

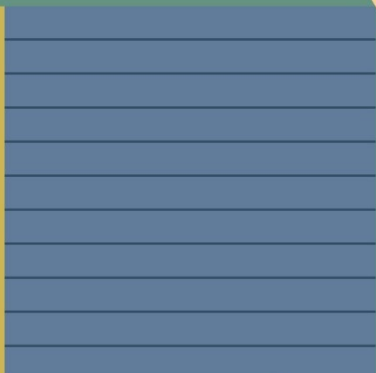
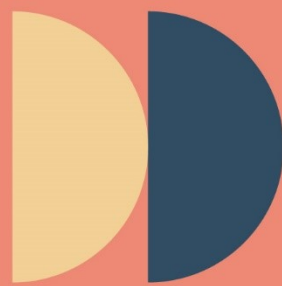


Obras completas

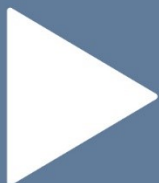
partituras editadas
ou manuscritas

Volume 6
(F-G-H-I)

*Glauber
Santiago*



EDES-UFSCar



Obras completas: partituras
editadas ou manuscritas

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Obras completas **partituras editadas ou manuscritas** **Volume 6 (F-G-H-I)**

Glauber Lúcio Alves Santiago

1ª edição



EDESP-UFSCar

São Carlos, 2022

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Tecnologias aplicadas à criação, à expressão e ao ensino musicais

Projeto gráfico e diagramação

Clarissa Bengtson e Glauber Santiago

Capa

Clarissa Bengtson

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17

Falar Falando

Glauber Santiago

COMO FALAM?

The musical score consists of ten staves of music. The first staff is in treble clef with a common time signature (C). The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef with a 4/4 time signature. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef. The tenth staff is in bass clef. The score includes various chord annotations such as C7+, F7+, Em7, Dm7, G7, C7+, Em7, Am7, G7/6, F7+, Em7, Dm7, G7, C7+, G7, C7+, C6, F7+, G7, Em7, Am7, Dm7, Dm7, Bm7, C7, A7, Am7, D7+, Bm7, C7, A7+, Am7, C7, A7, A7, D7+, Am7, A7, D7+, Dm7, Dm7, G7+, Am7, Bm7, Dm7, DE, C7+, Am7, A7, Gm7, C7+, A6, D7+, GAm7, G7+, Fm7, Bm7, Bm7, C7+, Am7, A6, D7+, GAm7, G7+, A6, D7+, GAm7, G7+, Dm7, C7+, A7+, A7+.

Glauber Santiago

primeira manuscrito: 2ª. Versão de SP

Falar falando **(Perguntas e respostas)**

Por Glauber Santiago

Como falarei de sua missão?
Como lhes direi de sua Paixão?
-Vindo ao mundo aqui morrer
Para mostrar o que é viver
A esses homens carnais.
Por misericórdia amou.

Como lhes falarei
Do que senti
Quando o meu
Jesus entrou em mim?

Inda reside aqui
Meu Deus e pai de amor
Que amou o mundo tanto
Dando Jesus.

Tenho que começar
A essa gente informar,
Esse povo que não vê,
Grande mundo que não crê.

Mas terei que bem saber
O falar da que devo usar.
Procurar o que é real,
Não a busca do banal.

Ensinar de Cristo a salvação
A todas as raças sem qualquer distinção.

Mas terei
Que saber bem o que
Falar ao pecador.
Pedirei, pedirei informação
Em oração, do Senhor.

Agora que tenho o que falar
Pedirei de Deus força e amor
Para poder me infiltrar
Nessa Terra de temor
Sem a mim contaminar
Com essa falta de amor.

Anunciarei de Deus,
Da salvação
Que ganhei
E de todos os bens

Que ele proporcionou
Gratuitamente a nós.
Morreu e ressuscitou sem
Nunca pecar.

Só resta anunciar
Do meu Cristo Redentor.

Aleluia, aleluia!
Falarei de ti, Jesus.

(Manaus, 1988)

Floresta (Opus 118). Ano: 1993

Floresta

Glauber Lúcio Alves Santiago

C(add9) Em7 B^bmaj7 Am7 Dm7 G+7 1. Cmaj7
 G7(b9) 2. Cmaj7 C[#]m7 Dm7 A^b+7 B/C[#] B^b/C
 A/B A^b/B^b Dm7 A^b+7 F+7 F[#]+7 A^b+7 B^b+7 D.C.

0304930638 FLUTUANDO ①

usw *d=150*

①

AB Eb/Ab AB Eb/Ab AB D^b/Ab AB Ab/Ab

AB Fm Bbm7 Eb Ab/C Ob

AB D^b/Ab AB D^b/Ab AB D^b/Ab AB D^b/Ab Bbm Eb Bbm Eb

Bbm Eb Bbm Eb Bbm Eb Bbm Eb

Ab Fm Bbm Eb Ab Eb D^b Ab

②

Bb Cm Db Eb

③

E7 A E/A A E/A A D/A

A E/A A F#m Bm7 E7 A/C#

D | A D/A A D/A A D/A A D/A

Bm E/B Bm E/B Bm E Bm E/B A/F# Bm E

④

A E/A D/A A

A Dm7

⑤

A E/A D/A A

2

Entfernung 1. 1. 1. 1. 1.

1. (E) Fern B

Fern Entfernung 1. 1. 1.

(G) C7

Bb7

G7

A wissen F

Four On Six Glauber's (Opus 188). Ano: 1995

Standard 13

Four On Six Glauber's

Glauber Lúcio Alves Santiago
em 1995

Chord progression for the first staff: Gm^7 $Fmaj^9$

Chord progression for the second staff: Gm^7 C^7 Fm^7 Bb^7 $Em^7(b^5)$ A^7 $Am^7(b^5)$ A^b7

Chord progression for the third staff: Gm^7 $Fmaj^9$

Chord progression for the fourth staff: $Ebmaj^7$ D^7 Gm^7 Gm^6

Free (12 Duetos para Trompetas: 12) (Opus 54). Ano: 1991

12º

Free

LIURE
FREE

Glauber Santiago
abril de 1994

(d=100)

(d=108)

Frígio (12 Duetos para Trompetas: 10) (Opus 55). Ano: 1991

Doze duetos para Trompete

10º Frigio

Glauber L. A. Santiago
12/04/91

♩. = 96

♩. = 96

// ♩. = 96

6 6

6 6

6 6

7º

FRÍGIO DEUTERUS
(♩ = 160)

Musical staff with notes and a label "CORONA MUSICALIS" pointing to a specific note.

Glauber Santiago

First system of musical notation for two trumpets, showing rhythmic patterns and melodic lines.

Second system of musical notation for two trumpets, continuing the rhythmic and melodic development.

Third system of musical notation for two trumpets, featuring more complex rhythmic figures.

Fourth system of musical notation for two trumpets, showing a variety of note values and rests.

Fifth system of musical notation for two trumpets, with dynamic markings and phrasing slurs.

Sixth system of musical notation for two trumpets, concluding the piece with a double bar line.

Fufu (Opus 488). Ano: 2000

Fufu

Para Cinco Trompetes

Glauber L. A. Santiago

$\text{♩} = 60$

Musical score for five trumpets (Trompete I to V) in 4/4 time, key of B-flat major. The tempo is marked as quarter note = 60. The score shows measures 1 through 6. Trompete I has a dynamic marking of *mf* starting in measure 3. Trompete II has a dynamic marking of *mf* starting in measure 1. Trompete III has a dynamic marking of *mf* starting in measure 5. Trompete IV and V have rests throughout the first six measures.

7

Musical score for five trumpets (Trompete I to V) in 4/4 time, key of B-flat major. The score shows measures 7 through 10. Trompete I has a dynamic marking of *mp* starting in measure 7. Trompete II has a dynamic marking of *mp* starting in measure 7. Trompete III has a dynamic marking of *mp* starting in measure 7. Trompete IV has a dynamic marking of *p* starting in measure 7. Trompete V has a dynamic marking of *p* starting in measure 7.

Fufu

13

Musical score for measures 13-18. The score consists of five staves. The first staff has a dynamic marking of *f* at measure 13 and *mf* at measure 18. The second staff has *f* at measure 13 and *mf* at measure 18. The third staff has *f* at measure 13 and *mf* at measure 18. The fourth and fifth staves have *f* at measure 13. The music features various note values, including eighth and sixteenth notes, and rests.

19

Musical score for measures 19-24. The score consists of five staves. The first staff has a *cresc* marking at measure 19 and a *ff* marking at measure 24. The second staff has a *cresc* marking at measure 19 and a *ff* marking at measure 24. The third staff has a *cresc* marking at measure 19 and a *ff* marking at measure 24. The fourth staff has a *mf cresc.* marking at measure 19 and a *ff* marking at measure 24. The fifth staff has a *mf cresc.* marking at measure 19 and a *ff* marking at measure 24. The music features various note values, including eighth and sixteenth notes, and rests. The score ends with a double bar line and repeat signs.

Fuga 1 (Opus 195). Ano: 1995

Fuga 1

(Adaptação para quatro Trompetes)


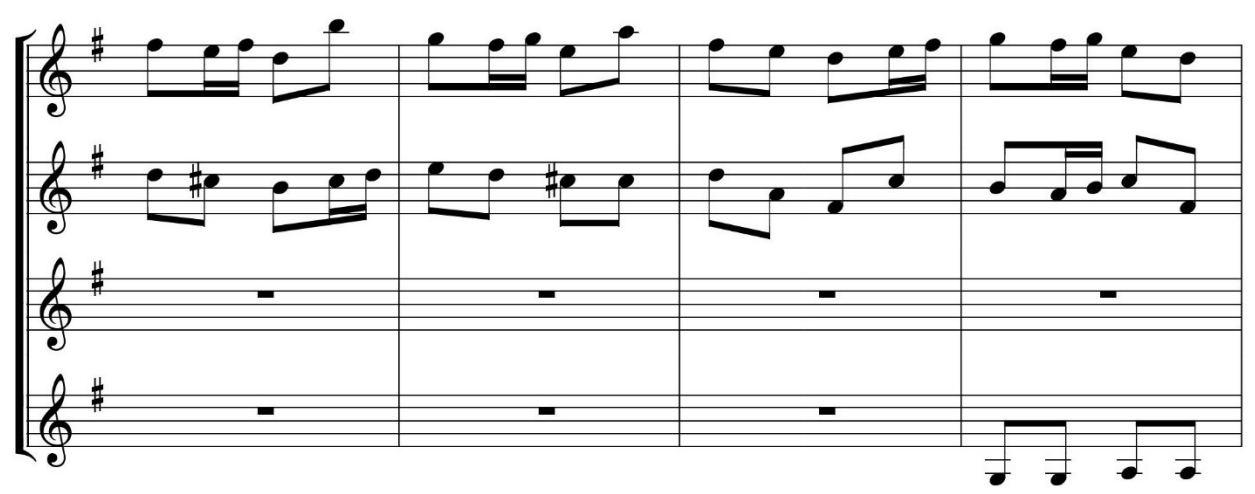
Glauber L. A. Santiago

Trompete I

Trompete II

Trompete III

Trompete IV



The image displays a musical score for a piece titled "Fuga 1" on page 2. The score is organized into three systems, each consisting of four staves. The key signature is G major, indicated by one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The first system shows the initial entries of the four voices. The second system continues the development of the themes, with some staves featuring trills. The third system concludes the page with further thematic material and a final cadence. The overall texture is polyphonic, characteristic of a fugue.



System 1 of the musical score, consisting of four staves. The music is in G major (one sharp) and 4/4 time. The first staff features a melodic line with eighth and sixteenth notes. The second staff provides harmonic support with a similar rhythmic pattern. The third and fourth staves contain bass lines with eighth and sixteenth notes, including some triplets.



System 2 of the musical score, consisting of four staves. The music continues in G major and 4/4 time. The first staff has a melodic line with eighth and sixteenth notes. The second staff features a more active bass line with eighth and sixteenth notes. The third and fourth staves provide harmonic support with eighth and sixteenth notes.



System 3 of the musical score, consisting of four staves. The music continues in G major and 4/4 time. The first staff has a melodic line with eighth and sixteenth notes. The second staff features a more active bass line with eighth and sixteenth notes. The third and fourth staves provide harmonic support with eighth and sixteenth notes.

The image displays a musical score for a piece titled "Fuga 1" on page 4. The score is organized into three systems, each consisting of four staves. The key signature is G major, indicated by two sharps (F# and C#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system begins with a treble clef and a key signature of G major. The second system features a fermata over the final measure of the first staff. The third system continues the melodic and harmonic development. The score is presented in a clean, black-and-white format.

The image displays a musical score for a piece titled "Fuga 1" on page 5. The score is organized into three systems, each consisting of four staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The first system shows a complex interplay of voices, with the top staff featuring a prominent melodic line. The second system continues this texture, with the bottom staff providing a steady bass line. The third system concludes the page with a final cadence, marked by a double bar line. The overall style is characteristic of a fugue, with multiple voices entering and developing a central theme.

