



# Apostila de Euphonium



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;

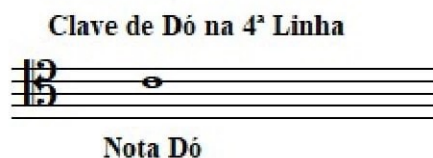
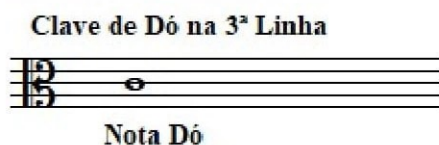
- Clave de Dó na 1ª Linha;

- Clave de Dó na 2ª Linha;

- Clave de Dó na 3ª Linha e

- Clave de Dó na 4ª Linha.

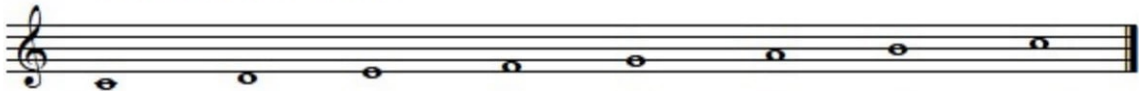
### Exemplos:



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

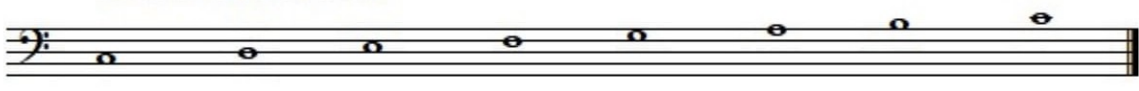
**Exemplos:**

Clave de Sol na 2ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

Clave de Fá na 4ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

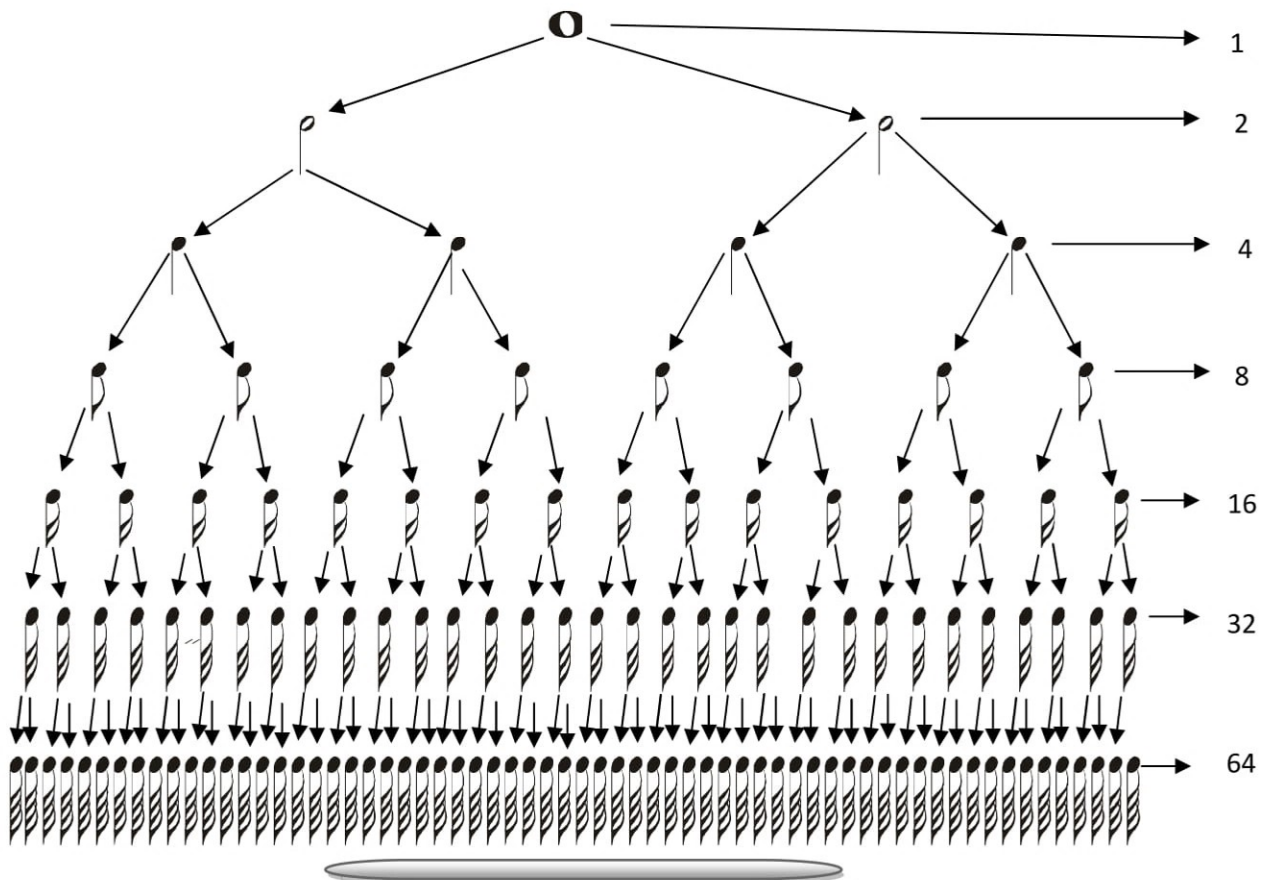
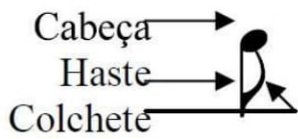
**“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”**

**Albert Einstein.**



**Quadro de Valores**

	1	2	4	8	16	32	64
<b>FIGURAS</b>							
<b>PAUSAS</b>							
	S E M I B R E V E	M Í N I M A	S E M Í 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 time signatures are: 2/4, 3/8, 3/4, 3/8, 4/4, and 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



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

2/8 ou 2  
3/8 ou 3  
4/8 ou 4

**“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

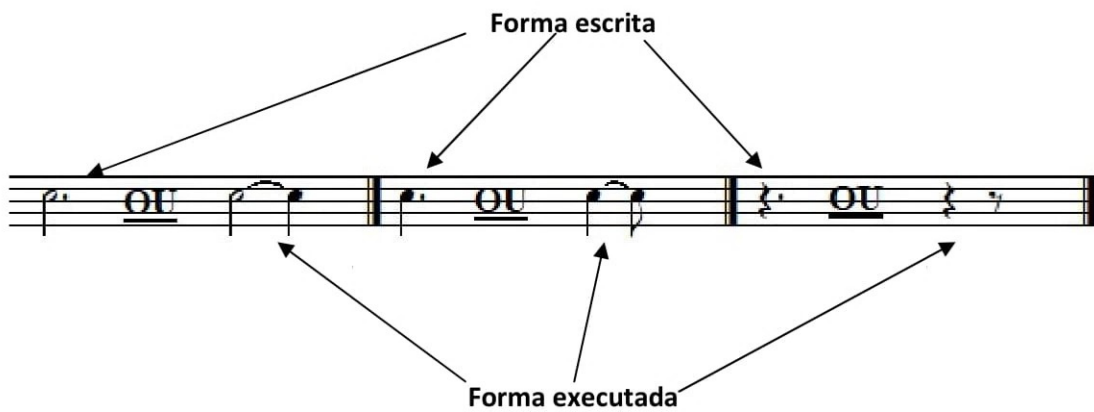
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

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

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

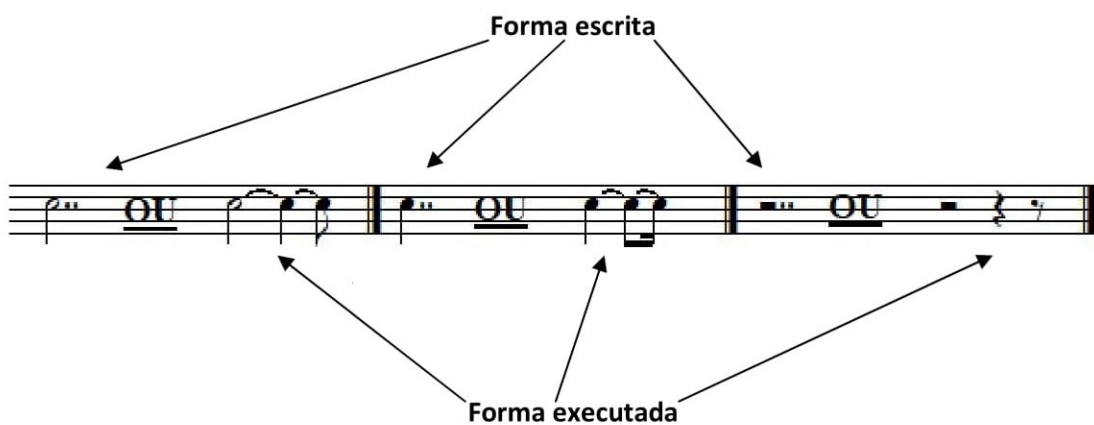
**Ponto de aumento Simples:** Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

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.

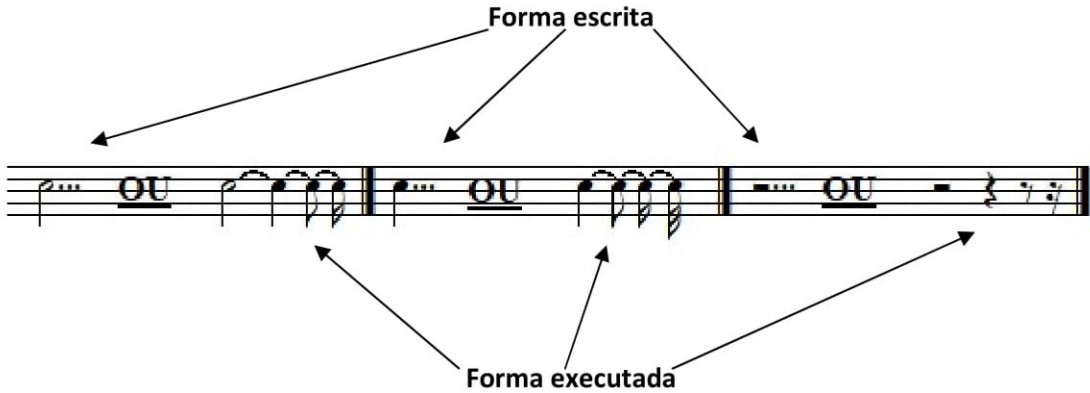
Exemplo:





**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 containing a note on the second line (F4). Above the staff, arrows point to the following accidentals: Sustenido (sharp), Dobrado Sustenido (double sharp), Bemol (flat), Dobrado Bemol (double flat), and Bequadro (natural). Below the staff, arrows point to the notes in the third and fourth measures, labeled Bemol and Dobrado Bemol respectively.

**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**

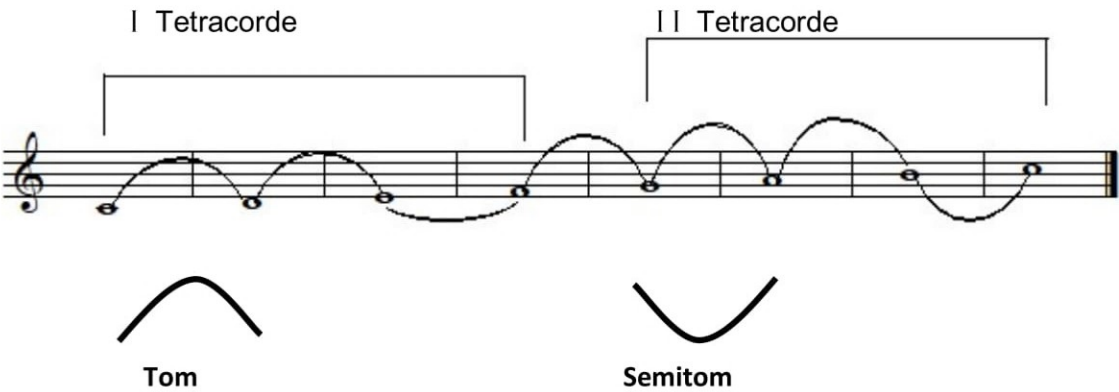


### Escalas Maiores

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

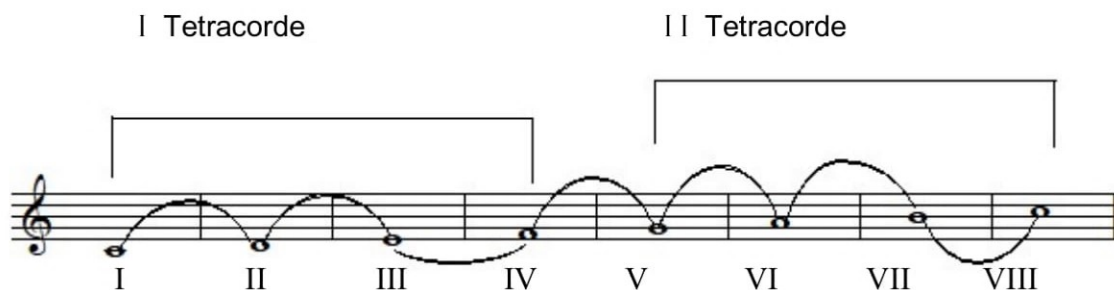


**OBS:** A partir da Escala de **Dó Maior**, originamos todas as outras escalas.



## 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.”**

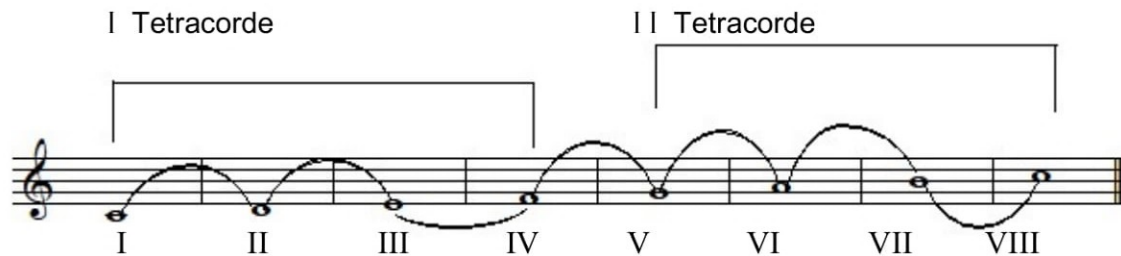
**Ludwig van Beethoven.**

## 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.

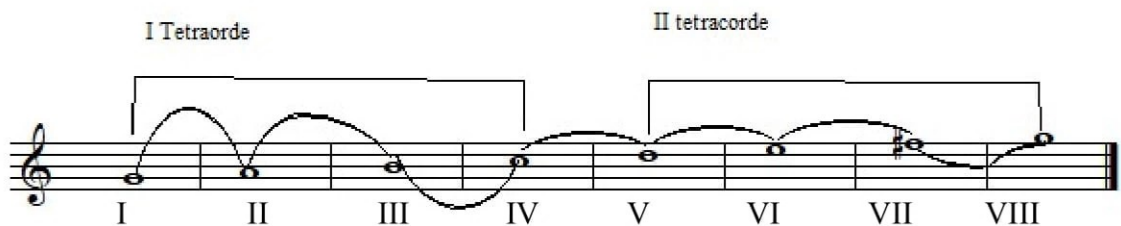
### Exemplo:

