

PARTITURAS DE Ágide Azzoni

COORDENAÇÃO
Lúcia Bachiega

EDIÇÃO
Presto





Ficha técnica:

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PARTITURAS
DE **Ágide
Azzoni**

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Apresentação da edição

THIAGO ROCHA

Este livro apresenta a edição das partituras da obra musical de Ágide Azzoni (1885–1939). (Nesta edição, optamos por grafar o nome do compositor adaptando-o para português – portanto, com acento – e, assim, refletindo a pronúncia do original italiano, que acentua a primeira sílaba. Original: *Agide*. Nesta edição: **Ágide**.) Reunindo, em um único volume, 41 composições antes preservadas somente em fontes manuscritas. O conjunto compreende 27 obras para banda, 13 peças para formação camerística de dois sopros e duas cordas e 1 tema, oferecendo um panorama consistente das práticas instrumentais associadas à vida musical campineira nas primeiras décadas do século XX. Trata-se de um livro documental, cujo núcleo é a disponibilização em partituras (solfas) do repertório em sua forma integral de leitura e estudo, isto é, nas grades completas de cada obra. Segundo as pesquisas, sabe-se que ele compôs mais de 50 obras; porém, algumas partituras ainda não foram encontradas.

As edições foram realizadas a partir de cópias manuscritas da obra de Ágide Azzoni, produzidas por músicos que mantiveram seu repertório em circulação, levantadas pela pesquisadora Lúcia Bachiega, bisneta do compositor e responsável pelo projeto que culmina nesta publicação. O trabalho editorial foi conduzido pela Presto, casa músico-editorial de referência nacional, responsável pela edição de milhares de obras do repertório brasileiro. A metodologia adotada prioriza a coerência notacional, a padronização gráfica e a fidelidade às fontes, assegurando a legibilidade das grades tanto para fins analíticos quanto para o estudo da prática interpretativa.

A relevância desta publicação está tanto em sua função historiográfica e documental quanto na viabilização prática de um repertório musical. A produção de Ágide Azzoni insere-se no universo das corporações musicais e das práticas coletivas de banda, que desempenharam papel estruturante na formação de músicos, na difusão de repertório e na organização da vida cultural em cidades do interior paulista e no surgimento de novos grupos instrumentais, orquestras incluídas. Imigrante italiano radicado em Campinas desde a infância, Azzoni atuou como regente, professor e organizador de conjuntos instrumentais, contribuindo para a consolidação de espaços regulares de execução musical e de transmissão de saberes técnicos.

O volume inclui ainda um texto biográfico, de autoria de Lúcia Bachiega, e um conjunto de fotografias históricas, que auxiliam na contextualização da trajetória do compositor sem deslocar o foco principal da obra: a música escrita. Destinado prioritariamente a músicos interessados na execução informada do repertório e a historiadores da música, este livro estabelece um ponto de partida sólido para a incorporação da obra de Ágide Azzoni aos circuitos atuais de pesquisa, edição e performance, reafirmando o papel das edições documentais como instrumento fundamental para a construção do conhecimento musicológico.

Convém destacar que este volume reúne exclusivamente as partituras das obras; as partes individuais (partes cavadas) – igualmente editadas no âmbito do projeto – não integram o livro. Essa distinção editorial preserva o caráter documental do volume, ao mesmo tempo em que assegura a viabilidade prática da execução musical das obras por conjuntos interessados. Contudo, as partes podem ser acessadas no *site* do Instituto Musica Brasilis <[HTTPS://MUSICABRASILIS.ORG.BR/PT-BR/COMPOSITORES/ÁGIDE-AZZONI/](https://musicabrasilis.org.br/pt-br/compositores/agide-azzoni/)>, assegurando a circulação controlada e contextualizada do material performático.

Acesse as partituras no
portal **Musica Brasilis**:



Ágide Azzoni (1885–1939): vida, música e atuação cultural

LÚCIA BACHIEGA

Ágide Azzoni nasceu em 18 de agosto de 1885, na cidade de Gonzaga, na então província de Mantova, na Itália. Chegou ao Brasil ainda criança, em 1891, acompanhado dos pais, Angelo Azzoni e Margherita Mondini, e de um irmão mais velho. A família desembarcou no porto de Santos e teve como destino inicial a cidade de São Paulo, como tantas outras famílias de imigrantes italianos daquele período.

Um retrato de sua juventude mostra Ágide Azzoni por volta dos 14 anos, ao lado dos pais. O semblante sério e a postura contida revelam o ambiente cultural e familiar em que se formou, marcado pelo trabalho, pela disciplina e pelo convívio comunitário.

Por volta de 1899, a família fixou residência no então Arraial dos Sousas, atual distrito de Sousas, em Campinas. Foi ali que Ágide iniciou sua vida adulta, exercendo o ofício de barbeiro – profissão comum entre imigrantes italianos – e estabelecendo uma rede de relações sociais que se revelaria fundamental para sua atuação.

Casou-se em 1905 com Anna Maria Gazola, com quem teve sete filhos. Uma fotografia de família preserva esse núcleo doméstico, com Ágide ao lado da esposa, da mãe e de parte dos filhos, em um retrato que evidencia a centralidade da família em sua trajetória.

A música, no entanto, ocupava um espaço cada vez mais importante em sua vida. Entre 1906 e 1915, atuou na Banda Lira Sousapolense, inicialmente como músico e depois como segundo maestro. A experiência o levou também ao ensino: desde 1911, passou a formar jovens instrumentistas, e em 1914 organizou uma escola informal de música em Sousas.

Em 1916, fundou a Banda Musical Santa Cecília, formada majoritariamente por seus alunos. Fotografias da década de 1920 registram a banda em apresentações públicas, com formações cuidadosamente organizadas e repertório voltado tanto à solenidade quanto ao entretenimento popular.

A atuação da banda marcou a vida social de Sousas, incluindo a estreia da valsa Flor de Sousápolis, composta especialmente para uma celebração local em 1919. Esse episódio simboliza a integração entre criação musical, sociabilidade e identidade comunitária.

Na década de 1920, Ágide Azzoni transferiu-se para Campinas, onde ampliou sua atuação artística. Tornou-se integrante da Banda Progresso Campineiro e, após divergências internas, fundou em 1930 a Banda Musical Carlos Gomes, em homenagem ao compositor campineiro. A nova corporação consolidou-se rapidamente como uma das principais da cidade.

Além das bandas, Azzoni participou ativamente da vida sinfônica campineira, integrando a Orquestra Sinfônica Campineira como trombonista e colaborando na fundação da Sociedade Sinfônica Campineira. Fotografias e programas de concerto registram sua presença constante nessas iniciativas.

Sua versatilidade musical estendeu-se ainda à formação de um dos primeiros grupos de jazz band da cidade, atuando em bailes, clubes e eventos sociais, sempre conciliando tradição bandística e novas linguagens musicais.

Ágide faleceu em 1939, aos 54 anos. Sua memória permanece viva na cidade de Campinas, que lhe prestou homenagem ao nomear uma rua em seu nome na década de 1950. Fotografias da inauguração da placa revelam o reconhecimento público por sua contribuição a Campinas e sua vivaz atividade musical.

Uma breve documentação visual e cronológica da vida do maestro, compositor e trombonista Ágide Azzoni

LÚCIA BACHIEGA



Foto 1 ÁGIDE AZZONI COM APROXIMADAMENTE 14 ANOS JUNTO A SEUS PAIS. Ágide Azzoni nasceu em 18 de agosto de 1885, na cidade de Gonzaga, na província de Mantova, Itália. Chegou ao Brasil em 17 de maio de 1891, ainda criança, acompanhado de seus pais, Angelo Azzoni e Margherita Mondini, e de um irmão mais velho chamado Adorte Azzoni. O destino inicial da família foi a cidade de São Paulo.



Foto 2 ÁGIDE COM AMIGOS CUJOS NOMES NÃO FORAM IDENTIFICADOS. Entre 1891 e 1899 não há registros documentais sobre o local de residência da família. Em 1899, a família de Ágide Azzoni (o quinto em pé, da esquerda para a direita) estabeleceu-se no então Arraial dos Sousas, atual distrito de Sousas, em Campinas. Ágide Azzoni exerceu o ofício de barbeiro. Sua barbearia localizava-se na antiga Rua do Comércio, número 8, atual Rua Coronel Alfredo Nascimento, em Sousas.



Foto 3 ÁGIDE COM PARTE DA FAMÍLIA: SUA ESPOSA ANNA, SUA MÃE MARGHERITA E 4 FILHOS: ALCIDES, WANDA, AMADEO E LEALVA. Em 26 de janeiro de 1905, Ágide Azzoni casou-se com Anna Maria Gazola. O casal teve sete filhos: Alcides Angelo, Adriano, Antonieta, Amadeo, Lealva, Advite e Alcindo.



Foto 4 BANDA MUSICAL SANTA CECÍLIA, NO PARQUE SOUSAPOLENSE DO CLUBE CAMPINEIRO DE REGATAS E NATAÇÃO, EM SOUSAS – 1927. Da esquerda para a direita: em pé, atrás: Menotti Franceschini, Luiz Sgobi, Raniero de Vincenzi, Aleixo Puggina, Marcelo Guernelli, Stefano Giometti e Luiz Fornazari. Em pé: Romualdo Sgobi, Aníbal Porto, Angelo Trevizani, Luiz Pissolato, João Gaspon, Orestes Bevilacqua e José Puggina. Sentados: Firmo Beltramelli, Ferrúcio Beltramelli, Orestes Guerneli, Gumercindo de Almeida, Maestro Agide Azzoni, Evaristo Franceschini, Pedro Giometti e José Zanata. Acervo da Biblioteca Distrital de Sousas Guilherme de Almeida, Campinas. Entre 1906 e 1915, Ágide Azzoni atuou na Banda Lira Sousapolense como músico e segundo maestro. Desde 1911, dedicou-se ao ensino musical. Em 1914, fundou uma escola informal de música em Sousas. Em 23 de abril de 1916, fundou a Banda Musical Santa Cecília, composta majoritariamente por seus alunos.



Foto 5 BANDA MUSICAL SANTA CECÍLIA, NO PARQUE SOUSAPOLENSE DO CLUBE CAMPINEIRO DE REGATAS E NATAÇÃO, EM SOUSAS, EM TRAJE DE GALA. Da esquerda para a direita: Em pé, atrás: Menotti Franceschini, Marcelo Guernelli, Aleixo Puggina, Angelo Trevizani, Raniero de Vincenzo e Luiz Fornazari. Em pé: Luiz Caspon (Nenê), Bruno Dal Porto, Luiz Pissolatto, José Puggina, Orestes Bevilacqua e José Dal Porto. Sentados: Ferrúcio Beltramelli, Sylvio Beltramelli, Gumercindo Saraiva, Maestro Ágide Azzoni, Evaristo Franceschini, Stefano Giometti, José Zanatta e Firmo Beltramelli.



Foto 6 ÁGIDE AZZONI, EM POSE FORMAL. Acervo particular da autora. Em 22 de dezembro de 1919, durante a comemoração do primeiro aniversário do Clube Recreativo Sousense, a banda estreou a valsa “Flor de Sousápolis”, composta por Ágide Azzoni. Em 1920, Ágide Azzoni mudou-se para Campinas, estabelecendo residência na Rua José Paulino, número 1241.

NOVA BANDA MUSICAL

CAMPINAS, 0 — Sob a denominação de Banda Carlos Gomes, está em organização uma nova corporação musical, que se vem juntar ao rol das bandas musicais que Campinas possui.

A mesma será regida pelo conhecido maestro Ágide Azzoni, competente musicista residente nesta cidade.

Foto 7 RECORTE DE JORNAL DO CORREIO PAULISTANO, DE 11 DE JUNHO DE 1930, NOTICIANDO A FUNDAÇÃO DA BANDA MUSICAL CARLOS GOMES. Acervo da Hemeroteca Digital Da Biblioteca Nacional. Em 1930, Ágide Azzoni fundou a Banda Musical Carlos Gomes.

Banda «Carlos Gomes»

Seu 1.º aniversário

Conforme antecipamos, registrou hontem a passagem do seu 1.º aniversário, a corporação musical «Carlos Gomes», desta cidade.

Por iniciativa de diversos cultores da Arte Divina, foi a referida corporação fundada em 26 de Maio de 1930.

Desde aquella época é seu regente o esforçado e competente maestro sr. Agide Azzoni.

Com um anno apenas de existencia, a banda «Carlos Gomes» tem já um optimo elenco de 26 figuras, que são:

Regente: Maestro Agide Azzoni; bombardino: Eurico Saldanha; trombones: Walter Marki e João Feliciano; Pistões: José Maria Ferraz, Francisco Urbano e Walter Zanolini; requinta: Arthur Fioravante; clarinetes: José A. Marques, Adolpho Vieira, Carlos Schiavone, Hermenegildo Marques, Victorio Constantino, Halley Fraianelli e Antonio Peghini; saxophone: Alvaro Arruda; sax: Alfredo Primo e Arthur Pinto; trombones de harmonia: Antonio Sgarbi e Eugenio Fraianelli; baixos: Guido Zanolini e Humberto Covo; bateria: Romeu Boccaletti e Vicente Cecilia; caixa: Amadeu Azzoni e José Cecilia.

O secretario da corporação é o sr. José A. Marques e o fiscal o sr. Arthur Fioravante. Commemorando a passagem dessa festiva data, houve á rua José Paulino, 1241, sede social da citada corporação, uma interessante reunião de homenagem á memoria do grande compositor sul-americano, patrono da mesma.

Presentes muitos convidados, exmas. familias e representantes da imprensa, o sr. José Marques, secretario da agremiação usou da palavra, explicando o significado da singela homenagem que era prestada naquelle momento, á

memoria sempre querida e ao vultu immortal de Carlos Gomes.

Em seguida, a pedido da directoria, a veneranda sra. d. Anna Gomes, irmã do grande compositor inaugurou o retrato, ouvindo-se por essa occasião calorosa salva de palmas e uma marcha executada pela banda.

Finda esta solemniidade, usaram da palavra os representantes da imprensa e da familia Carlos Gomes alli presentes por d. Anna Gomes e outros parentes.

A sala nobre da corporação acha-se caprichosamente ornamentada, vendo-se pendentes das paredes, escudos com os seguintes nomes evocativos:

Guarany, Condor, Maria Tudor, Schiavo, Fosca, Salvador Rosa, a Imprensa Campineira!

Aos presentes foram servidos profuso beiberete, sandwicks e doces, havendo depois danças animadas.

