

PARTITURAS DE **Ágide** **Azzoni**

COORDENAÇÃO
Lúcia Bachiega

EDIÇÃO
Presto





Ficha técnica:

COORDENAÇÃO E REVISÃO GERAL **Lúcia Bachiega**

PROJETO E EDIÇÃO DO LIVRO E PARTITURAS **Presto**

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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.

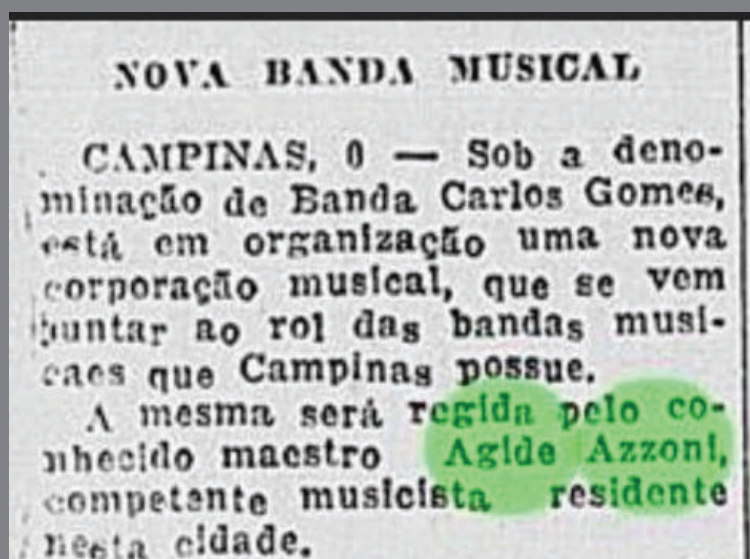


Foto 7 RECORTE DE JORNAL DO CORREIO PAULISTANO, DE 11 DE JUNHO DE 1930, NOTICIANDO A FUNDAÇÃO DA BANDA MUSICAL CARLOS GOMES. Acervo da Hemeroteca Digital Da Biblioteca Nacional. Em 1930, Ágide Azzoni fundou a Banda Musical Carlos Gomes.

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 existência, 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 Frajanelli; 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 dansas 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
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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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VIOLINOS:
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» Tiberio Focesi
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» Carlos Meirelles Osorio
» Ernesto Nista
» Carlos Roncatti
» Thomas M. do Canto
» Francisco Mansano
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» José de Souza
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TROMBONE BASSO:
Prof. Agenor Landini
TYMPANOS:
Prof. Antonio Landini
BATTERIA
Prof. Manoel Etbolato
» Roque Vignatti



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

a2

Tbn 1-2

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.

2. [Fine]

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

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

[illegible]

Chico Urban

35

ÁGIDE
AZZONI

Chico Urban

Ágide Azzoni

Requieta *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*

[illegible]

12

Req

p

Sax A cto

p

Sax A 1-2

p

Cln 1

p

Cln 2

p

Pist 1-2

p

Tbn cto

p

Tbn 1-2

pp

Bom 1-2

a2
p

Bx 1-2

a2
p

Bx 3

p

Cx

p

Pt Bmb

marcar

20

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

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

Cln 1

Cln 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

56

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

Fine

65 *Trio*

Req *p*

Sax A cto *p*

Sax A 1-2 *p*

Cln 1 *p*

Cln 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

91

Req

Sax A cto

Sax A 1-2

Clnno 1

Clnno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

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

Clno 1

Clno 2

Tbn

Bom

Bx Eb

Bx C

p

35

Clno 1

Clno 2

Tbn

Bom

Bx Eb

Bx C

1.

2. D.S. al Coda

44

Clno 1

Clno 2

Bom

Bx Eb

Φ Coda

Fine

Trio

54

Cln 1 *p*

Cln 2 *p*

Tbn *p*

Bom *p*

Bx Eb *p*

Bx C *p*

64

Cln 1 *mf*

Cln 2 *mf*

Tbn *mf*

Bom *mf*

Bx Eb *mf*

Bx C *mf*

74

D.C. al Fine

Cln 1

Cln 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^b

Caixa

Pratos

Bumbo

[illegible]

17 *a tempo*

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

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

a2

Tbn 1-2

p

Gen 1-2

p

Bx 1-2

p

Cx

p

Pt

Bmb

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 *f*

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]

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

a2

a

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

[outra cópia]

73

**ÁGIDE
AZZONI**

Requinta

Saxofone Alto de canto

Saxofones Alto 1-2

Clarinos 1-2

Clarino 2 com dueto

Pistões 1-2

Pistão 3

Trombone de canto

Trombones 1-2

Bombardino de canto

Bombardinos 1-2

Baixos 1-2 em Mi $\flat$

Caixa

Pratos Bumbo

[illegible]

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

p

a2

Clno 1-2

p

Clno 2 dueto

p

a2

Pist 1-2

p

Pist 3

p

Tbn cto

p

a2

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*

Bx 1-2 *f* a2

Cx *f*

Pt Bmb *f*

57 *D.C. [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

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

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

a2

a2

a2

a2

89 *D.C. [al Fine]*

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*

Bom cto *p*

Bom 1-2 *p* *a2*

Bx 1-2 *p* *a2*

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* [original em Si♭]

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

Trombones 1-2 *f*

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 number of 9. 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), Piano 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombores (Bom obb, Bom 2), Basses (Bx 1-2), Cymbals (Cx), and Bells (Bmb). The score is in 4/4 time. The Requiem part is a whole note. The Saxophone A parts play a rhythmic pattern of eighth notes. The Clarinet solo part features a melodic line with a 'solo' marking. The Clarinet 1-2 A and B parts play a rhythmic pattern of eighth notes. The Piano 1-2 part is a whole note. The Trombone parts play a rhythmic pattern of eighth notes. The Bombores parts play a rhythmic pattern of eighth notes. The Basses parts play a rhythmic pattern of eighth notes. The Cymbals and Bells parts play a rhythmic pattern of eighth notes.

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

The musical score is written for a large ensemble. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature. 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), Piccolo (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombarde (Bom obb), Bombarde 2 (Bom 2), Bassoon (Bx 1-2), Cymbal (Cx), and Bombardone (Bmb). The score consists of 13 measures. The Requiem part is mostly rests. The Saxophone A parts play a melodic line. The Clarinet parts play a rhythmic pattern. The Piccolo part is mostly rests. The Trombone parts play a rhythmic pattern. The Bombarde parts play a rhythmic pattern. The Bassoon part plays a rhythmic pattern. The Cymbal part plays a rhythmic pattern. The Bombardone part is mostly rests.

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) parts have a more rhythmic, eighth-note pattern. The Clarinet (Clno) parts, both solo and 1-2, play a steady eighth-note accompaniment. The Pista (Pist) parts play a similar eighth-note pattern. The Trombone (Tbn) parts have a more complex, syncopated eighth-note pattern. The Bombardier (Bom) parts play a steady eighth-note accompaniment. The Cymbal (Cx) and Bombardier (Bmb) parts are marked with a double bar line, indicating they are not playing in this section.

