



Apostila de Trompete



Fazendo música com o Coração!



Elaboração
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Teoria Musical

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“A musica é uma revelação maior do que qualquer filosofia.”

Ludwig van Beethoven.

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Princípios Básicos da Música

- **Música:** Arte de expressar os sentimentos através dos sons.

- **Divide-se em três partes:**

4

MELODIA – RÍTMO – HARMONIA

Melodia: sons executados alternadamente um após outro.

Rítmo: é a velocidade ou a pulsação da execução de uma música ou trecho musical.

Harmonia: dois ou mais sons executados ao mesmo tempo.

Pauta ou Pentagrama: conjunto de 5 linhas e 4 espaços paralelos contados de baixo para cima.

5ª	4º
4ª	3º
3ª	2º
2ª	1º
1ª	

Notas musicais: existem 7 notas musicais; **DÓ, RÉ, MI, FÁ, SOL, LÁ** e **SI**.

“Os músicos não se retiram; param quando não há mais música neles.”

Louis Armstrong.

Clave

Sinal gráfico utilizado no início do Pentagrama que serve para dar nome às **Linhas**.

Na linha em que estiver apoiada, esta linha receberá o nome da **CLAVE**.

Existem 3 Claves que ocupam 7 posições diferentes:

5

- Clave de Sol na 2ª Linha;

- Clave de Fá na 3ª Linha;

- Clave de Fá na 4ª Linha;

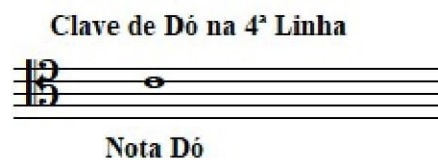
- Clave de Dó na 1ª Linha;

- Clave de Dó na 2ª Linha;

- Clave de Dó na 3ª Linha e

- Clave de Dó na 4ª Linha.

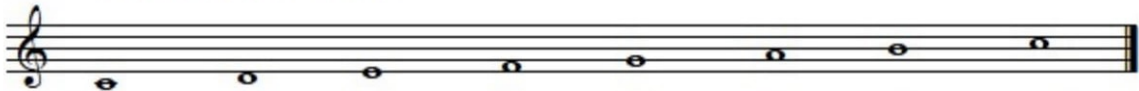
Exemplos:



OBS: As Claves mais utilizadas são a de Sol na 2ª Linha e a de Fá na 4ª Linha.

Exemplos:

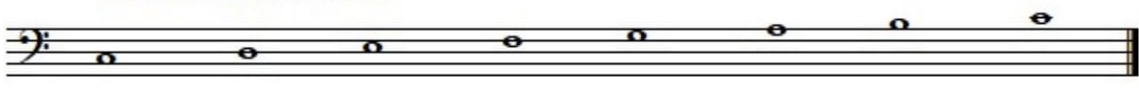
Clave de Sol na 2ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

A musical staff with a treble clef. The notes are placed on the lines and spaces from bottom to top: Dó (space below the staff), Ré (first line), Mi (first space), Fá (second line), Sol (second space), Lá (third line), Si (third space), and Dó (space above the staff).

Clave de Fá na 4ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

A musical staff with a bass clef. The notes are placed on the lines and spaces from bottom to top: Dó (space below the staff), Ré (first space), Mi (first line), Fá (second space), Sol (second line), Lá (third space), Si (third line), and Dó (space above the staff).

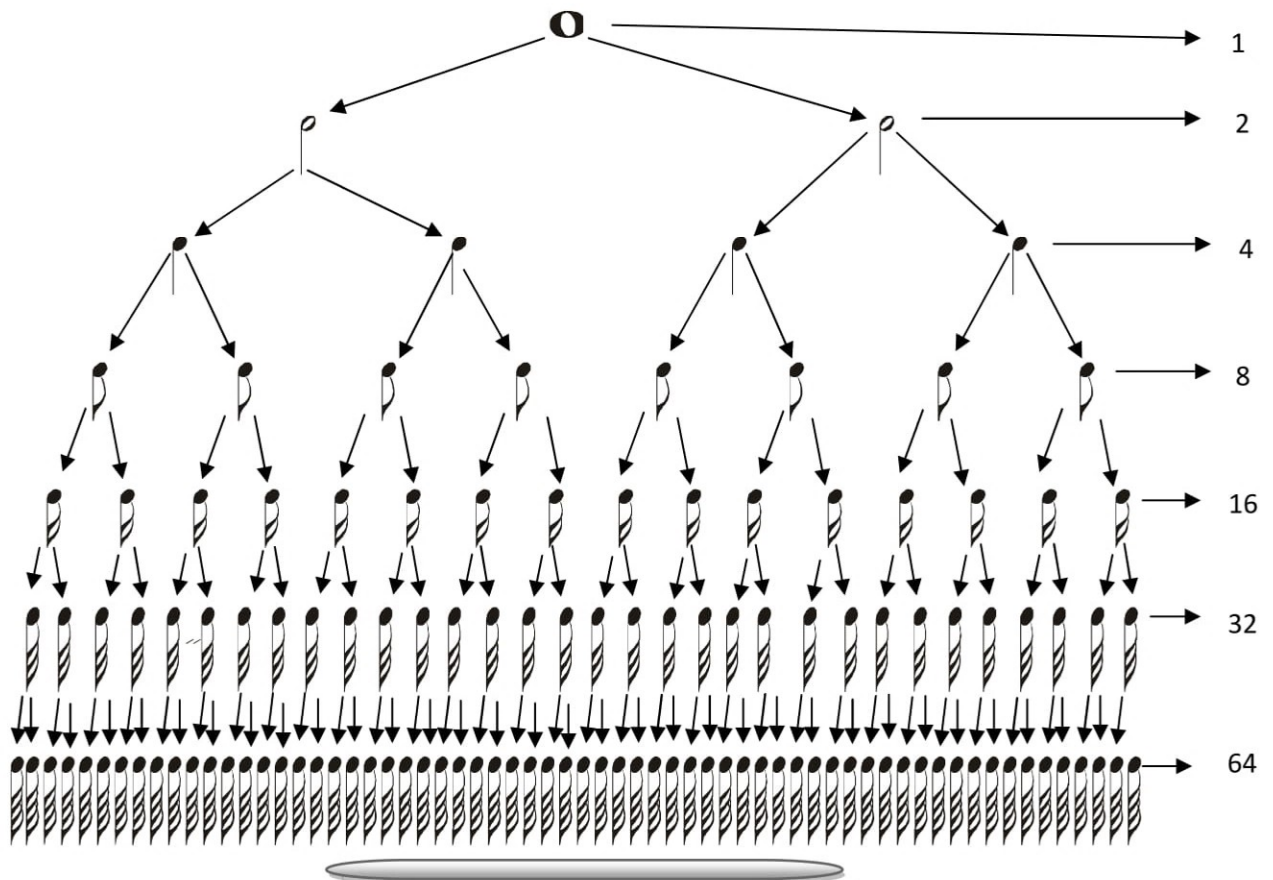
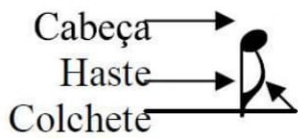
“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”

Albert Einstein.



Quadro de Valores

	1	2	4	8	16	32	64
FIGURAS							
PAUSAS							
	S E M I B R E V E	M I N I M A	S E M I N I M A	C O L C H E I A	S E M I C O L C H E I A	F U S A	S E M I F U S A



COMPASSO TERNÁRIO:



Ou



Etc...

COMPASSO QUATERNÁRIO:



Ou



Etc ...

BANDA MARCIAL



EXERCÍCIOS 01:

- 1) O que é Música?
- 2) Como é formado o Pentagrama?
- 3) O que é Clave e para que serve?
- 4) O que é Compasso?
- 5) Quais os tipos de Compassos que existem?
- 6) O que é Unidade de Compasso?
- 7) O que é Unidade de Tempo?
- 8) Escreva o Quadro de Valores completo.
- 9) Faça 5 Compassos diferentes de cada forma abaixo.

The image shows six musical staves, each with a treble clef and a time signature. The staves are arranged vertically. The first staff has a 2/4 time signature, the second 3/8, the third 3/4, the fourth 3/8, the fifth 4/4, and the sixth 4/8. Each staff is divided into five measures by vertical bar lines.



10) Divida os trechos abaixo em: binário, ternário e quaternário.

The image displays six musical staves, each containing a rhythmic pattern. The time signatures are: 4/4, 3/4, 3/8, 2/4, 2/2, and 4/4. Each staff shows a sequence of notes and rests, illustrating various rhythmic groupings.

OBS: Algumas formas de compasso que aparecem nas músicas que você deveria saber:

2	ou	2
4		
3	ou	3
4		
		ou 3
4	ou	4
4		
		ou 4
		ou C



$\frac{2}{2}$ ou 2 ou C ou $\frac{2}{\rho}$

$\frac{3}{2}$ ou $\frac{3}{\rho}$

$\frac{4}{2}$ ou $\frac{2}{\rho}$

$\frac{2}{8}$ ou $\frac{2}{\rho}$

$\frac{3}{8}$ ou $\frac{3}{\rho}$

$\frac{4}{8}$ ou $\frac{4}{\rho}$

“A música substituiu as palavras muitas vezes quando as pessoas não sabem que dizer, e eu acho que a música fala mais alto do que as palavras.”

Bono



Ponto de aumento

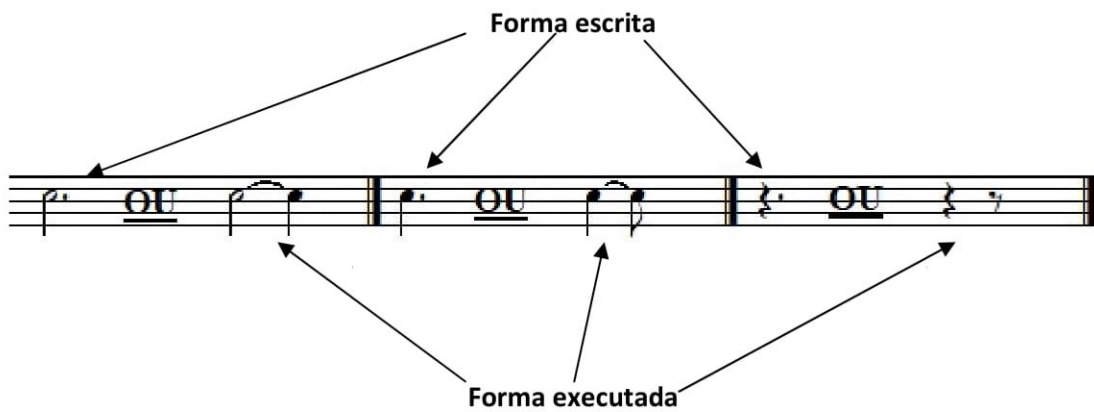
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

Existem três tipos de pontos de **AUMENTO**.

Os mais usados são o **SIMPLES** e o **DUPLO**.

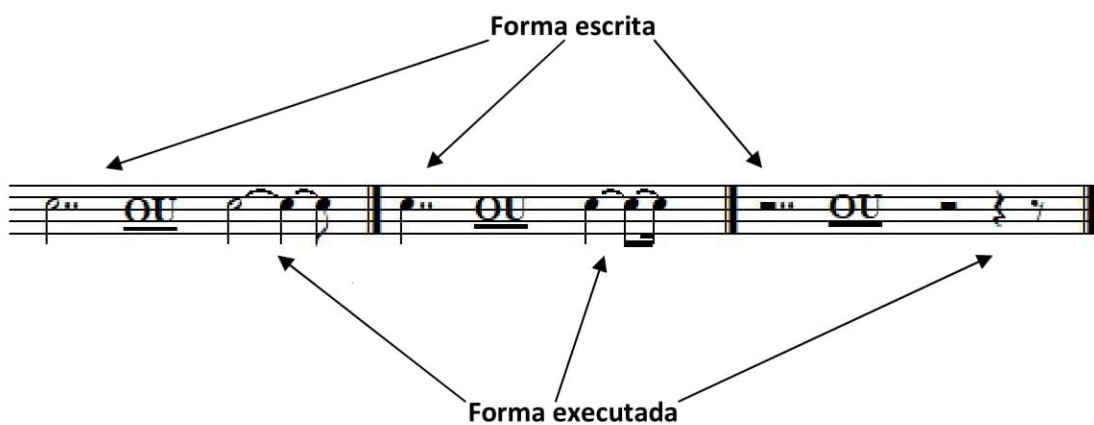
Ponto de aumento Simples: Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

Exemplo:



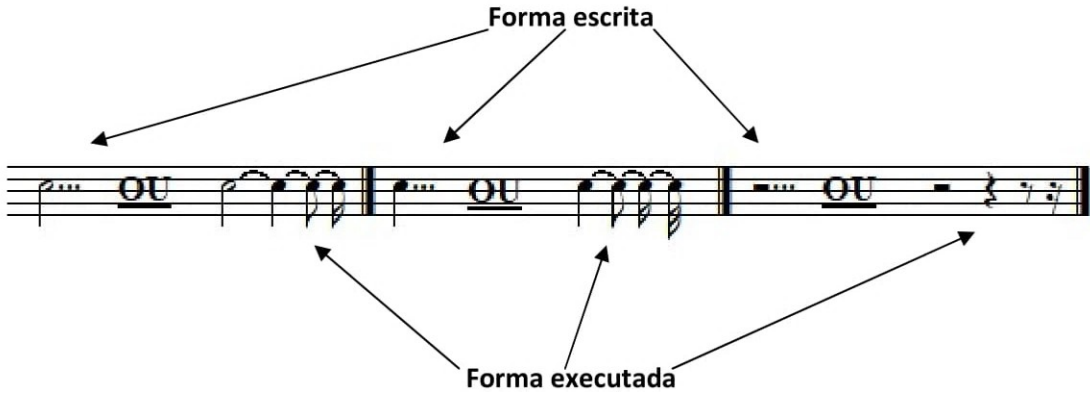
Ponto de aumento Duplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** e o segundo ponto aumenta mais a metade do valor do primeiro ponto.

Exemplo:



Ponto de aumento Triplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** o segundo ponto aumenta mais a metade do valor do primeiro ponto e o terceiro aumenta mais a metade do valor do segundo ponto.

Exemplo:



Ponto de Diminuição: Divide a figura em duas partes, a primeira valor positivo (som) a segunda valor negativo (silêncio).

Exemplo:



“Mesmo na mais bela música há alguns silêncios que estão lá para nós notarmos a importância do silêncio.”

Andrea Bocelli



Tom e Semitom

- **Tom:** é a soma de dois semitons.
- **Semitom:** é a metade de um tom.
- **Sustenido:** Eleva meio tom a nota.
- **Bemol:** Abaixa meio tom a nota.
- **Dobrado Sustenido:** Eleva um tom a nota.
- **Dobrado Bemol:** Abaixa um tom a nota.
- **Bequadro:** Anula ou Cancela todos os sinais anteriores.

Exemplo:

The diagram shows a musical staff with five measures. Each measure contains a note on the second line (F4) with a different accidental. Arrows point from text labels to each accidental:

- Sustenido:** A sharp sign (#) to the left of the note.
- Dobrado Sustenido:** A double sharp sign (x#) to the left of the note.
- Bemol:** A flat sign (b) to the left of the note.
- Dobrado Bemol:** A double flat sign (bb) to the left of the note.
- Bequadro:** A natural sign (♮) to the left of the note.

