mp* *p*

81

T

Xil *f*

Timp

Vli *f*

Vli *f*

Vla *f*

C e B *f*

Sinfonia Pop - Finale

89

Fl *mp*

Trp

T

T

Xil

Bom

Timp

Vli I

Vli

Vla

C e B

mf

mf

Detailed description: This block contains the musical score for measures 89 through 96. The Flute (Fl) part starts with a melodic line marked *mp*. The Trumpet (Trp) and Trombone (T) parts have rests until measure 94, where they enter with a chordal texture. The Xylophone (Xil) plays a rhythmic pattern of eighth notes. The Bass Drum (Bom) and Timpani (Timp) provide a steady pulse. The Violin I (Vli I) and Violin II (Vli) parts have rests until measure 94, then play a melodic line marked *mf*. The Viola (Vla) and Cello/Double Bass (C e B) parts have rests until measure 94, then play a bass line.

97

Fl

Trp

Xil

Vli I

Vli

Vla

C e B

mf

f

mf

Detailed description: This block contains the musical score for measures 97 through 104. The Flute (Fl) part continues with a melodic line. The Trumpet (Trp) part has rests until measure 97, then plays a sustained chord marked *mf*. The Xylophone (Xil) continues its rhythmic pattern. The Violin I (Vli I) and Violin II (Vli) parts play a melodic line. The Viola (Vla) part has rests until measure 97, then plays a sustained chord marked *mf*. The Cello/Double Bass (C e B) part has rests until measure 97, then plays a bass line marked *f*.

Musical score for measures 105-112. The score is for a 3/4 time signature. The instruments and their dynamics are: Flute (Fl) *mp*, Trumpet (Trp) *mp*, Xylophone (Xil) *mf*, Violin I (Vli I) *mp*, Violin II (Vli II) *mp*, Viola (Vla) *mp*, and Cello/Double Bass (C e B) *mf*. The dynamics for all instruments are marked *cresc* (crescendo) and *f* (forte) at the end of the section.

Musical score for measures 113-116. The score is for a 3/4 time signature. The instruments and their dynamics are: Flute (Fl) *mf*, Trumpet (Trp) *p*, Xylophone (Xil) *p*, Pan Flute (Pan) *p*, Timpani (Timp) *p*, Violin I (Vli I) *mp*, Violin II (Vli II) *mp*, Viola (Vla) *mp*, and Cello/Double Bass (C e B) *mp*.

Sinfonia Pop - Finale

118

Fl

Timp

Xil

Pan

Timp

Vli I

Vli

Vla

C e B

125

Fl

Trp

Xil

Pan

Bom

Timp

Vli

Vli

Fl

C e B

130

Fl *p*

Trp *pp*

Xil

Pan

Bom

Timp

Vli I

Vli *p*

Vla *p*

C e B *mf*

133

Fl *p*

Trp

Xil

Timp

Vli

Vla

C e B

Sinfonia Pop - Finale

136

Fl

Trp

T

T

Xil

Bomb

Timp

Vli I

Vli

Vla

144

T

T

Xil

Bom

Timp

Vli I

Vli

Vla

152

Fl *f*

Trp *f*

T *f*

T *f*

Xil *f*

Pan *f*

Bom *f*

Timp *f*

Vli *f*

Vli *f*

Vla *f*

168

Trp

T

T

Xil

Pan

Bom

Timp

Vli

Vli

Vla

Ce B

175

perdendos

T

Vli I

Vli

Vla

Ce B

mp

mf

Sinfonia Pop - Finale

183

Fl

Trp

T

T

Xil

Pan

Bom

Timp

Vli I

Vli

Vla

C e B

ff

f

ff

ff

ff

ff

ff

ff

ff

ff

ff

190

Fl

Trp

T

T

Xil

Pan

Bom

Timp

Vli I

Vli

Vla

C e B

The musical score is written for a symphony orchestra. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into measures 190 through 195. The instruments and their parts are: Flute (Fl), Trumpet (Trp), Trombone (T), Percussion (Perc), Violins I (Vli I), Violins II (Vli), Viola (Vla), and Cello/Double Bass (C e B). The percussion section includes Xylophone (Xil), Pan, Bombo, and Timpani (Timp). The string section consists of Violins I, Violins II, Viola, and Cello/Double Bass. The score includes various musical notations such as notes, rests, and dynamic markings.

4

SINOLAÇÃO

Handwritten musical score for guitar, titled "Sinolação". The score is written on four staves. The first staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The music includes various chords and melodic lines with fingerings and accents. Chords are labeled with letters and numbers: A9, D9, Bm7, A9, C#m7, D7+, G7+, F#m7, F7, C7+, G#m7, B/C#, D7+, B7+, D#m7, F#m7, B7+, D#m7, and A9.

Flamboyant Vivaldi Almas Santas

André Ricardo Barbosa César

primeiro manuscrito: 31/12/90

Sitiando (Opus 137). Ano: 1993

0105130054

SITIANDO

Glauber Santiago

The musical score is handwritten on aged paper. It begins with a treble clef and a 3/4 time signature. The first staff contains a melodic line with a key signature of one flat (B-flat). The second staff provides a rhythmic accompaniment with eighth and sixteenth notes. The third staff continues the melodic line with some slurs. The fourth staff is a bass line with eighth notes. The fifth staff returns to a melodic line with slurs and dynamics like *p* and *mf*. The sixth and seventh staves show more complex rhythmic patterns with slurs and dynamics like *f*. The eighth staff features a dense melodic passage with many sixteenth notes. The ninth staff is a bass line with slurs and dynamics like *f*. The final four staves (tenth to thirteenth) are mostly blank, with some handwritten notes and dynamics like *p* and *f* on the left side, suggesting a continuation or a specific performance instruction.

Só Deus resgata Israel (Opus 7). Ano: 1988

Só Deus Resgata Israel

Glauber Lúcio Alves Santiago

The musical score is written in 4/4 time and consists of seven staves. The chords and melodic lines are as follows:

- Staff 1: Chords: C, Cmaj7, C⁶, C, Dm, Dm7, Dm⁶, Dm7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 2: Chords: Dm, Dm7, Dm, Dm7, G, G7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 3: Chords: A7, Dm, B^b, C, C7, F, Fmaj7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 4: Chords: F⁶, F, F⁶, G7, C, C, Cmaj7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 5: Chords: C⁶, C, Dm, Dm7, Dm⁶, Dm, G, G7. Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 6: Chords: C, G7, C, C7, A7, Dm, Dm(maj7). Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.
- Staff 7: Chords: Dm7, C, Cmaj7, Dm, D^bmaj7, C(add9). Melody: Quarter notes G4, A4, B4, C5, quarter notes D5, E5, F5, G5, quarter notes A5, B5, C6, B5, quarter notes A5, G5, F5, E5, quarter notes D5, C5, B4, A4.

Sob a sombra do altíssimo (Salmo 91) (Opus 487). Ano: 2000

Sob a Sombra do Altíssimo

Salmo 91

Soprano, Mezzo Soprano, Contralto, Tenor, Baixo e Piano

Música: Glauber Santiago

8

legato p *cresc.* *mf* *mp*

Soprano

Mezzo Soprano

Contralto

Tenor

Baixo

Piano

O que ha - bi - ta no es - con - de - ri - jo do Al - tis - si - mo e des - can - sa à som - bra

do Al - tis - si - mo e des - can - sa à som - bra

O que ha - bi - ta no es - con - de - ri - jo do Al - tis - si - mo e des - can - sa à som - bra

legato p *cresc.* *mf* *mp*

8

mp *staccat*

do O - ni - po - ten - te diz ao Se - nhor. — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: —

do O - ni - po - ten - te diz ao Se - nhor. — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: —

do O - ni - po - ten - te diz ao Se - nhor. —

do O - ni - po - ten - te diz ao Se - nhor. —

do O - ni - po - ten - te diz ao Se - nhor. —

do O - ni - po - ten - te diz ao Se - nhor. —

mp *staccat* *simile*

Efeito produzido com a língua em um movimento de sucção e expulsão do ar contido na cavidade entre os dentes e a língua.

16

marcat

Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se -

Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se - nhor, diz: — Diz ao Se -

marcat

Meu re - fu - gio e meu ba - lu - ar te, Deus meu,

Meu re - fu - gio e meu ba - lu - ar te, Deus meu,

25

nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz:

nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz: Diz ao Se - nhor, diz:

em quem con - fi o.

em quem con - fi o.

32 *mf*

marcato Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

marcato Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

marcato Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! *marcato* do la - ço do pas - sa - ri - nhei - ro

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! do pas - sa - ri - nhei - ro

Mulheres: Estalo de dedos

40

Pois e - le te li - vra - rá per - ni - ci - o - sa

Pois e - le te li - vra - rá per - ni - ci - o - sa

Pois e - le te li - vra - rá da pes - te per - ni - ci - o - sa

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! *marca* pes - te per - ni - ci - o - sa

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! da pes - te per - ni - ci - o - sa

48 *f*

Co - brir - te á com as su - as pe - nas, e so - b suas a - sas es - ta - rás se - gu - ro.

53 *f* *p* *f*

Não te as - sus - ta - rás do ter -ror no - tur - no, nem da se - ta que vo - a de di - a,

58 *mp* *mp*

Co - brir - te - á com as su - as pe - nas, a su - a ver - da - de é pa - vês e es - cu - do,

62 *f*

Não te as - sus - ta - rás da mor - tan - da - de que as - so - la ao - mei - o - di - a.