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

The musical score is for a piece titled "Esplendor da arte". It features a variety of instruments: Requebra (Req), Saxophones A alto (Sax A cto) and A 1-2, Clarinets solo (Clno solo), Clarinets 1-2 A and 1-2 B, Pistas 1-2, Trombones alto (Tbn cto) and 1-2, Bombardeiros obbo (Bom obb) and 2, Bateria 1-2 (Bx 1-2), Caxixi (Cx), and Bombas (Bmb). The score is written in 4/4 time with a key signature of two flats (B-flat and E-flat). The first system includes a rehearsal mark "21". The saxophones and clarinets play melodic lines, while the percussion instruments provide a rhythmic foundation. The bombardeiros play a steady eighth-note pattern. The caxixi and bombas play a simple, repetitive pattern.

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 for a large ensemble. 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), Pistolet 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombores (Bom obb, Bom 2), Basses (Bx 1-2), Cymbals (Cx), and Bells (Bmb). The score is in 4/4 time. A rehearsal mark is placed at measure 30. 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. There are also dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

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 for a large ensemble. It features 13 staves, each with a specific instrument or section label to its left. The staves are: 1. Req (Recorder), 2. Sax A cto (Soprano Saxophone), 3. Sax A 1-2 (Alto Saxophone), 4. Clno solo (Clarinet solo), 5. Clno 1-2 A (Clarinet 1-2 A), 6. Clno 1-2 B (Clarinet 1-2 B), 7. Pist 1-2 (Pistola), 8. Tbn cto (Trombone), 9. Tbn 1-2 (Trombone), 10. Bom obb (Bombardino), 11. Bom 2 (Bombardino), 12. Bx 1-2 (Bassoon), 13. Cx (Corno), and 14. Bmb (Bambusa). The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark '35' is placed above the first staff. A second ending bracket is shown above the Clno 1-2 B staff. A dynamic marking 'p' (piano) is placed below the Cx staff. The score is divided into measures by vertical bar lines, with repeat signs at the beginning and end of the section.

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 and B parts play a rhythmic pattern. The Piano 1-2 (Pist 1-2) part plays a steady eighth-note rhythm. The Trombone (Tbn) parts, including the Trombone 1-2 (Tbn 1-2), play a rhythmic pattern. The Bombardier (Bom) parts, including the Bombardier 1-2 (Bom 1-2), play a rhythmic pattern. The Cymbal (Cx) and Bombardier (Bmb) parts provide a rhythmic foundation.

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

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

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 written for a large ensemble. It features 13 staves, each with a specific instrument or section label to its left. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into measures, with a measure number '60' indicated at the beginning of the first staff. The instruments listed 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), Piston 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombardone obbo (Bom obb), Bombardone 2 (Bom 2), Bassoon 1-2 (Bx 1-2), Cymbal (Cx), and Bombardone (Bmb).

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

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

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 are arranged in a standard orchestral layout. The woodwinds (Saxophones, Clarinets, Flutes) and brass (Trumpets, Trombones, Horns) play melodic and harmonic lines. The percussion (Cymbals, Bass Drum) provides rhythmic support. The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score ends with a 'tutto' marking.

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

[illegible]

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

Gaúcho

5

33 **Trio**

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

119

**ÁGIDE
AZZONI**

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 for a piece titled 'Gaúcho'. It features a variety of instruments: Reeds (Req), Clarinets 1-2 (Cl 1-2), Saxophones A and T (Sax A, Sax T), Piccolo 1-2 (Pist 1-2), Trombone Contrabass (Tbn cto), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Gongs 1-2 (Gen 1-2), Bells 1-2 (Bx 1-2), Percussion Bells (Pt Bmb), and Cymbals (Cx). The score begins with a measure marked '41' and a dynamic of 'p' (piano). The Reeds part has a melodic line with slurs. The Clarinets and Saxophones play similar melodic lines. The Piccolo 1-2 part has a melodic line with slurs and a dynamic of 'p'. The Trombone Contrabass part has a melodic line with slurs. The Trombone 1 and 2 parts have a rhythmic pattern of eighth notes. The Gongs 1-2 part has a rhythmic pattern of eighth notes. The Bells 1-2 part has a rhythmic pattern of eighth notes. The Percussion Bells part has a melodic line with slurs and a dynamic of 'p'. The Cymbals part has a rhythmic pattern of eighth notes. The score ends with a double bar line and a repeat sign.

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^b

Baixo 3 em Mi^b

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

p

p

p

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

Gênios 1

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

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: 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 Contrabass (Tbn cto), Trombones 1-2 (Tbn 1-2), Guitar (Gen 1), Basses 1-2 (Bx 1-2), Bass 3 (Bx 3), Cymbal (Cx), and Piano/Bombardier (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 an "a2" marking above it. The Trombone Contrabass part has a "b" marking below it. The score is arranged in a standard orchestral format with staves for each instrument.

25

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

D.C.
[Fine]

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

Clarinets 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*

Detailed description: This is a page from a musical score for the piece 'Nossa Senhora da Lágrima'. The page is numbered '2' in the top left corner. The title 'Nossa Senhora da Lágrima' is centered at the top. The score is written for a large ensemble, including a vocal soloist (Req), woodwinds (Cl 1-2, Clno 1-2, Sax A cto, Sax A 1-2), brass (Pist 1-2, Tbn cto, Tbn 1-2, Bom, Bx 1-2, Cx), and percussion (Pt Bmb). The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with a forte 'f' dynamic throughout. Various musical notations are present, including slurs, accents (^), and breath marks (a2). The vocal line (Req) begins with a five-measure rest, indicated by a '5' above the staff. The percussion parts (Pt Bmb) provide a steady rhythmic foundation with eighth-note patterns. The woodwinds and brass parts feature melodic lines with slurs and accents, often marked with 'a2' for second endings or breath marks. The overall texture is rich and complex, typical of a full orchestral or concert band arrangement.

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

To Coda 1. 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

Pt

Bmb

19

Req *p*

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *f*

Clno 1-2 *p*

Pist 1-2 *p*

Tbn cto *p*

Tbn 1-2 *f* ^{a2}

Bom *f*

Bx 1-2 *f*

Cx *f*

Pt Bmb *f*

The musical score is for the piece 'Nossa Senhora da Lágrima', page 5. It features a variety of instruments including a Recorder (Req), Clarinets (Cl 1-2), Saxophones (Sax A cto, Sax A 1-2), Clarinets in B-flat (Clno 1-2), Piccolos (Pist 1-2), Trombones (Tbn cto, Tbn 1-2), Bombardeiros (Bom), Baxos (Bx 1-2), Cavaquinho (Cx), and Percussion (Pt Bmb). The score is written in 4/4 time with a key signature of one flat (B-flat). The dynamics range from piano (*p*) to fortissimo (*f*). The Recorder, Clarinets, Saxophones, and Clarinets in B-flat play melodic lines with slurs. The Saxophones, Piccolos, Trombones, Bombardeiros, Baxos, Cavaquinho, and Percussion provide harmonic support with chords and rhythmic patterns. The Trombone 1-2 part includes a second ending marked 'a2'.

23

Req

Cl 1-2

Sax A cto

Sax A 1-2

Cln 1-2

Pist 1-2

Tbn cto

Tbn 1-2

Bom

Bx 1-2

Cx

Pt Bmb

f

f

f

p

f

f

f

p

p

p

p

p

1.