Fuga 2 (Opus 196). Ano: 1995

Fuga 2

Glauber
Tema : Bach

The musical score is written for piano in a grand staff format, consisting of five systems. Each system contains a treble clef staff and a bass clef staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The piece begins with a rest in the treble staff for the first two measures, followed by a melodic line in the bass staff. The melody in the bass staff is a variation of the first subject from J.S. Bach's Fugue No. 2 in B-flat major, BWV 1002. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a final cadence in the fifth system.

The first system of musical notation for 'Fuga 2' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with multiple voices. The upper staff begins with a melodic line that includes a grace note. The lower staff provides a rhythmic and harmonic foundation with a steady eighth-note pattern.

The second system continues the musical piece. The upper staff shows a melodic line with some rests and a grace note. The lower staff continues with a similar rhythmic pattern, featuring some rests and a grace note. The overall texture remains dense and polyphonic.

The third system of notation shows the continuation of the fugue. The upper staff has a melodic line with a grace note. The lower staff continues with a steady eighth-note pattern, providing a consistent harmonic and rhythmic background.

The fourth system of notation continues the piece. The upper staff features a melodic line with a grace note. The lower staff maintains the eighth-note rhythmic pattern, with some rests and a grace note.

The fifth and final system of notation concludes the piece. The upper staff has a melodic line with a grace note. The lower staff continues with the eighth-note pattern, ending with a final chord. The piece concludes with a double bar line.

Fuga 3 (Opus 200). Ano: 1995

Fuga 3

Glauber Santiago

Fuga 3

The first system of musical notation for Fuga 3 consists of two staves, treble and bass. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff begins with a bass clef and a key signature of one sharp (F#). It provides a harmonic and rhythmic accompaniment to the treble staff, also featuring complex rhythmic patterns.

The second system of musical notation for Fuga 3 consists of two staves, treble and bass. The treble staff continues the complex, rhythmic melody from the first system. The bass staff continues the accompaniment, maintaining the complex rhythmic patterns.

The third system of musical notation for Fuga 3 consists of two staves, treble and bass. The treble staff continues the complex, rhythmic melody. The bass staff continues the accompaniment, maintaining the complex rhythmic patterns.

The fourth system of musical notation for Fuga 3 consists of two staves, treble and bass. The treble staff continues the complex, rhythmic melody. The bass staff continues the accompaniment, maintaining the complex rhythmic patterns.

The fifth system of musical notation for Fuga 3 consists of two staves, treble and bass. The treble staff continues the complex, rhythmic melody. The bass staff continues the accompaniment, maintaining the complex rhythmic patterns.

Fuga 3

The first system of musical notation for Fuga 3 consists of two staves, treble and bass clef. The treble staff begins with a series of eighth notes, some beamed together, and includes several accidentals (sharps and naturals). The bass staff features a more rhythmic pattern with eighth and sixteenth notes, also including accidentals. The system concludes with a final chord in the treble staff.

The second system continues the musical piece. The treble staff shows a continuation of the melodic line with eighth notes and some rests. The bass staff maintains its rhythmic complexity with sixteenth-note patterns. The system ends with a final chord in the treble staff.

The third system of notation shows further development of the fugue. The treble staff has a more active melodic line with eighth notes and some sixteenth notes. The bass staff continues with its characteristic rhythmic patterns. The system concludes with a final chord in the treble staff.

The fourth system continues the musical piece. The treble staff features a melodic line with eighth notes and some sixteenth notes. The bass staff maintains its rhythmic complexity. The system ends with a final chord in the treble staff.

The fifth and final system of notation for this page. The treble staff shows a melodic line with eighth notes and some sixteenth notes. The bass staff continues with its characteristic rhythmic patterns. The system concludes with a final chord in the treble staff.

Fuga 3

The first system of musical notation for Fuga 3. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. The music features a complex, rhythmic melody with many sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation for Fuga 3. It continues the piece with two staves. The treble staff shows a more melodic and sustained line, while the bass staff continues with a dense, rhythmic accompaniment. The key signature remains one flat.

The third system of musical notation for Fuga 3. The treble staff features a highly rhythmic and intricate melody. The bass staff continues to provide a solid harmonic foundation with chords and moving lines.

The fourth system of musical notation for Fuga 3. The treble staff has a more active, rhythmic melody. The bass staff continues with a consistent accompaniment. The key signature remains one flat.

The fifth system of musical notation for Fuga 3. The treble staff shows a melodic line with some sustained notes. The bass staff continues with a rhythmic accompaniment. The piece concludes with a final chord in the treble staff.

Fuga 4 (Opus 201). Ano: 1995

Fuga 4

(adaptação para 4 clarinetas)

Glauber Santiago 1994

Clarinetas 1, 2, 3, 4

Measures 1-6 of the musical score for Fuga 4. Clarinet 1 plays a melodic line, while Clarinets 2, 3, and 4 are silent.

7

Measures 7-11 of the musical score. Clarinet 1 has rests, while Clarinets 2, 3, and 4 play rhythmic accompaniment.

12

Measures 12-16 of the musical score. Clarinet 1 has a melodic line, while Clarinets 2, 3, and 4 play rhythmic accompaniment.

17

Measures 17-21 of the musical score. Clarinet 1 has a melodic line, while Clarinets 2, 3, and 4 play rhythmic accompaniment.

23

28

34

40

rit.

Fuga 5 (Opus 202). Ano: 1995

Fuga 5

(adaptação para 4 clarinetas)

Glauber Santiago

Clarinetas 1, 2, 3, 4

$\bullet = 118$

Clarinet 1: Rests in all measures.
Clarinet 2: Rests in measures 1-4; trill in measure 5.
Clarinet 3: Trill in measure 2; eighth-note pattern in measures 3-5.
Clarinet 4: Rests in all measures.

6

Clarinet 1: Rests in all measures.
Clarinet 2: Trill in measure 11.
Clarinet 3: Eighth-note pattern in measures 6-11.
Clarinet 4: Rests in all measures.

12

Clarinet 1: Eighth-note pattern in measures 12-17.
Clarinet 2: Eighth-note pattern in measures 12-17.
Clarinet 3: Trill in measure 17.
Clarinet 4: Eighth-note pattern in measures 12-17.

18

Musical score for measures 18-23. The score is written for four staves. The first staff contains a melodic line with eighth-note patterns and slurs. The second staff continues the melodic line with similar rhythmic patterns. The third and fourth staves provide harmonic support with chords and moving bass lines. A trill is indicated above the first staff in measure 21.

24

Musical score for measures 24-28. The score is written for four staves. The first staff features a melodic line with eighth-note runs and slurs. The second staff continues the melodic line. The third and fourth staves provide harmonic support with chords and moving bass lines. Trills are indicated above the first staff in measures 25 and 26.

29

Musical score for measures 29-33. The score is written for four staves. The first staff features a melodic line with eighth-note runs and slurs. The second staff continues the melodic line. The third and fourth staves provide harmonic support with chords and moving bass lines. Trills are indicated above the first staff in measures 31 and 32.

35

Musical score for measures 35-39. The score is written for four staves. The first staff (treble clef) contains the main melody with various ornaments and slurs. The second staff (treble clef) features a tremolo effect on a note in measure 35. The third staff (treble clef) has a rhythmic accompaniment with slurs. The fourth staff (treble clef) has a bass line with slurs and accidentals.

40

Musical score for measures 40-43. The score is written for four staves. The first staff (treble clef) continues the melody. The second staff (treble clef) continues the accompaniment. The third staff (treble clef) has a rhythmic accompaniment with slurs. The fourth staff (treble clef) has a bass line with slurs and accidentals.

44

rit.

Musical score for measures 44-48. The score is written for four staves. The first staff (treble clef) contains the main melody, ending with a fermata. The second staff (treble clef) continues the accompaniment. The third staff (treble clef) has a rhythmic accompaniment with slurs. The fourth staff (treble clef) has a bass line with slurs and accidentals. The word "rit." is written above the first staff in measure 45.

Fuga 6 (Opus 203). Ano: 1995

Fuga 6

Glauber L. A. Santiago

The first system of musical notation for Fuga 6, measures 1-4. It is written in 2/4 time. The treble clef staff contains the main melodic line, starting with a quarter rest followed by eighth notes. The bass clef staff contains a simple accompaniment of quarter notes.

The second system of musical notation, measures 5-8. The treble clef staff continues the melodic line with eighth notes and a sharp sign. The bass clef staff continues the accompaniment.

The third system of musical notation, measures 9-12. The treble clef staff features a more complex melodic line with eighth notes and a sharp sign. The bass clef staff continues the accompaniment.

The fourth system of musical notation, measures 13-16. The treble clef staff has a dense texture of eighth notes. The bass clef staff continues the accompaniment.

The fifth system of musical notation, measures 17-20. The treble clef staff continues with eighth notes and a sharp sign. The bass clef staff continues the accompaniment.

The image displays five systems of musical notation for a piano accompaniment. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a complex texture with multiple voices in both hands. The second system features a more active treble part with a prominent eighth-note pattern, while the bass part is mostly at rest. The third system continues with intricate treble patterns and some bass activity. The fourth system shows a dense texture with many beamed notes in the treble. The fifth system concludes with a final cadence in both hands.

The first system of musical notation for Fuga 6, measures 1-4. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a sharp sign (#) in the second measure. The bass clef staff provides a rhythmic accompaniment with eighth notes.

The second system of musical notation for Fuga 6, measures 5-8. The treble clef staff continues the melodic line with a flat sign (b) in the third measure. The bass clef staff continues the rhythmic accompaniment.

The third system of musical notation for Fuga 6, measures 9-12. The treble clef staff features a more complex melodic line with multiple sharp signs (#) and a flat sign (b). The bass clef staff continues the rhythmic accompaniment.

The fourth system of musical notation for Fuga 6, measures 13-16. The treble clef staff continues the melodic line with sharp signs (#) and a flat sign (b). The bass clef staff continues the rhythmic accompaniment.

The fifth system of musical notation for Fuga 6, measures 17-20. The treble clef staff continues the melodic line with sharp signs (#). The bass clef staff continues the rhythmic accompaniment.

The image displays a musical score for a piece titled "Fuga 6". The score is presented on five systems, each consisting of two staves (treble and bass clef) joined by a brace on the left. The music is written in a single system with a brace on the left. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line at the end of the fifth system.

Fuga 7 (Opus 204). Ano: 1995

Fuga 7

Glauber Lúcio Alves Santiago
Em 17/12/95

The musical score for Fuga 7 is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The piece begins with a series of eighth notes in the bass clef, followed by a more complex melodic line in the treble clef. The score concludes with a final cadence in the bass clef.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music consists of two staves with various rhythmic patterns and accidentals.

Second system of musical notation, continuing the piece with similar rhythmic and melodic structures in the treble and bass staves.

Third system of musical notation, showing further development of the musical themes in both hands.

Fourth system of musical notation, maintaining the complex rhythmic and melodic interplay between the two staves.

Fifth system of musical notation, concluding the page with a final sequence of notes and rests in both staves.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one sharp (F#). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Second system of musical notation, continuing the piece with similar complex rhythmic patterns in both hands.

Third system of musical notation, showing a change in the bass line with some rests and a fermata over a note.

Fourth system of musical notation, featuring a prominent melodic line in the treble clef with a fermata and a complex bass line.

Fifth system of musical notation, concluding the page with dense rhythmic textures in both staves.

The first system of musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The treble staff features a melodic line with eighth-note patterns and some sixteenth-note runs. The bass staff provides a harmonic accompaniment with chords and moving lines, including some sixteenth-note passages.

The second system continues the piece with similar rhythmic and melodic motifs. The treble staff has a more active melodic line with frequent sixteenth-note runs. The bass staff maintains a steady accompaniment with some rests and dynamic markings.

The third system concludes the piece. The treble staff ends with a final melodic phrase and a whole note chord. The bass staff provides a final accompaniment with a whole note chord and a final bass note. The system ends with a double bar line.

Game by Game (Opus 616). Ano: 2014



Game by Game

Glauber Santiago

Duração aproximada: 2'13"

Instrumentação:

Partitura (Grade)
Piccolo 1 - Opcional
Flautas 1 e 2
Oboés 1 e 2 - Opcional
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 (A, D) - Opcional
Pandeiro e Triângulo (2 percussionistas)
Cowbell e *Queixada (Vibra slap)* (1 percussionista)
Bateria*
* Se não tiver bateria substituir por 3 percussionistas executando bombo, caixa, e pratos.

Nível de dificuldade: 1

Informações gerais sobre a peça:

Esteticamente esta peça buscou lembrar trilhas musicais de *Video Games*. Inicia com uma introdução fortemente marcada por uma linha de baixo junto a uma levada *pop* de bateria e percussão entremeada por frases de metais reforçadas por outros instrumentos. Após esta introdução, a parte 1 é apresentada pelas madeiras, sendo uma melodia simples e alegre, denotando um sentido de diversão pueril. A segunda parte é apresentada por uma região harmônica em sonoridade menor, os tímpanos, junto com a linha melódica dos graves, emprestam um clima quase que "medieval" como se a princesa estivesse presa no castelo. Nesta parte, a bateria para, mas alternadamente retorna, como se o herói estivesse tentando entrar no castelo, mas fosse impedido pelos ataques dos instrumentos graves. No compasso 37 nosso herói consegue sucesso e resgata a princesa, uma linha melódica fluida e singela representa esta fase. Após isso, a parte 1 é retomada e seguida da parte 3 com algumas modificações. Tudo culmina com a *coda* que retoma a levada da introdução.