67

mf

Nem da pes - te que se pro - pa - ga na ter - ra.

72

p Cai - am ao teu la - do *simi* Cai - am ao teu la - do Cai - am ao teu la - do

p Cai - am ao teu la - do *simi* Cai - am ao teu la - do Cai - am ao teu la - do

p Cai - am ao teu la - do *simi* Cai - am ao teu la - do Cai - am ao teu la - do

f Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!

"Tum"
Buscando imitar um bombo

f *simile*

Cai - am mil ao teu la

78

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do tu não se - rás a - tin - gi - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

do, e dez mil, à tu - a di - rei - ta;

Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!

86

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

So - men - te com os teus o - lhos con - tem - pla - rás e ve - raz,

Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!

92

o cas - ti - go - dos ím - pios. Pois dis - ses te:

o cas - ti - go - dos ím - pios.

130

E - les te sus - ten - ta - rão nas tu - as mãos pa - ra não tro - pe -

139

ça - res nal - gu - ma pe - dra. Pi - sa

Ne - nhum mal te su - ce - de - rá, ne - nhum mal te su - ce - de - rá.

149

- rás o le - ão e a ás - pi - de, cal - ca - rás aos pés o le - ão - zi - nho e

tu, tu, tu, tu, tu, tu, tu, tu, tu, tu, le - ão - zi - nho e

157

a ser - pen - te, e a ser - pen - te, e a ser - pen - te. Pi - sa

161 *mp* *cresc.* *mf* *mp*

eu o li - vra - rei;
 se a pe - gou. a - mor,
 Com a - mor,
 Por - que a - mim. a - mor, eu o li - vra - rei;

167 *f*

po - lo - ei a sal - vo por - que co - nhe - ce o meu no - me.
 no - me.
 po - lo - ei a sal - vo no - me.

174 *mp* *mf*

staccat Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
staccat Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
marcato a - le me in - vo - ca - rá,
marcato E - le me in - vo - ca - rá,
simile

180

Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
 Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
 e eu lhe res - pon - de - rei;
 e eu lhe res - pon - de - rei;

186

Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo
 Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo
 na sua an - gús - tia eu es - ta - rei com e - le, li - vrá - lo - ei e o gló - ri -
 na sua an - gús - tia eu es - ta - rei com e - le, li - vrá - lo - ei e o gló - ri -

193

ca - rá, Me in - vo - ca - rá,
 ca - rá, Me in - vo - ca - rá,
 fi - ca - rei e o glo - ri - fi ca - rei.
 fi - ca - rei e o glo - ri - fi ca - rei.

1.

199 2. *mf*

e o glo - ri - fi - ca - rei.

202 *f*

Sa - cia - lo - ei com lon - ge - vi - da - de

204 *ff*

e lhe mos - tra - rei a mi - nha, mi - nha sal - va - ção Eil.

Sob a Sombra do Altíssimo

Salmo 91

Soprano, Mezzo Soprano, Contralto, Tenor e Baixo

♩ = 90

legato p *cresc* *mf* *mp* Música: Glauber Santiago

Mezzo Soprano
Soprano
Contralto
Tenor
Baixo

O que ha-bi-ta no es-con-de-ri-jo do Al-tís-si-mo e des-can-sa à som-bra

no es-con-de-ri-jo do Al-tís-si-mo e des-can-sa à som-bra

do Al-tís-si-mo e des-can-sa à som-bra

O que ha-bi-ta no es-con-de-ri-jo do Al-tís-si-mo e des-can-sa à som-bra

8

♩ = 100

mp
staccat

do O-ni-po-ten-te diz ao Se-nhor. — Diz ao Se-nhor, diz: — Diz ao Se-nhor, diz: —

do O-ni-po-ten-te diz ao Se-nhor: — Diz ao Se-nhor, diz: — Diz ao Se-nhor, diz: —

do O-ni-po-ten-te diz ao Se-nhor: —

do O-ni-po-ten-te diz ao Se-nhor: —

do O-ni-po-ten-te diz ao Se-nhor: —

do O-ni-po-ten-te diz ao Se-nhor: —

do O-ni-po-ten-te diz ao Se-nhor: —

do O-ni-po-ten-te diz ao Se-nhor: —

Efeito produzido com a língua em um movimento de sucção e expulsão do ar contido na cavidade entre os dentes e a língua.

16

marcat

Meu re-fu-gio e meu ba-lu-ar te, Deus meu,

Meu re-fu-gio e meu ba-lu-ar te, Deus meu,

Sob a Sombra do Altíssimo

2

25

nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: —

nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: Diz ao Se-nhor, diz: —

em quem con-fi o.

em quem con-fi o.

32 *mf*

marcat Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

marcat Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

marcat Pois e - le te li - vra - rá do la - ço do pas - sa - ri - nhei - ro

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! *marcat* do la - ço do pas - sa - ri - nhei - ro

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! do pas - sa - ri - nhei - ro

Mulheres: Estalo de dedos

40

Pois e - le te li - vra - rá per - ni - ci - o - sa

Pois e - le te li - vra - rá per - ni - ci - o - sa

Pois e - le te li - vra - rá da pes - te per - ni - ci - o - sa

staccat Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! *marcat* pes - te per - ni - ci - o - sa

Pois e - le te li - vra - rá, e - le te li - vra - rá, ah! ah! ah! ah! da pes - te per - ni - cio - sa

48 *f*

Co - brir - te á com as su - as pe - nas, e so - b suas a - sas es - ta - rás se - gu - ro.

53 *f* *p* *f*

Não te as - sus - ta - rás do ter - ror no - tur - no, nem da se - ta que vo - a de di - a,

58 *mp* *mp*

Co - brir - te - á com as su - as pe - nas, a su - a ver - da - de é pa - vês e es - cu - do,

Sob a Sombra do Altíssimo

4

62 *f*

Não te as - sus - ta - rás da mor - tan - da - de que as - so - la ao mei - o - di - a.

67

mf

Nem da pes - te que se pro - pa - ga na ter - ra.

72

p Cai - am ao teu la - do *simile* Cai - am ao teu la - do Cai - am ao teu la - do
p Cai - am ao teu la - do *simile* Cai - am ao teu la - do Cai - am ao teu la - do
p Cai - am ao teu la - do *simile* Cai - am ao teu la - do Cai - am ao teu la - do
f Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!
f Cai - am mil ao teu la

"Tum"

Buscando imitar um bombo

78

Cai-am ao teu la-do Cai-am ao teu la-do Cai-am ao teu la-do tu não se-rás a-tin-gi-do

Cai-am ao teu la-do Cai-am ao teu la-do Cai-am ao teu la-do

Cai-am ao teu la-do Cai-am ao teu la-do Cai-am ao teu la-do

- do, e dez mil, à tu - a di-rei - ta,

Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!

86

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

Cai - am ao teu la - do Cai - am ao teu la - do Cai - am ao teu la - do

So - men - te com os teus o - lhos con - tem - pla - rás e ve - raz,

Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum! Hum!

92

Pois dis - ses te:

o cas - ti - go - dos ím - pios.

o cas - ti - go - dos ím - pios.

Duetto feminino

99 *mf* *perdendo*

O Se - nhor é meu re - fú - gio Fi - zes - te do Al - tís - si - mo a tu - a mo -

105

ra - da. Ne - nhum mal te su - ce - de - rá, pra - ga ne ma - nhu - che - ga à - rá

112

tu - a ten - da. Por que aos seus an - jos da - rá or - dens a teu res - pei - to,

119

pa - ra que te guar em - dem to - do os teus ca - mi - nhos

124 *mp*

Ne - nhum mal te su - ce - de - rá, ne - nhum mal te su - ce - de - rá.

130

E - les te sus - ten - ta - rão nas tu - as mãos pa - ra não tro - pe -

139

ça - res nal - gu - ma pe - dra. Pi - sa

mp *mf*

Ne - nhum mal tesu - ce - de - rá, ne - nhum mal tesu - ce - de - rá.

149

- rás o le - ão e a ás - pi - de, cal - ca rás aos pés o le - ão - zi - nho e

tu, tu, tu, tu, tu, tu, tu, tu, tu, tu, le - ão - zi - nho e

157

a ser - pen - te, e a ser - pen - te, e a ser - pen - te. Pi - sa

1.

161 *2. mp* *cresc* *mf* *mp*

eu o li - vra - rei;
se a - pe - gou. a - mor,
Com a - mor,
Por - que a - mim. a - mor, eu o li - vra - rei;

167 *f*

po - lo - ei a sal - vo por - que co - nhe - ce o meu no - me.
no - me.
po - lo - ei a sal - vo no - me.

174 *mp* *mf*

staccat Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
staccat Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,
marcat E - le me in - vo - ca - rá,
marcato E - le me in - vo - ca - rá,

180

Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,

e eu lhe res - pon - de - rei;
e eu lhe res - pon - de - rei;

186

Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá, Me in - vo - ca - rá,

na sua an - gús - tia eu es - ta - rei com e - le, li - vrá - lo - ei e o gló - ri -
na sua an - gús - tia eu es - ta - rei com e - le, li - vrá - lo - ei e o gló - ri -

193

- ca - rá, Me in - vo - ca - rá, - ca - rá, Me in - vo - ca - rá, fi - ca - rei e o glo - ri - fi ca - rei.
fi - ca - rei e o glo - ri - fi - ca - rei.

