



Apostila de Trombone

Elaboração
Sérgio Wolf Francisco
Professor e Maestro
OMBPR 11.170

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;

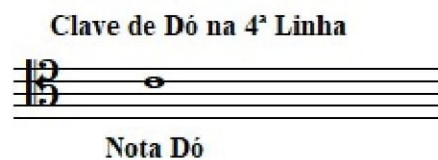
- Clave de Dó na 1ª Linha;

- Clave de Dó na 2ª Linha;

- Clave de Dó na 3ª Linha e

- Clave de Dó na 4ª Linha.

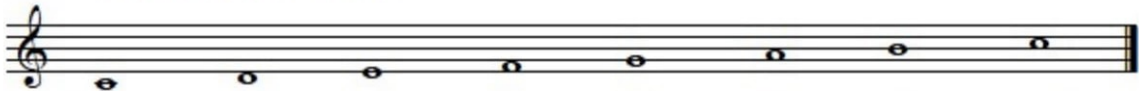
Exemplos:



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

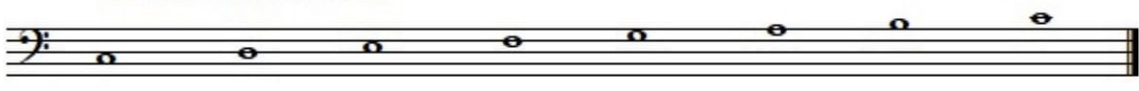
Exemplos:

Clave de Sol na 2ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

Clave de Fá na 4ª Linha



Dó Ré Mi Fá Sol Lá Si Dó

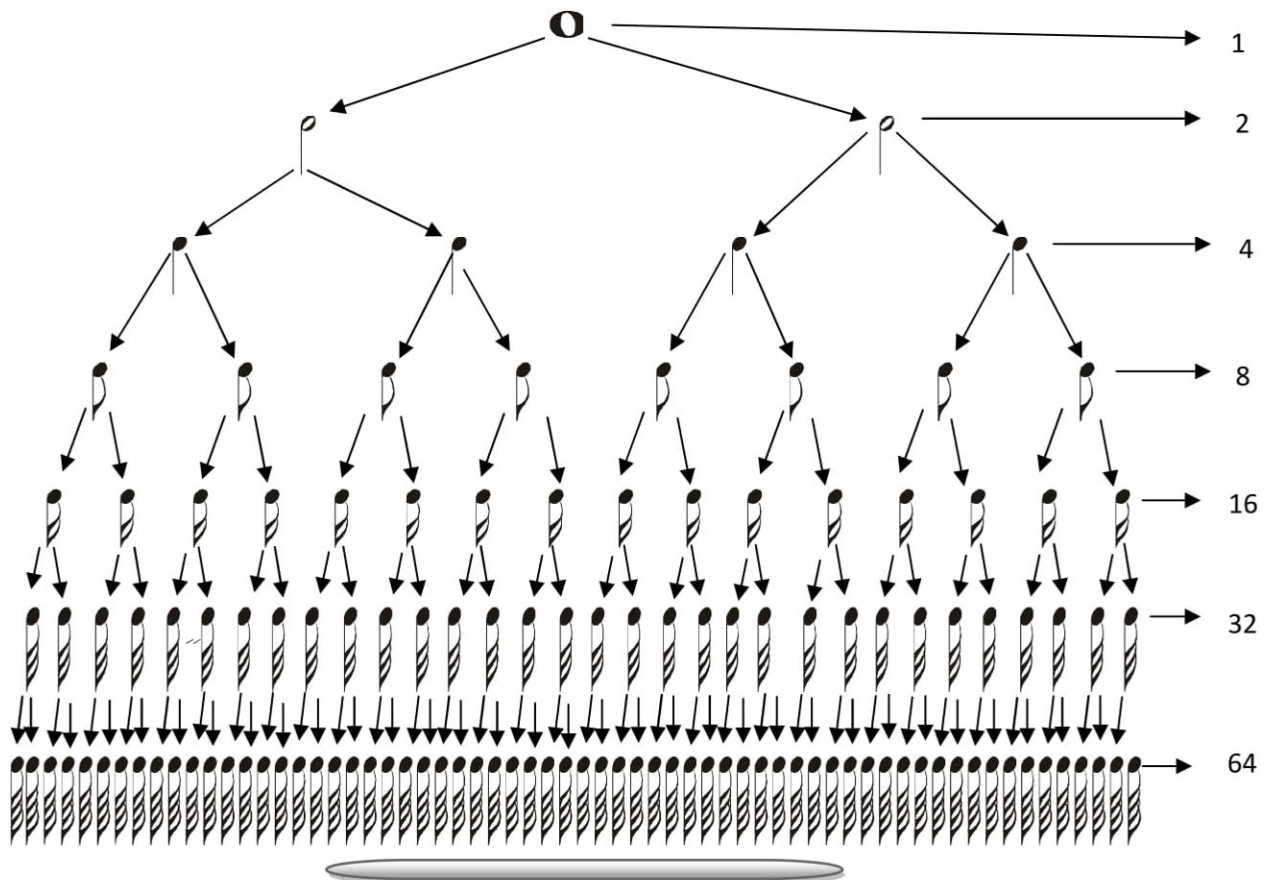
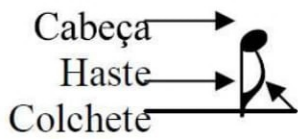
“Se não fosse um físico, provavelmente seria um músico. Muitas vezes penso na música, eu vivo os meus sonhos na música, eu vejo a minha vida em termos de música.”