Agradecemos as gentilezas dispensadas ao nosso representante, e mais uma vez saudamos a banda «Carlos Gomes» pela festiva passagem do seu 1.º aniversário.

EMPRESA FUNERARIA GUILHERME

Attende chamados a qualquer hora, dispondo de pessoal competente para o desempenho do serviço. Telephone 2535 — Rua Geor. Bierrenbach 74 e 76.

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O SANGUE COM
TAYUYA
DE S. JOÃO DA BARRA

Foto 8 NOTA DO JORNAL DIÁRIO DO POVO - 27/05/1931.
Acervo Hemeroteca do Arquivo do Estado de São Paulo



Foto 9 AZZONI COM UNIFORME DA BANDA CARLOS GOMES. Acervo particular da autora. O maestro Azzoni participou da sessão inaugural da Sociedade Sinfônica Campineira, realizada em 6 de outubro de 1929 no salão nobre do clube Italiano, à Rua Doutor Quirino 106 e, assim como os demais músicos e pessoas ligadas à cultura da cidade que idealizavam a criação de uma orquestra, assinou a ata da reunião.



Foto 10 CONJUNTO DA SOCIEDADE SYMPHONICA – 24/05/1931. Da esquerda para a direita, Ágide Azzoni é o sexto ao fundo. Acervo do Centro de Memória da Unicamp – CMU, Conjunto Famílias, Grupo Família di Tullio. Ágide atuou como trombonista da Orquestra Sinfônica Campineira até aproximadamente 1935.

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Foto 11 PARTE DO PROGRAMA DO 39º CONCERTO DA SOCIEDADE SYMPHONICA CAMPINEIRA 08/03/1934 - ITEM 1934/02. Grupo documental cultura e Turismo – Publicações: Programas dos Concertos da Sociedade Sinfônica Campineira, Acervo do Arquivo Municipal de Campinas. A página da direita mostra o nome de Agide Azzoni como um dos trombonistas.



Foto 12 GRUPO DE JAZZ BAND, DATADA DE 1928. Acervo particular da autora. O conjunto é composto por flauta, pistão, clarone, piano, violino, bateria e trombone. Guido Gatti, flauta; Alcebíades Massaini (conhecido por Pedrinho), pistão; Landini, clarone; Genny Prestes, piano; Reinaldo Prestes, violino; Amadeu Azzoni (filho do maestro), bateria; Ágide Azzoni, trombone e regência.



Foto 13 CORPORAÇÃO MUSICAL SANTA CECÍLIA. A banda fundada em 1946 por Evaristo Franceschini, ex-aluno do maestro Azzoni, se apresentou na inauguração da placa da Rua Maestro Ágide Azzoni, em 19 de junho de 1958. Acervo particular da autora.



Foto 14 RECORTE DO JORNAL CORREIO POPULAR NOTICIANDO A INAUGURAÇÃO DA PLACA DA RUA MAESTRO ÁGIDE AZZONI EM 19 DE JUNHO DE 1958. Acervo particular da autora.

PARTITURAS

BANDA



ÁGIDE
AZZONI

5 de março



ÁGIDE
AZZONI

5 de março

Ágide Azzoni

Requinta

Saxofone Alto de canto

Saxofones Alto 1-2

Clarinos 1-2

Clarino 2 com dueto

Pistões 1-2 em Si $\flat$

Pistão 1 com dueto

Trombone de canto

Trombones 1-2

Bombardinos 1-2

Bombardino 3

Baixos 1-2 em Mi $\flat$

Caixa

Pratos Bumbo

9

Req

p

Sax A cto

p

a2

Sax A 1-2

p

Clno 1-2

p

Clno 2 dueto

p

Pist 1-2

p

Pist 1 dueto

p

Tbn cto

p

Tbn 1-2

p

Bom 1-2

p

Bom 3

p

Bx 1-2

p

Cx

p

Pt

Bmb

17

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2 a2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

[illegible]

34

Req

Sax A cto

Sax A 1-2

p

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

p

Bom 1-2

Bom 3

Bx 1-2

Cx

p

Pt

Bmb

a2

42

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

D.C.

1. [Fine]

2. [Fine]

a2

a2

a2

a2

a2

51 *Trio*

Req *p*

Sax A cto *p* a2

Sax A 1-2 *p*

Clno 1-2 *p*

Clno 2 dueto *p*

Pist 1-2 *p*

Pist 1 dueto *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom 1-2 *p*

Bom 3 *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

59

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

67

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt Bmb

a2

a2

a2

75 *1º D.C. [al Fine]*

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

83 *Trio*
só duetto para o Trio

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2
dueto

Pist 1-2

Pist 1
dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt
Bmb

91

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

99

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

107 *2º D.C. [al Fine]*

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 1 dueto

Tbn cto

Tbn 1-2

Bom 1-2

Bom 3

Bx 1-2

Cx

Pt

Bmb

14 de novembro

21

**ÁGIDE
AZZONI**

5

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

13

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

[illegible]

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

44

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

52 1. 2. *Fine*

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

Trio

57

Cl

p

Cl 1-2

a2

p

Cl 3

p

Sax A cto

p

Sax A 1-2

p

Pist 1-2

p

Tbn cto

p

Tbn 1

p

Tbn 2

p

Bom 1-2

p

Bx 1-2

p

Bx 3

p

Cx

p

Pt

Bmb

p

65

Cl

Cl 1-2

Cl 3

Sax A cto

Sax A 1-2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

73

Cl *f* a2

Cl 1-2 *f*

Cl 3 *f*

Sax A cto *f*

Sax A 1-2 *f* a2

Pist 1-2 *f* a2

Tbn cto *f*

Tbn 1 *f*

Tbn 2 *f*

Bom 1-2 *f*

Bx 1-2 *f* a2

Bx 3 *f*

Cx *f*

Pt Bmb *f*

Chico Urban

35

ÁGIDE
AZZONI

Chico Urban

Ágide Azzoni

Requinta *f*

Saxofone Alto de canto *f*
a2

Saxofones Alto 1-2 *f*

Clarino 1 *f*

Clarino 2 *f*

Pistões 1-2 *f*
[original em Si^b]

Trombone de canto *f*
[original em Si^b]

Trombones 1-2 *f*
a2

Bombardinos 1-2 *f*

Baixos 1-2 em Mi *f*

Baixo 3 em Mi *f*

Caixa *f*

Pratos Bumbo *f*

6

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

12

Req

Sax A cto

Sax A 1-2

Cln 1

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

p

p

p

p

p

pp

a2

p

a2

p

p

p

marcar

20

Req

Sax A cto

Sax A 1-2

Cln 1

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

28

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

36

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

p

f

1.

2.

a2

46

Req

p

Sax A cto

p

Sax A 1-2

p

Clno 1

p

Clno 2

p

Pist 1-2

pp

Tbn cto

p

Tbn 1-2

p

(a2)

Bom 1-2

p

Bx 1-2

p

Bx 3

p

Cx

p

Pt

Bmb

cresc.

56 *Fine*

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

65 *Trio*

Req *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1 *p*

Clno 2 *p*

Pist 1-2 *a2 pp*

Tbn cto *p*

Tbn 1-2 *p*

Bom 1-2 *p*

Bx 1-2 *a2 pp*

Bx 3 *pp*

Cx *p*

Pt Bmb *marcar bumbo*

75

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

83

Req

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

[illegible]

99

Req

p

Sax A cto

p

a2

Sax A 1-2

p

Clno 1

p

Clno 2

p

Pist 1-2

p

Tbn cto

Tbn 1-2

p

Bom 1-2

Bx 1-2

Bx 3

Cx

p

Pt

Bmb

p

109

Req

Sax A cto

Sax A 1-2

Cln 1

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

1. 2. D.C. al Fine

a2

Columbia

51

ÁGIDE
AZZONI

Columbia

Ágide Azzoni

Clarino 1

Clarino 2

Trombone

Bombardino

Baixo em Mi

Baixo em Dó

Clno 1

Clno 2

Tbn

Bom

Bx E

Bx C

Clno 1

Clno 2

Tbn

Bom

Bx E

Bx C

To Coda

1.

2.

p

p

p

27

Clnx 1

Clnx 2

Tbn

Bom

Bx Eb

Bx C

p

p

p

28 29 30 31 32

The musical score for measures 27-32 of 'The Rose Tree' features six staves. The first two staves, Clnx 1 and Clnx 2, are in treble clef with a key signature of one sharp (F#). The third staff, Tbn, is in bass clef with a key signature of one flat (Bb). The fourth staff, Bom, is in bass clef with a key signature of one flat (Bb). The fifth staff, Bx Eb, is in bass clef with a key signature of two sharps (F# and C#). The sixth staff, Bx C, is in bass clef with a key signature of one flat (Bb). The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as dynamic markings like *p* (piano) and *f* (forte). Measure numbers 27 through 32 are indicated at the top of the staves.

35

Clno 1

Clno 2

Tbn

Bom

Bx Eb

Bx C

1.

2. D.S. al Coda

⦿ Coda

44

Fl

Clno 2

Bom

Bx Eb

Fine

Trio

54

Clno 1 *p*

Clno 2 *p*

Tbn *p*

Bom *p*

Bx Eb *p*

Bx C *p*

64

Clno 1 *mf*

Clno 2 *mf*

Tbn *mf*

Bom *mf*

Bx Eb *mf*

Bx C *mf*

74 *D.C. al Fine*

Clno 1

Clno 2

Tbn

Bom

Bx Eb

Bx C

Corbell

57

ÁGIDE
AZZONI

Corbell

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênis 1-2

Baixos 1-2 em Mi♭

Caixa

Pratos Bumbo

[illegible]

17 *a tempo*

Req *p*

Cl 1-2 *p* a2

Sax A *p*

Sax T *p*

Pist 1-2 *p* a2

Tbn cto *p*

Tbn 1-2 *p* a2

Gen 1-2 *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

25

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

p

Corbell

5

[illegible]

41

Req *p*

Cl 1-2 *p*

Sax A *p*

Sax T *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *p* a2

Gen 1-2 *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

49

Req *f*

Cl 1-2 *f*

Sax A *f*

Sax T *f*

Pist 1-2 *f* a2

Tbn cto *f*

Tbn 1-2 *f* a2

Gen 1-2 *f*

Bx 1-2 *f*

Cx *f*

Pt Bmb *f*

57

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

D.C.
[Fine]

65 *Trio*

Req *p*

Cl 1-2 *p*

Sax A *p*

Sax T *p*

Pist 1-2 *p* a2

Tbn cto *p*

Tbn 1-2 *p* a2

Gen 1-2 *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

73

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

81

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

a2

a2

a2

89 *D.C. [al Fine]*

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

Corbell

[2ª versão]

71

ÁGIDE
AZZONI

9 *rallentando*

Req *f* $\wedge$

Sax A cto *f* $\wedge$

Sax A 1-2 $\wedge$

Clno 1-2 *f*

Clno 2 dueto *f*

Pist 1-2 *a2* *f* $\wedge$

Pist 3 *f* $\wedge$

Tbn cto *f* $\wedge$

Tbn 1-2 $\wedge$

Bom cto *f* $\wedge$ $\wedge$ $\wedge$

Bom 1-2 *f* $\wedge$ $\wedge$ $\wedge$

Bx 1-2 *a2* *f* $\wedge$

Cx

Pt

Bmb *f*

17 *a tempo*

Req *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *p*

Clno 2 dueto *p*

Pist 1-2 *p* a2

Pist 3 *p*

Tbn cto *p*

Tbn 1-2 *p* a2

Bom cto *p*

Bom 1-2 *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

25

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt Bmb

p

33

Req

p

Sax A cto

p

Sax A 1-2

Clno 1-2

p

Clno 2 dueto

p

Pist 1-2

p

Pist 3

p

Tbn cto

p

Tbn 1-2

p

Bom cto

p

Bom 1-2

p

Bx 1-2

p

Cx

p

Pt Bmb

p

41

Req *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *p* a2

Clno 2 dueto *p*

Pist 1-2 *p*

Pist 3 *p*

Tbn cto *p*

Tbn 1-2 *p* a2

Bom cto *p*

Bom 1-2 *p* a2

Bx 1-2 *p* a2

Cx *p*

Pt

Bmb

49

Req *f*

Sax A cto *f*

Sax A 1-2 *f*

Clno 1-2 *f*

Clno 2 dueto *f*

Pist 1-2 *f* a2

Pist 3 *f*

Tbn cto *f* a2

Tbn 1-2 *f*

Bom cto *f*

Bom 1-2 *f* a2

Bx 1-2 *f*

Cx *f*

Pt Bmb *f*

57

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt Bmb

D.C. [Fine]

Trio

65

Req

p

Sax A cto

p

Sax A 1-2

p

Clno 1-2

p

Clno 2 dueto

p

Pist 1-2

p

Pist 3

p

Tbn cto

p

Tbn 1-2

p

Bom cto

p

Bom 1-2

p

Bx 1-2

p

Cx

p

Pt

Bmb

a2

a2

a2

73

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt Bmb

a2

a2

a2

11

81

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2
dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt
Bmb

This musical score page contains measures 81 through 88. The instruments and their parts are as follows:

- Req (Reques):** Treble clef, key of B-flat major. Measures 81-88.
- Sax A cto:** Treble clef, key of B-flat major. Measures 81-88.
- Sax A 1-2:** Treble clef, key of B-flat major. Measures 81-88.
- Clno 1-2:** Treble clef, key of B-flat major. Measures 81-88.
- Clno 2 dueto:** Treble clef, key of B-flat major. Measures 81-88.
- Pist 1-2:** Treble clef, key of B-flat major. Measures 81-88.
- Pist 3:** Treble clef, key of B-flat major. Measures 81-88.
- Tbn cto:** Bass clef, key of B-flat major. Measures 81-88.
- Tbn 1-2:** Bass clef, key of B-flat major. Measures 81-88.
- Bom cto:** Treble clef, key of B-flat major. Measures 81-88.
- Bom 1-2:** Treble clef, key of B-flat major. Measures 81-88.
- Bx 1-2:** Treble clef, key of B-flat major. Measures 81-88.
- Cx (Cymbal):** Percussion clef. Measures 81-88.
- Pt Bmb (Percussion/Bombard):** Percussion clef. Measures 81-88.

Measure numbers 81, 82, 83, 84, 85, 86, 87, and 88 are indicated at the top of the page.