199 *mf*

2.

e o glo - ri - fi - ca - rei.

202 *f*

Sa - cia - lo - ei com lon - ge - vi - da - de

204 *ff*

e lhe mos - tra - rei a mi - nha, mi - nha sal - va - ção Ei!

Sol e Pedra (Opus 471). Ano: 1998



Sun and Stone

Sol e Pedra

For five trumpets in C

Glauber Santiago



Sun and Stone

Score

Sol e Pedra

For five trumpets in C

Glauber Santiago

edited by Maico Lopes & Glauber Santiago

Maestoso (♩ = 80)

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trumpet in C 4

Trumpet in C 5

14 *poco rit.* **A** Allegro (♩ = 100)

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

22

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Sun and Stone - Score - page 3

The musical score is arranged in three systems, each containing five staves for C Trumpets 1 through 5. The notation is as follows:

- System 1:** C Tpt. 1, 2, and 3 play a melodic line with slurs and accents. C Tpt. 4 and 5 play a rhythmic accompaniment of eighth notes.
- System 2:** C Tpt. 1, 2, and 3 play a melodic line with slurs and accents. C Tpt. 4 and 5 play a rhythmic accompaniment of eighth notes.
- System 3:** C Tpt. 1, 2, and 3 play a melodic line with slurs and accents. C Tpt. 4 and 5 play a rhythmic accompaniment of eighth notes. A dynamic marking of *mf* is present at the end of the system.

Sun and Stone - Score - page 4

52 **B**

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

C Tpt. 4 *mf*

C Tpt. 5 *p*

59

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *mf*

C Tpt. 4 *mf*

C Tpt. 5 *p*

66

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3

C Tpt. 4

C Tpt. 5 *p*

Sun and Stone - Score - page 5

73

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

80

accel.

C Allegro (♩ = 110)

mp

p

f

90

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Sun and Stone - Score - page 6

99

C Tpt. 1 *mf p*

C Tpt. 2 *mf p*

C Tpt. 3 *mf p*

C Tpt. 4 *mf p*

C Tpt. 5 *mf*

108

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

117

C Tpt. 1 *f mp cresc. poco a poco*

C Tpt. 2 *f mp cresc. poco a poco*

C Tpt. 3 *f mp cresc. poco a poco*

C Tpt. 4 *f mp cresc. poco a poco*

C Tpt. 5 *mf f mp cresc. poco a poco*

D

Sun and Stone - Score - page 7

125

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4
(cont. cresc. poco a poco)

C Tpt. 5
(cont. cresc. poco a poco)

135

C Tpt. 1

C Tpt. 2

C Tpt. 3
f subito *p* cresc. poco a poco

C Tpt. 4
f *p* cresc. poco a poco

C Tpt. 5
f *p* cresc. poco a poco

144

C Tpt. 1
f *mf* *mp* *sfz* *p*

C Tpt. 2
f *mf* *mp* *p*

C Tpt. 3
f *mf* *mp* *p*

C Tpt. 4
f *p* *sfz* *p*

C Tpt. 5
f *p* *sfz*

Sun and Stone - Score - page 8

153 E Moderato dolce (♩ = 90)

C Tpt. 1 *f* *mp* *mp*

C Tpt. 2 *f* *mp* *mp* *p*

C Tpt. 3 *f* *mp* *p*

C Tpt. 4 *f* *mp* *p*

C Tpt. 5 *f* *mp* *p*

164 *p* *mp* *p* *mp* *mf* *accel.*

172 *piu allegro* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff* *mf* *f* *ff*

Sun and Stone - Score - page 9

179 Allegro (♩ = 100) F

C Tpt. 1 *mf* *molto cresc.* *ff*

C Tpt. 2 *ff*

C Tpt. 3 *ff* *f*

C Tpt. 4 *ff* *mf*

C Tpt. 5 *mp* *ff* *mf*

187 *mf*

C Tpt. 1 *mf*

C Tpt. 2

C Tpt. 3 *mf*

C Tpt. 4

C Tpt. 5

195 G

C Tpt. 1 *mp* *mf* *mf*

C Tpt. 2 *mp*

C Tpt. 3 *mp*

C Tpt. 4

C Tpt. 5

Sun and Stone - Score - page 10

202

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

209

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

217

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

H

sub. p

p

p

sub. p

Sun and Stone - Score - page 11

225

C Tpt. 1 *p* *mf*

C Tpt. 2 *sempre p*

C Tpt. 3 *sempre p*

C Tpt. 4 *sempre p*

C Tpt. 5 *sempre p*

232

C Tpt. 1 *mf*

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5 *mf*

238

I

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

C Tpt. 4 *f*

C Tpt. 5 *f* *mf*

Sun and Stone - Score - page 12

249

C Tpt. 1 *mf* *mf* *cresc.*

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

258

C Tpt. 1 *ff* *f* *sfz*

C Tpt. 2 *f* *ff* *f* *sfz*

C Tpt. 3 *f* *ff* *f* *sfz*

C Tpt. 4 *ff* *f* *sfz*

C Tpt. 5 *f* *sfz*

267

C Tpt. 1 *ff* *f* **J**

C Tpt. 2 *ff* *f*

C Tpt. 3 *ff* *f*

C Tpt. 4 *ff* *mf*

C Tpt. 5 *ff* *mf*

Sun and Stone - Score - page 13

275

C Tpt. 1 *f* *mf*

C Tpt. 2 *f*

C Tpt. 3 *mf*

C Tpt. 4

C Tpt. 5

Detailed description: This system of music covers measures 275 to 281. It features five parts for C Trumpets. Part 1 starts with a forte (*f*) dynamic and a melodic line with accents, transitioning to mezzo-forte (*mf*) later. Part 2 has a sustained note followed by a melodic line with accents. Part 3 plays a rhythmic pattern of eighth notes with a mezzo-forte (*mf*) dynamic. Part 4 plays a steady eighth-note accompaniment. Part 5 plays a steady eighth-note accompaniment with a dynamic range from *f* to *mf*.

282

C Tpt. 1 *mp* *mf* *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

C Tpt. 4 *f*

C Tpt. 5 *f*

Detailed description: This system covers measures 282 to 288. Part 1 has a melodic line with accents, starting at mezzo-piano (*mp*), moving to mezzo-forte (*mf*), and ending with a forte (*f*) dynamic. Part 2 has a melodic line with accents, starting at *f*. Part 3 has a rhythmic pattern of eighth notes with a forte (*f*) dynamic. Part 4 has a steady eighth-note accompaniment with a forte (*f*) dynamic. Part 5 has a steady eighth-note accompaniment with a forte (*f*) dynamic.

289

C Tpt. 1 *p*

C Tpt. 2 *p*

C Tpt. 3 *p*

C Tpt. 4 *mp*

C Tpt. 5 *p*

Detailed description: This system covers measures 289 to 295. Part 1 has a melodic line with accents, starting at piano (*p*). Part 2 has a melodic line with accents, starting at piano (*p*). Part 3 has a rhythmic pattern of eighth notes with a piano (*p*) dynamic. Part 4 has a melodic line with accents, starting at mezzo-piano (*mp*). Part 5 has a steady eighth-note accompaniment with a piano (*p*) dynamic.

Sun and Stone - Score - page 14

296

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

mp

p

This system contains measures 296 through 302. It features five staves for C Trumpets. The first two staves (1 and 2) have rests in measures 296-297, then enter with eighth-note patterns in measure 298. The third and fourth staves play sustained notes with accents. The fifth staff plays a continuous eighth-note accompaniment. Dynamics include *mp* and *p*.

303

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

p

This system contains measures 303 through 308. The first two staves play eighth-note patterns. The third and fourth staves play sustained notes with accents. The fifth staff continues the eighth-note accompaniment. A *p* dynamic marking is present in measure 306.

309

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This system contains measures 309 through 314. The first two staves play eighth-note patterns. The third and fourth staves play sustained notes with accents. The fifth staff continues the eighth-note accompaniment.

Sun and Stone - Score - page 15

315 K Allegro (♩ = 110)

C Tpt. 1 *mp*

C Tpt. 2

C Tpt. 3 *p*

C Tpt. 4 *p*

C Tpt. 5 *mf* \searrow *p*

324

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

334

C Tpt. 1 *mf*

C Tpt. 2 *mf*

C Tpt. 3 *ff*

C Tpt. 4 *ff*

C Tpt. 5 *mf*

Sun and Stone - Score - page 16

343

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

L Presto (♩ = 180)

353

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

M Allegro (♩ = 100)

366

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Sun and Stone - Score - page 17

378

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

385

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

p *cresc. poco a poco al fine*

p *cresc. poco a poco al fine*

p *cresc. poco a poco al fine*

p *cresc. poco a poco al fine*

p *cresc. poco a poco al fine*

395

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

f *ff*

f *ff*

f *ff*

f *ff*

f *ff*

Somente eu (Opus 153). Ano: 1994

Somente Eu

Glauber Lúcio Alves Santiago

C Aminor F G7 C Aminor F G7
 C Aminor F G7 C Aminor F G7
 C Aminor F G7 C Aminor F G7
 C Aminor F G7 C *Fine* G7
 C Aminor F G7 4X G Eminor Aminor D7
 G Eminor Aminor D7 *D.C. al Fine*

Sonhos (Opus 551). Ano: 2004

Sonhos

Glauber Santiago

(Orquestra Experimental)

Canto (Opcional)

Flauta Soprano

Flauta Contralto

Flauta Tenor

Flauta 1 e 2

Clarinete (Bb) 1 e 2

Saxofone Alto 1 e 2

Trompete (Bb) 1 e 2

Trombone 1 e 2

Carrilhão

Triângulo

Shaker

Bombo

Pratos

Timpano

Bateria

Glockenspiel

Vibrafone

Xilofone Soprano

Xilofone Contralto

Xilofone Baixo

Piano

Violino 1 e 2

Violoncelo 1

Contrabaixo

Sonhos

- 2 -

10

Musical score for 'Sonhos' page 2, measures 10-19. The score includes staves for C, Fl. S., Fl. C., Fl. T., Fl. Tr., Cl., S. A., Trp., Trb., Carr., Tri., Sha., Bb., Prt., Timp., Bat., Glock., Vib., Xil. S., Xil. C., Xil. B., Pn., Vli., Vc. 1, and Vc. 2 e Cb. The Fl. S. part has a melodic line starting in measure 10. The Prt. part has a small graphic symbol in measure 19. The rest of the score is mostly empty staves with rests.