Partitura

Game by Game

Glauber Santiago

Allegro (M.M. ♩ = c. 119)

Piccolo

Flauta 1/2

Oboé 1/2

Fagote

Reuinta E \flat

Clarineta B \flat 1

Clarineta B \flat 2/3

Clarone B \flat

Saxofone Alto 1/2

Saxofone Tenor

Saxofone Baritone

Trompete B \flat 1

Trompete B \flat 2-3

Trompa F 1

Trompa F 2

Trombone 1/2

Trombone Baixo

Bombardino

Tuba

Timpanos (A, D)

Pandeirola e Triângulo

Cowbell e Queixada

Bateria

Caixa

Bumbo

1 2 3 4 5 6 7

Game by Game - Partitura - p. 3

7

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.

Pand.
e Tri.

Cowb. e
Queix.

Bat.

8 9 10 11 12 13 14 15

Ton-Tons *mf*

Prato de ataque

Fill (ad libitum)

Game by Game - Partitura - p. 4

15

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.

Pand.
e Tri.

Cowb. e
Queix.

Bat.

Prato de condução

Queixada

16 17 18 19 20 21 22 23

Game by Game - Partitura - p. 6

30

Picc. *mp* *cresc.* *f*

Fl. 1 *a2* *cresc.* *f*

Fl. 2 *a2* *cresc.* *f*

Ob. 1 *a2* *cresc.* *f*

Ob. 2 *a2* *cresc.* *f*

Fag. *f*

Req. *mp* *cresc.* *f*

Cl. 1 *cresc.* *f*

Cl. 2 *cresc.* *f*

Cl. 3 *cresc.* *f*

Cne. *mf* *cresc.* *f*

Sax. A. 1 *a2* *cresc.* *f*

Sax. A. 2 *a2* *cresc.* *f*

Sax. T. *mp* *cresc.* *f*

Sax. B. *mf* *cresc.* *f*

Tpt. 1 *f*

Tpt. 2 *a2* *f*

Tpa. 1 *cresc.* *mf* *cresc.*

Tpa. 2 *cresc.* *mf* *cresc.*

Tbn. 1 *cresc.* *f*

Tbn. 2 *cresc.* *f*

Bdn. *f*

Tuba *cresc.* *f*

Timp. *f*

Pand. e Tri. *mf* *cresc.* *f*

Cowb. e Queix. *Queixada* *p*

Bat. *f*

31 32 33 34 35 *mf* *cresc.* *f* 36 37

Game by Game - Partitura - p. 7

37

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *mf*

Ob. 2 *mf*

Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cne. *mf*

Sax. A. 1 *mf*

Sax. A. 2 *mf*

Sax. T. *mf*

Sax. B. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpa. 1 *mf*

Tpa. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. B. *mp*

Bdn. *mp*

Tuba *mf*

Timp. *mf*

Pand. e Tri. *mp* Triângulo *mp* Sempre simile

Cowb. e Queix.

Bat. *mp*

38 39 40 41 42 43

Game by Game - Partitura - p. 8

43

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.
Pand.
e Tri.
Cowb. e
Queix.
Bat.

mf

44 45 46 47 48 49 50

Game by Game - Partitura - p. 10

56

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.

Pand.
e Tri.

Cowb. e
Quicx.

Bat.

57 58 59 60 61 62

Game by Game - Partitura - p. 11

62

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.

Pand.
e Tri.

Cowb. e
Queix.

Bat.

63 64 65 66

Genevieve (Opus 588). Ano: 2008

Genevieve

Glauber Santiago

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff begins with a dotted quarter note, followed by eighth and quarter notes. The bass line in the bottom staff consists of quarter and eighth notes.

5

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff continues from the first system. A repeat sign is present at the end of the system, followed by a double bar line and a final cadence.

10

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff features a sequence of eighth and quarter notes. The bass line in the bottom staff continues with quarter and eighth notes.

15

The fourth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff includes a sixteenth-note triplet. The bass line in the bottom staff continues with quarter and eighth notes.

20

The fifth system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The time signature is common time (C). The melody in the top staff concludes with a quarter note and a whole rest. The bass line in the bottom staff concludes with a quarter note and a whole rest. The system ends with a double bar line.

Glaublue (Opus 189). Ano: 1995

Standard 15

Glaublue

Glauber Lúcio Alves Santiago
em 1995

The musical score for 'Glaublue' is written in 4/4 time and consists of three staves. The key signature has two flats (Bb and Eb). The first staff contains the following chords: Bb, Eb7, Bb, F7, Fm7, and Bb7. The second staff contains: Eb, Bb7, Eb7, Bb, and G7. The third staff contains: Cm7, F7, and Bb. A triplet of eighth notes is indicated in the second staff.

Gratidão e louvor (Opus 205). Ano: 1995

Gratidão e Louvor

Glauber Lúcio Alves Santiago

Em⁷ Am⁷ Em⁷ Am⁷ Em⁷ Am⁷ Cmaj⁷ Bm⁷ Am⁷ B⁷([♯]9)

A Em⁷ Am⁷ Em⁷ ³Am⁷ Gmaj⁷ F[♯]7 ³ F¹³ D/D[♯]

Em⁷ Am⁷ Em⁷ Am⁷ G[♯]m⁷ Gmaj⁷ Cmaj⁷ B⁷([♯]9) Em⁷

B Am⁷ A⁷(^b5) Gmaj⁷ Cmaj⁷ F[♯]m⁷(^b5) B⁷([♯]9) E/D[♯] F/E

Am⁷ A⁷(^b5) Gmaj⁷ Cmaj⁷ F[♯]m⁷(^b5) Gmaj⁷ Am⁷ B⁷([♯]9)

A Em⁷ Am⁷ Em⁷ Am⁷ Em⁷ Am⁷ F¹³ D/D[♯]

Em⁷ Am⁷ Em⁷ Am⁷ F[♯]m⁷(^b5) B⁷([♯]9) Em⁷ B⁷([♯]9)

Em⁷ Am⁷ Em⁷ Am⁷ Em⁷ Am⁷ Cmaj⁷ Bm⁷ Am⁷ B⁷([♯]9)

Gratidão e Louvor

B

The musical score consists of four staves in the key of D major. The first staff begins with a box labeled 'B'. The chords and notes are as follows:

- Staff 1: Am⁷ (triplet), A^{b7}(^{b5}), Gmaj⁷ (triplet), Cmaj⁷, F[#]m⁷(^{b5}) (triplet), B⁷(^{#9}) (triplet), E/D[#], F/E.
- Staff 2: Am⁷ (triplet), A⁷(^{b5}) (triplet), Gmaj⁷ (triplet), Cmaj⁷ (triplet), F[#]m⁷(^{b5}) (triplet), Gmaj⁷ (triplet), Am⁷ (triplet), B⁷(^{#9}) (triplet).
- Staff 3: Em⁷, Am⁷, Em⁷, Am⁷, Em⁷, Am⁷, Cmaj⁷, Bm⁷, Am⁷, B⁷(^{#9}).
- Staff 4: Em⁷, Am⁷, Em⁷, Am⁷, Em⁷, Am⁷, Cmaj⁷, Bm⁷, Am⁷, B⁷(^{#9}).

Fade out

Gratidão e louvor

Por Glauber Santiago

Óh, Deus! Vamos te agradecer
Pelo brilho do dia,
Pelo sol da manhã.

Nos céus, na terra e no mar
Vejo a tua glória,
Vejo o teu amor.

Vamos agradecer
Pelo que fez por nós
Vamos te agradecer
Pela vida.

Somos teu povo
E não abrimos mão
Dê te louvar
Com todo o coração
Com a natureza
Fazemos um coro,
Um coro de agradecimento
A Deus.

Óh, Deus! Vamos te agradecer
Por ter dado teu filho
Por amor à nós.
Tantos motivos tão belos
Nós temos pra te agradecer.

Grato pela liberdade (Opus 14). Ano: 1989

Grato Pela Liberdade

Glauber Lúcio Alves Santiago

Am7 CMaj7 Am7 CMaj7

Am7 CMaj7

Am7 CMaj7

FMaj7 Bm7(b5)

B^bM9 Am7

FMaj7 Fm7 B^b9

Em7 Am7 A7/E^b

Dm7 F/G G13(b9)

Gm7 C9 C7(b9) 3
 FMaj7 Fm7 Bb9
 C9 D9 Am7
 CMaj7 Am7
 CMaj7 A9 FMaj7
 Bm7(b5) Esus4 E7
 Am7 D9 Am7 D9 Am7

This page contains seven staves of musical notation in treble clef. The first staff begins with a Gm7 chord and features a melodic line with a triplet of eighth notes. The second staff starts with FMaj7 and includes a complex melodic passage with many accidentals. The third staff has a C9 chord and a melodic line with a repeat sign. The fourth staff begins with CMaj7 and has a melodic line with a sharp sign. The fifth staff starts with CMaj7 and includes a melodic line with a sharp sign. The sixth staff begins with Bm7(b5) and features a melodic line with a sharp sign. The seventh staff starts with Am7 and includes a melodic line with a sharp sign.

Hipofrígio Plaga Deuteri (12 Duetos para Trompetas: 01) (Opus 49). Ano: 1991

1º Hipofrígio Plaga Deuteri

Glauber L. A. Santiago

10/04/91

♩ = 108

The musical score is written for two staves (treble and bass clefs) in 5/4 time. It consists of five systems of music. The first system starts with a tempo marking of ♩ = 108. The second system continues the melodic line. The third system features a complex rhythmic pattern with rests and slurs. The fourth system includes triplets and a change in time signature to 6/4. The fifth system starts with a tempo marking of ♩ = 160 and a change in time signature to 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

♩ = 160

♩ = 80

The musical score is arranged in five systems. The first system contains two staves for the trumpets, with a tempo marking of ♩ = 80. The first four measures of this system are marked with a '7' above the staff, indicating a seven-measure rest. The fifth measure is the start of the duet. The second system consists of two staves, likely for piano accompaniment, with the right hand playing a rhythmic pattern of eighth and sixteenth notes. The third system continues the piano accompaniment with a similar rhythmic pattern. The fourth system shows the piano accompaniment with a more complex rhythmic pattern, including a triplet. The fifth system concludes the piece with a final cadence, featuring a whole note chord in the right hand and a half note chord in the left hand.

Homenagem ao ar desflogisticado (Standard 02) (Opus 176). Ano: 1995

Homenagem ao ar desflogisticado

Standard 2

Glauber Lúcio Alves Santiago

17/06/95 18:15

The musical score is written in 4/4 time and consists of seven staves of music. The melody is primarily composed of quarter and eighth notes. The chords are indicated above the notes.

Staff 1: Chords: F#m7(b5) Bb7 CMaj7 F#m7(b5) Bb7 CMaj7

Staff 2: Chords: F#m7(b5) Bb7 CMaj7. First ending: F#m7(b5) Bb7 Gm7 C7. Second ending: F#m7(b5) Bb7 CMaj7.

Staff 3: Chords: F#m7(b5) B7 EMaj7 F#m7(b5) B7 EMaj7

Staff 4: Chords: FMaj7 EMaj7 FMaj7

Staff 5: Chords: F#m7(b5) Bb7 CMaj7 F#m7(b5) Bb7 CMaj7

Staff 6: Chords: F#m7(b5) Bb7 CMaj7 F#m7(b5) Bb7 CMaj7

I Samuel 2:34-35 (Opus 66). Ano: 1991

I Samuel 2:34-35

Música: Glauber Santiago

M.M. ♩ = c. 90
CA^bmaj7G^bmaj7G dim A^bmaj7

A dim

Harpa

Cello

Bass

Ser-te - á por si - nal o que so - bre - vi - rá a teus dois fi - lhos, a Hof -

B^bmaj7

G7(b9)

C7

Bm7

Am7

Gm7

4

Pno.

Vlc.

Cb.

ni e Fi - nei - as: am - bos mor - re - rão no mes - mo

B \flat m(maj7) D \flat m(maj7) Cm7 D \flat m(maj7) Cm7 F/C D $^+$ D \sharp dim E \flat maj7

7

di - a. Sus - ci-ta-rei pa-ra mim um sa - cer-

Pno.

Vlc.

Cb.

A \flat maj7 Am7 Bm7 Cmaj7 Dmaj7 Emaj7 F F \sharp maj9

11

do - te fi-el, que pro-ce-de - rá se - gun-do o que te - nho no co - ra - ção e na men - te; ___ e -

Pno.

Vlc.

Cb.

E/A

E^bmaj7/G

E/A

14



di - fi - car - lhe - ei u - ma ca - sa es - tá - vel, e an - da -

Pno.

Vlc.

Cb.

E^bmaj7/GF/E^b

A/E

B^b/E^b

16



rá e - le dian - te do meu un - gi - do pa - ra sem - pre.

Pno.

Vlc.

Cb.

