

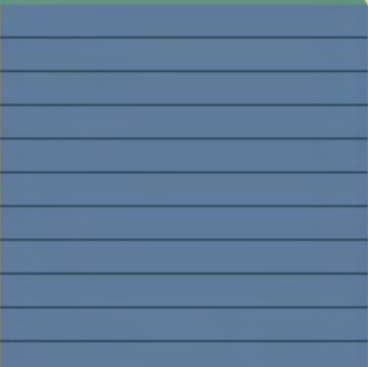


Obras completas

partituras editadas
ou manuscritas

Volume 3 (C)

*Glauber
Santiago*



EDESP-UFSCar



Obras completas: partituras
editadas ou manuscritas

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Obras completas **partituras editadas ou manuscritas** **Volume 3 (C)**

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

S235o

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Cachorrinho (Opus 144). Ano: 1994

Cachorrinho

Glauber Santiago

(para 4 clarinetas)

♩ = 85

Clarinetas 1, 2, 3, 4

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

6

mf, *mf*

12

mf, *f*, *f*, *f*

Al Coda Φ

17

f *mp* *f* *mp* *f* *mp* *f*

tr

24

D.S. al Coda

1 2

30

p *p* *p* *p*

Canadian Sound (Opus 96). Ano: 1992

Score

Canadian Sound

"Quinteto imitativo para metais"

Música: Glauber L. A. Santiago
Agosto de 1992

Trompete (C) I
 Trompete (C) II
 Trompa (F)
 Trombone (C)
 Tuba (C)

Tp I
 Tp II
 Tpa
 Tb
 Tub

Tp I
 Tp II
 Tpa
 Tb
 Tub

Canadian Sound - Score - p. 2

First system of the musical score for Canadian Sound - Score - p. 2. It features five staves: Trp I, Trp II, Tpa, Tb, and Tub. The key signature is one flat (B-flat). Trp I and Trp II play melodic lines with eighth and sixteenth notes. Tpa plays a rhythmic accompaniment with eighth notes. Tb plays a bass line with eighth notes. Tub plays a simple bass line with quarter notes. A trill (tr) is marked on the final note of the Tpa staff.

Second system of the musical score. Trp I and Trp II continue their melodic parts. Trp I has a triplet of eighth notes marked with a '3' above the staff. Tpa and Tb play more complex rhythmic patterns with sixteenth notes. Tub plays a steady bass line with quarter notes.

Third system of the musical score. Trp I plays a melodic line with eighth notes. Trp II plays a rhythmic accompaniment with eighth notes. Tpa plays a melodic line with eighth notes. Tb plays a bass line with eighth notes. Tub plays a bass line with quarter notes.

Trp I

Trp II

Tpa

Tb

Tub

The first system of music consists of five staves. The top two staves are for Trumpets I and II, both in treble clef. The third staff is for Trombone, in treble clef. The fourth staff is for Trombone, in bass clef. The fifth staff is for Tuba, in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Trp I

Trp II

Tpa

Tb

Tub

The second system of music consists of five staves. The top two staves are for Trumpets I and II, both in treble clef. The third staff is for Trombone, in treble clef. The fourth staff is for Trombone, in bass clef. The fifth staff is for Tuba, in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines.

Trp I

Trp II

Tpa

Tb

Tub

The third system of music consists of five staves. The top two staves are for Trumpets I and II, both in treble clef. The third staff is for Trombone, in treble clef. The fourth staff is for Trombone, in bass clef. The fifth staff is for Tuba, in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music concludes with a final cadence.

Trp I

Trp II

Tpa

Tb

Tub

Trp I

Trp II

Tpa

Tb

Tub

Trp I

Trp II

Tpa

Tb

Tub

Trp I

Trp II

Tpa

Tb

Tub

Trp I

Trp II

Tpa

Tb

Tub

Canção com imitações a duas vozes (Opus 198). Ano: 1995

Canção Com Imitações

a Duas Vozes

Glauber L. A. Santiago

The musical score is presented in five systems, each containing two staves. The notation is in treble clef and includes a variety of note values such as eighth, sixteenth, and quarter notes, along with rests. The piece ends with a double bar line and a key signature change to one sharp (F#) in the final measure of the bottom staff.

Canela (Opus 587). Ano: 2008

Canela

Glauber Santiago

$\text{♩} = 100$

5

10

14

19

24

Canela

28

Musical notation for measures 28-31. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and a fermata in the final measure.

32

Musical notation for measures 32-35. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music continues with eighth and sixteenth notes, including some chords and a fermata in the final measure.

36

Musical notation for measures 36-39. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves have a key signature of one flat (B-flat). The music concludes with eighth and sixteenth notes, ending with a double bar line and a fermata in the final measure.

Caneta (Opus 199). Ano: 1995

Caneta

Glauber Santiago (1995)

♩ = 85

Flauta 1 solo

Flauta 2 solo

Flauta 3 solo

Flautas doce soprano, contralto e tenor

Clarineta Bb 1 e 2

Saxofone alto 1 e 2

Trompete Bb 1 e 2

Trombone

Teclado (som de cordas)

Violino 1

Violino 2

Violoncelo 1

Violoncelo 2

Contrabaixo

1

2

3

4

5

6

Caneta - p. 2

7

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

7 8 9 10 11 12 13

Detailed description: This is a page of a musical score for the piece 'Caneta - p. 2'. The score is written for a large ensemble. It begins at measure 7 and continues through measure 13. The instruments included are three flutes (fl. 1, fl. 2, fl. 3), flute solo (fl. s. c. t.), clarinet (cl.), saxophone alto (s. a.), trumpet (trp.), trombone (trb.), piano (tc.), violin 1 (vln. 1), violin 2 (vln. 2), viola 1 (vc. 1), viola 2 (vc. 2), and cello (cb.). The key signature is one sharp (F#), and the time signature is common time (C). The flute parts feature melodic lines with slurs and accents. The piano part provides harmonic support with chords and moving bass lines. The string parts (violins, violas, cello) play sustained notes and moving lines. The woodwinds (clarinet, saxophone) have melodic fragments. The brass instruments (trumpet, trombone) are mostly silent in this section.

Caneta - p. 3

rit. *a tempo*

14

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

14 15 16 17 18

Caneta - p. 4

19

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

19 20 21 22 23

Detailed description: This is a page of a musical score for the piece 'Caneta', page 4. The score covers measures 19 through 23. The instruments listed on the left are: fl. 1, fl. 2, fl. 3, fl. s. c. t. (flute soloist), cl. (clarinet), s. a. (saxophone alto), trp. (trumpet), trb. (trombone), tc. (timpani), vln. 1, vln. 2, vc. 1, vc. 2, and cb. (contrabass). The key signature is one sharp (F#), and the time signature is 4/4. The flute parts (fl. 1, 2, 3) feature melodic lines with slurs and accents. The flute soloist part (fl. s. c. t.) has a more lyrical line. The clarinet part (cl.) plays chords. The saxophone (s. a.), trumpet (trp.), and trombone (trb.) parts are mostly silent. The timpani (tc.) part has a rhythmic pattern of eighth notes with accents. The violin parts (vln. 1, 2) play a rhythmic pattern of eighth notes with accents. The viola parts (vc. 1, 2) play a rhythmic pattern of eighth notes with accents. The contrabass (cb.) part has a simple rhythmic pattern.

Caneta - p. 5

24

fl. 1
fl. 2
fl. 3
fl. s. c. t.
cl.
s. a.
trp.
trb.
tc.
vln. 1
vln. 2
vc. 1
vc. 2
cb.

24 25 26 27 28

Detailed description: This is a page of a musical score for a concert band, titled 'Caneta - p. 5'. The page contains measures 24 through 28. The instruments listed on the left are: fl. 1, fl. 2, fl. 3, fl. s. c. t. (flute soloist), cl. (clarinet), s. a. (saxophone alto), trp. (trumpet), trb. (trombone), tc. (timpani), vln. 1 and 2 (violins), vc. 1 and 2 (violas), and cb. (cello/bass). The key signature is one sharp (F#), and the time signature is 4/4. Measures 24-28 show a variety of musical textures, including melodic lines for the flutes and strings, and rhythmic patterns for the percussion and lower strings. The score is written in a standard musical notation with stems and beams for notes, and various articulation marks like accents and slurs.

Caneta - p. 6

29 *accel.*

fl. 1
fl. 2
fl. 3
fl. s. c. t.
cl.
s. a.
trp.
trb.
tc.
vln. 1
vln. 2
vc. 1
vc. 2
cb.

29 30 31 32

Caneta - p. 7

$\bullet = 100$

33

fl. 1
fl. 2
fl. 3
fl. s. c. t.
cl.
s. a.
trp.
trb.
tc.
vln. 1
vln. 2
vc. 1
vc. 2
cb.

33 34 35 36 37

Detailed description: This is a page of a musical score for the piece 'Caneta - p. 7'. The score is written for a large ensemble and covers measures 33 through 37. The tempo is marked as quarter note = 100. The key signature has one sharp (F#). The instruments listed on the left are: fl. 1 (flute 1), fl. 2 (flute 2), fl. 3 (flute 3), fl. s. c. t. (flute piccolo), cl. (clarinet), s. a. (saxophone alto), trp. (trumpet), trb. (trombone), tc. (timpani), vln. 1 (violin 1), vln. 2 (violin 2), vc. 1 (viola 1), vc. 2 (viola 2), and cb. (cello). The flute 1 part has a melodic line starting in measure 33 with a slur over the first four notes. The woodwinds and strings provide harmonic support. The percussion part includes timpani rolls and cymbal patterns. The bottom of the page is numbered with measures 33, 34, 35, 36, and 37.

Caneta - p. 8

38

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

38 39 40 41 42

Detailed description: This is a page of a musical score for the piece 'Caneta', page 8. The score covers measures 38 to 42. The instruments listed on the left are: fl. 1 (flute 1), fl. 2 (flute 2), fl. 3 (flute 3), fl. s. c. t. (flute piccolo), cl. (clarinet), s. a. (saxophone alto), trp. (trumpet), trb. (trombone), tc. (timpani), vln. 1 (violin 1), vln. 2 (violin 2), vc. 1 (viola 1), vc. 2 (viola 2), and cb. (cello). The key signature is one sharp (F#), and the time signature is 4/4. The score shows various musical notations including rests, notes, and slurs. The measure numbers 38, 39, 40, 41, and 42 are printed at the bottom of the page.

Caneta - p. 9

43

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

43 44 45 46 47

Detailed description: This is a page of a musical score for the piece 'Caneta', page 9. The score covers measures 43 to 47. The instruments listed are Flute 1, Flute 2, Flute 3, Flute in C, Clarinet, Saxophone Alto, Trumpet, Trombone, Timpani (two staves), Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature has one sharp (F#) and the time signature is 4/4. Measures 43 and 44 show the flute parts and timpani. Measures 45, 46, and 47 show the saxophone, trumpet, trombone, and cello parts. The violin and viola parts play a rhythmic accompaniment throughout.

Caneta - p. 10

48

fl. 1

fl. 2

fl. 3

fl. s. c. t.

cl.

s. a.

trp.

trb.

tc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

48 49 50 51 52

Caneta - p. 11

53

fl. 1
fl. 2
fl. 3
fl. s. c. t.
cl.
s. a.
trp.
trb.
tc.
vln. 1
vln. 2
vc. 1
vc. 2
cb.

53 54 55 56 57

Detailed description: This is a page of a musical score for the piece 'Caneta' on page 11. The score covers measures 53 to 57. The instruments listed are Flute 1, Flute 2, Flute 3, Flute in C, Clarinet, Saxophone Alto, Trumpet, Trombone, Timpani (tc.), Violin 1, Violin 2, Viola 1, Viola 2, and Cello. The key signature has one sharp (F#) and the time signature is 2/4. The flute parts (fl. 1, 2, 3) feature melodic lines with slurs and accents. The woodwinds (cl., s. a., trp., trb.) and strings (vln. 1, 2, vc. 1, 2, cb.) provide accompaniment. The timpani part (tc.) has a rhythmic pattern with accents. The score is written in a standard musical notation style with a clean, professional layout.

Caneta - p. 12

58 *rit.*

fl. 1
fl. 2
fl. 3
fl. s. c. t.
cl.
s. a.
trp.
trb.
tc.
vln. 1
vln. 2
vc. 1
vc. 2
cb.

58 59 60 61 62 63 64

Cantata de Natal: Criação e Queda (Opus 75). Ano: 1991

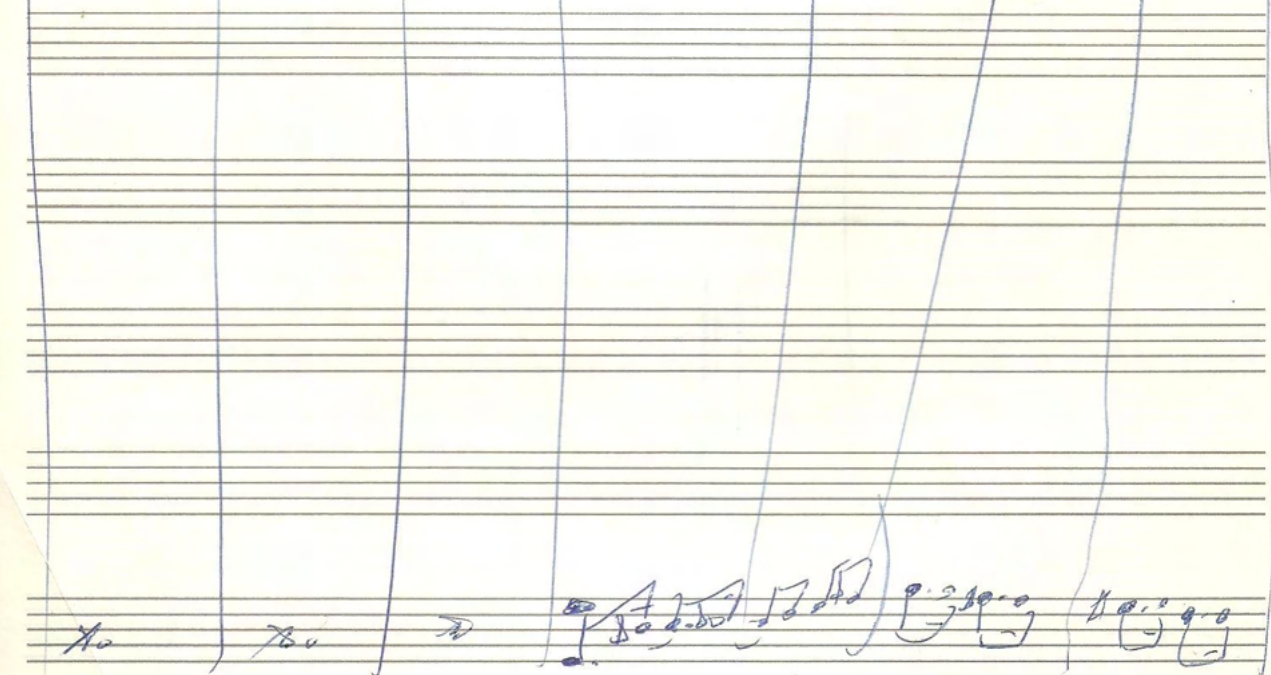
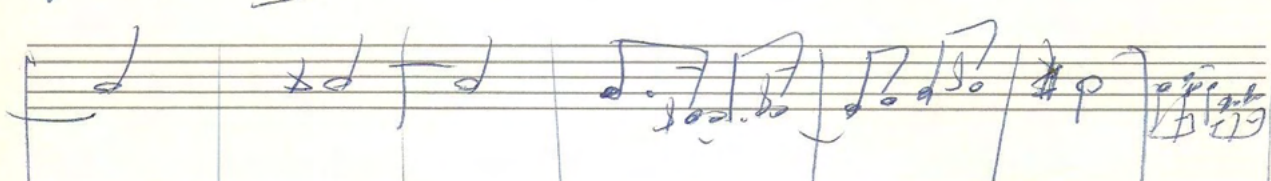
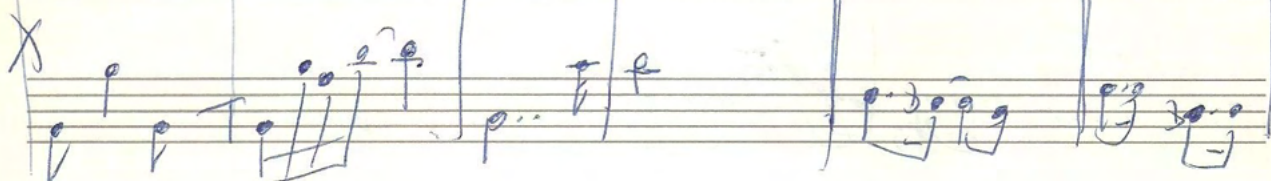
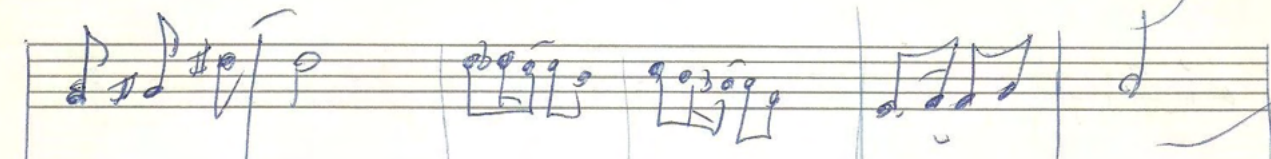
**Cantata de Natal:
Criação e Queda**