#### 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.

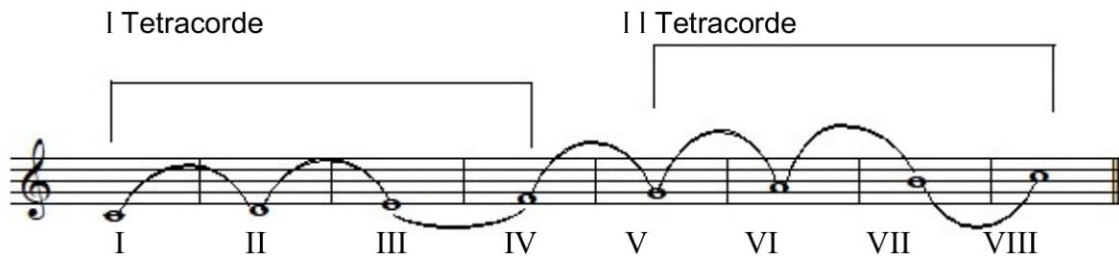


## Escalas Maiores formadas com Bemóis (#)

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

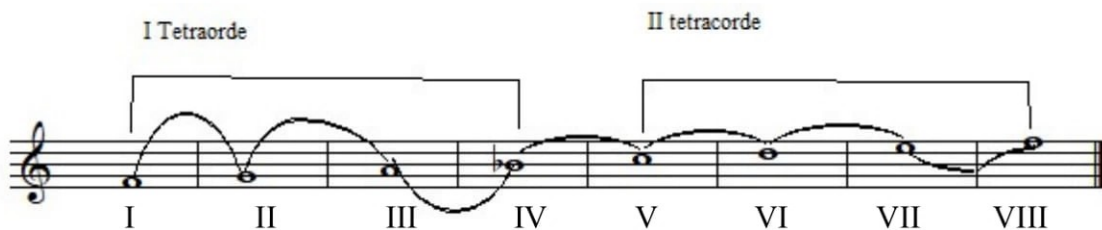
### Exemplo:

#### 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.

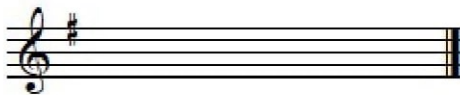
**Armadura de Claves:**

**Formadas por sustenidos #**

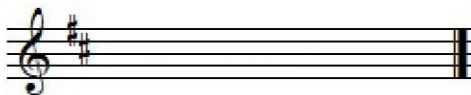
**Dó Maior**



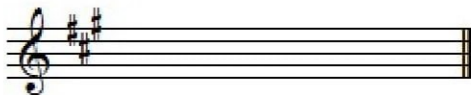
**Sol Maior**



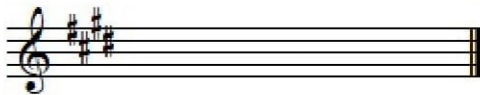
**Ré Maior**



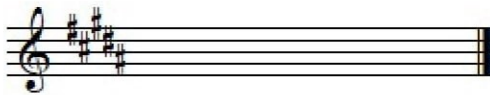
**Lá Maior**



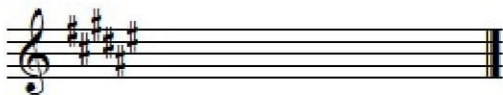
**Mi Maior**



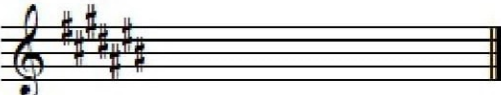
**Si Maior**



**Fá # Maior**

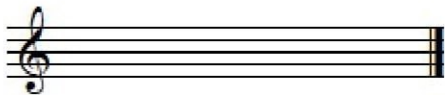


**Dó # Maior**

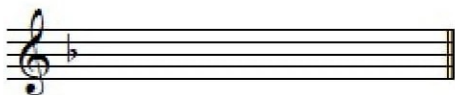


**Formadas por Bemol b**

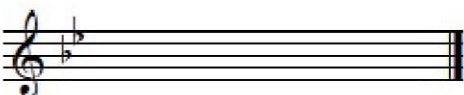
**Dó Maior**



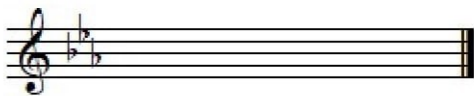
**Fá Maior**



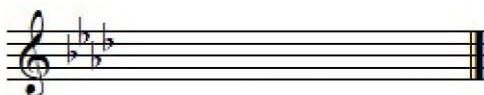
**Sib Maior**



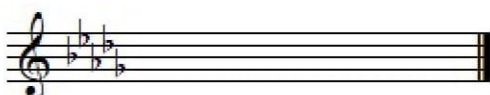
**Mib Maior**



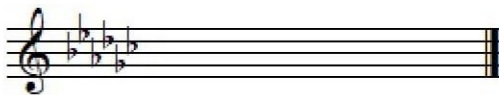
**Láb Maior**



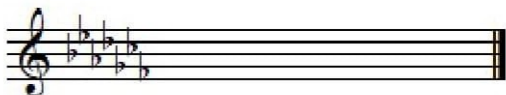
**Réb Maior**



**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**.

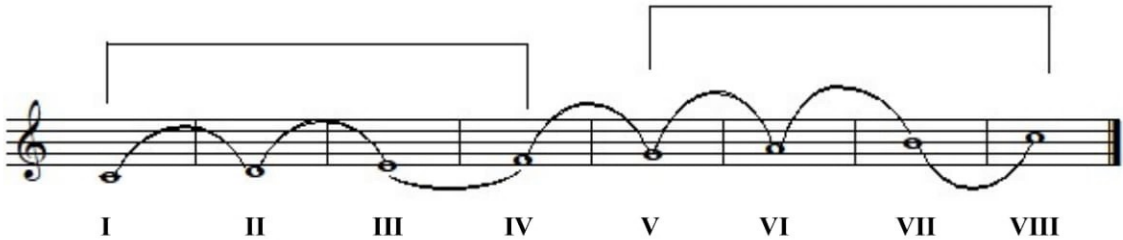
Modo menor Harmônico:

Exemplo:

**Escala de Dó Maior**

**I Tetracorde**

**II Tetracorde**

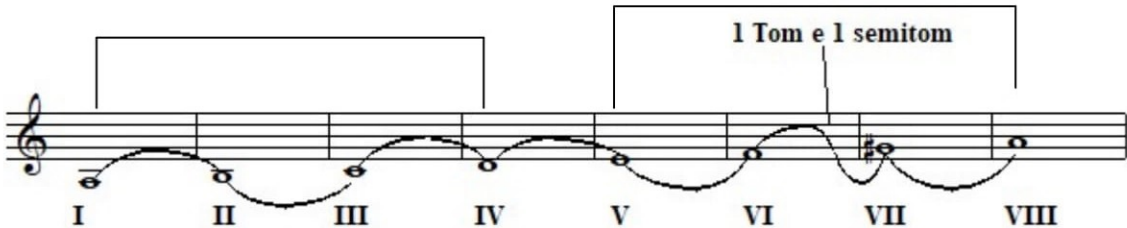


Escala relativa menor

**Escala de Lá menor**

**I Tetracorde**

**II Tetracorde**



## Intervalos

Distância medida entre o intervalo de duas notas.

Esta distância pode ser:

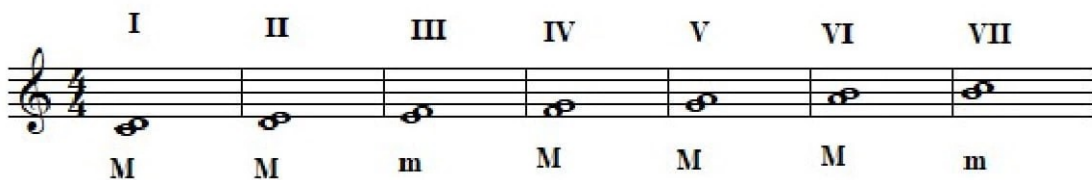
sub-diminuto - diminuto - **menor - MAIOR** - AUMENTADO - SUPER-AUMENTADO  
ou  
**JUSTO**

### Intervalos nas Escalas Maiores:

Exemplo:

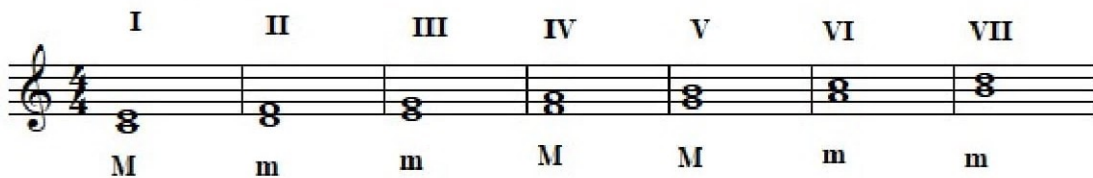
2ª Maior – I, II, IV, V e VI Graus

2ª menor – III e VII Graus

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

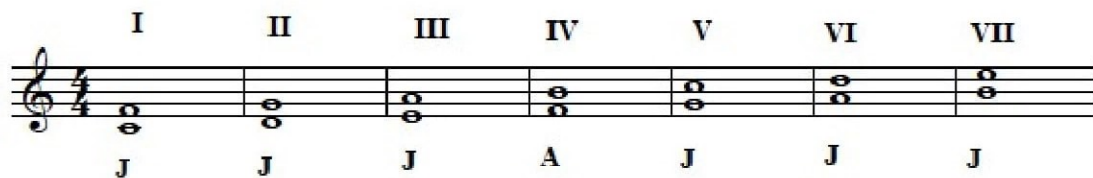
3ª Maior – I, IV e V Graus

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**

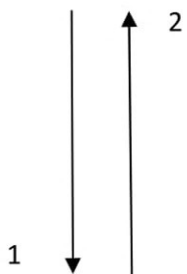


## Marcação de Tempo dos Compassos

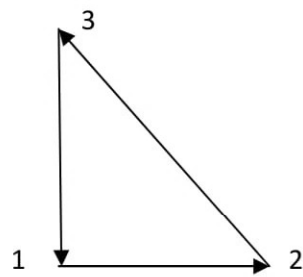
É a forma correta de marcação dos tempos dentro de um **compasso**.