Albert Einstein.



Quadro de Valores

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



COMPASSO TERNÁRIO:



Ou



Etc...

COMPASSO QUATERNÁRIO:



Ou



Etc ...

BANDA MARCIAL



EXERCÍCIOS 01:

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

The image shows six musical staves, each with a treble clef and a 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

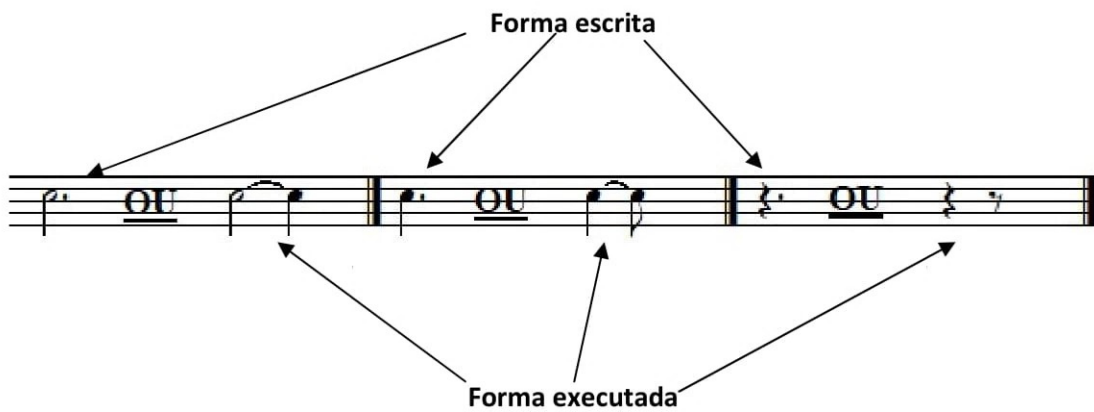
Colocado a direita da **Figura** ou **Pausa**, serve para aumentar o valor da mesma.

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

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

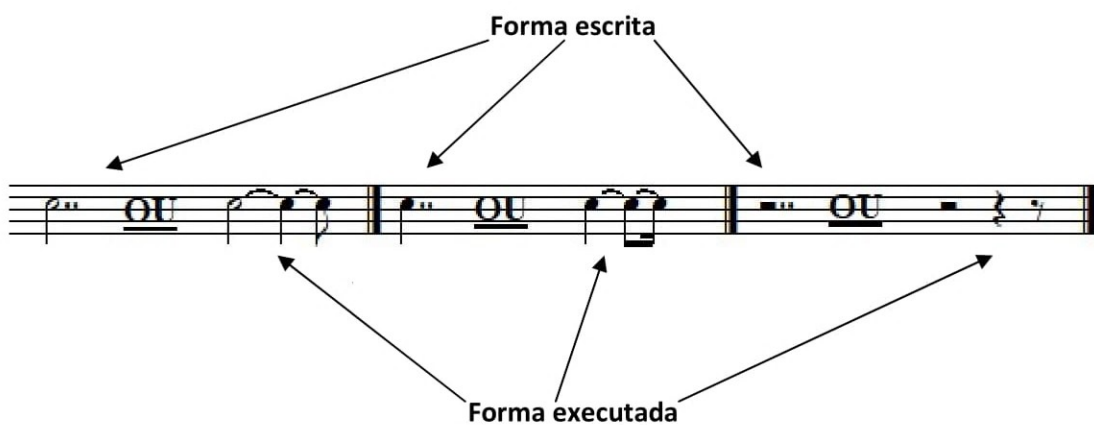
Ponto de aumento Simples: Aumenta mais a metade do valor da **FIGURA** ou **PAUSA**.