CRIAÇÃO E QUEDA

**André Ricardo e
Glauber Santiago**

The image shows a handwritten musical score on aged paper. It consists of three systems of staves. The first system has a single staff with a treble clef and a 2/4 time signature, containing a melodic line. The second system has two staves: the top one is labeled 'SAXO' and contains a saxophone line with various notes and rests, while the bottom staff contains a piano accompaniment with chords and rhythmic patterns. The third system also has two staves, with the top one continuing the melodic line and the bottom one continuing the piano accompaniment. The handwriting is in blue ink. A circled number '1' is written in the bottom right corner of the page.

Q



5

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes several eighth and sixteenth notes, some beamed together, and rests. There are also some handwritten annotations above the notes.

Handwritten musical notation on a single staff. It features notes with stems, some with accidentals. There are several handwritten annotations above the notes, including what appears to be "iio" and "iio de vln/vla".

Handwritten musical notation on a single staff, showing a sequence of four notes with stems, possibly representing a simple melodic fragment or a rhythmic pattern.

Handwritten musical notation on a single staff, consisting of notes and rests, possibly representing a continuation of the previous musical ideas.

Criação e Queda

Por André Ricardo

Disforme e vazio
Mas o Verbo estava ali.
Por meio dele
Tudo veio a existir.

Noite e dia, água e céu,
terra e mar,
Sol e chuva, sol e lua,
Estrelas mil,

Todo tipo de animal.
E ainda mais:
Homem, Mulher,
Imagem e semelhança
De Deus.

Lindo jardim!

Serpente sagaz
Tiraste a paz...
Morte não é fim.

Cantata de Natal: Decreto (Opus 68). Ano: 1991

Decreto

♩ = 120

The image shows a handwritten musical score on aged paper. The title 'Decreto' is written in large, cursive letters at the top. Below the title, the tempo is marked as '♩ = 120'. The score is organized into systems, with measures numbered from 1 to 91. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several instances of the word 'Canta' written in the score, likely indicating vocal entries. The handwriting is fluid and characteristic of a composer's draft. The paper shows signs of age, including some staining and discoloration.

1 2 3 4 5 6 7 8 9 10 I 11 12 13 14 15 3

16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 BATEM 33

34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60

61 62 63 64

65 66 67 68 69 70 71 72 73 74 75

76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91

92 93 94 95 96 97 98 99 100 101 2 3

4 5 6 7 8 9 10 11 12

13 14 15 16 17 18 19 20 21

22 23 24 25 26 27 28 29

30 31 32 33 34 35 36 37

38 39 40 41 42 43 45 45

40 47 48

DECRETO

(SCTB)

$\text{♩} = 80$

($\text{♩} = 120$)

(A)

Handwritten musical notation for the first system. The top staff is in treble clef, and the bottom staff is in bass clef. The time signature changes from 2/4 to 4/4. The notation includes quarter notes, eighth notes, and rests.

r.B.

S.C.

Handwritten musical notation for the second system, continuing the melody and accompaniment from the first system.

(B) ($\text{♩} = 145$)

Handwritten musical notation for the third system, featuring a treble clef staff and a bass clef staff. The tempo is marked as $\text{♩} = 145$.

Handwritten musical notation for the fourth system, showing a continuation of the melody and accompaniment.

Handwritten musical notation for the fifth system, featuring a treble clef staff and a bass clef staff. The notation includes a measure with a '10' written above it.

Handwritten musical notation for the sixth system, showing a continuation of the melody and accompaniment.

(1)

DECRETO

Por Glauber Santiago

Tudo, como a estrela
Que guiou os nobres magos.
Ele manipulou,
Ele ordenou,
Se fez.

Todo o Tempo obedece
A Deus, e ele nele encaixou
Os fatos de Jesus.

Então surgiu da mão de Deus.
Um decreto imperial,
Um recenseamento,
Em cada terra natal
O povo deveria,
Ali, se alistar.

José, devido ao
Novo fato
Levou a mãe
E o garoto
Para Belém
(A pequena Belém, Belém, Belém, Belém.)

E no caminho
Eles foram.
Em direção à profecia.
Eles foram.

(04/09/91)

Cantata de Natal: Final de Semana: I sexta-feira (Opus 71). Ano: 1991

FINAL de Semana

I-Sexta-Feira

D G7+ G7+/A Gm7+/A (A) D

CO-MO ME FA-LA-VIM DE

vi DA RE-SOL-VI SER MOR-TÉ MA-NHÃ NÃO SOU AS-SAS-SI-MA, A-FE-MAS PAL-CO, MAL-

DA-DE NÃO HA-VI-A EM MIM CON-FOR-ME FOI DE-SER-NI-NA-DO A-

gi PAS-SI-VA, MAS UNO-REI SEM-JI SEU SAN-GUE TO-CARÁ MIM, ES-TE FOI O A-MAR DO RE-SO-

LA-DO NE-CES-SÁ-RIO A VÓS HU-MA-NOS A GRÁÇA VOI PAGA EM MIM, A-

QUE-LA SEXTA-FEIRA (B) D

PA-RAO-NI-PO-DEM-SE O TEM-PO PO-DE SER

SEM-TE PAS-SA-DO E FV- TU-RO, NO PRE-SEN-TE! A MOR-TE DE-LE O-COR-REV

NO-SE, E NÓS O MA-SA-MOS EC-LE-A-LEI. TOU O SA-GRÍ-FÍ-CIO POR A-

MOR,E NOS SK-VOV; AIN-DA HO-JE NA HÍ-SÓ-RIA FUI A-

QUE-LA SEX-SA FEI-NA MAS MEUS FA-SOS GS-SAM CON- UOS-CA HO-SE- OS

HO-MENS SÃO E-GUAIS NA DE-CA-DÊN-CIA PRE-CI-SAM DO SAN-GUE PA-

RA VI-VE-REM

The image shows a handwritten musical score for a Christmas cantata. It features a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Portuguese. Above the staff, guitar chords are written in various styles, including standard notation (e.g., D, G7+, G7+/A, Gm7+/A) and some with circled letters (A, B). The score is divided into several systems, each with a line of music and a corresponding line of lyrics. There are some corrections and annotations throughout, such as 'PRE-SEN-TE!' and 'A MOR-TE DE-LE O-COR-REV'. At the bottom right, there is a circled number '1'.

I Sexta-feira

Por Glauber Santiago

Como me falavam de vida
Resolvi ser morte e matar?
Não sou assassina, apenas palco.
Maldade não havia em mim.

Conforme foi determinado,
Agi passiva, mas chorei.
Senti seu sangue tocar em mim.
Este foi o amargo resultado necessário
A vós, humanos.

A graça foi paga
Em mim,
Aquela Sexta-feira.

Para o onipotente o tempo pode ser
Presente, passado e futuro no presente!
A morte dele ocorreu hoje,
E vós o matastes e ele aceitou o sacrifício por amor e nos salvou,
Ainda hoje.

Na história fui aquela Sexta-feira,
Mas meus fatos
Estão convosco, hoje.

Os homens são iguais
Na decadência.
Precisam do sangue
Para viverem.

(27/09/91 19:30)

Cantata de Natal: Final de Semana: III domingo (Opus 72). Ano: 1991

FINAL DE SEMANA
III-DOMINGO

Glauber Santiago

HOU-VE VI-DA E VI-TA-RIA RES-SUR-GIU

BIS

COMPLE TAN-DOODLE-NO SAL-VA-DOE E ERA DOMIN-GO

CO-MO HO-PEA-ME-NHA

Handwritten musical score for the first system. It consists of four staves. The top staff is the vocal line with lyrics: "E-RR-OO-MI-GO", "HOU-VE VI-DA E VI-TÓRIA RES-". The second staff has a handwritten "C" below it. The third and fourth staves are accompaniment staves. The music is written in a key with one sharp (F#) and a common time signature (C). The notes are mostly quarter and eighth notes.

Handwritten musical score for the second system. It consists of four staves. The top staff is the vocal line with lyrics: "SU-REIÇÃO", "CRI-TO RES-SUCI TOU". The second staff has a handwritten "C" below it. The third and fourth staves are accompaniment staves. The music continues from the first system. The notes are mostly quarter and eighth notes.

Four empty musical staves at the bottom of the page, consisting of four sets of five-line staves.

III Domingo

Por Glauber Santiago

Aquela foi
Injustiça, cruz e morte.

No entanto, depois
Houve vida
E vitória;
Ressurgiu,
Completando o plano salvador
E era Domingo,
Como hoje e amanhã
Era Domingo.

Houve vida
E vitória;
Ressurreição!
Cristo ressuscitou.

(27/09/91 19:56)

Cantata de Natal: Mago (Opus 69). Ano: 1991

Mago

(A) PRO-CU-REI POR MUI-TAS VE-ZES A VER-DA-DE (2) TU-RO E O SEN-TO FU-
 TI-DO DA VI-DA NO LÉU NA TER-RAE NO MAR (B) POIS

SOU UM CIEN-TIS FA OU MA-GO CO-MO QUI SE REN-CHA-MAR

(C) A VER-DA-DEO FU-TU-RO EA VI-DA E-NAM NE-GROS NO

LÉU DU-ROS NA TER-RA IN-SEN-SI-VEIS NO MAR (D) A-ÍE QUEVM

DI-AEN-CON-TREIA VER-DA-DE EA VI-DA EM PES-SOA EM UM

Conti-missa

SÓ LV- GAR, (E) EN V- MA SÓ PES- SO- A EM SE- SUS

Musical notation for the first system, including a vocal line and a guitar chord line.

Chords: F7, E7, B9+7, Fm7, Bb7, Gm5, C7, C7

CRIS-TO O ME- NI- NO REI QUE CRES-CEU MOR-REV E RES-SUS-CI-

Musical notation for the second system, including a vocal line and a guitar chord line.

Chords: Ab7/Db, C7, F7, E7, Eb

TOU EN (F) TÃO LACEN-TRE- GUEI MI- NHA VI- DA MEU OU-RO, IN-CEN-SOE

Musical notation for the third system, including a piano accompaniment and a guitar chord line.

Chords: Fm7/C, G/C, Bbm/C, Bb, Cm, Fm, E7, A7/A

MIR-RA CE-LE ME DEU UM FU- TU- RO

Musical notation for the fourth system, including a piano accompaniment and a guitar chord line.

Chords: Am5, Bm7/A, F7/A, G7, D

Handwritten notes on the right: 1º MD, 4/9/91, 13:42h

Mago

Por Glauber Santiago

Procurei por muitas vezes
A verdade, o futuro
E o sentido da vida
No céu na terra e no mar.

Pois sou um cientista ou mago,
Como quiserem chamar.

A verdade e o futuro e a vida
Eram negros no céu
Duros na terra
Insensíveis no mar.

Até que um dia encontrei a verdade e a vida
Em pessoa,
Em um só lugar

Em uma só pessoa,
Em Jesus Cristo,
O menino rei
Que cresceu,
Morreu e ressuscitou.

Então lhe entreguei minha vida,
Meu ouro,
Incenso e mirra.
E ele me deu um futuro.

C *mp* *Br* *C* *Br*

O ME-NI-NO DEUS DE PAE, E NO-FU-TU-NO FOI CU- ci-fi-ca-do

A (*#11*) *F* *G* *C* *Ab* *F#*

DA-NA NOS SAL VAR FOI O MA. SAL O NO-ME

sB *C* (*#5*)

DA-DO PRAES-SE DI-A FE LIZ DI-A FE-LIZ DI-A FE LIZ

NOI-SE FE-LIZ DI-A FE-LIZ

Handwritten musical score on aged paper, featuring a vocal line and a multi-staff instrumental accompaniment. The score includes lyrics in Portuguese and various musical notations such as chords, dynamics, and articulation marks.

Chords: Ab, Eb/Bb, AB, Eb/Bb, N.C., B7/11/F#, B7/11/4, D9/D2

Lyrics:
 Ah! Ah! Ah! Ah! Ah! Ah! Ah!
 Ah! vin-de fi-és mes-ta noi-te fe-liç a-do-ran-ça
 deus pe-lo na-tal: nas-ci men-to da u-ni-ca es-pe-ran-ça de
 sen-nos fi-lhos de deus zan-to is-si-mi-da em a-ben-

Performance Instructions:
 An! (multiple instances)
Cresc. (Crescendo)
Grave (Tempo)
SS (Sustained Sound)
5 (Fingering)
N.C. (No Chords)

The score is written on a system of staves. The top staff is the vocal line. Below it are several staves for the instrumental accompaniment, with some staves containing the letters 'A', 'T', 'B', and 'S' as part of the notation. The paper shows signs of age, including some staining and a small tear at the top left.