OBS: Os acidentes encontram-se sempre a esquerda da nota (na frente) para ter validade.

Escalas

Sucessão de oito sons (notas) sem intervalo, sendo que a última nota é a repetição da primeira.

Exemplo:

Escala de Dó Maior

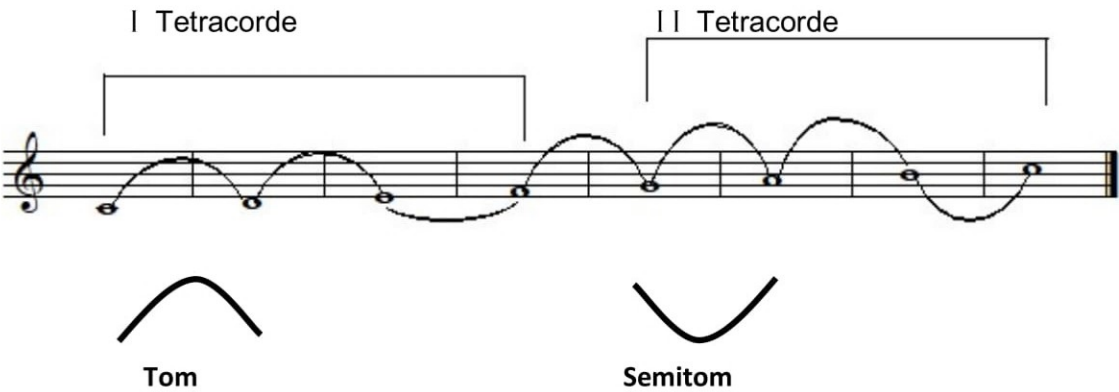


Escalas Maiores

As **Escalas Maiores** são formadas por **oito sons** onde estes são divididos em **dois tetracordes** (seqüência de quatro sons cada), tendo a **distância interna** de cada tetracorde de: **Tom; Tom e Semitom** e a distância de Tom que separa os dois tetracordes.

Exemplo:

Escala de Dó Maior

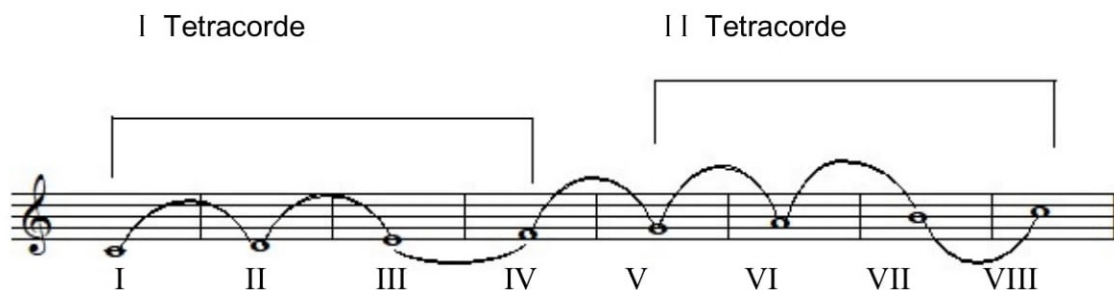


OBS: A partir da Escala de **Dó Maior**, originamos todas as outras escalas.



Graus de uma Escala

Antes de darmos prosseguimento na formação de escalas Maiores devemos conhecer os Graus que fazem parte da Escala.



17

I Grau – Tônica

II Grau – Super Tônica

III Grau – Mediante

IV Grau – Subdominante

V Grau – Dominante

VI Grau – Superdominante

VII Grau – Sensível

VIII Grau – Tônica ou Repetição da Tônica

“A música é a entrada irrelevante para um mundo de conhecimento superior que compreende a humanidade, mas que a humanidade não pode compreender.”

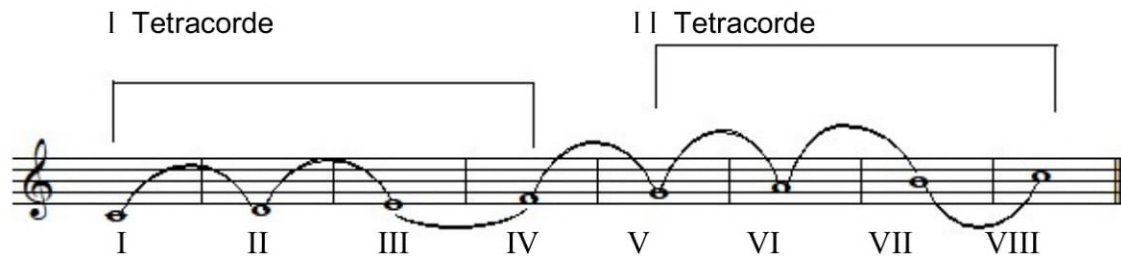
Ludwig van Beethoven.

Escalas Maiores formadas com Sustenidos (#)

Para formar Escalas Maiores com Sustenidos, devemos pegar o segundo Tetracorde da Escala de Dó Maior e transformar como primeiro de uma nova escala.

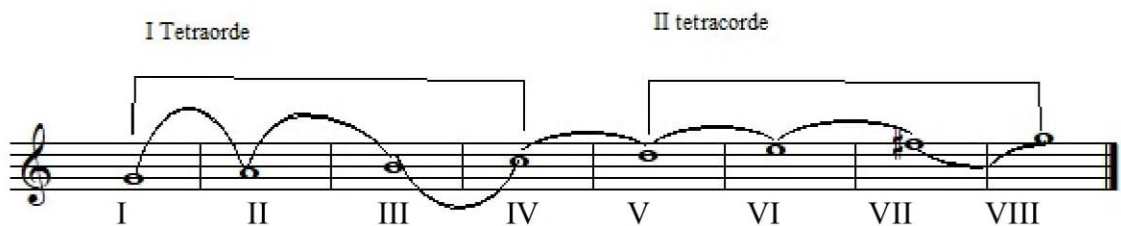
Exemplo:

Escala de Dó Maior



As notas que fazem parte do II Tetracorde da Escala de Dó maior são: Sol; Lá; Si e Dó.

Pegamos o II Tetracorde e Transformamos como primeiro de uma nova escala.



Se a Escala começa com a nota Sol ela deverá terminar também com a nota Sol.

O próximo passo será o de levar todos os acidentes da Escala anterior (no caso a de Dó maior) para a nova escala.

A partir daí deve-se encontrar as distâncias entre as notas que foram encontradas na Escala base de Dó Maior.

No caso das escalas formadas por Sustenidos, devemos alterar sempre o VII Grau da nova escala ascendentemente para se conseguir o que é necessário de intervalos.

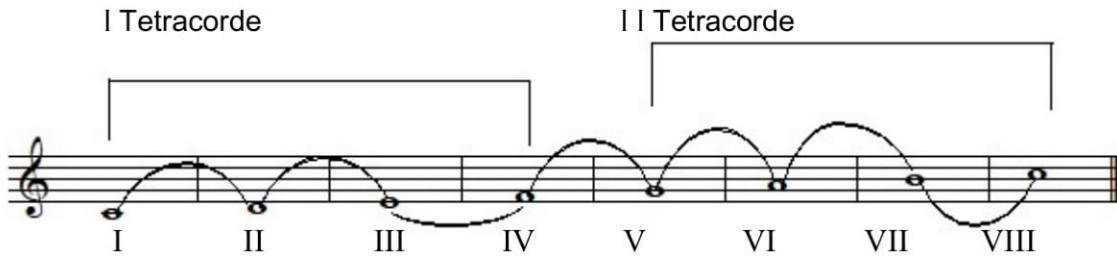
Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

Escalas Maiores formadas com Bemóis (#)

Para formar Escalas Maiores com Bemóis, devemos pegar o primeiro Tetracorde da Escala de Dó Maior e transformar como segundo de uma nova escala.

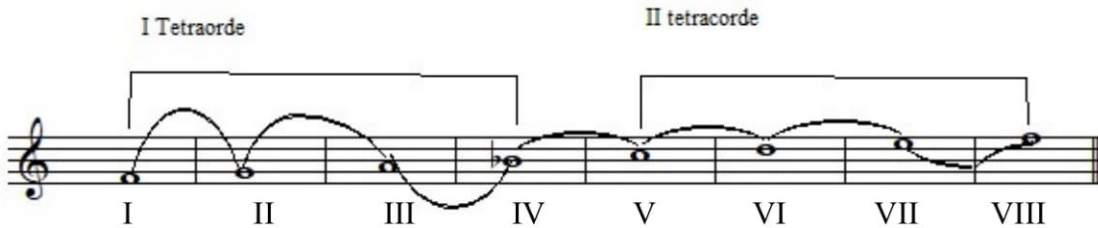
Exemplo:

Escala de Dó Maior



As notas que fazem parte do I Tetracorde da Escala de Dó maior são: Dó; Ré; Mi e Fá.

Pegamos o I Tetracorde e Transformamos como segundo de uma nova escala.



Se a Escala começa com a nota Fá ela deverá terminar também com a nota Fá.

O próximo passo será o de levar todos os acidentes da Escala anterior (no caso a de Dó maior) para a nova escala.

A partir daí deve-se encontrar as distâncias entre as notas que foram encontradas na Escala base de Dó Maior.

No caso das escalas formadas por Bemóis, devemos alterar sempre o IV Grau da nova escala descendentemente para se conseguir o que é necessário de intervalos.

Assim deve-se repetir este processo até todas as notas estarem com sustenidos.



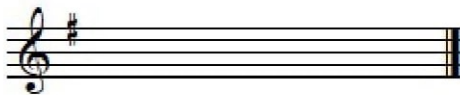
Armadura de Claves:

Formadas por sustenidos #

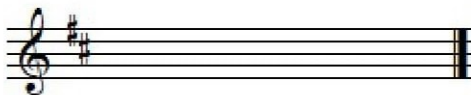
Dó Maior



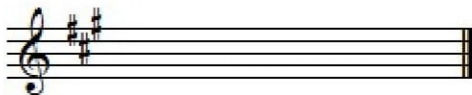
Sol Maior



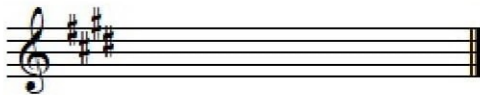
Ré Maior



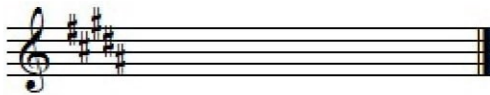
Lá Maior



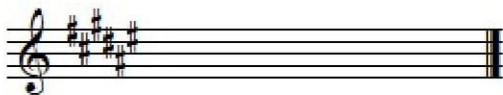
Mi Maior



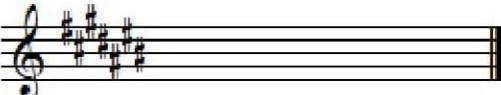
Si Maior



Fá # Maior

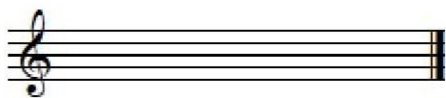


Dó # Maior

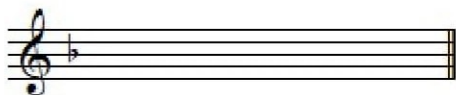


Formadas por Bemol b

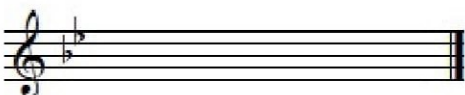
Dó Maior



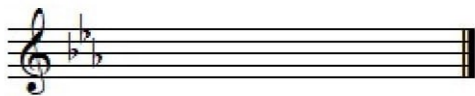
Fá Maior



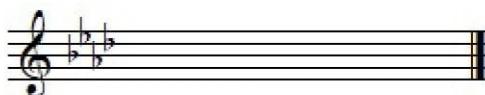
Sib Maior



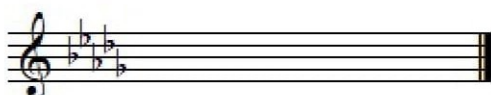
Mib Maior



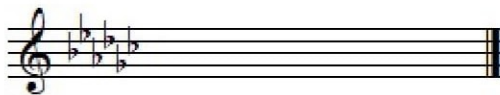
Láb Maior



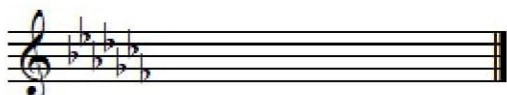
Réb Maior



Solb Maior



Dób Maior



EXERCÍCIOS 02:

- 1) Formar as 7 escalas maiores com sustenidos.
- 2) Formar as 7 escalas maiores com bemol.
- 3) Quais são os Graus de uma escala?
- 4) O que é Tom e Semitom?
- 5) Quais são os acidentes existentes?
- 6) Qual a distância interna dos tetracordes?
- 7) O que é e quais são os pontos de aumento?
- 8) O que é uma escala?
- 9) Dê exemplo de ponto de aumento simples; duplo e triplo.
- 10) O que é ponto de diminuição e dê um exemplo?

Escalas menores relativas

As **Escalas menores** são **Escalas** relativas das **Escalas Maiores**.

Devemos calcular sempre uma 3ª m abaixo para identificá-la.

Existem dois tipos de Escalas menores: **Harmônicas** e **Cromáticas**.

Modo menor Harmônico:

Exemplo:

Escala de Dó Maior

I Tetracorde II Tetracorde

I II III IV V VI VII VIII

Escala relativa menor

Escala de Lá menor

I Tetracorde II Tetracorde

I II III IV V VI VII VIII

1 Tom e 1 semitom



Intervalos

Distância medida entre o intervalo de duas notas.