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

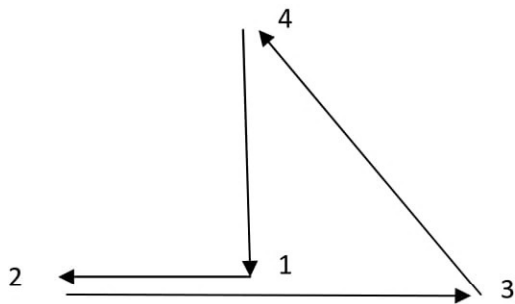
### Compasso Binário



### Compasso Ternário



### Compasso Quaternário



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



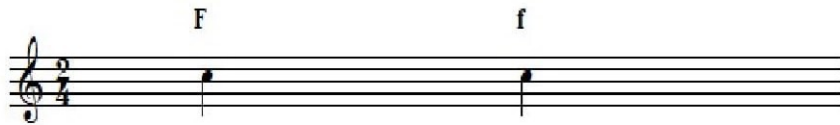
## Acento Métrico

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

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

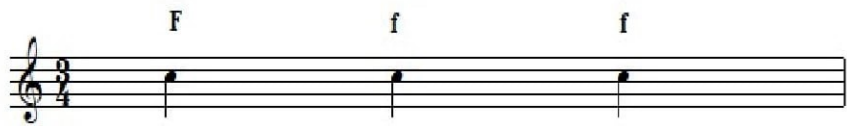


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



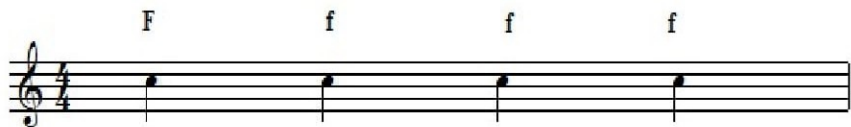
Compassos Quaternários:

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**



## Semitons CROMÁTICOS e DIATÔNICOS

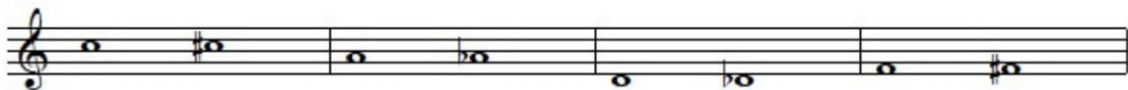
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

**Exemplo:**



Semitom **Cromático** é aquele que é formado por duas notas de mesmo nome mas com entoação diferente.

**Exemplo:**



## BANDA MUSICAL



**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**

## ***Apostila de Euphonium***

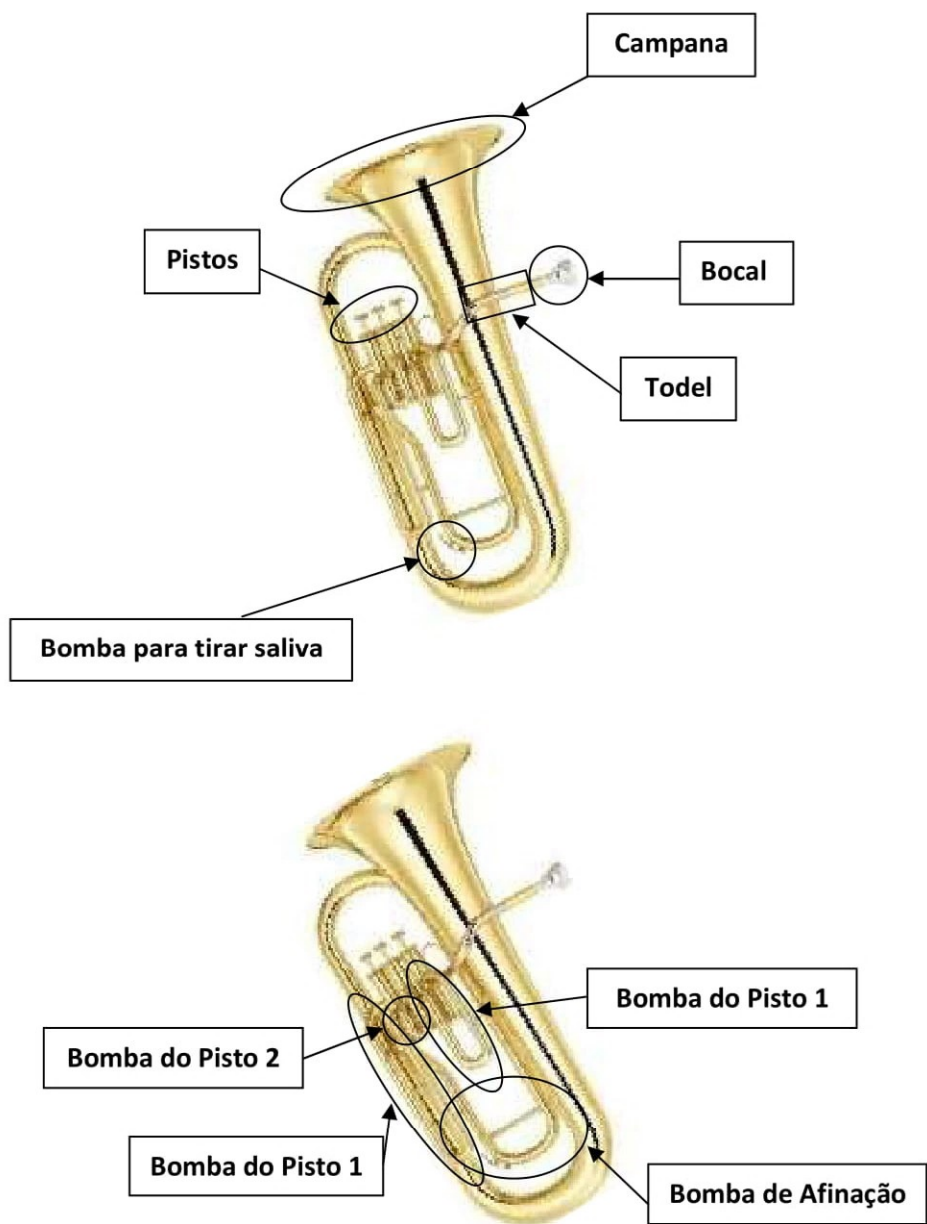
Sergio Wolf Francisco  
Professor e Maestro  
OMBPR 11.170

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## Euphonium

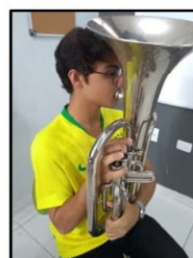
Conhecendo mais sobre o seu instrumento.



Posição correta do  
Bocal nos lábios



Postura correta para  
execução do instrumento

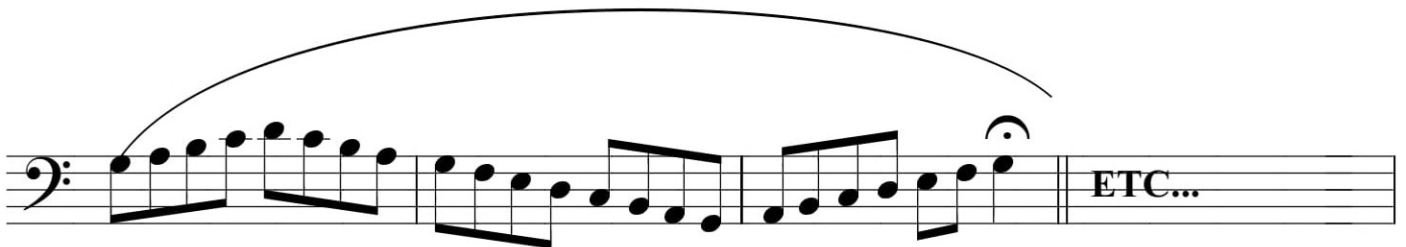
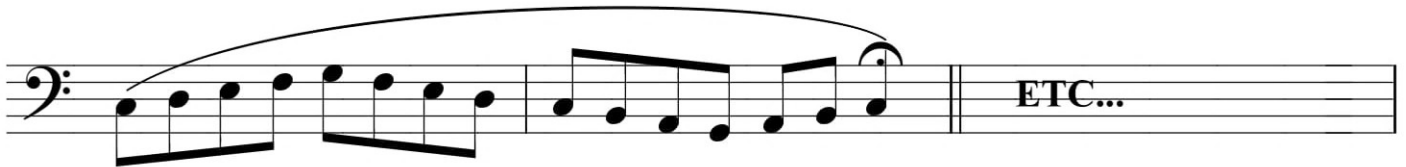






Apostila de Euphonium  
Exercícios para afinação das notas com o bocal

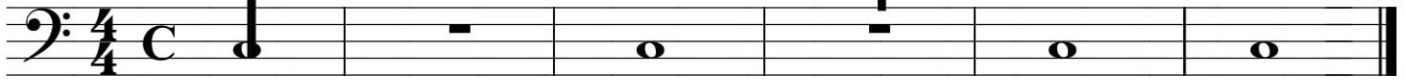
SOMENTE COM O BOCAL



01

Figura de semibreve  
com valor  
de quatro tempos.

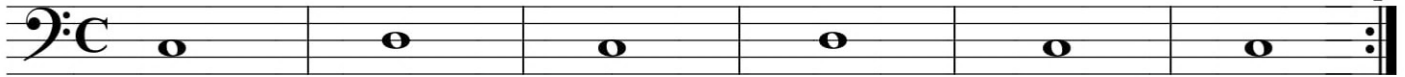
Pausa de semibreve  
com valor  
de quatro tempos.



02

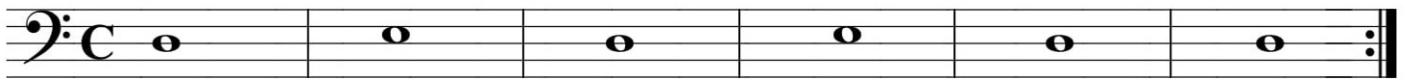
DÓ

Retornello



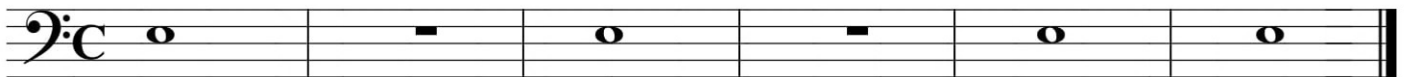
03

RÉ

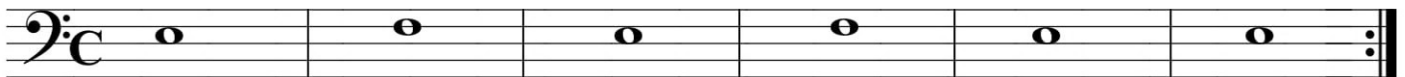


04

MI

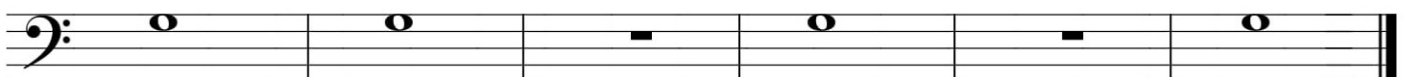


05



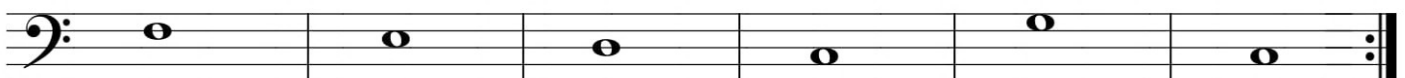
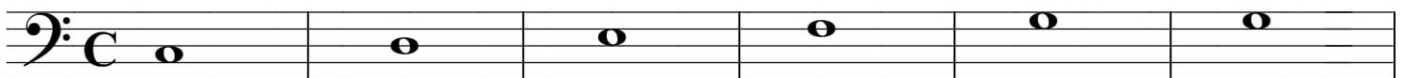
06

FÁ



07

SOL



Compasso Quaternário:  
indica 4 tempos dentro de  
cada compasso

08

Exercise 08: A single staff in bass clef with a common time signature (C). It contains five measures, each with a single half note. Above each note is a curved accent mark. The notes are D2, E2, F2, G2, and A2.

Clave de Sol  
dá o nome às linhas

DÓ 0  
RÉ 13  
MI 12  
FÁ 1  
SOL 0

Retornello: retorno

09

Exercise 09: A single staff in bass clef with a common time signature (C). It contains nine measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2, A2. A curved accent mark is placed above the final note (A2).

10

Exercise 10: A single staff in bass clef with a common time signature (C). It contains nine measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2, A2.

Exercise 10 (continued): A single staff in bass clef with a common time signature (C). It contains eight measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2. A curved accent mark is placed above the final note (B2).

11

Exercise 11: A single staff in bass clef with a common time signature (C). It contains twelve measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2.

Exercise 11 (continued): A single staff in bass clef with a common time signature (C). It contains twelve measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2.

Exercise 11 (continued): A single staff in bass clef with a common time signature (C). It contains twelve measures, each with a single half note. The notes are D2, E2, F2, G2, A2, B2, C3, B2, A2, G2, F2, E2. A curved accent mark is placed above the final note (E2).

12

Figuras de mínima  
que valem  
dois tempos cada.