OAN- CIA NOI- SE FE- LIZ NOI- SE FE- LIZ
 PE- NA QUE NEM FO- DOS COM SE- GUEM EN- TE- DEN O VENDA- DEI- NO
 mp crescendo

VENDA- DEI- NO FIM DO NA- TAL SA- VA- CÃO NA- TAL, SA- VA- CÃO NA-
 FIM DO NA- TAL
 mp

SA- VA- CÃO NA- TAL, NA- TAL NA- TAL
 mp

Natal

Por Glauber Santiago

Óh! Vinde fiéis
Nesta noite feliz
Dar louvor ao nosso Deus.
Pois ele elaborou um plano redentor de paz
Tão eficaz
Que se iniciou com o
Nascimento de Jesus,

O menino Deus de paz.
E no futuro foi
Crucificado para nos salvar.

Foi o Natal o nome dado
Pra este dia feliz.
Dia feliz dia feliz.
Ah! (8x)

Óh! Vinde fiéis
Nesta noite feliz
Adorar a Deus pelo
Natal: Nascimento
Da única esperança
De sermos filhos de Deus.

Gozando assim
Vida em abundância!
Pena que nem todos
Conseguem entender
O verdadeiro fim do Natal:
Salvação!

Natal: salvação!
Natal: salvação!
Natal, Natal Natal.

(São Carlos, 1990)

Cantata de Natal: Pobre e simples (Opus 76). Ano: 1991

Pobre e Simples

1991

André Ricardo Barbosa César
e Glauber Lúcio Alves Santiago

The musical score is written for guitar in 4/4 time. It consists of four staves. The first staff has a key signature of one flat (Bb) and a 4/4 time signature. The second staff has a key signature of one flat (Bb) and a 4/4 time signature. The third staff has a key signature of two sharps (F#) and a 4/4 time signature. The fourth staff has a key signature of two sharps (F#) and a 4/4 time signature. The score includes various chords and melodic lines with a triplet in the third staff.

Chords and notes shown in the score:

- Staff 1: B^bmaj⁷, Fm⁷, B^b9, B^b7(9), E^bmaj⁹, E^bm⁶
- Staff 2: Dm⁹, D^b13, F[#]maj⁷, C[#]m⁷, F[#]9, F[#]7(9)
- Staff 3: Bmaj⁹, Bm⁶, A[#]m⁷, A⁷sus⁴, A⁷
- Staff 4: Dmaj⁷, Gm^{6/9}, A⁺7, D⁷sus⁴, D⁷

Pobre e simples

Por André Ricardo

Pobre e simples estrebaria.
Deitado em manjedoura.
Ele é o Príncipe da paz!
Emanuel, Deus conosco,
Nasceu em Belém.

Cantata Elias - Parte I (Opus 97). Ano: 1992

I ABERTURA ELIAS I

Violino I & II	Flauta Solo	percussão
Viola	Oboé I & II	
Cello	Clarinetto	
Baixo	Órgão	
Trompa	Trombeta	
Tromboni	Tubá	

Handwritten musical score for the first part of Cantata Elias. The score consists of ten staves of music. The first staff is a treble clef with a key signature of one flat and a 3/4 time signature. The music is written in a simple, rhythmic style with many chords and some melodic lines. The staves are numbered 1 through 27. There are some markings above the notes, possibly indicating dynamics or articulation. The paper shows signs of age and wear.

1

Handwritten musical notation on two staves. The top staff contains complex chordal structures with various accidentals and stems. The bottom staff contains a melodic line with notes and rests.

28 29 30 31 32 33 34 35 36 37 38 39 40 41

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems. The bottom staff shows a sequence of notes with stems and a circled measure.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems. The bottom staff shows a sequence of notes with stems and a circled measure.

42 43 44 45 46 47 48 49

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems. The bottom staff shows a sequence of notes with stems and a circled measure.

Handwritten musical notation on two staves. The top staff shows a sequence of notes with stems. The bottom staff shows a sequence of notes with stems and a circled measure.

Handwritten musical notation on a five-line staff. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes a circled letter 'A' above the staff, a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. There are some scribbles and corrections in the first few measures.

Handwritten musical notation on a five-line staff. It shows a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a circled letter 'A' above the staff, a melodic line with eighth and sixteenth notes, and a bass line with chords and single notes. There are some scribbles and corrections in the first few measures.

FLUTE
DA

The image shows a handwritten musical score on aged paper. At the top left, the word "FLUTE" is written above "DA". The score consists of approximately 12 staves. The top staff contains a series of notes and rests, with some markings above it. The second staff is labeled "OBOE" and contains notes. The third staff has some notes and rests. The fourth staff is labeled "TRUMPET" and contains notes. The fifth staff has notes and rests. The sixth staff has notes and rests. The seventh staff has notes and rests. The eighth staff has notes and rests. The ninth staff has notes and rests. The tenth staff has notes and rests. The eleventh staff has notes and rests. The twelfth staff has notes and rests. There are various annotations throughout, including "pp", "p", "f", "tr", and "ps".

Q

1,5 BAM KUMA
Aren

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 3/4 time signature. The notation consists of a single melodic line on a five-line staff with various note values and rests.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It includes a melodic line with slurs and a complex chordal accompaniment below it.

Handwritten musical notation for the third system, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes a melodic line and a series of chords.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a melodic line and a complex chordal accompaniment.

104 105 106 107 108 109

(5)

Handwritten musical notation for the first system, consisting of three staves. The top staff is labeled "Piano" and contains several chords and notes. The middle staff is labeled "Vcl" and the bottom staff is labeled "Cvts". The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical notation for the second system, consisting of two staves. The top staff is labeled "R" and contains notes and rests. The bottom staff contains notes and rests, with some markings below it that appear to be "111", "111", "111", and "111".

Handwritten musical notation for the third system, consisting of two staves. The top staff contains notes and rests, with a marking "16°" above it. The bottom staff contains notes and rests.

⑩ 10 TOM
1:50

Handwritten musical notation for '10 TOM'. It consists of five staves. The top staff has a treble clef and contains several chords and notes. The second staff has a bass clef and contains notes and rests. The third staff has a treble clef and contains notes and rests. The fourth staff has a bass clef and contains notes and rests. The fifth staff has a treble clef and contains notes and rests. There are some handwritten annotations and symbols throughout the piece.

Handwritten musical notation for '10 TOM'. It consists of two staves. The top staff has a treble clef and contains notes and rests. The bottom staff has a bass clef and contains notes and rests. There are some handwritten annotations and symbols throughout the piece.

⑪ 11 TOM

Handwritten musical notation for '11 TOM'. It consists of five staves. The top staff has a treble clef and contains notes and rests. The second staff has a bass clef and contains notes and rests. The third staff has a treble clef and contains notes and rests. The fourth staff has a bass clef and contains notes and rests. The fifth staff has a treble clef and contains notes and rests. There are some handwritten annotations and symbols throughout the piece.

no 524

Al. Cr.

A handwritten musical score for a piano piece, consisting of approximately 12 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *mf* and *ff*. The score is divided into sections by vertical bar lines. There are some annotations in the left margin, including "no 524" and "Al. Cr." at the top. The handwriting is in dark ink on aged paper.

(B)

① ②

Handwritten musical score on a page with a blue header containing the number 60. The score is written on ten staves. At the top left, there are two circled numbers, 1 and 2. The first staff begins with a treble clef, a key signature of one flat, and a time signature of 3/4. Above the first staff, there is a circled '11' and the number '27'. The second staff contains several measures with notes and rests, with measure numbers 195, 198, 197, 199, and 201 written below. The third staff continues the notation. The fourth staff has some notes and rests, with the number '200' written below. The fifth staff contains notes and rests, with the number '203' written below. The sixth staff has notes and rests, with the number '204' written below. The seventh staff contains notes and rests, with the number '205' written below. The eighth staff has notes and rests, with the number '206' written below. The ninth staff contains notes and rests, with the number '207' written below. The tenth staff has notes and rests, with the number '209' written below. There are various annotations and markings throughout the score, including 'p', 'f', 'mf', 'ff', 'pizz', 'arco', 'cresc', 'dim', 'rit', 'acc', 'tr', 'sc', 'pizz', 'arco', 'cresc', 'dim', 'rit', 'acc', 'tr', 'sc'. At the bottom right, there is a circled '1'.

(17)

2017

P1 amuse

Handwritten musical notation for the first system, including a treble clef, a key signature of one flat, and a 2/4 time signature. The notation features a series of chords and melodic lines. Annotations include "z", "sine", and "7".

Handwritten musical notation for the second system, continuing the piece. It includes a bass clef and a 2/4 time signature. Annotations include "P. All.", "cavalca en ritard", "FLAM", and "254".

Handwritten musical notation for the third system, featuring a 2/2 time signature. Annotations include "1 SEM À CORD", "2 SEM", "on ch", and "amuse P2".

(18)

Revisio

NO TAM

CLMUSEP 3°

Amor et Est

Flauto

cornos

1.º violino
2.º violino
3.º violino

Violon

Violoncello

Adagio
Lento

MARCA

MARCA

MARCA

The image shows a handwritten musical score on aged paper. The top section contains several staves with musical notation, including notes, rests, and dynamic markings. The notation is in a single system, with various instruments indicated by text labels. The bottom section shows a more detailed view of the lower strings, with complex rhythmic patterns and dynamics. The score is written in a cursive, handwritten style.

25.000.000.000

FLAUTA

(A)

Handwritten musical score for Flute, Violin I, Violin II, and Viola. The score includes notes, rests, and dynamic markings like 'p' and 'f'. The Flute part is marked 'FLAUTA' and 'FLAUTA'. The Violin I and II parts are marked 'V. I.' and 'V. II.'. The Viola part is marked 'VIOLA'. The score is written on five staves.

Handwritten musical score for Violin I, Violin II, and Viola. The score includes notes, rests, and dynamic markings like 'p' and 'f'. The Violin I part is marked 'V. I.'. The Violin II part is marked 'V. II.'. The Viola part is marked 'VIOLA'. The score is written on three staves.

(12)

INSETO
PARA COLO

MOXIS
DUM A QUMUS DUBLIN

oro

COLOS B²

The image shows a page of handwritten musical notation on ten staves. The notation includes various note values, rests, and bar lines. There are several handwritten annotations in Portuguese:

- At the top right, a box contains the text "INSETO PARA COLO".
- In the middle right section, the text "MOXIS DUM A QUMUS DUBLIN" is written.
- On the sixth staff, the word "oro" is written.
- On the seventh staff, the text "COLOS B²" is written.

The page is numbered "13" in the bottom right corner.

IX
0,5 TOM ACUM
cond

IX
0,5 TOM ACUM
cond

291 292 293 294 295

296 297 298 299 300

301 302 303 304

14

2 VEZ EN B)

3x un son
incorpore

X

The image shows a handwritten musical score on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. A vertical line with an 'X' in a circle above it is drawn across the first two staves. The score is written in black ink on aged, slightly yellowed paper. The notation is complex, with many notes and rests, suggesting a piece of music with intricate rhythms and dynamics.

5

Handwritten musical notation on a four-staff system. The top staff features a treble clef, a key signature of one flat, and a 3/8 time signature. It contains a complex melodic line with many beamed notes and rests. The second staff has a treble clef and contains a melodic line with some beamed notes. The third staff has a treble clef and contains a few notes. The fourth staff has a bass clef and contains a melodic line with some beamed notes. There are some markings like 'p' and 'f' in the first staff.

Handwritten musical notation on a single staff with a treble clef, containing a few notes and rests.

An empty musical staff with a treble clef.

Handwritten musical notation on a single staff with a treble clef, containing several notes and rests.

Handwritten musical notation on a single staff with a treble clef, containing several notes and rests.

Handwritten musical notation on a single staff with a treble clef, containing several notes and rests.

An empty musical staff with a treble clef.

Handwritten musical notation on a single staff with a treble clef, containing several notes and rests.

Handwritten musical notation on a single staff with a treble clef, containing several notes and rests. The word 'tuto' is written above the staff.

Handwritten initials or a signature.

1701 ACMA

TRUMPETS

Handwritten musical score for Trumpets, measures 1-8. The notation includes stems, beams, and notes on a five-line staff. Measure numbers 7 and 8 are written above the staff. A double bar line with repeat dots is at the end of measure 8.

(XLI)

Handwritten musical score for Flute and Oboe, measures 9-16. The notation includes stems, beams, and notes on a five-line staff. Measure numbers 9-16 are written above the staff. A double bar line with repeat dots is at the end of measure 16.

FLUTE
OBOE

Handwritten musical score for strings, measures 17-24. The notation includes stems, beams, and notes on a five-line staff. Measure numbers 17-24 are written above the staff. A double bar line with repeat dots is at the end of measure 24.

(17)

D

The image shows a handwritten musical score on aged, yellowed paper. At the top left, there is a circled letter 'D'. The score consists of several staves. The top two staves are mostly blank, with some faint pencil lines. The third staff from the top has a circled '24' and a '20' written on it. The fourth staff is heavily crossed out with a large, dark 'X'. The fifth staff contains a dense, scribbled-out musical passage. The sixth staff has the word 'Suntook' written below it, followed by some musical notation. The seventh staff is also crossed out with a large 'X'. The eighth staff contains some musical notation, including a treble clef and a few notes. The ninth staff is crossed out with a large 'X'. The tenth staff contains musical notation, including a treble clef and a few notes. The eleventh staff is crossed out with a large 'X'. The twelfth staff contains musical notation, including a treble clef and a few notes. The thirteenth staff contains musical notation, including a treble clef and a few notes. The fourteenth staff contains musical notation, including a treble clef and a few notes. The fifteenth staff contains musical notation, including a treble clef and a few notes. The sixteenth staff contains musical notation, including a treble clef and a few notes. The seventeenth staff contains musical notation, including a treble clef and a few notes. The eighteenth staff contains musical notation, including a treble clef and a few notes. The nineteenth staff contains musical notation, including a treble clef and a few notes. The twentieth staff contains musical notation, including a treble clef and a few notes. At the bottom right, there is a circled number '19'.

UNISSONO

180

FRANCIS

Handwritten musical score for the first system. The top staff contains a vocal line with notes and rests. Below it is a list of instruments: PIANO, OBOE, FLUTE, TRUMPET, TROMBONE, CORNETS, and BASS. The lower staves show some initial notation for these instruments.

FRANCIS

Handwritten musical score for the second system. It continues the vocal line from the first system and includes more notation for the instruments. There are some corrections and markings, including a circled 'M' and a circled '20' at the bottom right.

20

① - Nourador
 a) Reis 16:29-30 Fantoches e Retroprojetor

1- É o reinado do Rei Acabe

2-b) Certo dia chega um grande comboio em Samaria a capital do reino e onde reside o Rei Acabe.

Transcunte 1: Puxa! Que caravana luxuosa. Quem será que está chegando, e de onde?

Transcunte 2: É Jezabel, a nova esposa do rei acabe. Ela é filha do Rei de Tiro, um rei hitárita.

Transcunte 3: Jezabel! Ela é a pior...

Guarda: Culbando com a língua eu sei. Custigado. A Rainha Jezabel não vai gostar de saber disso.

Rei: Bem vinda a Samaria, minha Rainha.

Rainha: Obrigada, Senhor.

3- a) Quadro negro.

Pouco depois, um templo muito estranho é construído ali ali.

Rei: O Templo ao seu Deus Baal está pronto, Jezabel.

Rainha: Meu Deus? Seu Deus também, ac-

2
 I 213
 be. Ele é o Deus de todos. Enquanto eu estiver aqui, o povo não pode adorar Bael.

Rei: Não vai ser fácil. Ainda há pessoas aqui que adoram o Deus de Israel.