Esta distância pode ser:

sub-diminuto - diminuto - **menor - MAIOR** - AUMENTADO - SUPER-AUMENTADO

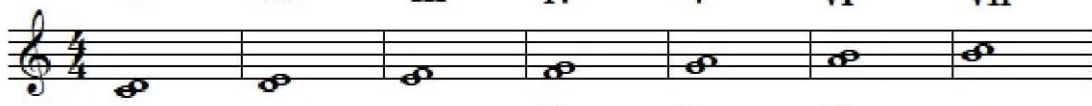
ou
JUSTO

Intervalos nas Escalas Maiores:

Exemplo:

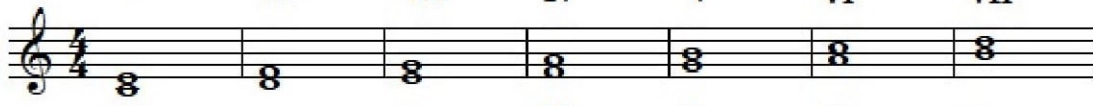
2ª Maior – I, II, IV, V e VI Graus

2ª menor – III e VII Graus

	I	II	III	IV	V	VI	VII
							
	M	M	m	M	M	M	m

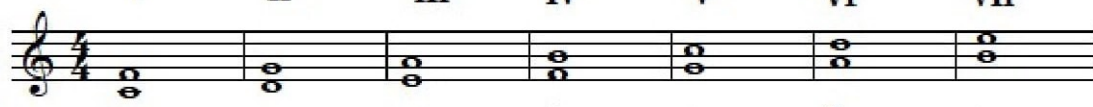
3ª Maior – I, IV e V Graus

3ª menor – II, III, VI e VII Graus

	I	II	III	IV	V	VI	VII
							
	M	m	m	M	M	m	m

4ª Justas – I, II, III, V, VI e VII Graus

4ª Aumentada – IV Grau

	I	II	III	IV	V	VI	VII
							
	J	J	J	A	J	J	J



5ª Justa – I, II, III, IV, V e VI Graus
 5ª diminuta – VII Grau

I	II	III	IV	V	VI	VII
J	J	J	J	J	J	d

6ª Maiores – I, II, IV e V Graus
 6ª menores – III, VI e VII Graus

I	II	III	IV	V	VI	VII
M	M	m	M	M	m	m

7ª Maiores - I e IV Graus
 7ª menores – II, III, V, VI e VII Graus

I	II	III	IV	V	VI	VII
M	m	m	M	m	m	m

8ª Justa – Em todos os Graus



Intervalos nas Escalas menores Harmônicas:

2ª Maiores – I, III e IV Graus
 2ª menores – II, V e VII Graus
 2ª AUMENTADA – VI Grau

I	II	III	IV	V	VI	VII
M	m	M	M	m	A	m



3ª Maiores – III, V e VI Graus
 3ª menores – I, II, IV e VII Graus

I	II	III	IV	V	VI	VII
m	m	M	m	M	M	m

4ª Justas – I, II, III e V Graus
 4ª AUMENTADA – IV e VI Graus
 4ª diminuta – VII Grau

I	II	III	IV	V	VI	VII
J	J	J	A	J	A	d

5ª Justas – I, IV, V e VI Graus
 5ª AUMENTADA – III Grau
 5ª diminutas – II e VII Graus

I	II	III	IV	V	VI	VII
J	d	A	J	J	J	d

6ª Maiores – II, III, IV e VI Graus
 6ª menores – I, V e VII Graus

I	II	III	IV	V	VI	VII
m	M	M	M	m	M	m

7ª Maiores – I, III e VI Graus
 7ª menores – III, IV e V Graus
 7ª diminuta – VII Grau

I	II	III	IV	V	VI	VII
M	m	M	m	m	M	d

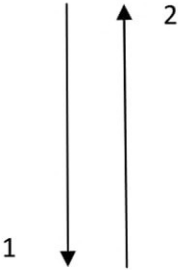
8ª Justas – Em todos os Graus

Marcação de Tempo dos Compassos

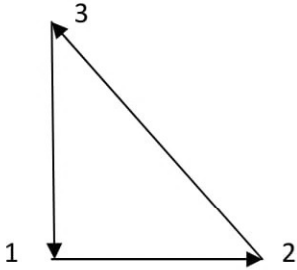
É a forma correta de marcação dos tempos dentro de um **compasso**.

Esta marcação poderá auxiliar quando um Grupo Instrumental (Banda; Orquestra...) estiverem trabalhando uma peça musical.

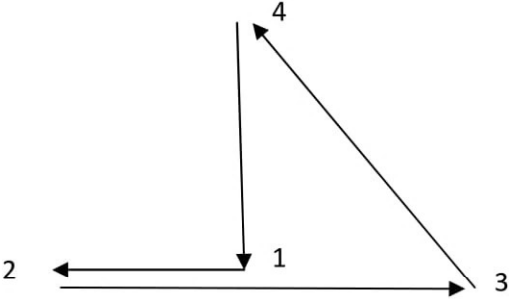
Compasso Binário



Compasso Ternário



Compasso Quaternário



“Banda, local onde se faz Música e Amigos!”
Profº Sergio



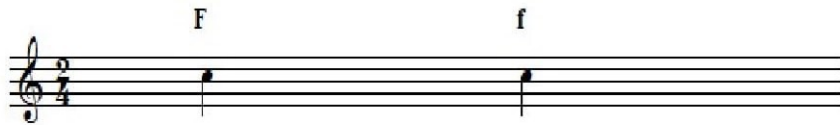
Acento Métrico

São as partes Fortes e fracas dos **Compassos**.

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

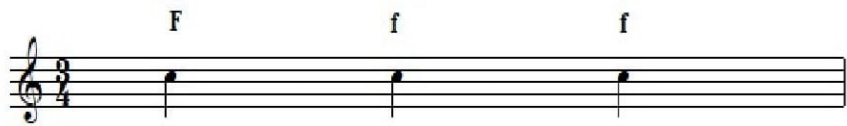


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



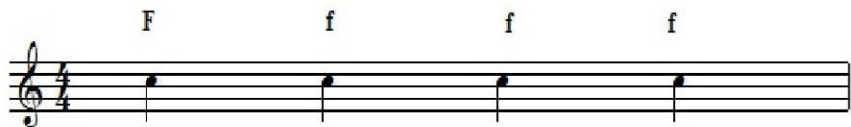
Compassos Quaternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.

4º Tempo **fraco**.



OBS: Alguns teóricos indicam que a acentuação no compasso quaternário seria:

1º tempo - Forte; 2º tempo - fraco; 3º tempo - Meio-forte e 4º tempo - fraco



EXERCÍCIOS 03:

- 1) O que são escalas menores e como encontrá-las?
- 2) Como é a distância entre os Graus da escala menor?
- 3) O que é intervalos?
- 4) Quais as distâncias que existem?
- 5) Onde encontramos os intervalos de 2ª Maior nas Escalas Maiores?
- 6) Onde encontramos os intervalos Justos nas escalas menores?
- 7) Em que intervalo, encontramos a distância de Aumentada nas Escalas Maiores?
- 8) Indique as formas de marcação dos compassos binários; ternários e quaternários?
- 9) Indique a acentuação métrica dos compassos binários; ternários e quaternários?
- 10) Descreva o que é semitom Diatônico e semitom Cromático?

“Um sonho sonhado sozinho é apenas um sonho mas um sonho sonhados por muitos se torna realidade.”

FAMÍLIA DAS MADEIRAS

Flauta Transversal



Clarinete



Sax Soprana



Sax Alto



Sax Tenor

FAMÍLIA DOS METAIS

Trombone de Vara



Trompa



Trompete



Flugelhorn



Bombardino



Tuba

FAMÍLIA DA PERCUSSÃO

Bombo ou Fuzileiro



Pratos



Surdo



Caixa Tenor



Técnica

Instrumental

Trompete

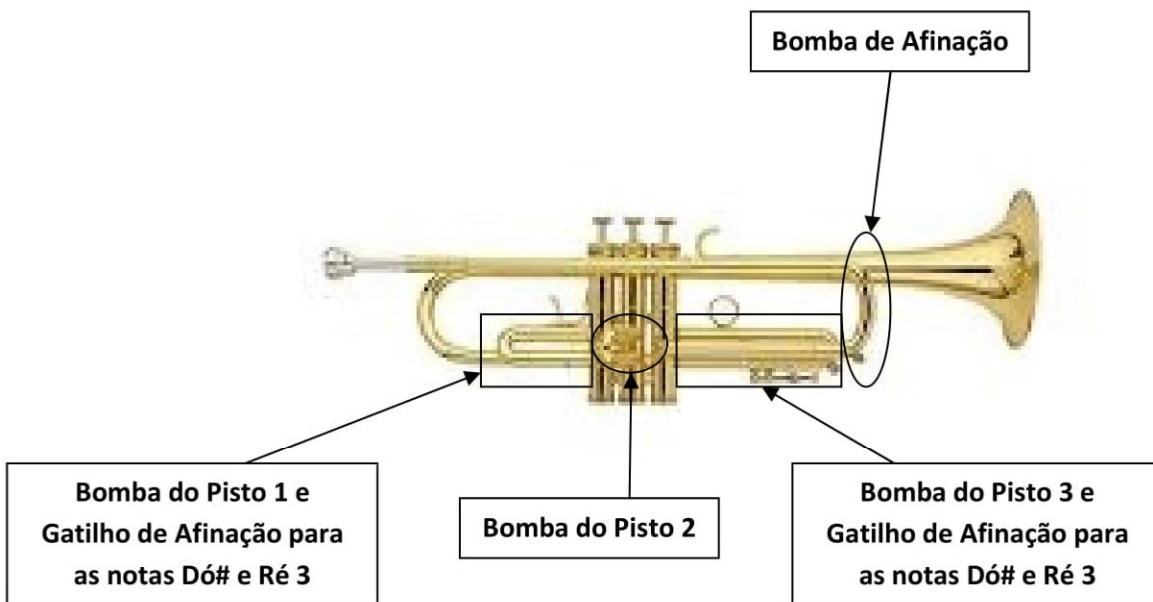
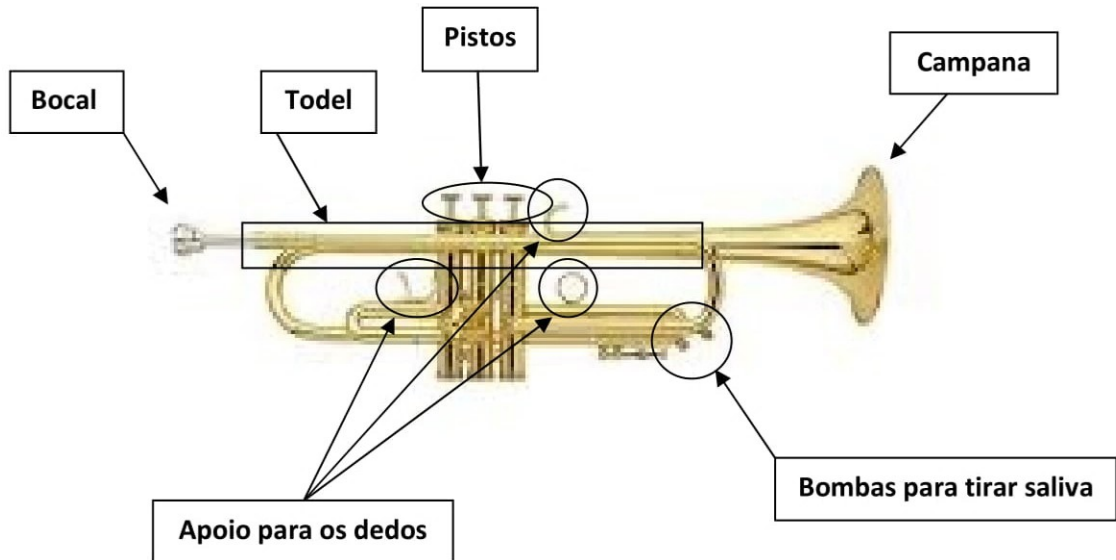
Sergio Wolf Francisco
Professor e Maestro
OMBPR 11.170

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Trompete

Conhecendo mais sobre o seu instrumento.



Posição correta do Bocal nos lábios



Postura correta para execução do instrumento



EXERCÍCIOS PARA AQUECIMENTO

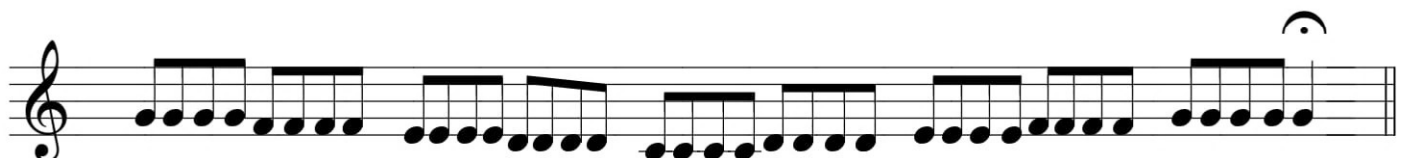
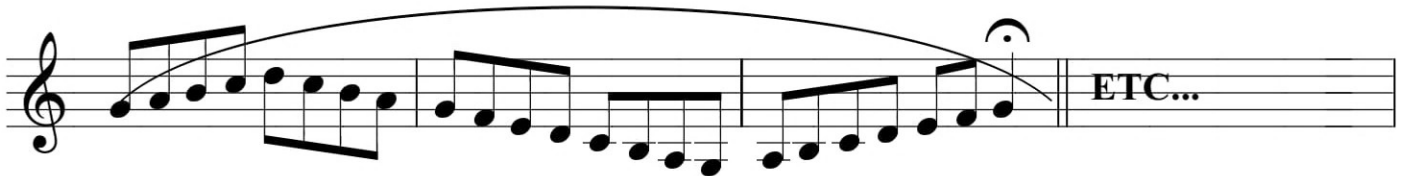
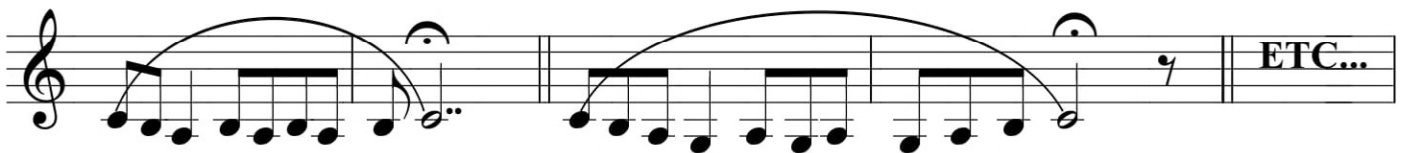
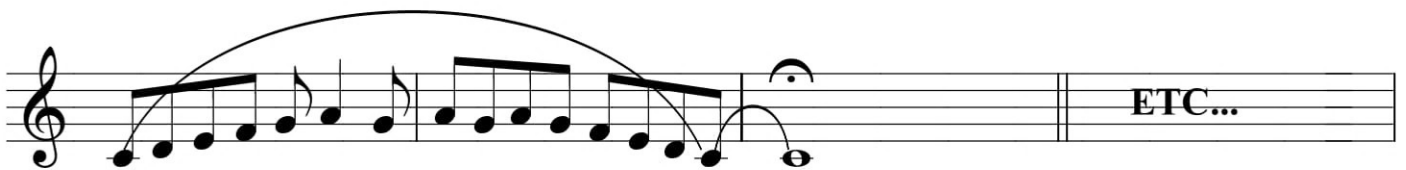
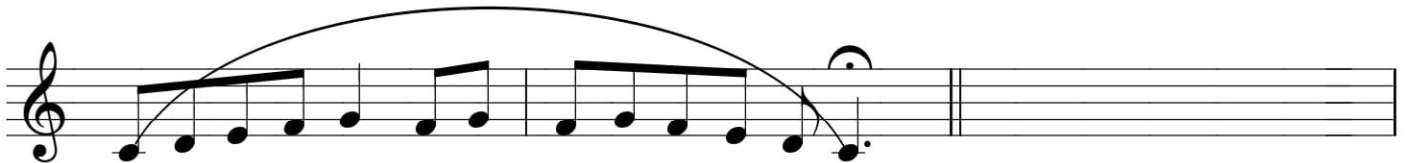
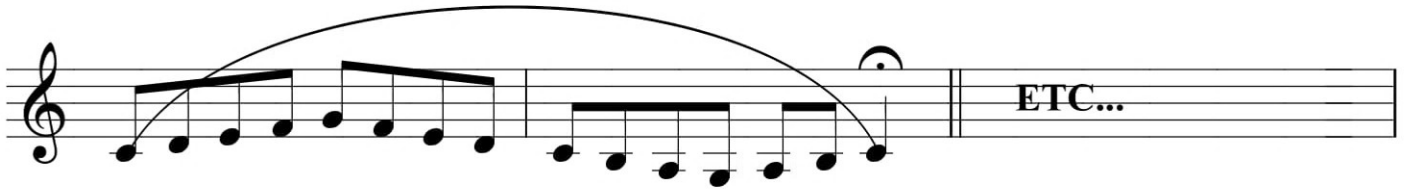
TODOS OS EXERCÍCIOS DEVEM SER EXECUTADOS LENTAMENTE

The musical score consists of ten staves of music, each containing a sequence of notes with specific fingerings indicated below them. The exercises are as follows:

- Staff 1:** Notes with fingerings 0, 2, 1, 12, 23, 13, 123.
- Staff 2:** Notes with fingerings 0, 2, 1, 12, 23, 13, 123.
- Staff 3:** Notes with fingerings 0, 12, 23, 13, 123. Includes the instruction: **1ª VEZ LIGATO, 2ª VEZ STACATO**.
- Staff 4:** Notes with fingerings 0, 2.
- Staff 5:** Notes with fingerings 1, 12.
- Staff 6:** Notes with fingerings 23, 13.
- Staff 7:** Notes with fingerings 123, 13.
- Staff 8:** Notes with fingerings 23, 12.
- Staff 9:** Notes with fingerings 1, 2.
- Staff 10:** Notes with fingering 0.