13

14

Figuras de semínimas  
que vale 1 tempo cada

15



16



17



18



19



20



21



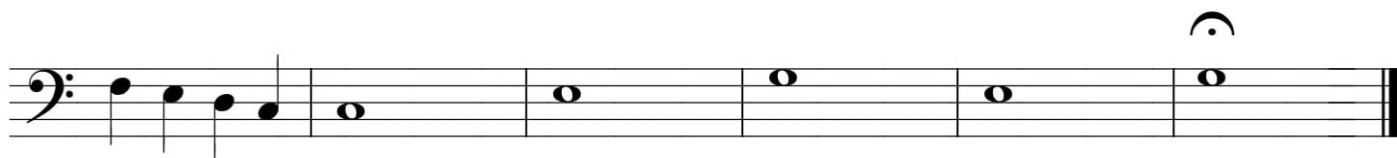
22



23



24



25



26

Figura de Colcheia que vale 1/2 tempo cada

Barra de tempo



27



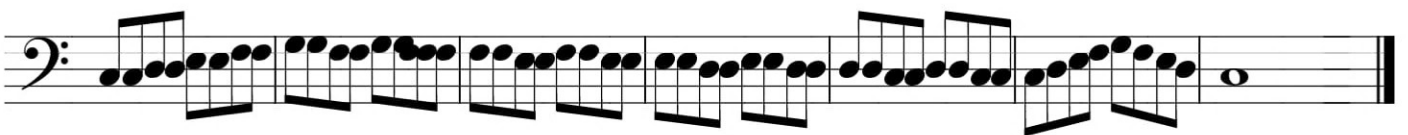
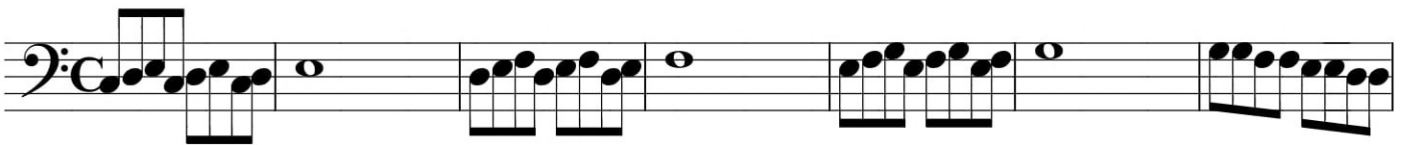
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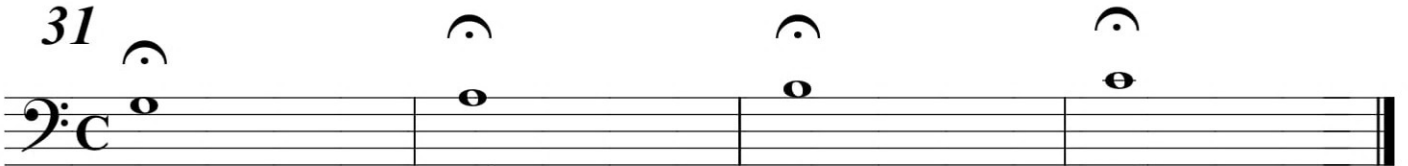
29



30



31



SOL 0      indicação para respiração      LÁ 12      SI 2      DÓ 0

32

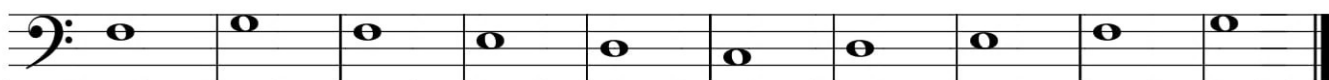




33



33 - A



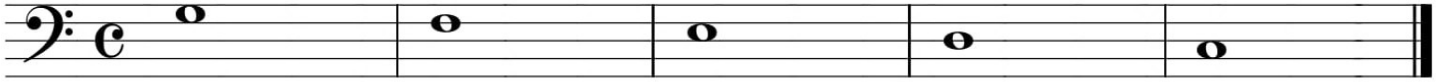
34



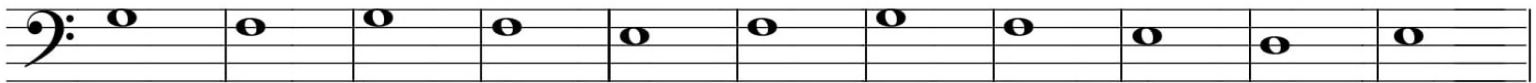
35



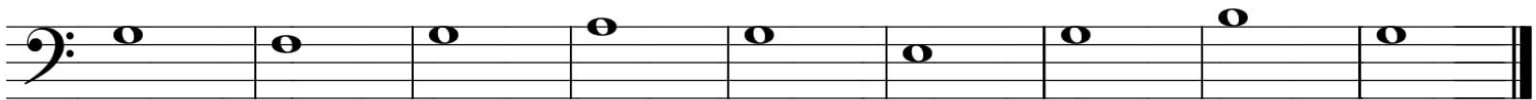
35-A



35-B



35-C



35-D



36

Exercise 36 consists of two staves of music in bass clef with a common time signature. The first staff contains six measures of quarter notes. The second staff contains six measures of quarter notes, with a fermata over the final note.

37

Exercise 37 consists of one staff of music in bass clef with a common time signature. The staff contains six measures of eighth notes, followed by a final measure with a fermata.

38

Exercise 38 consists of one staff of music in bass clef with a common time signature. The staff contains six measures of eighth notes, followed by a final measure with a fermata.

39

Exercise 39 consists of three staves of music in bass clef with a common time signature. The first two staves contain six measures of eighth notes. The third staff contains six measures of eighth notes, with a fermata over the final note.

40

Exercise 40 consists of two staves of music. The first staff begins with a bass clef and a common time signature (C). It contains four measures of eighth-note patterns. The second staff continues the exercise with three more measures of eighth-note patterns, followed by a final measure containing a whole note with a fermata above it. The piece concludes with a double bar line.

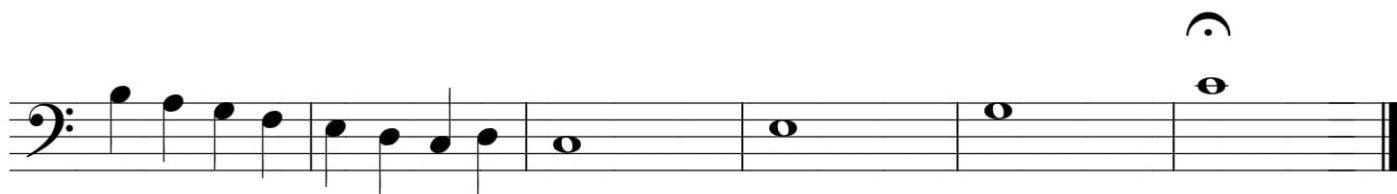
41

Exercise 41 consists of two staves of music. The first staff begins with a bass clef and a common time signature (C). It contains five measures of eighth-note patterns. The second staff continues the exercise with five more measures of eighth-note patterns, followed by a final measure containing a whole note with a fermata above it. The piece concludes with a double bar line.

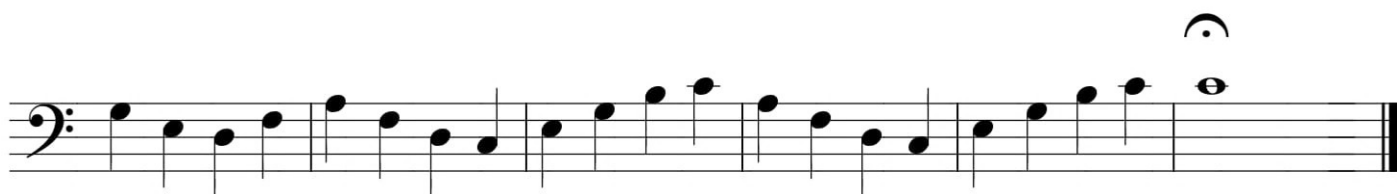
42

Exercise 42 consists of two staves of music. The first staff begins with a bass clef and a common time signature (C). It contains four measures of eighth-note patterns. The second staff continues the exercise with four more measures of eighth-note patterns, followed by a final measure containing a whole note with a fermata above it. The piece concludes with a double bar line.

43



44



45

Exercise 45 consists of four staves of music in bass clef and common time. The first staff begins with a common time signature 'C'. The music is a continuous eighth-note exercise. The first two staves each contain six measures. The third staff contains six measures, ending with a fermata over the final note. The fourth staff is empty.

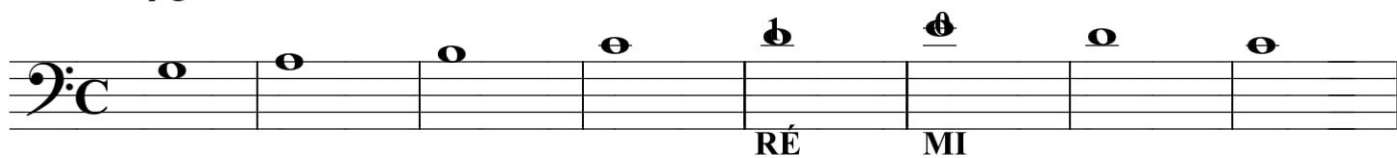
46

Exercise 46 consists of four staves of music in bass clef and common time. The first staff begins with a common time signature 'C'. The music is a continuous eighth-note exercise. The first two staves each contain six measures. The third staff contains six measures, ending with a fermata over the final note. The fourth staff is empty.

47



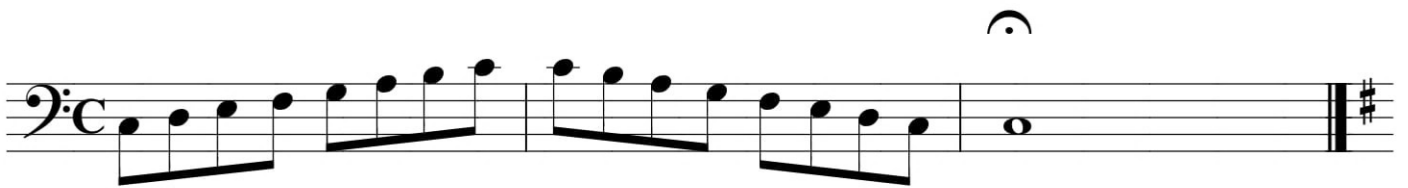
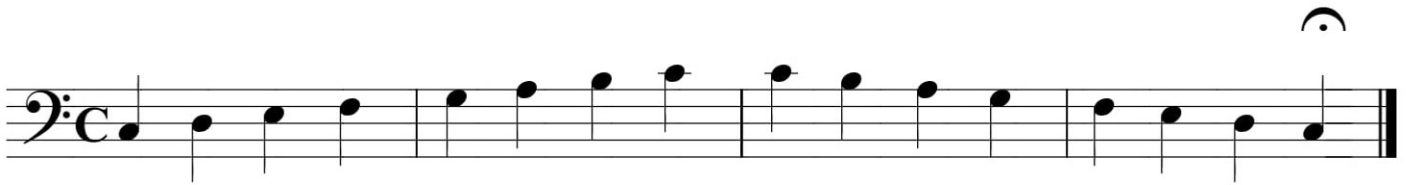
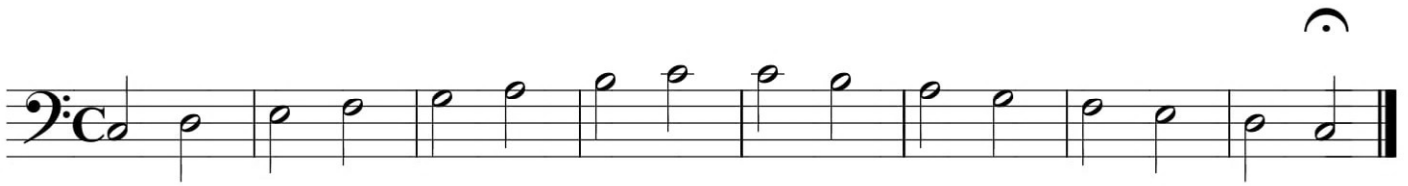
48



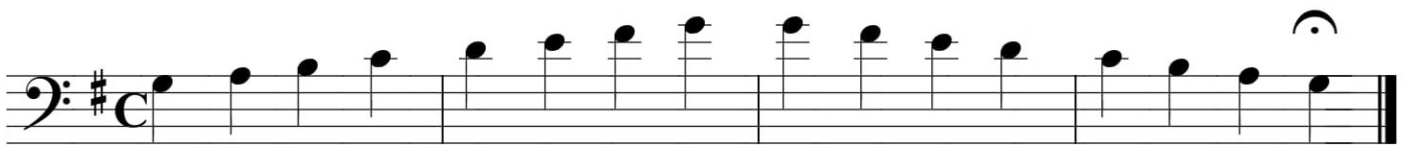
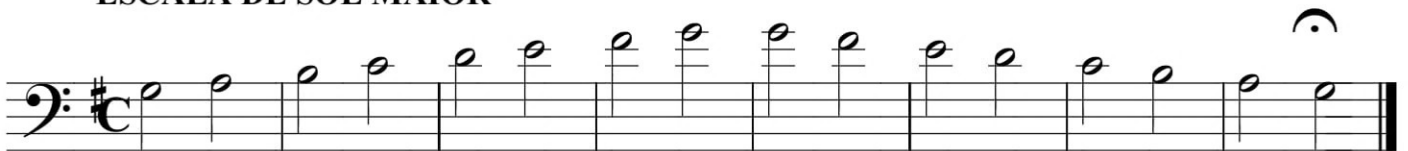