Sonhos

- 3 -

18

This musical score page contains measures 18 through 25 of the piece 'Sonhos'. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- C. (Corno)
- Fl. S. (Flauta Soprano)
- Fl. C. (Flauta Concerto)
- Fl. T. (Flauta Tenor)
- Fl. Tr. (Flauta Tromba)
- Cl. (Clarinete)
- S. A. (Saxofone Alto)
- Trp. (Trompa)
- Trb. (Trombone)
- Carr. (Carrilhão)
- Tri. (Triângulo)
- Sha. (Shofar)
- Bb. (Bateria - Bateria)
- Prt. (Percussão - Percussão)
- Timp. (Tímpano)
- Bat. (Bateria - Bateria)
- Glock. (Glockenspiel)
- Vib. (Vibrafone)
- Xil. S. (Xilofone Soprano)
- Xil. C. (Xilofone Concerto)
- Xil. B. (Xilofone Baixo)
- Pn. (Piano)
- Vl. (Violino)
- Vc. 1 (Violoncelo 1)
- Vc. 2 e Cb. (Violoncelo 2 e Contrabaixo)

The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '8' is present in the Trp. and Pn. staves at measure 20. The word 'condução' is written above the Bat. staff at measure 25, with 'x' marks indicating specific rhythmic patterns. The Fl. S. staff has 'v' markings above notes in measures 24 and 25. The Pn. and Vl. staves have 'v' markings above notes in measure 25.

Sonhos

- 4 -

26

Musical score for 'Sonhos' page 4, measures 26-31. The score includes parts for C, Fl. S., Fl. C., Fl. T., Fl. Tr., Cl., S. A., Tpt., Trb., Carr., Tri., Sha., Bb., Prt., Timp., Bat. (ataque, caixa, bumbo), Glock., Vib., Xil. S., Xil. C., Xil. B., Pn., Vcl. 1, and Vcl. 2 e Cb.

Sonhos

- 5 -

34

Di - zes - me a - go - ra O que é o sen - ti - men - to Se não um - ca - len - to Pa - ra nos - sos so - nhos.

C.
Fl. S.
Fl. C.
Fl. T.
Fl. Tr.
Cl.
S. A.
Tpt.
Trb.
Carr.
Tri.
Sha.
Bb.
Prt.
Timp.
Bat.
Glock.
Vib.
Xil. S.
Xil. C.
Xil. B.
Pn.
Vl.
Vc. 1
Vc. 2 e Cb.

Sonhos

- 6 -

42

C. O que im - pal - pi - vel Ter - na - se - ve - rár Quan - do a - ca - len - to Ven com teu o - lhar.

Fl. S.

Fl. C.

Fl. T.

Fl. Tr.

Cl.

S. A.

Ttp.

Trb.

Carr.

Tri.

Sha.

Bb.

Prt.

Timp.

Bat.

Glock.

Vib.

Xil. S.

Xil. C.

Xil. B.

Pn.

Vc. 1

Vc. 2 e Cb.

Sonhos

Por Glauber Santiago

Dizes-me agora
O que é o sentimento
Senão um calento
Para nossos sonhos.

O que impalpável
Torna-se veráz
Quando o acalento
Vem com teu olhar.

Sonhos de Genevieve (Opus 620). Ano: 2014



Sonhos de Genevieve

Glauber Santiago

Instrumentação:

Partitura (Grade)
Piccolo
Flautas 1 e 2
Oboés 1 e 2
Corno Inglês
Fagotes 1 e 2
Contrafagote
Requinta E \flat
Clarinetas B \flat 1, 2 e 3
Clarinetas Contralto E \flat
Clarone B \flat
Saxofones Alto 1 e 2
Saxofone Tenor
Saxofone Barítono
Trompetas B \flat 1, 2 e 3
Trompas F 1, 2, 3 e 4

Duração aproximada: 14'12"

Trombones (tenor) 1 e 2
Trombone Baixo
Bombardino 1 e 2
Tubas 1 e 2
Contrabaixo
Harpa
Piano
Tímpanos (5: G, A \flat , B \flat , C, D)
Marimba (2 percussionistas)
Vibrafone
Percussão 1: *Glockenspiel* (Bells), Xilofone e Máquina de vento
Percussão 2: Caixa, Prato suspenso, Tantã, Agogô e Cowbell
Percussão 3: Apito, Cuica, *Bell tree*, *Woodbloc*, Recorrego, Pandeiro e Tamborim
Percussão 4: Triângulo, Bombo, Pandeiro e Apito
Bateria

Nível de dificuldade: 6

Informações gerais sobre a peça:

Sonhos de Genevieve é uma peça concebida para explorar o imaginário de um cão, no caso de Genevieve, uma bela e geniosa mestiça de porte pequeno. O primeiro sonho tem como título "Na chácara com o irmão" e está representado entre os compassos de 1 a 96. Neste sonho são imaginadas situações bucólicas e brigas de brincadeiras entre filhotes. Musicalmente, nos primeiros compassos sons agudos são destacados incluindo um apito e uma nota longa no Piccolo. Esta associação de apito e piccolo se repete em outros momentos da peça. Do compasso 97 ao 196 é retrato o segundo sonho: "Apreensão na viagem em uma caixa". A música retrata possíveis angústias vividas pela jovem cadela ao ser transportada por muitas horas sem saber o que estava ocorrendo. Este desequilíbrio é musicado por meio das frases com muitas semicolcheias no início e notas longas no final e com um contorno melódico com variações abruptas. Ainda neste sonho e em muitos outros o trompete tem destaque em diversos solos. Esta é uma homenagem a outra Genevieve, no caso à protagonista do filme inglês de mesmo nome dirigido por Henry Cornelius em 1953. No filme é célebre a cena na qual a personagem toca trompete de modo a surpreender a todos. Entre os compassos 197 e 318 ocorre o terceiro sonho de Genevieve. Chama-se "Nova casa, nova vida". Um novo mundo, cheio de agitação, musicalmente representado por um samba percutido pelos sopros. Neste samba a percussão realiza mais a parte melódica do tema. O quarto sonho chama-se "Meus rivais caninos" a partir do compasso 319. O piccolo iniciando em solo representa a cadela reinando sozinha no lar, mas logo entram novos instrumentos representando outros cães que vêm buscar ofuscar o seu lugar de destaque. A sonoridade do trecho visa indicar um caráter de conflito. Do compasso 447 até o final da peça localiza-se o último sonho de Genevieve: "Descanso, Latidos, Carinho e Comida!". Trata-se do grande resumo de seu dia a dia. O sonho inicia tranquilo, mas depois fica bastante agitado e fortemente marcado por fraseados com escalas menores naturais e uma rítmica bem acentuada pela percussão.

São Carlos, 22 de julho de 2014.



Partitura

Sonhos de Genevieve

Glauber Santiago

Allegro (♩ - 118)

Woodwinds: Piccolo, Flauta 1/2, Oboé 1/2, Corne Inglês, Fagote 1/2, Contrafagote, Requinta E, Clarineta B 1, Clarineta B 2, Clarineta B 3, Clarineta Contralto E, Clarone B, Saxofone Alto 1, Saxofone Alto 2, Saxofone Tenor, Saxofone Baritone.

Brass: Trompete B 1, Trompete B 2, Trompete B 3, Trompa F 1/2, Trompa F 3/4, Trombone 1/2, Trombone Baixo, Bombardino 1/2, Tuba 1/2, Contraabaixo.

Other Instruments: Harpa, Piano, Timpanos (G, A, B, C, D), Marimba (com dois percussionistas), Vibrafone, Percussão 1 (Glockenspiel, Xilofone e Máquina de vento), Percussão 2 (Caixa), Percussão 3 (Apito, Caixa, Bell tree, Woodbloc, Recoreco, Pandeiro e Tamborim), Percussão 4 (Triângulo, Bombo, Pandeirola e Apito), Bateria (Caixa, Bombo, Prato de ataque).

Performance Instructions: *Allegro* (♩ - 118), *solo*, *tutti*, *f*, *mf*, *pp*, *Glockenspiel*, *Caixa*, *Apito*, *Triângulo*, *Prato de ataque*.