Exemplo:



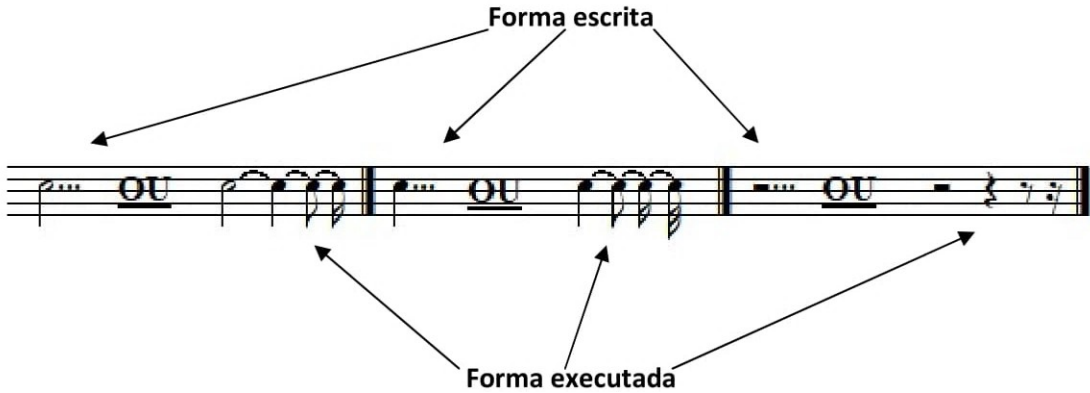
Ponto de aumento Duplo: O primeiro ponto aumenta mais a metade do valor da **FIGURA** ou **PAUSA** e o segundo ponto aumenta mais a metade do valor do primeiro ponto.

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 containing a note on the second line (G4). Above the staff, arrows point to the following accidentals:

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

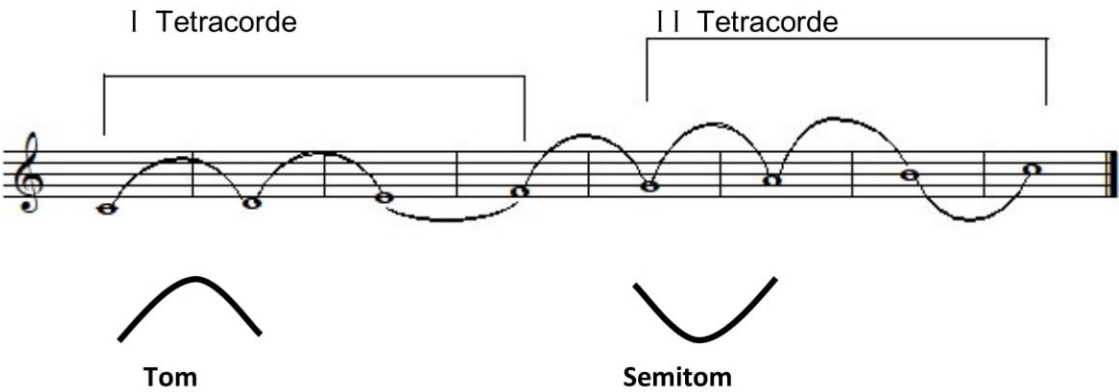


Escalas Maiores

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

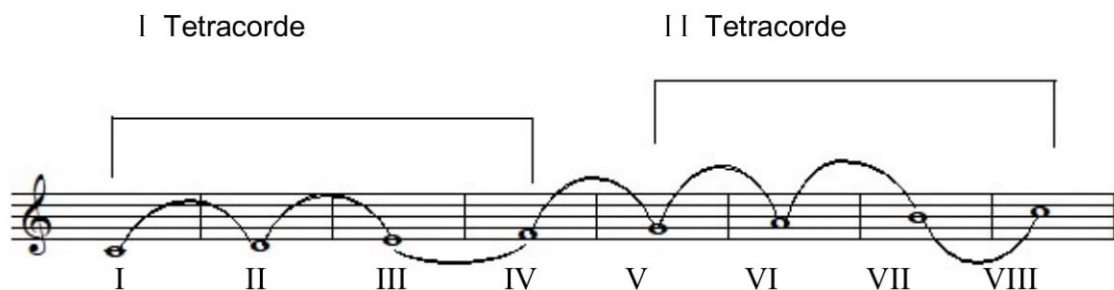


OBS: A partir da Escala de **Dó Maior**, originamos todas as outras escalas.