Ilhas e Águas (Opus 124). Ano: 1993

Islands and waters

For Saxophone quartet

Glauber Santiago

• = 105

Soprano saxophone 1

Alto saxophone 2

Tenor saxophone 1

Tenor saxophone 2

mf

mf

mf

mf

6

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

f

f

f

f

12

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

Islands and waters - page 2

18

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

mp

mp

p

p

25

To Coda Θ

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

f

f

f

f

30

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

Islands and waters - page 3

34 1

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

38 2 D.S. al Coda

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

41 Coda rit.

sop. sax. 1

alt. sax. 2

ten. sax. 1

ten. sax. 2

mp *f*

I'll remember Glauber (Opus 190). Ano: 1995

I'll Remember Glauber

Standard 10

Glauber Lúcio Alves Santiago
em 1995

The musical score is written in G major (one sharp) and 4/4 time. It consists of 12 staves of music. The chords and melodic lines are as follows:

- Staff 1: G Maj7
- Staff 2: Eb Maj7
- Staff 3: Am7, D7, Em7, A7
- Staff 4: Am7, D7, G6, F7
- Staff 5: Bb Maj7, Dm7, Cm7, F7
- Staff 6: Bb Maj7, Dm7, Cm7, F7
- Staff 7: Fm7, Bb7, Eb Maj7, Cm7
- Staff 8: Gm7, C7, BMaj7, Am7, D7
- Staff 9: G Maj7
- Staff 10: Eb Maj7
- Staff 11: Am7, D7, Em7, A7
- Staff 12: Am7, D7, G6

Ilustre Zabumba (Opus 528). Ano: 2002

Ilustre Zabumba

Glauber Santiago

Trumpet in B \flat 1
 Trumpet in B \flat 2
 Trumpet in B \flat 3
 Trumpet in B \flat 4
 Piano
 Contrabaixo
 Percussion 1
 (triangle, suspended crash and crotales)
 Percussion 2
 (shaker, cabasa and tambourine)
 Zabumba
 Drum set

1 2 3 4 5 6 7 8 9

Illustrious Zabumba - page 2

10

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

- tpt. 1:** Trumpet 1, melodic line with accents.
- tpt. 2:** Trumpet 2, rests until measure 16, then enters with a melodic phrase marked *mf*.
- tpt. 3:** Trumpet 3, rests throughout.
- tpt. 4:** Trumpet 4, rhythmic accompaniment with accents.
- pn.:** Piano, harmonic accompaniment with chords *B^b/C*, *A^b/C*, *C7*, and *B^b/C*.
- bx.:** Bassoon, rhythmic accompaniment with accents.
- perc. 1:** Percussion 1, rests until measure 16, then plays a *suspended crash* marked *p*.
- perc. 2:** Percussion 2, plays a *shaker* pattern starting in measure 12.
- zab.:** Zabumba, rhythmic accompaniment.
- d. s.:** Drums, plays *hi-hat with foot* (marked *mf*) and *closed hi-hat* (marked *side*) starting in measure 12.

Measures 10 through 17 are indicated at the bottom of the score.

Illustrious Zabumba - page 3

18

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

18 19 20 21 22 23 24

crotales

tambourine

bass drum

snare

B^b/C *A^b/C* *C7(#11)*

f *f* *mf* *f*

The musical score is for a jazz ensemble. It features four trumpets (tpt. 1-4), piano (pn.), bass (bx.), and a drum set (perc. 1, 2, zab., d. s.). The key signature is one sharp (F#), and the time signature is 4/4. The score starts at measure 18 and ends at measure 24. The piano part includes chords Bb/C, Ab/C, and C7(#11). The percussion parts include crotales, tambourine, and a bass drum/snare pattern. Dynamics include forte (f), mezzo-forte (mf), and accents (>).

Illustrious Zabumba - page 4

25

tpt. 1 *mp*

tpt. 2 *mp*

tpt. 3 *mp*

tpt. 4 *mp*

pn. *mp* F7(#11) G7/C

bx. *mp*

perc. 1 *mp* triangle closed triangle opened

perc. 2 *mp*

zab. *mp*

d. s. *mp*

25 26 27 28 29 30 31

Illustrious Zabumba - page 5

32 ♩ = 80

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

F7(♭11) G7/C

p *f* *p* *f* *p* *f* *p* *f*

cabasa

opened hi-hat

closed or with sticks *mp*

32 33 34 35 36 37 38 39 40

Illustrious Zabumba - page 6

41

rit. $\text{♩} = 120$

tpt. 1 *pp*

tpt. 2 *pp* *mf*

tpt. 3 *pp* *mf*

tpt. 4 *f*

pn.

bx.

perc. 1 *f* *mf*

perc. 2

zab.

d. s.

41 42 43 44 45 46 47 *f* *mf* 48 49 50 51 52

Illustrious Zabumba - page 7

53

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

53 54 55 56 57 58 59 60 61 62 63 64

Illustrious Zabumba - page 8

65

tpt. 1
 tpt. 2
 tpt. 3
 tpt. 4
 pn.
 bx.
 perc. 1
 perc. 2
 zab.
 d. s.

65 66 67 68 69 70 71 72 73 74

p *f* *p* *f* *p* *f*

Illustrious Zabumba - page 9

75

tpt. 1 *p* *rit.* $\text{♩} = 100$

tpt. 2 *p*

tpt. 3 *p*

tpt. 4

pn. *f*

bx.

perc. 1

perc. 2

zab.

d. s.

75 76 77 78 79 80 81 82 83 84

Illustrious Zabumba - page 10

85 *molto rit.* $\text{♩} = 100$ *accel.*

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

85 86 87 88 89 90 91 92 93 94

Illustrious Zabumba - page 11

95 $\bullet = 160$

tpt. 1 *f*

tpt. 2 *f*

tpt. 3 *f*

tpt. 4 *f*

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

95 96 97 98 99 100 101 102 103 104

Illustrious Zabumba - page 12

105

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

105 106 107 108 109 110 111 112 113 114

Detailed description: This is a page of a musical score for a band. It contains ten staves. The first four staves are for trumpets (tpt. 1-4), each in a treble clef. The fifth staff is for piano (pn.), with a grand staff (treble and bass clefs). The sixth staff is for bassoon (bx.) in a bass clef. The seventh and eighth staves are for percussion (perc. 1 and 2), each with a single line. The ninth staff is for zabumba (zab.) with a single line. The tenth staff is for double bass (d. s.) with a single line. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. Measures 105-114 are shown. The trumpets play melodic lines with various articulations. The piano provides harmonic support with chords and moving lines. The bassoon plays a steady eighth-note accompaniment. The percussionists play rhythmic patterns. The zabumba and double bass provide a steady bass line.

Illustrious Zabumba - page 13

115

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

115 116 117 118 119 120 121 122 123

Detailed description: This is a page of a musical score for the piece 'Illustrious Zabumba'. The page is numbered 13 and contains measures 115 through 123. The score is arranged in a multi-staff format. At the top, there are four staves for trumpets, labeled 'tpt. 1' through 'tpt. 4'. Below these are staves for piano ('pn.'), bassoon ('bx.'), two percussionists ('perc. 1' and 'perc. 2'), zabumba ('zab.'), and double bass ('d. s.'). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The double bass part features a complex, rhythmic pattern of eighth and sixteenth notes. The percussion parts are mostly rests, with some specific rhythmic markings. The zabumba part consists of a simple, steady eighth-note pattern. The piano part has a bass line with chords. The brass parts have various melodic and rhythmic lines, including some sixteenth-note passages.

Illustrious Zabumba - page 14

124

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

124 125 126 127 128 129 130 131 132 133 134

Detailed description: This is a page of a musical score for the piece 'Illustrious Zabumba'. The page is numbered 14 and contains measures 124 through 134. The score is arranged for a large ensemble. At the top, there are four trumpet parts (tpt. 1, 2, 3, 4) in treble clef. Below them is the piano (pn.) part, consisting of a grand staff with treble and bass clefs. The bass (bx.) part is in bass clef. There are two percussion parts (perc. 1 and perc. 2) shown as empty staves. The zabumba (zab.) part is in bass clef and features a simple rhythmic pattern of quarter notes. The double bass (d. s.) part is in bass clef and features a complex, fast-moving rhythmic pattern. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The page number 124 is written above the first measure of the trumpet parts.

Illustrious Zabumba - page 15

135 *rit.* $\bullet = 120$

tpt. 1

tpt. 2

tpt. 3

tpt. 4

pn.

bx.

perc. 1

perc. 2

zab.

d. s.

135 136 137 138 139 140 141 142 143

Illustrious Zabumba - page 16

144

tpt. 1 *sempre cresc.*

tpt. 2 *sempre cresc.*

tpt. 3 *sempre cresc.*

tpt. 4 *sempre cresc.*

pn. *sempre cresc.* D7/F# G D7/F# G

bx. *sempre cresc.*

perc. 1 *sempre cresc.*

perc. 2 *sempre cresc.*

zab. *sempre cresc.*

d. s.

144 145 146 147 148 149 150

Illustrious Zabumba - page 17

151 ^H

tpt. 1 *ff*

tpt. 2 *ff*

tpt. 3 *ff*

tpt. 4 *ff*

pn. *ff*

bx.

perc. 1 *ff*

perc. 2 *ff*

zab. *ff*

d. s. *ff* crash

151 152 153 154 155 156 157

Ilustre Zabumba

PARA QUARTETO DE TROMPETES e ORQUESTRA

Glauber Santiago
São Carlos 2001

$\text{♩} = 80$

Trompete (Bb) 1
 Trompete (Bb) 2
 Trompete (Bb) 3
 Trompete (Bb) 4
 Flautas 1
 Flautas 2
 Clarinete (Bb)
 Saxofone alto 1
 Saxofone alto 2
 Trombone 1
 Trombone 2
 Tuba
 Percussão 1
 (Triângulo, Prato suspenso e Crótalo)
 Persussão 2
 (Afoxé, Cabasa e Pandeiro)
 Zabumba
 Bateria
 Tímpano
 Xilofones 1
 Xilofones 2
 Vibrafone e Glockenspiel
 Violino
 Violoncelo e Contrabaixo

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 2

Musical score for the first system of 'Ilustre Zabumba'. The score is for a trumpet quartet and orchestra. It consists of nine staves: Trp. 1, Trp. 2, Trp. 3, Trp. 4, Cl. (Clarinete), S. A. 1 (Saxo Alto 1), Vib. e Glock (Vibrafone e Glockenspiel), Vli. (Violino), and Vc. e Cb. (Violoncelo e Contrabaixo). The key signature has two sharps (F# and C#), and the time signature is 2/4. The first staff (Trp. 1) starts with a half note G4, followed by a half rest, then a half note G#4. The dynamic marking is *ppp* with a crescendo line leading to *f*. The second staff (Trp. 2) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The third staff (Trp. 3) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The fourth staff (Trp. 4) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The fifth staff (Cl.) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The sixth staff (S. A. 1) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The seventh staff (Vib. e Glock) starts with a half note G4, followed by a half note G4. The dynamic marking is *f*. The eighth staff (Vli.) starts with a half note G2, followed by a half note G2. The dynamic marking is *f*. The ninth staff (Vc. e Cb.) starts with a half note G2, followed by a half note G2. The dynamic marking is *f*. There are hairpins (crescendo and decrescendo) under the strings.



Musical score for the second system of 'Ilustre Zabumba'. It consists of five staves: Trp. 1, Trp. 4, Trb. 2 (Tromba 2), Tb. (Tromba), and Zab. (Zabumba). The key signature has two sharps (F# and C#), and the time signature is 2/4. The first staff (Trp. 1) starts with a half note G4, followed by a half note G4. The dynamic marking is *mf*. The second staff (Trp. 4) starts with a half note G4, followed by a half note G4. The dynamic marking is *mf*. The third staff (Trb. 2) starts with a half note G4, followed by a half note G4. The dynamic marking is *mf*. The fourth staff (Tb.) starts with a half note G4, followed by a half note G4. The dynamic marking is *mf*. The fifth staff (Zab.) starts with a half note G4, followed by a half note G4. The dynamic marking is *mf*. There is a circled 'A' above the first staff with a tempo marking of $\bullet = 100$. There are accents (>) over several notes in the first four staves. The Zab. staff has the instruction 'aberto' above it.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 3

Trp. 1

Trp. 4

Trb. 2

Tb.

Perc. 2

Zab.

Bat.

foxé

chimbau pé

mf

Trp. 1

Trp. 2

Trp. 4

Cl.

S. A. 1

S. A. 2

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

mf

mf

mf

mf

prato suspenso

p

chimbau fechado

caixa borda

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 5

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

The musical score is arranged in a standard orchestral format. The top section consists of four trumpet parts (Trp. 1-4) in G major, followed by two flute parts (Fl. 1-2) which are silent. The woodwind section includes a clarinet (Cl.) and two saxophone parts (S. A. 1-2). The brass section features two trombone parts (Trb. 1-2) and a tuba (Tb.). The percussion section includes a snare drum (Perc. 1), a tambourine (Perc. 2), a zabumba (Zab.), and a bongo (Bat.). The timpani (Timp.) is silent. The keyboard section includes two xylophone parts (Xil. 1-2) which are silent, a vibraphone and glockenspiel (Vib. e Glock), a violin (Vli.), and a viola and cello (Vc. e Cb.). The score is written in 4/4 time and features a variety of rhythmic patterns and melodic lines.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 6

B

Trp. 1 *mp*

Trp. 2 *mp*

Trp. 3 *mp*

Trp. 4 *mp*

Fl. 1 *mp*

Fl. 2 *mp*

Cl. *mp*

S. A. 1 *mp*

S. A. 2 *mp*

Trb. 1 *mp*

Trb. 2 *mp*

Tb. *mp*

Perc. 1 *mp* triângulo fechado
triângulo aberto

Perc. 2 *mp* cabasa

Zab. *mp*

Bat. *mp*

Timp. *mp*

Xil. 1 *mp*

Xil. 2 *mp*

Vib. e Glock *mp*

Vli. *mp*

Vc. e Cb. *mp*

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 7

Musical score for Ilustre Zabumba, page 7, featuring a trumpet quartet and orchestra. The score is written for the following instruments:

- Trp. 1
- Trp. 2
- Trp. 3
- Trp. 4
- Fl. 1
- Fl. 2
- Cl.
- S. A. 1
- S. A. 2
- Trb. 1
- Trb. 2
- Tb.
- Perc. 1
- Perc. 2
- Zab.
- Bat.
- Timp.
- Xil. 1
- Xil. 2
- Vib. e Glock
- Vli.
- Vc. e Cb.