The musical score is for the piece 'Nossa Senhora da Lágrima'. It features a variety of instruments including a Recorder (Req), Clarinets (Cl 1-2), Saxophones (Sax A cto, Sax A 1-2), Cor Anglais (Cln 1-2), Piccolo (Pist 1-2), Trombones (Tbn cto, Tbn 1-2), Bombardone (Bom), Bassoons (Bx 1-2), Cymbals (Cx), and Percussion (Pt Bmb). The score is divided into measures, with a first ending marked '1.' at the end of the Recorder part. Dynamics are indicated by 'f' (forte) and 'p' (piano). The key signature has one flat (B-flat), and the time signature is 4/4.

Nossa Senhora da Lágrima

7

27 2. *D.S. al Coda* Φ *Coda* [Fine]

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

145

ÁGIDE
AZZONI

30 *Trio*

Req *p*

Cl 1-2 *p*

Sax A cto *p*

Sax A 1-2 *p*

Clno 1-2 *p*

Pist 1-2 *a2* *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 a final measure containing a whole rest. The Clarinet 1-2 (Cl 1-2) and Saxophone A Cto parts play a similar melodic line. The Saxophone A 1-2 part provides a harmonic accompaniment with chords. The Clarinet 1-2 (Clno 1-2) and Flute 1-2 (Pist 1-2) parts play a melodic line, with the Flute part marked 'a2' in the second measure. The Trombone Cto part plays a melodic line, and the Trombone 1-2 part provides a harmonic accompaniment with chords. The Bassoon (Bom) part plays a melodic line. The Bass 1-2 (Bx 1-2) part plays a melodic line, marked 'a2' in the third measure. The Cymbal (Cx) part plays a rhythmic pattern. The Percussion (Pt) and Bass Drum (Bmb) parts are marked with a whole rest in the first measure of the system.

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

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

Clarinos 1-2

Pistões 1-2

Trombones 1-2

Trombone 3

Bombardinos 1-2

Gênis 1-2

Baixos 1-2 em Mi^b

Baixo 3 em Mi^b

Pratos Bumbo

To Coda ☺

The musical score is for a piece titled "O canto do pipoqueiro". It features a band arrangement with the following instruments and parts:

- Req** (Requebrado): Melodic line with a key signature change to one sharp (F#) and a repeat sign with first and second endings.
- Clno 1-2** (Clarinet): Harmonizing the melody with a key signature change to one sharp.
- Pist 1-2** (Piccolo): Playing a rhythmic pattern in the key of one sharp.
- Tbn 1-2** (Trombone): Playing a rhythmic pattern in the key of one sharp.
- Tbn 3** (Bass Trombone): Playing a rhythmic pattern in the key of one sharp.
- Bom 1-2** (Bombardino): Playing a rhythmic pattern in the key of one sharp.
- Gen 1-2** (Gaitan): Playing a rhythmic pattern in the key of one sharp.
- Bx 1-2** (Bassoon): Playing a rhythmic pattern in the key of one sharp.
- Bx 3** (Bassoon): Playing a rhythmic pattern in the key of one sharp.
- Pt Bmb** (Percussion/Bombardino): Playing a rhythmic pattern in the key of one sharp.

The score includes a key signature change to one sharp (F#) and a repeat sign with first and second endings for the Requebrado part.

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

The musical score is for the piece 'O canto do pipoqueiro'. It features a vocal line (Req) and instrumental parts for Clarinet 1-2 (Clno 1-2), Piston 1-2 (Pist 1-2), Trombone 1-2 (Tbn 1-2), Trombone 3 (Tbn 3), Bombardone 1-2 (Bom 1-2), Gaitan 1-2 (Gen 1-2), Bateria 1-2 (Bx 1-2), Bateria 3 (Bx 3), and Percussion/Bombardone (Pt Bmb). The score is written in 2/4 time with a key signature of one flat (B-flat). The vocal line starts at measure 14. The instrumental parts are arranged in a multi-staff format. The Clarinet and Piston parts have accents (a2) in measures 15 and 16. The Trombone parts play a rhythmic pattern of eighth notes. The Bombardone part plays a melodic line. The Gaitan part plays a rhythmic pattern of eighth notes. The Bateria parts play a simple harmonic accompaniment. The Percussion/Bombardone part plays a simple harmonic accompaniment.

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

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

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

[original em Si $\flat$]

sempre a2

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 line (Req) and instrumental parts for Clarinet 1-2 (Cl 1-2), Saxophone Alto (Sax A), Saxophone Tenor (Sax T), Piston 1-2 (Pist 1-2), Trombone Contrabasso (Tbn cto), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Guitar 1-2 (Gen 1-2), Bass 1-2 (Bx 1-2), Cello (Cx), and Piano/Bombarda (Pt Bmb). The score includes a first ending (1.) and a second ending (2.) for the vocal line. The key signature is one flat (B-flat) and the time signature is 4/4. The score is written for a large ensemble.

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

Óia, gavião

167

ÁGIDE
AZZONI

Óia, gavião

Ágide Azzoni

Requinta

Clarinetas 1-2

Clarineta 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.

18

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

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 a vertical stack. The Requebrado (Req) part is in the treble clef. The Clarinet (Cl) parts are in the treble clef. The Saxophone (Sax) parts are in the treble clef. The Piccolo (Pist) part is in the treble clef. The Trombone (Tbn) parts are in the bass clef. The Guitar (Gen) part is in the treble clef. The Bass (Bx) part is in the bass clef. The Cymbal (Cx) part is in the treble clef. The Percussion (Pt) and Bmb parts are in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

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. [Fine] D.S.

The musical score is written for a large ensemble. It begins at measure 26. The Requebrado (Req) part has a melodic line with a first ending (1.) and a second ending (2.) marked [Fine] D.S. The Clarinet 1-2 (Cl 1-2) and Clarinet 3 (Cl 3) parts play a similar melodic line. The Saxophone Alto C (Sax A cto) and Saxophone Tenor (Sax T) parts play a rhythmic pattern. The Piccolo 1-2 (Pist 1-2) and Trombone C (Tbn cto) parts play a melodic line. The Trombone 1-2 (Tbn 1-2) part plays a rhythmic pattern. The Guitar 1-2 (Gen 1-2) and Bass 1-2 (Bx 1-2) parts play a rhythmic pattern. The Cymbal (Cx) part plays a rhythmic pattern. The Percussion (Pt Bmb) part plays a rhythmic pattern. The score ends with a double bar line and a repeat sign.

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 for the piece "Óia, gavião". It is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The score is divided into two systems. The first system includes staves for Requebrado (Req), Clarinet 1-2 (Cl 1-2), Clarinet 3 (Cl 3), Saxophone Alto (Sax A cto), and Saxophone Tenor (Sax T). The second system includes staves for Piano 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Guitar (Gen 1-2), Bass (Bx 1-2), Conga (Cx), and Percussion/Bombard (Pt Bmb). The score includes various musical notations such as notes, rests, and dynamic markings. A rehearsal mark "43" is present at the beginning of the first system. A first ending bracket labeled "1." and a second ending bracket labeled "2." are located at the end of the first system. The piece concludes with a double bar line.