Rabina: Pels nós vão adorar mais, ou adorar que todos eles sejam mortos.

d) E assim, Jezabel, a esposa do Rei acude, ordena que todo o povo adore Bael. Ordena também que os profetas de Deus sejam mortos.

4

Album-Serrado

d) Certo dia, um homem de aparência estranha entra pelo palácio do Rei.

Guarda: Espere aqui não pode ...

Eles: você mandou o povo adorar o seu Deus, e por isso o Senhor nosso Deus disse que não chorará nem desará orvalho, enquanto eu não disser que sim.

f) Então de repente como aparecer, ele sai.

Rabina: Quem é esse homem? Quem o deixou entrar? Por que o deixaram entrar?

Guarda: Era eles, um profeta do

Deus de Israel. Ele é muito misterioso. En-
tra e sai como se fosse o vento.

Palmeira: Profeta de Deus? Procurem-me
e Matem-no imediatamente. (Pausa) e
que aquele louco quis dizer com este mis-
terio de seca? Talvez! é Baal e que controla
a chuva.

Rei: Elias é profeta de Deus. Será que...

5

g) O tempo passa e acaba não sabe
o que fazer.

Rei - tudo está perdido. Talvez eles
tenham alguma coisa a ver com isto.

Palmeira: Que é que eles poderiam
fazer? Eu ordenei que ele fosse morto.
Por que não cumpram minha ordem?

Rei: Ninguém consegue encontrá-los;
desapareceram.

6

h) Enquanto isto, Elias está escondido
em um vale. Deus manda que uns carros
estejam carulidos. (Pausa) Mas o tempo
passa e nada de chuva. O povo temido fo-
ra seco.

Elias: água! tenho que achar água. é

4

Deus, atenda-me a adiar água, senão eu morro.

1) Então ele orou, e Deus lhe deu para ir a um lugar no interior, onde não seria encontrado.

Fantoches

7 **Ellos**: água, por favor! estou com sede!

Mãe: Ih, cuidado. ven buscar medicamente.

Mãe: Nós temos só um penquinho de farinha e de óleo. Quando isto acabar, não sei o que farei.

Ellos: não se preocupe. Deus me mostrou aqui para eu me esconder do rei alabe. Ele vai providenciar alimento para nós.

2) Eles ~~pr~~ naquela casa durante meses.

8 **Filhos**: Mãe, eles tentam nos matar. nós estamos sempre com fome e a farinha não acaba.

9 1) Depois de um tempo o menino adoeceu e ^{alto do alabe} ^{que ele?}
Ellos: Que aconteceu?
Mãe: Meu filho não respira, a doença dele é ter Maluco. O que fiz para acabar isto?

Ellos: Vou levar o menino para o meu quarto.

10 Ellos: Ó Senhor meu Deus, eu te peço que a alma deste menino volte a ele.

m) Deus atende a orações de eles e dali a pouco ^{está} o que aconteceu.

Viviva: graças a Deus muito obrigados! Mas ^{mas uma coisa} agora sei que o Senhor é um menino de Deus.

Flanelógrafo

11 n) Enquanto eles estão reunidos, o Rei arabe fica desesperado por causa da seca e manda chamar obediens, um homem que ainda permanece fiel a Deus. (Rei) Obdiens parte no caminho, encontra-se com eles que vão ao potáco e fica muito espantado.

Obdiens: Eles! é você mesmo?

Ellos: Sou eu. Deus me mandou falar com arabe, vá e diga a ele que estou aqui.

Dezento vem orar ao Senhor. O que aten-
der e mandar fazer, este é o Deus verdadeiro.

Trascentos $1:5$; ou ser uma prece de
cordado

Trascentos 2 : mas é custo. Se ellos pro-
cuser, ele morreu, acob mudo. mudo-lo.

2) Os profetas de Babil são perdoosa
auctor a prova, e preparam o holocausto
com muita cuidado. Depois começa
a reitor prova e clamar ao seu Deus.
(Paus) os heros porem e nada de sentia.
Eles gritam mais alto.

Eles: Gritam mais alto talvez
ele esteja conversando ou então por
dojar em esta dormindo.

3) De tarde, os profetas de Babil ainda
estão gritando a ele para mandar fazer,
mas ele não responde. Por fim eles
desistem. E então, ellos, constol um
a lion pro o Senhor e prepara o holocausto
e manda que alguns homens façam
água sobre ele.

Eles: Devemos mais água até o
rezo para cheio.

4) Quando chegou a hora do Súplico

Ellos creen assim:

Ellos: "Ó Senhor, Deus de Abraão, de Isaque e de Jacó! Prova agora que és o Deus de Israel e que eu sou teu servo e que fiz tudo isto de acordo com a tua ordem. Responde-me, ó Senhor, responde-me, para que este povo saiba que tu, ó Senhor, és Deus e estás trazendo este povo de volta para ti."

1) Quando ellos creu a Deus, no mesmo instante cao fogo do céu e queimou tanto holocaustos, e também o altar de pedras. É o povo percebe que o Senhor é Deus. Logo se vira contra os profetas de Babel.

Reus: Estes profetas são falsos, eles mataram muitos dos profetas de Deus. Agora eles devem ser mortos.

2) Ao ver o que acontecer, o Rei com muito medo cai no chão.

Ellos: levantando-se Rei; Pode comer e beber, porque agora vai morrer.

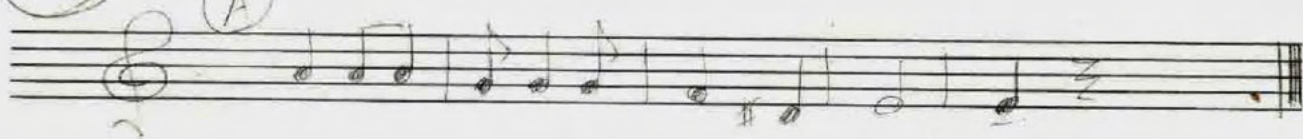
Todos os Recursos

14 x) E depois que ellos creu de se alegrar de ver a morte e o povo se alegrava em Deus.

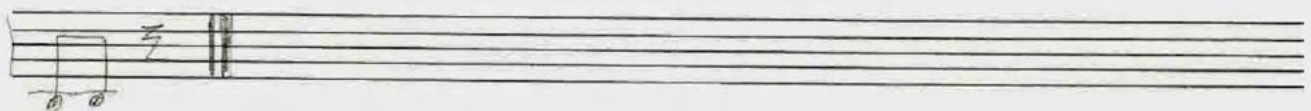
CORO ELIAS I

02

(A)

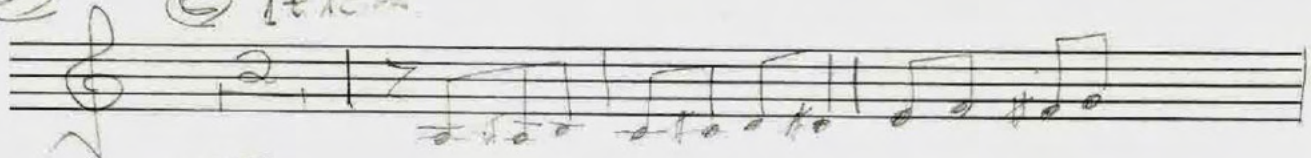


(B) 1 + 1/2 ACIMA



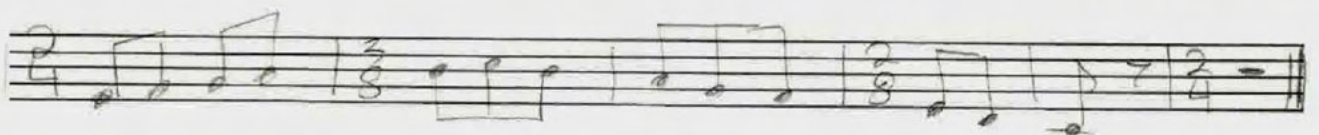
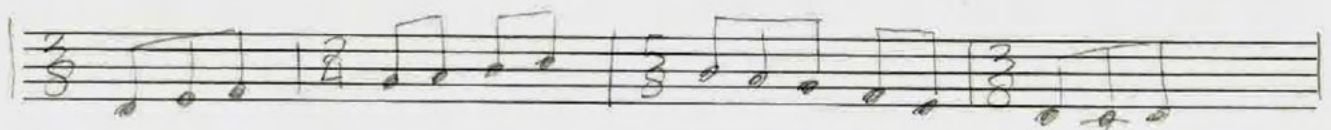
04

(C) 1 + ACIMA



05

(D)



③ 10 ACIMA

⑥

④ 10 ACIMA

⑥ 10 ACIMA

⑧ 20 ACIMA

① 09

MODUM

Handwritten musical notation for measures 1-10. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The second staff is in bass clef. The notation includes various note values and rests.

⑪

MODUM

Handwritten musical notation for measures 11-20. The first staff is in treble clef with a 6/8 time signature. The subsequent three staves continue the melody in treble clef. The notation consists of eighth and sixteenth notes.

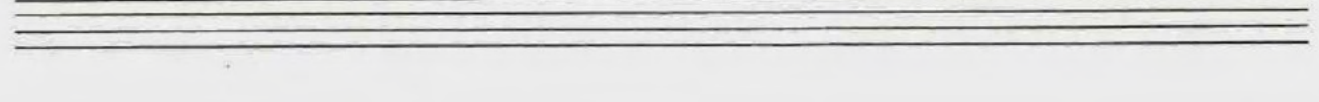
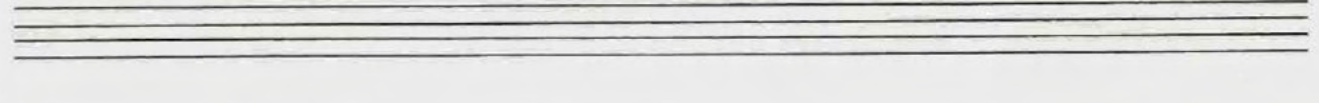
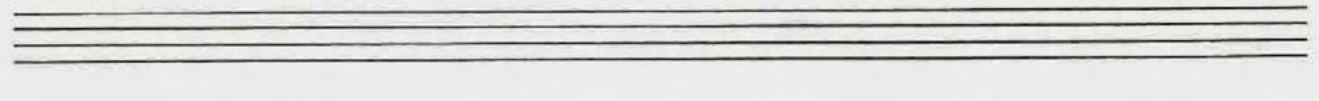
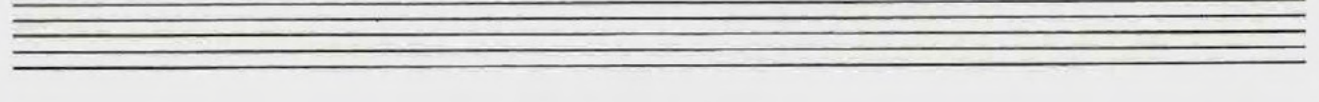
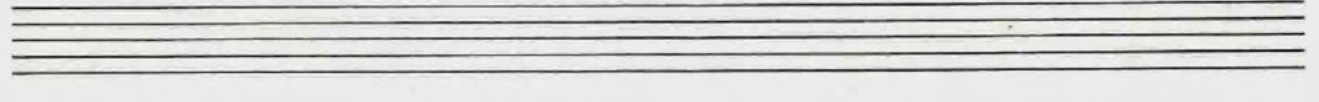
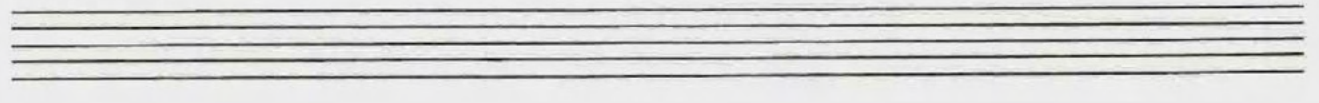
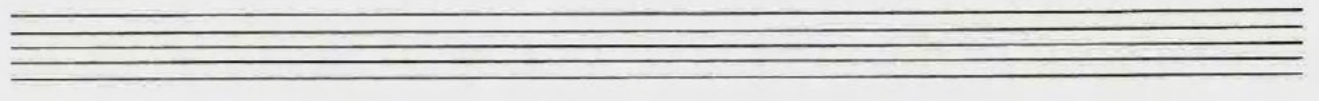
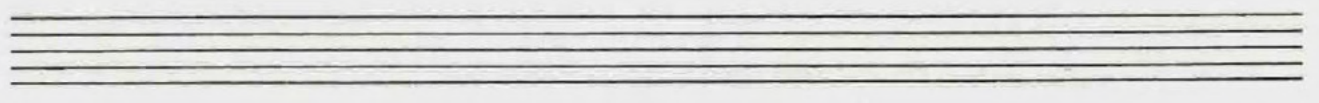
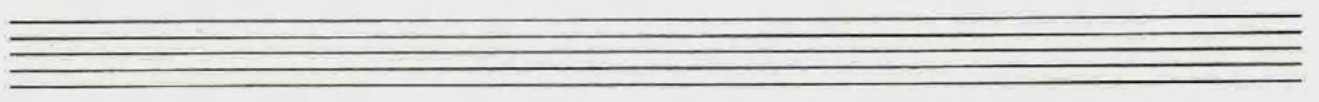
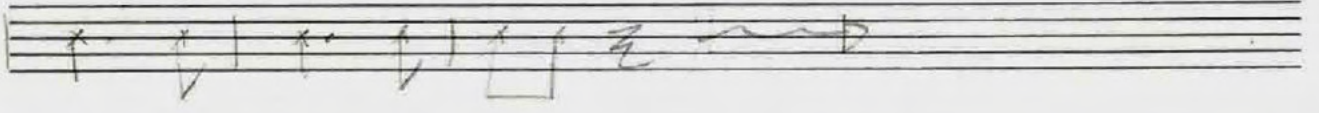
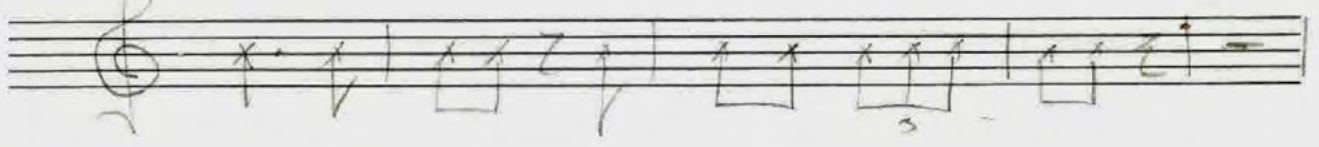
⑫

②

Handwritten musical notation for measures 21-30. The first staff is in treble clef with a 2/4 time signature. The notation uses rhythmic symbols like 'x' and 'z' with stems, indicating a specific rhythmic pattern.