The score is written in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one flat (B-flat). The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 8

This musical score is for the piece "Ilustre Zabumba" by Ilustre Zabumba, arranged for a trumpet quartet and orchestra. The score is on page 8 and features the following instruments and parts:

- Trp. 1, 2, 3, 4:** Four trumpet parts, each with a treble clef and a key signature of one sharp (F#). They play a melodic line with dynamic markings of *p* (piano) and *f* (forte).
- Fl. 1, 2:** Two flute parts, each with a treble clef and a key signature of two flats (Bb). They play a melodic line with dynamic markings of *p* and *f*.
- Cl.:** Clarinet part, treble clef, key signature of one sharp (F#). It plays a melodic line with dynamic markings of *p* and *f*.
- S. A. 1, 2:** Two soprano saxophone parts, treble clef, key signature of two sharps (D#). They play a melodic line with dynamic markings of *p* and *f*.
- Trb. 1, 2:** Two trombone parts, bass clef, key signature of two flats (Bb). They play a rhythmic line with dynamic markings of *p* and *f*.
- Tb.:** Tuba part, bass clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*.
- Perc. 1, 2:** Two percussion parts. Perc. 1 includes a snare drum part with dynamic markings of *p* and *f*. Perc. 2 includes a cymbal part with dynamic markings of *p* and *f*.
- Zab.:** Zabumba part, bass clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*. The instruction "chumbau aberto" is written below the staff.
- Bat.:** Bass drum part, bass clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*.
- Timp.:** Timpani part, bass clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*.
- Xil. 1, 2:** Two xylophone parts, treble clef, key signature of two flats (Bb). They play a rhythmic line with dynamic markings of *p* and *f*.
- Vib. e Glock:** Vibraphone and Glockenspiel part, treble clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*.
- Vli.:** Violin part, treble clef, key signature of two flats (Bb). It plays a melodic line with dynamic markings of *p* and *f*.
- Vc. e Cb.:** Violoncello and Contrabass part, bass clef, key signature of two flats (Bb). It plays a rhythmic line with dynamic markings of *p* and *f*.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 9

Ⓢ = 80

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab. *fechado ou vareta*

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 10

rit. $\bullet = 120$

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Perc. 1

Zab.

D

Trp. 2

Trp. 3

Trp. 4

Perc. 1

mf

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Perc. 1

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 12

Trp. 1 **E** *ff*

Trp. 2 *ff*

Trp. 3 *ff*

Trp. 4 *ff*

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

The musical score is arranged in a standard orchestral format. The top section contains the four trumpet parts (Trp. 1-4), each starting with a dynamic marking of *ff*. Trp. 1 has a key signature change to E major at the beginning. Below the trumpets are the woodwinds: Flute 1 and 2, Clarinet, and Saxophones A1 and A2. The brass section includes Trombones 1 and 2, and Tuba. The percussion section consists of Percussion 1, Percussion 2, Zabumba, and Snare Drum (Bat.). The timpani (Timp.) part is in the bass clef. The keyboard section includes Xylophone 1 and 2, Vibraphone and Glockenspiel (Vib. e Glock), Violin (Vli.), and Violoncello/Double Bass (Vc. e Cb.). The score shows a melodic line for the trumpets and a rhythmic accompaniment for the percussion and strings.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 13

Trp. 1
 Trp. 2
 Trp. 3
 Trp. 4
 Fl. 1
 Fl. 2
 Cl.
 S. A. 1
 S. A. 2
 Trb. 1
 Trb. 2
 Tb.
 Perc. 1
 Perc. 2
 Zab.
 Bat.
 Timp.
 Xil. 1
 Xil. 2
 Vib. e Glock
 Vli.
 Vc. e Cb.

Musical score for *Ilustre Zabumba*, page 13. The score is for a trumpet quartet and orchestra. It features 18 staves: Trp. 1-4, Fl. 1-2, Cl., S. A. 1-2, Trb. 1-2, Tb., Perc. 1-2, Zab., Bat., Timp., Xil. 1-2, Vib. e Glock, Vli., and Vc. e Cb. The music is in 2/4 time with a key signature of two flats. Dynamics range from forte (*f*) to piano (*p*).

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 14

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 15

This page contains the musical score for the 15th page of "Ilustre Zabumba" for a trumpet quartet and orchestra. The score is arranged in a system with 18 staves. The instruments and their parts are as follows:

- Trp. 1:** Trumpet 1, Treble clef, starting with a rest and then playing a melodic line with accents.
- Trp. 2:** Trumpet 2, Treble clef, playing a rhythmic pattern of eighth notes.
- Trp. 3:** Trumpet 3, Treble clef, playing a rhythmic pattern of eighth notes.
- Trp. 4:** Trumpet 4, Treble clef, starting with a rest and then playing a melodic line.
- Fl. 1:** Flute 1, Treble clef, starting with a rest and then playing a melodic line.
- Fl. 2:** Flute 2, Treble clef, starting with a rest and then playing a melodic line.
- Cl.:** Clarinet, Treble clef, playing a rhythmic pattern of eighth notes.
- S. A. 1:** Saxophone Alto 1, Treble clef, playing a rhythmic pattern of eighth notes.
- S. A. 2:** Saxophone Alto 2, Treble clef, playing a rhythmic pattern of eighth notes.
- Trb. 1:** Trombone 1, Bass clef, starting with a rest and then playing a melodic line.
- Trb. 2:** Trombone 2, Bass clef, starting with a rest and then playing a melodic line.
- Tb.:** Trombone, Bass clef, starting with a rest and then playing a melodic line.
- Perc. 1:** Percussion 1, playing a rhythmic pattern of eighth notes.
- Perc. 2:** Percussion 2, playing a rhythmic pattern of eighth notes.
- Zab.:** Zabumba, playing a rhythmic pattern of eighth notes.
- Bat.:** Batucada, playing a rhythmic pattern of eighth notes.
- Timp.:** Timpani, Bass clef, playing a rhythmic pattern of eighth notes.
- Xil. 1:** Xilofone 1, Treble clef, playing a rhythmic pattern of eighth notes.
- Xil. 2:** Xilofone 2, Treble clef, playing a rhythmic pattern of eighth notes.
- Vib. e Glock:** Vibraphone and Glockenspiel, Treble clef, playing a rhythmic pattern of eighth notes.
- Vli.:** Viola, Treble clef, playing a rhythmic pattern of eighth notes.
- Vc. e Cb.:** Violoncello and Contrabasso, Bass clef, playing a rhythmic pattern of eighth notes.

The score includes various musical notations such as rests, notes, stems, beams, and accents. Dynamic markings like *f* (forte) and *p* (piano) are present. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 16

rit.

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

p

3

Detailed description: This is a page of a musical score for a trumpet quartet and orchestra. The score is written for 16 parts: four trumpets (Trp. 1-4), two flutes (Fl. 1-2), a clarinet (Cl.), two saxophones (S. A. 1-2), three trombones (Trb. 1-3), a tuba (Tb.), two percussionists (Perc. 1-2), a zabumba (Zab.), a baton (Bat.), a timpani (Timp.), two xylophones (Xil. 1-2), vibraphone and glockenspiel (Vib. e Glock), a violin (Vli.), and a viola and cello (Vc. e Cb.). The music is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings such as accents (>) and piano (p). A 'rit.' (ritardando) marking is present above the first measure. A triplet of eighth notes is marked with a '3' above it in the fourth measure of the first trumpet part. The score is arranged in a standard orchestral layout with staves grouped by instrument family.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 17

F $\text{♩} = 100$

Trp. 1 *p*

Trp. 2 *p*

Trp. 1

Trp. 2

Trp. 3 *p*

Trp. 4

Trp. 1

Trp. 2 *mf*

Trp. 4

Perc. 1

molto rit.

G $\text{♩} = 100$

Trp. 1 *mf*

Trp. 3 *mf*

Trb. 1 *mf*

Trb. 2 *mf*

Tb. *mf*

Perc. 1 *p*

Perc. 2 *mf*

Zab. *mf*

Timp. *mf*

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 18

Musical score for Ilustre Zabumba, page 18, featuring a trumpet quartet and an orchestra. The score is written in 4/4 time and includes the following instruments and parts:

- Trp. 1
- Trp. 2
- Trp. 3
- Trp. 4
- Fl. 1
- Fl. 2
- Cl.
- S. A. 1
- S. A. 2
- Trb. 1
- Trb. 2
- Tb.
- Perc. 1
- Perc. 2
- Zab.
- Bat.
- Timp.
- Xil. 1
- Xil. 2
- Vib. e Glock
- Vli.
- Vc. e Cb.

The score includes dynamic markings such as *mf* (mezzo-forte) and accents (>). The key signature is one flat (B-flat major or F major), and the time signature is 4/4. The score is divided into four measures, with various musical notations including notes, rests, and articulation marks.

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 19

This page contains the musical score for the piece "Ilustre Zabumba" for a trumpet quartet and orchestra. The score is arranged in a system of staves, with each instrument or section having its own line. The key signature is one flat (B-flat), and the time signature is 4/4. The score is marked with a forte (*f*) dynamic throughout.

The instruments and sections included are:

- Trp. 1 (Trumpet 1)
- Trp. 2 (Trumpet 2)
- Trp. 3 (Trumpet 3)
- Trp. 4 (Trumpet 4)
- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Cl. (Clarinet)
- S. A. 1 (Soprano Saxophone 1)
- S. A. 2 (Soprano Saxophone 2)
- Trb. 1 (Trombone 1)
- Trb. 2 (Trombone 2)
- Tb. (Tuba)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)
- Zab. (Zabumba)
- Bat. (Bateria)
- Timp. (Timpales)
- Xil. 1 (Xilofone 1)
- Xil. 2 (Xilofone 2)
- Vib. e Glock (Vibrafone e Glockenspiel)
- Vli. (Violino) - marked *> arco*
- Vc. e Cb. (Violoncello e Contrabaixo)

The score features complex rhythmic patterns, including syncopation and accents, particularly in the trumpet and woodwind parts. The percussion section includes a prominent Zabumba part with a steady, rhythmic accompaniment. The string section provides a harmonic and rhythmic foundation, with the violin playing *arco* (bowed).

Ilustre Zabumba - PARA QUARTETO DE TROMPETES e ORQUESTRA - pg. 20

Ⓜ

Trp. 1

Trp. 2

Trp. 3

Trp. 4

Fl. 1

Fl. 2

Cl.

S. A. 1

S. A. 2

Trb. 1

Trb. 2

Tb.

Perc. 1

Perc. 2

Zab.

Bat.

Timp.

Xil. 1

Xil. 2

Vib. e Glock

Vli.

Vc. e Cb.

prato de ataque

IMAGEM E SONZEIRA XX-6-2001
COMPOSIÇÃO CONJUNTA

PARTICIPE COMO UM DOS COMPOSITORES DESTA MÚSICA QUE SERÁ APRESENTADA NO FESTIVAL "IMAGEM E SONZEIRA": ACRESCENTE DE 1 A 4 COMPASSOS, COM UMA MELODIA, CIFRA OU ALGUM INDICATIVO DOS SONS QUE POSSAM PREENCHER-LA. COLOQUE SEU NOME NA OUTRA FOLHA, DÊ UMA SUGESTÃO DE TÍTULO E SUA OPINIÃO E SUGESTÃO.

The image shows a handwritten musical score on ten staves. The notation includes notes, rests, and various guitar chords. The chords are written in blue ink and include: Db Maj7, C7(#9), F7+9, Dm7, F7+ Mixdóio, Eb/F, Bb7+, and Abalt. There are also some handwritten annotations like '4x9' and '3'. The score is written in a 4/4 time signature. The bottom two staves are empty.