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.”

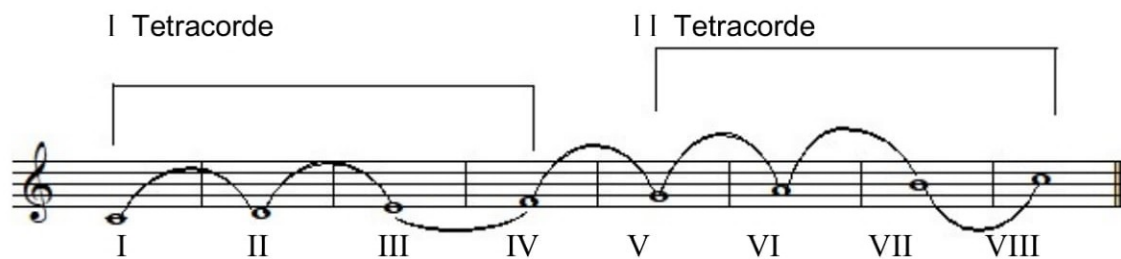
Ludwig van Beethoven.

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.

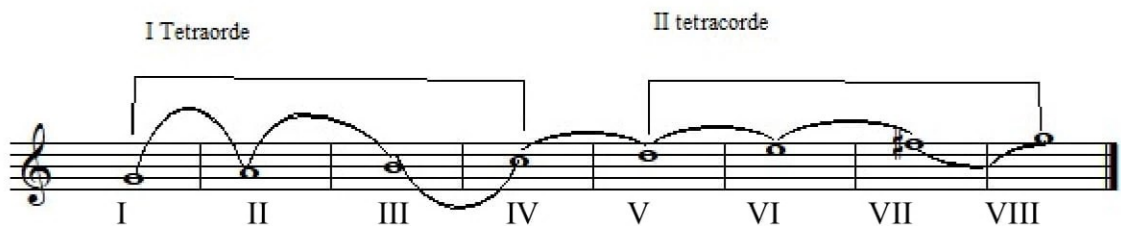
Exemplo:

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.

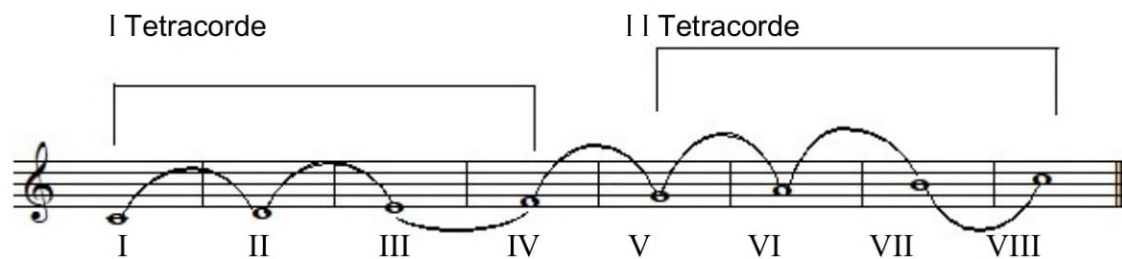
Assim deve-se repetir este processo até todas as notas estarem com sustenidos.

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.

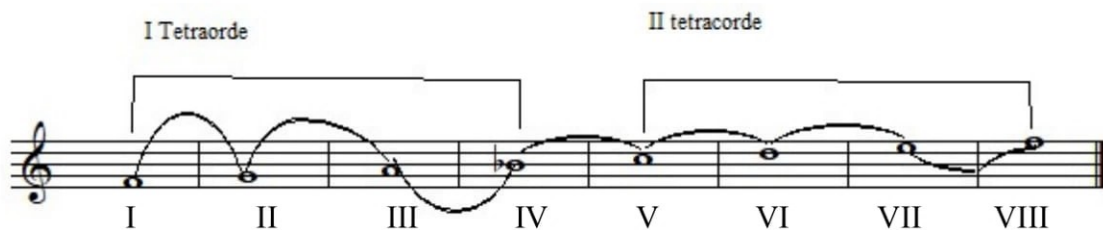
Exemplo:

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.