Two empty musical staves at the bottom of the page.

m



ELIAS I

Coro:

- A) É o reinado do Rei Acabe.
- B) Certo dia chegou uma grande comitiva em Samaria, a capital do reino, e onde residia o Rei Acabe.
- C) Pouco depois, um templo muito estranho é construído ali, ali.
- D) E assim, Jezabel, a esposa do Rei Acabe, ordena que todo o povo adore Baal. Ordena também que os profetas de Deus sejam mortos.
- E) Certo dia um homem de aparência estranha entra pelo palácio do Rei.
- F) E tão de repente como aparecera, ele saiu.
- G) O tempo passa e Acabe não sabe o que fazer.
- H) Enquanto isto, Elias está escondido em um vale (em um vale). Deus manda que uns corvos lhe levem comida. Mas o tempo passa e nada de chuva. O riacho também seca.
- I) Então ele ora, e Deus lhe diz para ir a um lugar no interior, onde não será encontrado.
- J) Elias fica naquela casa durante meses. 5X
- L) Depois de um tempo o menino adoeceu, e certo dia, vejam o que aconteceu.
- M) Deus atende a oração de Elias e dali a pouco... Veja o que aconteceu.

A₁ P₁

Hand-drawn musical notation for A₁ P₁. The notation includes a staff with notes and rests, and a series of five teardrop shapes labeled A₂, A₂[#], G₂, C₃, and F₃[#]. A table with the number 42 is drawn at the bottom right.

P₂

Hand-drawn musical notation for P₂. The notation includes a staff with notes and rests, and a series of musical notes with stems. A wavy line is drawn at the bottom right.

Cantata para o Dia das Mães: I-O que você acha de sua mãe? (Opus 85). Ano: 1992



O que você acha de sua mãe?

CANTATA PARA O DIA DAS MÃES

19-03-1992

MÜSIKGRUBEN

LEHRERINSTITUT DER UFA

Handwritten musical notation on three staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a melodic line with various note values and rests. The second staff has a bass clef and contains a bass line with notes and rests. The third staff is mostly empty with a few notes at the beginning. There are circled numbers 1, 2, and 7, and a circled 'n' in the notation.

Gauberino Alves Santiago
19/03/92

CONTINUAÇÃO DO DIÁRIO DAS MÃES

I - O que você acha de sua mãe ?

LETRA: PUSEGAMES
DA UPA

O que seria da gente sem mãe ,
O que seria da gente sem mãe ,

Antes de saber o que você acha de sua mãe ,
Precisamos saber o que é mãe .

Mãe não é só o ser que nos gera , mas sim o ser
Que nos dá proteção, amor, carinho, e muito afeto .

O que seria da gente sem mãe ...

Existem mães que não amam seus filhos ,
Mas este tipo de mãe é muito raro .
A minha mãe para mim é o ser
Mais perfeito que existe
Na terra .

Você pode achar que a sua mãe é a pior do mundo ,
Mas ela te ama muito , mas ela te ama muito .
Muitas mães às vezes não concordam
Com a vontade dos seus filhos
Mas isso é para o bem
Deles.

Eu amo a minha mãe,
Pois é uma só,
E devemos aproveitá-la
O máximo

Eu amo a minha mãe,
Pois é uma só,
E não dura para sempre ,
Não dura pra sempre .

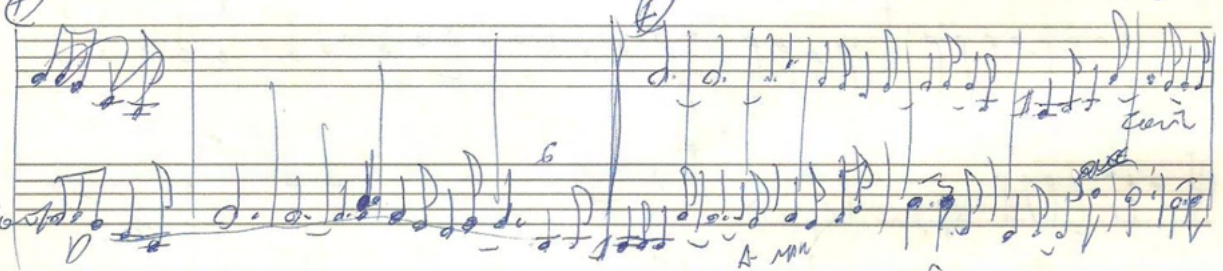
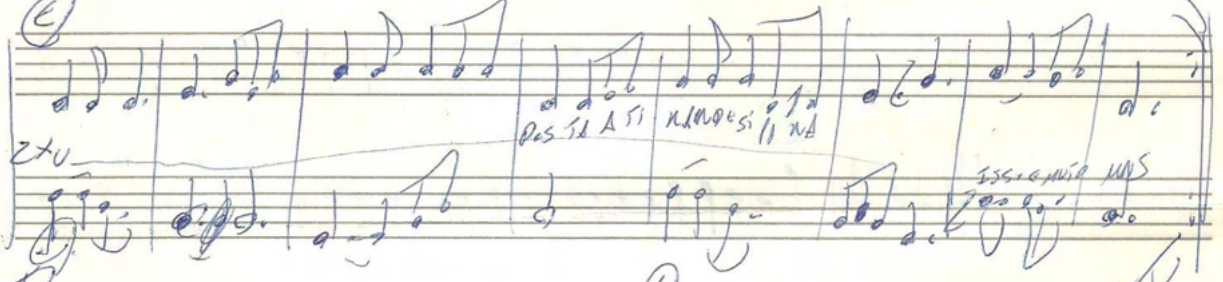
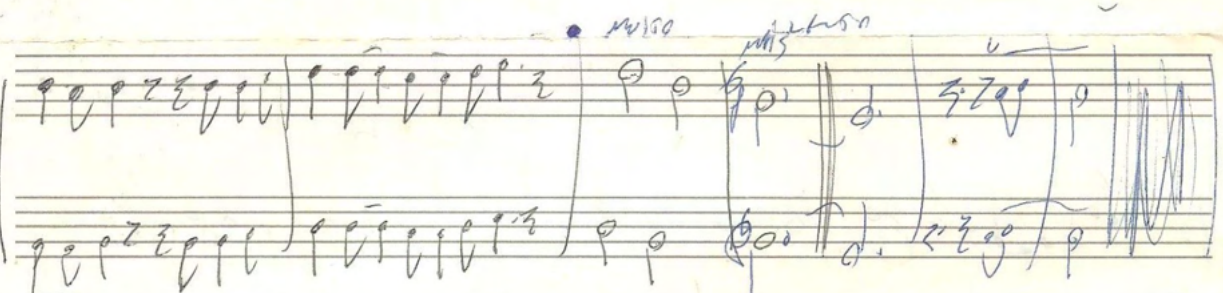
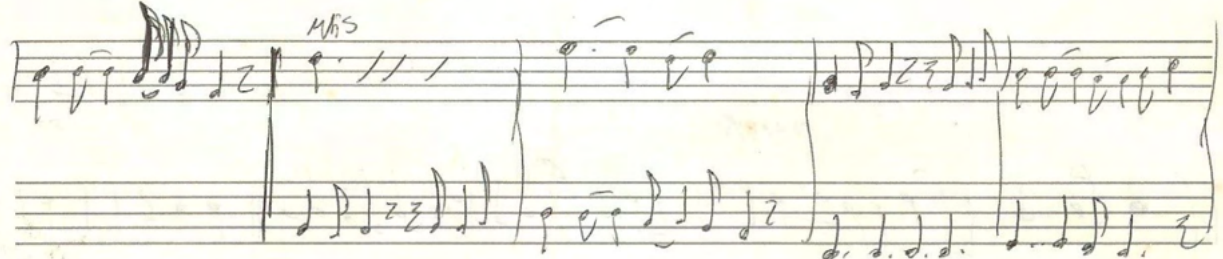
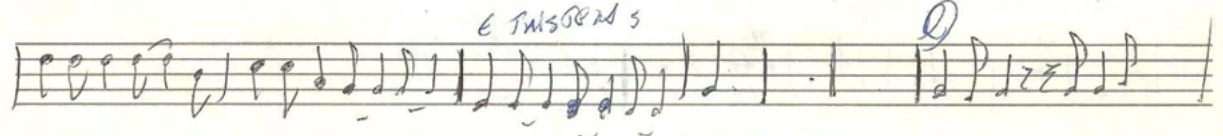
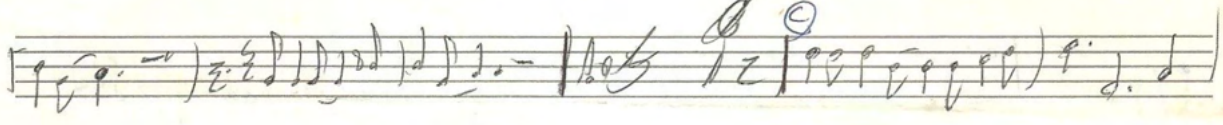
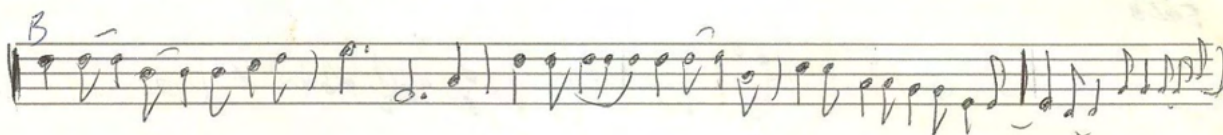
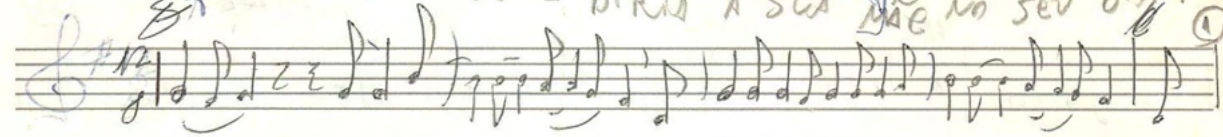
amo a minha mãe,
Pois é uma só,
E devemos aproveitá-la
O máximo.

Eu amo a minha mãe ,
Pois é uma só,
E não dura para sempre ,
Não dura prá ...

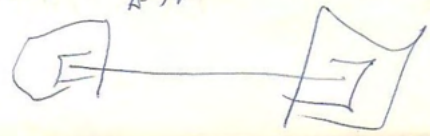
Cantata para o Dia das Mães: II-O que você diria a sua mãe no seu dia? (Opus 86). Ano: 1992

03.09.1992
CANTATA PARA O DIA DAS MÃES MÚSICA: GUNSEN

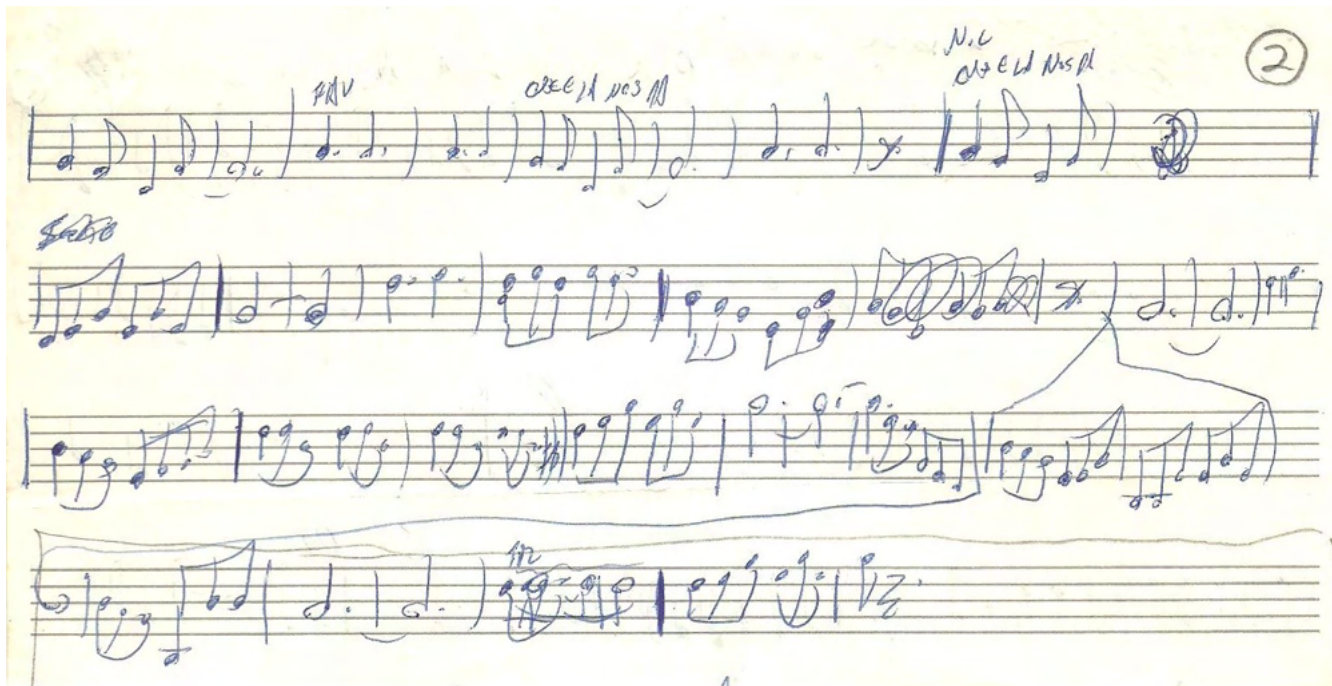
II - O que você diria a sua mãe no seu dia?



1.0.0.0 1.0.0.0



Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The score is annotated with handwritten text: "p/v", "cresc. pos. M", "N.C.", and "cresc. N.S.P.". A circled number "2" is in the top right corner. The notation is dense and appears to be a complex piece of music.



CANTATA PARA O DIA DAS
MÃES: MÚSICA GRANDE
LETRA INTERPRETES DA URS

II - O QUE VOCÊ DIRIA À SUA MÃE NO SEU DIA?

Mãe,
Coisa preciosa,
Pessoa que nos ama,
Que nos dá carinho,
Amor, afeto, compreensão,
Paz, apelo e principalmente
Ajuda nos momentos difíceis
De nossas vidas,
De nossas vidas,

Mãe,
Coisa preciosa,
Pessoa que nos ama,
Queremos dar carinho,
Que alivia nossa dor,
Que divide conosco
Nossas alegrias
E tristezas,

7 x Nossas mães são tudo isso e muito mais,
Muito mais.

2 x { Nossa mãe é
Uma pessoa alegre e
Disposta a tirar
De si para dar
Aos
Filhos.

É por esse motivo
E muitos outros
Que temos a obrigação
De obedecer,
Respeitar, amar,
E dar a ela
Nos dá.

2 x Que ela nos dá.

Casamento (Opus 121). Ano: 1993

Casamento

Swing

Glauber Lúcio Alves Santiago

B^bmaj⁷ **E^bmaj⁷** **E^bm⁷** **Dm⁷** **Bm⁷(^b5)**
Cm⁷ **C[#]dim** **Dm⁷/A** **A^bdim** **Gm⁷** **G^b7**
Fmaj⁷ **A⁷(+5)** **Dm(maj⁷)** **G⁷(#9,#11)**
Gm⁷ **C⁷** **Fmaj⁷** **Dm⁷** **D^b6** **C⁷**
Fm⁷
E^bm⁷ **G^bdim** **Gm⁷/D** **D^bdim** **Cm⁷** **B⁷** ⊕
B^bmaj⁷ **B^b7maj(#11)** **B^bmaj⁷** **B^b7maj(^b13)** D.C 2x

⊕ **B^b6**

Celebração

2

Trp. Picc.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Flg.

mf

Sem surdina Efeito: Tocar com os pistos abertos na metade buscando imitar uma cuíca.