IMAGEM E SOMZEIRA XX-6-2004

NOME DO COMPOSITOR PARTICIPANTE

GLAUBER SANTIAGO
 Chico Simões
 ANA LUIZA
 FABIO COGNIANI / FERNANDO MELLO
 Tatiana Rezende
 J.B.
 Parolo
 FRANKO
 Daniel Graefem
 Luimasa
 Ester Fei

SUGESTÕES DE TÍTULOS

"ZANG ZANG ZARASTRÁS" ou "LIMITES DO INFINITO"

Compuncta Engulposição

CAMBELE

Composição em grupo

OPINIÕES / SUGESTÕES

Sons somSOS
 todosom
 conspiração^{de} (som)

ORGIA TONAL
 RECATA CUMBANTE
 CACAFONIA

Imaginação diferente do meu ser (Opus 146). Ano: 1994

Imaginação diferente do meu ser

Letra e Música: Glauber Santiago
São Carlos 1994

$\text{♩} = 130$

Flauta Soprano

Flauta Alto

Flauta Tenor

Flauta Transversal 1

Flauta Transversal 2

Clarineta (Bb) 1

Clarineta (Bb) 2

Saxofone Alto (Eb) 1

Saxofone Alto (Eb) 2

Saxofone Tenor (Bb)

Trompete (Bb) 1 e 2

Trompete (Bb) 3 e 4

Trombone (C)

Tuba (C)

Clava e Triângulo

Shaker e Cabasa

Timba

Bongô

Bateria

Glockenspiel

Vibrafone

Xilofone Soprano

Xilofone Alto

Xilofone Baixo

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo elétrico

clava

cabasa

caixa

borda

surdo

bumbo

SHILE

SHILE

SHILE

PILL

PILL

PILL

Imaginação diferentes do meu ser

- 2 -

10

Fl. Tr. 1

Fl. Tr. 2

Cl. 1

Cl. 2

S. A. 1

S. A. 2

S. T.

Clv. e Tri

Shk e Cab.

Timb.

Bg.

Bat.

Vib.

Xil. S.

Xil. A.

Xil. B.

Vli. 1

Vli. 2

Vc.

10

Imaginação diferentes do meu ser - 3 -

18 **A**

Fl. Tr. 1
Fl. Tr. 2
Cl. 1
Cl. 2
S. A. 1
S. A. 2
S. T.
Clv. e Tri
Shk e Cab.
Timb.
Bg.
Bat.
Xil. S.
Xil. A.
Xil. B.

Imaginação diferentes do meu ser

- 4 -

26

Fl. S.
Fl. A.
Fl. T.
Fl. Tr. 1
Fl. Tr. 2
Cl. 1
Cl. 2
S. A. 1
S. A. 2
S. T.
Clv. e Tri
Shk e Cab.
Timb.
Bg.
Bat.
Glock.
Vib.
Xil. S.
Xil. A.
Xil. B.

aberto

chimbai

Imaginação diferentes do meu ser

- 5 -

34

Fl. S.
Fl. A.
Fl. T.
Fl. Tr. 1
Fl. Tr. 2
Cl. 1
Clv. e Tri.
Shk e Cab.
Timb.
Bg.
Bat.
Glock.
Vib.
Xil. S.
Xil. A.
Xil. B.
Vc.

triângulo fechado
shaker
SMILE
SMILE
SMILE

The musical score is for a piece titled "Imaginação diferentes do meu ser" (Imagination different from my self), page 5. It features a woodwind section with five flutes (Soprano, Alto, Tenor, Trill 1, Trill 2) and one Clarinet in B-flat. The percussion section includes a Conga and Triangle, Shaker and Cabasa, Timbales, Bongos, and Drums. The keyboard section consists of Glockenspiel, Vibraphone, and three Xylophones (Soprano, Alto, Bass). The string section is represented by a Violoncello (Cello). The score begins at measure 34, marked with a circled 'B'. The woodwinds play a melodic line with eighth and sixteenth notes, often beamed together. The percussion parts provide a rhythmic accompaniment with various patterns and accents. The strings play a steady bass line. The piece is in a key with one sharp (F#) and a common time signature.

Imaginação diferentes do meu ser

- 6 -

42

Fl. S.

Fl. A.

Fl. Tr. 1

Fl. Tr. 2

Cl. 1

Clv. e
Tti

Shk e
Cab.

Timb.

Bg.

Bat.

Glock.

Vib.

Xil. S.

Xil. A.

Xil. B.

Vli. 1

Vli. 2

Vc.

42

The image shows a page of a musical score for a symphony. The title is 'Imaginação diferentes do meu ser' and it is page 6 of a 6-page section. The score is for measures 42 to 49. The instruments listed are Flute (Soprano, Alto, Traverso 1, Traverso 2), Clarinet 1, Clarinet and Bassoon, Shofar and Corn, Timpani, Bass Drum, Glockenspiel, Vibraphone, Xylophone (Soprano, Alto, Bass), and Violins (1, 2) and Cello. The score is in 3/4 time and features a variety of rhythmic patterns and melodic lines. The woodwinds and strings play a complex, layered texture. The percussion includes a steady bass drum and a complex timpani pattern. The xylophone and vibraphone provide a rhythmic accompaniment. The violins and cello play a melodic line with a strong rhythmic pulse. The score is written in a standard musical notation with a key signature of one flat and a common time signature.

Imaginação diferentes do meu ser

- 8 -

58

Fl. S.

Fl. A.

Fl. T.

Fl. Tr. 1

Fl. Tr. 2

Cl. 1

Cl. 2

S. A. 1

S. A. 2

S. T.

Ttp. 1 e 2

Ttp. 3 e 4

Trib.

Tub.

Chr. e Tri.

Shk e Cab.

Timb.

Bg.

Bat.

Glock.

Vib.

Xil. S.

Xil. A.

Xil. B.

Pn.

Vli. 1

Vli. 2

Vc.

Bx.

Re - bual glu - i - sul si - vu - a ó - gaish - nés. Re - bual glu - i - sul si - vu - a ó...

Imaginação diferentes do meu ser

- 9 -

66

Fl. S.
Fl. A.
Fl. T.
Fl. Tr. 1.
Fl. Tr. 2.
Cl. 1.
Cl. 2.
S.A. 1.
S.A. 2.
S. T.
Tup. 1 e 2.
Tup. 3 e 4.
Tub.
Cim. e
Tm.
Shk. e
Cab.
Timb.
Bg.
Bat.
Glock.
Vib.
Xil. S.
Xil. A.
Xil. B.
Pn.
Vl. 1.
Vl. 2.
Ve.
Bx.

COM SUZUINA

66

Imaginação diferentes do meu ser

- 10 -

74

Fl. S.
Fl. A.
Fl. T.
Fl. Tr. 1.
Fl. Tr. 2.
Cl. 1.
Cl. 2.
S. A. 1.
S. A. 2.
S. T.
Ttp. 1 e 2.
Ttp. 3 e 4.
Trb.
Tub.
Chr. e Tri.
Shk e Cab.
Timp.
Bg.
Bat.
Glock.
Vib.
Xil. S.
Xil. A.
Xil. B.
Pn.
Vli. 1.
Vli. 2.
Vc.
Bs.

Imaginação diferentes do meu ser

- 11 -

This page of a musical score, numbered 82, features a variety of instruments and parts. The woodwind section includes Flutes (Fl. S., Fl. A., Fl. T., Fl. Tr. 1, Fl. Tr. 2), Clarinets (Cl. 1, Cl. 2), Saxophones (S.A. 1, S.A. 2, S.T.), and Trumpets (Tup. 1 e 2, Tup. 3 e 4). The brass section consists of Trombones (Trb.), Tubas (Tub.), and a pair of Cymbals and Triangles (Cyr. e Tri). The percussion section includes Snare Drum (Shk e Cab.), Tom-toms (Timb.), Bass Drum (Bg.), and Bass Drum (Bat.). The string section includes Glockenspiel (Glock.), Vibraphone (Vib.), Xylophone (Xil. S., Xil. A., Xil. B.), Piano (Pn.), Violins (Vli. 1, Vli. 2), Viola (Vc.), and Bass (Bs.). The score is written in a key signature of one flat and a 4/4 time signature. It begins with a dynamic marking of *p* and includes various musical notations such as slurs, accents, and articulation marks. The page number 82 is printed at the top left and bottom left of the score.

Imaginação diferentes do meu ser

- 12 -

90

Fl. S.
Fl. A.
Fl. T.
Fl. Tr. 1
Fl. Tr. 2
Cl. 1
Cl. 2
S. A. 1
S. A. 2
S. T.
Tpt. 1 e 2
Tpt. 3 e 4
Trb.
Tub.
Cmr. e Tri.
Shk e Cab.
Timb.
Bg.
Bat.
Glock.
Vib.
Xil. A.
Xil. B.
Pn.
Vl. 1
Vl. 2
Vc.
Bx.

Detailed description: This is a page of a musical score for a symphony orchestra. The title is "Imaginação diferentes do meu ser" and it is page 122. The score is for measures 90 through 96. The instruments listed on the left are: Flute (Soprano, Alto, Tenor, Trill 1, Trill 2), Clarinet (1, 2), Saxophone (Alto 1, Alto 2, Tenor), Trumpet (1 & 2, 3 & 4), Trombone, Tuba, Corn and Trumpet, Shofar and Callot, Timpani, Bass Drum, Glockenspiel, Vibraphone, Xylophone (A, B), Piano, Violin (1, 2), Viola, and Cello. The score features various musical notations including notes, rests, slurs, and dynamic markings. The key signature has one sharp (F#) and the time signature is 4/4. The flute parts have a "Gliss." marking. The piano part has a "90" marking at the beginning of the section.

Imaginação diferentes do meu ser

This page of a musical score, numbered 98, features a variety of instruments. The woodwind section includes five flutes (Fl. S., Fl. A., Fl. T., Fl. Tr. 1, Fl. Tr. 2), two clarinets (Cl. 1, Cl. 2), two saxophones (S.A. 1, S.A. 2), and a soprano saxophone (S.T.). The brass section consists of two trumpets (Tnp. 1 e 2, Tnp. 3 e 4), a trombone (Trb.), and a tuba (Tub.). Percussion includes a cymbal and triangle (Cym. e Tri.), shaker and cabasa (Shk. e Cab.), timbales (Timb.), a bass drum (Bg.), and a snare drum (Bat.). The string section has two violins (Vli. 1, Vli. 2), a viola (Vc.), and a double bass (Bx.). The piano (Pn.) is also present. The score is written in a key with one sharp (F#) and a common time signature (C). The music is divided into measures, with some instruments having rests in the first two measures. The score concludes with a double bar line and repeat signs.

Imaginação diferente do meu ser

Letra da versão para coro

Por Glauber Santiago

ã á i i
 á ô á i u u ã
 ó u é ê u
 é á é á á i.
 ô ô á u à ó á
 é ô u ó a é ó i é a é i ô

ã á i i
 á ô á i u u ã
 ó u é ê u
 é á é á á i.
 ô ô á u à ó á
 é ô u ó a é ó i é a é i ô

Rebual gluisul sivua
 ôgaish-nês.

Manaquiri,
 Atroari, tucumã.
 Nosso terreno,
 Beta, Teca, a bil.
 Coroadó, patoá
 É lôro bosta, é pó de serra, chequixom, étifã, lesó, ponto.
 Djei, Láion, Gi.

(São Carlos, 2000)

14

INCLUSÕES

SAX-TENOR (Bb)

Chord symbols and dynamics include: Em7, Am7, Dm7, F7+, G7, D7, Am, Dm7, D7C, Bm, Em, Am7, Bm7, Am7, G7, Am7, Bm7, D7C, Am7, Bm7, Am7.

Gruber Lino Albuquerque
 primeiro manuscrito: Abril de 90

Infelizmente não posso atendê-lo (Opus 46). Ano: 1991

Infelizmente não posso atendê-lo

Handwritten musical score for guitar. The score consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with various notes and rests. The bass staff contains a bass line with chords and rests. Chords are written above and below the notes. The key signature has one sharp (F#). The time signature is 4/4. The score ends with a double bar line.

1º violão: 02/03/91

glauco hinoles alves santos jr

Ingresso Extra (Opus 600). Ano: 2008

Ingresso Extra

Glauber Santiago

$\text{♩} = 120$

4

8

12

16

20

Início no ProjeSC (Opus 522). Ano: 2001

Início no PROJESCFlautas doces de sol a ré
Violinos com cordas soltas e dedo 1Glauber Santiago
19/10/2001

1

Flauta Soprano 1

Flauta Soprano 2

Violino 1

Violino 2

Violoncelo

Piano

5

Fl. S. 1

Fl. S. 2

Vli. 1

Vli. 2

Vc.

Pn.

Início no PROJESC

- 2 -

9

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This system of musical notation covers measures 9 through 12. It features six staves: two for Flutes (Fl. S. 1 and Fl. S. 2), two for Violins (Vli. 1 and Vli. 2), one for Violoncello (Vc.), and one for Piano (Pn.). The Flute parts play a melodic line of quarter notes. The Violin parts play a similar melodic line. The Violoncello part plays a bass line of quarter notes. The Piano part provides harmonic support with chords and a bass line. A circled measure number '9' is placed above the first staff.

13

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This system of musical notation covers measures 13 through 16. It features the same six staves as the previous system. The Flute parts play a melodic line of quarter notes. The Violin parts play a similar melodic line. The Violoncello part plays a bass line of quarter notes. The Piano part provides harmonic support with chords and a bass line. A circled measure number '13' is placed above the first staff.

Início no PROJESC

- 3 -

17

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 17 through 20. It features six staves: Flute 1 and 2, Violin 1 and 2, Violoncello, and Piano. The piano part is written in grand staff notation. The music is in 7/8 time. Measures 17-19 show a rhythmic pattern of eighth and sixteenth notes, while measure 20 concludes with a half note and a fermata.