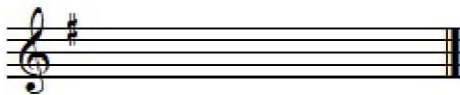
Armadura de Claves:

Formadas por sustenidos #

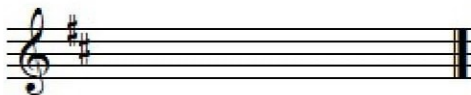
Dó Maior



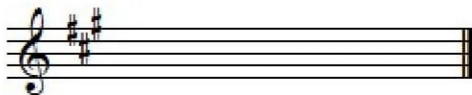
Sol Maior



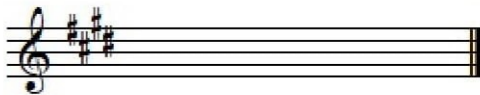
Ré Maior



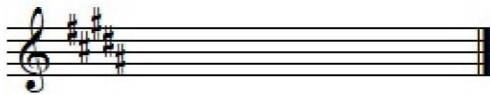
Lá Maior



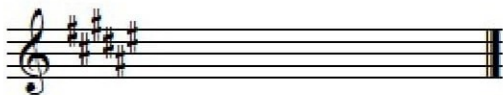
Mi Maior



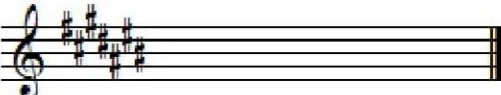
Si Maior



Fá # Maior

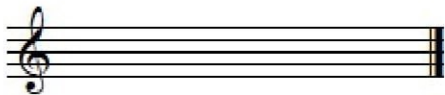


Dó # Maior

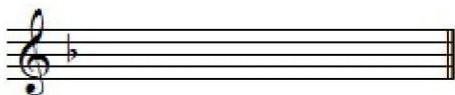


Formadas por Bemol b

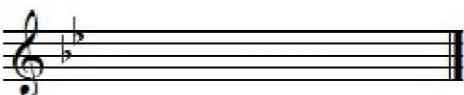
Dó Maior



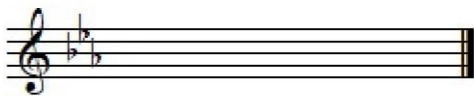
Fá Maior



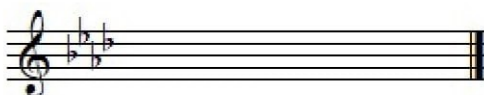
Sib Maior



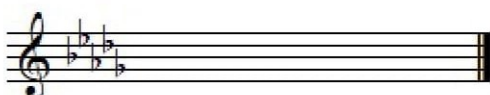
Mib Maior



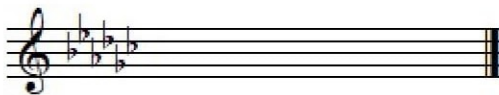
Láb Maior



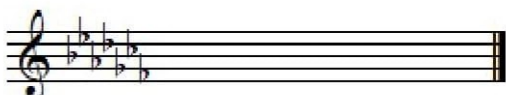
Réb Maior



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?

Intervalos

Distância medida entre o intervalo de duas notas.

Esta distância pode ser:


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

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

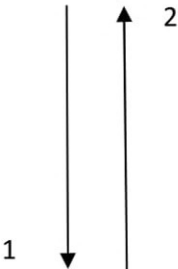
8ª Justas – Em todos os Graus

Marcação de Tempo dos Compassos

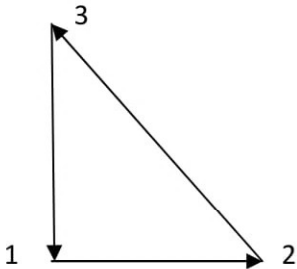
É a forma correta de marcação dos tempos dentro de um **compasso**.