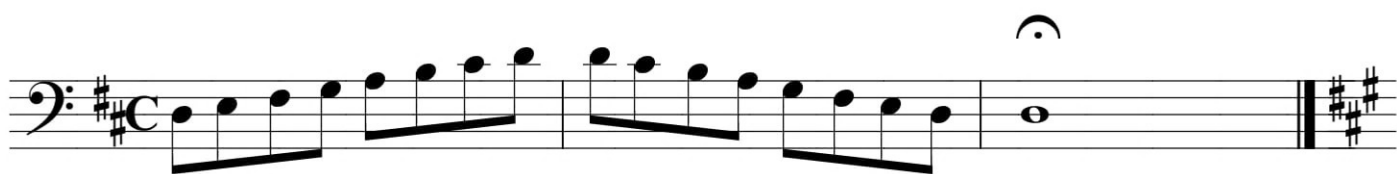
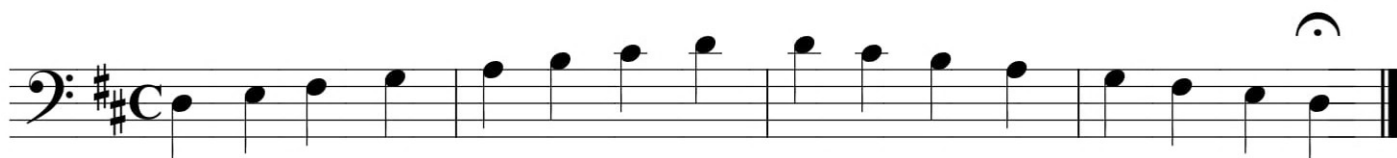
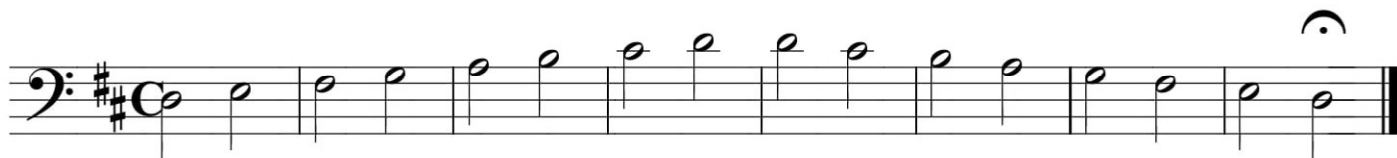
ESCALA DE DÓ MAIOR



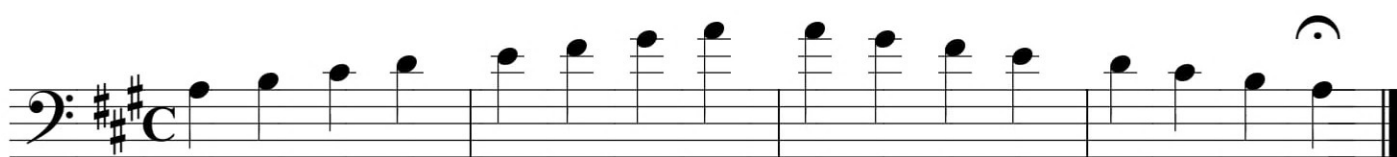
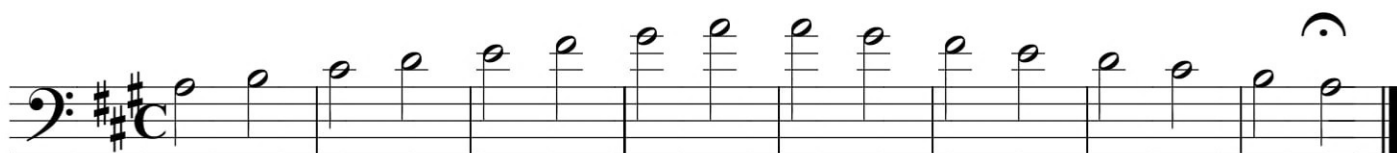
ESCALA DE SOL MAIOR



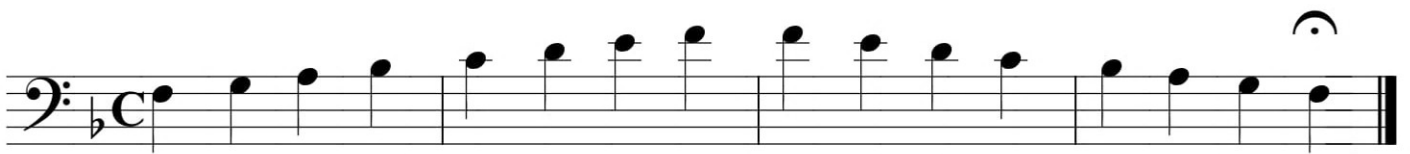
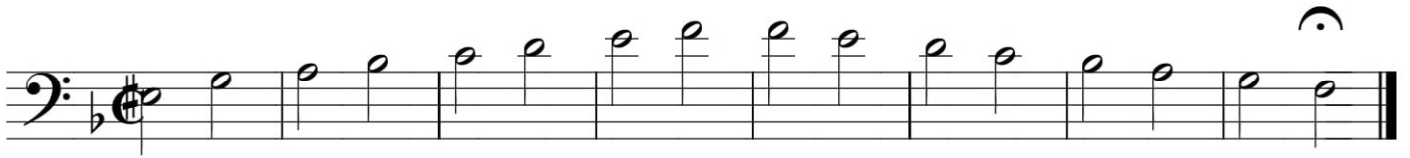
ESCALA DE RÉ MAIOR



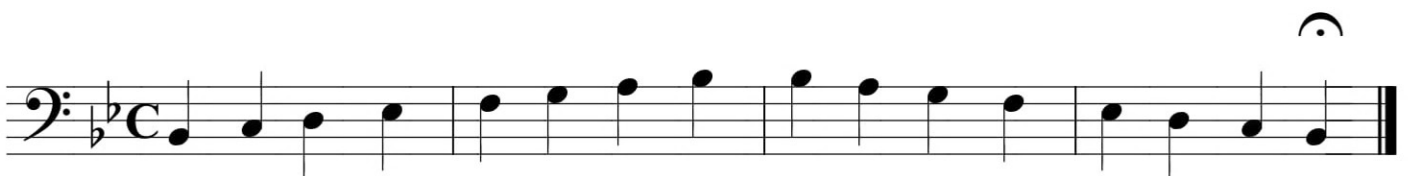
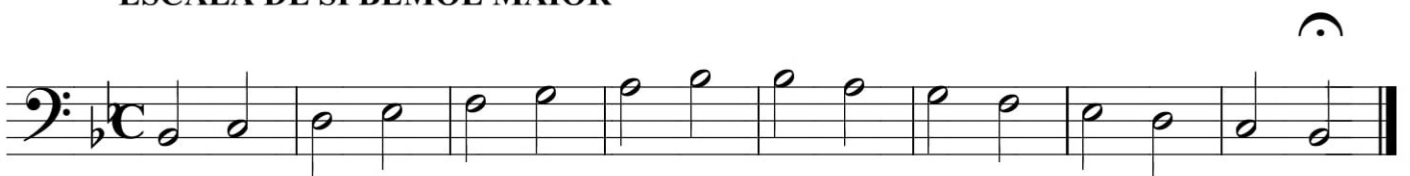
ESCALA DE LÁ MAIOR



ESCALA DE FÁ MAIOR



ESCALA DE SI BEMOL MAIOR



ESCALA DE MI BEMOL MAIOR

Three staves of musical notation in bass clef, E-flat major, common time. The first staff shows the ascending scale from E-flat to G. The second staff shows the descending scale from G to E-flat. The third staff shows a more complex descending pattern with slurs and a fermata at the end.

ESCALA CROMÁTICA

Four staves of musical notation in bass clef, chromatic scale, common time. Each staff shows a half-note chromatic scale with fingerings indicated above the notes. The first staff is the ascending scale, and the second is the descending scale. The third and fourth staves show the ascending and descending scales again, but with different fingerings.



# 55



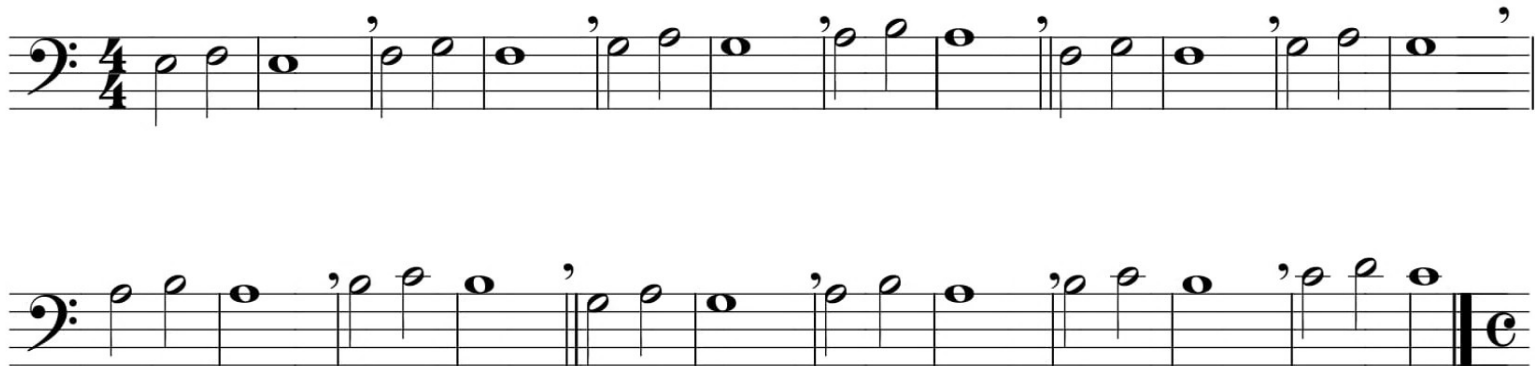
Exercise 55 is a single-line bass clef piece in common time (C). It consists of two measures. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second measure contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, 123, 13, 23, 12, 1, 2, 0.

# 56



Exercise 56 is a single-line bass clef piece in common time (C). It consists of two measures. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second measure contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, 123, 13, 23, 12, 1, 2, 0.

# 57



Exercise 57 is a single-line bass clef piece in 4/4 time. It consists of two measures. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second measure contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, 123, 13, 23, 12, 1, 2, 0.

# 58



Exercise 58 is a single-line bass clef piece in common time (C). It consists of two measures. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second measure contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, 123, 13, 23, 12, 1, 2, 0.

# 59



Exercise 59 is a single-line bass clef piece in 4/4 time. It consists of two measures. The first measure contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. The second measure contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. Fingerings are indicated below the notes: 0, 2, 1, 12, 23, 13, 123, 123, 13, 23, 12, 1, 2, 0.



# 62





64

Exercise 64 consists of three staves of music in bass clef. The first staff is in 4/4 time and contains a sequence of eighth and quarter notes. The second staff continues the sequence with some notes marked with a sharp sign. The third staff concludes the exercise with a double bar line and a key signature change to one sharp (F#) and a common time signature (C).

65

Exercise 65 consists of two staves of music in bass clef. The first staff is in common time (C) and contains a sequence of eighth and quarter notes. The second staff concludes the exercise with a double bar line and a key signature change to one sharp (F#) and a 4/4 time signature.

66

Exercise 66 consists of three staves of music in bass clef. The first staff is in 4/4 time and contains a sequence of eighth and quarter notes. The second staff continues the sequence with some notes marked with a sharp sign. The third staff concludes the exercise with a double bar line and a key signature change to one sharp (F#) and a common time signature (C).



69

Exercise 69, first line. Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Exercise 69, second line. Bass clef, common time signature. Notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

70

Exercise 70, first line. Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Exercise 70, second line. Bass clef, common time signature. Notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

71

Exercise 71, first line. Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Exercise 71, second line. Bass clef, common time signature. Notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

72

Exercise 72, first line. Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Exercise 72, second line. Bass clef, common time signature. Notes: D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Exercise 72, third line. Bass clef, common time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.





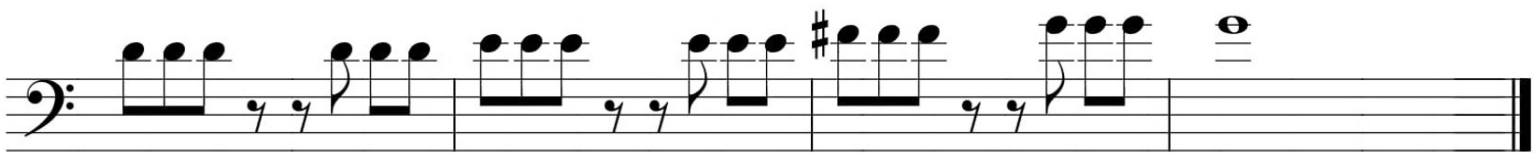
78

Musical score for exercise 78, bass clef, 8 measures. The exercise consists of a series of eighth-note patterns. The first four measures feature a descending eighth-note scale starting on G2. The last four measures feature an ascending eighth-note scale starting on G2. The key signature has one sharp (F#).

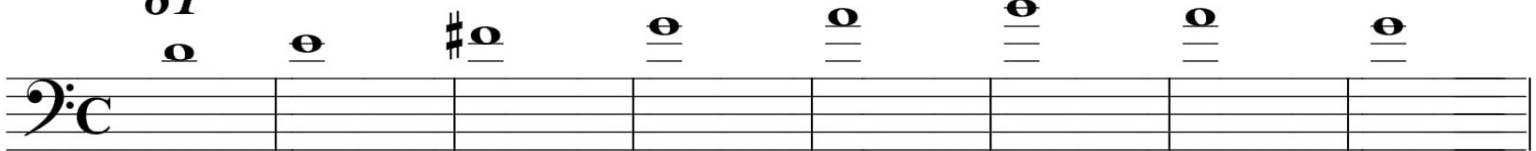
79

Musical score for exercise 79, bass clef, 12 measures. The exercise consists of a series of eighth-note patterns. The first six measures feature a descending eighth-note scale starting on G2. The last six measures feature an ascending eighth-note scale starting on G2. The key signature has one sharp (F#).