43

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

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

Λ

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

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

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

To Coda Φ

[original em Si $\flat$]

[original em Si $\flat$]

[original em Si $\flat$]

sempre a2

a2

a2

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

The musical score is for the piece "Que bicho, hein...". It features a variety of instruments including a Requiem (Req), Saxophone A (Sax A cto), Saxophone A 1-2, Clarinet 1-2 (Clno 1-2), Clarinet 3 (Clno 3), Piston 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1 (Tbn 1), Trombone 2 (Tbn 2), Bombard (Bom 1-2), Bass (Bx 1-2), Cx, Pt, and Bmb. The score is written in a key with two flats and a 4/4 time signature. The music is divided into measures, with some measures containing multiple notes and rests. The score includes various musical notations such as notes, rests, and dynamic markings like accents (^) and articulation marks (a2).

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 for the piece "Que bicho, hein...". It features a vocal line (Req) and instrumental 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), Bombardino (Bom 1-2), Bassoon (Bx 1-2), Cello (Cx), and Percussion (Pt, Bmb). The score is written in 4/4 time and includes first and second endings for the vocal line. The key signature has two flats (B-flat and E-flat). The percussion parts include a cello (Cx) and a bass drum (Bmb). The vocal line (Req) has a first ending and a second ending. The instrumental parts are arranged in a standard orchestral format. The score is written in a clear, professional style with standard musical notation.

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

Req

Clno 1-2

Pist 1-2

Tbn 1

Tbn 2

Bom 1-2

Gen 1-2

Bx 1-2

Pt
Bmb

The musical score is written for a Requiem (Req) and a variety of instruments. The Requiem part begins with a 7-measure rest, followed by a melodic line. The instruments include Clarinet 1-2 (Clno), Piccolo 1-2 (Pist), Trombone 1 (Tbn), Trombone 2 (Tbn 2), Bombardone 1-2 (Bom), Gigue 1-2 (Gen), Bassoon 1-2 (Bx), and Percussion/Bombardone (Pt/Bmb). The score is in 2/4 time and includes a 'To Coda' section. The Requiem part is marked with a 7-measure rest, followed by a melodic line. The instruments are arranged in a standard orchestral layout, with the Requiem part at the top and the Percussion/Bombardone part at the bottom. The score includes various musical notations such as rests, notes, and dynamic markings.

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. The vocal line begins at measure 13 and includes two endings. The instrumental parts provide harmonic support and rhythmic texture, with the percussion section featuring a steady beat.

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

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 large ensemble, including a Requiem (Req), Clarinets 1-2 (Clno 1-2), Piccolos 1-2 (Pist 1-2), Tenor Horns 1 and 2 (Tbn 1, Tbn 2), Bomboons 1-2 (Bom 1-2), Gongs 1-2 (Gen 1-2), Bells 1-2 (Bx 1-2), and a Percussion/Bombard (Pt Bmb). The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score begins at measure 26. The Requiem part features a melodic line with a long note followed by a series of eighth notes. The woodwinds and brass parts provide harmonic support with various rhythmic patterns, including eighth and sixteenth notes. The percussion part consists of a steady eighth-note pattern. The dynamic marking *pp* (pianissimo) is indicated for most of the instrumental parts.

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 image displays a musical score for a piece titled "Que bicho, hein...". The score is written for a large ensemble, including a 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 key signature is B-flat major (two flats). The score begins at measure 31, marked "D.C. al Coda". The soloist (Req) has a melodic line with a slur over measures 31-34 and an accent on measure 35. The woodwinds and brass parts provide harmonic support with various rhythmic patterns. The percussion part (Pt Bmb) features a steady eighth-note pattern. The score concludes with a "Coda" section, marked with a Coda symbol and the word "Coda". The woodwinds and brass parts have specific markings like "a2" and accents in the Coda section. The percussion part continues with its rhythmic pattern. The page number 198 is visible in a grey circle on the left side of the page.

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

The musical score is for a piece titled "Quentão". It is arranged for a large ensemble. The score is written in 4/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- Req (Requebra):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Cl 1-2 (Clarinet 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Cl 3 (Clarinet 3):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Sax A (Saxophone Alto):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Sax T (Saxophone Tenor):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Pist 1-2 (Piston 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Tbn cto (Trombone Contralto):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Tbn 1-2 (Trombone 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Gen 1-2 (Guitar 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Bx 1-2 (Bass 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Cx (Cello):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Pt (Percussion):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Bmb (Bateria):** Plays a melodic line with eighth and sixteenth notes, often beamed together.

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 Requiem (Req) part features a melodic line with eighth and sixteenth notes. The Clarinets (Cl 1-2 and Cl 3) play a rhythmic pattern of eighth notes. The Saxophones (Sax A and Sax T) play a melodic line with eighth and sixteenth notes. The Pistols (Pist 1-2) play a rhythmic pattern of eighth notes. The Trombones (Tbn cto and Tbn 1-2) play a melodic line with eighth and sixteenth notes. The Gongs (Gen 1-2) play a rhythmic pattern of eighth notes. The Bells (Bx 1-2) play a rhythmic pattern of eighth notes. The Cymbals (Cx) play a rhythmic pattern of eighth notes. The Percussion/Bass Drum (Pt Bmb) plays a rhythmic pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings.

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

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]

41

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, including vocal soloists, woodwinds, brass, and percussion.

Instrumentation:

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

Key and Time Signature: The score is in G major (one sharp) and 4/4 time.

Tempo: The tempo is marked "Allegro".

Score Details:

- The score begins with a key signature change from G major to D major (two sharps) for the first measure.
- The vocal soloists (Saxofone Alto de canto) enter in the first measure with a melodic line.
- The woodwinds (Clarinete 1-2, Flautas 1-2) and brass (Trombone de canto, Trombones 1-3, Euphonium) enter in the second measure with a harmonic accompaniment.
- The percussion (Bateria em Adli, Pratos, Bumbo) enters in the third measure with a rhythmic pattern.
- The score continues for 12 measures, with various instrumental and vocal entries and exits.

Score for "Recordação" (2nd page). The score is written for a large ensemble, including Saxophones, Clarinet, Flute, Timpani, Bassoon, and Percussion. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into systems, with each instrument part on a separate staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Instrument parts shown:

- Sax A. alto
- Sax A.
- Claro 1-2
- Flut 1-2
- Tim. cito
- Tim. 1-2
- Bom.
- Bx.
- Pr.
- Bamb.

77

Sax A. alto

Sax A.

Clarinet 1-2

Flute 1-2

Tim. alto

Tim. 1-2

Bass.

Eup.

Perc.
Bass.