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

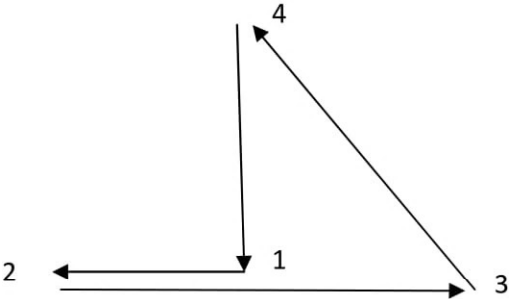
Compasso Binário



Compasso Ternário



Compasso Quaternário



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



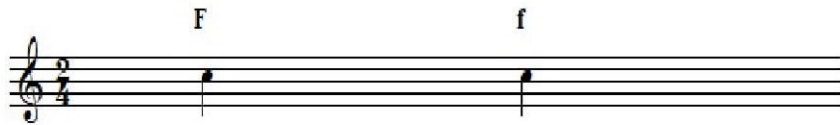
Acento Métrico

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

Compassos Binários:

1º Tempo **Forte**.

2º Tempo **fraco**.

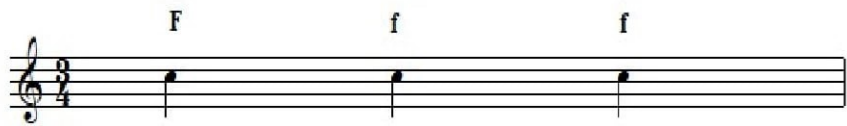


Compassos Ternários:

1º Tempo **Forte**.

2º Tempo **fraco**.

3º Tempo **fraco**.



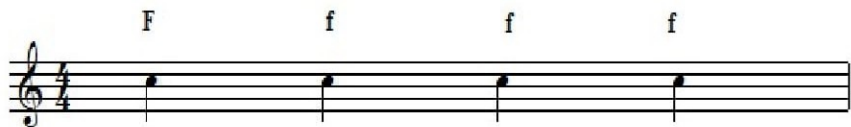
Compassos Quaternários:

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

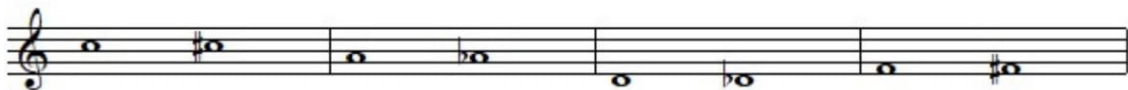
Semitom **Diatônico** é aquele que é formado por duas notas diferentes.

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
Trombone
de
Vara

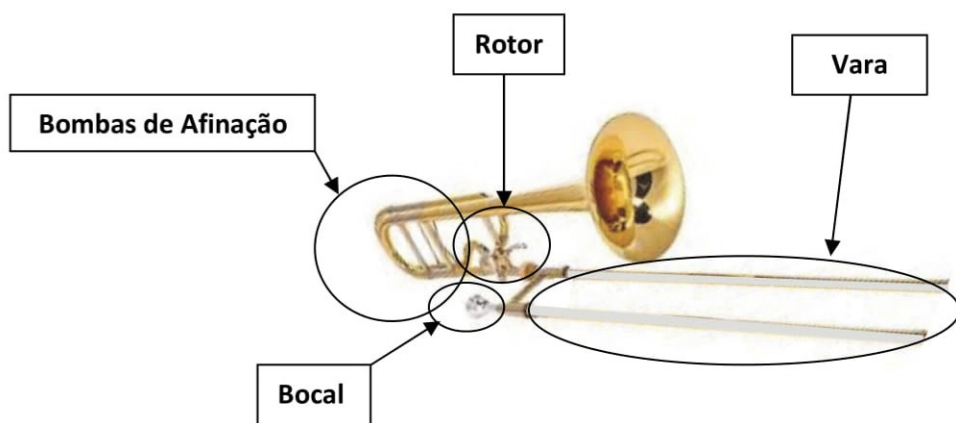
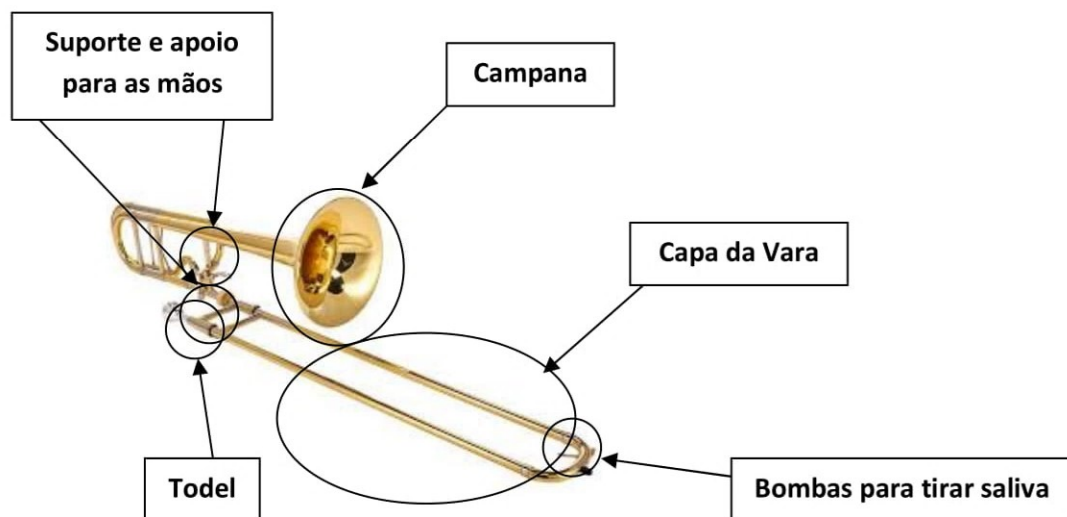
Sergio Wolf Francisco
Professor e Maestro
OMBPR 11.170