Sem surdina Efeito: Tocar com os pistos abertos na metade buscando imitar uma cuíca.

Sem surdina Efeito: Tocar com os pistos abertos na metade buscando imitar uma cuíca.

Sem surdina Efeito: Tocar com os pistos abertos na metade buscando imitar uma cuíca.

Trp. Picc.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Flg.

f

f

The musical score is arranged in two systems. The first system includes parts for Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The second system includes parts for Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The key signature is one flat (B-flat), and the time signature is 4/4. The score features various articulations such as accents (>) and dynamic markings like *f* (forte). Trp. 1 and Trp. 2 include triplet markings over groups of three notes. The Flg. part is written in a higher register with a key signature change to one sharp (F#).

Celebração

4

The first system of the musical score features six staves. The top staff is labeled 'Trp. Picc.' and contains a melodic line starting with a *mp* dynamic. The four trumpet staves (Trp. 1-4) are initially silent, indicated by horizontal lines, before Trp. 1 and Trp. 4 enter with notes marked *p* and *pp* respectively. The Flg. staff (Flugelhorn) also remains silent throughout this system.

The second system continues the piece. The 'Trp. Picc.' staff begins with a melodic line marked *mf*. Trp. 1 and Trp. 4 also enter with *mf* dynamics. Trp. 2, 3, and 4 play sustained notes, with Trp. 2 and 3 marked *p* and Trp. 4 marked *mp*. The Flg. staff has a melodic line marked *mp* in the first half and *mf* in the second half. A double bar line with a repeat sign (//) is located at the end of the system.

$\bullet = 150$

Trp. Picc.
f

Trp. 1
f

Trp. 2
f

Trp. 3
f

Trp. 4
f

Flg.
f

Trp. Picc.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Flg.

Detailed description: This is a page of a musical score for a brass ensemble. It features six staves: Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The music is in 2/4 time with a tempo of 150 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. Each staff begins with a dynamic marking of *f* (forte). The music consists of rhythmic patterns with accents and slurs. In the second system, measures 5 and 6 have a fermata over the first measure, and measures 7 and 8 have a fermata over the first measure. The Flg. part is in G major, while the other parts are in B-flat major.

Celebração

6

Musical score for six instruments: Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The score consists of six staves. The top five staves (Trp. Picc., Trp. 1-4) are in the key of B-flat major (one flat). The bottom staff (Flg.) is in the key of D major (two sharps). The music features a rhythmic pattern of eighth notes with slurs and ties across the measures.

Musical score for six instruments: Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. This section continues the music from the previous system. The top five staves (Trp. Picc., Trp. 1-4) are in the key of B-flat major. The bottom staff (Flg.) is in the key of D major. A dynamic marking of *ff* (fortissimo) is present in the Trp. Picc. staff. The music concludes with a final measure in the Trp. Picc. staff.

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

- Trp. Picc.:** Melodic line with slurs and accents, ending with a *mp* dynamic marking.
- Trp. 1:** Rested throughout the system.
- Trp. 2:** Sustained notes with *f* dynamic, transitioning to *pp* in the final measure.
- Trp. 3:** Sustained notes with *f* dynamic, transitioning to *pp* in the final measure.
- Trp. 4:** Sustained notes with *f* dynamic, transitioning to *pp* in the final measure.
- Flg.:** Melodic line starting with *ff* dynamic and ending with *p* dynamic.

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

- Trp. Picc.:** Melodic line with slurs and accents, ending with a *ff* dynamic marking.
- Trp. 1:** Rested throughout the system.
- Trp. 2:** Sustained notes with *f* dynamic, transitioning to *ff* in the final measure.
- Trp. 3:** Sustained notes with *f* dynamic, transitioning to *ff* in the final measure.
- Trp. 4:** Sustained notes with *f* dynamic, transitioning to *ff* in the final measure.
- Flg.:** Melodic line with *ff* dynamic marking in the final measure.

Celebração

The first system of the musical score for 'Celebração' includes six staves. The top staff is for Trp. Picc., followed by Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The key signature is two sharps (F# and C#). The first measure of the Picc. and Flg. parts is marked with a forte (*f*) dynamic and an accent (>). Trp. 2 and Trp. 3 have a fortissimo (*ff*) dynamic marking. The Flg. part has a key signature change to two sharps in the second measure.

The second system continues the musical score. It features the same instrumentation: Trp. Picc., Trp. 1, Trp. 2, Trp. 3, Trp. 4, and Flg. The key signature remains two sharps. The Picc. and Flg. parts are marked with a fortissimo (*ff*) dynamic and an accent (>) in the final measure of the system. Trp. 2 and Trp. 3 also have *ff* markings. The Flg. part has a key signature change to two sharps in the second measure.

Cinco por oito (Opus 170). Ano: 1994

Cinco por Oito

Glauber Santiago

29 11 99 1446

Handwritten musical score for 'Cinco por Oito' by Glauber Santiago. The score consists of five staves of music in treble clef, 5/8 time signature. The first four staves contain melodic lines with various chords (C, Dm) and a Bb7+ chord. The fifth staff contains a bass line with chords (Dm, C, Dm, C, Dm, C, Dm, Dm7+9) and rests. The piece ends with a double bar line and a fermata.

Four sets of empty musical staves for practice or additional notation.

ClariPonto (Opus 151). Ano: 1994

ClariPonto

Glauber Santiago

(para 4 clarinetas)

♩ = 92

Clarinetas 1, 2, 3, 4

Clarinet 1: trill

7

Clarinet 1: trill

Clarinet 2: trill

Clarinet 3: trill

Clarinet 4: trill

14

rit.

21 $\bullet = 120$

Musical score for measures 21-27. The score is in 3/4 time with a tempo of 120. It features four staves: three treble clefs and one bass clef. The key signature has two flats. The music consists of a melody in the top treble staff, a counter-melody in the second treble staff, and a bass line in the bottom two staves. Measures 21-27 show a steady progression of chords and melodic lines.

28

Musical score for measures 28-34. The score continues with four staves. At measure 28, the time signature changes to 3/4. The music features a more active melody in the top treble staff, with some chromaticism. The bass line continues to provide harmonic support. Measures 28-34 show a continuation of the musical themes.

35

rit. $\bullet = 90$

Musical score for measures 35-41. The score continues with four staves. At measure 35, the tempo is marked *rit.* (ritardando) and the tempo is 90. The music features a more active melody in the top treble staff, with some chromaticism. The bass line continues to provide harmonic support. Measures 35-41 show a continuation of the musical themes.

42

Musical score for measures 42-48. The score is written for four staves in a grand staff format. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include accents (>) and slurs. The notation includes beams, ties, and phrasing slurs.

49

Musical score for measures 49-55. The score continues with four staves. It features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the passage. The music concludes with a final note in the fifth measure of this system.

56

rit.

Musical score for measures 56-60. The score is written for four staves. The tempo marking *rit.* (ritardando) is placed above the first staff. The music consists of eighth and sixteenth notes with various slurs and accents. The system ends with a double bar line and repeat dots.

Composição pré Novo Dia (Opus 5). Ano: 1987

COMPOSIÇÃO PRÉ NOVO DIA

A handwritten musical score on aged, yellowed paper. The title 'COMPOSIÇÃO PRÉ NOVO DIA' is written at the top. The score consists of seven systems of staves. Each system has a treble clef on the top staff and a bass clef on the bottom staff. The notation includes various note values, rests, and complex chordal structures. There are some corrections and scribbles throughout the manuscript, particularly in the lower systems. The paper shows signs of wear, including stains and a small tear at the top right.

Concert For Trumpet and Orchestra (Opus 526). Ano: 2002

to Elizabeth Santiago

Concerto for Trumpet and Orchestra

Duration: 9:30

Andante cantabile (♩ = 70)**First Movement**

Glauber Lúcio Alves Santiago (2002)

Bb Trumpet Solo

Piccolo

Flute 1 -2

Oboe 1-2

English horn

Bb Clarinet 1-2

Bass Clarinet

Bassoon 1-2

Contrabassoon

French horn 1-2

French horn 3-4

C Trumpet 1-2

Trombone 1-3

Tuba

Percussion 1 (Tambourine, Snare Drum and Cymbals)

Percussion 2 (Bass Drum, Triangle and Tambourine)

Xylophone

Timpani

Harp

Violin 1

Violin 2

Viola

Violoncello

Double bass

1 2 *mp* 3 4

Concerto for Trumpet and Orchestra - I

2

Bb Tpt. Solo *Legato*

ritardando

Vn. 1 *p*

Vn. 2 *p*

Vla. *p*

Vc. *uniss.* *p*

D. B. *p*

5 6 7 8

A *Andante con moto* (♩ = 90)

Vn. 1 *uniss.* *mf* *p*

Vc. *p* *simile*

9 10 11 12

Vn. 1 *mf* *p* *uniss.*

Vn. 2 *uniss.* *p*

Vla. *uniss.*

Vc. *p*

D. B. *p*

13 14 15 16

Vn. 1 *mf*

Vn. 2

Vla.

Vc.

D. B.

17 18 19

20

Bb Tpt. Solo *mp*

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E.H. *mf*

Bb Cl. 1-2 *mf*

Bs. Cl. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

C Tpt. 1-2 *mf*

Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2

Xyl.

Timp.

Hp. *f*

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

21

Concerto for Trumpet and Orchestra - I

22

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

Tambourine *mp*

Bass Drum *mp*

23

Concerto for Trumpet and Orchestra - I

6

36

Bb Tpt. Solo *cresc.*

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2 *mp*

Bs. Cl. *mf*

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2 *mp*

Vla.

Vc.

D. B. *mf*

36 37 38 39 40

41

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. *mf*

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

41 42 43 44 45

Concerto for Trumpet and Orchestra - I

46 **C** *Prestissimo* (♩ = 180)

Bb Tpt. Solo *ff*

Picc.

Fl. 1-2 *f*

Ob. 1-2 *f*

E.H. *f*

Bb Cl. 1-2 *f*

Bs. Cl. *f*

Bsn.

Cbsn.

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. 1-2

Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *f*

Xyl.

Timp.

Hp.

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f* *div.*

D. B. *f*

46 47 48 49

Concerto for Trumpet and Orchestra - I

54

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc. *uniss.*

D. B.

54 55 56 57

58

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

58 59 60 61

Concerto for Trumpet and Orchestra - I

12

62

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

62 63 64 65

Concerto for Trumpet and Orchestra - I

14

70

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn. *a2.*

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

70

71

72

Second Movement

Lento (♩ = 70)

First System (Measures 1-4):

- Bb Tpt. Solo:** Melodic line with a triplet of eighth notes in measure 1, marked *mp*. A crescendo leads to a triplet of eighth notes in measure 4.
- Perc. 2:** Triangle part starting in measure 1 with a *p* dynamic.
- Vn. 1 & 2:** Violin parts with a *mp* dynamic, featuring a crescendo in measure 4.
- Vla.:** Viola part with a *mp* dynamic, featuring a crescendo in measure 4.

Second System (Measures 5-6):

- Bb Tpt. Solo:** Continues the melodic line with a *mp* dynamic.
- Ob. 1-2:** Oboe parts with a *mp* dynamic.
- E.H.:** English Horn part with a *mp* dynamic.
- Bb Cl. 1-2:** Bassoon parts with a *mp* dynamic.
- Bs. Cl.:** Bassoon part with a *mp* dynamic.
- Perc. 2:** Percussion part with a *mf* dynamic.
- Vn. 1 & 2:** Violin parts with a *mf* dynamic.
- Vla.:** Viola part with a *mf* dynamic.
- Vc.:** Cello part with a *mf* dynamic, marked *pizz.* (pizzicato).

A *Allegro con brio* (♩ = 120)

7

Bb Tpt. Solo

Ob. 1-2

E.H.

Bsn. *mp*

Cbsn. *mp*

Hn. 1-2 *mp* *a2*

Hn. 3-4 *mp* *a2*

Perc. 2 *p* Tambourine

D. B. *mp*

7 8 9 10



11

Bb Tpt. Solo *mp*

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

Perc. 1 *p* Snare drum

Perc. 2

Timp. *p* arco

Vc. *mp*

D. B. *mp*

11 12 13 14

15

Bb Tpt. Solo

Bsn.

Cbsn.

Vc.

D. B.

15 16 17 18 19



20

Bb Tpt. Solo

Picc.

Bsn.

Cbsn.

Perc. 1

Perc. 2

Timp.

Vc.

D. B.

20 21 22 23 24

mp *mf* *f*

Concerto for Trumpet and Orchestra - II

25

Bb Tpt. Solo *f*

Picc. *mf*

Fl. 1-2 *mf*

Ob. 1-2 *mf*

E.H. *mf*

Bb Cl. 1-2 *mf*

Bs. Cl. *f*

Bsn. *mf*

Cbsn. *mf*

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. 1-2

Tbn. *mp*

Tba. *mp*

Perc. 1

Perc. 2 Triangle *mf*

Xyl.

Timp. *mf*

Hp.

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc.

D. B.

29 **B**

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1 Cymbals *mf*

Perc. 2

Xyl.

Timp. *mf*

Hp. *f*

B

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

Concerto for Trumpet and Orchestra - II

20

33

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

33 34 35 36

Concerto for Trumpet and Orchestra - II

41

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

41 42 43 44

45

Bb Tpt. Solo *mp* *f* *mf* *p* *f* *cresc. poco a poco*

Picc.

Fl. 1-2

Ob. 1-2 *mp* *cresc. poco a poco*

E.H. *mp* *cresc. poco a poco*

Bb Cl. 1-2 *mp* *cresc. poco a poco*

Bs. Cl. *mp* *cresc. poco a poco*

Bsn. *mp* *cresc. poco a poco*

Cbsn.

Hn. 1-2 *mp* *cresc. poco a poco*

Hn. 3-4 *mp* *cresc. poco a poco*

C Tpt. 1-2

Tbn.

Tba.

Perc. 1 *mp* *cresc. poco a poco*

Perc. 2 *mp* *cresc. poco a poco*

Xyl. *mp* *cresc. poco a poco*

Timp.

Hp.

Vn. 1

Vn. 2

Vla. *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

D. B. *mp* *cresc. poco a poco*

45 46 47 48

53

Bb Tpt. Solo
mp *f*

Picc.
mf *cresc.*

Fl. 1-2
mf *cresc.*

Ob. 1-2
mp *cresc.*

E.H.
mp *cresc.*

Bb Cl. 1-2
mp *cresc.*

Bs. Cl.
mp *cresc.*

Bsn.
mp *cresc.*

Cbsn.
mp *cresc.*

Hn. 1-2
mp *cresc.*

Hn. 3-4
mp *cresc.*

C Tpt. 1-2

Tbn.

Tba.

Perc. 1
mp *cresc.*

Perc. 2
cresc.

Xyl.
mp *cresc.*

Timp.
mf *cresc.*

Hp.
p *cresc.*

Vn. 1
mp *mf*

Vn. 2
mf

Vla.
mp *cresc.*

Vc.
mp *cresc.*

D. B.
mp *cresc.*

53 54 55 56

Concerto for Trumpet and Orchestra - II

57 **D**

Bb Tpt. Solo

Picc. *f*

Fl. 1-2 *f* *a2*

Ob. 1-2 *mf*

E.H. *mf*

Bb Cl. 1-2 *mf*

Bs. Cl. *mf*

Bsn. *f*

Cbsn. *f*

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1 *mf*

Perc. 2 *mf*

Xyl.