89 *D.C. [al Fine]*

Req *p*

Sax A cto *p*

Sax A 1-2 *p*

Cln 1-2 *a2 p*

Cln 2 dueto *p*

Pist 1-2 *p*

Pist 3 *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom cto *p*

Bom 1-2 *a2 p*

Bx 1-2 *a2 p*

Cx *p*

Pt Bmb *p*

97 *Trio - só para o dueto*

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2 dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt Bmb

105

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2
dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt
Bmb

3

3

113

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2
dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt
Bmb

3

3

3

121 *D.C. al Fine*

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 2
dueto

Pist 1-2

Pist 3

Tbn cto

Tbn 1-2

Bom cto

Bom 1-2

Bx 1-2

Cx

Pt
Bmb

Esplendor da arte

89

ÁGIDE
AZZONI

Esplendor da arte

Ágide Azzoni

Maestoso

Requinta *f*

Saxofone Alto de canto *f*

Saxofones Alto 1-2 *f*

Clarino solista *f*

Clarinos 1-2 A *a2 f*

Clarinos 1-2 B *a2 f*

Pistões 1-2 em Si♭ *a2 ff*

Trombone de canto *f* [original em Si♭]

Trombones 1-2 *f* [original em Si♭]

Bombardino obbligato *f*

Bombardino 2 *f a2*

Baixos 1-2 em Mi♭ *f*

Caixa *f*

Bumbo *f*

Reed

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

5

a2

9

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is written for a large ensemble. It begins with a measure marked with a '9' above the staff. The instruments listed on the left are: Req (Requiem), Sax A cto (Saxophone Alto Contralto), Sax A 1-2 (Saxophone Alto 1-2), Clno solo (Clarinet Solo), Clno 1-2 A (Clarinet 1-2 A), Clno 1-2 B (Clarinet 1-2 B), Pist 1-2 (Piccolo 1-2), Tbn cto (Trombone Contralto), Tbn 1-2 (Trombone 1-2), Bom obb (Bombole Obbo), Bom 2 (Bombole 2), Bx 1-2 (Bateria 1-2), Cx (Cymbal), and Bmb (Bateria). The score includes a solo section for the Clarinet, marked 'solo' and 'a2'. The key signature is one flat (B-flat) and the time signature is 4/4.

13

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

17

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

(a2)

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is written for a large ensemble. It begins at measure 17. The Requiem (Req) part features a melodic line with eighth and sixteenth notes. The Saxophone A (Sax A cto) and Saxophone A 1-2 parts provide harmonic support. The Clarinet solo (Clno solo) and Clarinet 1-2 A (Clno 1-2 A) parts play a rhythmic pattern. The Clarinet 1-2 B (Clno 1-2 B) part plays a similar pattern. The Piano 1-2 (Pist 1-2) part plays a rhythmic pattern. The Trombone (Tbn cto) and Trombone 1-2 (Tbn 1-2) parts play a rhythmic pattern. The Bombarde (Bom obb) and Bombarde 2 (Bom 2) parts play a rhythmic pattern. The Bass (Bx 1-2) part plays a rhythmic pattern. The Cymbal (Cx) and Bombard (Bmb) parts play a rhythmic pattern.

21

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

a2

25

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B ^{a2}

Pist 1-2 ^{a2}

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

30

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is for a piece titled "Esplendor da arte". It is written in 4/4 time and features a variety of instruments. The score begins at measure 30, marked with a rehearsal symbol. The instruments and their parts are as follows:

- Req (Requiem):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Sax A cto (Saxophone Alto):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Sax A 1-2 (Saxophone Alto):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Clno solo (Clarinet Solo):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Clno 1-2 A (Clarinet 1-2 A):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Clno 1-2 B (Clarinet 1-2 B):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Pist 1-2 (Pistolet 1-2):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Tbn cto (Trombone Contralto):** Bass clef, playing a melodic line with eighth and sixteenth notes.
- Tbn 1-2 (Trombone 1-2):** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Bom obb (Bombero Obb.):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bom 2 (Bombero 2):** Treble clef, playing a melodic line with eighth and sixteenth notes.
- Bx 1-2 (Bateria 1-2):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Cx (Cymbal):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Bmb (Bateria Menor):** Treble clef, playing a rhythmic accompaniment of eighth notes.

35

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

2.

p

The musical score is written for a large ensemble. It features 13 staves, each with a specific instrument or section label to its left. The staves are: Requiem (Req), Saxophone Alto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet Solo (Clno solo), Clarinet 1-2 A (Clno 1-2 A), Clarinet 1-2 B (Clno 1-2 B), Piccolo (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardone Obbligato (Bom obb), Bombardone 2 (Bom 2), Bassoon 1-2 (Bx 1-2), Cymbal (Cx), and Basso Marimba (Bmb). The score is divided into measures by vertical bar lines. The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). A rehearsal mark '35' is placed at the beginning of the first staff. A second ending bracket labeled '2.' is present in the Clarinet 1-2 B staff. The Cymbal staff has a 'p' marking under the first measure of the second system.

Allegro

38

Req *f*

Sax A cto *f*

Sax A 1-2 *f*

Clno solo *f*

Clno 1-2 A *f* a2

Clno 1-2 B *f* a2

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom obb *f* a2

Bom 2 *f* a2

Bx 1-2 *f*

Cx *f*

Bmb *f*

42

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is written for a large ensemble. It begins at measure 42. The Requiem (Req) part features a melodic line with eighth and sixteenth notes. The Saxophone A (Sax A cto) and Saxophone A 1-2 parts provide harmonic support. The Clarinet solo (Clno solo) and Clarinet 1-2 A parts play a similar melodic line. The Clarinet 1-2 B part plays a rhythmic pattern. The Piano 1-2 (Pist 1-2) part plays a rhythmic pattern. The Trombone (Tbn) parts (Tbn cto and Tbn 1-2) play a melodic line. The Bombardeon (Bom) parts (Bom obb and Bom 2) play a rhythmic pattern. The Bassoon (Bx 1-2) part plays a rhythmic pattern. The Cymbal (Cx) part plays a rhythmic pattern. The Bass Drum (Bmb) part plays a rhythmic pattern.

46

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

Andante

51

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is written for a large ensemble. It begins with a rehearsal mark '51'. The tempo is marked 'Andante'. The instruments are arranged in a standard orchestral layout. The Requiem (Req) and Saxophone A (Sax A cto) parts have a melodic line with eighth and sixteenth notes. The Saxophone A 1-2 part provides harmonic support with chords. The Clarinet solo (Clno solo) and Clarinet 1-2 A and B parts have a melodic line. The Piano 1-2 part has a rhythmic pattern. The Trombone (Tbn) parts have a melodic line. The Bombardeon (Bom) parts have a melodic line. The Bass (Bx) parts have a rhythmic pattern. The Cymbal (Cx) and Bass Drum (Bmb) parts have a rhythmic pattern.

55

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is written for a large ensemble. The instruments are arranged in a vertical stack. The Requiem (Req) part is in the top staff, followed by Saxophone A (Sax A cto) and Saxophone A 1-2. The Clarinet solo (Clno solo) is in the next staff, followed by Clarinet 1-2 A and Clarinet 1-2 B. The Pistolet (Pist 1-2) is in the next staff, followed by Trombone (Tbn cto) and Trombone 1-2. The Bombores (Bom obb and Bom 2) are in the next staff, followed by Bass (Bx 1-2). The Cymbals (Cx) and Bombores (Bmb) are in the bottom staves. The score includes various musical notations such as notes, rests, and dynamic markings like (a2).

60

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

The musical score is for a 12-piece band. It features a variety of instruments including a Requebrado (Req), Saxophone A (Sax A cto), Saxophone A 1-2, Clarinet solo (Clno solo), Clarinet 1-2 A, Clarinet 1-2 B, Piston 1-2 (Pist 1-2), Trombone cto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardino obb (Bom obb), Bombardino 2 (Bom 2), Bassoon 1-2 (Bx 1-2), Cx, and Bmb. The score is written in 4/4 time and includes a variety of musical notations such as eighth notes, quarter notes, and sixteenth notes. The key signature is one flat (Bb). The score is divided into measures by vertical bar lines. The first measure is marked with a '60' above the staff. The score is written for a 12-piece band, with each instrument having its own staff. The instruments are listed on the left side of the page. The score is written in a standard musical notation, with notes, rests, and other symbols indicating the melody and harmony for each instrument. The score is divided into measures by vertical bar lines. The first measure is marked with a '60' above the staff. The score is written for a 12-piece band, with each instrument having its own staff. The instruments are listed on the left side of the page. The score is written in a standard musical notation, with notes, rests, and other symbols indicating the melody and harmony for each instrument.

65

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

a2

a2

17

[illegible]

Allegro

72

Req *f*

Sax A cto *f*

Sax A 1-2 *f*

Clno solo *f*

Clno 1-2 A *f* ^{a2}

Clno 1-2 B *f* ^{a2}

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom obb *f*

Bom 2 *f*

Bx 1-2 *f*

Cx *f*

Bmb *f*

80

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

a2

The musical score is written for a large ensemble. It begins at measure 80. The instruments are arranged in a standard orchestral layout. The Requebra (Req) and Saxophone A (Sax A) parts have melodic lines with some grace notes. The Clarinet (Clno) and Trombone (Tbn) parts provide harmonic support. The Pistas (Pist) and Bombores (Bom) play a steady eighth-note pattern. The Bateria (Bx) and Bateria Menor (Bmb) provide a rhythmic foundation. The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat).

88

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

96

Req

Sax A cto

Sax A 1-2

Clno solo

Clno 1-2 A

Clno 1-2 B

Pist 1-2

Tbn cto

Tbn 1-2

Bom obb

Bom 2

Bx 1-2

Cx

Bmb

tutto

The musical score is written for a large ensemble. It begins at measure 96. The instruments listed on the left are: Requiem (Req), Saxophone A (Sax A cto), Saxophone A 1-2 (Sax A 1-2), Clarinet solo (Clno solo), Clarinet 1-2 A (Clno 1-2 A), Clarinet 1-2 B (Clno 1-2 B), Pipers 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombarde obbo (Bom obb), Bombarde 2 (Bom 2), Bassoon 1-2 (Bx 1-2), Cymbal (Cx), and Bombardone (Bmb). The score is in 2/4 time. The key signature has two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a 'tutto' marking on the Bmb staff.

Gaúcho

113

ÁGIDE
AZZONI

Gaúcho

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombone 1

Trombone 2

Gênis 1-2

Baixos 1-2 em Mi^b

Pratos Bumbo

Caixa

§

a2

[original em Si^b]

sempre a2

9

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Pt Bmb

Cx

Gaúcho

3

17

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Pt Bmb

Cx

This musical score page contains measures 17 through 22. The instruments and their parts are as follows:

- Req (Requiem):** Treble clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Cl 1-2 (Clarinets):** Treble clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Sax A (Saxophone Alto):** Treble clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Sax T (Saxophone Tenor):** Treble clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Pist 1-2 (Piccolo):** Treble clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Tbn cto (Trombone Contralto):** Bass clef, key of B-flat major. Measures 17-22 show a melodic line with dynamics *f* and *a2*.
- Tbn 1 (Trombone 1):** Bass clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.
- Tbn 2 (Trombone 2):** Bass clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.
- Gen 1-2 (Guitar):** Treble clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.
- Bx 1-2 (Bass):** Treble clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.
- Pt Bmb (Piano):** Treble clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.
- Cx (Cymbal):** Treble clef, key of B-flat major. Measures 17-22 show a rhythmic pattern with dynamics *f* and *a2*.

25 *D.S.*
[Fine]

Req

Cl 1-2 *a2*

Sax A

Sax T

Pist 1-2 *a2*

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Pt
Bmb

Cx

33 Trio

Req

Cl 1-2 *a2*
p

Sax A
p

Sax T
p

Pist 1-2

Tbn cto
p

Tbn 1
p

Tbn 2
p

Gen 1-2
p

Bx 1-2
p

Pt
Bmb

Cx
p

41 *p* *D.S. [al Fine]* 2

Req

Cl 1-2 *a2*

Sax A

Sax T

Pist 1-2 *a2* *p*

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Pt Bmb *p*

Cx

The musical score is written for a large ensemble. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The score begins at measure 41. The Reeds section (Req) starts with a piano (p) dynamic. The Clarinet 1-2 (Cl 1-2) part has an accent (a2) in the 10th measure. The Saxophone A (Sax A) and Saxophone T (Sax T) parts follow a similar melodic line. The Piccolo 1-2 (Pist 1-2) part also has an accent (a2) and starts with a piano (p) dynamic. The Trombone Cto (Tbn cto) part has an accent (a2) in the 10th measure. The Trombone 1 (Tbn 1) and Trombone 2 (Tbn 2) parts provide harmonic support. The Trumpet 1-2 (Gen 1-2) part has a rhythmic pattern. The Bassoon 1-2 (Bx 1-2) part has a rhythmic pattern. The Percussion (Pt Bmb) part has a piano (p) dynamic. The Cymbal (Cx) part has a rhythmic pattern. The score ends with a D.S. [al Fine] instruction in the 12th measure, with a second ending marked with a '2'.

Isso

121

ÁGIDE
AZZONI

Isso

Ágide Azzoni

Requinta

Clarinos 1-2

Pistões 1-2

Trombones 1-2

Bombardinos 1-2

Gênis 1-2

Baixos 1-2 em Mi $\flat$

Baixo 3 em Mi $\flat$

Pratos Bumbo

9

Req

f

Clno 1-2

f a2

Pist 1-2

f a2

Tbn 1-2

f a2

Bom 1-2

f

Gen 1-2

f a2

Bx 1-2

f

Bx 3

f

Pt Bmb

f

17 *Fine*

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt
Bmb

Trio

25

Req *p*

Clno 1-2 *p*

Pist 1-2 *a2 p*

Tbn 1-2 *p*

Bom 1-2 *a2 p*

Gen 1-2 *p*

Bx 1-2 *p*

Bx 3 *p*

Pt Bmb *p*

D.S. al Fine

33

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt
Bmb

Mimi

129

ÁGIDE
AZZONI

Mimi

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarinetas 3

Saxofone Alto de canto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênis 1

Baixos 1-2 em Mi $\flat$

Baixo 3 em Mi $\flat$

Caixa

Pratos Bumbo

a2

[original em Si $\flat$]

[original em Si $\flat$]

sempre a2

9

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

a2

Tbn cto

Tbn 1-2

Gen 1

Bx 1-2

Bx 3

Cx

Pt

Bmb

17

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1

Bx 1-2

Bx 3

Cx

Pt

Bmb

a2

The musical score is for a piece titled "Mimi" and is page 3 of the score. It features a variety of instruments including Reeds (Req), Clarinets (Cl 1-2, Cl 3), Saxophones (Sax A cto, Sax T), Piccolo (Pist 1-2), Trombones (Tbn cto, Tbn 1-2), Percussion (Gen 1), Basses (Bx 1-2, Bx 3), Cymbals (Cx), and Piano (Pt, Bmb). The score is written in treble and bass clefs with a key signature of one sharp (F#). The tempo is marked with a quarter note. The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "17" is present at the beginning of the first staff. A dynamic marking "a2" is present above the Piccolo staff. The score is arranged in a standard orchestral format with staves grouped by instrument family.