Apostila de Trompete
Exercícios para afinação das notas com o bocal

SOMENTE COM O BOCAL



Todos os exercícios devem ser executados com andamento lento.

Figura de semibreve
com valor
de quatro tempos.

Pausa de semibreve
com valor
de quatro tempos.

01

DÓ

02

RÉ

Retornello

03

04

05

06

07

SOL

Compasso Quaternário:
indica 4 tempos dentro de
cada compasso

08

Clave de Sol dá o nome às linhas

DÓ 0 RÉ 13 MI 12 FÁ 1 SOL 0

Retornello: retorno

09

10

11

Figuras de mínima
que valem
dois tempos cada.

12

13

14

Figuras de semínimas
que vale 1 tempo cada

15 |

16

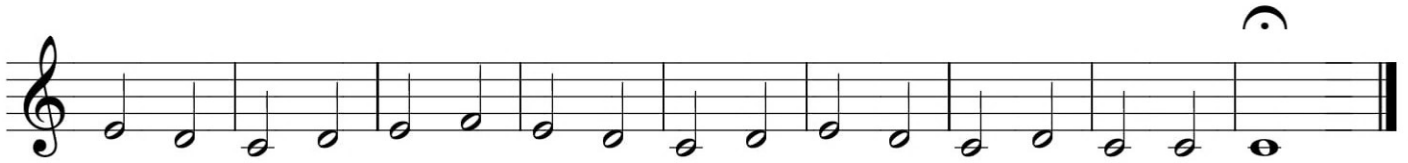
17

18

19

The image displays five musical exercises, numbered 15 through 19. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercise 15 begins with a vertical bar line. Exercises 16 through 19 each consist of a sequence of 15 eighth notes starting on middle C and ascending stepwise to G4, followed by a whole note G4. The exercises are arranged in pairs: 15 and 16, 17 and 18, and 19 and an unlabeled exercise below it. Each exercise ends with a double bar line and repeat dots.

20



21



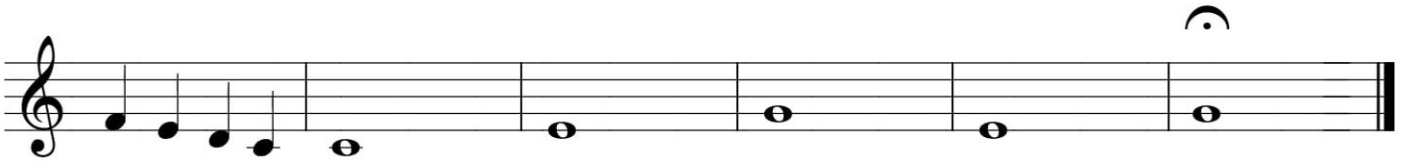
22



23



24



25



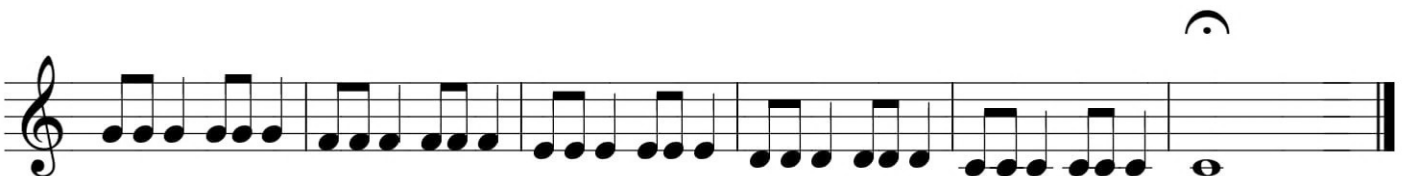
Figura de Colcheia que vale 1/2 tempo cada

Barra de tempo

26



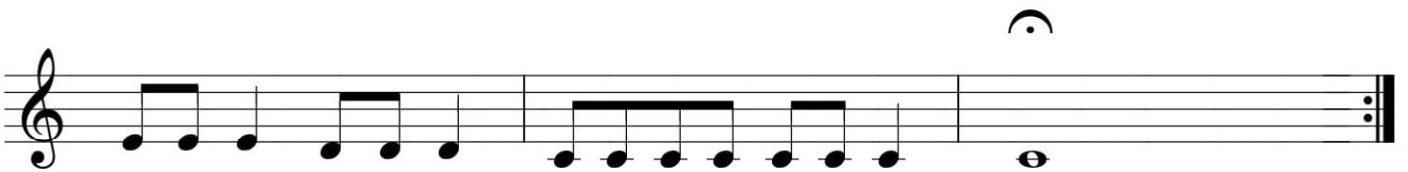
27



28



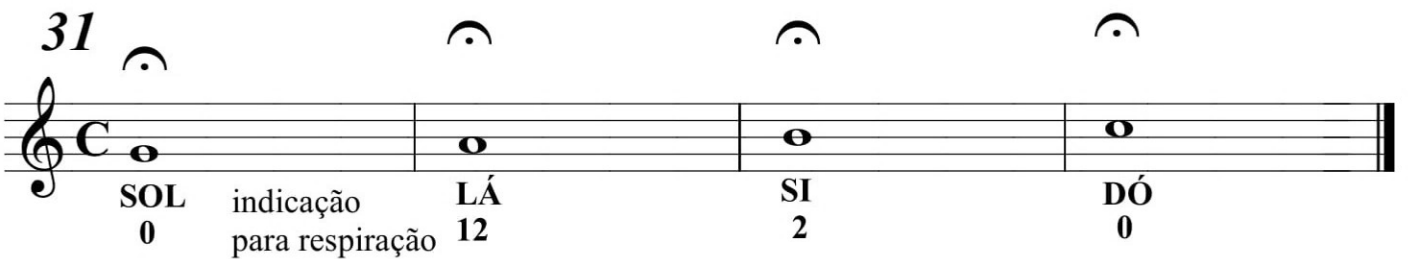
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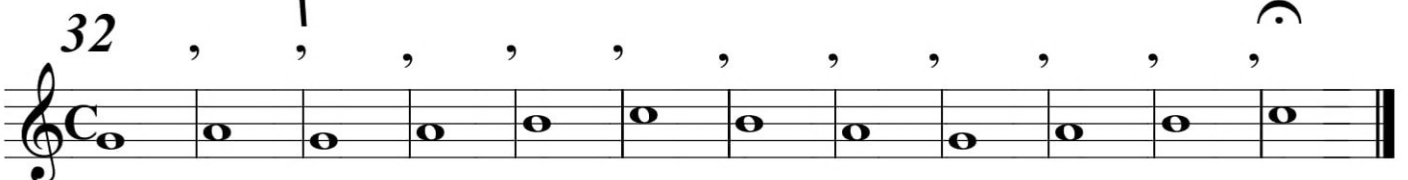
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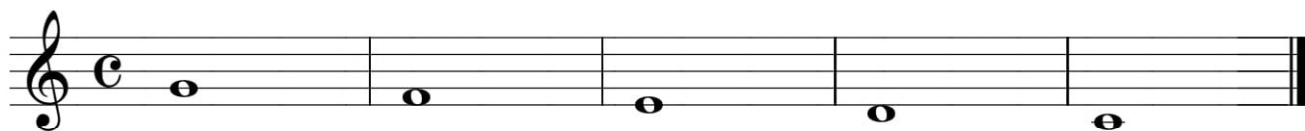
31



32



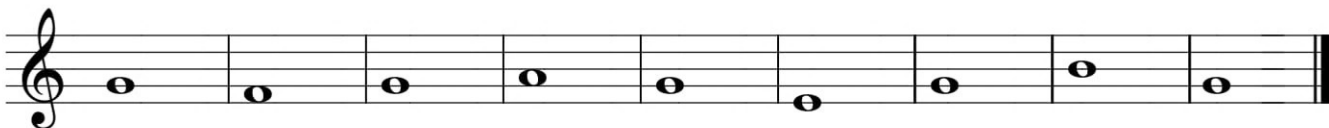
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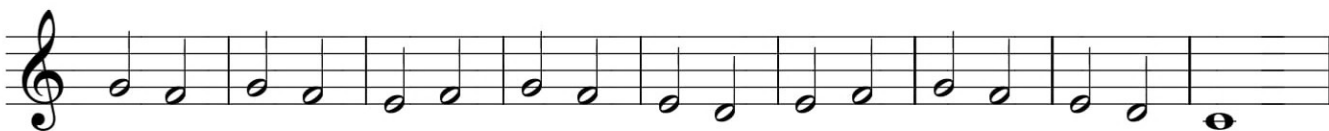
33 - A



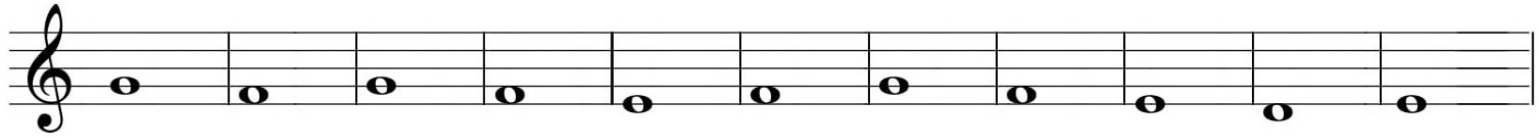
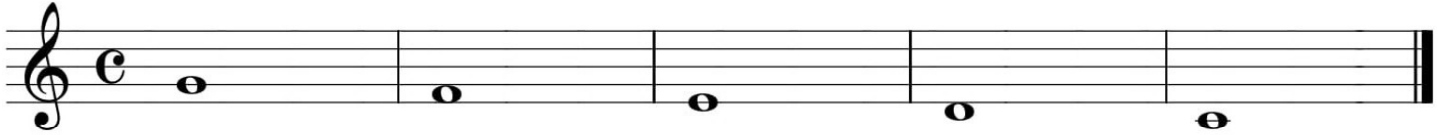
34



35



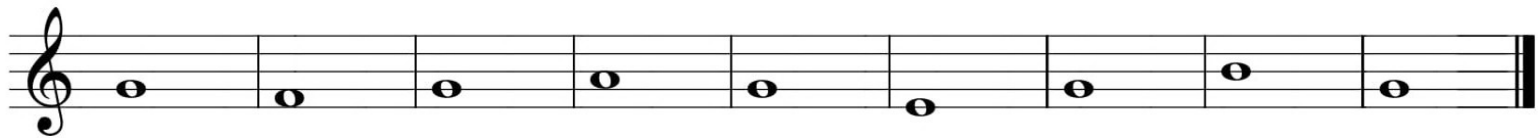
35-A



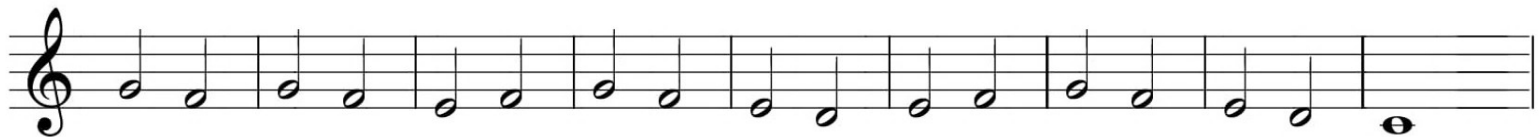
35-B



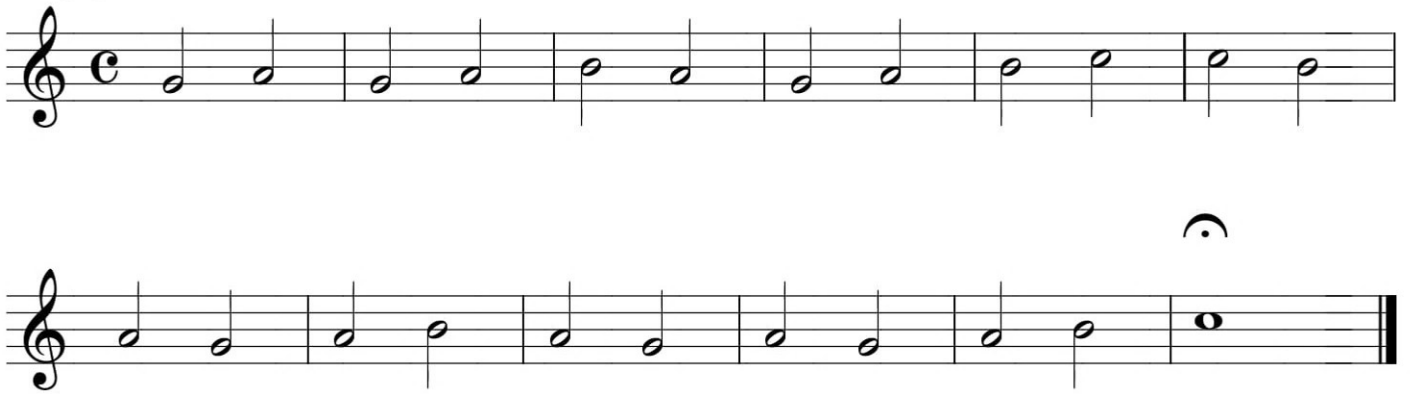
35-C



35-D

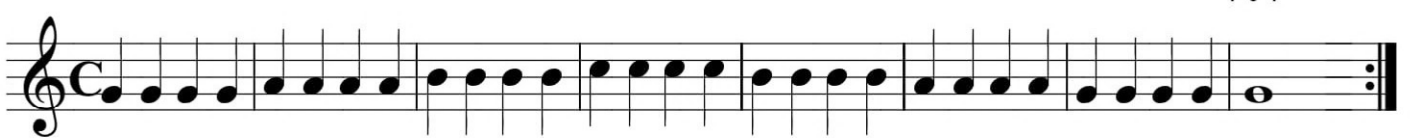


36



Exercise 36 consists of two staves of music in common time. The first staff contains measures 1 through 6, featuring a sequence of eighth and quarter notes. The second staff contains measures 7 through 8, ending with a whole note and a fermata.

