



Apostila de Clarinete

Elaboração
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Fazendo música com o Coração!



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;

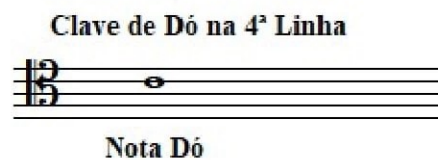
- Clave de Dó na 1ª Linha;

- 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:

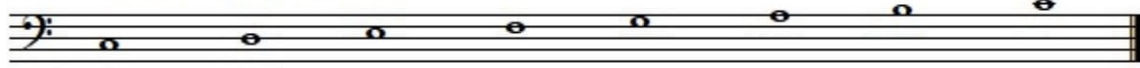
Clave de Sol na 2ª Linha



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 1), Ré (line 1), Mi (space 2), Fá (line 2), Sol (space 3), Lá (line 3), Si (space 4), and Dó (line 5).

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 4), Ré (line 4), Mi (space 5), Fá (line 5), Sol (space 6), Lá (line 6), Si (space 7), and Dó (line 8).

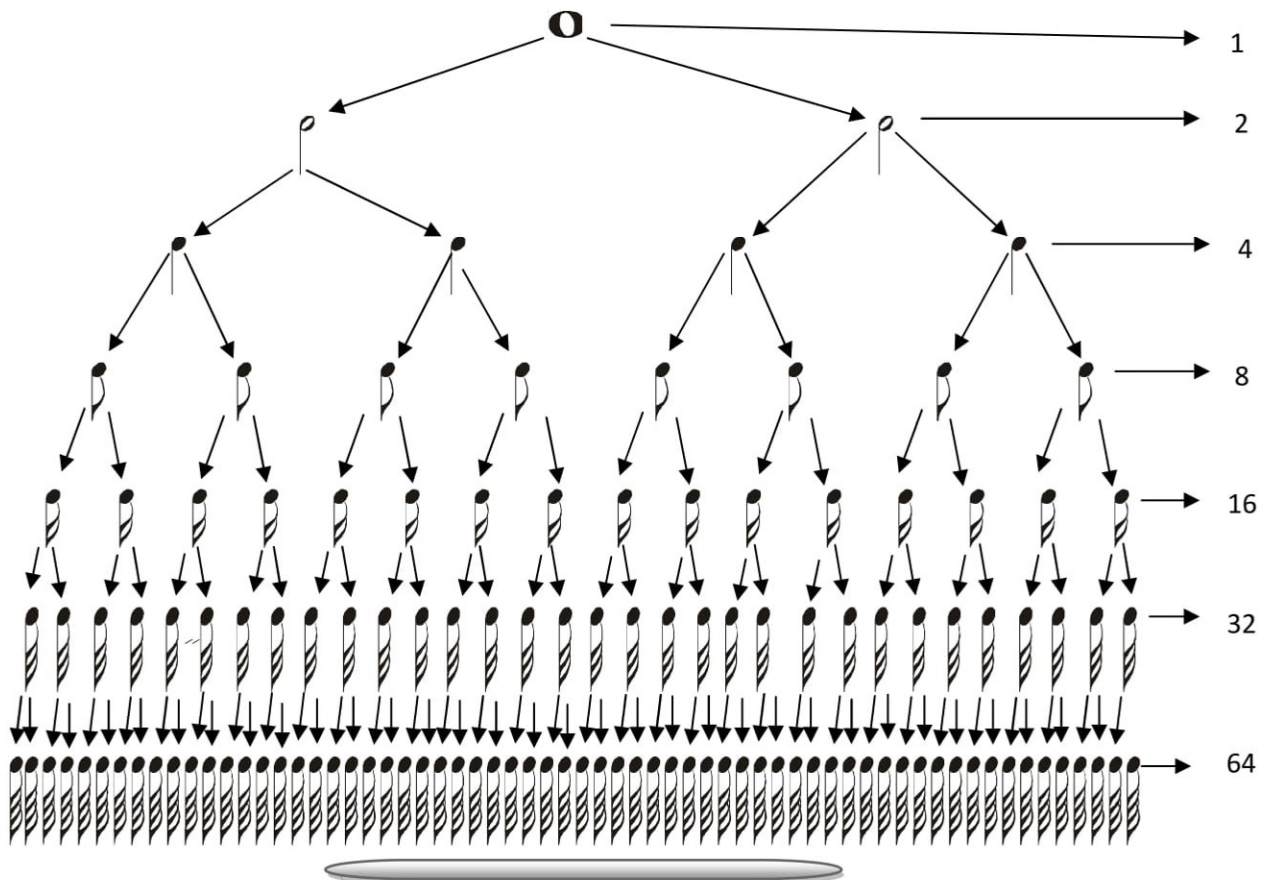
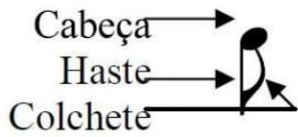
“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”

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

Medida que divide um trecho musical em partes iguais, agrupando e coordenando os seus valores.

Os Compassos podem ser **Simples; Compostos e/ou Mistos:**

- Binários (2 tempos);
- Ternários (3 tempos) e
- Quaternários (4 tempos).

Unidade de Compasso: é a quantidade de tempos existentes dentro de cada compasso e/ou a nota que sozinha irá preencher o valor do compasso.

Binário (2); Ternário(3) ou Quaternário(4)

Unidade de Tempo: é a figura que irá valer um tempo do **compasso.**

(1; 2; 4; 8; 16; 32 ou 64)

Compasso Simples: são binários, ternários ou quaternários (2, 3 ou 4) indicados na Unidade de Compasso.

Exemplos:

COMPASSO BINÁRIO:

UNIDADE DE COMPASSO

UNIDADE DE TEMPO

ou

Unidade de Compasso

Unidade de Tempo

Etc...



COMPASSO TERNÁRIO:



Ou

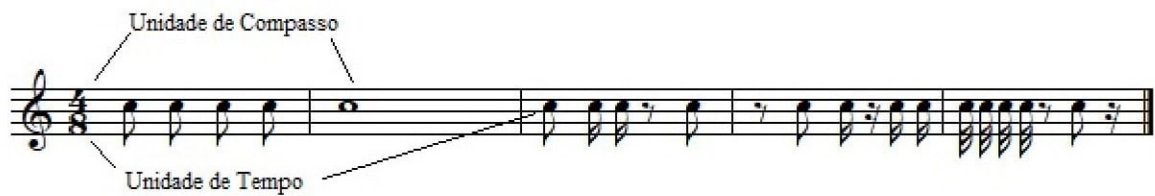


Etc...

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 different time signature. The staves are arranged vertically. The first staff is in 2/4 time, the second in 3/8, the third in 3/4, the fourth in 3/8, the fifth in 4/4, and the sixth in 4/8. Each staff is divided into five measures by vertical bar lines, providing a template for writing musical notation.



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

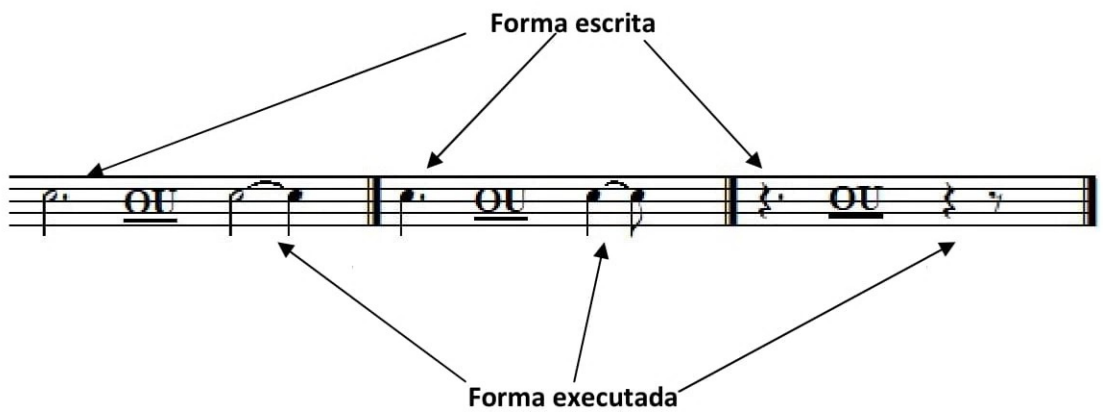
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

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

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

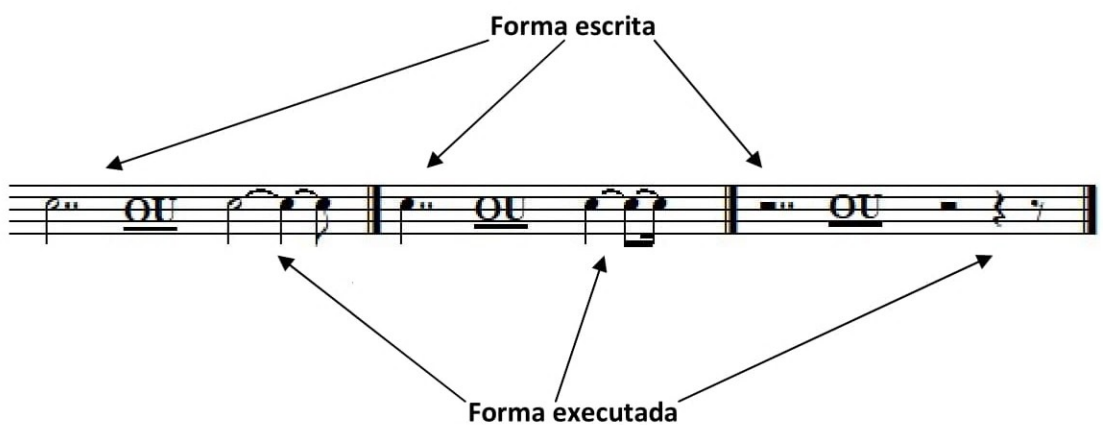
Ponto de aumento Simples: Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

Exemplo:



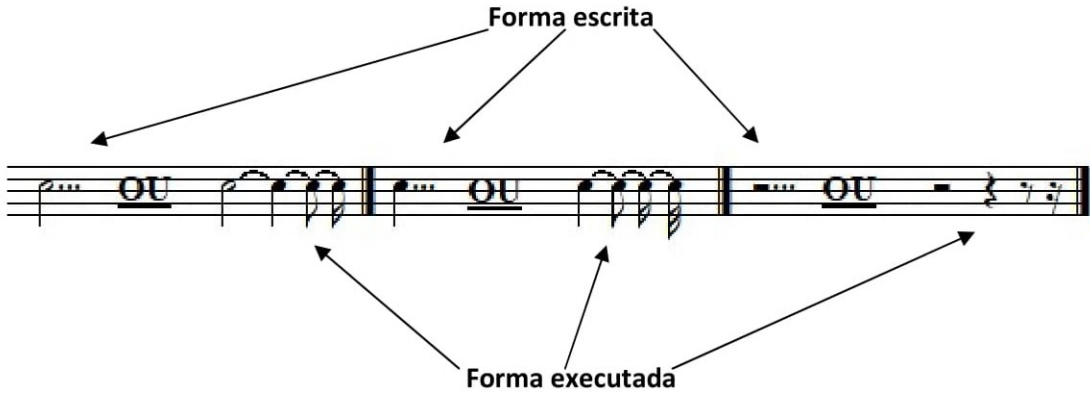
Ponto de aumento Duplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** e o segundo ponto aumenta mais a metade do valor do primeiro ponto.

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

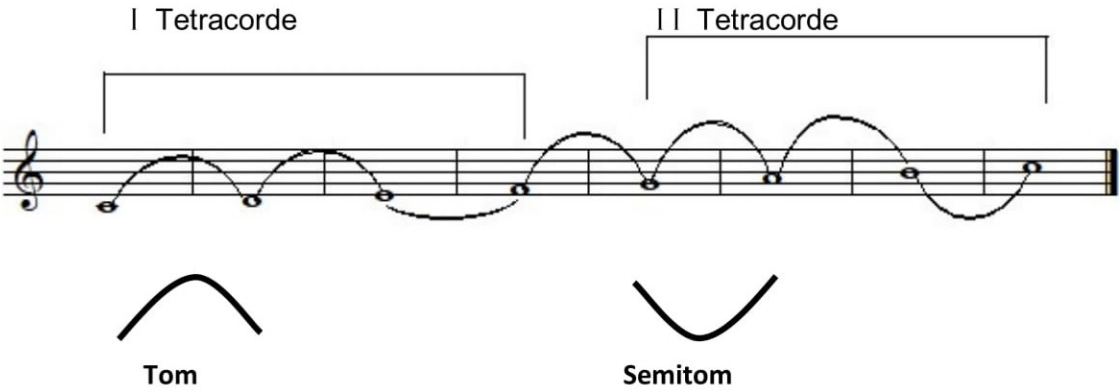


Escalas Maiores

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

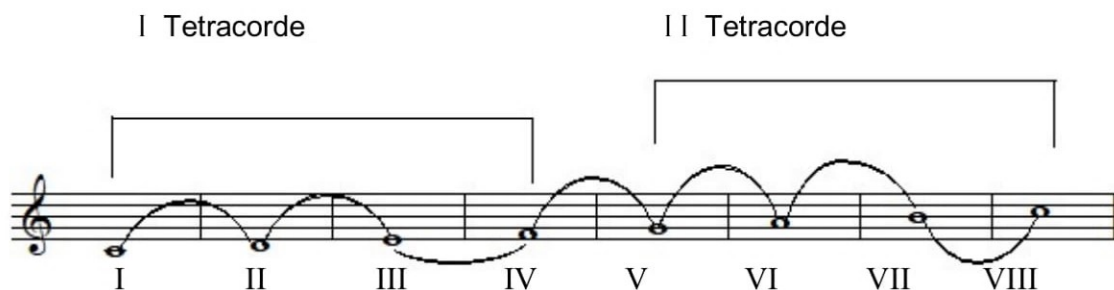


OBS: A partir da Escala de **Dó Maior**, originamos todas as outras escalas.