25 *D.C.*
[Fine]

Req

Cl 1-2 *a2*

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1

Bx 1-2 *^* *^*

Bx 3 *^* *^*

Cx

Pt
Bmb

33 *Trio*

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1

Bx 1-2

Bx 3

Cx

Pt

Bmb

41 *D.C. [al Fine]*

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1

Bx 1-2

Bx 3

Cx

Pt
Bmb

Nossa Senhora da Lágrima

137

ÁGIDE
AZZONI

Nossa Senhora da Lágrima

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto de canto

Saxofones Alto 1-2

Clarinos 1-2

Pistões 1-2

Trombone de canto

Trombones 1-2

Bombardino

Baixos 1-2 em Mi^b

Caixa

Pratos Bumbo

5
Req *f*

Cl 1-2 *f* a2

Sax A cto *f*

Sax A 1-2 *f*

Clno 1-2 *f* a2

Pist 1-2 *f* a2

Tbn cto *f*

Tbn 1-2 *f* a2

Bom *f*

Bx 1-2 *f* a2

Cx *f*

Pt

Bmb *f*

9

Req

p

Cl 1-2

a2
p

Sax A cto

p

Sax A 1-2

p

Clno 1-2

a2
p

Pist 1-2

a2
p

Tbn cto

p

Tbn 1-2

p

Bom

p

Bx 1-2

a2
p

Cx

p

Pt

Bmb

p

The musical score for 'To Coda' is a complex orchestral arrangement. It features a variety of instruments, including a Requiem (Req), Clarinet 1-2 (Cl 1-2), Saxophone A Alto (Sax A cto), Saxophone A 1-2 (Sax A 1-2), Clarinet 1-2 (Clno 1-2), Piston 1-2 (Pist 1-2), Trombone Alto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardone (Bom), Bassoon 1-2 (Bx 1-2), Cymbal (Cx), and Piano/Bombardone (Pt Bmb). The score is divided into two main sections, 1. and 2., with a 'To Coda' marking at the beginning of section 1. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The instrumentation is dense, with many instruments playing in unison or harmony. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *a2*). The overall structure is a single melodic line with a coda, repeated twice.

5

[illegible]

[illegible]

2. *D.S. al Coda*

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Pt

Bmb

⊕ *Coda*

[Fine]

30 *Trio*

Req *p*

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *p*
a2

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom *p*

Bx 1-2 *p*

Cx *p*

Pt

Bmb

34

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Pt

Bmb

a2

a2

The musical score is written for a large ensemble. It begins at measure 34. The Requiem (Req) part features a melodic line with eighth and sixteenth notes. The Clarinet 1-2 (Cl 1-2) and Saxophone Alto Canto (Sax A cto) parts have similar melodic lines. The Saxophone Alto 1-2 (Sax A 1-2) part provides harmonic support with chords. The Clarinet Alto 1-2 (Clno 1-2) part also has a melodic line. The Flute 1-2 (Pist 1-2) part has a melodic line with an 'a2' marking. The Trombone Canto (Tbn cto) part has a melodic line. The Trombone 1-2 (Tbn 1-2) part provides harmonic support with chords. The Bassoon (Bom) part has a melodic line. The Bassoon 1-2 (Bx 1-2) part has a melodic line with an 'a2' marking. The Cor Anglais (Cx) part has a melodic line. The Percussion (Pt) and Bass Drum (Bmb) parts are marked with a 'z' symbol, indicating a specific rhythmic pattern.

38

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Pt

Bmb

a2

The musical score is written for a large ensemble. It begins at measure 38. The instruments and voices are arranged in staves from top to bottom: Requiem (Req), Clarinet 1-2 (Cl 1-2), Saxophone Alto Contralto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet in B-flat 1-2 (Clno 1-2), Piston 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardone (Bom), Bassoon 1-2 (Bx 1-2), Cor Anglais (Cx), and Percussion (Pt) and Bass Drum (Bmb). The key signature has two sharps (F# and C#). The Requiem part features a melodic line with slurs. The woodwinds and brass parts provide harmonic support with various textures, including chords and moving lines. The percussion parts are marked with rests.

42 *D.C. [al Fine]*

Req *f*

Cl 1-2 *f* a2

Sax A cto *f*

Sax A 1-2 *f*

Clno 1-2 *f* a2

Pist 1-2 *f* a2

Tbn cto *f*

Tbn 1-2 *f*

Bom *f*

Bx 1-2 *f*

Cx *f*

Pt Bmb *f*

O canto do pipoqueiro

151

ÁGIDE
AZZONI

O canto do pipoqueiro

Ágide Azzoni

Requinta

f *p*

Clarinos 1-2

f *p* a2

Pistões 1-2

f *p* sempre a2

Trombones 1-2

f *p* [original em Si♭]

Trombone 3

f *p* [original em Dó] a2

Bombardinos 1-2

f *p* [original em Dó] a2

Gênis 1-2

f *p* [original em Dó] sempre a2

Baixos 1-2 em Mi♭

f *p*

Baixo 3 em Mi♭

f *p*

Pratos Bumbo

f *p*

7 *To Coda* ☺ 1. 2.

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Tbn 3

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt
Bmb

14

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Tbn 3

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt
Bmb

a2

a2

Detailed description: This is a musical score for a band. It consists of ten staves. The first staff is for the Recorder (Req). The second and third staves are for Clarinets 1-2 (Clno 1-2) and Piccolos 1-2 (Pist 1-2). The fourth and fifth staves are for Tenor Horns 1-2 (Tbn 1-2) and Tenor Horn 3 (Tbn 3). The sixth staff is for Bombo 1-2 (Bom 1-2). The seventh and eighth staves are for Gens 1-2 (Gen 1-2) and Bells 1-2 (Bx 1-2). The ninth staff is for Bells 3 (Bx 3). The tenth staff is for the Percussion (Pt) and Bmb. The key signature is one flat (B-flat). The time signature is 4/4. The score starts at measure 14. The Recorder part has a melodic line with some grace notes. The Clarinets and Piccolos have a similar melodic line, with some notes marked 'a2'. The Tenor Horns play a rhythmic pattern of eighth notes. The Bombo plays a melodic line. The Gens and Bells play a rhythmic pattern of eighth notes. The Percussion plays a simple pattern of eighth notes.

20

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Tbn 3

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt
Bmb

O canto do pipoqueiro

5

26 *D.C. al Coda* Θ *Coda*

Req

Clno 1-2

Pist 1-2

Tbn 1-2

Tbn 3

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3

Pt Bmb

a2

The musical score is written for a large ensemble. The main section, starting at measure 26, is marked 'D.C. al Coda'. It features a variety of instruments: Requiem (Req), Clarinet 1-2 (Clno 1-2), Piston 1-2 (Pist 1-2), Trombone 1-2 (Tbn 1-2), Trombone 3 (Tbn 3), Bombard 1-2 (Bom 1-2), Gaitan 1-2 (Gen 1-2), Bassoon 1-2 (Bx 1-2), Bassoon 3 (Bx 3), and Piano/Bombard (Pt Bmb). The Coda section, marked with a Coda symbol (Θ), begins at measure 27 and includes a second staff for Clarinet 1-2 (Clno 1-2) marked 'a2'. The score is in 2/4 time and features a mix of melodic lines and harmonic accompaniment.

O sabiá

159

ÁGIDE
AZZONI

O sabiá

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombone 1

Trombone 2

Gênis 1-2

Baixos 1-2 em Mi $\flat$

Caixa

Pratos

Bumbo

Fine

sempre a2

[original em Si $\flat$]

[original em Si $\flat$]

[original em Si $\flat$]

Requinta

Clarinetas 1-2

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombone 1

Trombone 2

Gênis 1-2

Baixos 1-2 em Mi $\flat$

Caixa

Pratos

Bumbo

Fine

sempre a2

[original em Si $\flat$]

[original em Si $\flat$]

[original em Si $\flat$]

6

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

a2

a2

15

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

1.

2.

a2

The musical score is for the piece 'O sabiá' and is page 3 of the score. It features a vocal soloist (Req) and a large ensemble of instruments. The vocal line begins at measure 15 and includes a first ending (1.) and a second ending (2.). The instrumental parts include Clarinets 1-2, Saxophones A and T, Piston 1-2, Trombone Contrabasso, Trombones 1 and 2, Gens 1-2, Bateria 1-2, Cx, and Pt Bmb. The score is written in a key signature of two flats and a common time signature. The vocal line is in treble clef, while the instrumental parts are in various clefs (treble, bass, and percussion). The score includes various musical notations such as notes, rests, and articulation marks.

24

Req

Cl 1-2

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

The musical score is for the piece "O sabiá" and starts at measure 24. It features a variety of instruments: Requebrado (Req), Clarinet 1-2 (Cl 1-2), Saxophone Alto (Sax A), Saxophone Tenor (Sax T), Piston 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Guitar 1-2 (Gen 1-2), Bass 1-2 (Bx 1-2), Conga (Cx), and Percussion/Bombarda (Pt Bmb). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The Requebrado part has a melodic line with eighth and sixteenth notes. The Clarinet and Saxophone parts have similar melodic lines. The Trombone and Trumpet parts have a more rhythmic, eighth-note pattern. The Guitar and Bass parts have a steady eighth-note accompaniment. The Conga and Percussion parts have a simple, rhythmic pattern.

O sabiá

5

D.S. al Fine

[illegible]

165

**ÁGIDE
AZZONI**

Óia, gavião

167

ÁGIDE
AZZONI

Óia, gavião

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarinetas 3

Saxofone Alto de canto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênis 1-2

Baixos 1-2 em Mi^b

Caixa

Pratos

Bumbo

§

a2

[original em Si^b]

sempre a2

9

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

1.

2.

The musical score is for the piece 'Óia, gavião'. It is written in 4/4 time and features a variety of instruments. The Requebrado (Req) part starts with a melodic line in the right hand, marked with an accent (^). The Clarinet 1-2 (Cl 1-2) and Clarinet 3 (Cl 3) parts provide harmonic support with chords and single notes. The Saxophone Alto Contralto (Sax A cto) and Saxophone Tenor (Sax T) parts have more active, melodic lines. The Piano (Pist 1-2) part plays chords and single notes. The Trombone Contralto (Tbn cto) and Trombone 1-2 (Tbn 1-2) parts have a more active, melodic line. The Gong (Gen 1-2) part plays a steady, rhythmic pattern. The Bongos (Bx 1-2) part plays a steady, rhythmic pattern. The Conga (Cx) part plays a steady, rhythmic pattern. The Percussion (Pt Bmb) part plays a steady, rhythmic pattern. The score includes first and second endings, marked with '1.' and '2.'.

18

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

a2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

The musical score is written for a large ensemble. It begins with a double bar line and a repeat sign. The instruments are arranged in staves from top to bottom: Requiem (Req), Clarinets 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A cto), Saxophone Tenor (Sax T), Piccolo (Pist 1-2), Trombone Contrabass (Tbn cto), Trombones 1-2 (Tbn 1-2), Gong (Gen 1-2), Bells (Bx 1-2), Cymbal (Cx), and Percussion (Pt Bmb). The key signature has two flats (B-flat and E-flat). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The score includes various musical notations such as eighth notes, quarter notes, and rests. A specific measure in the Piccolo part is marked with 'a2'.

26

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt
Bmb

1. [Fine] D.S.

2.

Trio

35

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

D.S. [al Fine]

The musical score is written for a large ensemble. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 43. The instruments and their parts are as follows:

- Req (Requebrado):** Melodic line with eighth and sixteenth notes, ending with a repeat sign and first/second endings.
- Cl 1-2 (Clarinet 1-2):** Harmonic accompaniment with eighth notes, including an *a2* (second octave) marking.
- Cl 3 (Clarinet 3):** Similar harmonic accompaniment to Cl 1-2.
- Sax A cto (Saxophone Alto Contralto):** Melodic line with eighth notes.
- Sax T (Saxophone Tenor):** Melodic line with eighth notes.
- Pist 1-2 (Piano 1-2):** Harmonic accompaniment with eighth notes.
- Tbn cto (Trombone Contralto):** Melodic line with eighth notes.
- Tbn 1-2 (Trombone 1-2):** Harmonic accompaniment with eighth notes.
- Gen 1-2 (Guitar 1-2):** Harmonic accompaniment with eighth notes.
- Bx 1-2 (Bass 1-2):** Harmonic accompaniment with eighth notes.
- Cx (Cymbal):** Percussive accompaniment with eighth notes.
- Pt Bmb (Percussion Bombarda):** Percussive accompaniment with eighth notes.

The score concludes with a double bar line and repeat signs.

Olhar severo

175

ÁGIDE
AZZONI

Olhar severo

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarinetas 3

Saxofone Alto de canto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênios 1-2

Baixos 1-2 em Mi^b

Baixo 3 em Mi^b

Caixa

Pratos Bumbo

a2

[original em Si^b]

[original em Si^b]
sempre a2

sempre a2

^
v

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

17

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

a2

The musical score is for a piece titled "Olhar severo". It features a variety of instruments: Recorder (Req), Clarinets 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A cto), Saxophone Tenor (Sax T), Piccolo (Pist 1-2), Trombone Contrabasso (Tbn cto), Trombone 1-2 (Tbn 1-2), Glockenspiel (Gen 1-2), Bells (Bx 1-2), Bells 3 (Bx 3), Cymbals (Cx), and Percussion/Bombard (Pt Bmb). The score is written in treble and bass clefs with a key signature of one sharp (F#). The Recorder part starts at measure 17. The Piccolo part has a dynamic marking of *a2* at measure 18. The percussion parts are mostly rests, with some notes appearing in the final measures.

25 *D.C.*
[Fine]

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Bx 3

Cx

Pt
Bmb

33 *Trio*

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

(a2)

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

41 *D.C. [al Fine]*

Req

Cl 1-2

Cl 3

Sax A cto

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

Que bicho,
hein...

183

ÁGIDE
AZZONI

Que bicho, hein...