37



Exercise 37 consists of two staves of music in common time. The first staff contains measures 1 through 6, featuring a sequence of eighth and quarter notes. The second staff contains measures 7 through 8, ending with a whole note and a fermata.

38



Exercise 38 consists of two staves of music in common time. The first staff contains measures 1 through 6, featuring a sequence of eighth and quarter notes. The second staff contains measures 7 through 8, ending with a whole note and a fermata.

39



Exercise 39 consists of two staves of music in common time. The first staff contains measures 1 through 6, featuring a sequence of eighth and quarter notes. The second staff contains measures 7 through 8, ending with a whole note and a fermata.

40

Exercise 40 consists of two staves of music in treble clef and common time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure featuring a fermata over a whole note.

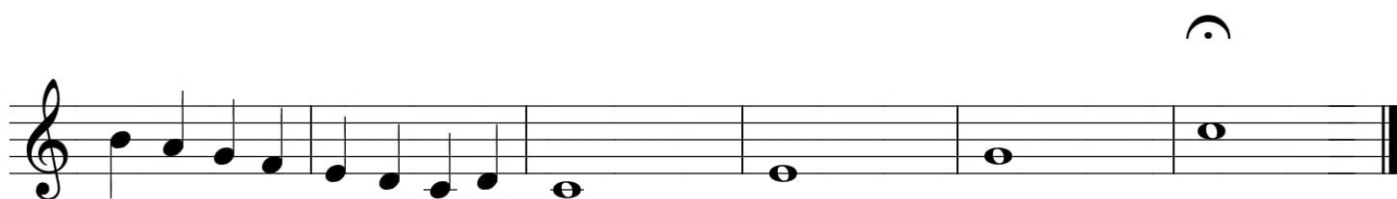
41

Exercise 41 consists of two staves of music in treble clef and common time. The first staff contains five measures of eighth-note patterns. The second staff contains five measures, with the final measure featuring a fermata over a whole note.

42

Exercise 42 consists of two staves of music in treble clef and common time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, with the final measure featuring a fermata over a whole note.

43



44



45

Exercise 45 is a four-staff musical piece in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music consists of a series of eighth and sixteenth notes, primarily moving in an ascending and then descending scale-like pattern. The second and third staves continue this melodic line. The fourth staff concludes the exercise with a final note and a double bar line.

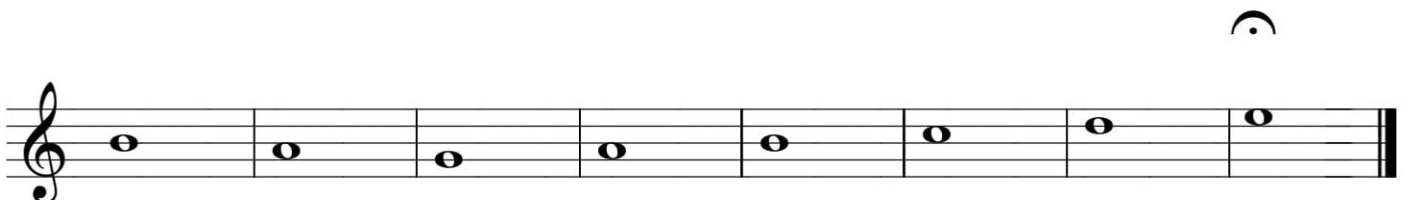
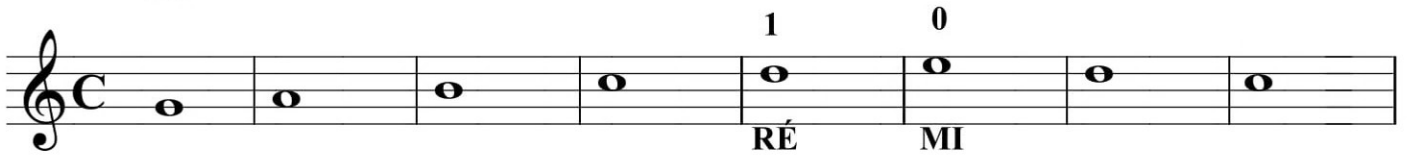
46

Exercise 46 is a four-staff musical piece in treble clef with a common time signature (C). The first staff begins with a treble clef and a common time signature. The music features a more complex rhythmic pattern with eighth and sixteenth notes, including some beamed eighth notes. The second and third staves continue the melodic and rhythmic development. The fourth staff concludes the exercise with a final note and a double bar line.

47



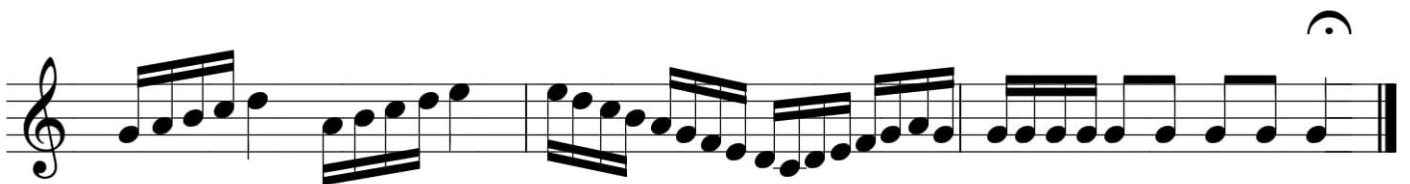
48



49

SEMICOLCHEIAS 1/4 TEMOS CADA

PAUSA DE SEMÍNIMA DE 1 TEMPO



ESCALA DE DÓ MAIOR

The D major scale is presented in three staves. The first staff shows the ascending scale from D4 to D5 using quarter notes. The second staff shows the descending scale from D5 to D4 using quarter notes. The third staff shows the ascending scale from D4 to D5 using eighth notes, with a slur over the first two measures and another slur over the next two measures. The piece concludes with a final D4 note and a sharp sign on the staff.

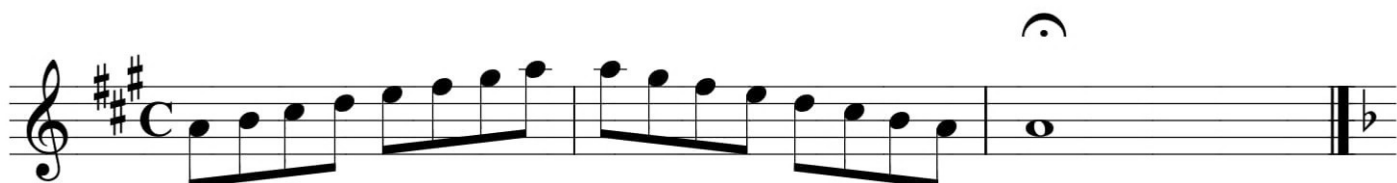
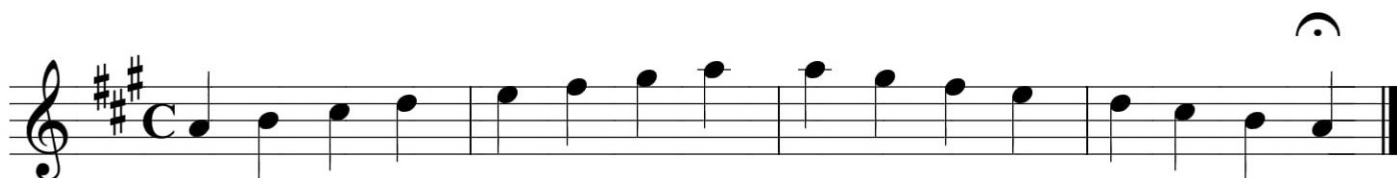
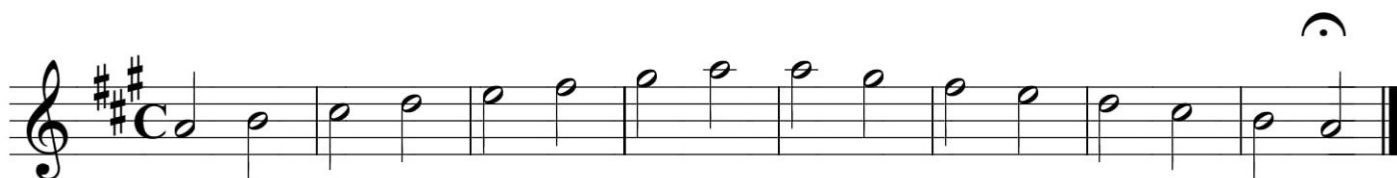
ESCALA DE SOL MAIOR

The G major scale is presented in three staves. The first staff shows the ascending scale from G4 to G5 using quarter notes. The second staff shows the descending scale from G5 to G4 using quarter notes. The third staff shows the ascending scale from G4 to G5 using eighth notes, with a slur over the first two measures and another slur over the next two measures. The piece concludes with a final G4 note and a sharp sign on the staff.

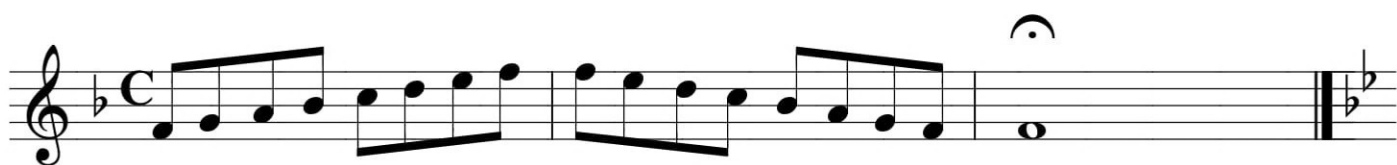
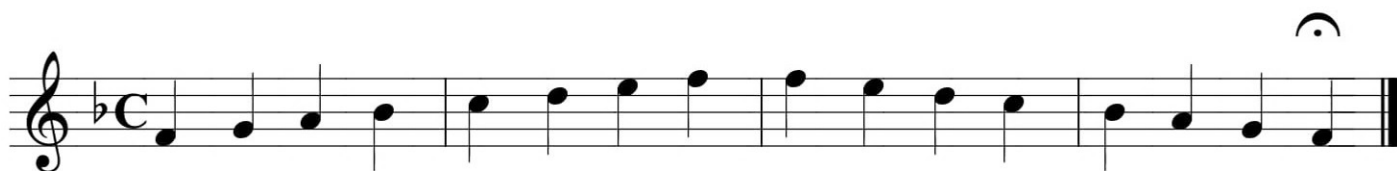
ESCALA DE RÉ MAIOR



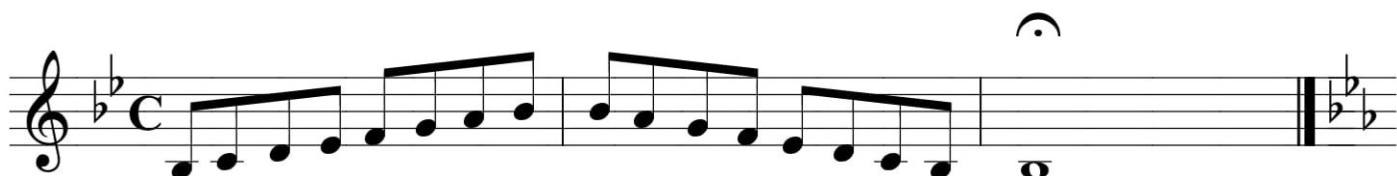
ESCALA DE LÁ MAIOR



ESCALA DE FÁ MAIOR



ESCALA DE SI BEMOL MAIOR



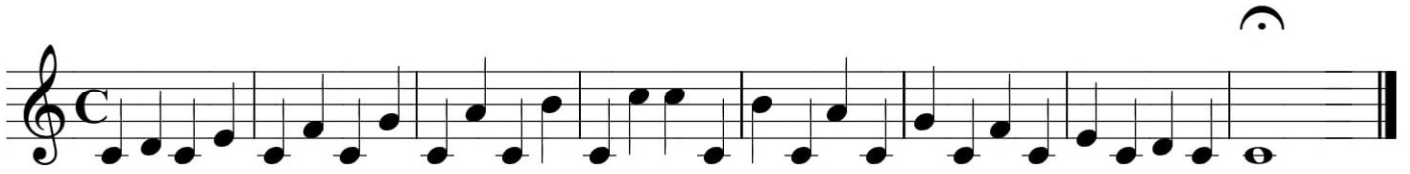
ESCALA DE MI BEMOL MAIOR

The image shows three staves of music for the E-flat major scale. The first staff shows the ascending scale from E-flat to E-flat. The second staff shows the descending scale from E-flat to E-flat. The third staff shows the scale with a slur over the ascending and descending parts, ending with a fermata over the final E-flat note.

ESCALA CROMÁTICA

The image shows four staves of music for the chromatic scale. Each staff contains a sequence of notes with fingering numbers written above them. The notes are: C, C#, D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C. The fingering numbers are: 0, 123, 13, 23, 12, 1, 2, 0, 12, 1, 2, 0, 12, 1, 2, 0, 1, 2, 0, 0, 2, 1, 12, 23, 0, 2, 1, 12, 23, 2, 1, 0, 2, 1, 12, 0, 2, 1, 12, 23, 0, 2, 1, 12, 23, 13, 123, 0, 2, 1, 12, 123, 13, 123, 13, 23, 12, 1, 2, 0.

50



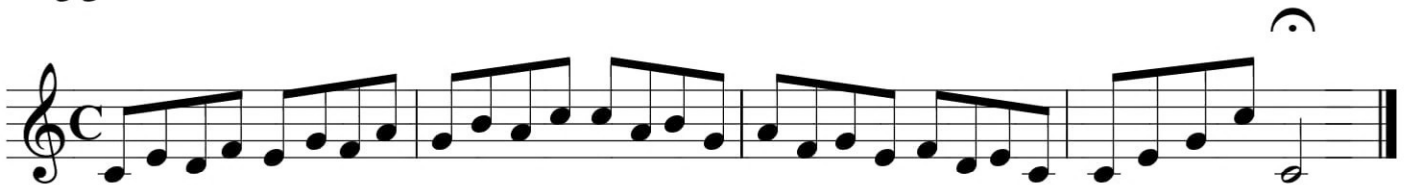
51



52



53



54



55

Musical staff 55: A single staff in common time (C) with a sequence of notes. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, #123, 13, #23, 12, #1, 2, 0.

56

57

58

59

60

Two staves of musical notation in 4/4 time. The first staff contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second staff continues with: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. There are various rests and accidentals throughout.

61

FÁ MAIOR

Staff of musical notation in 4/4 time, starting with a whole rest. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a change to common time (C).

SOL MAIOR

Staff of musical notation in common time (C), starting with a whole rest. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a change to 4/4 time.

SI BEMOL MAIOR

Staff of musical notation in 4/4 time, starting with a whole rest. The notes are: C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, Eb4, D4, C4. The piece concludes with a double bar line and a change to common time (C).