The musical score is for a piece titled "Recordação" (Remembrance). It is a 3/4 time piece in the key of D major, indicated by two sharps (F# and C#) in the key signature. The score is written for a large ensemble, including Saxophone Alto, Saxophone Alto, Clarinet 1-2, Flute 1-2, Timpani Alto, Timpani 1-2, Bassoon, Euphonium, and Percussion/Bass. The score begins with a rehearsal mark 77. The Saxophone Alto part features a melodic line with slurs and ties. The Saxophone Alto part plays a steady eighth-note pattern. The Clarinet 1-2 part has a melodic line with slurs and ties. The Flute 1-2 part has a melodic line with slurs and ties, including dynamic markings *sf* and *sfz*. The Timpani Alto part has a melodic line with slurs and ties. The Timpani 1-2 part plays a steady eighth-note pattern. The Bassoon part has a melodic line with slurs and ties. The Euphonium part has a melodic line with slurs and ties. The Percussion/Bass part is marked with a double bar line and a repeat sign.

Musical score for the piece "Recordação". The score is written for a large ensemble, including Saxophone A (Sax A. alto), Saxophone A (Sax A.), Clarinet 1-2 (Claro 1-2), Flute 1-2 (Flut 1-2), Timpani (Tim. cito), Timpani (Tim. 1-2), Bass (Bom.), and Percussion (Perc. Bumb.). The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems, with the first system ending at measure 32 and the second system starting at measure 33. The Saxophone A (Sax A. alto) part has a first ending (1.) and a second ending (2.). The Flute 1-2 part has a first ending (1.) and a second ending (2.). The Timpani (Tim. cito) part has a first ending (1.) and a second ending (2.). The Bass (Bom.) part has a first ending (1.) and a second ending (2.). The Percussion (Perc. Bumb.) part has a first ending (1.) and a second ending (2.).

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tbn. alto

Tbn. 1-2

Bar.

Eup.

Pf.
Bass.

The musical score is written for a large ensemble. It consists of eight staves, each representing a different instrument or section. 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 and their parts are as follows:

- Sax A. alto**: Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Sax A.**: Provides harmonic support with sustained notes and some melodic fragments.
- Claro 1-2**: Plays a melodic line similar to the Sax A. alto, with some variations in phrasing.
- Flut 1-2**: Plays a melodic line with some grace notes and slurs.
- Tim. cito**: Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Tim 1-2**: Provides harmonic support with sustained notes and some melodic fragments.
- Bom.**: Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Bx.**: Provides harmonic support with sustained notes and some melodic fragments.
- Pr. Bmb.**: Provides a rhythmic foundation with a steady pattern of eighth notes.

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tim. alto

Tim. 1-2

Bom.

Euf.

Pr.
Bamb.

30

Sax A. cho

Sax A.

Clar. 1-2

Flut. 1-2

Tim. cho

Tim. 1-2

Bom.

Bx.

Pr.
Bamb.

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

Al

Al

Titlo

Sax A. alto

Sax A.

Claro 1-2

Flet 1-2

Tim. alto

Tim. 1-2

Bom.

Br.

Pt.
Bamb.

The musical score is for a piece titled 'Recordação'. It features eight staves for woodwinds and percussion. The instruments are: Sax A. alto, Sax A., Claro 1-2, Flet 1-2, Tim. alto, Tim. 1-2, Bom. (Bongos), and Br. (Bateria). The percussion part includes Pt. (Pandeiro) and Bamb. (Bambolina). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines.

39

Sax A. alto

Sax A.

Clarinet 1-2

Flute 1-2

Tim. alto

Tim. 1-2

Bass

Dr.

Perc.
Bass

The musical score is written for a band. It features eight staves. The first two staves are for Saxophones (Sax A. alto and Sax A.). The next two staves are for Clarinet 1-2 and Flute 1-2. The following two staves are for Timpani (Tim. alto and Tim. 1-2). The last two staves are for Bass and Drums. The score is in 4/4 time and contains various musical notations including notes, rests, and dynamic markings.

Musical score for the piece "Recordação". The score is written for a large ensemble, including Saxophones, Clarinet, Flute, Timpani, Bassoon, and Percussion. The notation is in 4/4 time, with a key signature of one flat (B-flat). The score is divided into two systems, each containing eight staves. The instruments are labeled on the left side of each staff: Sax A. alto, Sax A., Clar. 1-2, Flut. 1-2, Tim. alto, Tim. 1-2, Bsns., and Perc. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ad* (ad libitum). The percussion part is indicated by a series of vertical lines on a single staff.

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

Sax A. alto

Sax A.

Clar. 1-2

Flut. 1-2

Tim. alto

Tim. 1-2

Bom.

Bx.

Pf.
Bamb.

The musical score is for a piece titled "Recordação". It features a multi-instrument ensemble. The instruments listed on the left are Sax A. alto, Sax A., Clar. 1-2, Flut. 1-2, Tim. alto, Tim. 1-2, Bom. (Bassoon), Bx. (Bass), and Pf. Bamb. (Piano/Bamboo). The score is written in 4/4 time. The key signature has one flat (B-flat). The piece is divided into two main sections, labeled 1. and 2. Section 1. is marked "Al. R. [ad libitum]". The score includes various musical notations such as notes, rests, and dynamic markings.

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^b

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 *p* *a2*

Cx *p*

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 for the piece 'Sagrado Coração de Maria'. It is written for a large ensemble. The instruments listed on the left are: Requebra (Req), 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), Piano 1-2 (Pist 1-2), Trombone Contralto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombarda (Bom), Bassoon 1-2 (Bx 1-2), and Cello (Cx). The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The music is arranged in a multi-measure rest of 2 measures, followed by a series of eighth and sixteenth notes, and then a final measure with a whole note. The Cello part (Cx) is written in a simplified manner, using a single line with a C-clef and a key signature of two flats.

Sagrado Coração de Maria

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

227

ÁGIDE
AZZONI

Sagrado Coração de Maria

[illegible]

Sagrado Coração de Maria

7

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

229

ÁGIDE
AZZONI

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

Cx

a2

Detailed description: This is a musical score for a piece titled 'Sagrado Coração de Maria'. The score is written for a large ensemble, including a vocal line (Req), woodwinds (Cl 1-2, Sax A cto, Sax A 1-2, Clno 1-2), brass (Pist 1-2, Tbn cto, Tbn 1-2, Bom, Bx 1-2), and a percussion line (Cx). The key signature is B-flat major (two flats). The score is divided into measures by vertical bar lines. The vocal line (Req) starts at measure 38 and has a first ending bracketed over measures 40 and 41. The woodwind and brass parts have various melodic and harmonic lines, some with slurs and ties. The percussion line (Cx) provides a rhythmic foundation. The score ends with a double bar line and repeat dots.

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 for the piece 'Sagrado Coração de Maria' and is page 9 of the score. It features a Requiem (Req) part and various instrumental parts: Clarinet 1-2 (Cl 1-2), Saxophone A cto (Sax A cto), Saxophone A 1-2 (Sax A 1-2), Clarinet 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Trombone cto (Tbn cto), Trombone 1-2 (Tbn 1-2), Bassoon (Bom), Bassoon 1-2 (Bx 1-2), and Cymbal (Cx). The score is in 4/4 time and features a key signature of two flats (B-flat and E-flat). The Requiem part begins at measure 42 and includes a second ending marked '2.'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and triplets. The score concludes with a 'Fine' marking.