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.”

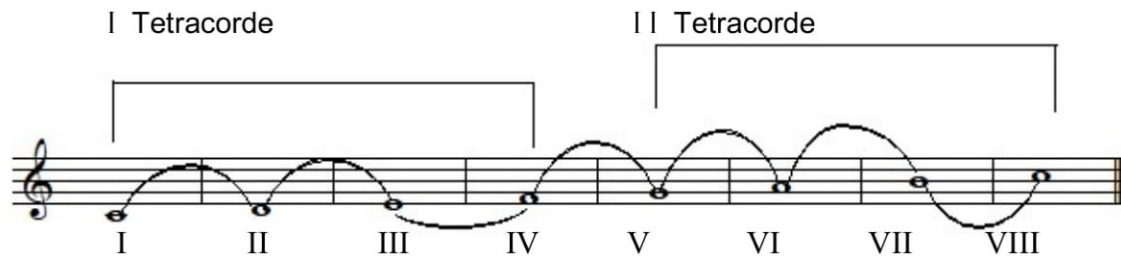
Ludwig van Beethoven.

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.

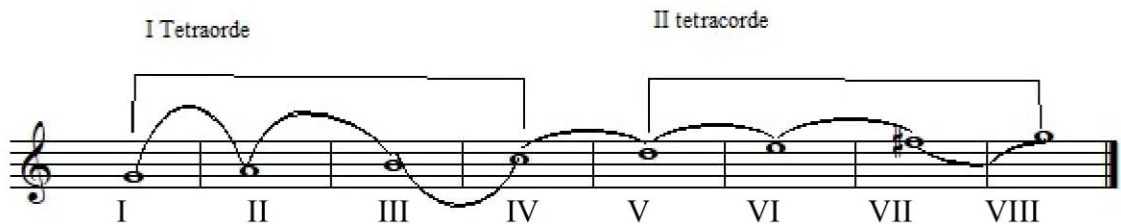
Exemplo:

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.

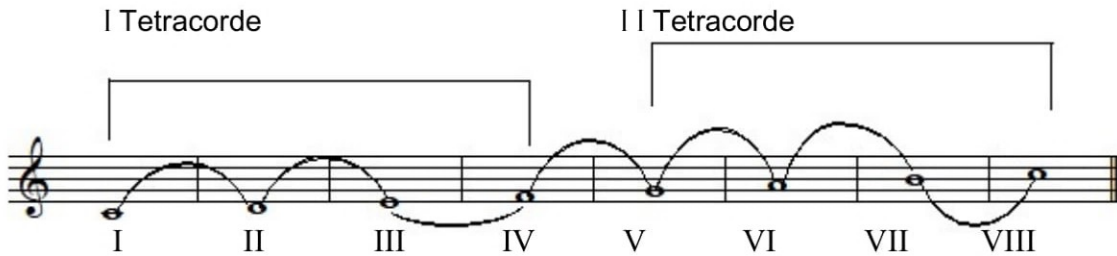
Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

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.

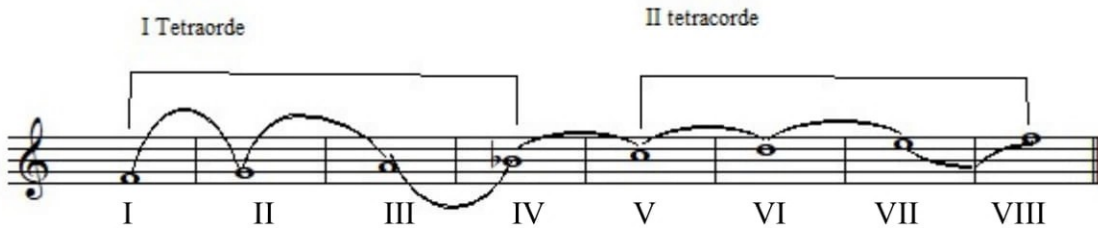
Exemplo:

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 #

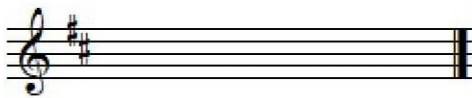
Dó Maior



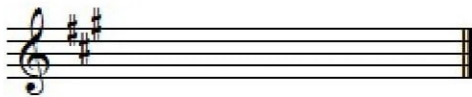
Sol Maior



Ré Maior



Lá Maior



Mi Maior



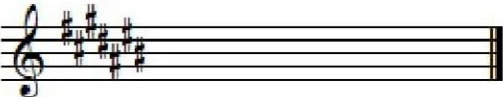
Si Maior



Fá # Maior

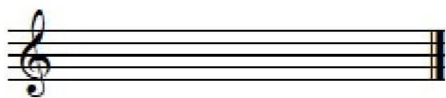


Dó # Maior

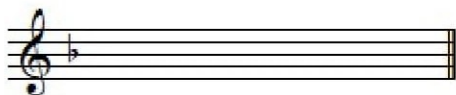


Formadas por Bemol b

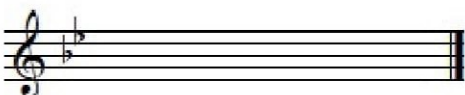
Dó Maior



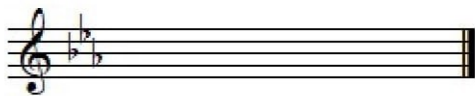
Fá Maior



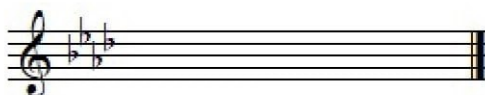
Sib Maior



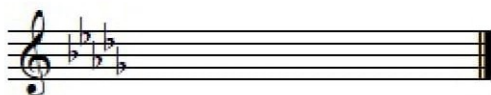
Mib Maior



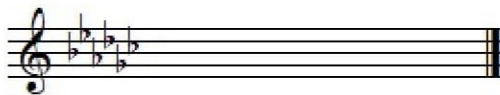
Láb Maior



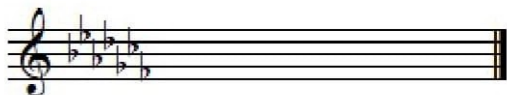
Réb Maior



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:

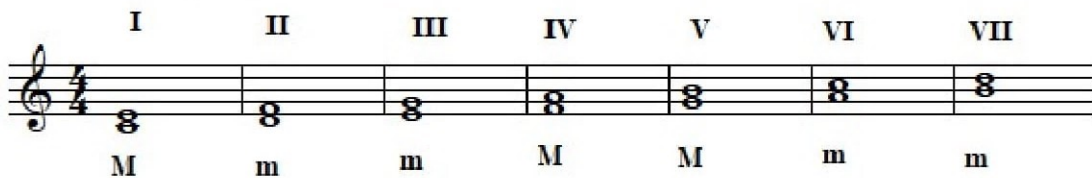
2ª Maior – I, II, IV, V e VI Graus

2ª menor – III e VII Graus

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

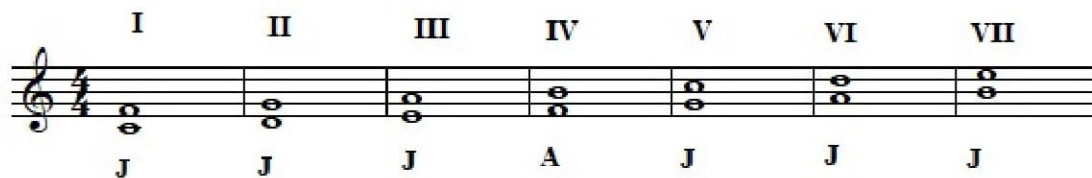
3ª Maior – I, IV e V Graus

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





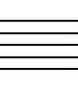




Intervalos nas Escalas menores Harmônicas:

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


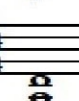



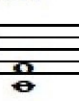
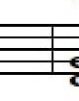
I	II	III	IV	V	VI	VII
M	m	M	M	m	A	m




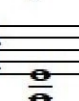


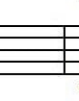
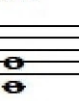
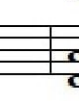
3ª Maiores – III, V e VI Graus
 3ª menores – I, II, IV e VII Graus

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




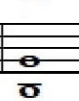

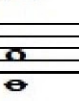
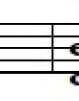
4ª Justas – I, II, III e V Graus
 4ª AUMENTADA – IV e VI Graus
 4ª diminuta – VII Grau

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

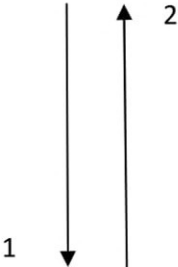
8ª Justas – Em todos os Graus

Marcação de Tempo dos Compassos

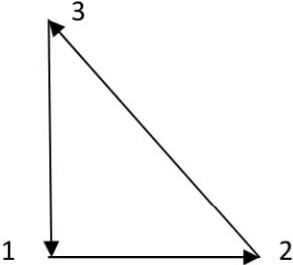
É a forma correta de marcação dos tempos dentro de um **compasso**.

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

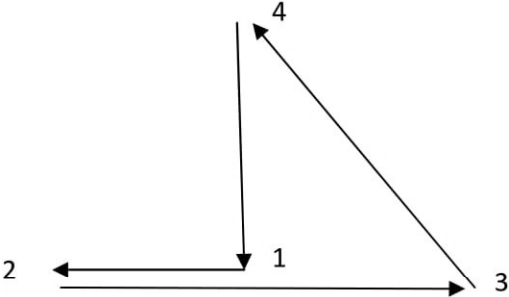
Compasso Binário



Compasso Ternário



Compasso Quaternário



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



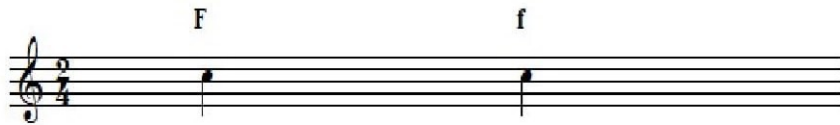
Acento Métrico

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

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

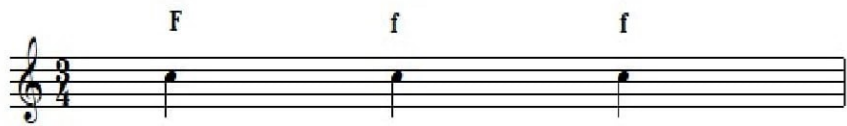


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



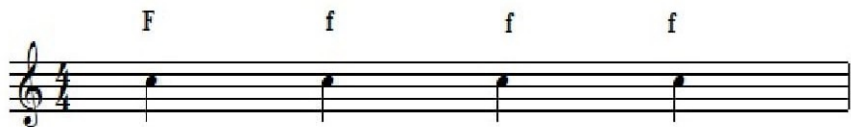
Compassos Quaternários:

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



Semitons CROMÁTICOS e DIATÔNICOS

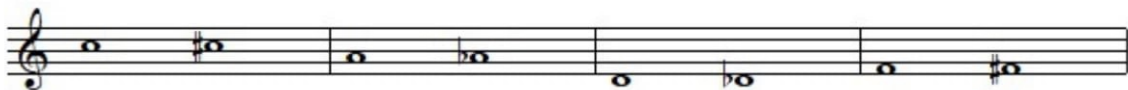
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