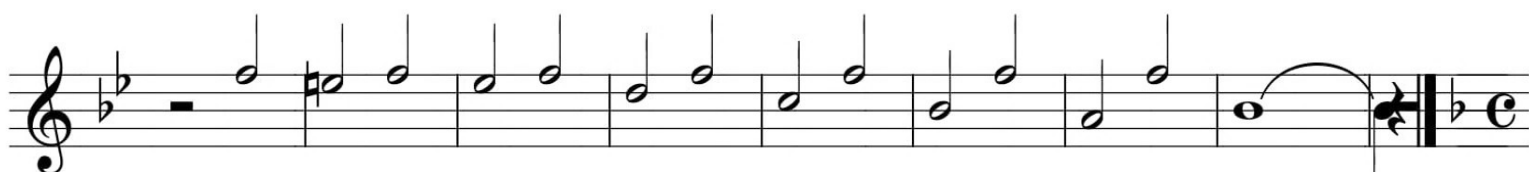
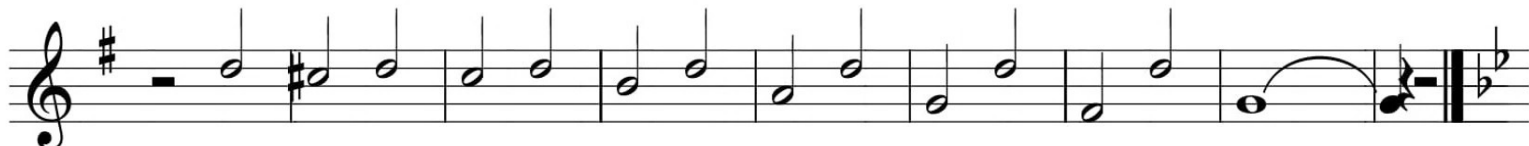
DÓ MAIOR

Staff of musical notation in common time (C), starting with a whole rest. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a change to 4/4 time.

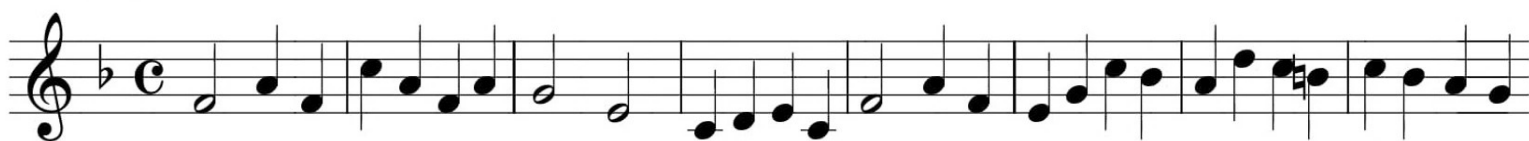
RÉ MAIOR

Staff of musical notation in 4/4 time, starting with a whole rest. The notes are: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The piece concludes with a double bar line and a change to common time (C).

62



63



64

Exercise 64 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody starts on a middle C and moves through a series of eighth and quarter notes, ending with a double bar line and repeat sign. The second staff continues the melody with a treble clef, featuring some chromaticism with sharps and naturals. The third staff concludes the exercise with a treble clef, a key signature change to one sharp (F#), and a common time signature (C), ending with a double bar line and repeat sign.

65

Exercise 65 consists of two staves of music in common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes. The second staff continues the exercise with a treble clef and a key signature change to one flat (Bb), ending with a double bar line and repeat sign.

66

Exercise 66 consists of three staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature, featuring a key signature of one flat (Bb). The melody is primarily composed of quarter notes. The second staff continues the exercise with a treble clef and a key signature change to one sharp (F#), ending with a double bar line and repeat sign. The third staff concludes the exercise with a treble clef and a key signature change to common time (C), ending with a double bar line and repeat sign.

67

Exercise 67 consists of three staves of music in common time (C). The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and quarter notes, starting on middle C and moving in a stepwise fashion. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a double bar line, a key signature change to one sharp (F#), and a 4/4 time signature.

68

Exercise 68 consists of three staves of music in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is primarily composed of quarter notes. The second staff continues the melody, featuring some chromatic movement. The third staff concludes the exercise with a double bar line.

69



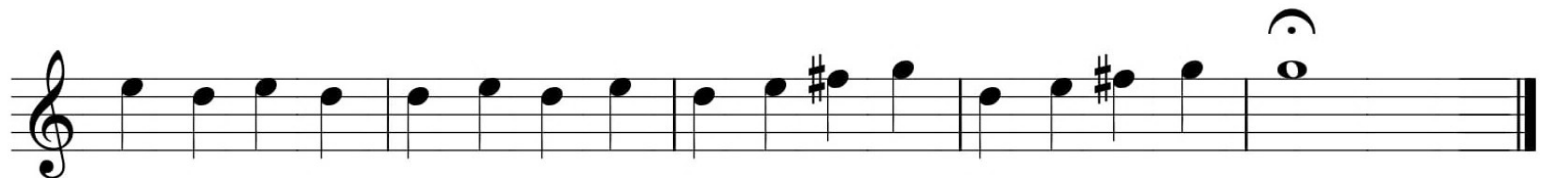
70



71



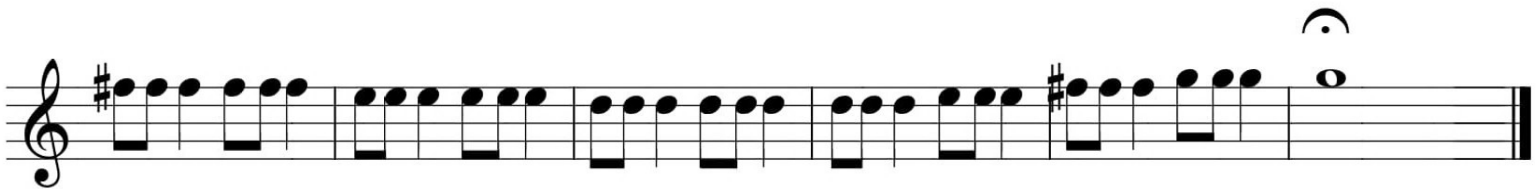
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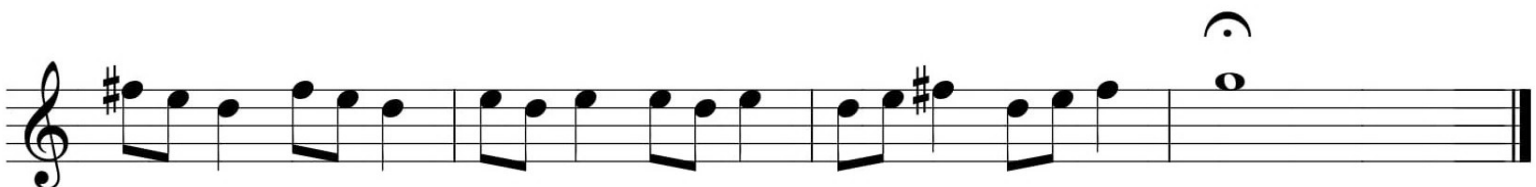
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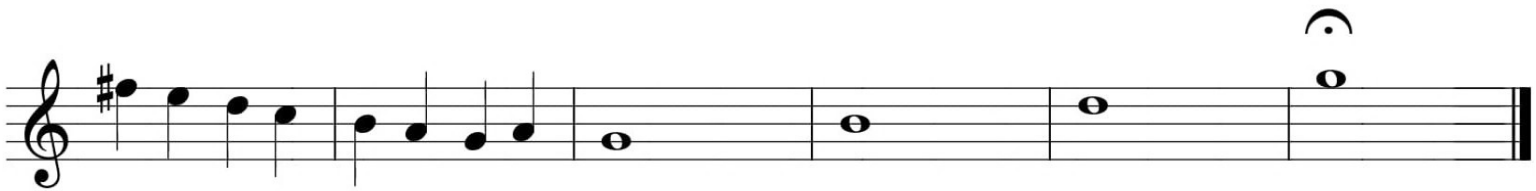
74



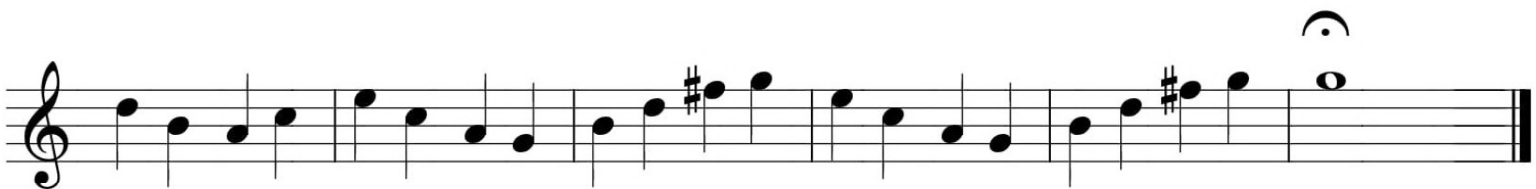
75



76



77



78

Exercise 78 is a three-staff musical piece in treble clef with a key signature of one sharp (F#). The first staff contains 12 measures of music, primarily consisting of eighth and sixteenth notes. The second staff continues with 12 more measures, including some quarter notes and eighth notes. The third staff concludes the exercise with 12 measures, ending with a final whole note chord and a repeat sign.

79

Exercise 79 is a four-staff musical piece in treble clef with a common time signature (C). The first staff contains 12 measures of music, featuring eighth and sixteenth notes. The second staff continues with 12 measures, including some quarter notes and eighth notes. The third staff concludes the exercise with 12 measures, ending with a final whole note chord and a repeat sign.

80



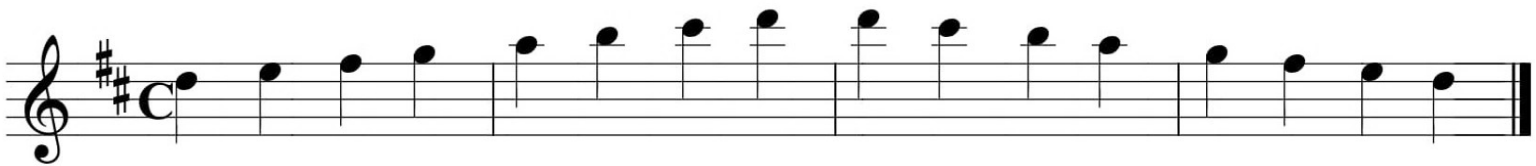
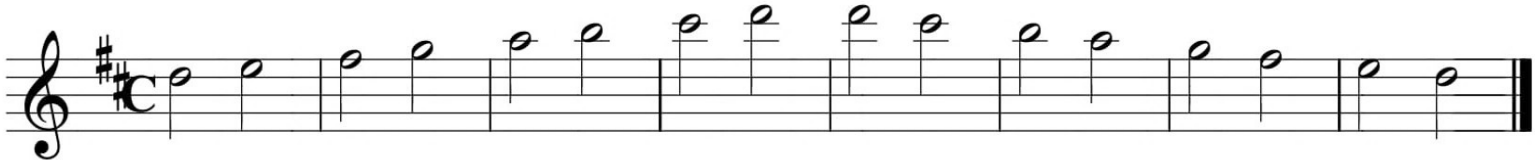
81



ESCALA DE SOL MAIOR



ESCALA DE RÉ MAIOR



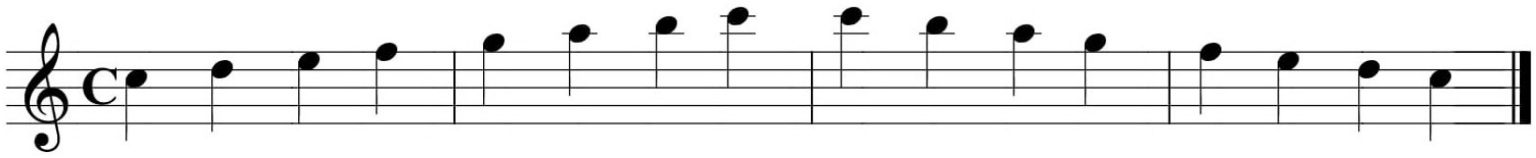
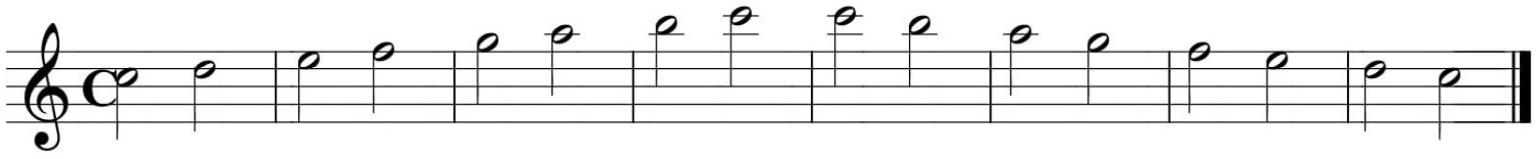
ESCALA DE LÁ MAIOR



ESCALA DE MI MAIOR



ESCALA DE DÓ MAIOR



ESCALA DE FÁ MAIOR



ESCALA DE SI BEMOL MAIOR

Musical notation for the B-flat major scale, consisting of three staves. The first staff shows the ascending scale from B-flat to C. The second staff shows the descending scale from C to B-flat. The third staff shows the scale with slurs and ties for phrasing.

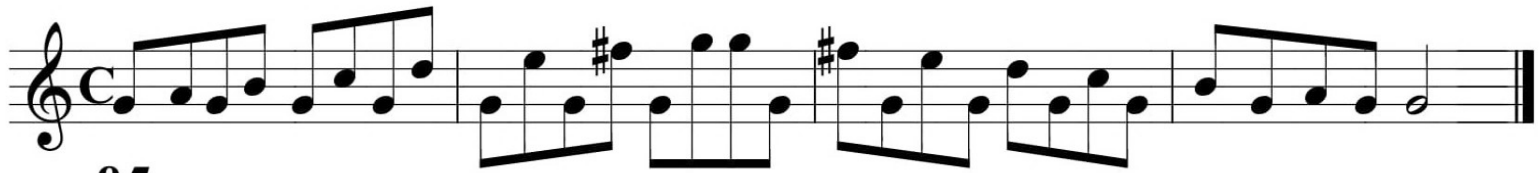
ESCALA CROMÁTICA

Musical notation for the chromatic scale, consisting of four staves. Each staff shows a half-step interval between notes across the entire range of the staff.

83



84



85



86



87



LIGADURA

88

Exercise 88 consists of three staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff is in common time (C) and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. The second staff is in 2/4 time and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. The third staff is in 3/4 time and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. Each staff features a slur over the notes and a fermata over the final note of each phrase.

89

Exercise 89 consists of four staves of music. Each staff begins with a treble clef and a key signature of two sharps (F# and C#). The first staff is in common time (C) and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. The second staff is in 2/4 time and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. The third staff is in 3/4 time and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. The fourth staff is in 4/4 time and contains a sequence of notes: G4, A4, B4, C5, followed by a repeat sign, then G4, F#4, E4, D4, followed by another repeat sign, and finally G4, A4, B4, C5, followed by a third repeat sign. Each staff features a slur over the notes and a fermata over the final note of each phrase.

90

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

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

91

4/4

92

STACATO

A

First system of musical notation for exercise A, consisting of two staves. The first staff is in 4/4 time and contains eight measures of music. The second staff is in 2/4 time and contains four measures of music, ending with a double bar line.

B

First system of musical notation for exercise B, consisting of two staves. The first staff is in 2/4 time and contains eight measures of music. The second staff is in common time (C) and contains eight measures of music, ending with a double bar line.

C

First system of musical notation for exercise C, consisting of two staves. The first staff is in common time (C) and contains one measure of rest followed by a fermata, then eight measures of music. The second staff is in 4/4 time and contains eight measures of music, ending with a double bar line.