21

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 21 through 24. It features the same six staves as the previous system. The music continues in 7/8 time. Measures 21-23 consist of sustained notes in the woodwinds and strings, while measure 24 features a more active piano accompaniment with chords and moving lines in both hands.

Início no PROJESC

- 4 -

25

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 25 to 28. It features six staves: two for Flutes (Fl. S. 1 and Fl. S. 2), two for Violins (Vli. 1 and Vli. 2), one for Violoncello (Vc.), and a grand staff for Piano (Pn.). The flute parts play a melodic line starting on a whole note in measure 25, moving to a half note in measure 26, and then to quarter notes in measures 27 and 28. The violin parts play a similar melodic line, starting on a whole note in measure 25 and moving to quarter notes in measures 27 and 28. The cello part plays a bass line of quarter notes. The piano part provides harmonic support with chords and arpeggiated figures.

29

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 29 to 32. It features the same six staves as the previous system. The flute parts continue their melodic line, starting on a whole note in measure 29, moving to a half note in measure 30, and then to quarter notes in measures 31 and 32. The violin parts continue their melodic line, starting on a whole note in measure 29 and moving to quarter notes in measures 31 and 32. The cello part continues its bass line of quarter notes. The piano part continues its harmonic support with chords and arpeggiated figures.

Início no PROJESC

- 5 -

33

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 33 to 36. It features six staves: Fl. S. 1, Fl. S. 2, Vli. 1, Vli. 2, Vc., and Pn. The woodwinds (Flutes and Violins) play a steady eighth-note pattern. The Violoncello (Vc.) and Piano (Pn.) parts feature a more complex rhythmic pattern with eighth and sixteenth notes, including a melodic line with a slur and a fermata over a half note in measure 34. The strings (Violins 1 and 2) are mostly silent, with some notes appearing in measures 35 and 36.

37

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 37 to 40. It features six staves: Fl. S. 1, Fl. S. 2, Vli. 1, Vli. 2, Vc., and Pn. The woodwinds (Flutes) continue with their eighth-note pattern. The Violins (Vli. 1 and 2) and Violoncello (Vc.) parts play a steady eighth-note pattern. The Piano (Pn.) part features a complex rhythmic pattern with eighth and sixteenth notes, including a melodic line with a slur and a fermata over a half note in measure 38. The strings (Violins 1 and 2) are mostly silent, with some notes appearing in measures 39 and 40.

Início no PROJESC

- 6 -

41

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 41 to 44. It features six staves: Flute 1 and 2, Violin 1 and 2, Violoncello, and Piano. The piano part is written in a grand staff. The music consists of eighth and sixteenth notes in the woodwinds and strings, with block chords in the piano.

45

rit.

Fl. S. 1
Fl. S. 2
Vli. 1
Vli. 2
Vc.
Pn.

This musical system covers measures 45 to 48. It features the same six staves as the previous system. The tempo marking *rit.* (ritardando) is placed above the first staff. The music continues with similar rhythmic patterns, ending with a fermata on the final note of each staff in measure 48.

Inter trilha 01 - Ra-ra (Opus 496). Ano: 2001

IT 1 Ra-ra

Melodia e cifra

Glauber Santiago
4/4/2001

The musical score is written in 2/4 time and consists of seven staves of music. The melody is primarily in the treble clef, with the final staff showing a bass clef for the final chord. The chords are indicated above the notes.

Staff 1: C7 Gm7 C7 Gm7

Staff 2: C7 Gm7 C7 F#7(b5)

Staff 3: FMaj7 Fm(maj7) Em7 Ebdim7

Staff 4: Dm7 G7sus4

Staff 5: C7 Gm7 C7 Gm7

Staff 6: C7 Gm7 C7 Gm7

Staff 7: C

Inter trilha 02 - Salgada (Opus 497). Ano: 2001

IT 2 Salgada

Glauber Santiago
4/4/2001

The musical score is written in 2/4 time and consists of four staves of music. The first staff begins with a G chord. The second staff features an A chord. The third staff includes chords b, D, Em7, and D6. The fourth staff contains chords CM9(#11), CMaj7, F, and G.

Inter trilha 03 - Maria (Opus 498). Ano: 2001

IT 3 Maria

Glauber Santiago
4/4/2001

C Dm7 G7 C C[#]dim7 Dm7 G7
 C Dm7 G7 C C[#]dim7 Dm7 G7
 C C7 Ab7 G7 C Dm7
 G7 C Dm7
 G7 C B^b C
 B^b C B^b C

Inter trilha 04 - Barriga (Opus 499). Ano: 2001

IT 4 Barriga

Glauber Santiago

4/4/2021

D

5

9 G A G A

13 D

17

21

25

29

Inter trilha 05 - Panorama (Opus 500). Ano: 2001

IT 5 Panorama

Melodia e Cifras

Glauber Santiago
4/4/2001

The musical score is written in treble clef with a key signature of one flat (Bb) and a 2/4 time signature. The melody consists of eighth and quarter notes, often beamed together. Chords are indicated above the staff lines.

Staff 1: C7sus4, FMaj7, C7sus4, FMaj7

Staff 2: C7sus4, FMaj7, C7sus4, DbMaj7

Staff 3: BbMaj7, Bdim7, F6, D+7

Staff 4: Gm7, C+7(#9), FM9

Staff 5: C7sus4, FMaj7, C7sus4, FMaj7

Staff 6: C7sus4, FMaj7, C7sus4, FMaj7

Inter trilha 06 - Palito (Opus 501). Ano: 2001

Melodia e Cifras

IT 6 Palito

Glauber Santiago
4/4/2001

The musical score is written in 4/4 time and the key of D major (one sharp). It consists of four staves of music. The first staff shows the initial melody. The second staff begins at measure 3 and includes guitar chords: D/G, G/A, D/G, G/A, D/G, G/A, D/G, G/A. The third staff begins at measure 7 and includes chords: D/G, G/A, D/G, G/A. The fourth staff begins at measure 10 and includes chords: D, G, Bminor, A, G/D, D.

Inter trilha 08 - Melado (Opus 503). Ano: 2001

Melodia e Cifras

IT 8 Melado

Glauber Santiago

4/4/2001

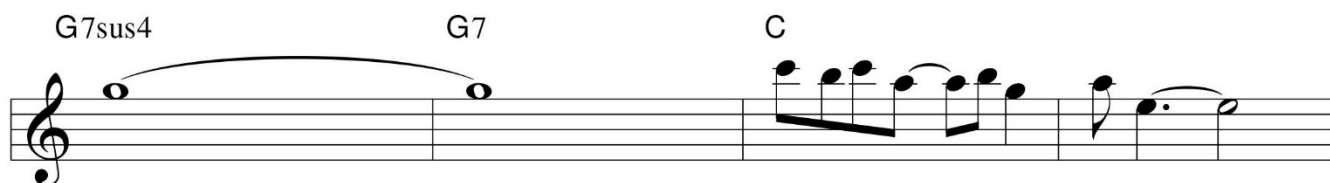
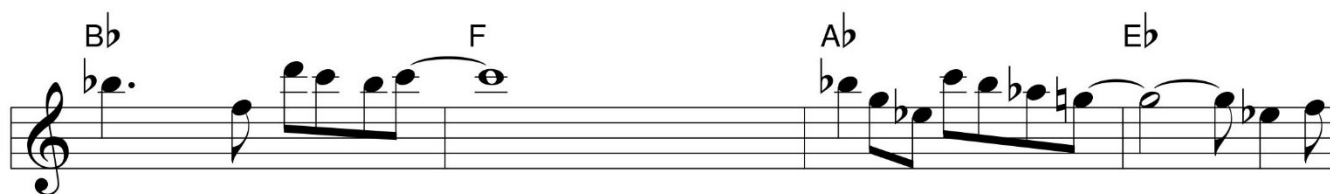
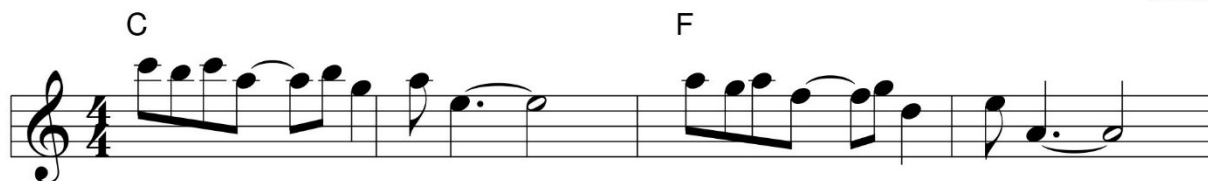
Musical score for "IT 8 Melado" by Glauber Santiago. The score is in 4/4 time and E-flat major. It consists of five staves of music with guitar chords indicated above the notes.

Chords: E^b , A^b , E^b , A^b , B^b7sus4 , A^b7sus4 , D^b7sus4 , E^b7sus4 , G^b7sus4 , A^b7sus4 , B^b7sus4 , $B7sus4$, B^b7sus4 , $E^b6/9$.

Inter trilha 11 - Acariquara (Opus 505). Ano: 2001

IT 11 Acariquara

Melodia e Cifras

Glauber Santiago
4/2001

Inter trilha 15 - Delícia (Opus 508). Ano: 2001

IT 15 Delícia

Glauber Santiago
4/2001

Flauta

Violão

The musical score is written for Flauta and Violão in 4/4 time, key of D major. It consists of four systems of two staves each. The Flauta part is mostly rests, with some melodic lines in the second and fourth systems. The Violão part features a rhythmic pattern of eighth notes with a '7' (finger) marking, and includes some chordal textures in the third and fourth systems.

Inter trilha 16 - Lembro (Opus 509). Ano: 2001

IT 16 Lembro

Melodia e Cifras

Glauber Santiago
4/2001

The musical score is written in 2/4 time and consists of six staves of music. The melody is primarily composed of eighth and quarter notes, with some rests. The chords are indicated above the staff lines.

Chords and their positions in the score:

- Staff 1: C (measures 1-2), G/B (measures 3-4)
- Staff 2: Am (measures 1-2), Ebmaj7 (measures 3-4)
- Staff 3: Dm7 (measures 1-2), G7sus4 (measures 3-4)
- Staff 4: C (measures 1-2), Bb7sus4 (measures 3-4), C7sus4 (measures 5-6)
- Staff 5: C (measures 1-2), Bb7sus4 (measures 3-4), C7sus4 (measures 5-6)
- Staff 6: C (measures 1-2), G/B (measures 3-4), C (measures 5-6)

Interrogações e Exclamações (Opus 30). Ano: 1990

???!!!

Glauber Lúcio Alves Santiago

Amaj⁷ Bm⁹ Em⁷ A¹³ Dmaj⁷

Bm⁷ E¹³ Amaj⁷ A^{6/9} 1. D/E D^b/E^b

2. D/E D^b/E^b Bm⁷ E¹³

C[#]m⁷ C⁹ B⁹ E⁷ C[#]maj⁷ D[#]m⁷

E[#]m⁷ D[#]m⁷ F[#]/G[#] F/G

Cmaj⁷ Dm⁷ B^b13(#11)

Dm⁷ Em⁷ Fmaj⁷ Dm⁷ F/G Cmaj⁷ Dm⁷ Em⁷ Fmaj⁷ Dm⁷

Em⁷ Fmaj⁷ Em⁷/G Em⁷ Fmaj⁷ Em⁷ Fmaj⁷ Em⁷ Dm⁷ F/G G⁷(^b9) Cmaj⁷

Intróito número 1 (Opus 623). Ano: 2019

Grade

119 - Intróito Número 1

Duração: 1'21"

Glauber Santiago (2019)

Flauta doce soprano

Flauta

Oboé

Clarineta Bb 1

Clarineta Bb 2

Sax. Alto 1

Sax. Alto 2

Sax. Tenor

Trompete 1 C

Trompete 2 Bb

Triângulo

Bateria

Teclado 1 (Harpa)

Teclado 2 (Cordas)

Violino 1

Violino 2

Viola

Violoncelo

Contrabass

1 2 3 4 5 6 7 8

119 - Intróito Número 1 - Grade - p. 2

9

Fl. s.

Fl.

Ob.

Bb Cl. 1

Bb Cl. 2

S. A. 1

S. A. 2

S. T.

Tpt. 1

Tpt. 2

Tri.

Bat.