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

Clarinete

Sergio Wolf Francisco
Professor e Maestro
OMBPR 11.170

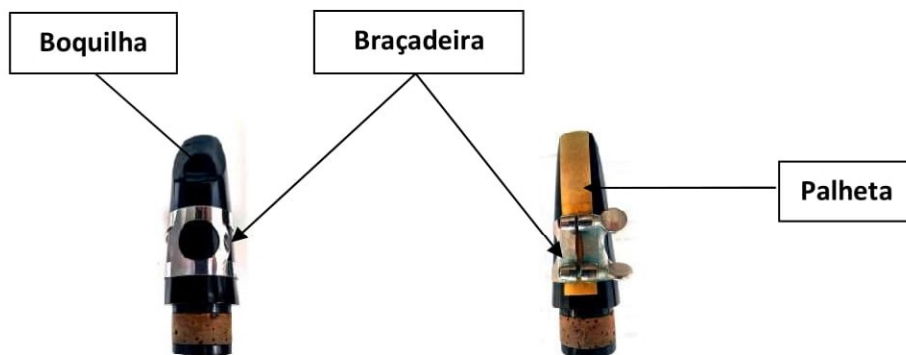
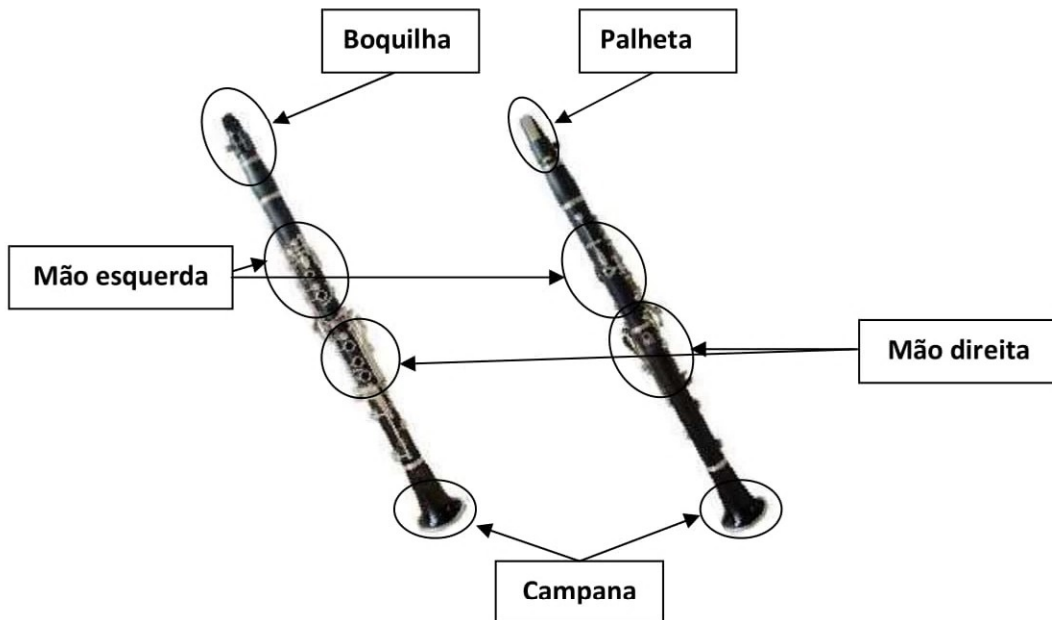
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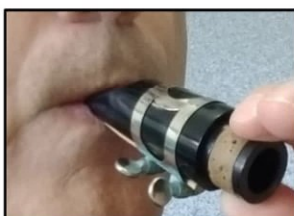
Clarinete

Conhecendo mais sobre o seu instrumento.

Contém 17 chaves e 6 anéis.



Posição correta dos lábios na Boquilha



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, all in treble clef. The first three staves feature a sequence of eighth notes, alternating between a major and a minor scale. The fourth staff begins with the instruction "1ª VEZ LIGATO, 2ª VEZ STACATO" and contains a melodic line with various intervals and accidentals. The fifth through eighth staves continue with similar melodic exercises, including chromatic runs and intervals. The ninth and tenth staves conclude the exercises with simple melodic phrases and rests.

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

Musical staff for exercise 08, showing five notes with accents above them.

Clave de Sol
dá o nome às linhas

DÓ RÉ MI FÁ SOL

Retornello: retorno

09

Musical staff for exercise 09, showing a sequence of notes.

10

Musical staff for exercise 10, showing a sequence of notes.

Musical staff for exercise 10, showing a sequence of notes.

11

Musical staff for exercise 11, showing a sequence of notes.

Musical staff for exercise 11, showing a sequence of notes.

Musical staff for exercise 11, showing a sequence of notes.

Figuras de mínima
que valem
dois tempos cada.

12

4/4 C

13

C

14

C

Figuras de semínimas
que vale 1 tempo cada

15 |

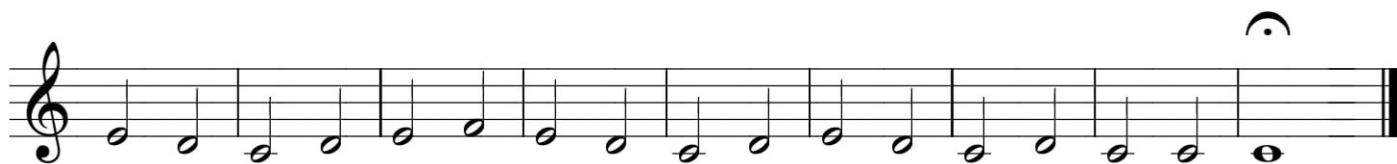
16

17

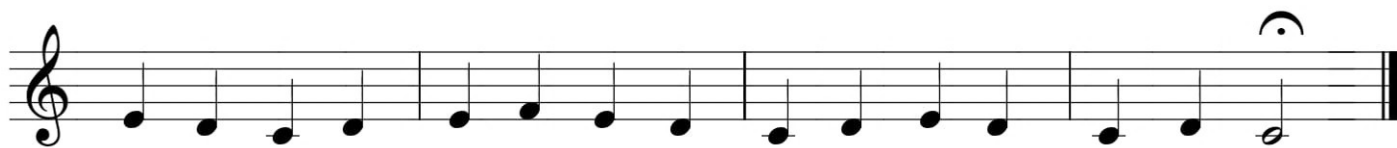
18

19

20



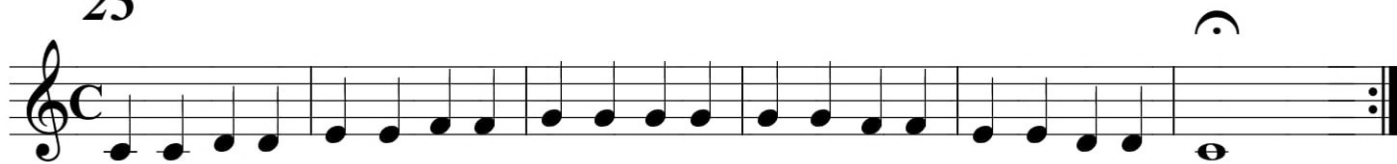
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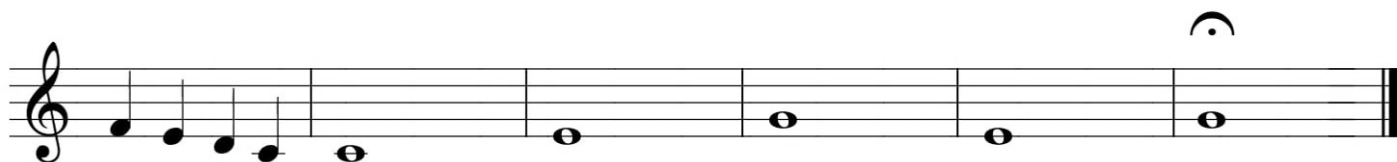
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23



24



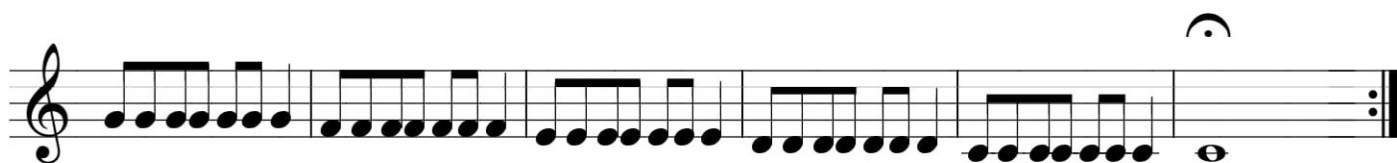
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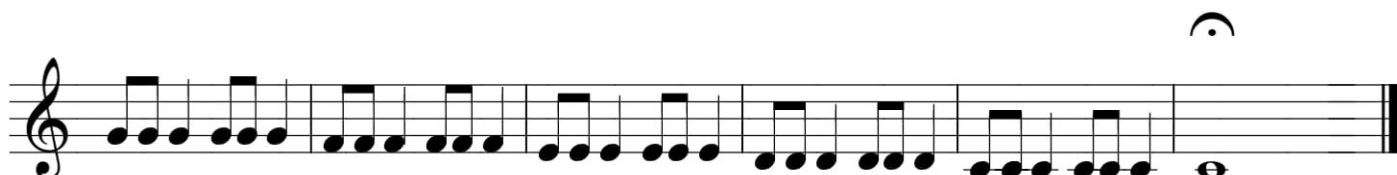
Figura de Colcheia que vale 1/2 tempo cada

Barra de tempo

26



27



28



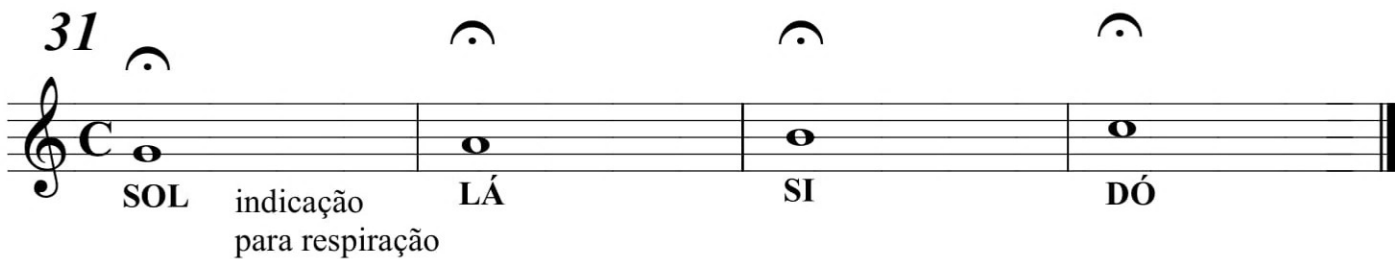
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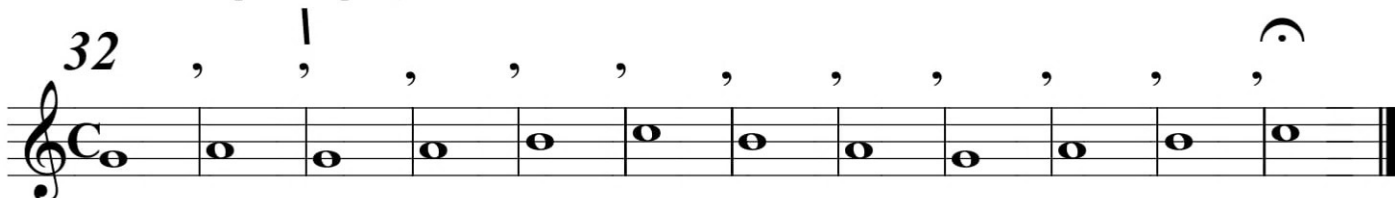
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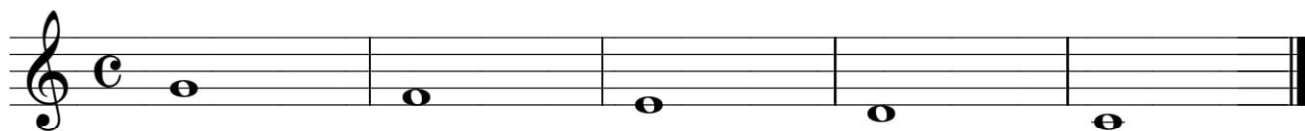
31



32



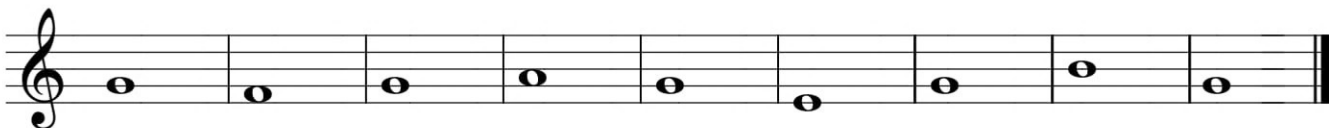
33



33 - A



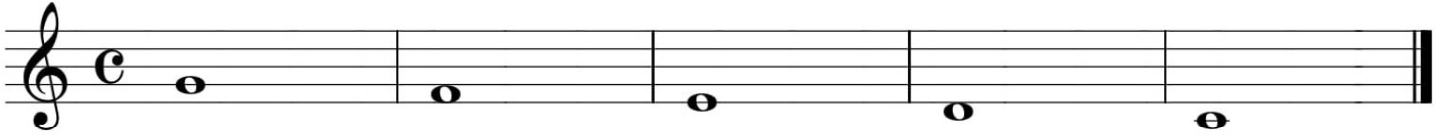
34



35



35-A



35-B



35-C



35-D



36

Musical notation for exercise 36, measures 1-6. The exercise is in C major and common time. It consists of a sequence of eighth and quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final measure contains a whole note C4 with a fermata above it.

37

Musical notation for exercise 37, measures 1-6. The exercise is in C major and common time. It consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final measure contains a whole note C4 with a fermata above it.

39

Musical notation for exercise 39, measures 1-6. The exercise is in C major and common time. It consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The final measure contains a whole note C4 with a fermata above it.

40

Exercise 40 consists of two staves of music in common time (C). The first staff contains four measures of eighth-note patterns: the first two measures are ascending eighth notes, and the last two are descending eighth notes. The second staff contains four measures: the first three are eighth-note patterns, and the fourth is a whole note with a fermata above it.