D

First system of musical notation for exercise D, consisting of three staves. The first staff is in 4/4 time and contains eight measures of music. The second staff is in 4/4 time and contains eight measures of music. The third staff is in 2/4 time and contains four measures of music, ending with a double bar line.

93

A

Musical notation for exercise A, consisting of six staves in 2/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

B

Musical notation for exercise B, consisting of two staves. The first staff is in 3/4 time signature and the second staff is in 4/4 time signature. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests.

94

A

B

C

95 - A

B

C

C

96

Exercise 96 consists of two staves of music in 2/4 time with a key signature of one flat (Bb). The first staff contains four measures of music, each starting with a common time signature 'C' and featuring eighth-note patterns. The second staff contains four measures of music, also in 2/4 time, with a key signature of one flat, ending with a double bar line and a 2/4 time signature.

97

Exercise 97 consists of two staves of music in 2/4 time with a key signature of one flat (Bb). The first staff contains four measures of music, each starting with a 2/4 time signature and featuring eighth-note patterns. The second staff contains four measures of music, also in 2/4 time, with a key signature of one flat, ending with a double bar line and a common time signature 'C'.

98

Exercise 98 consists of two staves of music in 2/4 time with a key signature of one flat (Bb). The first staff contains four measures of music, each starting with a common time signature 'C' and featuring eighth-note patterns. The second staff contains four measures of music, also in 2/4 time, with a key signature of one flat, ending with a double bar line and a 2/4 time signature.

99

PONTO DE AUMENTO

A



B



100



101

SÍNCOPA

A

Musical notation for exercise 101, section A. It consists of two staves of music in common time (C). The first staff contains a sequence of eighth and quarter notes. The second staff continues the sequence and ends with a double bar line and a 2/4 time signature change.

B

Musical notation for exercise 101, section B. It consists of two staves of music in 2/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff continues the sequence and ends with a double bar line and a common time (C) signature change.

102

Musical notation for exercise 102. It consists of three staves of music in common time (C). The first staff contains a sequence of eighth and quarter notes with a sharp sign on the second note. The second and third staves continue the sequence and end with a double bar line and a 4/4 time signature change.

103

Musical notation for exercise 103. It consists of two staves of music in 4/4 time. The first staff contains a sequence of eighth and quarter notes. The second staff continues the sequence and ends with a double bar line.

104

STACCATO

The musical score is written for a single staff in treble clef, 4/4 time. It begins with a key signature of one flat (Bb). The tempo/mood is marked 'STACCATO'. The piece consists of eight staves of music. The first two staves contain eighth-note patterns, with the second staff including a 'Stacatto' marking under a group of notes. The third and fourth staves feature sixteenth-note patterns. The fifth and sixth staves continue with sixteenth-note patterns. The seventh and eighth staves return to eighth-note patterns, with the eighth staff ending with a fermata over a whole note.

105

EXERCÍCIOS COM SEMICOLCHEIAS

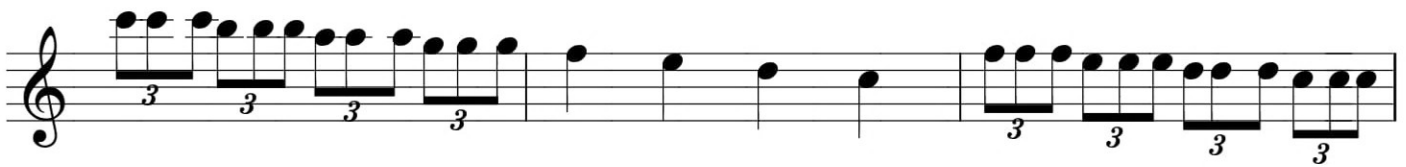
The image displays a musical exercise for trumpet, consisting of seven staves of music. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with slurs). The music is written in a single treble clef and features a variety of rhythmic patterns and articulations. The first staff begins with a series of eighth notes, followed by a series of quarter notes, and then a series of eighth notes. The second staff continues with eighth notes, quarter notes, and eighth notes. The third staff features a series of eighth notes, quarter notes, and eighth notes. The fourth staff continues with eighth notes, quarter notes, and eighth notes. The fifth staff features a series of eighth notes, quarter notes, and eighth notes. The sixth staff continues with eighth notes, quarter notes, and eighth notes. The seventh staff features a series of eighth notes, quarter notes, and eighth notes, ending with a final note.

106

The image displays a musical exercise for the trumpet, numbered 106. It consists of seven staves of music, all written in a single treble clef. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is a continuous melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic complexity. The third staff introduces a more intricate pattern with many beamed notes. The fourth staff features a sequence of notes with a prominent trill-like figure. The fifth staff continues with a similar melodic line. The sixth staff shows a more rhythmic and melodic progression. The seventh and final staff concludes the exercise with a series of notes and a final double bar line.

107

EXERCÍCIOS COM QUIÁLTERAS



108

STACCATO

The musical score consists of eight staves of music in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The first staff begins with the instruction 'STACCATO'. The music is characterized by short, detached notes, often in eighth and sixteenth note patterns. A horizontal line labeled 'Stacatto' spans across the second and third staves, indicating the articulation for that section. The piece concludes with a final note on the eighth staff, followed by a double bar line and a key signature change to one flat (Bb).

109

EXERCÍCIOS COM SEMICOLCHEIAS

The image displays a musical exercise for trumpet, consisting of seven staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with semicolcheias). The first staff contains four measures of eighth-note patterns with semicolcheias. The second staff contains four measures of eighth-note patterns with semicolcheias. The third staff contains four measures of eighth-note patterns with semicolcheias. The fourth staff contains four measures of eighth-note patterns with semicolcheias. The fifth staff contains four measures of eighth-note patterns with semicolcheias. The sixth staff contains four measures of eighth-note patterns with semicolcheias. The seventh staff contains four measures of eighth-note patterns with semicolcheias, ending with a double bar line.

110

LIGADURAS

The musical score for exercise 110, titled "LIGADURAS", is written for Trompete in 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a 2/4 time signature, followed by a long slur over the first six measures. The subsequent staves contain various rhythmic patterns and slurs, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a final note on the tenth staff.

111

Exercise 111 consists of three staves of music in 2/4 time with a key signature of one flat. The first staff contains four measures of music, with the first two measures featuring eighth-note triplets. The second staff contains six measures, including eighth-note triplets and eighth-note runs. The third staff contains four measures, ending with a double bar line.

112

Exercise 112 consists of three staves of music in 2/4 time with a key signature of one flat. The first staff contains eight measures of eighth-note triplets. The second staff contains eight measures of eighth-note triplets. The third staff contains eight measures of eighth-note triplets, ending with a double bar line.

113

Exercise 113 consists of two staves of music in 3/4 time with a key signature of one flat. The first staff contains four measures of eighth-note triplets. The second staff contains four measures of eighth-note triplets, ending with a double bar line.

114

Exercise 114 consists of one staff of music in 2/4 time with a key signature of one flat. It contains eight measures of eighth-note triplets, ending with a double bar line.

115

Exercise 115 consists of one staff of music in 2/4 time with a key signature of one flat. It contains eight measures of eighth-note triplets, ending with a double bar line.

116 - A

Two staves of musical notation in 3/4 time. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns, ending with a double bar line.

B

Three staves of musical notation in 3/4 time. The first staff contains five measures of eighth-note patterns. The second and third staves continue the eighth-note patterns across four measures each, ending with a double bar line.

Two staves of musical notation in 2/4 time. The first staff contains five measures of eighth-note patterns. The second staff contains five measures of eighth-note patterns, ending with a double bar line.

D

Three staves of musical notation in 3/4 time. The first staff contains five measures of eighth-note patterns. The second and third staves continue the eighth-note patterns across four measures each, ending with a double bar line.

117 - A

First system of musical notation for exercise 117 - A. It consists of two staves in 2/4 time. The first staff contains a sequence of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns, ending with a double bar line.

B

First system of musical notation for exercise 117 - B. It consists of two staves in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody features eighth and sixteenth notes. The second staff continues the piece with more complex rhythmic figures, including triplets and sixteenth-note runs, ending with a double bar line.

118 - A

First system of musical notation for exercise 118 - A. It consists of three staves in 2/4 time with a key signature of one flat (Bb). The first staff starts with a treble clef and contains a melody of eighth and sixteenth notes. The second and third staves continue the piece with increasingly complex rhythmic patterns, including sixteenth-note runs and triplets, ending with a double bar line.

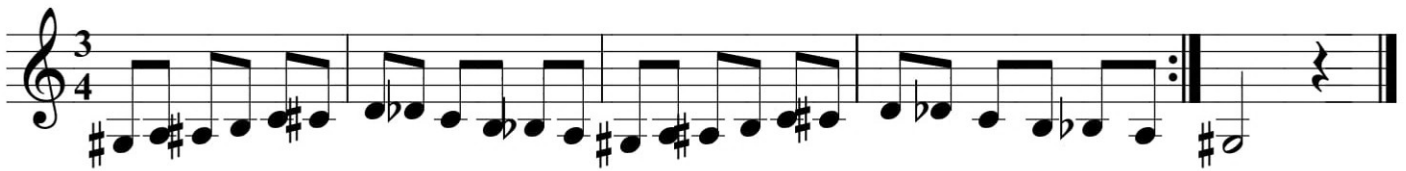


119 - A



1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

120 - A



121 - A



122 - A



125



126



127 - A





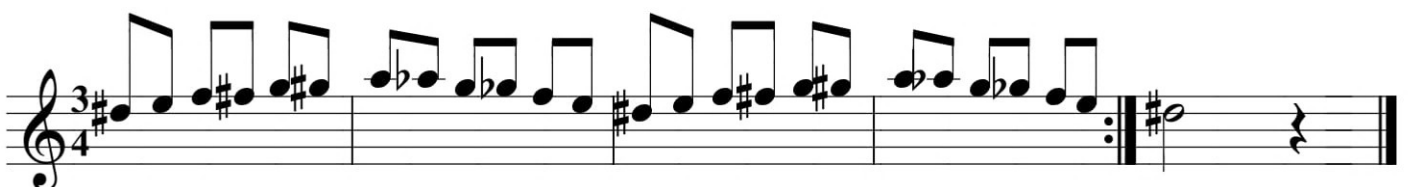
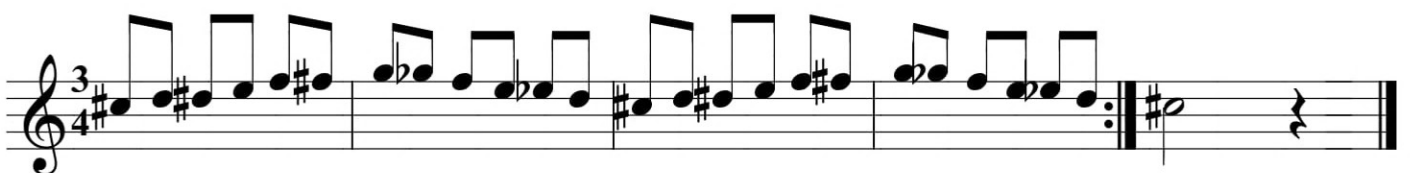
128



129 - A



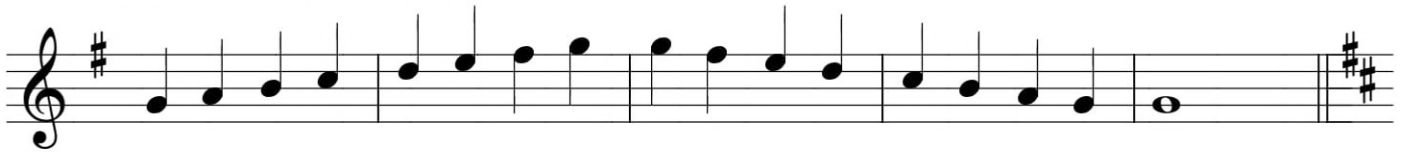
130 - A



ESCALA DE DÓ MAIOR



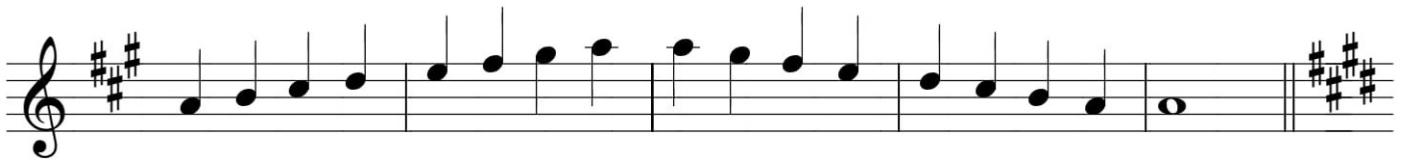
ESCALA DE SOL MAIOR



ESCALA DE RÉ MAIOR



ESCALA DE LÁ MAIOR



ESCALA DE MI MAIOR



ESCALA DE SI MAIOR



ESCALA DE FÁ # MAIOR



ESCALA DE DÓ # MAIOR



ESCALA DE FÁ MAIOR



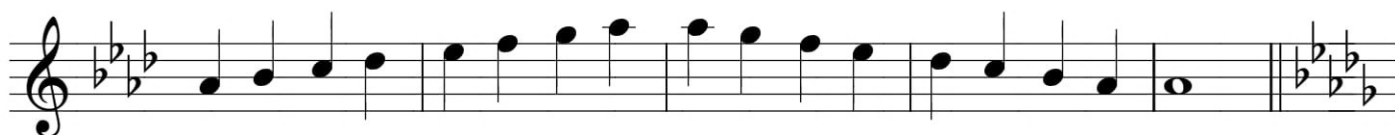
ESCALA DE SIb MAIOR



ESCALA DE MIb MAIOR



ESCALA DE LAb MAIOR



ESCALA DE REb MAIOR



ESCALA DE SOLb MAIOR



ESCALA DE DOb MAIOR



Apostila de Trompete
Dueto Nº 1

1ª Voz

2ª Voz

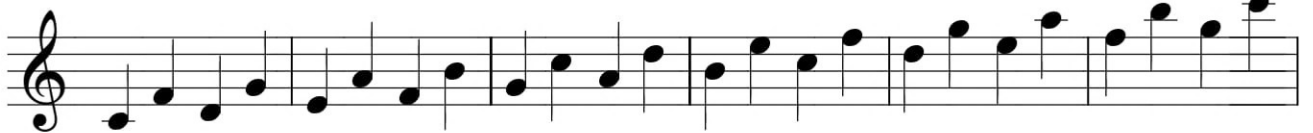
Apostila de Trompete
Dueto Nº 2

The musical score is written for two voices and two trombones in 4/4 time. The first system shows the 1st voice (1ª Voz) and 2nd voice (2ª Voz). The 1st voice part features a complex melodic line with several triplet markings (indicated by a '3' above the notes). The 2nd voice part provides a harmonic accompaniment with a steady eighth-note pattern. The second system continues the 1st voice part with more triplet markings and the 2nd voice part. The third system shows the 1st voice part with a series of dotted notes and rests, while the 2nd voice part continues with eighth notes. The fourth system features a more active 1st voice part with eighth notes and rests, and the 2nd voice part with a similar eighth-note pattern. The fifth system shows the 1st voice part with eighth notes and rests, and the 2nd voice part with eighth notes. The sixth system concludes the piece with eighth notes in both parts, ending with a double bar line.