Tc. 1

Tc. 2

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

9 10 11 12 13 14 15 16

119 - Intróito Número 1 - Grade - p. 3

17 2. *rit.*

Fl. s. *mp* *p*

Fl. *mp* *p*

Ob. *mp* *p*

B♭ Cl. 1 *mf* *p*

B♭ Cl. 2 *mf* *p*

S. A. 1 *mf* *p*

S. A. 2 *mf* *p*

S. T. *mf* *p*

Tpt. 1 *mf* *p*

Tpt. 2 *mf* *p*

Tri. *p*

Bat. *p*

Tc. 1 *mf* *mp* *p*

Tc. 2 *p*

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Cb. *mf* *p*

17 18 19 20 21 22 23 24 25

Iraí (Opus 568). Ano: 2006

dedicado a Andréa Santiago

Iraí

Glauber Santiago (2006)

$\bullet = 90$

Violino Solo

Flauta doce soprano

Flauta doce contralto

Flauta doce tenor

Flautas 1 e 2

Clarinete Bb 1

Clarinete Bb 2

Saxofone alto 1

Saxofone alto 2

Saxofone tenor

Trompete Bb 1

Trompete Bb 2 e 3

Trombone 1 e 2

Trombone 3

Percussão 1

Percussão 2

Percussão 3

Bateria

Xilofone soprano

Xilofone contralto

Xilofone baixo

Vibrafone

Teclado 1 (Piano eletrônico)

Teclado 2 (Fantasia Pad)

Teclado 3

Violino 1

Violino 2

Violoncelo

Contrabaixo eletrônico

Iraí - p. 2

12

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

Iraí - p. 3

16

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

f
f
mf
Flauta doce soprano
solo
mp
solo
mp
mf
mf

Iraí - p. 4

24

mf
mf
 Flauta doce contralto
 Flauta doce contralto
mp
solo
mp

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

Iraí - p. 6

37

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

Pandeiro
mp
 chimbau aberto
 bumbo
mf
mf
mf
mf
mf
mf

Iraí - p. 9

57

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

B7

f

mp

mf

Iraí - p. 11

73

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

f

mf

simile

Iraí - p. 12

81

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

f
smile
smile
mp

Iraí - p. 13

89

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

mf

solo

mf

mf

flauta doce contralto

flauta doce contralto

chumba pé

mp

mp

p

Iraí - p. 14

96

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

mp

mp

mp

mf

mf

mf

Iraí - p. 15

104

The musical score is arranged in a standard orchestral layout. It includes the following parts and staves from top to bottom:

- Vln. solo**: Violin solo part, starting with a quarter note G4.
- fl. s.**: Flute solo part, marked with a dash.
- fl. c.**: Flute concert part, marked with a dash.
- fl. t.**: Flute tenor part, marked with a dash.
- fl. 1 e 2**: Flute first and second parts, marked with a dash.
- cl. 1**: Clarinet first part, marked with a dash.
- cl. 2**: Clarinet second part, marked with a dash.
- s. a. 1**: Saxophone alto first part, marked with a dash.
- s. a. 2**: Saxophone alto second part, marked with a dash.
- s. t.**: Saxophone tenor part, marked with a dash.
- trp. 1**: Trumpet first part, marked with a dash.
- trp. 2 e 3**: Trumpet second and third parts, marked with a dash.
- trb. 1 e 2**: Trombone first and second parts, marked with a dash.
- trb. 3**: Trombone third part, marked with a dash.
- perc. 1**: Percussion part 1, marked with a dash.
- perc. 2**: Percussion part 2, marked with a dash.
- perc. 3**: Percussion part 3, marked with a dash.
- Bateria**: Drum set part, featuring a rhythmic pattern of eighth notes.
- xil. s.**: Xylophone solo part, marked with a dash.
- xil. c.**: Xylophone concert part, marked with a dash.
- xil. b.**: Xylophone bass part, marked with a dash.
- vib.**: Vibraphone part, marked with a dash.
- tec. 1 (pn. el.)**: Technicon part 1 (piano element), marked with a dash.
- Tec. 2 (fant.)**: Technicon part 2 (fantasy), marked with a dash.
- Tec. 3**: Technicon part 3, featuring a rhythmic pattern of eighth notes.
- vln. 1**: Violin first part, starting with a quarter note G4.
- vln. 2**: Violin second part, starting with a quarter note G4.
- vc.**: Violoncello part, starting with a quarter note G2.
- cb. el.**: Contrabasso part, marked with a dash.

Iraí - p. 16

106

Violin solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

f

tons e surdo

Iraí - p. 17

111

Vln. solo *ff* *ultra*

fl. s. *ff* *ultra*

fl. c. *ff*

fl. t. *ff*

fl. 1 e 2 *ff*

cl. 1 *ff*

cl. 2 *ff*

s. a. 1 *ff*

s. a. 2 *ff*

s. t. *ff*

trp. 1 *ff*

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1 *ff*

perc. 2

perc. 3 *ff* sino de vaca

Bateria *ff*

xil. s. *ff*

xil. c. *ff*

xil. b. *ff*

vib. *ff*

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

Tec. 2 (fant.) *ff*

Tec. 3 *ff*

vln. 1 *ff*

vln. 2 *ff*

vc. *ff*

cb. el. *ff*

Iraí - p. 18

116

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1 (pn. el.)

Tec. 2 (fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

Iraí - p. 19

122

Vln. solo *f*

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2 *f*

s. a. 1 *f*

s. a. 2 *f*

s. t. *f*

trp. 1 *f*

trp. 2 e 3 *f*

trb. 1 e 2 *f*

trb. 3 *f*

perc. 1 *mf*

perc. 2 *f* afoxé

perc. 3

Bateria *f*

xil. s. *mf*

xil. c. *mf*

xil. b. *mf*

vib. *f*

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

Tec. 2 (fant.)

Tec. 3 *f*

vln. 1 *f*

vln. 2 *f*

vc. *f*

cb. el. *f*

Iraí - p. 20

128

Vln. solo

fl. s.

fl. c.

fl. t.

fl. 1 e 2

cl. 1

cl. 2

s. a. 1

s. a. 2

s. t.

trp. 1

trp. 2 e 3

trb. 1 e 2

trb. 3

perc. 1

perc. 2

perc. 3

Bateria

xil. s.

xil. c.

xil. b.

vib.

tec. 1
(pn. el.)

Tec. 2
(fant.)

Tec. 3

vln. 1

vln. 2

vc.

cb. el.

Iraí - p. 21

133

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

Detailed description: This is a page of a musical score for a large ensemble. It features 28 staves, each with a specific instrument or section label. The score is written in a key signature of one sharp (F#) and a common time signature (C). The top staff, labeled 'Vln. solo', contains a melodic line with many flat accidentals. The woodwind section (flutes, clarinets, saxophones, trumpets, and trombones) has complex rhythmic patterns with many accidentals and dynamic markings. The percussion section (Bateria) includes three individual parts and a full drum set part. The string section (violins, viola, and cello) has simpler, more rhythmic parts. The score is divided into measures by vertical bar lines, and some parts have triplets and slurs. The page number '133' is in the top left corner.

Iraí - p. 22

139

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

Iraí - p. 23

145

The musical score is arranged in a system of staves. From top to bottom, the staves are: Vln. solo (Violin solo), fl. s. (Flute soprano), fl. c. (Flute concertino), fl. t. (Flute alto), fl. 1 e 2 (Flutes 1 and 2), cl. 1 (Clarinet 1), cl. 2 (Clarinet 2), s. a. 1 (Soprano A 1), s. a. 2 (Soprano A 2), s. t. (Soprano Tenor), trp. 1 (Trumpet 1), trp. 2 e 3 (Trumpets 2 and 3), trb. 1 e 2 (Trombones 1 and 2), trb. 3 (Trombone 3), perc. 1 (Percussion 1), perc. 2 (Percussion 2), perc. 3 (Percussion 3), Bateria (Drum set), xil. s. (Xylophone soprano), xil. c. (Xylophone concertino), xil. b. (Xylophone bass), vib. (Vibraphone), tec. 1 (pn. el.) (Tape 1 (pn. el.)), Tec. 2 (fant.) (Tape 2 (fant.)), Tec. 3 (Tape 3), vln. 1 (Violin 1), vln. 2 (Violin 2), vc. (Viola), and cb. el. (Cello).

Dynamic markings include *mf* (mezzo-forte) and *ff* (fortissimo). Performance instructions include accents (>) and slurs.

Irmão distante (Opus 2). Ano: 1987

(dedicada a Paulo Santiago)

Irmão distante

Piano

Música: Glauber Santiago (em 1987)

8

14

Fonogramas relacionados (Links para áudios)

Flutuando (Op. 130). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flauta), BIAB: Jason Roller (Bandolim), Glen Ducan (Violino), Avery Bright (Viola), Natalie Hass (Violoncelo), Pat McGrath e Brent Mason (Violões), Sandy Williams (Guitarra), Miles Brack (Piano), Neil Swainson (solo), (Contrabaix. Duração: 04m15s. [🎵Link🎵](#))

Four On Six Glauber's (Op. 188). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Saxofones), Glauber Santiago (Trompetes), BIAB: Miles Black (Piano), Mike LeDonne (Órgão), Neil Swainson (Contrabaixo) e Terry Clarke (Bateria). Duração: 02m19s. [🎵Link🎵](#)

Frígio (12 Duetos Trp: 10) (Op. 055). Ano: 1991. Para Dueto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gilmar Cavalcante (Trompete). Duração: 01m02s. [🎵Link🎵](#)

Frígio Deuterus (12 Duetos Trp: 07) (Op. 056). Ano: 1991. Para Dueto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gilmar Cavalcante (Trompete). Duração: 00m53s. [🎵Link🎵](#)

Fufu (Op. 488). Ano: 2000. Para Quinteto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2000. Performance: Grupo de trompetes Trompetando (Clovis Beltrami, Elieser Ribeiro, Flávio Parro da Silva, Paulo Ronqui e Oséias Januário). Duração: 01m18s. [🎵Link🎵](#)

Fuga 1 (Op. 195). Ano: 1995. Para Quarteto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2000. Performance: Grupo de trompetes Trompetando (Clovis Beltrami, Elieser Ribeiro, Flávio Parro da Silva, Paulo Ronqui e Oséias Januário). Duração: 01m21s. [🎵Link🎵](#)

Fuga 7 (Op. 204). Ano: 1995. Para Quarteto de sopros. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 02m00s. [🎵Link🎵](#)

Game by Game (Op. 616). Ano: 2014. Para Banda de Música. Música de Glauber Santiago. Fonograma produzido em 7/10/2014. Performance: Orquestra de Sopros Brasileira. Duração: 02m14s. [🎵Link🎵](#)

Gratidão e louvor (Op. 205). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 1995. Performance: André Ricardo (Voz), Glauber Santiago (Programação MIDI), Ricardo Finazzi (Contrabaixo), Emílio Martins (Bateria). Duração: 05m05s. [🎵Link🎵](#)

Grato pela liberdade (Op. 014). Ano: 1989. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gidenilson Santiago (Clarinetas e Saxofone), Glauber Santiago (Programação MIDI), BIAB: Oliver Gannon (Guitarra), Neil Swainson (Contrabaixo) e Craig Scott (Bateria). Duração: 02m39s. [🎵Link🎵](#)

Hipofrígio Plaga Deuteri (12 Duetos Trp: 01) (Op. 049). Ano: 1991. Para Dueto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gilmar Cavalcante (Trompete). Duração: 01m29s. [🎵Link🎵](#)

Homenagem ao ar desflogisticado (Standard 02) (Op. 176). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarineta), BIAB: Sharlene Wallace (Harpa), John Jarvis (Piano), Avery Bright (Quarteto de cordas), Natalie Haas (Violoncelo) e Craig Nelson (Contrabaixo). Duração: 01m46s.

[🎵Link🎵](#)

I'll remember Glauber (Op. 190). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flauta), BIAB: Quinn Bachand (Guitarra), Miles Black (Piano), Neil Swainson (Contrabaixo) e Miles Black (Bateria). Duração: 02m19s. [🎵Link🎵](#)

Ilustre Zabumba (Op. 528). Ano: 2002. Para Combo instrumental e Quarteto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2018. Performance: Clóvis A. Beltrami, Nélio de Mesquita, Naber de Mesquita e Lucas Joly (Trompetes); Carol Ladeira (Voz); Janice Pezoa (Piano); Tiago Pallone (Contrabaixo); Jayme Pladevall (Bateria); Renato Leme (Zabumba); e Clovis A. Beltrami (Apitos). Duração: 04m35s. [🎵Link🎵](#)

Imaginação diferente do meu ser (Op. 146). Ano: 1994. Para Orquestra. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em . Performance: Orquestra Experimental da UFSCar. Duração: 02m17s. [🎵Link🎵](#)

Infelizmente não posso atendê-lo (Op. 046). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Alessandro Silva (Flauta), Glauber Santiago (Trompete e programação MIDI), BIAB: Todd London (Vibrafone), Oliver Gannon (Guitarra), Neil Swainson (Contrabaixo), Craig Scott e Maxwell Schauf (Bateria). Duração: 03m06s. [🎵Link🎵](#)

Início no ProjeSC (Op. 522). Ano: 2001. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 02m44s. [🎵Link🎵](#)

Inter trilha 02 - Salgada (Op. 497). Ano: 2001. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 00m31s. [🎵Link🎵](#)

Interrogações e Exclamações (Op. 030). Ano: 1990. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Gabriel Matheus (Piano), Calebe Schützer Lasso (Violoncelo). Duração: 00m58s. [🎵Link🎵](#)

Intróito número 1 (Op. 623). Ano: 2019. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m22s. [🎵Link🎵](#)

Iraí (Op. 568). Ano: 2006. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2006. Performance: Orquestra Experimental da UFSCar. Duração: 05m06s. [🎵Link🎵](#)

Irmão distante (Op. 002). Ano: 1987. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Glauber Santiago (Piano, Violino e Viola) e Alessandro Silva (Flautas). Duração: 00m55s. [🎵Link🎵](#)