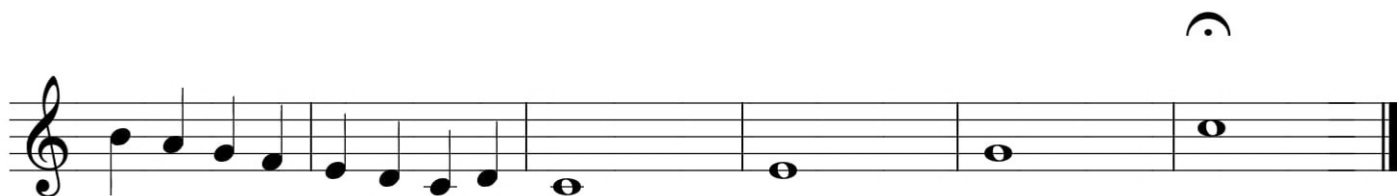
41

Exercise 41 consists of two staves of music in common time (C). The first staff contains five measures of eighth-note patterns: the first two are ascending eighth notes, and the last three are descending eighth notes. The second staff contains five measures: the first four are eighth-note patterns, and the fifth is a whole note with a fermata above it.

42

Exercise 42 consists of two staves of music in common time (C). The first staff contains four measures of eighth-note patterns: the first two are ascending eighth notes, and the last two are descending eighth notes. The second staff contains four measures: the first three are eighth-note patterns, and the fourth is a whole note with a fermata above it.

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 eighth and sixteenth notes, with some beamed pairs. The second and third staves continue the melodic line. The fourth staff concludes with a final note and a fermata symbol above it.

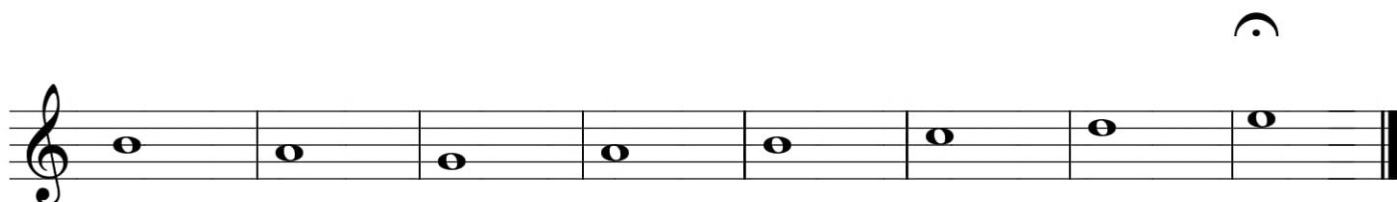
46

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 consists of eighth and sixteenth notes, with some beamed pairs. The second and third staves continue the melodic line. The fourth staff concludes with a final note and a fermata symbol above it.

47



48



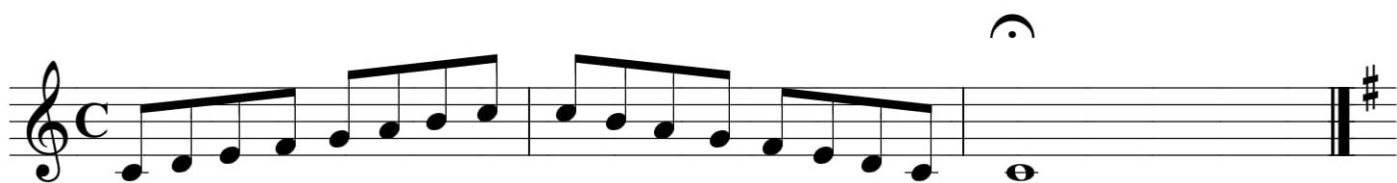
49

SEMICOLCHEIAS 1/4 TEMOS CADA

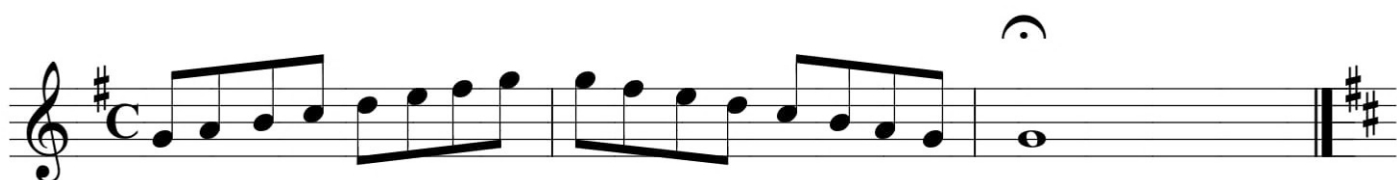
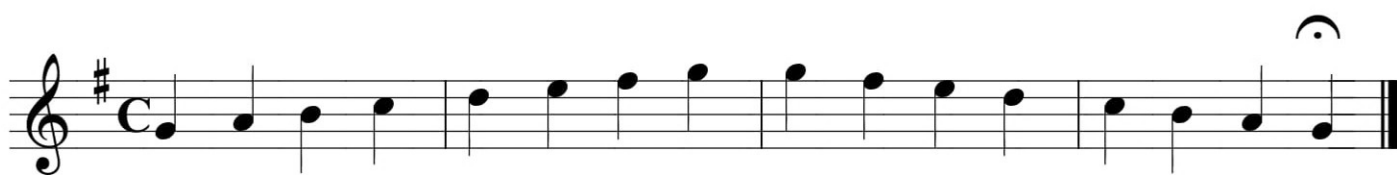
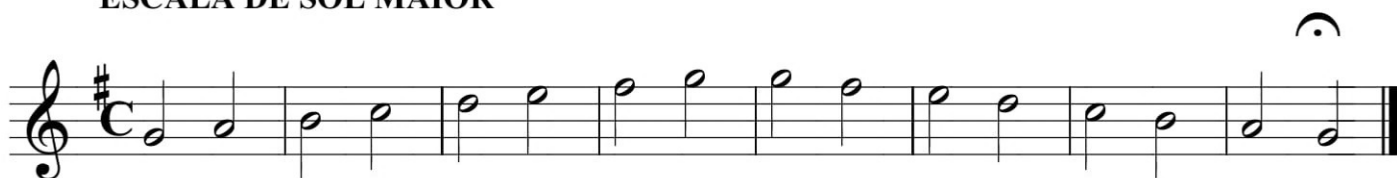
PAUSA DE SEMÍNIMA DE 1 TEMPO



ESCALA DE DÓ MAIOR



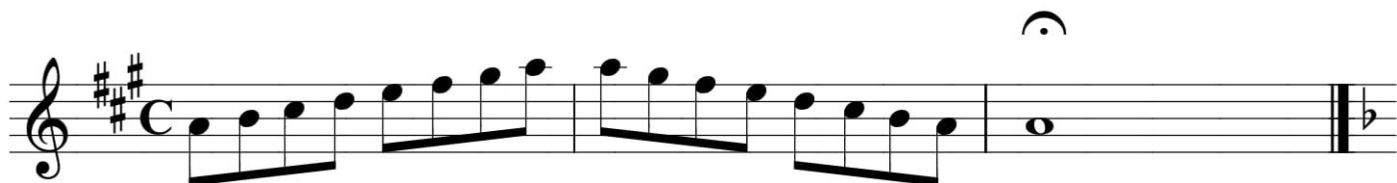
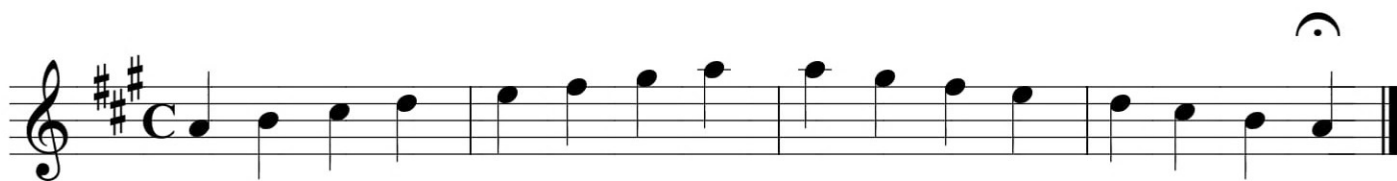
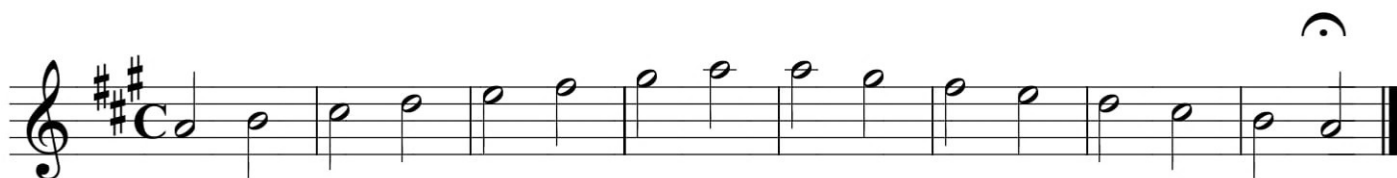
ESCALA DE SOL MAIOR



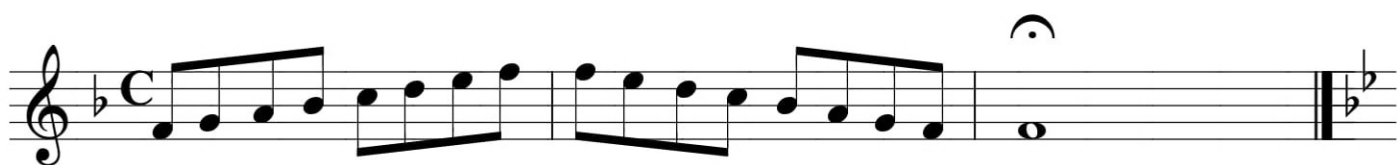
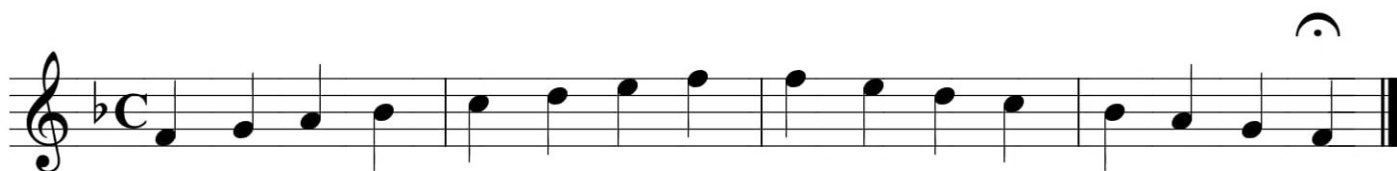
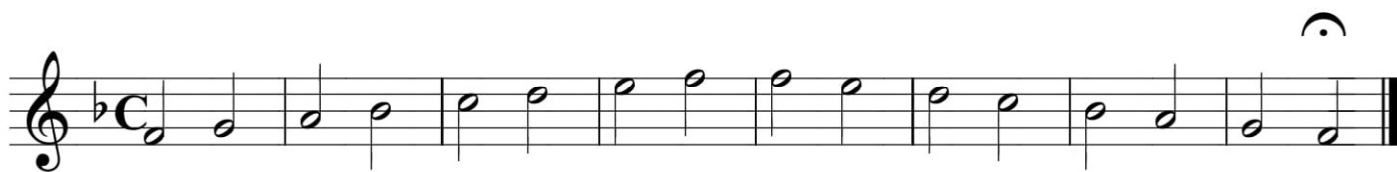
ESCALA DE RÉ MAIOR



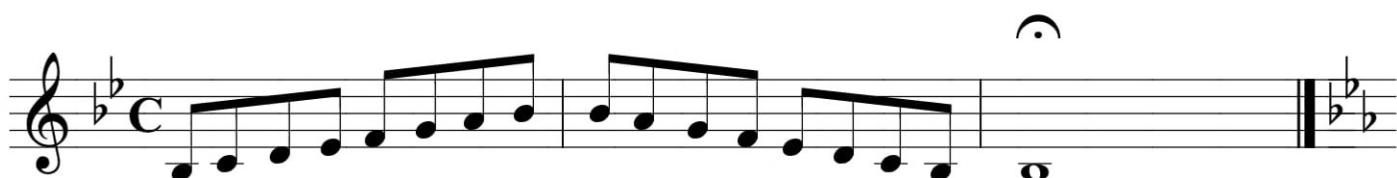
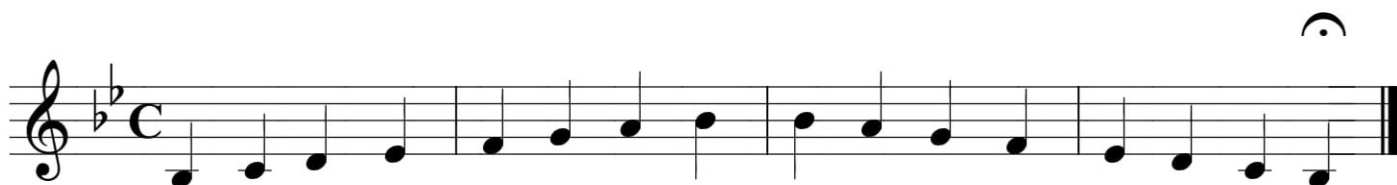
ESCALA DE LÁ MAIOR



ESCALA DE FÁ MAIOR



ESCALA DE SI BEMOL MAIOR



ESCALA DE MI BEMOL MAIOR

The first three staves of music show the scale of E-flat major. The first staff contains the ascending scale: E-flat, F, G, A-flat, B-flat, C, D, E-flat. The second staff contains the descending scale: E-flat, D, C, B-flat, A-flat, G, F, E-flat. The third staff contains a chromatic scale: E-flat, E, F, F-sharp, G, G-flat, A, A-flat, B, B-flat, C, C-sharp, D, D-flat, E, E-flat.