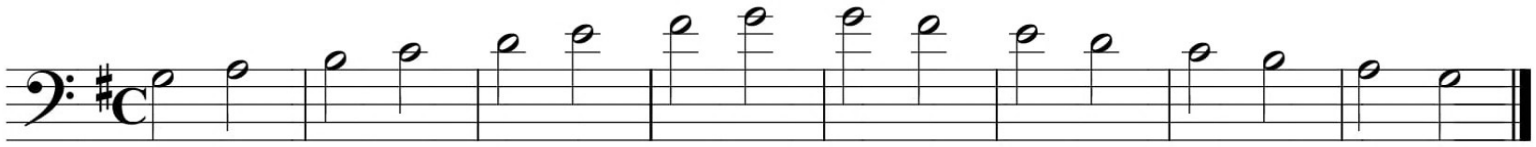
80



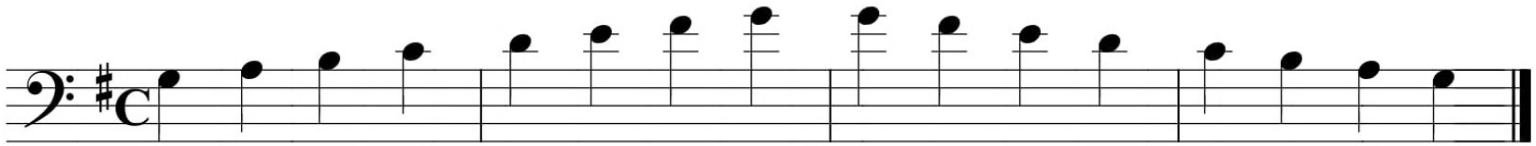
81



ESCALA DE SOL MAIOR



First line of the G major scale in bass clef, key signature of one sharp (F#). The notes are G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4.

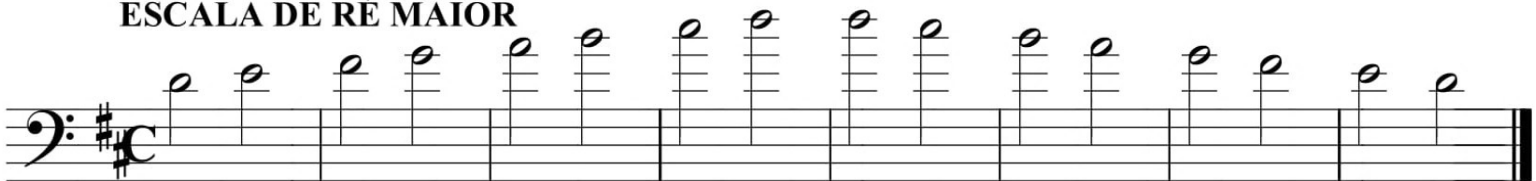


Second line of the G major scale in bass clef, key signature of one sharp (F#). The notes are G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5.

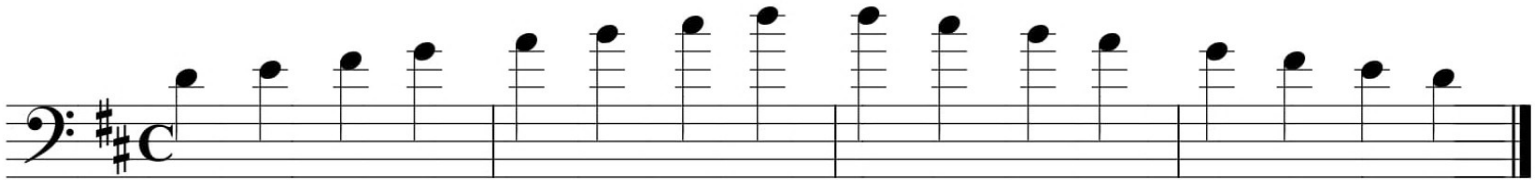


Third line of the G major scale in bass clef, key signature of one sharp (F#). The notes are G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2.

ESCALA DE RÉ MAIOR



First line of the D major scale in bass clef, key signature of two sharps (F#, C#). The notes are D2, E2, F#2, G2, A2, B2, C#2, D3, E3, F#3, G3, A3, B3, C#3, D4.



Second line of the D major scale in bass clef, key signature of two sharps (F#, C#). The notes are D3, E3, F#3, G3, A3, B3, C#3, D4, E4, F#4, G4, A4, B4, C#4, D5.



Third line of the D major scale in bass clef, key signature of two sharps (F#, C#). The notes are D4, C#4, B4, A4, G4, F#4, E4, D4, C#3, B3, A3, G3, F#3, E3, D3.



ESCALA DE LÁ MAIOR

First line of the A major scale in bass clef, C major key signature. Notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4.

Second line of the A major scale in bass clef, C major key signature. Notes: B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5.

Third line of the A major scale in bass clef, C major key signature. Notes: C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2.

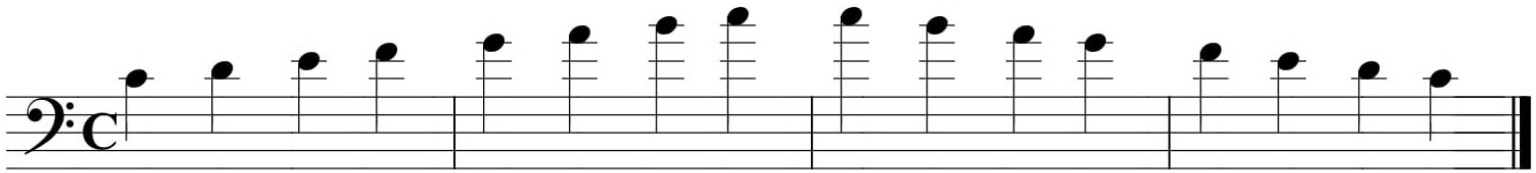
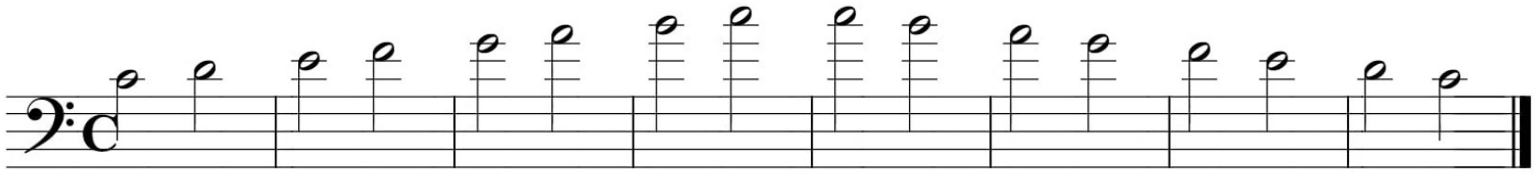
ESCALA DE MI MAIOR

First line of the E major scale in bass clef, D major key signature. Notes: E2, F#2, G#2, A3, B3, C#3, D#3, E3, F#3, G#3, A3, B3, C#3, D#3, E4.

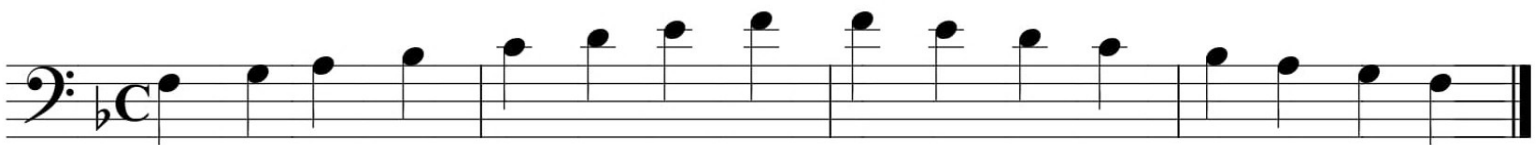
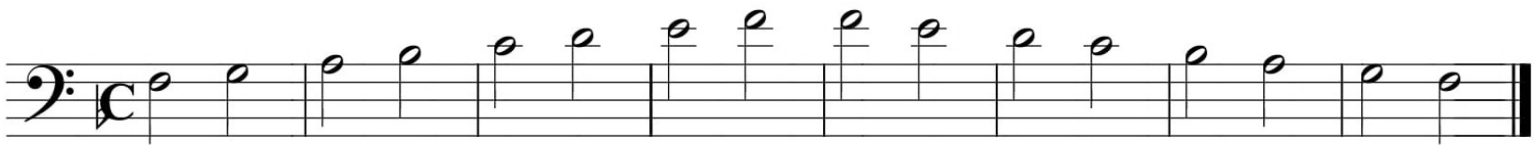
Second line of the E major scale in bass clef, D major key signature. Notes: F#3, G#3, A3, B3, C#3, D#3, E4, F#4, G#4, A4, B4, C#4, D#4, E5, F#5.

Third line of the E major scale in bass clef, D major key signature. Notes: G#4, F#5, E5, D#4, C#4, B4, A4, G#3, F#3, E4, D#3, C#3, B3, A3, G#2, F#2, E2.

ESCALA DE DÓ MAIOR



ESCALA DE FÁ MAIOR



ESCALA DE SI BEMOL MAIOR

Musical notation for the scale of Si Bemol Maior (B-flat major) in bass clef, common time. The scale is presented in three staves. The first two staves show the ascending and descending scales with slurs. The third staff shows the scale with slurs and a final double bar line.

ESCALA CROMÁTICA

Musical notation for the chromatic scale in bass clef, common time. The scale is presented in three staves, each showing a line of chromatic notes with accidentals.



LIGADURA

88

Exercise 88 consists of three staves of music in bass clef with a key signature of one sharp (F#). The first staff starts with a common time signature (C) and contains two measures of music with a slur over the notes. The second staff continues with two measures, also with a slur. The third staff contains two measures with a slur, followed by a double bar line and a key signature change to two sharps (F# and C#). The exercise concludes with two measures in the new key signature, also with a slur.

89

Exercise 89 consists of four staves of music in bass clef with a key signature of two sharps (F# and C#). The first staff starts with a common time signature (C) and contains two measures of music with a slur. The second staff continues with two measures with a slur. The third staff contains two measures with a slur, followed by a double bar line and a key signature change to one sharp (F#). The fourth staff contains two measures with a slur, followed by a double bar line and a key signature change to one flat (Bb). The exercise concludes with two measures in the new key signature, also with a slur.

90

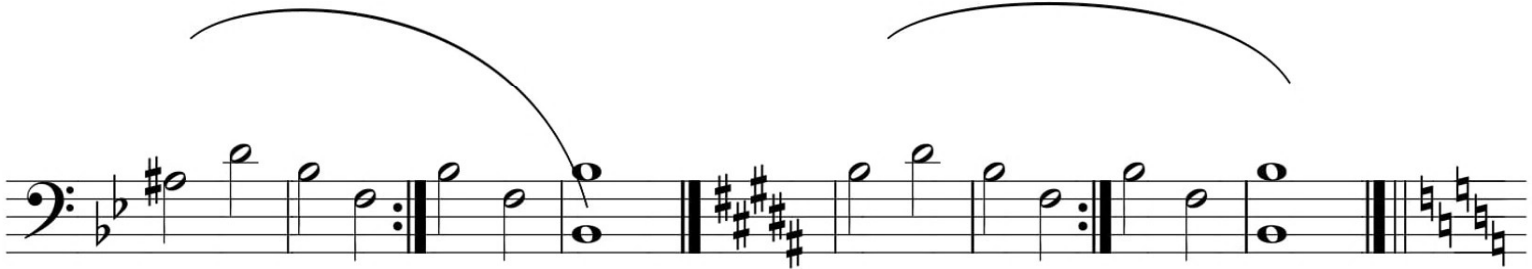
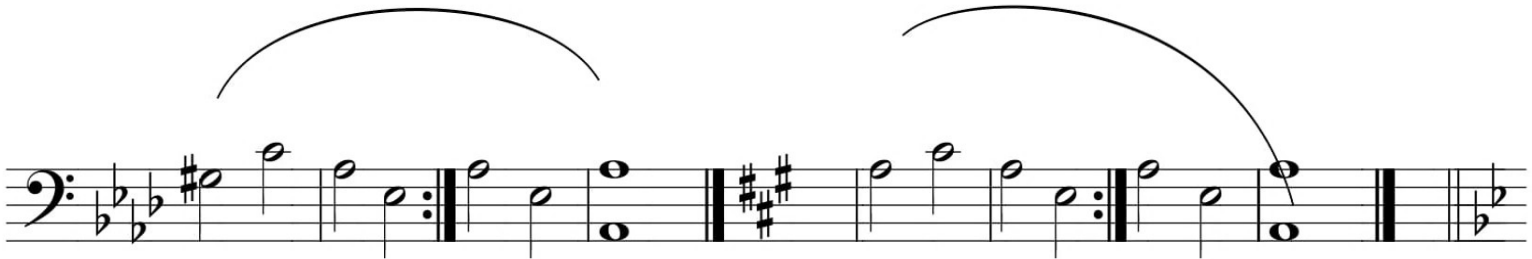


*p*  $\text{---}$  *f*  $\text{---}$  *p* *p*  $\text{---}$  *f*  $\text{---}$  *p*



*p*  $\text{---}$  *f*  $\text{---}$  *p* *p*  $\text{---}$  *f*  $\text{---}$  *p*

91



92

STACATO

A

Exercise A consists of two staves in bass clef. The first staff is in 4/4 time and contains 12 measures of eighth-note patterns. The second staff is in 2/4 time and contains 8 measures of eighth-note patterns, ending with a double bar line and a 2/4 time signature.

B

Exercise B consists of two staves in bass clef. The first staff is in 2/4 time and contains 10 measures of eighth-note patterns. The second staff is in common time (C) and contains 10 measures of eighth-note patterns, ending with a double bar line and a common time signature.