Ágide Azzoni

To Coda ☐

Requinta

Saxofone Alto de canto

Saxofones Alto 1-2

Clarinos 1-2

Clarino 3

Pistões 1-2

Trombone de canto

Trombone 1

Trombone 2

Bombardinos 1-2

Baixos 1-2 em Mi $\flat$

Caixa

Pratos Bumbo

9

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 3

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Cx

Pt

Bmb

15

1. 2.

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 3

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Cx

Pt

Bmb

a2 a2

The musical score is written for a large ensemble. It includes a vocal line (Req) and parts for Saxophone A (Sax A cto, Sax A 1-2), Clarinet (Clno 1-2, Clno 3), Piston (Pist 1-2), Trombone (Tbn cto, Tbn 1, Tbn 2), Bombardone (Bom 1-2), Bassoon (Bx 1-2), Cello (Cx), and Percussion (Pt, Bmb). The score is divided into two systems, 1. and 2., with a repeat sign at the end of system 1. The key signature is one flat (B-flat). The tempo is marked 'Allegro'.

Samba

Req ^{2/} *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 ^{a2} *p*

Clno 3 *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1 *p*

Tbn 2 *p*

Bom 1-2 *p*

Bx 1-2 ^{a2} *p*

Cx *p*

Pt Bmb *p*

29 *D.C. al Coda* Φ *Coda*

Req

Sax A cto

Sax A 1-2

Clno 1-2

Clno 3

Pist 1-2 *a2*

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Cx

Pt Bmb

Que bicho, hein...

[2ª versão]

191

ÁGIDE
AZZONI

Que bicho, hein...

[outra cópia]

Ágide Azzoni

Requinta

Clarinos 1-2

Pistões 1-2

Trombone 1

Trombone 2

Bombardinos 1-2

Gênis 1-2

Baixos 1-2 em Mi $\flat$

Pratos Bumbo

To Coda Θ

The musical score is written for a Requiem (Req) and a variety of instruments. The Requiem part begins with a treble clef and a key signature of two flats. It features a melodic line with a repeat sign and a fermata. The instrumental parts include Clarinet 1-2, Piston 1-2, Trombone 1, Trombone 2, Bombardone 1-2, Guitar 1-2, Bassoon 1-2, and Piano/Bombardone. The Clarinet and Piston parts have a key signature of two flats and a melodic line with a repeat sign and a fermata. The Trombone parts have a key signature of two flats and a rhythmic pattern. The Bombardone part has a key signature of two flats and a melodic line with a repeat sign and a fermata. The Guitar part has a key signature of two flats and a rhythmic pattern. The Bassoon part has a key signature of two flats and a melodic line with a repeat sign and a fermata. The Piano/Bombardone part has a key signature of two flats and a rhythmic pattern.

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Pt
Bmb

13

Req

1.

2.

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Pt
Bmb

Detailed description: This is a musical score for a piece titled 'Que bicho, hein...'. The score is written for a large ensemble, including a vocal soloist (Req), woodwinds (Clno 1-2, Pist 1-2), brass (Tbn 1, Tbn 2, Bom 1-2, Bx 1-2), and percussion (Pt, Bmb). The music is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The vocal line begins at measure 13 and includes a first ending (1.) and a second ending (2.). The instrumental parts are arranged in a multi-staff format, with woodwinds and brass playing melodic lines and percussion providing a rhythmic foundation. The score is presented on a single page with a clean, professional layout.

19

Req

que bicho

que bicho

Clno 1-2

que bicho

Pist 1-2

que bicho

Tbn 1

que bicho

Tbn 2

que bicho

Bom 1-2

que bicho

Gen 1-2

que bicho

Bx 1-2

que bicho

Pt

Bmb

que bicho

que bicho

Detailed description: This is a musical score for a piece titled 'Que bicho, hein...'. The score is written for a vocal soloist (Req) and a band. The vocal part begins at measure 19 and features a melodic line with lyrics 'que bicho' repeated. The band consists of several instruments: Clarinet 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Tenor Saxophone 1 (Tbn 1), Tenor Saxophone 2 (Tbn 2), Bombardone 1-2 (Bom 1-2), Guitar 1-2 (Gen 1-2), Bass 1-2 (Bx 1-2), and a Percussion/Bass instrument (Pt Bmb). The instrumental parts are arranged in a way that supports the vocal melody, with some instruments playing sustained notes and others providing rhythmic accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The lyrics 'que bicho' are repeated throughout the score, corresponding to the vocal melody and some instrumental parts.

26

Req

pp

Clno 1-2

pp

Pist 1-2

pp

Tbn 1

pp

Tbn 2

pp

Bom 1-2

pp

Gen 1-2

pp

Bx 1-2

pp

Pt
Bmb

pp

Detailed description: This is a musical score for a piece titled 'Que bicho, hein...'. The score is written for a vocal line (Req) and a large ensemble of instruments. The vocal line starts at measure 26 and features a melodic line with a long note in the fifth measure. The instruments include Clarinet 1-2, Piston 1-2, Tenor Horn 1, Tenor Horn 2, Bombardone 1-2, Gens (likely Saxophones) 1-2, Bassoon 1-2, and a Percussion/Bombardone (Pt Bmb) section. All instruments are marked with a piano (*pp*) dynamic. The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The vocal line is in treble clef, while the instruments are in various clefs (treble and bass). The percussion/bombardone part is written on a single line with a double bar line at the beginning.

31 *D.C. al Coda*

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Pt
Bmb

Coda

a2

The musical score is for a piece titled "Que bicho, hein...". It is page 6 of a 198-page score by Ágide Azzoni. The score is written for a large ensemble, including a Requiem (Req), Clarinets 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Trombones 1 and 2 (Tbn 1, Tbn 2), Bombarde 1-2 (Bom 1-2), Gens 1-2 (Gen 1-2), Bax 1-2 (Bx 1-2), and Percussion/Bombard (Pt Bmb). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score begins at measure 31 with a "D.C. al Coda" instruction. The Requiem part features a melodic line with a slur over measures 31-34, followed by a Coda section. The other instruments provide harmonic support with various rhythmic patterns. The percussion part includes a bass drum line. The score concludes with a Coda section for all instruments.

Quentão

199

ÁGIDE
AZZONI

Quentão

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarinetas 3

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênis 1-2

Baixos 1-2 em Mi $\flat$

Caixa

Pratos

Bumbo

a2

[original em Si $\flat$]

sempre a2

9

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

This musical score is for the piece 'Quentão' and spans 10 measures. The key signature is one sharp (F#), and the time signature is 4/4. The score is arranged for a large ensemble. The woodwind section includes a Recorder (Req), Clarinets 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A), and Saxophone Tenor (Sax T). The brass section includes Piston 1-2 (Pist 1-2), Trombone Contrabasso (Tbn cto), Trombones 1-2 (Tbn 1-2), and Baritone 1-2 (Bx 1-2). The percussion section includes Congas (Cx), Pandeiro (Pt), and Bateria (Bmb). The woodwinds and brass play melodic lines with various articulations, while the percussion provides a rhythmic foundation. The score concludes with a double bar line and repeat dots.

17

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

sempre a2

The musical score is written for a large ensemble. It begins at measure 17. The Requebra (Req) part features a melodic line with eighth and sixteenth notes. The Clarinet (Cl) parts (1-2 and 3) play a rhythmic accompaniment of eighth notes. The Saxophone (Sax) parts (A and T) play a melodic line with eighth and sixteenth notes. The Piano (Pist) parts (1-2) play a rhythmic accompaniment of eighth notes. The Trombone (Tbn) parts (cto and 1-2) play a melodic line with eighth and sixteenth notes. The Guitar (Gen) parts (1-2) play a rhythmic accompaniment of eighth notes. The Bass (Bx) parts (1-2) play a melodic line with eighth and sixteenth notes. The Cymbal (Cx) part plays a rhythmic accompaniment of eighth notes. The Percussion (Pt) and Bombard (Bmb) parts play a rhythmic accompaniment of eighth notes. The key signature is one sharp (F#) and the time signature is 4/4.

25 *D.C.*
[Fine]

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt
Bmb

The musical score is written for a large ensemble. It begins at measure 25, marked with a repeat sign and a key signature change to one sharp (F#). The instruments listed on the left are: Requiem (Req), Clarinets 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A), Saxophone Tenor (Sax T), Piccolo (Pist 1-2), Trombone Contrabass (Tbn cto), Trombone 1-2 (Tbn 1-2), Gong (Gen 1-2), Bells (Bx 1-2), Cymbals (Cx), and Percussion/Bombard (Pt Bmb). The score concludes with a double bar line and the instruction 'D.C. [Fine]'.

Trio

33

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt

Bmb

D.C. [al Fine]

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

Recordação

207

ÁGIDE
AZZONI

Recordação

Ágide Azzoni

Score for "Recordação" by Ágide Azzoni. The score is written for a large ensemble and includes the following parts:

- Saxofone Alto de canto
- Saxofone Alto
- Clarinete 1-2
- Flautas 1-2
- Trombone de canto
- Trombones 1-3
- Eufônio
- Bateria em Adli
- Pratos
- Bumbo

The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by a strong rhythmic pulse, with the bass drum and snare providing a steady beat. The saxophones and clarinets play a melodic line, while the flutes and trombones provide harmonic support. The eufonium and battery instruments add to the overall texture of the piece.

Musical score for the piece "Recordação". The score is written for a large ensemble, including Saxophones, Clarinets, Flutes, Trombones, and Piano. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The instruments are listed on the left side of the score: Sax A. alto, Sax A., Clar. 1-2, Flut. 1-2, Trm. alto, Trm. 1-2, Euph., and Pr. (Piano). The piano part is indicated by a small "Pr." label and a series of horizontal lines at the bottom of the score.

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Trm. alto

Trm. 1-2

Euph.

Pr.

Piano

Musical score for the piece "Recordação". The score is written for a large ensemble and includes the following parts:

- Sax A alto
- Sax A
- Claro 1-2
- Flut 1-2
- Tim. alto
- Tim. 1-2
- Bom.
- Euf.
- Pr. Bmb.

The score is in 2/4 time and features a key signature of one sharp (F#). The music is characterized by a steady, rhythmic pulse in the lower woodwinds and percussion, with melodic lines in the upper woodwinds and saxophones. The saxophones play a series of eighth notes, while the clarinets and flutes play a more complex, flowing melody. The timpani and bassoon provide a strong, rhythmic foundation, and the euphonium and percussion add to the overall texture.

Musical score for the piece "Recordação". The score is written for a large ensemble, including Saxophones, Clarinets, Flutes, Timpani, Bass, Drums, and Percussion/Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two systems, with the first system ending at measure 32 and the second system starting at measure 33. The Sax A alto part features a melodic line with many slurs and ties, and a first ending marked "1" and a second ending marked "2". The Sax A part provides a harmonic accompaniment. The Clarinet 1-2 and Flute 1-2 parts also feature melodic lines with slurs and ties. The Timpani alto and Timpani 1-2 parts provide a rhythmic accompaniment. The Bass part provides a harmonic accompaniment. The Drums and Percussion/Bass parts provide a rhythmic accompaniment.

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tim. alto

Tim. 1-2

Bass.

Dr.

Pr.
Bamb.

34

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tim. alto

Tim. 1-2

Bom.

Euf.

Pr.
Bass.

The musical score is written for a band. It features eight staves. The top two staves are for Saxophones A (alto and soprano). The next two staves are for Clarinets 1-2 and Flutes 1-2. The fifth and sixth staves are for Timpani (alto and 1-2). The seventh staff is for Bassoon. The eighth staff is for Euphonium. The bottom staff is for Piano/Bass. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'A' and 'sf'.

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

- Sax A. alto**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Sax A.**: Treble clef, key of D major. Features a harmonic accompaniment with sustained notes and some melodic movement.
- Claro 1-2**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Flut 1-2**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Tim. alto**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Tim 1-2**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Bom.**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Bx.**: Treble clef, key of D major. Features a melodic line with eighth and sixteenth notes, including slurs and ties.
- Pr. Bmb.**: Bass clef, key of D major. Features a rhythmic accompaniment with sustained notes and some melodic movement.

The score includes various musical notations such as slurs, ties, and dynamic markings (e.g., *sf* for *sforzando*).

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tim. alto

Tim. 1-2

Bass.

Eup.

Pr.
Bamb.

29

Sax A. alto

Sax A.

Clarinet 1-2

Flute 1-2

Trombone

Trombone 1-2

Bass

Piano

1. 2. D.S. [Rit.]

Al

Al

29

7^o

Titlo

Sax A. alto

Sax A.

Claro 1-2

Flet 1-2

Tim. alto

Tim. 1-2

Bom.

Br.

Pr.
Bamb.

39

Sax A. alto

Sax A.

Clarão 1-2

Flut 1-2

Tbn. alto

Tbn. 1-2

Bsns.

Bx.

Pr.
Bmb.

Musical score for the piece "Recordação". The score is written for a large ensemble and includes the following parts:

- Sax A. alto
- Sax A.
- Claro 1-2
- Flut 1-2
- Tim. alto
- Tim. 1-2
- Bom.
- Br.
- Pt. (Percussion)
- Bamb.

The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The percussion part (Pt. and Bamb.) is indicated by a series of vertical lines on a staff.

1. 2. *Al. R. [ad libitum]*

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tbn. alto

Tbn. 1-2

Bar.

Tr.

Pf.

220

Sagrado Coração de Maria

221

ÁGIDE
AZZONI

Sagrado Coração de Maria

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto de canto

Saxofones Alto 1-2

Clarinos 1-2

Pistões 1-2

Trombone de canto

Trombones 1-2

Bombardino

Baixos 1-2 em Mi♭

Caixa

[illegible]

Sagrado Coração de Maria

3

17

Req *p*

Cl 1-2 *a2* *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *a2* *p*

Pist 1-2 *a2* *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom *p*

Bx 1-2 *a2* *p*

Cx *p*

The musical score is for the piece 'Sagrado Coração de Maria', page 3. It features a Requiem (Req) and various instruments: Clarinet 1-2 (Cl 1-2), Saxophone Alto Contralto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet Alto (Clno 1-2), Flute 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardino (Bom), Bassoon 1-2 (Bx 1-2), and Cymbal (Cx). The score is in 3/4 time and includes dynamics like piano (p) and accents (^). The key signature has two flats (B-flat and E-flat). The score is marked with '17' at the beginning of the first staff.