ESCALA CROMÁTICA

The next four staves of music show the chromatic scale. The first staff contains the ascending chromatic scale: C, C-sharp, D, D-flat, E, E-sharp, F, F-flat, G, G-sharp, A, A-flat, B, B-sharp, C. The second staff contains the descending chromatic scale: C, B, B-flat, A, A-sharp, G, G-flat, F, F-sharp, E, E-flat, D, D-sharp, C. The third staff contains the ascending chromatic scale: C, C-sharp, D, D-flat, E, E-sharp, F, F-flat, G, G-sharp, A, A-flat, B, B-sharp, C. The fourth staff contains the descending chromatic scale: C, B, B-flat, A, A-sharp, G, G-flat, F, F-sharp, E, E-flat, D, D-sharp, C.

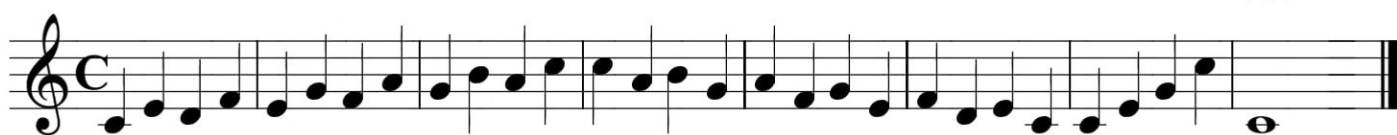
50



51



52



53



54



55

56

57

58

59

60

61

FÁ MAIOR

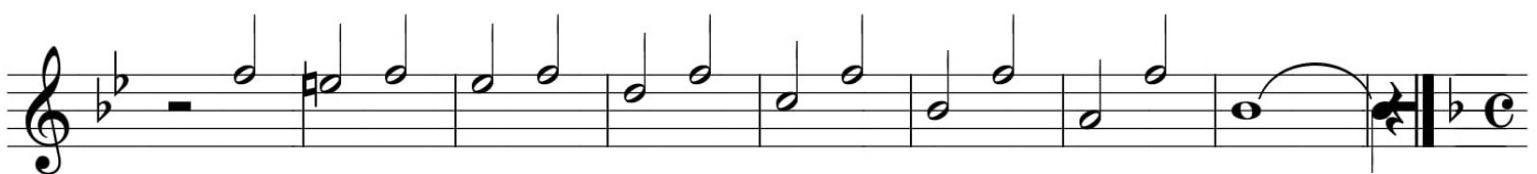
SOL MAIOR

SI BEMOL MAIOR

DÓ MAIOR

RÉ MAIOR

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 various intervals, including eighth and sixteenth notes, and rests. The second staff continues the melody with similar rhythmic patterns and includes some chromaticism. The third staff concludes the exercise with a double bar line and a sharp sign, indicating the end of the piece.

65

Exercise 65 consists of two staves of music in C major. The first staff begins with a treble clef and a common time signature (C). The melody is composed of quarter and eighth notes, moving in a stepwise fashion. The second staff continues the exercise, ending with a double bar line and a 4/4 time signature.

66

Exercise 66 consists of three staves of music in B-flat major. The first staff begins with a treble clef and a 4/4 time signature. The melody is primarily composed of eighth notes. The second staff continues the exercise, featuring a chromatic descent. The third staff concludes the exercise with a double bar line and a common time signature (C).

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, moving in a stepwise fashion across the staff. 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 time signature change to 4/4.

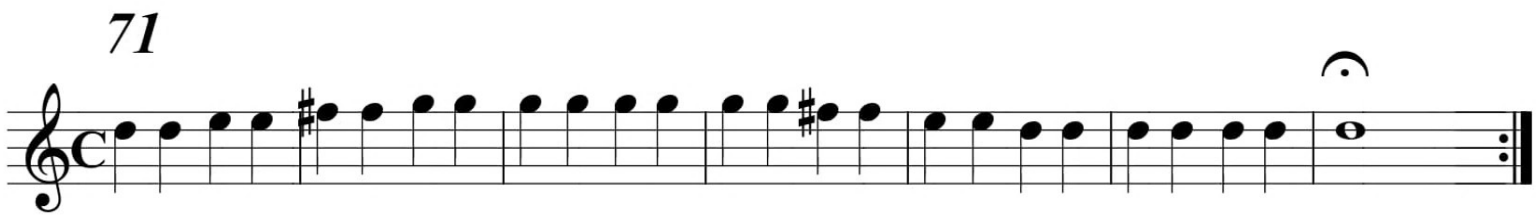
68

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.

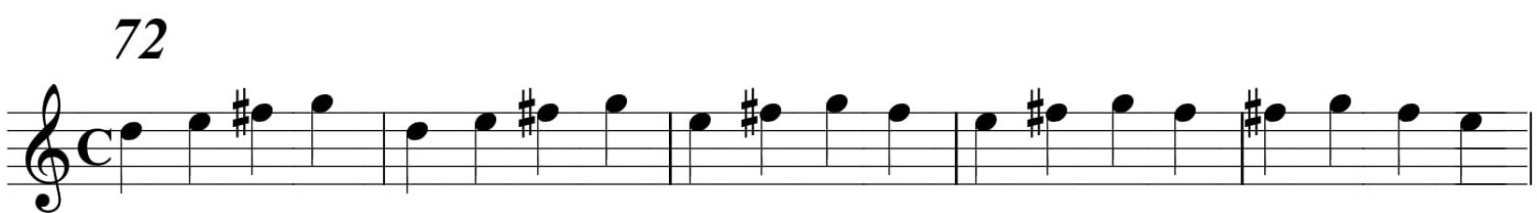
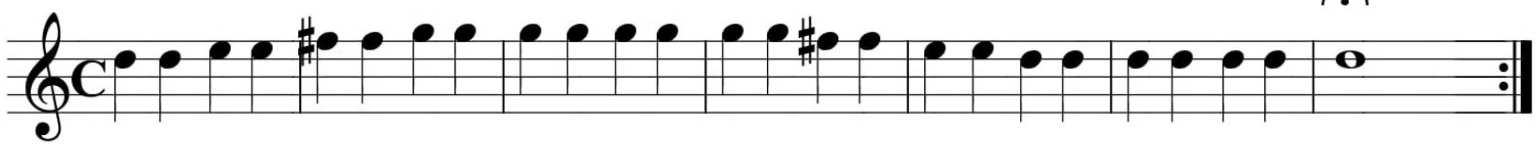
69



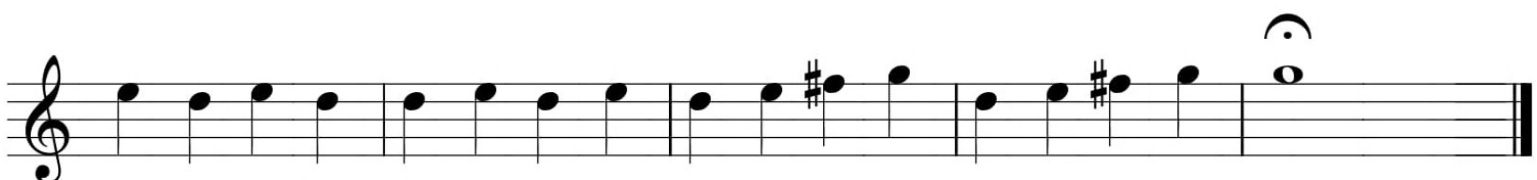
70



71



72



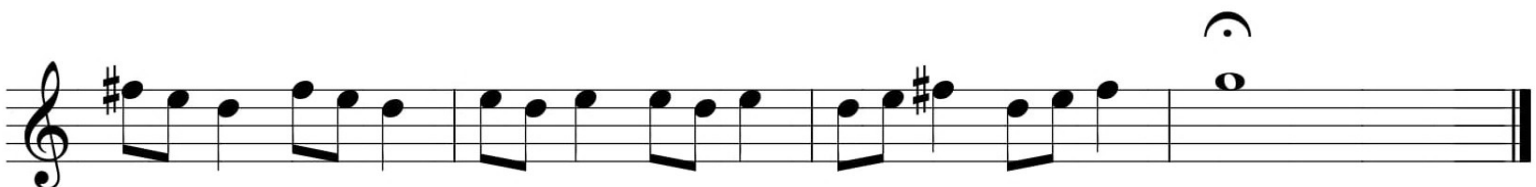
73



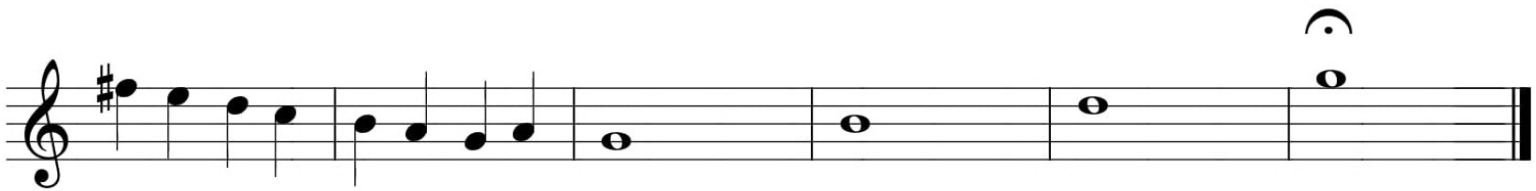
74



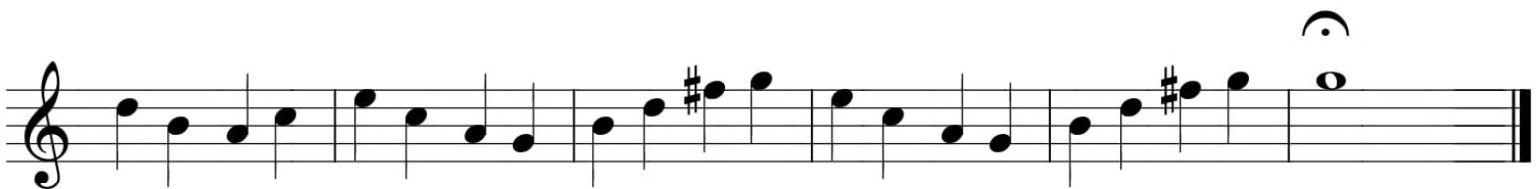
75



76



77



78

Exercise 78 is written on three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some slurs. The second staff continues the melody with similar rhythmic patterns. The third staff concludes the exercise with a final note and a fermata.

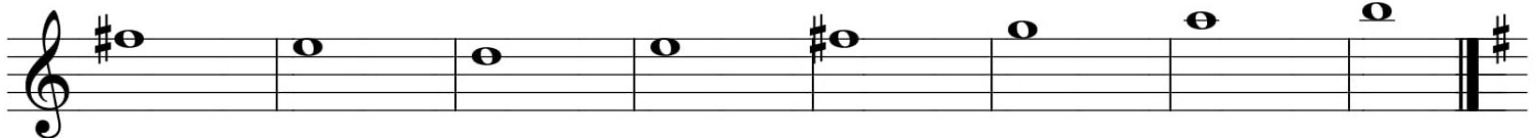
79

Exercise 79 is written on five staves of music. The first staff begins with a treble clef and a common time signature (C). The melody is composed of eighth and sixteenth notes. The second and third staves continue the melodic line. The fourth staff features a series of slurs over eighth notes. The fifth staff concludes the exercise with a final note and a fermata.

80



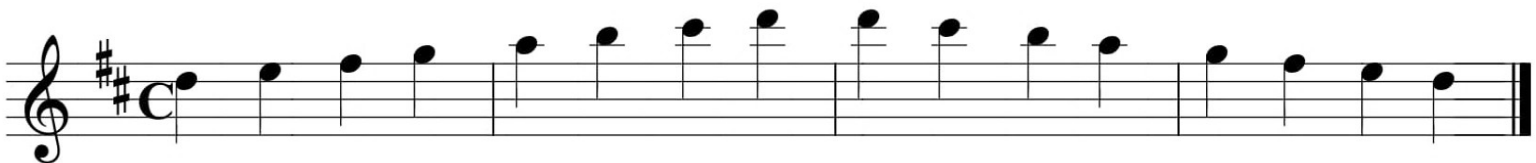
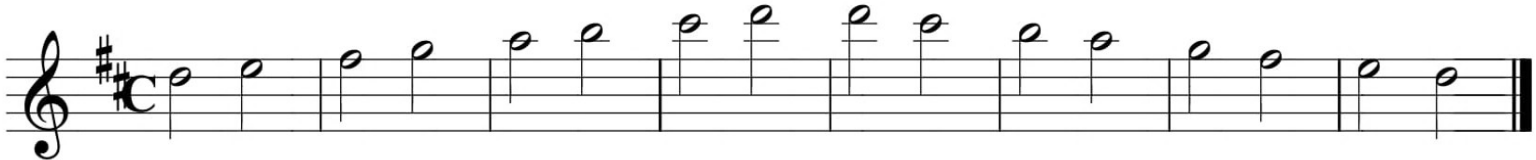
81