C

Exercise C consists of two staves in bass clef. The first staff starts with a common time signature (C), a whole rest, and a fermata, followed by 10 measures of eighth-note patterns. The second staff is in 4/4 time and contains 10 measures of eighth-note patterns, ending with a double bar line and a 4/4 time signature.

D

Exercise D consists of three staves in bass clef. The first staff is in 4/4 time and contains 10 measures of eighth-note patterns. The second staff is in 4/4 time and contains 10 measures of eighth-note patterns. The third staff is in 2/4 time and contains 10 measures of eighth-note patterns, ending with a double bar line and a 2/4 time signature.

93

A

Musical score for section A, bass clef, 2/4 time signature. The score consists of five staves of music. The first staff begins with a bass clef and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melodic line. The third staff shows a more active eighth-note pattern. The fourth staff continues with similar eighth-note figures. The fifth staff concludes the section with a double bar line and a 3/4 time signature.

B

Musical score for section B, bass clef. The score consists of two staves of music. The first staff begins with a bass clef and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests. The second staff continues the melodic line, ending with a double bar line and a 4/4 time signature.



94

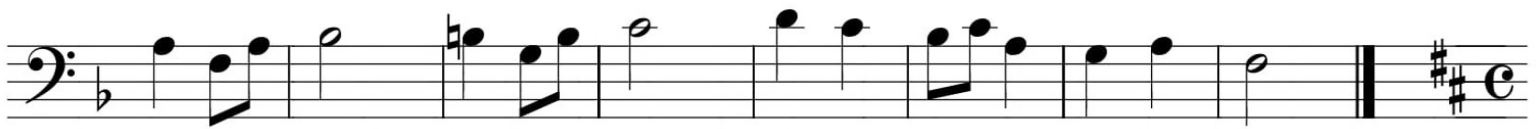
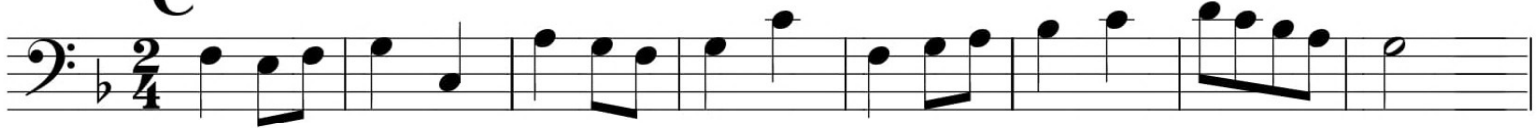
A



B



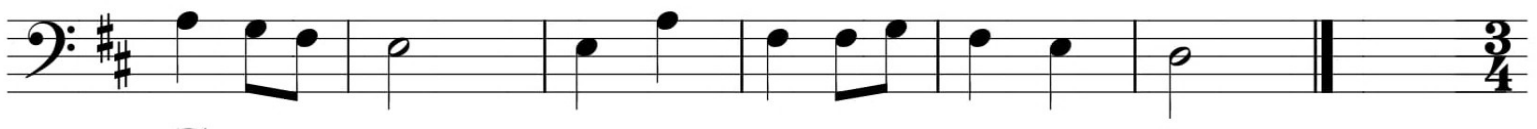
C



95 - A



B



C



96

Exercise 96 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a common time signature (C). The melody starts on a sharp sign (F#) and consists of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a double bar line and a 2/4 time signature.

97

Exercise 97 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a 2/4 time signature. The melody consists of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a double bar line and a common time signature (C).

98

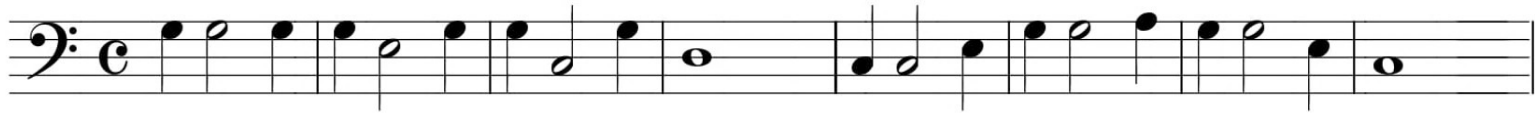
Exercise 98 consists of two staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat major), and a common time signature (C). The melody consists of eighth and quarter notes. The second staff continues the melody with eighth and quarter notes, ending with a double bar line and a 2/4 time signature.



101

SÍNCOPA

A



B



102



103



104

STACCATO

The musical score is written for a single instrument in 4/4 time. It consists of eight staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is marked 'STACCATO'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'Stacatto' marking is placed below the second staff. The piece concludes with a final note on the eighth staff, followed by a double bar line.

105

EXERCÍCIOS COM SEMICOLCHEIAS

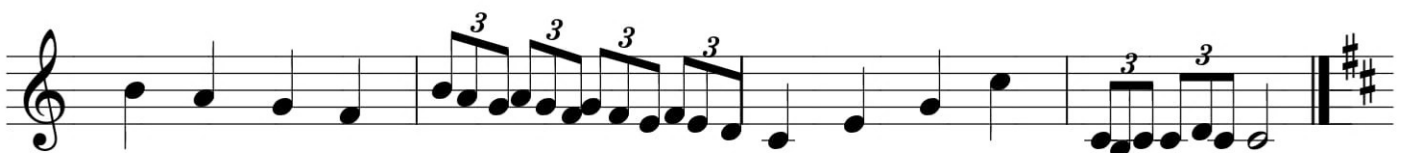
The image displays a musical exercise for trumpet, consisting of seven staves of music. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with accents). The music is written in a single treble clef and features a variety of rhythmic patterns and articulations. The first staff begins with 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. The exercise is characterized by the use of slurs and accents, which are indicated by a small 'y' symbol above the notes.

106

The image displays a musical score for a trompete exercise, numbered 106. The score is written on seven staves, each beginning with a treble clef. The music is composed of eighth and sixteenth notes, often beamed together in groups. The first staff contains four measures of music. The second staff contains four measures. The third staff contains four measures. The fourth staff contains four measures, with a fermata over the final note of the second measure. The fifth staff contains four measures. The sixth staff contains four measures. The seventh staff contains four measures, ending with a double bar line. The overall structure is a continuous sequence of eighth and sixteenth notes across the seven staves.

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 a 2/4 time signature. The piece is marked 'STACCATO'. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes. The second staff has a 'Staccato' marking under a group of notes. The third and fourth staves feature a complex rhythmic pattern of eighth and sixteenth notes. The fifth and sixth staves continue this pattern. The seventh and eighth staves conclude the exercise with a final cadence.

# 109

## EXERCÍCIOS COM SEMICOLCHEIAS

The image displays a musical exercise for trumpet, consisting of seven staves of music. The key signature is B-flat major (two flats). The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS", which translates to "Exercises with Semibreves". The notation is as follows:

- Staff 1:** Four measures of music. Each measure begins with a semibreve (half note) followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 2:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 3:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 4:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 5:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 6:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.
- Staff 7:** Four measures of music. Each measure begins with a semibreve followed by a quarter note, then a series of eighth notes, and ends with a semibreve.

# 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 on the final staff.

111

Exercise 111 consists of three staves of music in bass clef, one flat key signature, and 2/4 time. The first staff contains two measures of eighth notes with triplets. The second staff contains two measures of eighth notes with triplets. The third staff contains two measures of eighth notes with triplets, ending with a double bar line.

112

Exercise 112 consists of two staves of music in bass clef, one flat key signature, and 2/4 time. The first staff contains two measures of eighth notes with triplets. The second staff contains two measures of eighth notes with triplets.

113

Exercise 113 consists of two staves of music in bass clef, one flat key signature, and 3/4 time. The first staff contains two measures of eighth notes with triplets. The second staff contains two measures of eighth notes with triplets.

114

Exercise 114 consists of two staves of music in bass clef, one flat key signature, and 2/4 time. The first staff contains two measures of eighth notes with triplets. The second staff contains two measures of eighth notes with triplets.

115

Exercise 115 consists of two staves of music in bass clef, one flat key signature, and 2/4 time. The first staff contains two measures of eighth notes with triplets. The second staff contains two measures of eighth notes with triplets.

# 116 - A

Two staves of musical notation in bass clef, 3/4 time signature. 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

Two staves of musical notation in bass clef, 3/4 time signature. 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.

One staff of musical notation in bass clef, 3/4 time signature, containing four measures of eighth-note patterns.

One staff of musical notation in bass clef, 3/4 time signature, containing four measures of eighth-note patterns.

One staff of musical notation in bass clef, 2/4 time signature, containing six measures of eighth-note patterns.

One staff of musical notation in bass clef, 3/4 time signature, containing six measures of eighth-note patterns.

## D

One staff of musical notation in bass clef, 3/4 time signature, containing five measures of eighth-note patterns.

One staff of musical notation in bass clef, 3/4 time signature, containing five measures of eighth-note patterns.

One staff of musical notation in bass clef, 2/4 time signature, containing five measures of eighth-note patterns.



Two staves of musical notation in bass clef, 2/4 time signature. The first staff contains four measures of music. The second staff contains four measures of music, ending with a double bar line and a flat key signature change.

119 - A

Seven staves of musical notation in bass clef. The first staff is in 2/4 time with a flat key signature. The second and third staves continue in 2/4 time with a flat key signature. The fourth staff ends with a double bar line and a sharp key signature change. The fifth and sixth staves continue in 2/4 time with a sharp key signature. The seventh staff ends with a double bar line and a 3/4 time signature change.

1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

120 - A



121 - A



122 - A





# B



# 123 - A



# 124 - A



# 125





128



129 - A



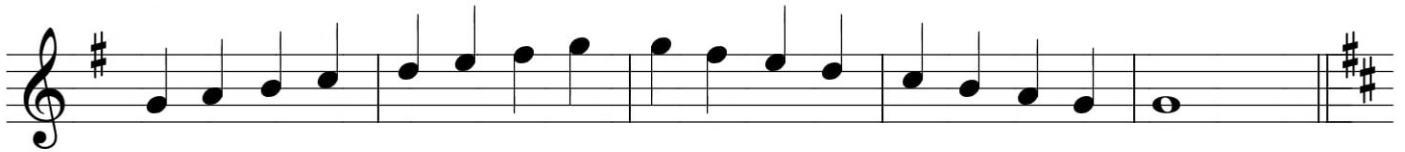
130 - A



ESCALA DE DÓ MAIOR



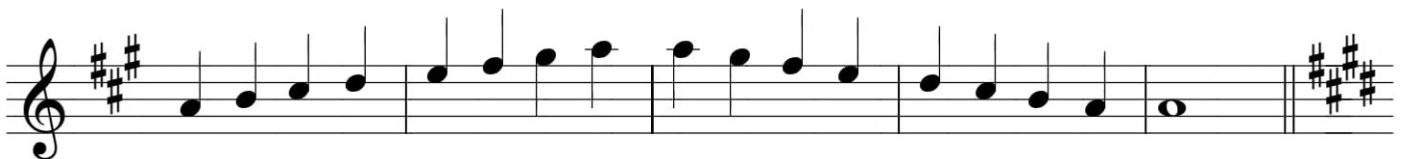
ESCALA DE SOL MAIOR



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 LÁb MAIOR



ESCALA DE RÉb MAIOR



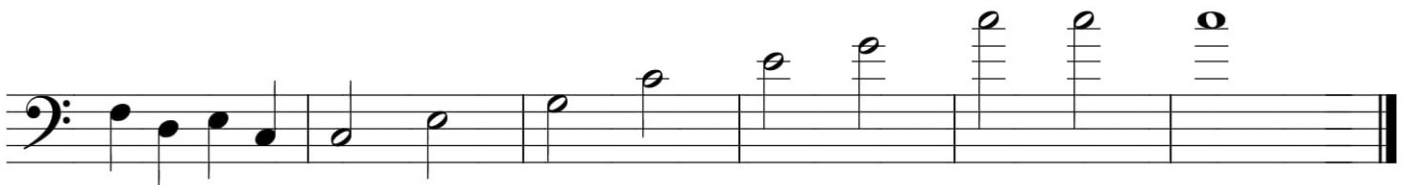
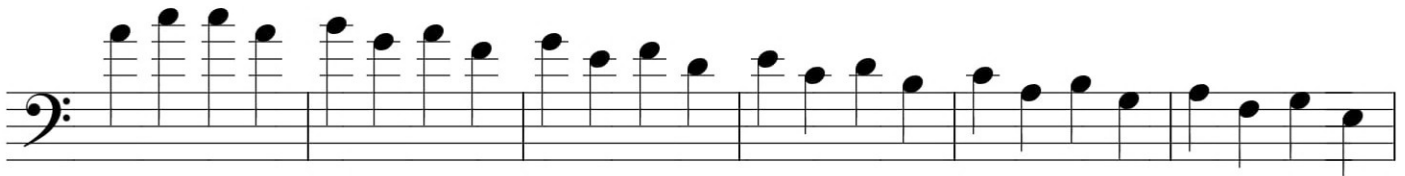
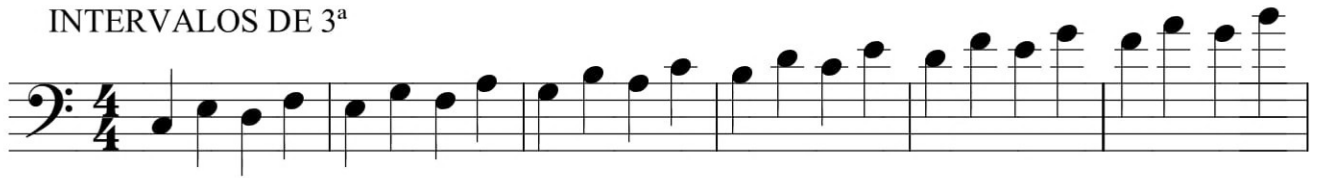
ESCALA DE SOLb MAIOR