Timp.

Hp.

Vn. 1 *f* **D**

Vn. 2 *f*

Vla. *f*

Vc. *f*

D. B. *f*

57 58 59 60

Concerto for Trumpet and Orchestra - II

65

Bb Tpt. Solo
Picc.
Fl. 1-2
Ob. 1-2
E.H.
Bb Cl. 1-2
Bs. Cl.
Bsn.
Cbsn.
Hn. 1-2
Hn. 3-4
C Tpt. 1-2
Tbn.
Tba.
Perc. 1
Perc. 2
Xyl.
Timp.
Hp.
Vn. 1
Vn. 2
Vla.
Vc.
D. B.

65 66 67 68

Concerto for Trumpet and Orchestra - II

73 **E**

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn. *mp*

Cbsn. *mp*

Hn. 1-2 *mp* *a2*

Hn. 3-4

C Tpt. 1-2 *p*

Tbn. *mp*

Tba. *p*

Perc. 1 *p*

Perc. 2 *p*

Xyl.

Timp.

Hp.

Vn. 1 *mp* **E**

Vn. 2 *mp*

Vla. *mp*

Vc.

D. B.

73 74 75 76

77

Bb Tpt. Solo *mf*

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4 *mp*

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp. *mf*

Hp.

Vn. 1

Vn. 2

Vla.

Vc. *mf*

D. B. *mf*

77 78 79 80

Concerto for Trumpet and Orchestra - II

81

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

f *mf*

81 82 83 84

85

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

Triangle

mp

mf

85 86 87 88

Concerto for Trumpet and Orchestra - II

89

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

89 90 91 92

93 **F**

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2 Bass Drum

Xyl.

Timp.

Hp.

Vn. 1 **F**

Vn. 2

Vla.

Vc.

D. B.

93 94 95 96

Concerto for Trumpet and Orchestra - II

97

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

97 98 99 100

101

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. *mf*

Tba. *mf*

Perc. 1

Perc. 2 *mp*

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

101 102 103 104

Concerto for Trumpet and Orchestra - II

38

105

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. *mf*

Tba. *mf*

Perc. 1 *mf*

Perc. 2

Xyl.

Timp. *f*

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

105 106 107 108

109

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

109 110 111 112

Concerto for Trumpet and Orchestra - II 40

113

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. 1 2

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

113 114 115 116

Detailed description: This page of a musical score, page 40 of the 'Concerto for Trumpet and Orchestra - II', covers measures 113 to 116. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes parts for Bb Trumpet (Solo), Piccolo, Flute (1-2), Oboe (1-2), English Horn, Bb Clarinet (1-2), Bass Clarinet, Bassoon, Contrabassoon, Horn (1-2 and 3-4), Cor Anglais (1-2), Trombone (1 and 2), and Tuba. The percussion section includes Percussion 1 and 2, Xylophone, and Timpani. The string section includes Violin 1 and 2, Viola, Violoncello, and Double Bass. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like accents and slurs. The key signature is one flat (Bb), and the time signature is 4/4. The page number '113' is written at the top left of the first staff, and the measure numbers '113', '114', '115', and '116' are printed at the bottom of the page.

117

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn. 1

Tbn. 2

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

117 118 119 120

Concerto for Trumpet and Orchestra - II

42

121

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

121

122

123

Third Movement

Lento affetuoso (♩ = 70)

Bb Tpt. Solo *mp*

6

Bb Tpt. Solo *mp* *p*

Bs. Cl. *p*

Hn. 1-2 *mp*

Hn. 3-4 *mp*

6 7 8 9

10 ¹ A

Bb Tpt. Solo *mf*

Ob. 1-2 *p*

Bs. Cl. *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

10 11 12 13

14

Bb Tpt. Solo *mp* *p*

Ob. 1-2 *mp*

Bs. Cl. *mp*

Hn. 1-2 *p*

Hn. 3-4 *p*

Tba. *p*

14 *p* 15 16 17

18 **B** *Andantino scherzando* (♩ = 90)

Vn. 1 *pizz.* *mp*

Vn. 2 *pizz.* *mp*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

D. B. *pizz.* *mp*

18 19 20 21

22

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

22 23 24 25

26

Bb Tpt. Solo *Legato* *mp*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *mp*

D. B. *mp*

26 27 28 29

39

Bb Tpt. Solo

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

mp

39 40 41

Concerto for Trumpet and Orchestra - III

48

42

Bb Tpt. Solo

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Tbn.

Tba.

Xyl.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

42 43 44 45

mp

mp

46 *accel.*

Bb Tpt. Solo

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bsn. *a2.* *cresc.*

Cbsn.

Hn. 1-2 *a2 >* *cresc.*

Hn. 3-4 *a2 >* *cresc.*

Tbn.

Tba.

Vn. 1 *arco* *accel.* *cresc.*

Vn. 2 *arco* *cresc.*

Vla. *arco* *cresc.*

Vc. *arco* *cresc.*

D. B. *arco* *cresc.*

46 47 48 49 50

51 **D** *Allegro sostenuto* (♩ = 120)

Bb Tpt. Solo *mf*

Hn. 1-2 *mf*

Hn. 3-4 *mf*

Perc. 1 *mf*

Perc. 2 *mf*

Timp. *mf*

f

D *Allegro sostenuto* (♩ = 120)

Vn. 1 *mf*

Vn. 2 *mf*

Vla. *mf*

Vc. *mf*

D. B. *mf*

51 52 53 54

55

Bb Tpt. Solo

Hn. 1-2

Hn. 3-4

Perc. 1

Perc. 2

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

55 56 57 58

59

Bb Tpt. Solo

Picc.

Fl. 1-2

Bb Cl. 1-2

Bs. Cl.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Perc. 1

Perc. 2

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

59 60 61 62

63

Bb Tpt. Solo

Cbsn.

Hn. 1-2

Hn. 3-4

Tba.

Perc. 1

Perc. 2

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

63 64 65 66

67

Cbsn.

Tba.

Perc. 1

Perc. 2

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

67 68 69 70

Detailed description: This block contains the musical score for measures 67 through 70. The score is arranged in a grand staff format with ten staves. From top to bottom, the staves are: Cbsn. (Cornet in Bass clef), Tba. (Tuba in Bass clef), Perc. 1 (Percussion 1 in Treble clef), Perc. 2 (Percussion 2 in Treble clef), Timp. (Timpani in Bass clef), Vn. 1 (Violin 1 in Treble clef), Vn. 2 (Violin 2 in Treble clef), Vla. (Viola in Bass clef), Vc. (Violoncello in Bass clef), and D. B. (Double Bass in Bass clef). The music features a complex rhythmic pattern with many eighth and sixteenth notes, and various rests. Measure numbers 67, 68, 69, and 70 are printed below their respective measures.



71

Cbsn.

Tba.

Perc. 1

Perc. 2

Timp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

71 72 73 74

Detailed description: This block contains the musical score for measures 71 through 74. The score is arranged in a grand staff format with ten staves, identical to the previous block. From top to bottom, the staves are: Cbsn. (Cornet in Bass clef), Tba. (Tuba in Bass clef), Perc. 1 (Percussion 1 in Treble clef), Perc. 2 (Percussion 2 in Treble clef), Timp. (Timpani in Bass clef), Vn. 1 (Violin 1 in Treble clef), Vn. 2 (Violin 2 in Treble clef), Vla. (Viola in Bass clef), Vc. (Violoncello in Bass clef), and D. B. (Double Bass in Bass clef). The music continues with a complex rhythmic pattern. Measure numbers 71, 72, 73, and 74 are printed below their respective measures.

75

Picc. *f* *a2*

Fl. 1-2 *f* *a2*

Ob. 1-2 *f* *a2*

E.H. *f*

Bb Cl. 1-2 *f* *a2*

Bs. Cl. *f* *a2*

Bsn. *f* *a2*

Cbsn. *f*

Hn. 1-2 *f*

Hn. 3-4 *f*

C Tpt. 1-2 *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

Timp. *f*

Hp. *f*

Vn. 1 *f*

Vn. 2 *f*

Vla. *f*

Vc. *f*

D. B. *f*

75 76 77 78

83

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

83 84 85 86

Concerto for Trumpet and Orchestra - III

58

87

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

87 88 89 90

91

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

91 92 93 94

Concerto for Trumpet and Orchestra - III

95 **F**

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn. *f* *a2*

Cbsn. *f*

Hn. 1-2 *f* *a2*

Hn. 3-4

C Tpt. 1-2 *f*

Tbn. *f*

Tba. *f*

Perc. 1 *f*

Perc. 2 *f*

Xyl. *f*

Timp. *f*

Hp.

Vn. 1 **F** *div.*

Vn. 2 *f* *div.*

Vla. *f*

Vc. *f* *div.*

D. B. *f*

f *ff* *ff*

95 96 97 98

99

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

99 100 101 102

Concerto for Trumpet and Orchestra - III

62

103

Bb Tpt. Solo *ff*

Picc.

Fl. 1-2

Ob. 1-2 *a2*

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4 *f*

C Tpt. 1-2 *f*

Tbn. *f*

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2 *uniss.*

Vla. *uniss.*

Vc.

D. B.

103 104 105 106

107

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

uniss.

107 108 109 110

Concerto for Trumpet and Orchestra - III

64

111 **G**

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

111 112 113 114

115

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

115 116 117 118

Concerto for Trumpet and Orchestra - III

66

119

Bb Tpt. Solo

Picc.

Fl. 1-2

Ob. 1-2

E.H.

Bb Cl. 1-2

Bs. Cl.

Bsn.

Cbsn.

Hn. 1-2

Hn. 3-4

C Tpt. 1-2

Tbn.

Tba.

Perc. 1

Perc. 2

Xyl.

Timp.

Hp.

Vn. 1

Vn. 2

Vla.

Vc.

D. B.

119 120 121 122 123 124 125

Concerto for Trumpet and Orchestra - III
molto rit.

126 *ritardando* **H** *Andante* (♩ = 80) 67

Bb Tpt. Solo *mp*

Picc. *p*

Fl. 1-2 *p*

Ob. 1-2 *p*

E.H. *p*

Bb Cl. 1-2 *p*

Bs. Cl. *p*

Bsn. *p*

Cbsn.

Hn. 1-2 *mp*

Hn. 3-4 *mp*

C Tpt. 1-2 *mp*

Tbn. *mp*

Tba. *mp*

Perc. 1 *mp*

Perc. 2 *p*

Xyl.

Timp. *p*

Hp.

Vn. 1 *ritardando* **H** *Andante* (♩ = 80) *molto rit.* *div.* *p*

Vn. 2 *div.* *p*

Vla. *div.* *p*

Vc. *p*

D. B.

Constituição - p. 2

Cm7 A^b9/B^b E^bMaj7 A^b9/B^b Gm7 A^bMaj7

Bm7/E AMaj7 Bm7/E AMaj7 AM7(♭5)

Em7 FMaj7 CMaj7

Fm7 G^bMaj7 D^b

Em7 Am7 Bm7 CMaj7 B7(#9)

Fm7 B^bm7 Cm7 D^bMaj7 C7(#9)

B7(#9) CMaj7 D[#]m9 Em7 Dm7 Am7 FMaj7 Bm7(♭5)

C7(#9) D^bMaj7 E^bMaj7 Fm7 N.C

mp

Em7 Dm7 Am7 FMaj7 Bm7(♭5) CMaj7

Cm7 Gm7 E^bMaj7 Am7(♭5)

mf

pp

Constituição - p. 3

Dm7 Am7 FMaj7 Bm7(b5) Em7 Dm7
 Dm7 Cm7 Gm7 E^bMaj7 Am7(b5) B^bMaj7

p

Am7 FMaj7 Bm7(b5) CMaj7 Dm7 Am7₃ F³Maj7
 Cm7 Gm7 E^bMaj7 Am7(b5) Dm7 Cm7

mp *mf*

Bm7(b5)
 Gm7 E^bMaj7 Am7(b5) B^bMaj7 Cm7

Em7
 Gm7₃ E^bMaj7 Am7(b5) Dm7

Em7 Fm7 Em7 Fm7 Em7 B^b
 Dm7 E^bm7 Dm7 E^bm7 Dm7 A

f p *mp*

Conto do Amanhecer (Opus 614). Ano: 2014



Conto do Amanhecer

Glauber Santiago

Duração aproximada: 2'03"

Instrumentação:

Partitura (Grade)
Piccolo - Opcional
Flautas 1 e 2
Oboés 1 e 2
Fagote - Opcional
Requinta E \flat - Opcional
Clarinetas B \flat 1, 2 e 3
Clarone B \flat - Opcional
Saxofones Alto 1 e 2
Saxofone Tenor
Saxofone Barítono - Opcional

Trompetes B \flat 1, 2 e 3
Trompas F 1 e 2
Trombones (tenor) 1 e 2
Trombone Baixo
Bombardino
Tuba
Tímpanos (C,D) - Opcional
Glockenspiel (Bells) - Opcional
Caixa
Prato suspenso, Bombo e Triângulo (2 percussionistas)

Nível de dificuldade: 1

Informações gerais sobre a peça:

A peça fala de início, de alvorecer. Fala do orvalho que se apresenta entre o final da madrugada e o nascer do sol. A melodia melancólica e indolente nas madeiras apresenta o acordar, o abrir os olhos preguiçosamente e admirar o dia, mesmo com saudades da noite. Paralelamente a isso os trompetes, a caixa e o *glockenspiel* ignoram a quietude como um despertador impertinente.

No compasso 17 o segundo tema parece indicar as primeiras ações do dia. Os primeiros movimentos, ainda preguiçosos, mas que ao final, no compasso 31, resultam no levantar e início da jornada. Seguindo-se a isso as clarinetas representam inquietações ao se refletir no que ocorrerá ao decorrer da jornada. Porém adquire-se força e a peça termina com um retumbante canto de batalha. Que venha o dia!

Informações sobre a execução:

Nos compassos de 1 a 16, onde o primeiro tema é apresentado, existem três elementos principais: A linha melódica (executada por piccolo, flauta, oboé, requinta, clarinetas e saxofone alto), uma linha de baixo (executada por fagote, clarone e bombardino) e um *background* harmônico (executado por saxofone tenor, saxofone barítono e trompas). Estas três linhas devem soar bastante equilibradas, de forma que nenhuma delas se sobressaia. Na linha melódica comentada anteriormente deve-se ter um cuidado redobrado com a afinação, já que possui muitas notas longas, também deve-se atentar ao ritmo, já que na terceira nota da frase existe uma síncope que pode confundir os músicos mais inexperientes do nível 1. Da anacruse do compasso 17 até o 29 a melodia deve ser valorizada para que não deixe de ser ouvida, no caso ela é executada pelo oboé e trompa dobrados com um *glockenspiel* opcional. Nos compassos de 33 a 40 é onde se encontra a maior dificuldade da peça e deve ser dada atenção especial à execução das frases com muitas colcheias nos clarinetes, flautas e oboé. Nestas frases, em termos de leitura rítmica, o músico iniciante pode ter dificuldade em esperar o um tempo de pausa que antecede as colcheias. Nos dois últimos compassos da peça deve-se cuidar para que a sonoridade dos instrumentos (principalmente os metais) não fique comprometida e nem as notas desafinadas por conta de um forte em demasia.