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*

Sagrado Coração de Maria

11

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

The musical score is for the piece 'Sagrado Coração de Maria'. It features a Requiem (Req) part with a melodic line. The Clarinet 1-2 (Cl 1-2) and Piccolo 1-2 (Pist 1-2) parts provide harmonic support. The Saxophone A 1-2 (Sax A 1-2) part has a melodic line with a second ending marked 'a2'. The Clarinet 1-2 (Clno 1-2) and Trombone 1-2 (Tbn 1-2) parts provide harmonic support. The Trombone 1-2 (Tbn 1-2) part has a melodic line. The Bass 1-2 (Bx 1-2) part has a melodic line. The Cx part has a rhythmic line.

233

ÁGIDE
AZZONI

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 written for a large ensemble. It begins at measure 54. The instruments and voices are arranged in a vertical stack. The top part features a vocal line (Req) and a woodwind section (Cl 1-2, Sax A cto, Sax A 1-2). Below this is a brass section (Clno 1-2, Pist 1-2, Tbn cto, Tbn 1-2, Bom) and a string section (Bx 1-2, Cx). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, and slurs. A specific instruction 'a2' is marked above the Pist 1-2 staff.

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

Caixa

5

Req

f *p*

Cl 1-2

f *p* a2

Sax A cto

f *p*

Sax A 1-2

f *p*

Clno 1

a2 *f* *p*

Clno 2

f *p*

Pist 1-2

a2 *f* *p* a2

Tbn cto

f *p*

Tbn 1-2

f *p*

Bom

f *p*

Bx 1-2

f *p* a2

Cx

f *p*

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

Requiem

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

13

a2

a2

a2

17

Req *f* *p*

Cl 1-2 *f* *p*

Sax A cto *f*

Sax A 1-2 *f*

Clno 1 *f* *p*

Clno 2 *f* *p*

Pist 1-2 *f*

Tbn cto *f* *p*

Tbn 1-2 *f*

Bom *f*

Bx 1-2 *f* a2

Cx *f*

Sant'Anna

2/1

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

p

f

a2

1.

2.

^

2/1

The first system of the musical score for 'The Rose Tree' features a variety of instruments. The woodwinds (Flute, Clarinet 1-2, Saxophone Alto Contralto, Saxophone Alto 1-2, Clarinet in Bb 1, Clarinet in Bb 2, Piccolo 1-2, and Trombone Contralto) and brass (Trombone 1-2, Bombardone, and Bells 1-2) sections are marked with a piano (*p*) dynamic. The percussion section (Cymbal) is marked with a piano (*p*) dynamic. The strings (Violin 1-2, Viola 1-2, Violoncello 1-2, and Double Bass) are marked with a piano (*p*) dynamic. The score includes a key signature of one flat (Bb) and a time signature of 2/1. The first system ends with a repeat sign and a first ending bracket. The second system begins with a second ending bracket and a key signature change to one sharp (F#).

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

The musical score is written for a 12-piece band. The instruments and their parts are: Requiem (Req), Clarinets 1-2 (Cl 1-2), Saxophone Alto Contralto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinets 1 and 2 (Clno 1, Clno 2), Pistols 1-2 (Pist 1-2), Trombones Contralto and 1-2 (Tbn cto, Tbn 1-2), Bombardone (Bom), Basses 1-2 (Bx 1-2), and Cymbals (Cx). The score is in 4/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests. A rehearsal mark 'a2' is present in the Basses 1-2 part.

30

Req

1. 2. *Fine*

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

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

sempre a2

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

Cln 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt Bmb

13

1.

2.

f

f

f

f

f

f

5

255

**ÁGIDE
AZZONI**

256

[illegible]

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: Bombardino 1-2, Bateria 1-2, and Bateria 3. The final two staves are for auxiliary percussion: Caxixá 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*

Cl 1-2

Sax A 1-2

Sax A 1-2

Clno 2

Pist 1-2

Tbn 1-2

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

a2

a2

a2

3

265

**ÁGIDE
AZZONI**

To Coda Θ

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

Clno 2

Pist 1-2

Tbn cto

Tbn 1-2

Bom 1-2

Bx 1-2

Bx 3

Cx

Pt

Bmb

1.

2.

Santa Terezinha

7

27 *D.S. al Coda*

Cl 1-2 *f* *Fine*

Sax A cto *f*

Sax A 1-2 *f*

Clno 2 *f*

Pist 1-2 *f*

Tbn cto *f*

Tbn 1-2 *a2* *f*

Bom 1-2 *f*

Bx 1-2 *f*

Bx 3 *f*

Cx *f*

Pt Bmb *f*

269

ÁGIDE
AZZONI

⊕ 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*

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*

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 Sib]

Trombone de canto *f* [original em Sib]

Trombone 1 *f* [original em Sib]

Trombone 2 *f* a2

Bombardinos 1-2 *f* a2

Baixos 1-2 em Mi *f*

Baixo 3 em Mi *f*

Caixa *f*

Pratos Bumbo *f*

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 *p*

Tbn 2 *p*

Bom 1-2 *p*

Bx 1-2 *p*

Bx 3 *p*

Cx *p*

Pt Bmb *p*

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

[illegible]

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

The musical score is for a piece titled 'São José'. It features a variety of instruments: Clarinet 1-2, Saxophone Alto Contralto, Saxophone Alto 1-2, Clarinet No. 2, Piston 1-2, Trombone Contralto, Trombone 1, Trombone 2, Bombardier 1-2, Bassoon 1-2, Bassoon 3, Cymbal, and Percussion/Bombardier. The score is written in 2/4 time and includes dynamics such as 'f' (forte) and 'a2' (second octave). There are repeat signs with first and second endings for the Clarinet 1-2 and Saxophone Alto 1-2 parts. The percussion part includes a bass drum line with 'v' (vibrato) markings.

[illegible]

The musical score for measures 31-40 features a variety of instruments. The woodwinds include Clarinets 1 & 2, Saxophones A Alto and B Baritone, Cor Anglais, Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, and Contrabassoon. The brass section consists of Trumpets 1 & 2, Trombones 1, 2, and 3, Euphonium 1 & 2, and Tuba. The percussion includes Cymbals, Snare Drum, and Tom-Toms. The strings are represented by Violins 1 & 2, Violas, Cellos, and Double Basses. The score shows complex rhythmic patterns and dynamics across these sections.

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

**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

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

1.

2.

D.C. [al Fine]

a2

f

Última marcha

289

ÁGIDE
AZZONI

Cl 1-2 *f* *p*

Sax A cto *f* *p*

Sax A 1-2 *f*

Clno 2 *f* *p*

Pist 1-2 *f* *p* *a2*

Tbn cto *f*

Tbn 1-2 *f*

Bom 1-2 *f*

Bx 1-2 *f*

Bx 3 *f*

Pt Bmb *f*

Cx *f*

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

13

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

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

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

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 march titled 'Última marcha'. It features a variety of instruments: Clarinet 1-2 (Cl 1-2), Saxophone Alto (Sax A cto), Saxophone Alto 1-2 (Sax A 1-2), Clarinet 2 (Clno 2), Piston 1-2 (Pist 1-2), Trombone (Tbn cto), Trombone 1-2 (Tbn 1-2), Bombard (Bom 1-2), Bassoon 1-2 (Bx 1-2), Bassoon 3 (Bx 3), Percussion (Pt Bmb), and Cymbal (Cx). The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'a2'.