ESCALA DE SOL MAIOR



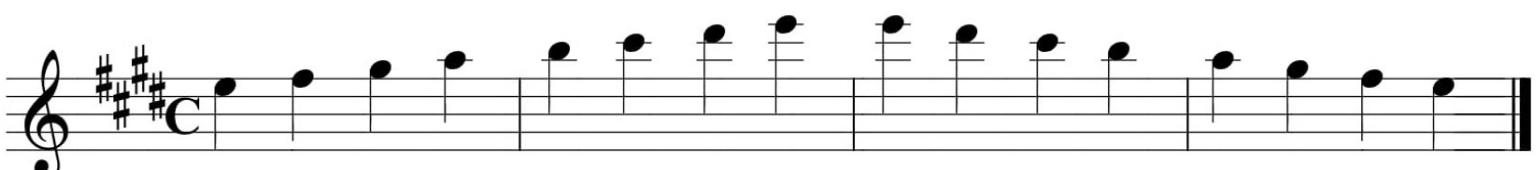
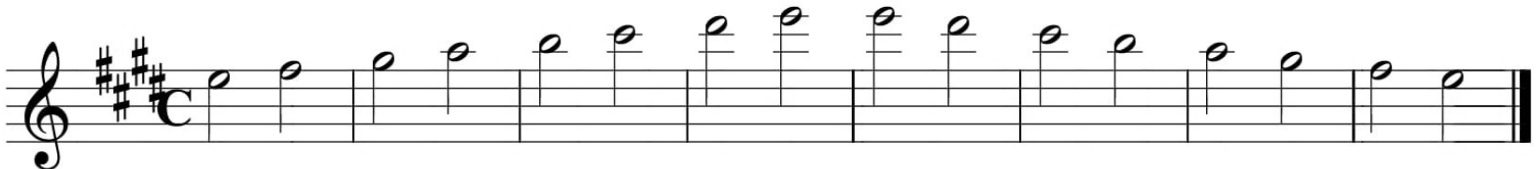
ESCALA DE RÉ MAIOR



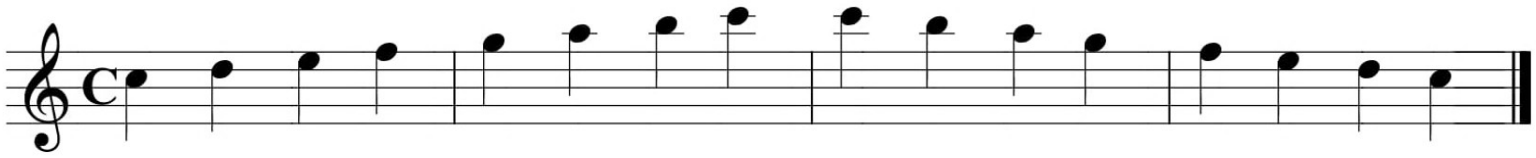
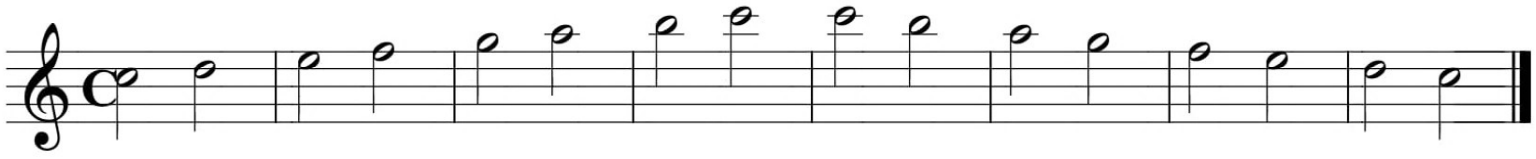
ESCALA DE LÁ MAIOR



ESCALA DE MI MAIOR



ESCALA DE DÓ MAIOR



ESCALA DE FÁ MAIOR



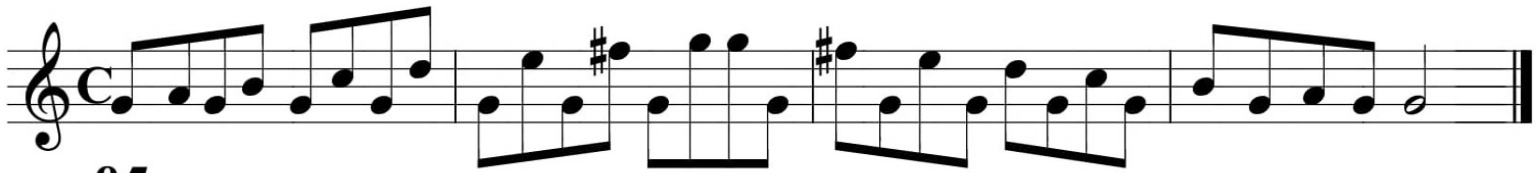
ESCALA DE SI BEMOL MAIOR

ESCALA CROMÁTICA

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, F#4, E4, D4, 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, F#4, E4, D4, 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, F#4, E4, D4, followed by a third repeat sign. Each staff features a slur over the notes and repeat signs at the end of each phrase.

89

Exercise 89 consists of four 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, F#4, E4, D4, 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, F#4, E4, D4, 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, F#4, E4, D4, 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, F#4, E4, D4, followed by a third repeat sign. Each staff features a slur over the notes and repeat signs at the end of each phrase.

90

First system of musical notation for exercise 90. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody is composed of eighth notes, with the first four notes grouped by a slur and the last four notes grouped by another slur. There are two fermatas above the final notes of each group. Below the staff, dynamic markings are indicated with slurs: *p* (piano) for the first group, *f* (forte) for the second group, *p* (piano) for the third group, and *p* (piano) for the fourth group.

Second system of musical notation for exercise 90. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody continues from the first system, with the first four notes grouped by a slur and the last four notes grouped by another slur. There are two fermatas above the final notes of each group. Below the staff, dynamic markings are indicated with slurs: *p* (piano) for the first group, *f* (forte) for the second group, *p* (piano) for the third group, and *p* (piano) for the fourth group. The system concludes with a double bar line and a key signature change to one flat (Bb).

91

First system of musical notation for exercise 91. It consists of a single staff in treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth notes, with a slur over the first four notes and a fermata above the final note. A double bar line follows, and the key signature changes to one sharp (F#). The melody continues with a slur over the next four notes and a fermata above the final note.

Second system of musical notation for exercise 91. It consists of a single staff in treble clef with a key signature of two flats (Bb, Eb). The melody is composed of eighth notes, with a slur over the first four notes and a fermata above the final note. A double bar line follows, and the key signature changes to three sharps (F#, C#, G#). The melody continues with a slur over the next four notes and a fermata above the final note.

Third system of musical notation for exercise 91. It consists of a single staff in treble clef with a key signature of two flats (Bb, Eb). The melody is composed of eighth notes, with a slur over the first four notes and a fermata above the final note. A double bar line follows, and the key signature changes to three sharps (F#, C#, G#). The melody continues with a slur over the next four notes and a fermata above the final note.

Fourth system of musical notation for exercise 91. It consists of a single staff in treble clef with a key signature of one sharp (F#). The melody is composed of eighth notes, with a slur over the first four notes and a fermata above the final note. A double bar line follows, and the key signature changes to one sharp (F#). The melody continues with a slur over the next four notes and a fermata above the final note. The system concludes with a double bar line and a time signature change to 4/4.

92

STACATO

A

Exercise A consists of two staves of music in 4/4 time. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The music is written in treble clef and features a series of eighth and sixteenth notes, primarily moving in an ascending and then descending pattern. The exercise concludes with a double bar line and a 2/4 time signature change.

B

Exercise B consists of two staves of music in 2/4 time. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The music is written in treble clef and features a series of eighth and sixteenth notes, primarily moving in an ascending and then descending pattern. The exercise concludes with a double bar line and a common time signature change.

C

Exercise C consists of two staves of music in common time. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The music is written in treble clef and features a series of eighth and sixteenth notes, primarily moving in an ascending and then descending pattern. The exercise concludes with a double bar line and a 4/4 time signature change.

D

Exercise D consists of two staves of music in 4/4 time. The first staff contains measures 1 through 7, and the second staff contains measures 8 through 14. The music is written in treble clef and features a series of eighth and sixteenth notes, primarily moving in an ascending and then descending pattern. The exercise concludes with a double bar line and a 2/4 time signature change.

This block contains the final six measures of exercise D, written on a single staff in 2/4 time. It continues the eighth and sixteenth note patterns from the previous staff, ending with a double bar line.

93

A

Musical notation for exercise A, consisting of six staves in 2/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, and rests. The exercise concludes with a double bar line and a 3/4 time signature.

B

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

94

A

B

C

95 - A

B

C

C

96

Exercise 96 consists of two staves of music in G major (one flat) and common time (C). The first staff contains four measures of eighth-note patterns: a quarter rest followed by eighth notes G-A-B-A-G, G-A-B-A-G, G-A-B-A-G, and G-A-B-A-G. The second staff contains four measures of eighth-note patterns: eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, and eighth notes G-A-B-A-G. The exercise concludes with a double bar line and a 2/4 time signature.

97

Exercise 97 consists of two staves of music in G major (one flat) and 2/4 time. The first staff contains four measures: eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, and eighth notes G-A-B-A-G. The second staff contains four measures: eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, and eighth notes G-A-B-A-G. The exercise concludes with a double bar line and a common time signature (C).

98

Exercise 98 consists of two staves of music in G major (one flat) and common time (C). The first staff contains four measures of eighth-note patterns: eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, and eighth notes G-A-B-A-G. The second staff contains four measures of eighth-note patterns: eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, eighth notes G-A-B-A-G, and eighth notes G-A-B-A-G. The exercise concludes with a double bar line and a 4/4 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.

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.

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. The second and third staves continue the sequence and end with a double bar line and a 4/4 time signature.

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 consists of eight staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line. The first two staves feature eighth-note patterns with staccato articulation, indicated by a horizontal line and the word 'Stacatto' below the second staff. The third and fourth staves contain sixteenth-note patterns, also with staccato articulation. The fifth and sixth staves continue with sixteenth-note patterns. The seventh and eighth staves conclude the exercise with eighth-note patterns and a final whole note chord.

105

EXERCÍCIOS COM SEMICOLCHEIAS

The image displays a musical exercise for clarinet, consisting of seven staves of music. Each staff begins with a treble clef. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with Semicolcheias). The notation includes various rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and dotted rhythms, all marked with a semicolcheia symbol (a vertical line with a hook). The exercise progresses through different melodic and rhythmic challenges, ending with a final whole note on a low pitch.

106

The image displays a musical exercise numbered 106, consisting of seven staves of music. The notation is written on a single treble clef staff. The exercise begins with a series of eighth-note patterns, including slurs and accents. The first staff contains four measures. The second staff contains four measures. The third staff contains four measures. The fourth staff contains four measures, including a measure with a fermata. 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 exercise is a technical study of eighth-note articulation and phrasing.

107

EXERCÍCIOS COM QUIÁLTERAS

The exercise consists of six staves of music, each containing a series of triplet exercises. The first staff has four measures of eighth-note triplets ascending and two measures of eighth-note triplets descending. The second staff has six measures of eighth-note triplets, alternating between ascending and descending. The third staff has six measures of eighth-note triplets, alternating between ascending and descending. The fourth staff has four measures of eighth-note triplets ascending and four measures of eighth-note triplets descending. The fifth staff has four measures of eighth-note triplets ascending and four measures of eighth-note triplets descending. The sixth staff has four measures of eighth-note triplets ascending, four measures of eighth-note triplets descending, and ends with a double bar line and a key signature change to two sharps (F# and C#).

108

STACCATO

The musical score consists of eight staves of music in treble clef, with a key signature of two sharps (F# and C#). The piece is marked 'STACCATO'. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The music is written in a rhythmic pattern of eighth and sixteenth notes. The second staff includes a horizontal line with the word 'Stacatto' underneath it, indicating the articulation for the following notes. The subsequent staves continue the melodic and rhythmic development of the exercise, ending with a final note and a double bar line.

109

EXERCÍCIOS COM SEMICOLCHEIAS

The image displays a musical exercise for clarinet, consisting of seven staves of music. The key signature is G minor (one flat) and the time signature is 2/4. The exercise is titled "EXERCÍCIOS COM SEMICOLCHEIAS" (Exercises with semicolcheias). The notation includes various rhythmic patterns, such as eighth-note runs, sixteenth-note passages, and dotted rhythms, all marked with a semicolcheia (a vertical line with a hook) to indicate a specific articulation. The exercise concludes with a final double bar line and a common time signature.

110

LIGADURAS

The musical score for exercise 110, titled "LIGADURAS", is written for a single melodic line 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 large slur over the first six measures. The subsequent staves continue the exercise with various rhythmic patterns and slurs, including eighth and sixteenth notes, and ending with a double bar line.

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 continuous eighth-note triplets. The second staff contains eight measures of continuous eighth-note triplets. The third staff contains eight measures of continuous 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 for section A. The first staff is in 3/4 time and contains four measures of eighth-note patterns. The second staff continues the pattern with four measures, ending with a double bar line.

B

Three staves of musical notation for section B. The first staff is in 3/4 time and contains four measures. The second and third staves continue the pattern with four measures each, ending with a double bar line.

Two staves of musical notation for section B. The first staff is in 2/4 time and contains five measures. The second staff continues the pattern with four measures, ending with a double bar line.

D

Three staves of musical notation for section D. The first staff is in 3/4 time and contains five measures. The second and third staves continue the pattern with 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 2/4 time signature, followed by a sequence of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns, 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. The first staff begins with a treble clef and a 2/4 time signature, followed by a sequence of eighth and sixteenth notes. The second and third staves continue the melody with similar rhythmic patterns, ending with a double bar line.