Harpa Chords: D - C - Bb / F - F - G - A
Timpanos Chords: G - A - B - C - D

Measures: 1, 2, 3, 4, 5, 6, 7

Sonhos de Genevieve - Partitura - p. 4

19 *rit.* *a tempo*

Picc. *mf*

Fl. 1 *mf* *mf* *f*

Fl. 2 *mf* *mf* *f*

Ob. 1 *mf* *mf* *f*

Ob. 2 *mf* *mf* *f*

Cn. I. *mf* *mf* *f*

Fag. 1 *mf* *mf* *f*

Fag. 2 *mf* *mf* *f*

C. Fag. *mf* *mf* *f*

Req. *mf*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Cl. 3 *mf* *f*

Cl. C. *mf* *f*

Cnc. *mf* *f*

Sax. A. 1 *mf* *f*

Sax. A. 2 *mf* *f*

Sax. T. *mf* *f*

Sax. B. *mf* *f*

rit. *a tempo*

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tbn. 1

Tbn. 2

Tbn. B.

Bdn. 1

Bdn. 2

Tuba 1 *mf* *f*

Tuba 2 *mf* *f*

Cb. *pizz.*

Hp. *f*

Pno. *f*

Timp.

Mrb. *mf* *f*

vib. *mf*

Perc. 1 (Glock., Xil. e Maq. V.)

Perc. 2 (Cx., Prt. S., Tr., Ag. e Cowb.)

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4 (Tri., Bb e Pandl.)

Prato de condução

Bat. *mf*

Woodblock *mf*

19 20 21 22 23 24 25

Sonhos de Genevieve - Partitura - p. 6

33

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1
solo
mf

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Chimbal, p^c

33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

Sonhos de Genevieve - Partitura - p. 7

48

Picc.

Fl. 1
2

Ob. 1
2

Cn. 1.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil
e Maq. V.)

Perc. 2
(Cx., Pft. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

48 49 50 51 52 53 54 55 56 57 58 59 60

mp

ad lib.

Sonhos de Genevieve - Partitura - p. 8

61

Picc.

Fl. 1

2

Ob. 1

2

Cn. I.

Fag. 1

2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1

2

Tpa. 3

4

Tbn. 1

2

Tbn. B.

Bdn. 1

2

Tuba 1

2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil e Maq. V.)
Perc. 2
(Cx., Prt. S., Tr., Ag. e Cowb.)
Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)
Perc. 4
(Tri., Bb e Pandl.)

Bat.

61 62 63 64 65 66 67 68 69 70 71 72 73 74

Sonhos de Genevieve - Partitura - p. 9

75

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil e Maq. V.)

Perc. 2
(Cx., Ptt. S., Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

75 76 77 78 79 80 81 82 83 84 85 86

Sonhos de Genevieve - Partitura - p. 12

105 *Andante con moto* (♩ = 90)

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Andante con moto (♩ = 90)

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil. e Maq. V.)

Perc. 2
(Cx., Prt. S., Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Sonhos de Genevieve - Partitura - p. 13

112 *solo* *mp* *tutti*

Picc. *mp*

Fl. 1 *mp*

2 *mp*

Ob. 1 *mp*

2 *mp*

Cn. I. *mp*

Fag. 1 *mp*

2 *mp*

C. Fag. *mp*

Req. *tutti*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Cl. C. *mp*

Cnc. *mp*

Sax. A. 1 *tutti*

Sax. A. 2 *mp*

Sax. T. *tutti*

Sax. B. *mp*

Tpt. 1 *solo* *mf* *tutti*

Tpt. 2 *mp*

Tpt. 3 *mp*

Tpa. 1 *mp*

2 *mp*

Tpa. 3 *mp*

4 *mp*

Tbn. 1 *mp*

2 *mp*

Tbn. B. *mp*

Bdn. 1 *mp*

2 *tutti*

Tuba 1 *1 solo* *mp*

2 *mp*

Cb. *pizz* *mp* *a2 tutti* *arco* *mp*

Hp. *mf* *f*

Pno. *mp* *mp*

Timp.

Mrb.

vib.

Perc. 1 *Caixa*

(Glock., Xil. e Maq. V.) *mp*

Perc. 2

(Cx., Prt. S., Tr., Ag. e Cowb.)

Perc. 3

(Ap., Cui, B.T. Wb, Rr, Pand)

Perc. 4

(Tri., Bb e Pandl.)

Bat.

112 113 114 115 116 117

Sonhos de Genevieve - Partitura - p. 14

118

118 119 120 121 122 123 124 125 126 127 128

Sonhos de Genevieve - Partitura - p. 15

129

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Prt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

129 130 131 132 133 134 135 136 137 138 139 140 141

Sonhos de Genevieve - Partitura - p. 16

142 **Prestissimo** (♩ = 180)

Picc. *f*

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cn. I. *f*

Fag. 1 *f*

Fag. 2 *f*

C. Fag. *f*

Req. *f*

Cl. 1 *f*

Cl. 2 *f*

Cl. 3 *f*

Cl. C. *f*

Cnc. *f*

Sax. A. 1 *f*

Sax. A. 2 *f*

Sax. T. *f*

Sax. B. *f*

Prestissimo (♩ = 180) *tutti*

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Tpa. 1 *f*

Tpa. 2 *f*

Tpa. 3 *f*

Tpa. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B. *f*

Bdn. 1 *f*

Bdn. 2 *f*

Tuba 1 *f*

Tuba 2 *f*

Cb. *f*

Hp. *f*

Pno. *f*

Timp. *f*

Mrb. *f*

vib. *f*

Perc. 1 *f* Glockenspiel

(Glock., Xil. e Maq. V.)

Perc. 2 *f*

(Cx., Ptt. S., Tt., Ag. e Cowb.)

Perc. 3 *f* levada de frevo

(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4 *f*

(Tri., Bb e Pandl.)

Bat. *f*

142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159

Sonhos de Genevieve - Partitura - p. 17

160 *Moderato* (♩ = 100)

Picc. *sempre cresc.* *solo*

Fl. 1 *sempre cresc.*

Fl. 2 *sempre cresc.*

Ob. 1 *sempre cresc.*

Ob. 2 *sempre cresc.*

Cn. I. *sempre cresc.*

Fag. 1 *sempre cresc.* *a2*

Fag. 2 *sempre cresc.* *a2*

C. Fag. *sempre cresc.*

Req. *sempre cresc.* *mf* *p*

Cl. 1 *sempre cresc.* *mf* *p*

Cl. 2 *sempre cresc.* *mf* *p*

Cl. 3 *sempre cresc.* *mf* *p*

Cl. C. *sempre cresc.* *mf* *p*

Cnc. *sempre cresc.* *mf* *p*

Sax. A. 1 *sempre cresc.* *mf* *p*

Sax. A. 2 *sempre cresc.* *mf* *p*

Sax. T. *sempre cresc.* *mf* *p*

Sax. B. *sempre cresc.* *mf* *p*

Tpt. 1 *sempre cresc.*

Tpt. 2 *sempre cresc.*

Tpt. 3 *sempre cresc.*

Tpa. 1 *sempre cresc.* *a2* *bouché* *p*

Tpa. 2 *sempre cresc.* *a2* *bouché* *p*

Tpa. 3 *sempre cresc.* *a2* *bouché* *p*

Tpa. 4 *sempre cresc.* *a2* *bouché* *p*

Tbn. 1 *sempre cresc.* *Con sord.* *mf* *p*

Tbn. 2 *sempre cresc.* *Con sord.* *mf* *p*

Tbn. B. *sempre cresc.* *mf* *p*

Bdn. 1 *sempre cresc.* *mf* *p*

Bdn. 2 *sempre cresc.* *mf* *p*

Tuba 1 *sempre cresc.* *mf* *p*

Tuba 2 *sempre cresc.* *mf* *p*

Cb. *sempre cresc.* *col legno* *mf*

Hp. *sempre cresc.* *f*

Pno. *sempre cresc.* *mf* *p*

Timp. *sempre cresc.* *G - A - B - C - D*

Mrb. *sempre cresc.*

vib. *sempre cresc.*

Perc. 1 (Glock., Xil. e Maq. V.) *sempre cresc.*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *sempre cresc.* *Tantá*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4 (Tri., Bb e Pandl.)

Bat. *sempre cresc.*

160 161 162 163 164 165 166 167 168 169 170 171 172 173 174

Sonhos de Genevieve - Partitura - p. 18

175

tutti

mp

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1
2
3

Cl. C.

Cnc.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1
2
3

Tpa. 1
2
3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Prt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

mf

mf

mf

mf

mf

mf

175 176 177 178 179 180 181 182 183 184 185 186

Sonhos de Genevieve - Partitura - p. 19

187

Picc.
Fl. 1
2
Ob. 1
2
Cn. 1.
Fag. 1
2
C. Fag.
Req.
Cl. 1
Cl. 2
Cl. 3
Cl. C.
Cnc.
Sax. A. 1
Sax. A. 2
Sax. T.
Sax. B.
Tpt. 1
Tpt. 2
Tpt. 3
Tpa. 1
2
Tpa. 3
4
Tbn. 1
2
Tbn. B.
Bdn. 1
2
Tuba 1
2
Cb.
Hp.
Pno.
Timp.
Mrb.
vib.
Perc. 1
(Glock., Xil
e Maq. V.)
Perc. 2
(Cx., Pft. S.,
Tr., Ag. e Cowb.)
Perc. 3
(Ap., Cui, B.T.
Wb, Rr, Pand)
Perc. 4
(Tri., Bb e Pandl.)
Bat.