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 notes and slurs.
- Sax A cto**: Saxophone Alto Contralto, playing a melodic line with eighth 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 notes.
- Pist 1-2**: Piston 1 and 2, playing a melodic line with eighth notes.
- Tbn cto**: Trombone Contralto, playing a melodic line with eighth 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 notes.
- Bx 1-2**: Bassoon 1 and 2, playing a melodic line with eighth notes.
- Bx 3**: Bassoon 3, playing a melodic line with eighth 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 key signature has one sharp (F#), and the time signature is 2/4. The score consists of 35 measures. The instruments and their parts are: Clarinet 1-2 (melodic line with triplets), Saxophone Alto (melodic line with triplets), Saxophone Alto 1-2 (chordal accompaniment), Clarinet 2 (melodic line with triplets), Piston 1-2 (melodic line with triplets), Trombone Contralto (melodic line with triplets), Trombone 1-2 (chordal accompaniment), Bombardone 1-2 (chordal accompaniment with accents), Bassoon 1-2 (chordal accompaniment with accents), Bassoon 3 (chordal accompaniment with accents), Percussion Bmb (chordal accompaniment with accents), and Cymbal (chordal accompaniment). The score ends with a 'Fine' marking.

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 is arranged for a large ensemble. The score begins at measure 44. The instruments and their parts are as follows:

- Cl 1-2 (Clarinet 1-2):** Plays a melodic line with eighth and sixteenth notes, often beamed together.
- Sax A cto (Saxophone Alto):** Plays a similar melodic line to the clarinets, with some rests.
- Sax A 1-2 (Saxophone Alto 1-2):** Provides harmonic support with block chords and some moving lines.
- Clno 2 (Clarinet 2):** Plays a melodic line, mirroring the first clarinet part.
- Pist 1-2 (Piston 1-2):** Plays a melodic line, mirroring the first clarinet part.
- Tbn cto (Trombone Contralto):** Plays a melodic line, mirroring the first clarinet part.
- Tbn 1-2 (Trombone 1-2):** Provides harmonic support with block chords.
- Bom 1-2 (Bombard 1-2):** Provides harmonic support with block chords.
- Bx 1-2 (Bassoon 1-2):** Provides harmonic support with block chords.
- Bx 3 (Bassoon 3):** Provides harmonic support with block chords.
- Pt Bmb (Percussion Bombard):** Plays a rhythmic pattern on a single line.
- Cx (Cymbal):** Provides a rhythmic pattern on a single line.

301

ÁGIDE
AZZONI

48

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 features a variety of instruments: Clarinet 1-2, Saxophone Alto Contralto, Saxophone Alto 1-2, Clarinet No. 2, Piston 1-2, Trombone Contralto, Trombone 1-2, Bombard 1-2, Bassoon 1-2, Bassoon 3, Percussion (Pt Bmb), and Cymbal (Cx). The score is written in 4/4 time and includes various musical notations such as eighth notes, quarter notes, and triplets. The key signature is one sharp (F#). The score is divided into measures, with a repeat sign at the end of the first measure of the first staff.

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, with some measures containing rests. 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. *D.C. al Fine*

2.

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. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Sax A cto**: Saxophone Alto Contralto. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Sax A 1-2**: Saxophone Alto 1 and 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Clno 2**: Clarinet 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Pist 1-2**: Piston 1 and 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Tbn cto**: Trombone Contralto. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Tbn 1-2**: Trombone 1 and 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Bom 1-2**: Bombard 1 and 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Bx 1-2**: Bassoon 1 and 2. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Bx 3**: Bassoon 3. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Pt Bmb**: Percussion Bombard. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.
- Cx**: Cymbal. Part 1 starts at measure 56 with a forte (*f*) dynamic. Part 2 is a repeat.

The score includes a first ending (1.) and a second ending (2.) leading to the final measure. The first ending is marked '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]

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.

Detailed description: This is a musical score for a piece titled 'Uma festa na Fazenda Bonfim'. The score is written for a large ensemble, including a vocal soloist (Req), woodwinds (Cl 1-2, Cl 3, Sax A, Sax T), brass (Pist 1-2, Tbn cto, Tbn 1-2, Bx 1-2), and percussion (Cx, Pt Bmb). The music is in 4/4 time and features a key signature of one flat. The score begins at measure 26. The vocal soloist has a melodic line with accents. The woodwinds and saxophones provide harmonic support with various patterns. The brass section plays a rhythmic pattern. The percussion section includes a conga (Cx) and a timbale/bombard (Pt Bmb) playing a steady rhythm. The score concludes with a first ending (1.) and a second ending (2.) marked 'D.C.' (Da Capo).

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*

Baixos 1-2 em Mi♭ *f* [original em Dó] sempre a2

Baixo 3 em Mi♭ *f* sempre a2

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 variety of instruments including a Requiem (Req), Clarinet 1-2 (Clno 1-2), Piccolo 1-2 (Pist 1-2), Tenor Horn 1 (Tbn 1), Tenor Horn 2 (Tbn 2), Bombardone 1-2 (Bom 1-2), Gong 1-2 (Gen 1-2), Bassoon 1-2 (Bx 1-2), Bassoon 3 Eb (Bx 3 Eb), and Percussion (Pt Bmb). The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The Requiem part has a melodic line with a repeat sign and two endings. The other instruments provide harmonic support and rhythmic patterns. The percussion part is a steady eighth-note pattern.

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 for a piece titled "Uma noite no Coliseu". It features ten staves, each representing a different instrument or voice part. The staves are labeled on the left: Req (Requiem), Clno 1-2 (Clarinets 1-2), Pist 1-2 (Pistons 1-2), Tbn 1 (Tubas 1), Tbn 2 (Tubas 2), Bom 1-2 (Bombs 1-2), Gen 1-2 (Gens 1-2), Bx 1-2 (Bassoons 1-2), Bx 3 Eb (Bassoon 3 Eb), and Pt Bmb (Percussion Bmb). The score is written in a key signature of one flat (Bb) and a 4/4 time signature. The first staff (Req) begins with a measure number of 10. The music is arranged in a multi-measure rest format, with measures 10, 11, 12, and 13. The Req part has a melodic line with a long note in measure 12. The Clno 1-2 and Pist 1-2 parts have a similar melodic line. The Tbn 1 and Tbn 2 parts have a rhythmic pattern of eighth notes. The Bom 1-2 part has a melodic line. The Gen 1-2 part has a rhythmic pattern of eighth notes. The Bx 1-2 and Bx 3 Eb parts have a melodic line. The Pt Bmb part has a rhythmic pattern of eighth notes.

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

1.