119 - A



1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

120 - A



121 - A



122 - A



B



123 - A



124 - A



125



126



127 - A

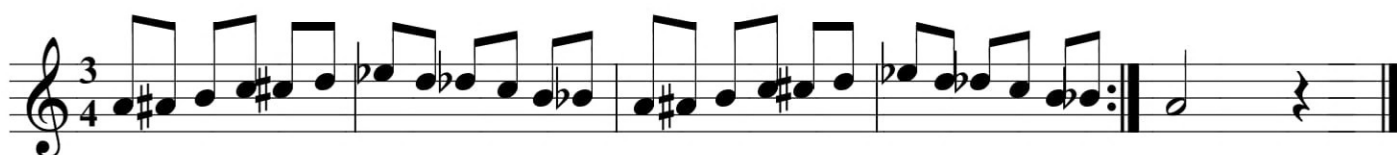




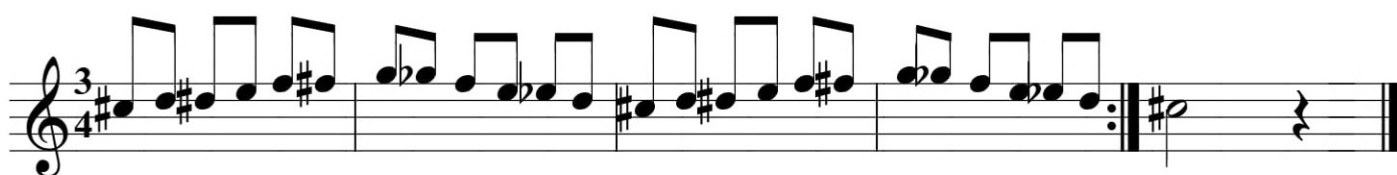
128



129 - A



130 - A



ESCALA DE DÓ MAIOR



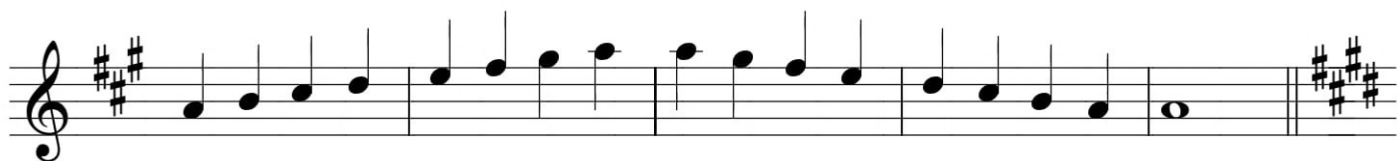
ESCALA DE SOL MAIOR



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



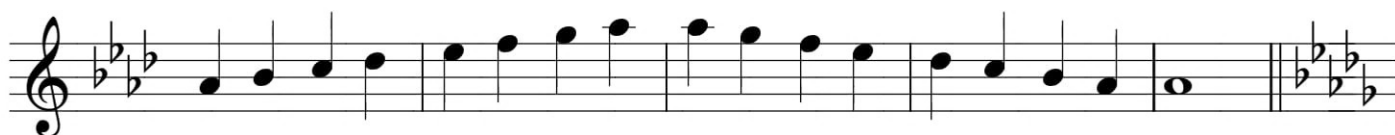
ESCALA DE SIb MAIOR



ESCALA DE MIb MAIOR



ESCALA DE LÁb MAIOR



ESCALA DE RÉb MAIOR



ESCALA DE SOLb MAIOR



ESCALA DE DÓb MAIOR



INTERVALOS DE 3ª



INTERVALOS DE 4ª



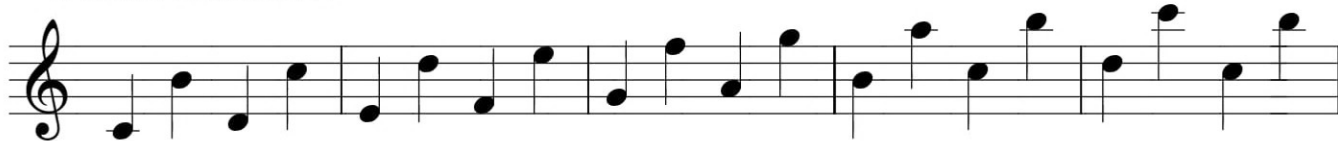
INTERVALOS DE 5ª



INTERVALOS DE 6ª



INTERVALOS DE 7ª

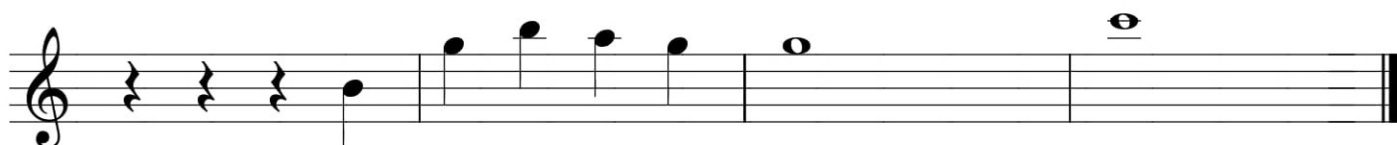
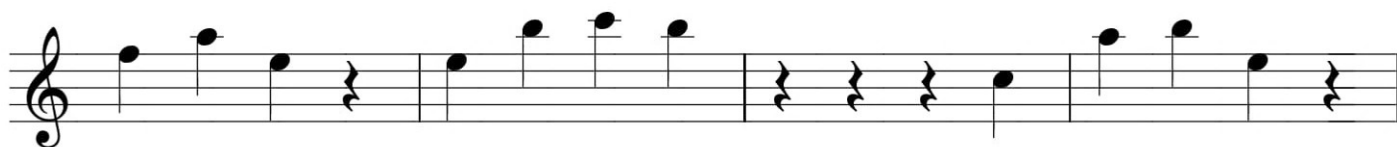
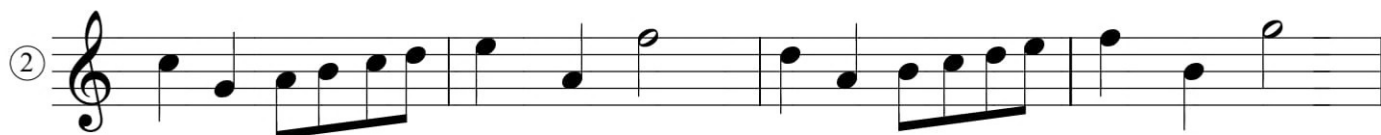


INTERVALOS DE 8ª

Musical notation for Interval Exercises (Intervalos de 8ª). It consists of four staves of music in treble clef, each containing a sequence of eighth notes. The first staff shows a sequence of eighth notes starting from G4 and moving up by an octave. The second staff shows a sequence of eighth notes starting from G4 and moving up by an octave. The third staff shows a sequence of eighth notes starting from G4 and moving up by an octave. The fourth staff shows a sequence of eighth notes starting from G4 and moving up by an octave, ending with a double bar line.

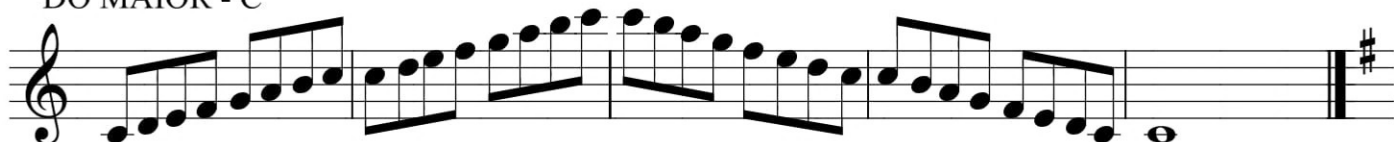
ESTUDOS MELÓDICOS

Musical notation for Melodic Studies (Estudos Melódicos). It consists of three staves of music in treble clef. The first staff is marked with a circled '1' and contains a sequence of eighth notes starting from G4 and moving up by an octave. The second staff contains a sequence of eighth notes starting from G4 and moving up by an octave. The third staff contains a sequence of eighth notes starting from G4 and moving up by an octave, ending with a double bar line.

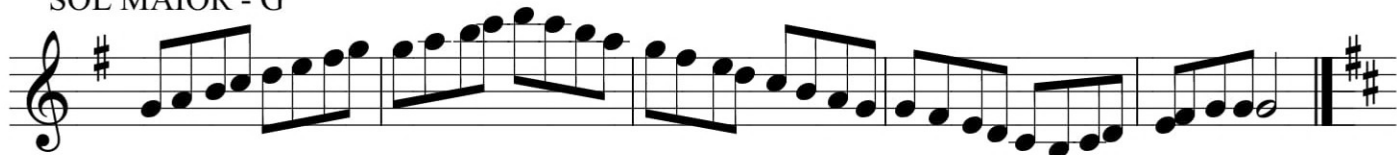


ESCALAS

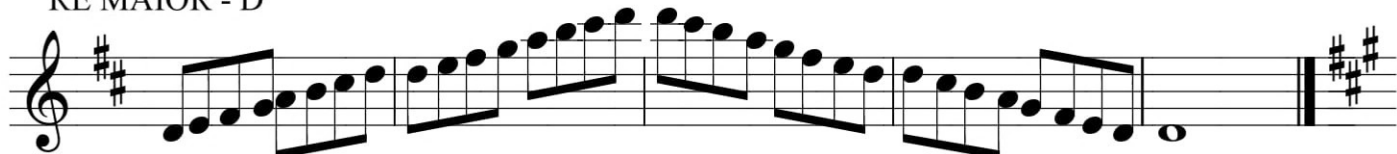
DÓ MAIOR - C



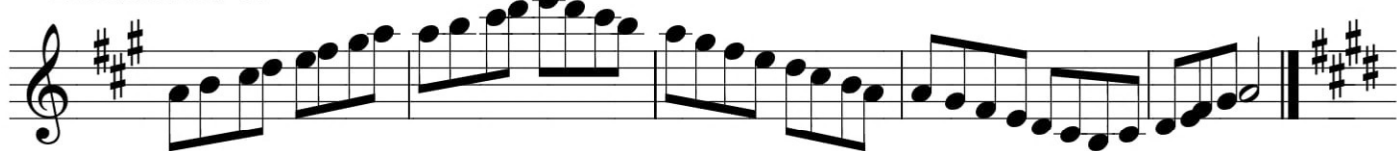
SOL MAIOR - G



RÉ MAIOR - D



LÁ MAIOR - A



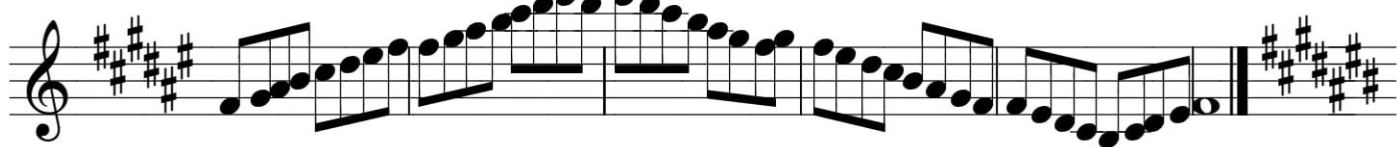
MI MAIOR - E



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



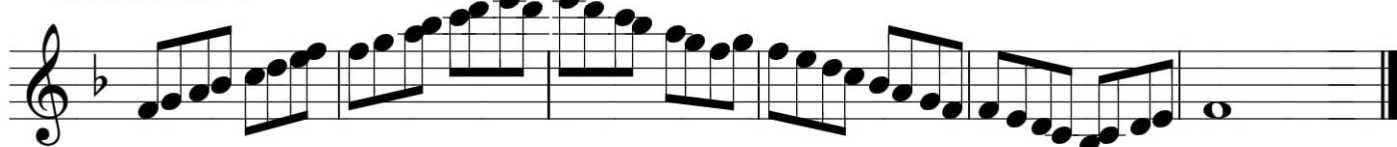
MI b MAIOR - Eb



SI b MAIOR - Bb



FÁ MAIOR - F



Apostila de Clarinete
Dueto Nº 1

1ª Voz

2ª Voz

Dueto N° 2

1ª Voz

2ª Voz

Tom Jobim

The musical score is written for a single staff in treble clef, G major (one sharp), and 2/4 time. It begins with a quarter rest followed by a quarter note G4. The piece is characterized by a complex, syncopated rhythmic pattern of eighth and sixteenth notes. The melody consists of 33 measures, with measure numbers 5, 9, 13, 17, 21, 25, 29, and 33 indicated at the start of their respective lines. The key signature remains G major throughout, with a few instances of a lowered 7th degree (F#) in measures 13, 14, 29, and 30. The piece concludes with a quarter rest in the final measure.

Musical score for Clarinet, measures 37-69. The score is written on a single staff in treble clef with a key signature of one sharp (F#). The music consists of a series of eighth-note patterns, often grouped in pairs or fours, with various articulations and slurs. Measure 69 features a triplet of eighth notes.

Measures 37-40: A sequence of eighth-note pairs, starting with a slur over the first pair and a fermata over the second pair.