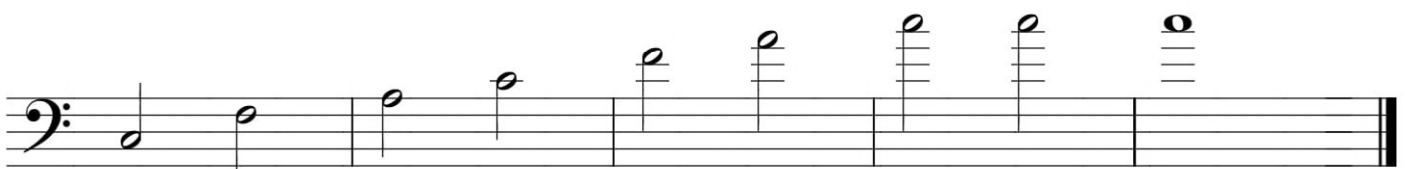
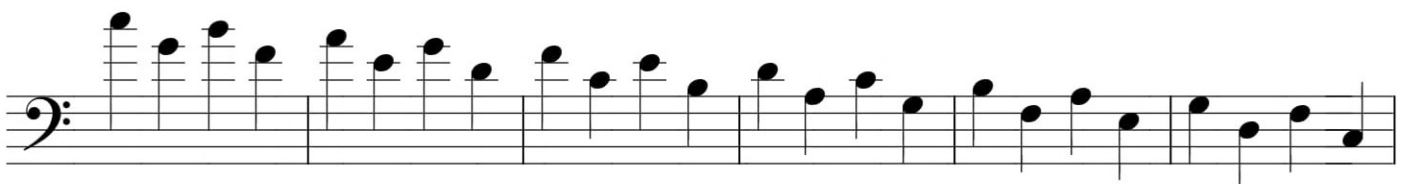
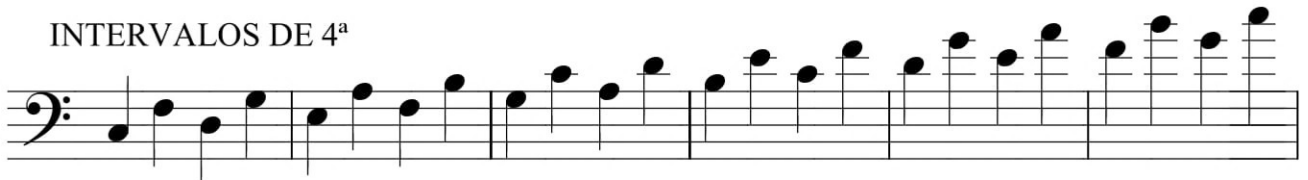
ESCALA DE DÓb MAIOR



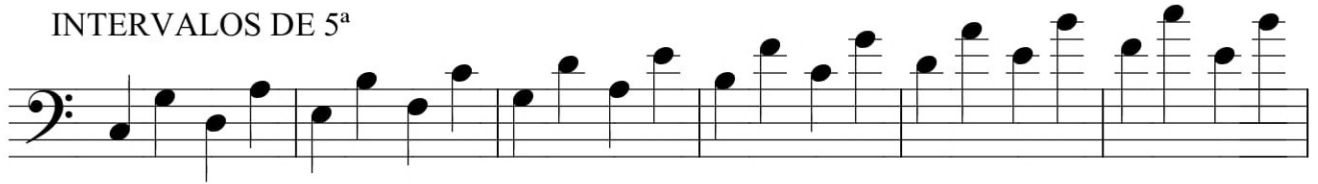
INTERVALOS DE 3ª



INTERVALOS DE 4ª



INTERVALOS DE 5ª



INTERVALOS DE 8ª

Four staves of musical notation in bass clef, each containing six measures. The exercises focus on octave intervals (8ª) between notes. The first staff shows intervals between notes on the same line. The second staff shows intervals between notes on the same space. The third staff shows intervals between notes on adjacent lines and spaces. The fourth staff shows intervals between notes on the same line, with some notes beamed together.

ESTUDOS MELÓDICOS

Three staves of musical notation in bass clef, each containing six measures. The exercises are melodic studies featuring eighth and sixteenth notes, often beamed together. The first staff starts with a circled '1' and shows a sequence of eighth notes. The second and third staves show more complex melodic patterns with beamed eighth and sixteenth notes.





LÁ MAIOR - A

Musical notation for Lá Maior (A) scale in bass clef. The scale is written in G major (one sharp) and consists of 12 notes: A1, B1, C2, D2, E2, F2, G2, A2, B2, C3, D3, E3. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to G major.

MI MAIOR - E

Musical notation for Mi Maior (E) scale in bass clef. The scale is written in D major (two sharps) and consists of 12 notes: E1, F#1, G#1, A1, B1, C#1, D1, E1, F#1, G#1, A1, B1. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to D major.

SI MAIOR - B

Musical notation for Si Maior (B) scale in bass clef. The scale is written in F# major (three sharps) and consists of 12 notes: B1, C#1, D#1, E1, F#1, G#1, A#1, B1, C#1, D#1, E1, F#1. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to F# major.

FA# MAIOR - F#

Musical notation for Fa# Maior (F#) scale in bass clef. The scale is written in C# major (four sharps) and consists of 12 notes: F#1, G#1, A#1, B1, C#1, D#1, E#1, F#1, G#1, A#1, B1, C#1. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to C# major.

DÓ# MAIOR - C#

Musical notation for Dó# Maior (C#) scale in bass clef. The scale is written in D# major (five sharps) and consists of 12 notes: C#1, D#1, E#1, F#1, G#1, A#1, B#1, C#1, D#1, E#1, F#1, G#1. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to D# major.

DÓ b MAIOR - Cb

Musical notation for Dó b Maior (Cb) scale in bass clef. The scale is written in Cb major (no sharps or flats) and consists of 12 notes: Cb1, D1, Eb1, F1, G1, Ab1, Bb1, Cb1, D1, Eb1, F1, G1. The notes are grouped into three sets of four, each with a slur and a hairpin crescendo/decrescendo. The piece ends with a double bar line and a key signature change to Cb major.



Apostila de Euphonium  
Dueto N° 1

1ª Voz

2ª Voz

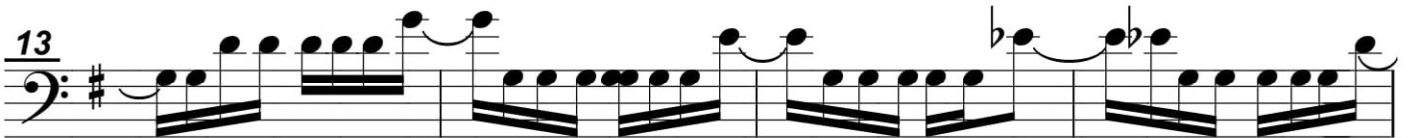
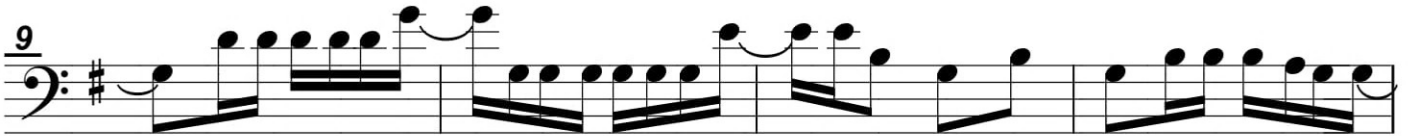
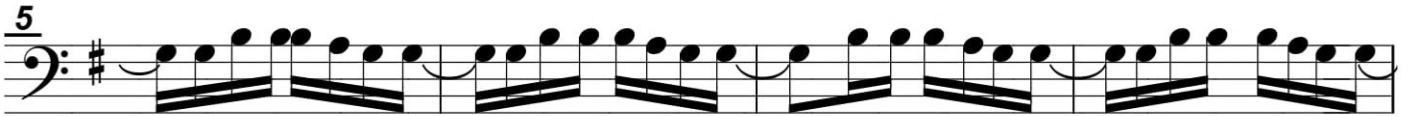
The musical score is written in 4/4 time and consists of five systems of two staves each. The first two systems show simple melodic lines. The third system introduces eighth-note patterns. The fourth and fifth systems feature more complex rhythmic patterns, including sixteenth-note runs and triplets. The piece concludes with a double bar line and repeat signs.

Dueto Nº 2

The musical score is arranged in five systems, each with two staves. The top two staves are labeled '1ª Voz' and '2ª Voz'. The bottom two staves are for euphonium. The time signature is 4/4. The first system shows the first voice with a complex melodic line featuring many triplets, while the second voice has a simple bass line. The second system continues this pattern. The third system features dotted notes in the first voice and eighth-note patterns in the second voice. The fourth system has eighth-note patterns in both voices. The fifth system concludes with eighth-note patterns in both voices, ending with a double bar line.

Apostila de Euphonium  
Águas de Março

Tom Jobim





Caetano Veloso





Apostila de Euphonium  
LUIZA

Tom Jobim

5

9 *Coda*

14

18

22 *C. al Coda*

26 *Coda*

29

33



Apostila de Euphonium  
Cânon

Pachbell  
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First system of musical notation, featuring two staves in bass clef with a 4/4 time signature. The top staff contains whole notes, and the bottom staff contains half notes.

Second system of musical notation, featuring two staves in bass clef. The top staff contains eighth notes, and the bottom staff contains half notes.

Third system of musical notation, featuring two staves in bass clef. The top staff contains sixteenth notes, and the bottom staff contains half notes.

Fourth system of musical notation, featuring two staves in bass clef. The top staff contains sixteenth notes, and the bottom staff contains eighth notes.

Fifth system of musical notation, featuring two staves in bass clef. The top staff contains whole notes, and the bottom staff contains sixteenth notes.

System 1: Two staves of music. The top staff features a melodic line with a half note, a quarter note, a half note with a slur, and a series of eighth notes. The bottom staff provides a harmonic accompaniment with a half note, a quarter note, and a half note.

System 2: Two staves of music. The top staff contains a complex melodic line with many sixteenth notes and slurs. The bottom staff continues the accompaniment with a half note, a quarter note, and a half note.

System 3: Two staves of music. The top staff has a melodic line with a half note, a quarter note, and a half note. The bottom staff features a melodic line with many sixteenth notes and slurs.

System 4: Two staves of music. The top staff has a melodic line with a half note, a quarter note, and a half note. The bottom staff has a melodic line with a half note, a quarter note, and a half note.

Apostila de Euphonium  
AVE MARIA

GOUNOD

The first system of the musical score consists of three staves in bass clef, with a 4/4 time signature and a key signature of two flats. The top staff contains a melodic line with a half note followed by a half note, then a quarter note, and finally a quarter note with a sixteenth note. The middle staff contains a similar melodic line with a half note, a half note, and a quarter note. The bottom staff contains a bass line with a half note, a half note, and a quarter note. Dynamics include *p* (piano) and a crescendo hairpin.

The second system of the musical score consists of three staves in bass clef. The top staff continues the melodic line with a quarter note, a quarter note, and a quarter note. The middle staff contains a melodic line with a half note, a quarter note, and a quarter note. The bottom staff contains a bass line with a half note, a quarter note, and a quarter note. Dynamics include *mf* (mezzo-forte) and a crescendo hairpin.

The third system of the musical score consists of three staves in bass clef. The top staff continues the melodic line with a quarter note, a quarter note, and a quarter note. The middle staff contains a melodic line with a half note, a quarter note, and a quarter note. The bottom staff contains a bass line with a half note, a quarter note, and a quarter note. Dynamics include *pf* (pianissimo), *p* (piano), and *cresc* (crescendo). Chord markings *G/B* and *C* are present in the bottom staff.

The fourth system of the musical score consists of three staves in bass clef. The top staff continues the melodic line with a quarter note, a quarter note, and a quarter note. The middle staff contains a melodic line with a half note, a quarter note, and a quarter note. The bottom staff contains a bass line with a half note, a quarter note, and a quarter note. Dynamics include a crescendo hairpin.

First system of musical notation. It consists of three staves. The top two staves contain melodic lines with various note values and rests. The bottom staff contains harmonic accompaniment. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *cresc* (crescendo).

Second system of musical notation. It consists of three staves. The bottom staff includes chord symbols: G, C, C7, F7, and F#°. Dynamic markings include *f* (forte), *p* (piano), and *cresc* (crescendo).

Third system of musical notation. It consists of three staves. The bottom staff includes chord symbols: Cm, Fm, G, C, and Dm. Dynamic markings include *f* (forte).

Fourth system of musical notation. It consists of three staves. The bottom staff includes chord symbols: G, A°, C, Dm, and C7. Dynamic markings include *p* (piano) and *mf* (mezzo-forte).

Apostila de Euphonium  
CIRCÉ  
(RIGAUDONS)

ALLEGRO

DESMARETS

*cresc.* *mf*