225

ÁGIDE
AZZONI

2/

Req

a2

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

The musical score is written for a large ensemble. It features ten staves, each representing a different instrument or section. The key signature is B-flat major (two flats). The time signature is 2/4. The score is divided into four measures. The first measure contains a repeat sign. The second measure contains a repeat sign. The third measure contains a repeat sign. The fourth measure contains a repeat sign. The instruments are: Requiem (Req), Clarinet 1-2 (Cl 1-2), Saxophone Alto Contralto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet Alto 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardier (Bom), Bassoon 1-2 (Bx 1-2), and Cello (Cx). The score is written in a standard musical notation with notes, rests, and accidentals.

5

25

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

This musical score page contains measures 25 through 28. The instruments and their parts are as follows:

- Req (Reeds):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Cl 1-2 (Clarinets):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Sax A cto (Saxophone Alto Contralto):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Sax A 1-2 (Saxophone Alto 1-2):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Clno 1-2 (Clarinets):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Pist 1-2 (Piccolo):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Tbn cto (Trombone Contralto):** Bass clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Tbn 1-2 (Trombone 1-2):** Bass clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Bom (Bombarde):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Bx 1-2 (Bassoon 1-2):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.
- Cx (Cymbal):** Treble clef, key of B-flat major. Measures 25-28 show a melodic line with eighth and sixteenth notes, and a final half note.

**ÁGIDE
AZZONI**

29

Req *f*

Cl 1-2 *a2* *f*

Sax A cto *f*

Sax A 1-2 *f* *a2*

Clno 1-2 *f*

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom *f* *ossia*

Bx 1-2 *f*

Cx *f*

34

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

f

38

1.

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

a2

Cx

Detailed description: This is a musical score for a band, titled 'Sagrado Coração de Maria'. The score is written for ten instruments: Recorder (Req), Clarinet 1-2 (Cl 1-2), Saxophone Alto Contralto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet in B-flat 1-2 (Clno 1-2), Piston 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardino (Bom), and Bassoon 1-2 (Bx 1-2). The key signature is B-flat major (two flats). The score is divided into two systems. The first system contains measures 38 through 41. The second system contains measures 42 through 45. The Recorder part has a first ending bracket over measures 40 and 41. The Bassoon part has a second ending bracket over measures 44 and 45, marked 'a2'. The Trombone 1-2 part has a first ending bracket over measures 40 and 41. The Trombone Contralto part has a first ending bracket over measures 40 and 41. The Bombardino part has a first ending bracket over measures 40 and 41. The Piston 1-2 part has a first ending bracket over measures 40 and 41. The Clarinet in B-flat 1-2 part has a first ending bracket over measures 40 and 41. The Saxophone Alto 1-2 part has a first ending bracket over measures 40 and 41. The Saxophone Alto Contralto part has a first ending bracket over measures 40 and 41. The Clarinet 1-2 part has a first ending bracket over measures 40 and 41. The Recorder part has a first ending bracket over measures 40 and 41.

42 2.

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Fine

The musical score is written for a large ensemble. It begins at measure 42, marked with a '2.' indicating a second ending. The instruments are arranged in a standard orchestral layout. The Requebrado (Req) part features a melodic line with accents (^) and a final 'Fine' marking. The woodwinds (Cl 1-2, Sax A cto, Sax A 1-2, Clno 1-2, Pist 1-2) and brass (Tbn cto, Tbn 1-2, Bom, Bx 1-2) parts provide harmonic support with various rhythmic patterns, including triplets (3). The Cello (Cx) part is written in a simplified manner, focusing on the bass line. The score concludes with a final chord and a double bar line.

46 *Trio*

Req *p*

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *p* a2

Pist 1-2 *p* a2

Tbn cto *p*

Tbn 1-2 *p*

Bom *p*

Bx 1-2 *p* a2

Cx *p*

50

Req

Cl 1-2

Sax A cto

Sax A 1-2

a2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

54

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

a2

The musical score is for the piece 'Sagrado Coração de Maria'. It features a vocal soloist (Req) and a variety of instruments. The vocal line is in a high register, with a melodic line that is repeated in the woodwinds (Cl 1-2, Sax A cto, Sax A 1-2, Clno 1-2, Pist 1-2, Tbn cto, Bom, Bx 1-2) and the strings (Cx). The percussion (Tbn 1-2) provides a rhythmic accompaniment. The score is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal line starts at measure 54. The woodwinds and strings enter in measure 54. The percussion enters in measure 54. The score is written in a standard musical notation with a grand staff for each instrument.

58

Req *f*

Cl 1-2 *f* a2

Sax A cto *f*

Sax A 1-2 *f* a2

Clno 1-2 a2

Pist 1-2 *f* a2

Tbn cto *f*

Tbn 1-2 *f*

Bom *f*

Bx 1-2 *f*

Cx *f*

1. 2. *D.C. al Fine*

Sant'Anna

237

ÁGIDE
AZZONI

Sant'Anna

Ágide Azzoni

Requinta

Clarinetas 1-2

Saxofone Alto de canto

Saxofones Alto 1-2

Clarino 1

Clarino 2

Pistões 1-2

Trombone de canto

Trombones 1-2

Bombardino

Baixos 1-2 em Mi^b

Caixa

[illegible]

9

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Requebrado

Cl 1-2

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn 1-2

Tbn 1

Bom

Bx 1-2

Cx

13

a2

a2

a2

5

[illegible]

[illegible]

26

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

a2

30

Req

Cl 1-2

Sax A cto

Sax A 1-2

Clno 1

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

1.

2.

Fine

a2

a2

36 *Trio*

Req *p*

Cl 1-2 *a2* *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1 *p*

Clno 2 *pp*

Pist 1-2 *a2* *pp* *a2*

Tbn cto *p*

Tbn 1-2 *p*

Bom *pp*

Bx 1-2 *pp*

Cx *p*

40 *D.C. al Fine*

Req *f*

Cl 1-2 *f* a2

Sax A cto *f*

Sax A 1-2 *f*

Clno 1 *f*

Clno 2 *f*

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom *f*

Bx 1-2 *f*

Cx *f*

Santa Cecília

249

ÁGIDE
AZZONI

Santa Cecília

Ágide Azzoni

sempre a2

Clarinetas 1-2

Saxofone Alto de canto

Saxofones Alto 1-2

Clarino 2

Pistões 1-2

[original em Sib]

Trombone de canto

[original em Sib]

Trombones 1-2

Bombardinos 1-2

sempre a2

Baixos 1-2 em Mi^b

Baixo 3 em Mi^b

Caixa

Pratos Bumbo

Cl 1-2

Sax A cto

Sax A 1-2

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

9

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 2 *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom 1-2 *p*

Bx 1-2 *p*

Bx 3 *p*

Cx *p*

Pt Bmb *p*

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

5

255

**ÁGIDE
AZZONI**

22

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

p

f

1.

2.

Fine

Trio

27

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 2 *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *p*

Bom 1-2 *p*

Bx 1-2 *p*

Bx 3 *p*

Cx *p*

Pt Bmb *p*

31

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

35

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

The musical score is written for a band. It consists of 11 staves. The first three staves are for woodwinds and saxophones: Clarinet 1-2, Saxophone Alto Contralto, and Saxophone Alto 1-2. The next three staves are for brass instruments: Clarinet 2, Piston 1-2, and Trombone Contralto. The following three staves are for percussion: Trombone 1-2, Bombardino 1-2, and Bateria 1-2. The last two staves are for Bateria 3, Caxixi, and Pandeiro/Bumbo. The music is in 4/4 time and features a variety of rhythmic patterns and melodic lines. The score is marked with a rehearsal mark 35 at the beginning of the first staff.

39 *f* *D.C. al fine*

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

Santa Terezinha

261

ÁGIDE
AZZONI

Santa Terezinha

Ágide Azzoni

sempre a2

Clarinetas 1-2 *f*

Saxofone Alto de canto *f*

Saxofones Alto 1-2 *f*

Clarino 2 *f*

Pistões 1-2 *f*

[original em Si^b]

Trombone de canto *f*

[original em Si^b]

Trombones 1-2 *f* a2

Bombardinos 1-2 *f* a2

Baixos 1-2 em Mi^b *f*

Baixo 3 em Mi^b *f*

Caixa *f*

Pratos Bumbo *f*

The musical score is for the piece 'Santa Terezinha' by Ágide Azzoni. It is written for a large ensemble, including Clarinetas 1-2, Saxofone Alto de canto, Saxofones Alto 1-2, Clarino 2, Pistões 1-2, Trombone de canto, Trombones 1-2, Bombardinos 1-2, Baixos 1-2 em Mi^b, Baixo 3 em Mi^b, Caixa, and Pratos Bumbo. The score is in 4/4 time and includes dynamics like 'f' and 'sempre a2'. The key signature has two flats (B-flat and E-flat). The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure shows a continuation of the melody. The third measure shows a final cadence. The score is written for a large ensemble, including Clarinetas 1-2, Saxofone Alto de canto, Saxofones Alto 1-2, Clarino 2, Pistões 1-2, Trombone de canto, Trombones 1-2, Bombardinos 1-2, Baixos 1-2 em Mi^b, Baixo 3 em Mi^b, Caixa, and Pratos Bumbo. The score is in 4/4 time and includes dynamics like 'f' and 'sempre a2'. The key signature has two flats (B-flat and E-flat). The score is divided into three measures. The first measure shows the initial entry of the instruments. The second measure shows a continuation of the melody. The third measure shows a final cadence.

Cl 1-2

Sax A 1-2

Clno 2

Pist 1-2

Tbn 1-2

Tbn 3

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

a2

a2

a2

3

[illegible]

**ÁGIDE
AZZONI**

To Coda ☺

1. 2.

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

18

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

f

a2

22

Cl 1-2

Sax A cto

Sax A 1-2

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

1.

2.

7

269

**ÁGIDE
AZZONI**

Θ Coda
Trio

29

Cl 1-2 *f*

Sax A cto *f*

Sax A 1-2 *f*

Clno 2 *f*

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom 1-2 *f*

Bx 1-2 *f*

Bx 3 *f*

Cx *f*

Pt
Bmb *f*

Santa Terezinha

9

33

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 2 *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *p* a2

Bom 1-2 *p*

Bx 1-2 *p*

Bx 3 *p*

Cx *p*

Pt Bmb *p*

The musical score is for the piece 'Santa Terezinha'. It is written for a large ensemble. The instruments listed are: Cl 1-2 (Clarinet), Sax A cto (Saxophone Alto Contralto), Sax A 1-2 (Saxophone Alto 1-2), Clno 2 (Clarinet), Pist 1-2 (Piston), Tbn cto (Trombone Contralto), Tbn 1-2 (Trombone 1-2), Bom 1-2 (Bombardier), Bx 1-2 (Bassoon), Bx 3 (Bassoon), Cx (Cymbal), and Pt Bmb (Percussion Bombardier). The score is in 4/4 time. The key signature has two flats (B-flat and E-flat). The tempo is marked 'p' (piano). The score includes various musical notations such as notes, rests, and dynamics. The first system starts with a repeat sign and a first ending bracket. The second system has a '33' above the first staff. The third system has a 'p' below the first staff. The fourth system has a 'p' below the first staff. The fifth system has a 'p' below the first staff. The sixth system has a 'p' below the first staff. The seventh system has a 'p' below the first staff. The eighth system has a 'p' below the first staff. The ninth system has a 'p' below the first staff. The tenth system has a 'p' below the first staff. The eleventh system has a 'p' below the first staff. The twelfth system has a 'p' below the first staff. The thirteenth system has a 'p' below the first staff. The fourteenth system has a 'p' below the first staff. The fifteenth system has a 'p' below the first staff. The sixteenth system has a 'p' below the first staff. The seventeenth system has a 'p' below the first staff. The eighteenth system has a 'p' below the first staff. The nineteenth system has a 'p' below the first staff. The twentieth system has a 'p' below the first staff. The twenty-first system has a 'p' below the first staff. The twenty-second system has a 'p' below the first staff. The twenty-third system has a 'p' below the first staff. The twenty-fourth system has a 'p' below the first staff. The twenty-fifth system has a 'p' below the first staff. The twenty-sixth system has a 'p' below the first staff. The twenty-seventh system has a 'p' below the first staff. The twenty-eighth system has a 'p' below the first staff. The twenty-ninth system has a 'p' below the first staff. The thirtieth system has a 'p' below the first staff. The thirty-first system has a 'p' below the first staff. The thirty-second system has a 'p' below the first staff. The thirty-third system has a 'p' below the first staff. The thirty-fourth system has a 'p' below the first staff. The thirty-fifth system has a 'p' below the first staff. The thirty-sixth system has a 'p' below the first staff. The thirty-seventh system has a 'p' below the first staff. The thirty-eighth system has a 'p' below the first staff. The thirty-ninth system has a 'p' below the first staff. The fortieth system has a 'p' below the first staff. The forty-first system has a 'p' below the first staff. The forty-second system has a 'p' below the first staff. The forty-third system has a 'p' below the first staff. The forty-fourth system has a 'p' below the first staff. The forty-fifth system has a 'p' below the first staff. The forty-sixth system has a 'p' below the first staff. The forty-seventh system has a 'p' below the first staff. The forty-eighth system has a 'p' below the first staff. The forty-ninth system has a 'p' below the first staff. The fiftieth system has a 'p' below the first staff. The fifty-first system has a 'p' below the first staff. The fifty-second system has a 'p' below the first staff. The fifty-third system has a 'p' below the first staff. The fifty-fourth system has a 'p' below the first staff. The fifty-fifth system has a 'p' below the first staff. The fifty-sixth system has a 'p' below the first staff. The fifty-seventh system has a 'p' below the first staff. The fifty-eighth system has a 'p' below the first staff. The fifty-ninth system has a 'p' below the first staff. The sixtieth system has a 'p' below the first staff. The sixty-first system has a 'p' below the first staff. The sixty-second system has a 'p' below the first staff. The sixty-third system has a 'p' below the first staff. The sixty-fourth system has a 'p' below the first staff. The sixty-fifth system has a 'p' below the first staff. The sixty-sixth system has a 'p' below the first staff. The sixty-seventh system has a 'p' below the first staff. The sixty-eighth system has a 'p' below the first staff. The sixty-ninth system has a 'p' below the first staff. The seventieth system has a 'p' below the first staff. The seventy-first system has a 'p' below the first staff. The seventy-second system has a 'p' below the first staff. The seventy-third system has a 'p' below the first staff. The seventy-fourth system has a 'p' below the first staff. The seventy-fifth system has a 'p' below the first staff. The seventy-sixth system has a 'p' below the first staff. The seventy-seventh system has a 'p' below the first staff. The seventy-eighth system has a 'p' below the first staff. The seventy-ninth system has a 'p' below the first staff. The eightieth system has a 'p' below the first staff. The eighty-first system has a 'p' below the first staff. The eighty-second system has a 'p' below the first staff. The eighty-third system has a 'p' below the first staff. The eighty-fourth system has a 'p' below the first staff. The eighty-fifth system has a 'p' below the first staff. The eighty-sixth system has a 'p' below the first staff. The eighty-seventh system has a 'p' below the first staff. The eighty-eighth system has a 'p' below the first staff. The eighty-ninth system has a 'p' below the first staff. The ninetieth system has a 'p' below the first staff. The ninety-first system has a 'p' below the first staff. The ninety-second system has a 'p' below the first staff. The ninety-third system has a 'p' below the first staff. The ninety-fourth system has a 'p' below the first staff. The ninety-fifth system has a 'p' below the first staff. The ninety-sixth system has a 'p' below the first staff. The ninety-seventh system has a 'p' below the first staff. The ninety-eighth system has a 'p' below the first staff. The ninety-ninth system has a 'p' below the first staff. The hundredth system has a 'p' below the first staff.