Measures 41-44: Similar eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measures 45-48: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measures 49-52: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measures 53-56: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

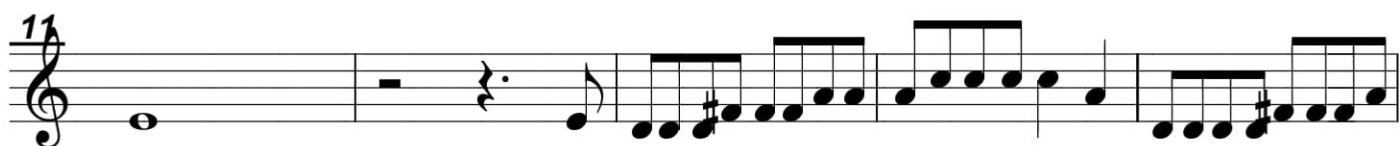
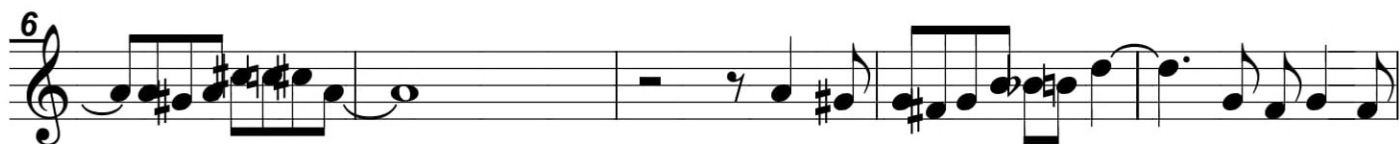
Measures 57-60: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measures 61-64: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measures 65-68: Eighth-note pairs, with a slur over the first pair and a fermata over the second pair.

Measure 69: A triplet of eighth notes, followed by a whole note.

Caetano Veloso



Tom Jobim

5

9 *Coda*

14

18

23 *D.C. al Coda*

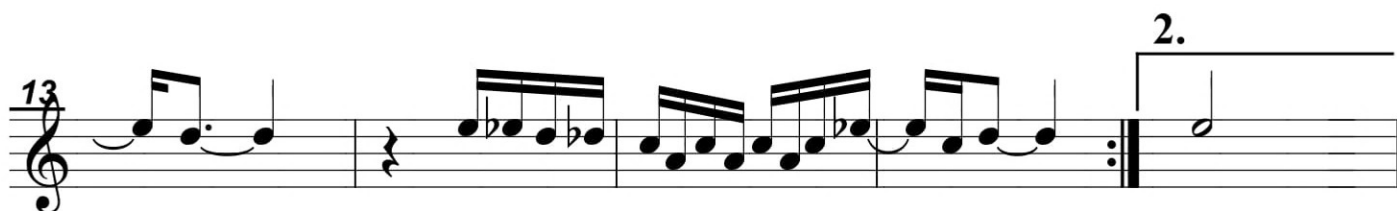
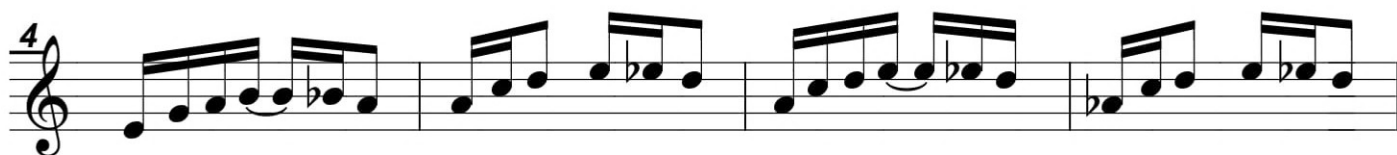
Coda

26

29

33

Marcos Valle e Paulo Sérgio Valle



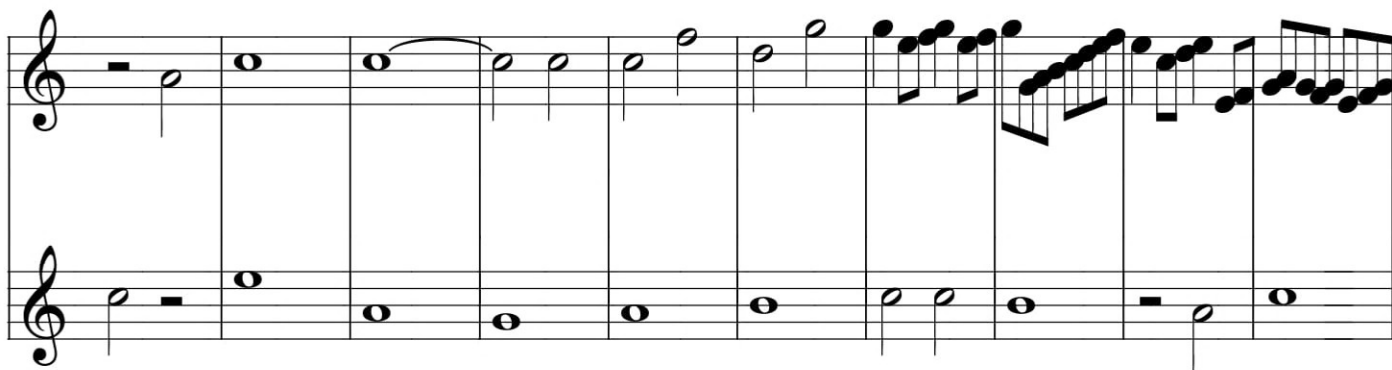
The first system of the musical score consists of two staves in 4/4 time. The top staff begins with a treble clef and a 4/4 time signature. The first seven measures contain whole notes on the notes D4, E4, F4, G4, A4, B4, and C5. The eighth measure contains a half note D5. The bottom staff contains whole notes on the notes D4, E4, F4, G4, A4, B4, and C5 for the first seven measures, and a half note D5 in the eighth measure.

The second system of the musical score consists of two staves in 4/4 time. The top staff contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff contains whole notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4.

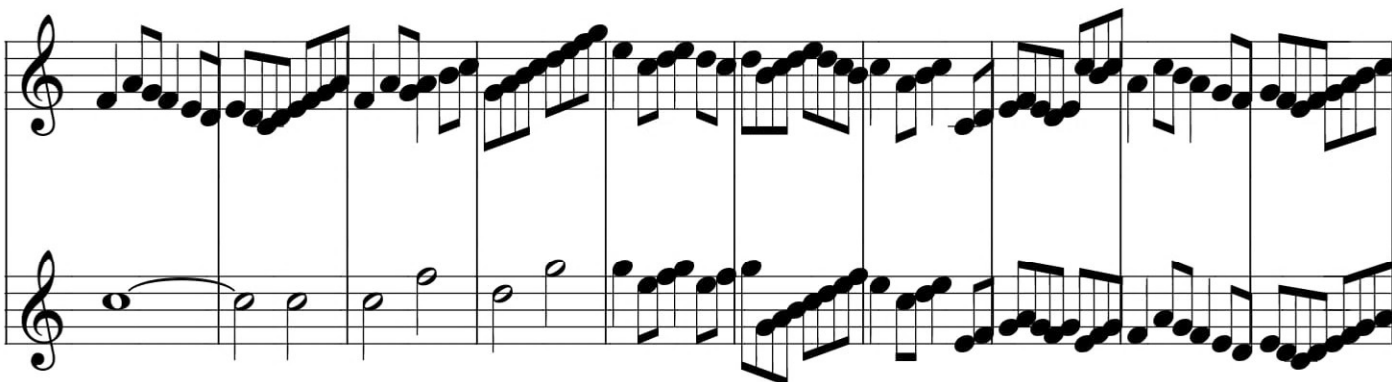
The third system of the musical score consists of two staves in 4/4 time. The top staff contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4. The bottom staff contains whole notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

The fourth system of the musical score consists of two staves in 4/4 time. The top staff contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4. The bottom staff contains whole notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.

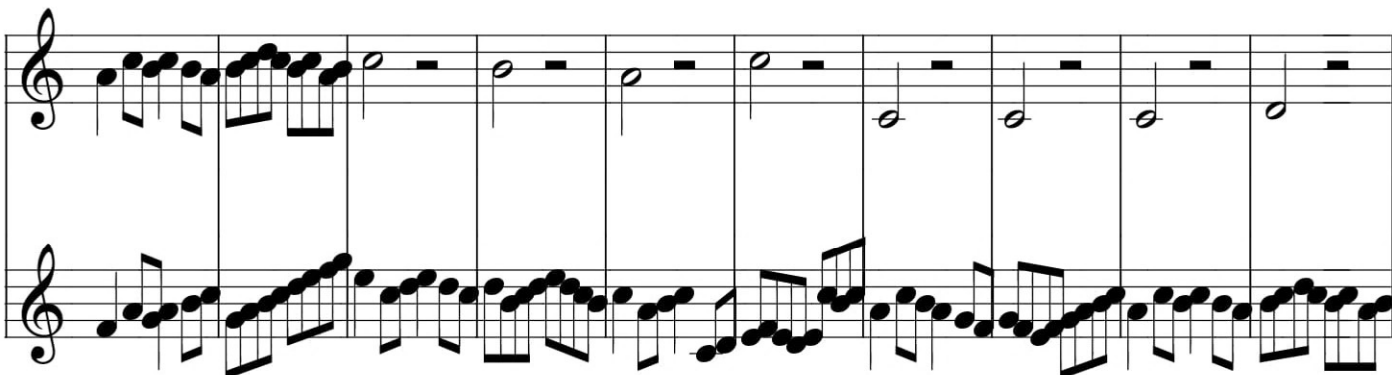
The fifth system of the musical score consists of two staves in 4/4 time. The top staff contains whole notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4. The bottom staff contains eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C5, B4, A4, G4, F4, E4, D4.



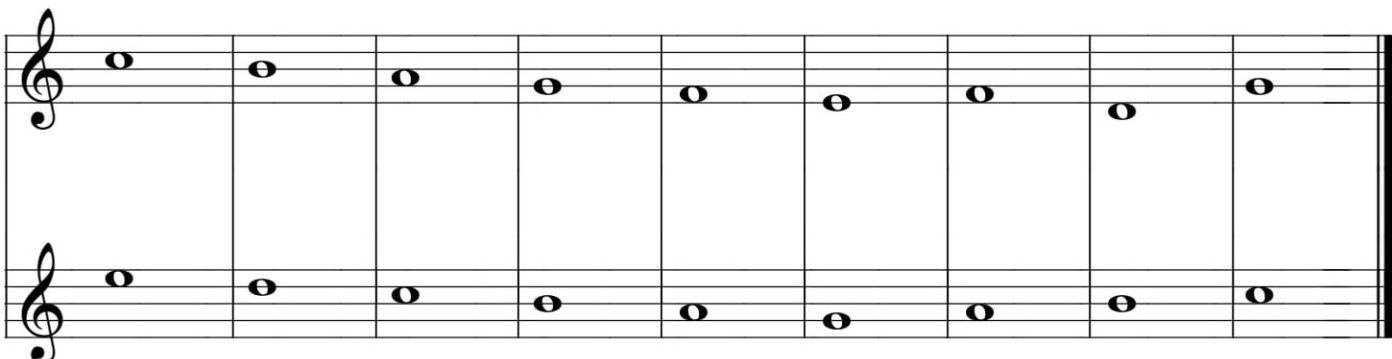
First system of musical notation, consisting of two staves. The upper staff begins with a whole rest, followed by a half note, and then a series of eighth notes. The lower staff contains a whole note, followed by a half note, and then a series of eighth notes.



Second system of musical notation, consisting of two staves. Both staves feature a complex sequence of eighth notes, with some notes beamed together in groups.



Third system of musical notation, consisting of two staves. The upper staff contains a series of eighth notes, followed by a whole note. The lower staff contains a series of eighth notes.



Fourth system of musical notation, consisting of two staves. Both staves contain a series of whole notes, indicating a sustained or held note throughout the system.

Apostila de Clarinete
AVE MARIA

GOUNOD

The musical score is written for Clarinet in B-flat and is in 4/4 time. It consists of four systems of three staves each. The first system begins with a piano (*p*) dynamic. The second system introduces a mezzo-forte (*mf*) dynamic. The third system features a piano fortissimo (*pf*) dynamic and includes guitar chords G/B and C. The fourth system continues with various dynamics and articulation marks.

First system of musical notation. It consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with a long note and a half note, marked with a hairpin and *p*, followed by *mf*. The bottom staff contains a bass line with quarter notes. A *cresc* marking is present at the end of the system.

Second system of musical notation. It consists of three staves. The top staff contains a melodic line with quarter and eighth notes. The middle staff contains a bass line with a long note, marked with a hairpin and *f*, followed by *p*. The bottom staff contains a bass line with quarter notes and includes chord symbols: G, C, C7, F7, and F#°.

Third system of musical notation. It consists of three staves. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with a long note, marked with a hairpin and *f*. The bottom staff contains a bass line with quarter notes and includes chord symbols: Cm, Fm, G, C, and Dm.

Fourth system of musical notation. It consists of three staves. The top staff contains a melodic line with a long note. The middle staff contains a bass line with a long note, marked with a hairpin and *p*, followed by *mf*. The bottom staff contains a bass line with quarter notes and includes chord symbols: G, A°, C, Dm, and C7.

CIRCÉ
(RIGAUDONS)

ALLEGRO

DESMARETS

The musical score is written for two staves in 4/4 time. It consists of seven systems of two staves each. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout: *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). The word "FIM" (Finis) appears in the middle of the piece. The score ends with a double bar line.