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 for a piece titled "Uma noite no Coliseu". It features ten staves. The top staff is for a Recorder (Req) and starts at measure 22. It has a first ending bracket over the last two measures. The second staff is for Clarinets 1-2 (Clno 1-2). The third staff is for Piccolos 1-2 (Pist 1-2). The fourth and fifth staves are for Trombones 1 and 2 (Tbn 1, Tbn 2), both playing sustained notes with a slur. The sixth staff is for Baritone 1-2 (Bom 1-2). The seventh staff is for Horns 1-2 (Gen 1-2), playing sustained notes with a slur. The eighth staff is for Saxophones 1-2 (Bx 1-2). The ninth staff is for Saxophone 3 Eb (Bx 3 Eb). The bottom staff is for Percussion (Pt Bmb), playing a rhythmic pattern. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

D.C. al Coda

Req ²⁶ ^{2.}

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 Flauta, Clarinetas em Si^b, Violino 1, and Violino 2. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a repeat sign. The Flauta part has a bracketed annotation '[original em Dó]' above the first measure. The Clarinetas em Si^b part has a key signature change from one sharp to two sharps (F# and C#) after the first measure. The Violino 1 and Violino 2 parts follow the same key signature as the Flauta.

Fl

Cl

Vln 1

Vln 2

9

The second system of the musical score for 'Agora vai' is written for Fl (Flauta), Cl (Clarinetas em Si^b), Vln 1 (Violino 1), and Vln 2 (Violino 2). The key signature is two sharps (F# and C#) and the time signature is 2/4. The system begins with a measure number '9' above the Fl part. The Fl part has a key signature change from two sharps to one sharp (F#) after the first measure. The Cl, Vln 1, and Vln 2 parts follow the same key signature as the Fl part.

Fl

Cl

Vln 1

Vln 2

17

The third system of the musical score for 'Agora vai' is written for Fl (Flauta), Cl (Clarinetas em Si^b), Vln 1 (Violino 1), and Vln 2 (Violino 2). The key signature is one sharp (F#) and the time signature is 2/4. The system begins with a measure number '17' above the Fl part. The Fl part has a key signature change from one sharp to two sharps (F# and C#) after the first measure. The Cl, Vln 1, and Vln 2 parts follow the same key signature as the Fl part.

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 $\oplus$

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

Clarinetas 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 $\flat$

Violino 1

Violino 2

[original em Dó]

The first system of the musical score for 'Gaúcho' features four staves: Flauta, Clarinetas em Si $\flat$, Violino 1, and Violino 2. The key signature is one flat (B $\flat$) and the time signature is 2/4. A repeat sign with a double bar line and a 'C' symbol is placed at the beginning of the first staff. The notation includes various musical symbols such as notes, rests, and accidentals.

Fl

Cl

Vln 1

Vln 2

9

The second system of the musical score continues the composition. It features four staves: Fl (Flauta), Cl (Clarinetas em Si $\flat$), Vln 1 (Violino 1), and Vln 2 (Violino 2). The key signature remains one flat (B $\flat$) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. A measure number '9' is indicated at the beginning of the first staff.

Fl

Cl

Vln 1

Vln 2

17

The third system of the musical score continues the composition. It features four staves: Fl (Flauta), Cl (Clarinetas em Si $\flat$), Vln 1 (Violino 1), and Vln 2 (Violino 2). The key signature remains one flat (B $\flat$) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and accidentals. A measure number '17' is indicated at the beginning of the first staff.

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

Clarinetta 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

Fl

Cl

Vln 1

Vln 2

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^b

Violino 1

Violino 2

[original em Dó]

9

Fl

Cl

Vln 1

Vln 2

17

Fl

Cl

Vln 1

Vln 2

25

Fl

Cl

Vln 1

Vln 2

34

Fl

Cl

Vln 1

Vln 2

44

Fl

Cl

Vln 1

Vln 2

1. 2.

D.S. [Fine]

51 **Trio**

63

73 *D.S. [al Fine]*

Recreativa Esperança do Patrocínio

365

ÁGIDE
AZZONI

Recreativa Esperança do Patrocínio

Ágide Azzoni

Violino

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

Violino [original em Dó]

9

Flauta

Cl

Flauta

Vln 1

Vln 2

17

Fl

Cl

Vln 1

Vln 2

todos

todos

todos

todos

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 three sharps (F#, C#, G#), and the time signature is 4/4. The notation is as follows:

- Measure 50:** All instruments play a half note G4.
- Measure 51:** All instruments play a half note A4.
- Measure 52:** All instruments play a half note B4.
- Measure 53:** All instruments play a half note C5.

The score is presented in a clean, professional layout with a white background and black notation. The instrument names are placed to the left of their respective staves. The measure numbers 50, 51, 52, and 53 are placed above the first staff of each measure.

58

Fl

Cl

Vln 1

Vln 2

1.

2. *[Fine]*

D.C.

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

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. Φ 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 D.S. [al Fine]

Fl *f*

Cl *f*

Vln 1 *f*

Vln 2 *f*

1. 2.

Wanda

377

ÁGIDE
AZZONI

Wanda

Ágide Azzoni

Flauta

Clarinetas em Si $\flat$

Violino 1

Violino 2

[original em Dó]

This block contains the first system of the musical score, measures 1 through 8. It features four staves: Flauta (Flute), Clarinetas em Si $\flat$ (Clarinet in B-flat), Violino 1 (Violin 1), and Violino 2 (Violin 2). The key signature has one flat (B-flat) and the time signature is 3/4. The Flute part has a bracketed annotation "[original em Dó]" above the first measure. The woodwinds and violins play a melodic line with eighth and sixteenth notes, while the violins also provide a harmonic accompaniment.

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 has one flat and the time signature is 3/4. The woodwinds and violins continue the melodic and harmonic development from the previous system.

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 has one flat and the time signature is 3/4. The woodwinds and violins continue the melodic and harmonic development from the previous system.

379

ÁGIDE
AZZONI

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 instrumentation changes to a Trio starting at measure 53, with the Flute and Clarinet playing a melodic line and the Violins providing harmonic support.

63

Fl

Cl

Vln 1

Vln 2

This system contains measures 63 through 72. The instrumentation remains the same: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The key signature is three sharps (F#, C#, G#). The music continues with the Trio instrumentation, featuring a melodic line for the woodwinds and harmonic support from the strings.

73 *D.C. [al Fine]*

Fl

Cl

Vln 1

Vln 2

This system contains measures 73 through 76. The instrumentation remains the same: Flute (Fl), Clarinet (Cl), Violin 1 (Vln 1), and Violin 2 (Vln 2). The key signature is three sharps (F#, C#, G#). The music concludes with a double bar line and repeat dots. The instruction *D.C. [al Fine]* is written above the 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 89-92 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. Measure 89 begins with a first ending bracket over measures 89-92. The Flute part starts with a half note G#4, followed by quarter notes A4, B4, and C5. The Clarinet part starts with a half note F#4, followed by quarter notes G4, A4, and B4. The Violin 1 and Violin 2 parts start with a half note F#4, followed by quarter notes G4, A4, and B4. Measures 90-92 continue the melodic lines for each instrument, with the Flute and Violin 1 parts ending on a half note G#4. The Clarinet and Violin 2 parts end on a half note F#4. The score concludes with a double bar line and repeat dots.

Zizi

391

ÁGIDE
AZZONI

Zizi

Ágide Azzoni

Flauta

Clarinetas em Si^b

Violino 1

Violino 2

[original em Dó]
(8^{va})

Fl

Cl

Vln 1

Vln 2

9

Fl

Cl

Vln 1

Vln 2

17

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 *f*

34 *cresc.* *pp*

42 *morendo* *f*

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.