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ÁGIDE
AZZONI

37 *D.C. al Fine*

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

São José

273

ÁGIDE
AZZONI

São José

Ágide Azzoni

sempre a2

Clarinetas 1-2 *f*

Saxofone Alto de canto *f*

Saxofones Alto 1-2 *f*

Clarino 2 *f*

Pistões 1-2 *f* a2 [original em Si^b]

Trombone de canto *f* [original em Si^b]

Trombone 1 *f* [original em Si^b]

Trombone 2 *f* a2 [original em Si^b]

Bombardinos 1-2 *f*

Baixos 1-2 em Mi^b *f* a2

Baixo 3 em Mi^b *f*

Caixa *f*

Pratos Bumbo *f*

5

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

9

Cl 1-2

Sax A cto

Sax A 1-2

p

Clno 2

Pist 1-2

Tbn cto

Tbn 1

p

Tbn 2

p

Bom 1-2

p

Bx 1-2

p

Bx 3

p

Cx

p

Pt

Bmb

p

13

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

f

a2

f

a2

f

a2

f

1.

2.

18

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

22

Cl 1-2

Sax A cto

Sax A 1-2

f

1.

2.

a2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

f

Tbn 2

f

a2

Bom 1-2

f

Bx 1-2

f

Bx 3

f

Cx

f

Pt Bmb

f

^

v

v

v

27

Cl 1-2

f

Sax A cto

f

Sax A 1-2

f

Clno 2

f

Pist 1-2

f

Tbn cto

f

Tbn 1

f

Tbn 2

f

Bom 1-2

f

Bx 1-2

a2
f

Bx 3

f

Cx

Pt Bmb

f

3/

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

1.

2.

p

p

São José

9

36

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

283

ÁGIDE
AZZONI

40 [Fine]

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

[illegible]

48

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

ÁGIDE
AZZONI

286

52

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1

Tbn 2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

f

1.

2.

D.C. [al Fine]

a2

Última marcha

289

ÁGIDE
AZZONI

Última marcha

Ágide Azzoni

[Musical score for Clarinetas 1-2, Saxofone Alto de canto, Saxofones Alto 1-2, Clarino 2, Pistões 1-2, Trombone de canto, Trombones 1-2, Bombardinos 1-2, Baixos 1-2 em Mi♭, Baixo 3 em Mi♭, Pratos Bumbo, Caixa]

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt Bmb

Cx

Última marcha

3

9

Cl 1-2

Sax A cto

Sax A 1-2

p

Clno 2

Pist 1-2

Tbn cto

p

Tbn 1-2

2.

p

Bom 1-2

a2

p

Bx 1-2

p

Bx 3

p

Pt

Bmb

marcar

Cx

p

293

ÁGIDE
AZZONI

[illegible]

22

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt

Bmb

Cx

Detailed description: This is a musical score for a march titled 'Última marcha'. The score is written for a large band. The instruments and their parts are: Clarinet 1-2 (melodic line with grace notes), Saxophone Alto Cto (melodic line), Saxophone Alto 1-2 (rhythmic accompaniment with accents), Clarinet 2 (melodic line), Piston 1-2 (rhythmic accompaniment with accents), Trombone Cto (melodic line), Trombone 1-2 (melodic line), Bombardier 1-2 (melodic line), Baritone 1-2 (melodic line), Bass 3 (melodic line), Percussion (Pte) (drum line), Bass Drum (Bmb) (drum line), and Cymbals (Cx) (cymbal line). The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests.

Última marcha

7

26

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt Bmb

Cx

The musical score is for a piece titled 'Última marcha'. It features a variety of instruments: Clarinet 1-2, Saxophone Alto Contralto, Saxophone Alto 1-2, Clarinet 2, Piston 1-2, Trombone Contralto, Trombone 1-2, Bombardier 1-2, Bassoon 1-2, Bassoon 3, and Cymbal. The score is written in 4/4 time and includes a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout, with the woodwinds and brasses in the upper staves and the percussion in the lower staves. The score includes various musical notations such as notes, rests, and dynamic markings.

297

ÁGIDE
AZZONI

30

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt Bmb

Cx

The musical score is for a march titled 'Última marcha'. It is arranged for a large band. The instruments and their parts are as follows:

- Cl 1-2**: Clarinet 1 and 2, playing a melodic line with eighth and sixteenth notes.
- Sax A cto**: Saxophone Alto Contralto, playing a melodic line with eighth and sixteenth notes.
- Sax A 1-2**: Saxophone Alto 1 and 2, playing a rhythmic accompaniment of eighth notes.
- Clno 2**: Clarinet 2, playing a melodic line with eighth and sixteenth notes.
- Pist 1-2**: Piston 1 and 2, playing a melodic line with eighth and sixteenth notes.
- Tbn cto**: Trombone Contralto, playing a melodic line with eighth and sixteenth notes.
- Tbn 1-2**: Trombone 1 and 2, playing a rhythmic accompaniment of eighth notes.
- Bom 1-2**: Bombard 1 and 2, playing a melodic line with eighth and sixteenth notes.
- Bx 1-2**: Bassoon 1 and 2, playing a melodic line with eighth and sixteenth notes.
- Bx 3**: Bassoon 3, playing a melodic line with eighth and sixteenth notes.
- Pt Bmb**: Percussion Bombard, playing a rhythmic accompaniment of eighth notes.
- Cx**: Cymbal, playing a rhythmic accompaniment of eighth notes.

Última marcha

9

35

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt Bmb

Cx

Fine

The musical score is for a march titled 'Última marcha'. It is arranged for a large band. The instruments and their parts are as follows:

- Cl 1-2 (Clarinet 1-2):** Melodic line with triplets and a final 'Fine' marking.
- Sax A cto (Saxophone Alto):** Melodic line with triplets.
- Sax A 1-2 (Saxophone Alto 1-2):** Harmonic accompaniment with sustained notes.
- Clno 2 (Clarinet 2):** Melodic line with triplets.
- Pist 1-2 (Piston 1-2):** Melodic line with triplets.
- Tbn cto (Trombone):** Melodic line with triplets.
- Tbn 1-2 (Trombone 1-2):** Harmonic accompaniment with sustained notes.
- Bom 1-2 (Bombard 1-2):** Harmonic accompaniment with sustained notes.
- Bx 1-2 (Bassoon 1-2):** Harmonic accompaniment with sustained notes.
- Bx 3 (Bassoon 3):** Harmonic accompaniment with sustained notes.
- Pt Bmb (Percussion/Bombard):** Rhythmic accompaniment with sustained notes.
- Cx (Cymbal):** Rhythmic accompaniment with sustained notes.

299

ÁGIDE
AZZONI

Última marcha

Última marcha

11

44

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt
Bmb

Cx

The musical score is for a piece titled 'Última marcha'. It features a variety of instruments: Clarinet 1-2, Saxophone Alto 1-2, Clarinet 2, Piston 1-2, Trombone 1-2, Bombard 1-2, Bassoon 1-2, Bassoon 3, and Cymbal. The score is written in 4/4 time and includes a key signature of one sharp (F#). The instruments are arranged in a standard orchestral layout, with the woodwinds and brasses in the upper staves and the percussion in the lower staves. The score includes a variety of musical notation, including eighth notes, quarter notes, and rests, as well as dynamic markings and articulation symbols.

301

ÁGIDE
AZZONI

Última marcha

48

Cl 1-2

Sax A 1-2

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt

Bmb

Cx

Última marcha

13

52

Cl 1-2

Sax A cto

Sax A 1-2

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Pt
Bmb

Cx

The musical score is arranged in a system of staves. The instruments are listed on the left: Cl 1-2, Sax A cto, Sax A 1-2, Clno 2, Pist 1-2, Tbn cto, Tbn 1-2, Bom 1-2, Bx 1-2, Bx 3, Pt Bmb, and Cx. The score begins at measure 52. The key signature has one sharp (F#). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped with beams and slurs. The percussion parts (Pt Bmb and Cx) provide a steady rhythmic foundation.

303

ÁGIDE
AZZONI

56

Cl 1-2 *f*

Sax A cto *f*

Sax A 1-2 *f*

Clno 2 *f*

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *f*

Bom 1-2 *f*

Bx 1-2 *f*

Bx 3 *f*

Pt Bmb *f*

Cx *f*

1. 2. *D.C. al Fine*

Uma festa na Fazenda Bonfim

305

ÁGIDE
AZZONI

Uma festa na Fazenda Bonfim

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarinetas 3

Saxofone Alto

Saxofone Tenor

Pistões 1-2

Trombone de canto

Trombones 1-2

Gênis 1-2

Baixos 1-2 em Mi

Caixa

Pratos Bumbo

sempre a2

[original em Si^b]

sempre a2

9

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

1.

2.

a2

18

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

26

Req

Cl 1-2

Cl 3

Sax A

Sax T

Pist 1-2

Tbn cto

Tbn 1-2

Gen 1-2

Bx 1-2

Cx

Pt Bmb

1. 2. D.C.

The musical score is for a piece titled "Uma festa na Fazenda Bonfim". It is arranged for a large ensemble. The score begins at measure 26. The instruments listed on the left are: Requiem (Req), Clarinet 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A), Saxophone Tenor (Sax T), Piston 1-2 (Pist 1-2), Trombone Contrabasso (Tbn cto), Trombone 1-2 (Tbn 1-2), Guitar 1-2 (Gen 1-2), Bass 1-2 (Bx 1-2), Cymbal (Cx), and Percussion/Bombard (Pt Bmb). The Requiem part has two endings: a first ending (1.) and a second ending (2.) marked "D.C." (Da Capo). The score is written in a key with one flat (B-flat) and a 4/4 time signature. The percussion parts include cymbal patterns and a bombard part. The woodwinds and brass parts have various melodic and harmonic lines, with some parts marked with accents (^) and breath marks (^). The guitar and bass parts provide a rhythmic foundation.

Uma noite no Coliseu

311

ÁGIDE
AZZONI

Uma noite no Coliseu

Ágide Azzoni

Requinta *f*

Clarinos 1-2 *f*

Pistões 1-2 *f*

Trombone 1 *f* [original em Sib]

Trombone 2 *f*

Bombardinos 1-2 *f* [original em Dó] a2

Gênios 1-2 *f* [original em Dó] sempre a2

Baixos 1-2 em Mi $\flat$ *f* sempre a2

Baixo 3 em Mi $\flat$ *f*

Pratos Bumbo *f*

5

Req

1.

2.

a2

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3 Eb

Pt

Bmb

The musical score is for a piece titled "Uma noite no Coliseu". It features a vocal line (Req) and a full band arrangement. The vocal line starts with a measure containing a fermata and a slur, followed by a measure with a first ending bracket. The band arrangement includes parts for Clarinet 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Tenor Saxophone 1 (Tbn 1), Tenor Saxophone 2 (Tbn 2), Bombardone 1-2 (Bom 1-2), Guitar 1-2 (Gen 1-2), Bass 1-2 (Bx 1-2), Bass 3 Eb (Bx 3 Eb), and Piano (Pt) and Bass (Bmb). The score is written in 4/4 time and includes various musical notations such as slurs, ties, and repeat signs.

10

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3 Eb

Pt
Bmb

The musical score is written for a large ensemble. It begins at measure 10. The vocal line (Req) starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The woodwinds (Clno 1-2 and Pist 1-2) play a melody starting on D4, moving up stepwise to G4, then holding a half note G4. The brass section (Tbn 1, Tbn 2, Bom 1-2, Bx 1-2, Bx 3 Eb) provides harmonic support with various rhythmic patterns, including eighth and quarter notes. The percussion (Pt Bmb) plays a steady eighth-note pattern. The score is written in 4/4 time with a key signature of one flat (Bb).

14 *To Coda* ☺

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3 Eb

Pt
Bmb

18

Req *p*

a2

Clno 1-2 *p*

Pist 1-2 *p*

Tbn 1 *pp*

Tbn 2 *pp*

Bom 1-2 *pp*

Gen 1-2 *pp*

Bx 1-2 *pp*

Bx 3 Eb *pp*

Pt Bmb *pp*

22

Req

1.

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3 Eb

Pt
Bmb

The musical score is for a piece titled "Uma noite no Coliseu". It features a variety of instruments including a Requiem (Req), Clarinets (Clno 1-2), Piccolos (Pist 1-2), Trombones (Tbn 1, Tbn 2), Bombardeiros (Bom 1-2), Gens (Gen 1-2), Saxophones (Bx 1-2, Bx 3 Eb), and Percussion (Pt Bmb). The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The Requiem part has a first ending bracketed over the last two measures. The percussion part consists of a steady eighth-note pattern.

26 *D.C. al Coda*

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Bx 3 Eb

Pt Bmb

Coda

a2

a2

a2

a2

QUARTETO

321

ÁGIDE
AZZONI

Agora vai

323

ÁGIDE
AZZONI

Agora vai

Polca

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

[original em Dó]

The first system of the musical score for 'Agora vai' is written for Flute, Clarinet in B-flat, Violin 1, and Violin 2. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The Flute part has a bracketed annotation '[original em Dó]' above the first measure. The Clarinet, Violin 1, and Violin 2 parts follow the same melodic line.

Fl

Cl

Vln 1

Vln 2

9

The second system of the musical score continues from the first system, starting at measure 9. It features the same instrumentation: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The music continues with a similar melodic pattern, ending with a repeat sign.

Fl

Cl

Vln 1

Vln 2

17

The third system of the musical score starts at measure 17. It continues with the same instrumentation: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The music features a more varied melodic line, ending with a repeat sign.