INTERVALOS DE 3ª



INTERVALOS DE 4ª



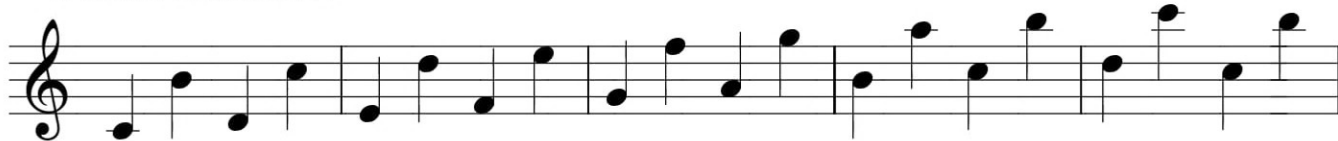
INTERVALOS DE 5ª



INTERVALOS DE 6ª



INTERVALOS DE 7ª



INTERVALOS DE 8ª

Four staves of musical notation in treble clef, each containing a sequence of eighth notes. The first staff starts on G4 and moves up by an octave to G5. The second staff starts on A4 and moves up by an octave to A5. The third staff starts on B4 and moves up by an octave to B5. The fourth staff starts on C5 and moves up by an octave to C6. Each staff contains 16 notes in total, with the final note of each staff being a whole note.

ESTUDOS MELÓDICOS

Three staves of musical notation in treble clef, each containing a sequence of eighth notes. The first staff starts on G4 and moves up by an octave to G5. The second staff starts on A4 and moves up by an octave to A5. The third staff starts on B4 and moves up by an octave to B5. Each staff contains 16 notes in total, with the final note of each staff being a whole note.

LÁ MAIOR - A



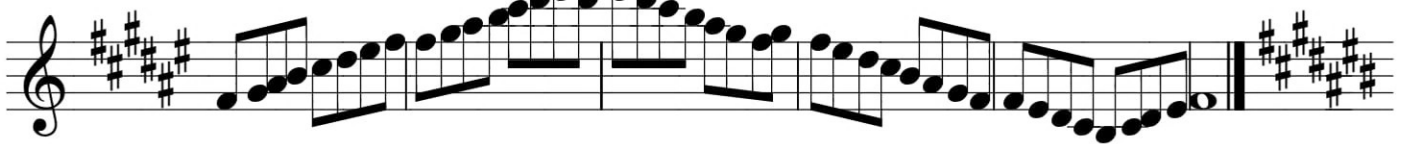
MI MAIOR - E



SI MAIOR - B



FA# MAIOR - F#



DÓ# MAIOR - C#



DÓ b MAIOR - Cb



SOL b MAIOR - Gb



RÉ b MAIOR - Db



LÁ b MAIOR - Ab



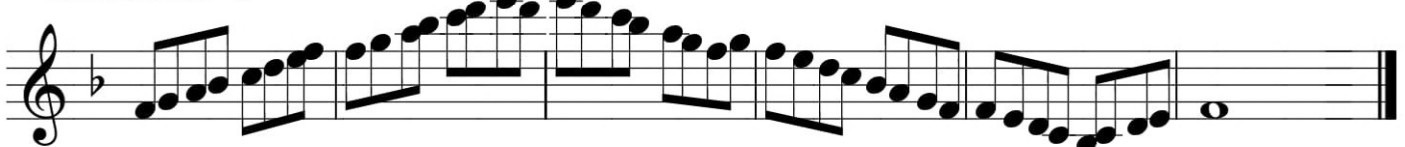
MI b MAIOR - Eb



SI b MAIOR - Bb



FÁ MAIOR - F



Apostila de Trompete
Águas de Março

Tom Jobim

5

9

13

17

21

25

29

33

This musical score is for a Trompete (Trumpet) part, page 72. It consists of nine staves of music, each starting with a measure number in the top left corner. The key signature is one sharp (F#), and the time signature is 2/4. The music is written on a treble clef staff. The notes are primarily eighth and sixteenth notes, often beamed together in groups. Slurs are used to indicate phrasing across several measures. The final staff (measures 69-72) features a triplet pattern of eighth notes, with the number '3' written above each group of three notes. The piece concludes with a double bar line.

Apostila de Trompete
LUIZA

Tom Jobim

5

9 *Coda*

14

18

22 *D.C. al Coda*

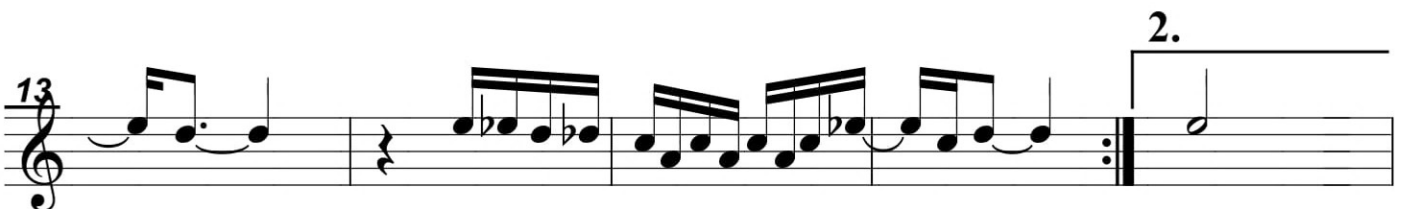
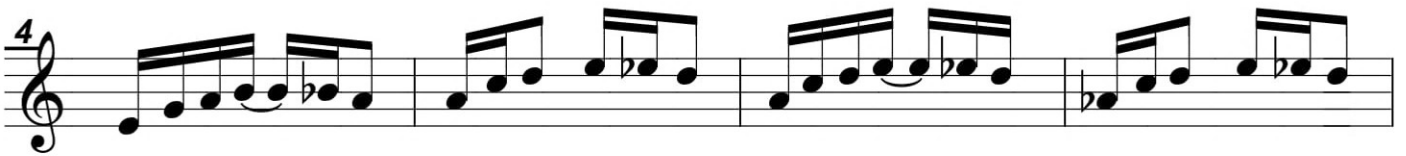
Coda

26

29

33

Marcos Valle e Paulo Sérgio Valle



Apostila de Trompete
Cânon

Pachbell
Copyright 1999 by Drausio Fonseca

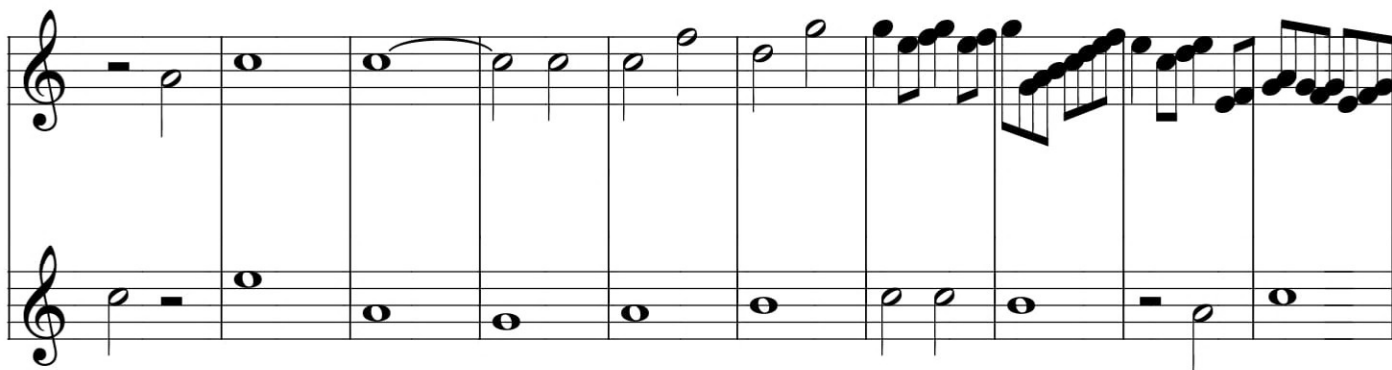
The first system consists of two staves in 4/4 time. The top staff begins with a treble clef and a 4/4 time signature. It contains a sequence of whole notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains a sequence of whole notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

The second system consists of two staves. The top staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

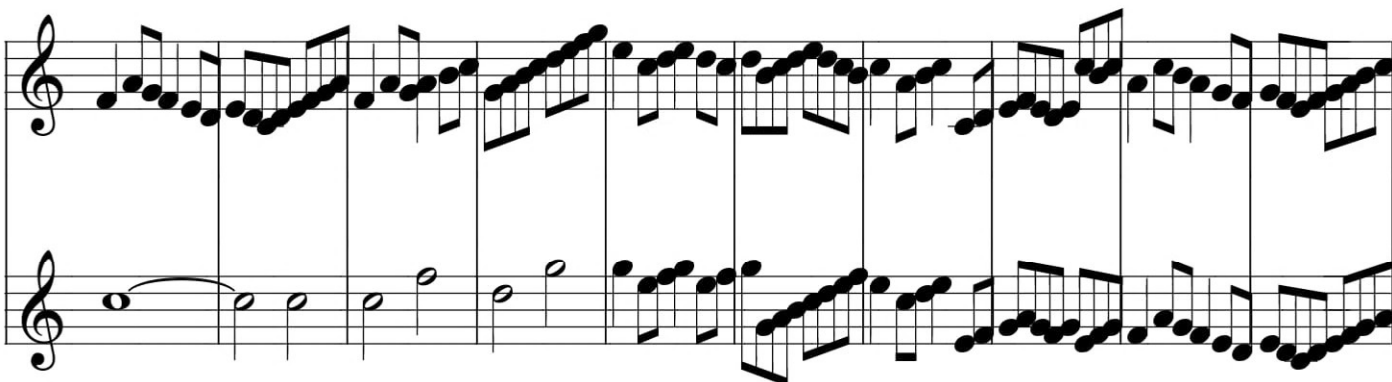
The third system consists of two staves. The top staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

The fourth system consists of two staves. The top staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.

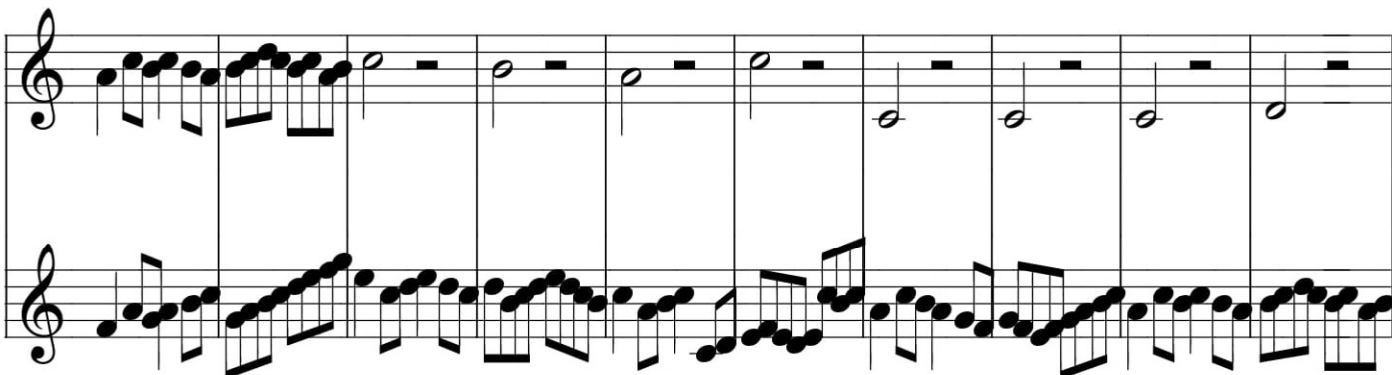
The fifth system consists of two staves. The top staff contains eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6. The bottom staff contains quarter notes: C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5.



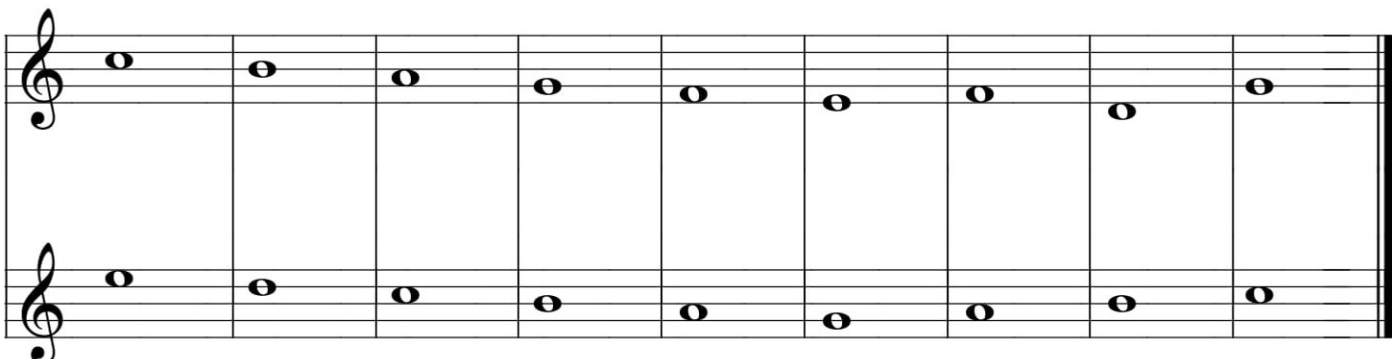
First system of musical notation, consisting of two staves. The top staff features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes. The bottom staff provides a harmonic accompaniment with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes.



Second system of musical notation, consisting of two staves. The top staff features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes. The bottom staff provides a harmonic accompaniment with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes.



Third system of musical notation, consisting of two staves. The top staff features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes. The bottom staff provides a harmonic accompaniment with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes.



Fourth system of musical notation, consisting of two staves. The top staff features a melodic line with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes. The bottom staff provides a harmonic accompaniment with a half note, a quarter note, a half note, and a quarter note, followed by a series of eighth notes.

Apostila de Trompete
AVE MARIA

GOUNOD

The musical score is written for Trompete (Trumpet) and consists of four systems, each with three staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The score begins with a piano (*p*) dynamic. The first system contains five measures. The second system starts with a mezzo-forte (*mf*) dynamic and includes a 'C' time signature change. The third system features a piano fortissimo (*pf*) dynamic, a 'G/B' chord marking, and a 'cresc' (crescendo) marking. The fourth system continues the melodic and harmonic development.

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of two flats. The middle staff is a bass clef. The bottom staff is a treble clef. Dynamics include *p*, *mf*, and *cresc*.

Second system of musical notation. It consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a treble clef. Dynamics include *f*, *p*, and *cresc*. Chord symbols are G, C, C7, F7, and F#°.

Third system of musical notation. It consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a treble clef. Dynamics include *f* and *cresc*. Chord symbols are Cm, Fm, G, C, and Dm.

Fourth system of musical notation. It consists of three staves. The top staff is a treble clef. The middle staff is a bass clef. The bottom staff is a treble clef. Dynamics include *p* and *mf*. Chord symbols are G, A°, C, Dm, and C7.

Apostila de Trompete
CIRCÉ
(RIGAUDONS)

ALLEGRO

DESMARETS

The musical score is written for Trompete in 4/4 time. It consists of 24 measures, organized into six systems of two staves each. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics used are *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also two instances of the word "FIM" (Finis) written above the staff. The piece ends with a double bar line.