187 188 189 190 191 192 193 194 195 196 197 198

Sonhos de Genevieve - Partitura - p. 20

199

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Cn. I.
 Fag. 1
 2
 C. Fag.
 Req.
 Cl. 1
 Cl. 2
 Cl. 3
 Cl. C.
 Cnc.
 Sax. A. 1
 Sax. A. 2
 Sax. T.
 Sax. B.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpa. 1
 2
 Tpa. 3
 4
 Tbn. 1
 2
 Tbn. B.
 Bdn. 1
 2
 Tuba 1
 2
 Cb.
 Hp.
 Pno.
 Timp.
 Mrb.
 vib.
 Perc. 1
 (Glock., Xil.
 e Maq. V.)
 Perc. 2
 (Cx., Prt. S.,
 Tr., Ag. e Cowb.)
 Perc. 3
 (Ap., Cui, B.T.,
 Wb, Rr, Pand)
 Perc. 4
 (Tri., Bb e Pandl.)
 Bat.

199 200 201 202 203 204 205 206 207 208 209 210

Sonhos de Genevieve - Partitura - p. 21

211

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cn. I. *ff*

Fag. 1 *ff*

Fag. 2 *ff*

C. Fag. *ff*

Req. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. C. *ff*

Cnc. *ff*

Sax. A. 1 *ff*

Sax. A. 2 *ff*

Sax. T. *ff*

Sax. B. *ff*

Tpt. 1 *ff* *solo* *Con sord.*

Tpt. 2 *ff* *Blo* *Con sord.* *mp*

Tpt. 3 *ff*

Tpa. 1 *ff* *di modo ordinario*

Tpa. 2 *ff* *di modo ordinario*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. B. *ff*

Bdn. 1 *ff*

Bdn. 2 *ff*

Tuba 1 *ff*

Tuba 2 *ff*

Cb. *ff* *pizz. solo* *mf*

Hp.

Pno. *ff*

Timp.

Mrb. *ff*

vib. *ff*

Perc. 1 (Glock., Xil e Maq. V.) *ff*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *ff*

Perc. 3 (Ap., Cui, B.T, Wb, Rr, Pand) *ff*

Perc. 4 (Tri., Bb e Pandl.) *ff*

Bat. *ff*

211 212 213 214 215 216 217 218 219 220 221 222 Ato

Sonhos de Genevieve - Partitura - p. 22

223

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Cn. I.
 Fag. 1
 2
 C. Fag.
 Req.
 Cl. 1
 Cl. 2
 Cl. 3
 Cl. C.
 Cnc.
 Sax. A. 1
 Sax. A. 2
 Sax. T.
 Sax. B.
 Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpa. 1
 2
 Tpa. 3
 4
 Tbn. 1
 2
 Tbn. B.
 Bdn. 1
 2
 Tuba 1
 2
 Cb.
 Hp.
 Pno.
 Timp.
 Mrb.
 vib.
 Perc. 1
 (Glock., Xil.
 e Maq. V.)
 Perc. 2
 (Cx., Prt. S.,
 Tr., Ag. e Cowb.)
 Perc. 3
 (Ap., Cui, B.T.
 Wb, Rr, Pand)
 Perc. 4
 (Tri., Bb e Pandl.)
 Bat.

223 224 225 226 227 228 229 230 231 232 233

Sonhos de Genevieve - Partitura - p. 24

252

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Cn. I. *mf*

Fag. 1 *mf*

Fag. 2 *mf*

C. Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. C. *mf*

Cnc. *mf*

Sax. A. 1 *mf*

Sax. A. 2 *mf*

Sax. T. *mf*

Sax. B. *mf*

Tpt. 1 *tutti* *Senza sord.*

Tpt. 2 *tutti* *Senza sord.*

Tpt. 3 *tutti* *Senza sord.*

Tpa. 1 *tutti* *mf*

Tpa. 2 *tutti* *mf*

Tpa. 3 *tutti* *mf*

Tpa. 4 *tutti* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B. *f*

Bdn. 1 *tutti* *mf*

Bdn. 2 *tutti* *mf*

Tuba 1 *tutti*

Tuba 2 *tutti*

Cb. *tutti col legno*

Hp. *f*

Pno. *mf*

Timp. *mf*

Mrb. *mf*

vib. *mf*

Perc. 1 (Glock., Xil. e Maq. V.) *mf*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *f* *Cowbell*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *f* *Apito*

Perc. 4 (Tri., Bb e Pandl.) *f* *Cuica*

Bat. *f* *Apito*

abafar com a mão esquerda e imitar uma batida de cavaquinho em ritmo de pagode na mão direita

252 253 254 255 256 257 258 259 260 261 262

Sonhos de Genevieve - Partitura - p. 25

263

Picc.
Fl. 1
2
Ob. 1
2
Cn. I.
Fag. 1
2
C. Fag.
Req.
Cl. 1
Cl. 2
Cl. 3
Cl. C.
Cnc.
Sax. A. 1
Sax. A. 2
Sax. T.
Sax. B.
Tpt. 1
Tpt. 2
Tpt. 3
Tpa. 1
2
Tpa. 3
4
Tbn. 1
2
Tbn. B.
Bdn. 1
2
Tuba 1
2
Cb.
Hp.
Pno.
Timp.
Mrb.
vib.
Perc. 1
(Glock., Xil.
e Maq. V.)
Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)
Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)
Perc. 4
(Tri., Bb e Pandl.)
Bat.

263 264 265 266 267 268 269 270 271 272 273 274

Sonhos de Genevieve - Partitura - p. 26

275

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

275 276 277 278 279 280 281 282 283 284 285

Sonhos de Genevieve - Partitura - p. 27

Allegro (♩ = 118)

286

Picc. *mf*

Fl. 1 *mf* *a2*

Fl. 2 *mf* *a2*

Ob. 1 *mf* *a2*

Ob. 2 *mf* *a2*

Cn. I. *mf*

Fag. 1 *ff*

Fag. 2 *ff*

C. Fag. *ff*

Req. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. C. *ff*

Cnc. *ff*

Sax. A. 1 *ff*

Sax. A. 2 *ff*

Sax. T. *ff*

Sax. B. *ff*

Allegro (♩ = 118)

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpa. 1 *ff*

Tpa. 2 *ff*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. B. *ff*

Bdn. 1 *ff*

Bdn. 2 *ff*

Tuba 1 *ff*

Tuba 2 *ff*

Cb. *mf* *pizz.*

Hp. *ff*

Pno. *mf*

Timp. *ff*

Mrb. *mf*

vib. *mf*

Perc. 1 (Glock., Xil. e Maq. V.) *ff*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *ff* Prato suspenso

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *mf* Triângulo

Perc. 4 (Tri., Bb e Pandl.) *mf*

Bat. *mf*

286 287 288 289 290 291 292 293 294 295 296 297 298 299 300

Sonhos de Genevieve - Partitura - p. 28

301

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Prt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

301 302 303 304 305 306 307 308 309 310 311 312 313 314 315

Sonhos de Genevieve - Partitura - p. 29

Andante cantabile (♩ = 70)

316

Picc. *ff* *1 solo*

Fl. 1 *a2 ff* *1 solo* *mp* *cresc.*

Fl. 2 *a2 ff* *1 solo* *mp* *cresc.*

Ob. 1 *ff* *1 solo* *mp* *cresc.*

Ob. 2 *ff* *1 solo* *mp* *cresc.*

Cn. 1 *ff* *1 solo* *mp* *cresc.*

Fag. 1 *ff* *1 solo* *mp* *cresc.*

Fag. 2 *ff* *1 solo* *mp* *cresc.*

C. Fag. *ff* *1 solo* *mp* *cresc.*

Req. *ff* *1 solo* *mp* *cresc.*

Cl. 1 *ff* *1 solo* *mp* *cresc.*

Cl. 2 *ff* *1 solo* *mp* *cresc.*

Cl. 3 *ff* *1 solo* *mp* *cresc.*

Cl. C. *ff* *1 solo* *mp* *cresc.*

Cnc. *ff* *1 solo* *mp* *cresc.*

Sax. A. 1 *ff* *1 solo* *mp* *cresc.*

Sax. A. 2 *ff* *1 solo* *mp* *cresc.*

Sax. T. *ff* *1 solo* *mp* *cresc.*

Sax. B. *ff* *1 solo* *mp* *cresc.*

Andante cantabile (♩ = 70)

Tpt. 1 *ff* *1 solo* *mp* *cresc.*

Tpt. 2 *ff* *1 solo* *mp* *cresc.*

Tpt. 3 *ff* *1 solo* *mp* *cresc.*

Tpa. 1 *ff* *1 solo* *mp* *cresc.*

Tpa. 2 *ff* *1 solo* *mp* *cresc.*

Tpa. 3 *ff* *1 solo* *mp* *cresc.*

Tpa. 4 *ff* *1 solo* *mp* *cresc.*

Tbn. 1 *ff* *1 solo* *mp* *cresc.*

Tbn. 2 *ff* *1 solo* *mp* *cresc.*

Tbn. B. *ff* *1 solo* *mp* *cresc.*

Bdn. 1 *ff* *1 solo* *mp* *cresc.*

Bdn. 2 *ff* *1 solo* *mp* *cresc.*

Tuba 1 *ff* *1 solo* *mp* *cresc.*

Tuba 2 *ff* *1 solo* *mp* *cresc.*

Cb. *ff* *1 solo* *mp* *cresc.* *arco*

Hp. *mp* *mf*

Pno. *mp* *mf*

Timp. *mp* *mf*

Mrb. *ff* *p*

vib. *ff* *p*

Perc. 1 (Glock., Xil. e Maq. V.) *ff* *p*

Perc. 2 (Cx., Prt. S., Tr., Ag. e Cowb.) *ff* *p*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *ff* *p*

Perc. 4 (Tri., Bb e Pandl.) *ff* *p*

Bat. *ff* *p*

D - C# - B / E - F# - G - A

G - F

Tantã

Bell tree
efeitos espaçcos

Triângulo

efeitos com rufos espaçcos em tontons
e surdo com baquetas de feltro

316 317 318 319 320 321 322 323 324 325

Sonhos de Genevieve - Partitura - p. 30

326 *Allegro con brio* (♩ = 120)

Picc. *solo mp*

Fl. 1
2

Ob. 1
2 *a2 f*

Cn. I. *mp*

Fag. 1
2 *a2 mp*

C. Fag. *mp*

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2 *mf*

Sax. T.