São Carlos, 20 de maio de 2014.



Conto do Amanhecer

Partitura

Glauber Santiago

Moderato

Piccolo *mf*
 Flauta 1 *a2*
 Flauta 2 *mf*
 Oboé 1 *a2*
 Oboé 2 *mf*
 Fagote *mf*
 Reuinta E \flat *mf*
 Clarineta B \flat 1 *mf*
 Clarineta B \flat 2 *a2*
 Clarineta B \flat 3 *mf*
 Clarone B \flat *mf*
 Saxofone Alto 1 *a2*
 Saxofone Alto 2 *mf*
 Saxofone Tenor *mf*
 Saxofone Barítono *mf*
 Trompete B \flat 1 *mf*
 Trompete B \flat 2 *a2*
 Trompete B \flat 3 *mf*
 Trompa F 1 *mf*
 Trompa F 2 *mf*
 Trombone 1 *a2*
 Trombone 2 *mp*
 Bombardino *mp*
 Tuba *mp*
 Timpanos (C, D) *mp*
 Glockenspiel *mf*
 Caixa *mf*
 Prato suspenso *p*
 Bombo e Triângulo *mf*

1 2 3 4 5 6 7 8

Conto do Amanhecer - Partitura - p. 3

9

Picc.
 Fl. 1
 2
 Ob. 1
 2
 Fag.
 Req.
 Cl. 1
 Cl. 2
 3
 Cne.
 Sax. A. 1
 2
 Sax. T.
 Sax. B.
 Tpt. 1
 Tpt. 2
 3
 Tpa. 1
 Tpa. 2
 Tbn. 1
 2
 Tbn. B.
 Bdn.
 Tuba
 Timp.
 Gl.
 Cx.
 Prt. S.,
 B. e Tri.

p *mf* *f* *mf*

9 10 11 12 13 14 15 16

Conto do Amanhecer - Partitura - p. 5

25

Picc.

Fl. 1
2

Ob. 1
2

Fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1

Tpa. 2

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Timp.

Gl.

Cx.

Prt. S.,
B. e Tri.

25 26 27 28 29 30 31 32

Conto do Amanhecer - Partitura - p. 6

33

Picc.

Fl. 1
2

Ob. 1
2

Fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1

Tpa. 2

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Timp.

Gl.

Cx.

Prt. S.,
B. e Tri.

33 34 35 36 37 38 39 40

Conto do Amanhecer - Partitura - p. 7

41

Picc.

Fl. 1
2

Ob. 1
2

Fag.

Req.

Cl. 1

Cl. 2
3

Cne.

Sax. A. 1
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2
3

Tpa. 1

Tpa. 2

Tbn. 1
2

Tbn. B.

Bdn.

Tuba

Timp.

Gl.

Cx.

Prt. S.,
B. e Tri.

f 41 42 43 44 45 46 47

Convite informal-tivo (Opus 19). Ano: 1989

CONVITE INFORMAL-TIVO

The musical score is written in G major (one sharp) and 4/4 time. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G, followed by a half note A-B, and continues with eighth notes. Chords are indicated above the staff: G, G7, F#7, F#7, E7, A7, Am7, D7, and G. The second staff continues the melody with chords G, G7, F#7, F#7, E7, Am7, D7, and G. The third staff has chords G7, F#7, A7, B7, Em7, E7, Am7, and D7. The fourth staff has chords C7, G7, G7, Em7, Am7, D7, and G. The fifth staff has chords G, Am7, D7, G, Em7, Am7, and D7. The sixth staff has chords G, E7, A7, D7, G, E7, and A7, D7. The seventh staff has chords G, D7, and a final G chord. The score ends with a double bar line and a final G chord.

Glauber Junio dos Santos
ano 1989

Convite informal-tivo

Por Glauber Santiago

Galera vamo embora
Vumbora celebrar
O dia da vitória
Que Deus vai nos levar

Cantando pra valer
Com todo o coração
Por eu ser um que crê,
Que tenho a salvação

Meu Cristo é
A inspiração
Dessa canção
De gratidão

Por isso com
Muito fervor
Canta louvor
Ao meu Senhor.

Meu bom irmão em Cristo
Eu quero te dizer
Vou adorar contigo
Por todo esse viver.

Com um sorrizão na cara
Vamos buscar pregar
A toda essa ceára
Pra breve ele voltar

Ô, meu irmão
Ó, vem louvar.
Bora cantar
Pra celebrar
A salvação
A expiação
Que Cristo fez
Do meu pecar.

(São Carlos, novembro de 1989)

Coqueiro (Opus 517). Ano: 2001

Coqueiro

Música: Glauber Santiago
glauber@power.ufscar.br

$\bullet = 170$

Flauta doce
contralto 1

Flauta doce
contralto 2

Trompete Bb

Trombone

Violoncelo
e Pandeiro

Piano

Bateria

Contrabaixo

12

Coqueiro - página 2

25

39

Coqueiro - página 5

107

120

Legato

Legato

PANDUIRO

Legato

simile

simile

Coqueiro - página 6

132

simile

simile

simile

140

simile

simile

simile

Coqueiro - página 7

150

160

Criança Arteira (Opus 530). Ano: 2002

Criança Arteira

Letra: Milena Cristina Salmeirão de Rizzo
Música: Glauber Lúcio Alves Santiago
26/7/2002

Melodia

E - du -

Piano

car e a-pren-der, com res - pei-to en-si-nar Tu-do com mui-to a-mor a Cri - an-ça Ar-tei - ra dá. De - di -

ca-da e pro-te - to - ra é a pro-fes-so-ra Pa-ci - en-te e en-vol-ven-te, sa-be au-la dar. Cri -

Criança Arteira - Melodia e Piano - p. 2

§

an - ça Ar - tei - ra Mos-tra um mun-do di-fe-ren - te, um mun-do bem le-Cri - Cri -

Al Coda ⊕

an - ça Ar - tei - ra U - ma es - co - la sem i - gual. Di-re-

to-ra bem le-gal não nos dei-xa nun-ca mal Es-tu - dar a-qui é as-sim coi-sa bo-a, bem le-gal! Nós brin-

Criança Arteira - Melodia e Piano - p. 3

D.S. al Coda

ca-mos pra va - ler e a di-re - to-ra vem fa-lan-do Cri - an-ças ar-tei-ras va-mos lo-go es-tu-dar. Cri -

co - la sem i - gual.

Cromática (12 Duetos para Trompetas: 11) (Opus 52). Ano: 1991

Doze Duetos para Trompete

11º Cromática

Glauber L. A. Santiago

11/04/91

♩ = 88

♩ = 100

This musical score is for a duet for two trumpets, titled "11º Cromática". It consists of six systems of two staves each. The music is written in treble clef with a key signature of one sharp (F#). The first system features a long melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The second system continues the melodic development with some chromaticism. The third system shows a more active lower staff with eighth-note patterns. The fourth system features a complex melodic line with a quintuplet (marked '5') in the upper staff. The fifth system continues the intricate melodic and rhythmic patterns. The sixth system concludes the piece with a final melodic flourish in the upper staff and a rhythmic accompaniment in the lower staff.

Curica-azul (Opus 524). Ano: 2002

Curica-Azul
Orquestra Experimental da UFSCar

Glauber Santiago
14 de Janeiro de 2002

$\bullet = 110$

Flautas 1

Flautas 2

Flautas 3

Clarinete Bb 1

Clarinete Bb 2

Clarinete Bb 3

Saxofone alto 1 e 2

Saxofone tenor

Trompete Bb 1, 2 e 3

Trombone 1 e 2

Trombone 3

Percussão 1 (Triângulo)

Percussão 2 (Pandeiro)

Percussão 3 (Caixa)

Percussão 4 (bombo)

Tímpanos

Xilofones 1

Xilofones 2

Glockenspiel e Vibrafone

Piano

Violino 1

Violino 2

Viola

Violoncelo

Contrabaixo

f

Curica-Azul - 4

16

rit.

fl. 1

fl. 2

fl. 3

cl. 1

cl. 2

cl. 3

s. a.

s. t.

trp.

tbn 1 e 2

tbn. 3

perc. 1
(tri.)

perc. 2
(pand.)

perc. 3
(cx.)

perc. 4
(bb)

timp.

x. 2

x. 2

glock.
e vib.

Pn.

vli. 1

vli. 2

vla.

vc.

cb.

p

f

Curica-Azul - 5

21 $\bullet = 80$

fl. 1

fl. 2

fl. 3

cl. 1

cl. 2

cl. 3

s. a.

s. t.

trp.

tbn. 1 e 2

tbn. 3

perc. 1 (tri.) *p*

perc. 2 (pand.)

perc. 3 (cx.)

perc. 4 (bb)

timp.

x. 2

x. 2

glock. e vib. *mp*

Pn. *mp*

vli. 1

vli. 2

vla.

vc.

cb.

Curica-Azul - 8

Al Coda

33

fl. 1

fl. 2

fl. 3

cl. 1

cl. 2

cl. 3

s. a.

s. t.

trp.

tbn. 1 e 2

tbn. 3

perc. 1
(tri.)

perc. 2
(pand.)

perc. 3
(cx.)

perc. 4
(bb)

timp.

x. 2

x. 2

glock.
e vib.

Pn.

vli. 1

vli. 2

vla.

vc.

cb.

Curica-Azul - 9

D.C. al Coda

37 = 95

fl. 1
fl. 2
fl. 3
cl. 1
cl. 2
cl. 3
s. a.
s. t.
trp.
tbn 1 e 2
tbn. 3
perc. 1 (tri.)
perc. 2 (pand.)
perc. 3 (cx.)
perc. 4 (bb)
timp.
x. 2
x. 2
glock. e vib.
Pn.
vli. 1
vli. 2
vla.
vc.
cb.

Curica-Azul - 10

45 $\text{♩} = 110$

fl. 1 *mp*

fl. 2 *mp*

fl. 3 *mp*

cl. 1 *mp*

cl. 2 *mp*

cl. 3 *mp*

s. a. *mp*

s. t. *mp*

trp. *mp*

tbn. 1 e 2 *mp*

tbn. 3 *mp*

perc. 1 (tri.)

perc. 2 (pand.) *mp*

perc. 3 (cx.)

perc. 4 (bb)

timp.

x. 2 *mp*

x. 2 *mp*

glock. e vib.

Pn. *mp*

vli. 1 *mp marcato*

vli. 2 *mp marcato*

vla. *mp marcato*

vc. *mp marcato*

cb. *mp*

Curica-Azul - 11

49 $\bullet = 140$

fl. 1

fl. 2

fl. 3

cl. 1

cl. 2

cl. 3

s. a.

s. t.

trp.

tbn. 1 e 2

tbn. 3

perc. 1 (tri.)

perc. 2 (pand.)

perc. 3 (cx.)

perc. 4 (bb)

timp.

x. 2

x. 2

glock. e vib.

Pn.

vli. 1

vli. 2

vla.

vc.

cb.

Curica-Azul - 12

poco rit.

55

fl. 1

fl. 2

fl. 3

cl. 1

cl. 2

cl. 3

s. a.

s. t.

trp.

tnb. 1 e 2

tnb. 3

perc. 1 (tri.)

perc. 2 (pand.)

perc. 3 (cx.)

perc. 4 (bb)

timp.

x. 2

x. 2

glock. e vib.

Pn.

vli. 1

vli. 2

vla.

vc.

cb.

Fonogramas relacionados (Links para áudios)

Cachorrinho (Op. 144). Ano: 1994. Para Quarteto de Clarinetas. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarinetas). Duração: 01m17s.

[🎵Link🎵](#)

Caneta (Op. 199). Ano: 1995. Para Trio de flautas e Cordas. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flautas) e Glauber Santiago (Violino, Viola e Programação MIDI) e Calebe Schützer Lasso (Violoncelo). Duração: 02m43s.

[🎵Link🎵](#)

Cantata de Natal: Mago (Op. 069). Ano: 1991. Para Voz, Piano e Cordas. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 2021. Performance: Calebe Schützer Lasso (Violoncelo) e Glauber Santiago (Programação MIDI). Duração: 02m29s.

[🎵Link🎵](#)

Cantata de Natal: Natal (Op. 037). Ano: 1990. Para Coro e Orquestra. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 1990. Performance: Vozes (Jovens da PIPSC em 1990), Glauber Santiago (Trompete), Gidenilson Santiago (Clarinetas)... Duração: 04m36s. [🎵Link🎵](#)

Cantata de Natal: Pobre e simples (Op. 076). Ano: 1991. Para Voz, Coro e Combo instrumental. Música de Glauber Santiago. Letra de André Ricardo. Fonograma produzido em 1996. Performance: André Ricardo (Voz e Teclados) e Glauber Santiago (programação MIDI). Duração: 00m55s. [🎵Link🎵](#)

Casamento (Op. 121). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 1993. Performance: Edson Penteado (Trompete), Gidenilson Santiago (Sax), Johnny Carvalho (Sax), Glauber Santiago (Programação MIDI)... Duração: 02m26s.

[🎵Link🎵](#)

Celebração (Op. 150). Ano: 1994. Para Sexteto 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) e Nailson Simões (Trompete Piccolo). Duração: 03m20s. [🎵Link🎵](#)

Cinco por oito (Op. 170). Ano: 1994. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Trompetes, "Trombone" e "Sax barítono"), BIAB: P. J. Perry (Flauta), Miles Black (Piano), Neil Swainson (Contrabaixo) e Craig Scott (Bateria). Duração: 02m28s. [🎵Link🎵](#)

ClariPonto (Op. 151). Ano: 1994. Para Quarteto de Clarinetas. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarinetas). Duração: 02m02s.

[🎵Link🎵](#)

Composição pré Novo Dia (Op. 005). Ano: 1987. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Saxofones, Trompetes e "Trombones"), BIAB: Sandy Williams e Andy Reiss (Guitarras), Blair Masters (Piano), Byron House (Contrabaixo) e Shannon Forrest (Bateria). Duração: 02m54s. [🎵Link🎵](#)

Concert For Trumpet and Orchestra (Op. 526). Ano: 2002. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Programação MIDI (Glauber Santiago). Duração: 09m26s. [🎵Link🎵](#)

Constituição (Op. 129). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Trompetes e programação MIDI) e BIAB: Shannon Forrest (Bateria acústica). Duração: 02m43s. [🎵Link🎵](#)

Conto do Amanhecer (Op. 614). Ano: 2014. Para Banda de Música. Música de Glauber Santiago. Fonograma produzido em 41953. Performance: Orquestra de Sopros Brasileira. Duração: 02m04s. [🎵Link🎵](#)

Coqueiro (Op. 517). Ano: 2001. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 03m36s. [🎵Link🎵](#)

Cromática (12 Duetos Trp: 11) (Op. 052). Ano: 1991. Para Dueto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gilmar Cavalcante (Trompete). Duração: 01m08s. [🎵Link🎵](#)

Curica-azul (Op. 524). Ano: 2002. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 04m26s. [🎵Link🎵](#)