25 *D.C. [Fine]*

Fl
Cl
Vln 1
Vln 2

33 **Trio**

Fl
Cl
Vln 1
Vln 2

41 *D.C. [al Fine]*

Fl
Cl
Vln 1
Vln 2

Amor que volta

327

ÁGIDE
AZZONI

Amor que volta

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

[original em Dó]

Fl

Cl

Vln 1

Vln 2

9

Fl

Cl

Vln 1

Vln 2

17

25

Fl

Cl

Vln 1

Vln 2

1.

2.

34

Fl

Cl

Vln 1

Vln 2

42

Fl

Cl

Vln 1

Vln 2

50

Fl

Cl

Vln 1

Vln 2

[Fine]

58

Fl

Cl

Vln 1

Vln 2

1. 2. D.S.

Trio

67

Fl

Cl

Vln 1

Vln 2

75

Fl

Cl

Vln 1

Vln 2

83

Fl

Cl

Vln 1

Vln 2

91

Fl

Cl

Vln 1

Vln 2

D.S. [al Fine]

1.

2.

Celso

333

ÁGIDE
AZZONI

Celso

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

Fl

Cl

Vln 1

Vln 2

12

To Coda Θ

1.

2.

[original em Dó]

18

Fl

Cl

Vln 1

Vln 2

24

Fl

Cl

Vln 1

Vln 2

30

Fl

Cl

Vln 1

Vln 2

1.

2. D.S. al Coda

⊕ Coda

36

Cl

Vln 1

Vln 2

42

Fl

Cl

Vln 1

Vln 2

48

Fl

Cl

Vln 1

Vln 2

1.

2. D.S. al Fine

Corbell

339

ÁGIDE
AZZONI

Corbell

Ágide Azzoni

Flauta

Clarineta em Si $\flat$

Violino 1

Violino 2

p

[original em Dó]

Fl

Cl

Vln 1

Vln 2

f

Fl

Cl

Vln 1

Vln 2

p

25

Fl *f*

Cl *f*

Vln 1 *f*

Vln 2 *f*

33

Fl *p*

Cl *p*

Vln 1 *p*

Vln 2 *p*

41

Fl

Cl

Vln 1

Vln 2

49

Fl

Cl

Vln 1

Vln 2

57

Fl

Cl

Vln 1

Vln 2

D.C.
[Fine]

63

Fl

Cl

Vln 1

Vln 2

73

Fl

Cl

Vln 1

Vln 2

81

Fl

Cl

Vln 1

Vln 2

89

Fl

Cl

Vln 1

Vln 2

D.C. [al fine]

Gaúcho

345

ÁGIDE
AZZONI

Gaúcho

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

Fl

Cl

Vln 1

Vln 2

17

9

[original em Dó]

25 *D.S. [Fine]*

Fl
Cl
Vln 1
Vln 2

Trio
33

Fl
Cl
Vln 1
Vln 2

41 *D.S. [al Fine]*

Fl
Cl
Vln 1
Vln 2

Neuza

349

ÁGIDE
AZZONI

Neuza

Ágide Azzoni

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

p

[original em Dó]

Fl

Cl

Vln 1

Vln 2

9

Fl

Cl

Vln 1

Vln 2

17

25

Fl

Cl

Vln 1

Vln 2

33

Fl

Cl

Vln 1

Vln 2

f

39

Fl

Cl

Vln 1

Vln 2

45

Fl

Cl

Vln 1

Vln 2

D.C.
[Fine]

52

Trio

Fl

Cl

Vln 1

Vln 2

p

60

Fl

Cl

Vln 1

Vln 2

68

Fl

Cl

Vln 1

Vln 2

76

Fl

Cl

Vln 1

Vln 2

D.C. [al Fine]

Olhar severo

355

ÁGIDE
AZZONI

Olhar severo

Ágide Azzoni

Flauta

[original em Dó]

Clarineta em Si $\flat$

Violino 1

Violino 2

9

Fl

Cl

Vln 1

Vln 2

17

Fl

Cl

Vln 1

Vln 2

25 *D.C. [Fine]*

Fl

Cl

Vln 1

Vln 2

Trio

33

Fl

Cl

Vln 1

Vln 2

D.C. [al Fine]

41

Fl

Cl

Vln 1

Vln 2

Pensando sempre

359

ÁGIDE
AZZONI

Pensando sempre

Ágide Azzoni

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

9

Fl

Cl

Vln 1

Vln 2

17

Fl

Cl

Vln 1

Vln 2

[original em Dó]

25

Fl

Cl

Vln 1

Vln 2

34

Fl

Cl

Vln 1

Vln 2

44

Fl

Cl

Vln 1

Vln 2

D.S. [Fine]

51 **Trio**

Fl

Cl

Vln 1

Vln 2

63

Fl

Cl

Vln 1

Vln 2

73

D.S. [al Fine]

Fl

Cl

Vln 1

Vln 2

1.

2.

Recreativa Esperança do Patrocínio

365

ÁGIDE
AZZONI

Recreativa Esperança do Patrocínio

Ágide Azzoni

Violino

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

9

Flauta

Clarineta

Vln 1

Vln 2

17

todos

todos

todos

todos

367

ÁGIDE
AZZONI

25

Fl

Cl

Vln 1

Vln 2

34

Fl

Cl

Vln 1

Vln 2

42

Fl

Cl

Vln 1

Vln 2

50

Fl

Cl

Vln 1

Vln 2

The image shows a musical score for measures 50 through 53. The score is written for four instruments: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The notation is as follows:

- Measure 50:** All instruments play a half note D5 (F#4).
- Measure 51:** All instruments play a half note E5 (G4).
- Measure 52:** All instruments play a half note F#5 (A4).
- Measure 53:** All instruments play a half note G5 (B4).

The score is presented in a clean, black-and-white format with standard musical notation, including staves, clefs, key signatures, and note heads with stems.

58

Fl

Cl

Vln 1

Vln 2

1.

2. *D.C.* *[Fine]*

ÁGIDE
AZZONI

370

91

Fl

Cl

Vln 1

Vln 2

D.C. [al Fine]

Tentadora

371

ÁGIDE
AZZONI

Tentadora

Ágide Azzoni

(8^{va}) %

Flauta

[original em Dó]

Clarineta em Si^b

Violino 1

Violino 2

7

Fl

Cl

Vln 1

Vln 2

13

To Coda ☉

1.

2.

18

Fl *f* *p* *f*

Cl *f* *p* *f*

Vln 1 *f* *p* *f*

Vln 2 *f* *p* *f*

24

Fl *p* *f*

Cl *p* *f*

Vln 1 *p* *f*

Vln 2 *p* *f*

D.S. al Coda

30

1. 2. Coda

Fl

Cl

Vln 1

Vln 2

36 [Fine]

Fl *pp*

Cl *pp*

Vln 1 *pp*

Vln 2 *pp*

42

Fl

Cl

Vln 1

Vln 2

48 *f*

Cl *f*

Vln 1 *f*

Vln 2 *f*

D.S. [al Fine]

1.

2.

Wanda

377

ÁGIDE
AZZONI

Wanda

Ágide Azzoni

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

[original em Dó]

This system contains the first four staves of the musical score. The Flute staff is in treble clef with a key signature of one flat and a 3/4 time signature. The Clarinet in B-flat staff is in treble clef with a key signature of two flats and a 3/4 time signature. The Violin 1 and Violin 2 staves are in treble clef with a key signature of one flat and a 3/4 time signature. The music begins with a repeat sign and a first ending bracket. A bracketed annotation '[original em Dó]' is placed above the Clarinet staff. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Fl

Cl

Vln 1

Vln 2

9

This system contains staves 5 through 8. The Flute (Fl) and Clarinet (Cl) staves are in treble clef with a key signature of one flat and a 3/4 time signature. The Violin 1 (Vln 1) and Violin 2 (Vln 2) staves are in treble clef with a key signature of one flat and a 3/4 time signature. The system begins with a measure number '9' above the Flute staff. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

Fl

Cl

Vln 1

Vln 2

17

This system contains staves 9 through 12. The Flute (Fl) and Clarinet (Cl) staves are in treble clef with a key signature of one flat and a 3/4 time signature. The Violin 1 (Vln 1) and Violin 2 (Vln 2) staves are in treble clef with a key signature of one flat and a 3/4 time signature. The system begins with a measure number '17' above the Flute staff. The notation includes eighth and sixteenth notes, rests, and a repeat sign.

25

Fl

Cl

Vln 1

Vln 2

1.

2.

34

Fl

Cl

Vln 1

Vln 2

42

Fl

Cl

Vln 1

Vln 2

1.

2. *D.C.*
[Fine]

51 **Trio**

Fl

Cl

Vln 1

Vln 2

This system contains measures 51 through 62. It features four staves: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The key signature is three sharps (F#, C#, G#). The music is in 4/4 time. Measures 51-52 are marked with a repeat sign. The Flute part has a melodic line with many slurs and ties. The Clarinet part provides harmonic support with sustained notes and some movement. The Violin parts play a steady, rhythmic accompaniment.

63

Fl

Cl

Vln 1

Vln 2

This system contains measures 63 through 72. The instrumentation remains the same. The Flute part continues its melodic development. The Clarinet part has some more active passages. The Violin parts maintain their accompaniment role.

73 *D.C. [al Fine]*

Fl

Cl

Vln 1

Vln 2

This system contains measures 73 through 76. The music concludes with a double bar line and repeat dots. The Flute part has a final melodic flourish. The Clarinet and Violin parts end with sustained notes. The instruction *D.C. [al Fine]* is written above the Flute staff.

Zeny

383

ÁGIDE
AZZONI

Zeny

Ágide Azzoni

Flauta

[original em Dó]

Clarineta em Si $\flat$

Violino 1

Violino 2

9

Fl

Cl

Vln 1

Vln 2

17

Fl

Cl

Vln 1

Vln 2

385

ÁGIDE
AZZONI

25

Fl

Cl

Vln 1

Vln 2

33

Fl

Cl

Vln 1

Vln 2

41

Fl

Cl

Vln 1

Vln 2

49

Fl

Cl

Vln 1

Vln 2

57

Fl

Cl

Vln 1

Vln 2

D.C.
[Fine]

65 **Trio**

Fl
Cl
Vln 1
Vln 2

73

Fl
Cl
Vln 1
Vln 2

81

Fl
Cl
Vln 1
Vln 2

89 *D.C. [al Fine]*

Fl

Cl

Vln 1

Vln 2

The musical score for measures 89-96 of 'Zeny' is written for four staves: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 89, marked with a rehearsal symbol. The Flute part features a melodic line with a half note G#4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The Clarinet, Violin 1, and Violin 2 parts play a similar melodic line, starting with a half note F#4 and followed by quarter notes G#4, A4, and B4, then a half note C5, and finally a half note D5. The score concludes at measure 96 with a double bar line and repeat dots. The instruction 'D.C. [al Fine]' is written above the Flute staff at the end of the section.

Zizi

391

ÁGIDE
AZZONI

Zizi

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

[original em Dó]
(8^{va})

This block contains the first system of the musical score, measures 1 through 8. It features four staves: Flauta (Flute), Clarinetas em Si^b (B-flat Clarinets), Violino 1 (Violin 1), and Violino 2 (Violin 2). The key signature is one sharp (F#) and the time signature is 2/4. The flute part has a bracketed annotation "[original em Dó] (8^{va})" above the first measure. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes.

Fl

Cl

Vln 1

Vln 2

9

This block contains the second system of the musical score, measures 9 through 16. It features four staves: Fl (Flute), Cl (Clarinet), Vln 1 (Violin 1), and Vln 2 (Violin 2). The key signature is one sharp (F#) and the time signature is 2/4. The flute part has a measure rest in measure 9. The woodwinds and strings continue the rhythmic pattern.

Fl

Cl

Vln 1

Vln 2

17

This block contains the third system of the musical score, measures 17 through 24. It features four staves: Fl (Flute), Cl (Clarinet), Vln 1 (Violin 1), and Vln 2 (Violin 2). The key signature is one sharp (F#) and the time signature is 2/4. The flute part has a measure rest in measure 17. The woodwinds and strings continue the rhythmic pattern.

25

Fl

Cl

Vln 1

Vln 2

D.C. [Fine]

Trio

33

Fl

Cl

Vln 1

Vln 2

p

p

(p)

(p)

41

Fl

Cl

Vln 1

Vln 2

D.C. [al Fine]

TEMA

395

ÁGIDE
AZZONI

Diva

397

ÁGIDE
AZZONI

Diva

Ágide Azzoni

p

9

17

f

25

1. 2.

f

34

cresc. *pp*

42

morendo *f*

1. 2. D.C. poi Trio

51

Trio

p

59

67

75

f *D.C. tutto*

RS
FM

A **Presto** realizou este livro entre os anos de 2025 e 2026, com os tipos **Minon Pro**, de autoria de Robert Slimbach (1956–) e propriedade da Adobe, e **Finale Maestro**, de autoria e propriedade da empresa MakeMusic (1988–2024).



PARTITURAS DE ÁGIDE AZZONI

Este livro é a primeira edição integral e sistemática da obra de Ágide Azzoni (1885–1939), reunindo 41 composições antes restritas a fontes manuscritas. O volume é um marco documental, apresentando nas grades completas 27 obras para banda, 13 peças para formação camerística e 1 tema, oferecendo um panorama da vida musical em Campinas nas primeiras décadas do século XX.

Imigrante italiano radicado no interior paulista, Ágide Azzoni transcendeu o ofício de barbeiro para se tornar uma figura estruturante na cultura musical de sua época. Atuou como maestro, professor e organizador de conjuntos, fundando a Banda Musical Santa Cecília e, mais tarde, a Banda Musical Carlos Gomes, além de integrar a vida sinfônica e formar um dos primeiros bandas de jazz da cidade. Sua produção insere-se diretamente no universo das corporações musicais, essenciais na formação de repertório e músicos no Brasil.

Resultado de uma pesquisa minuciosa de Lúcia Bachea, bisneta do músico, e com edição do livro e das partituras a cargo da Presto, o livro preenche uma lacuna histórica, tornando acessível um repertório de circulação efetiva, mas até então disperso. Destinado diretamente a músicos, regentes e historiadores e indiretamente a todos que se relacionem com a trajetória e vida de Azzoni, esta publicação estabelece um ponto de partida para a incorporação da obra de Ágide aos circuitos atuais de pesquisa, edição e performance, reafirmando sua relevância na música e história brasileira e italiana.