Sax. B. *mp*

Allegro con brio (♩ = 120)

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2 *a2 mp*

Tpa. 3
4 *a2 mp*

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb. *mp*

Hp.

Pno. *mp*
D - C# - B / E - F# - G# - A

Timp. *p*
F - A - B - C# - D

Mrb.

vib.

Perc. 1
(Glock., Xil. e Maq. V.)

Perc. 2
(Cx., Ptt. S., Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Caixa *p*

Pandeirola *p*

326 327 328 329 330 331 332 333 334 335 336 337 338 339 340

Sonhos de Genevieve - Partitura - p. 31

341 *mf* *tutti*

Picc. *mf* *tutti*

Fl. 1 *mf* *tutti*

Fl. 2 *mf* *tutti*

Ob. 1 *mf* *tutti*

Ob. 2 *mf* *tutti*

Cn. I. *mf* *tutti*

Fag. 1 *mf* *tutti*

Fag. 2 *mf* *tutti*

C. Fag. *mf* *tutti*

Req. *f* *tutti*

Cl. 1 *mf* *tutti*

Cl. 2 *mf* *tutti*

Cl. 3 *mf* *tutti*

Cl. C. *f* *tutti*

Cnc. *f* *tutti*

Sax. A. 1 *f* *tutti*

Sax. A. 2 *f* *tutti*

Sax. T. *mf* *tutti*

Sax. B. *f* *tutti*

Tpt. 1 *mf* *tutti*

Tpt. 2 *mf* *tutti*

Tpt. 3 *mf* *tutti*

Tpa. 1 *f* *tutti*

Tpa. 2 *f* *tutti*

Tpa. 3 *f* *tutti*

Tpa. 4 *f* *tutti*

Tbn. 1 *f* *tutti*

Tbn. 2 *f* *tutti*

Bdn. 1 *f* *tutti*

Bdn. 2 *f* *tutti*

Tuba 1 *f* *tutti*

Tuba 2 *f* *tutti*

Cb. *f* *tutti*

Hp. *f* *tutti*

Pno. *f* *tutti*

Timp. *mf* *tutti*

Mrb. *f* *tutti*

vib. *f* *tutti*

Perc. 1 (Glock., Xil. e Maq. V.) *f* *tutti*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *f* *tutti*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *f* *tutti*

Perc. 4 (Tri., Bb e Pandl.) *f* *tutti*

Bat. *f* *tutti*

Senza sord *mp*

senza sord *mp*

tutti *mf*

solo *mf*

tutti *mf*

Xilofone *f*

Prato suspenso *mf*

Triângulo *mf*

341 342 343 344 345 346 347 348 349 350 351 352 353 354 355

Sonhos de Genevieve - Partitura - p. 32

356 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Picc. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Fl. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Fl. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Ob. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Ob. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cn. I. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Fag. 1 *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Fag. 2 *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

C. Fag. *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Req. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cl. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cl. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cl. 3 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cl. C. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cnc. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Sax. A. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Sax. A. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Sax. T. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Sax. B. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpt. 1 *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpt. 2 *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpt. 3 *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpa. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpa. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpa. 3 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tpa. 4 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tbn. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tbn. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tbn. B. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Bdn. 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Bdn. 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tuba 1 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Tuba 2 *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Cb. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Hp. *f* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Pno. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Timp. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Mrb. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

vib. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Perc. 1 (Glock., Xil e Maq. V.) *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a pouco*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a pouco*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a pouco*

Perc. 4 (Tri., Bb e Pandl.) *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a pouco*

Bat. *mf* *cresc.* *mp* *f* *mf* *p* *f* *cresc. poco a pouco*

356 357 358 359 360 361 362 363 364 365 366 367

Sonhos de Genevieve - Partitura - p. 33

368

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

368 369 370 371 372 373 374 375 376 377 378

Sonhos de Genevieve - Partitura - p. 34

379

Picc. *mp*

Fl. 1 *mp*

Fl. 2

Ob. 1 *mp*

Ob. 2

Cn. I. *mp*

Fag. 1 *mp*

Fag. 2

C. Fag. *mp*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *f*

Cl. 3 *f*

Cl. C. *mp*

Cnc. *mp*

Sax. A. 1 *mf*

Sax. A. 2

Sax. T. *mf*

Sax. B.

Tpt. 1 *mf* *solo*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpa. 1 *f* *a2* *mp*

Tpa. 2

Tpa. 3 *f* *a2*

Tpa. 4

Tbn. 1 *mf*

Tbn. 2

Tbn. B. *mp*

Bdn. 1

Bdn. 2

Tuba 1

Tuba 2

Cb.

Hp. *f* *mp*

Pno. *mf* *fi* *mp*

Timp. *mp*

Mrb.

vib.

Perc. 1 *Glockenspiel* *mf* *Xilofone* *mp*

(Glock., Xil. e Maq. V.)

Perc. 2

(Cx., Ptt. S., Tr., Ag. e Cowb.)

Perc. 3

(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4

(Tri., Bb e Pandl.)

Bat.

379 380 381 382 383 384 385 386 387 388 389 390

Sonhos de Genevieve - Partitura - p. 35

391

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

D-C-B-E-F-G-A

[E-D]

391 392 393 394 395 396 397 398 399 400 401 402 403 404 405

Sonhos de Genevieve - Partitura - p. 36

406

Picc. *f*

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Cn. I.

Fag. 1 *f*

Fag. 2

C. Fag. *f*

Req. *mf*

Cl. 1 *f*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. C.

Cnc.

Sax. A. 1 *mf* *solo*

Sax. A. 2 *f*

Sax. T. *f*

Sax. B. *f*

Tpt. 1 *f* *tutti*

Tpt. 2 *f*

Tpt. 3 *f*

Tpa. 1 *f*

Tpa. 2 *f*

Tpa. 3 *f*

Tpa. 4 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. B. *f*

Bdn. 1 *f*

Bdn. 2 *f*

Tuba 1 *f*

Tuba 2 *f*

Cb. *f*

Hp. *f*

Pno. *f*

Timp. *f* *[C > C]* *[A > G]*

Mrb. *f*

vib.

Perc. 1 (Glock., Xil e Maq. V.) *f* *Glockenspiel*

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.) *f*

Perc. 3 (Ap., Cui, B.T, Wb, Rr, Pand)

Perc. 4 (Tri., Bb e Pandl.) *mf* *Triângulo* *Bombo*

Bat. *f*

406 407 408 409 410 411 412 413 414 415 416 417 418

Sonhos de Genevieve - Partitura - p. 37

419

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Prt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

419 420 421 422 423 424 425 426 427 428

Sonhos de Genevieve - Partitura - p. 38

429

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 mp 446

Sonhos de Genevieve - Partitura - p. 39

447 *Lento affetuoso* (♩ = 70)

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Lento affetuoso (♩ = 70)

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Sonhos de Genevieve - Partitura - p. 40

Andantino scherzando (♩ = 90)

460

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Andantino scherzando (♩ = 90)

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tt., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

460 461 462 463 464 465 466 467 468 469 470

Sonhos de Genevieve - Partitura - p. 41

471

Picc. -

Fl. 1 2 -

Ob. 1 2 -

Cn. I. -

Fag. 1 2 *1. solo mp*

C. Fag. -

Req. -

Cl. 1 *solo mp*

Cl. 2 *solo mp*

Cl. 3 *solo mp*

Cl. C. -

Cnc. - *solo*

Sax. A. 1 *solo mp*

Sax. A. 2 *solo mp*

Sax. T. *solo mp*

Sax. B. *solo mp*

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Tpa. 1 2 -

Tpa. 3 4 -

Tbn. 1 2 -

Tbn. B. -

Bdn. 1 2 *mp*

Tuba 1 2 -

Cb. *mp*

Hp. -

Pno. *mp*

Timp. *mp*

Mrb. *mp*

vib. *mp*

Perc. 1 (Glock., Xil. e Maq. V.)

Perc. 2 (Cx., Ptt. S., Tr., Ag. e Cowb.)

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4 (Tri., Bb e Pandl.)

Bat. *p*

471 472 473 474 475 476 477 478 479 480 481

Sonhos de Genevieve - Partitura - p. 42

482

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil. e Maq. V.)

Perc. 2
(Cx., Prt. S., Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

482 483 484 485 486 487 488 489 490 491 492

Sonhos de Genevieve - Partitura - p. 43

493 *accel.* **Allegro sostenuto** (♩ = 120)

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1
2
3

Cl. C.

Cnc.

Sax. A. 1
2

Sax. T.

Sax. B.

accel. **Allegro sostenuto** (♩ = 120)

Tpt. 1
2
3

Tpa. 1
2
3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil. e Maq. V.)

Perc. 2
(Cx., Ptt. S., Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T., Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Caixa

493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508

Sonhos de Genevieve - Partitura - p. 44

509

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

509 510 511 512 513 514 515 516 517 518 519 520 521 522 523

Sonhos de Genevieve - Partitura - p. 45

524

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

524 525 526 527 528 529 530 531 532 533 534 535 536 537

Sonhos de Genevieve - Partitura - p. 46

538

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

D-C-B/E-F-G-A

538 539 540 541 542 543 544 545 546 547 548

Sonhos de Genevieve - Partitura - p. 47

549

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cnc.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpt. 3

Tpa. 1
2

Tpa. 3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

D - C - B / E - F - G - A

549 550 551 552 553 554 555 556 557 558 559 560

Sonhos de Genevieve - Partitura - p. 48

561 rit.

Picc.

Fl. 1
2

Ob. 1
2

Cn. I.

Fag. 1
2

C. Fag.

Req.

Cl. 1
2
3
C.

Cnc.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1
2
3

Tpa. 1
2
3
4

Tbn. 1
2

Tbn. B.

Bdn. 1
2

Tuba 1
2

Cb.

Hp.

Pno.

Timp.

Mrb.

vib.

Perc. 1
(Glock., Xil.
e Maq. V.)

Perc. 2
(Cx., Ptt. S.,
Tr., Ag. e Cowb.)

Perc. 3
(Ap., Cui, B.T.,
Wb, Rr, Pand)

Perc. 4
(Tri., Bb e Pandl.)

Bat.

Bell tree

561 562 563 564 565 566 567 568 569 570 571 572

Sonhos de Genevieve - Partitura - p. 49

Andante (♩ = 80)

molto rit.

Allegro assai (♩ = 130)

573

Picc. *mp* *ff*

Fl. 1 *mp* *ff*

Fl. 2 *mp* *ff*

Ob. 1 *mp* *ff*

Ob. 2 *mp* *ff*

Cn. I. *mp* *ff*

Fag. 1 *mp* *ff*

Fag. 2 *mp* *ff*

C. Fag. *mp* *ff*

Req. *mp* *ff*

Cl. 1 *mp* *ff*

Cl. 2 *mp* *ff*

Cl. 3 *mp* *ff*

Cl. C. *mp* *ff*

Cnc. *mp* *ff*

Sax. A. 1 *mp* *ff*

Sax. A. 2 *mp* *ff*

Sax. T. *mp* *ff*

Sax. B. *mp* *ff*

Andante (♩ = 80) *molto rit.* *Allegro assai* (♩ = 130)

Tpt. 1 *solo* *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpa. 1 *ff*

Tpa. 2 *ff*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tbn. 1 *mp* *ff*

Tbn. 2 *mp* *ff*

Tbn. B. *mp* *ff*

Bdn. 1 *mp* *ff*

Bdn. 2 *mp* *ff*

Tuba 1 *mp* *ff*

Tuba 2 *mp* *ff*

Cb. *mp* *ff*

Hp. *ff*

Pno. *mp* *ff*

Timp. *f* *ff*

Mrb. *ff*

vib. *ff*

Perc. 1 (Glock., Xil. e Maq. V.) *ff*

Perc. 2 (Cx., Prt. S., Tr., Ag. e Cowb.) *mp* *ff*

Perc. 3 (Ap., Cui, B.T., Wb, Rr, Pand) *Woodblock* *ff*

Perc. 4 (Tri., Bb e Pandl.) *mp* *ff*

Bat. *mp* *ff*

573 574 575 576 577 578 579 580 581

Stop in' at the Glauber (Opus 193). Ano: 1995

Stop in' at the Glauber

Standard 11

Glauber Lúcio Alves Santiago
em 1995

Ebm7 Ab7 DbMaj7 Bbm7
 Ebm7 Ab7 DbMaj7 Bbm7 Ebm7 Ab7
 Ebm7 Ab7 DbMaj7 Bbm7
 Ebm7 Ab7 Db
 Em7(b5) A7 Ab7 D7 Am7(b5) D7 G7
 Abm7(b5) Db7 C7 G7 Gm7(b5) C7 F7 E7
 Ebm7 Ab7 Db Bbm7
 Ebm7 Ab7 Db6

Swing (Opus 120). Ano: 1993

SWING

Glauber Santiago

240245 1271

SWING

Handwritten musical score for Swing (Opus 120) by Glauber Santiago. The score is written in treble clef with a common time signature (C). It includes various musical notations and handwritten annotations.

Annotations:

- Staff 1:** *Gm7 SWING*, *FF^{S+} 79+*, *C⁷13*
- Staff 2:** *F7+*, *Fm7*, *E7-*, *E7+*
- Staff 3:** *B7/E*, *G⁷/A*, *Gm/A*, *Dm*
- Staff 4:** *D9¹³*
- Staff 5:** *NO SOPRAS*
- Staff 6:** *PIANO*, *DUPLO QUEI*, *QUEI*
- Staff 7:** *BASS*, *ACELL*
- Staff 8:** *TROMPETE*, *SAX*
- Staff 9:** *Am⁷*, *C/D*
- Staff 10:** *G6⁹*

The score consists of ten staves of music, with the first four staves containing the main melody and the remaining six staves providing accompaniment for various instruments.

Fonogramas relacionados (Links para áudios)

Salmo 67: Moteto a Duas vozes (Op. 211). Ano: 1995. Para Vozes. Música de Glauber Santiago. Letra de Salmo 67. Fonograma produzido em 2021. Performance: Glauber Santiago (Voz). Duração: 00m52s. [🎵Link🎵](#)

Santificação (Op. 082). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Letra de John Keble (1792-1866). Fonograma produzido em 2021. Performance: Glauber Santiago (Trompetes e 'Trombones'), BIAB: Ramon Stagnaro (Violão), Neil Swainson (Contrabaixo) e Alex Acuna (Bateria/Percussão). Duração: 01m56s. [🎵Link🎵](#)

São Carlos 2003 (Op. 548). Ano: 2003. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m03s. [🎵Link🎵](#)

Scrapple from the Glauber (Op. 192). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarineta), Glauber Santiago (Trompete), BIAB: Ron Thompson (Banjo), Miles Black (Piano), Brad Muirhead (Tuba) e Joe Poole (Bateria). Duração: 02m25s. [🎵Link🎵](#)

Sem memória/Quarto (Op. 024). Ano: 1989. Para Piano. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gabriel Matheus (Piano). Duração: 02m05s. [🎵Link🎵](#)

Sem sentido (Op. 139). Ano: 1993. Para Piano. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 00m32s. [🎵Link🎵](#)

Sereno (Op. 525). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Alessandro Silva (Flauta), Calebe Schützer Lasso (Violoncelo), Glauber Santiago (Programação MIDI). Duração: 02m12s. [🎵Link🎵](#)

Seven Come Glauber (Op. 212). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarinetas), Glauber Santiago (Trompetes e "Trombones"), BIAB: Gonzalo Bergara (Violão), John Jorgenson (Violão), Simon Planting (Contrabaixo) e Rick Reed (Bateria). Duração: 02m26s. [🎵Link🎵](#)

Si Lá (Op. 136). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 1993. Performance: Edson Penteado (Trompete), Gidenilson Santiago (Saxofone), Johnny Carvalho (Sax), Glauber Santiago (Programação MIDI)... Duração: 05m20s. [🎵Link🎵](#)

Sitiando (Op. 137). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Alessandro Silva (Flauta e Clarineta), Glauber Santiago (Violino) e Calebe Schützer Lasso (Violoncelo). Duração: 01m16s. [🎵Link🎵](#)

Só Deus resgata Israel (Op. 007). Ano: 1988. Para Piano. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gabriel Matheus (Piano). Duração: 01m18s. [🎵Link🎵](#)

Sob a sombra do altíssimo (Salmo 91) (Op. 487). Ano: 2000. Para Coro e Piano. Música de Glauber Santiago. Letra de Salmo 91. Fonograma produzido em 2000. Performance: Glauber Santiago (Vozes e Programação MIDI). Duração: 05m38s. [🎵Link🎵](#)

Sol e Pedra (Op. 471). Ano: 1998. Para Quinteto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2000. Performance: Grupo de trompetes Trompetando (Clovis Beltrami, Elieser Ribeiro, Flávio Parro da Silva, Paulo Ronqui e Oséias Januário). Duração: 08m42s. [🎵Link🎵](#)

Sonhos (Op. 551). Ano: 2004. Para Orquestra. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 02m05s. [🎵Link🎵](#)

Sonhos de Genevieve (Op. 620). Ano: 2014. Para Banda Sinfônica. Música de Glauber Santiago. Fonograma produzido em 8/10/2014. Performance: Orquestra de Sopros Brasileira. Duração: 15m44s. [🎵Link🎵](#)

Stop in' at the Glauber (Op. 193). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Saxofones), Glauber Santiago (Trompetes), BIAB: Mike LeDonne (Órgão), Jodi Proznick (Contrabaixo), Bateria (Craig Scott). Duração: 00m44s. [🎵Link🎵](#)