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Trombone

Conhecendo mais sobre o seu instrumento.



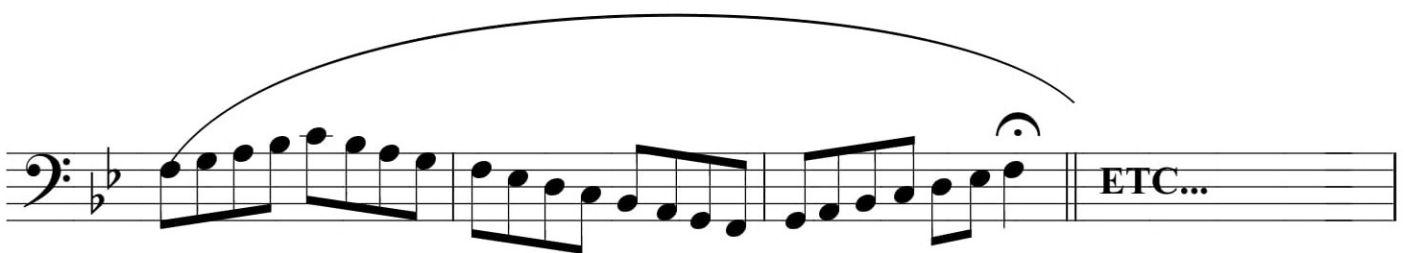
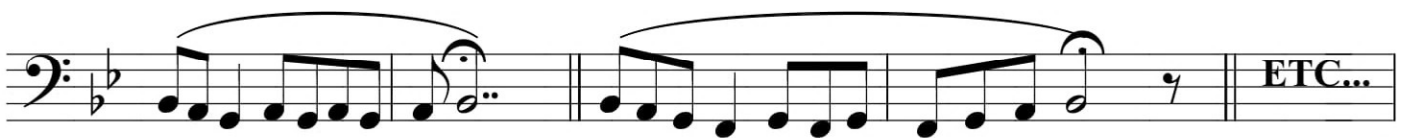
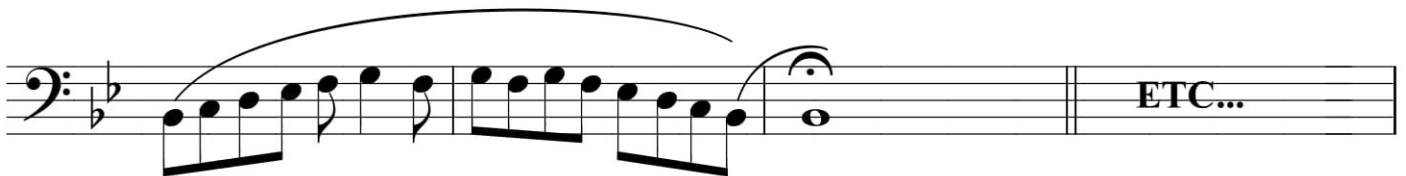
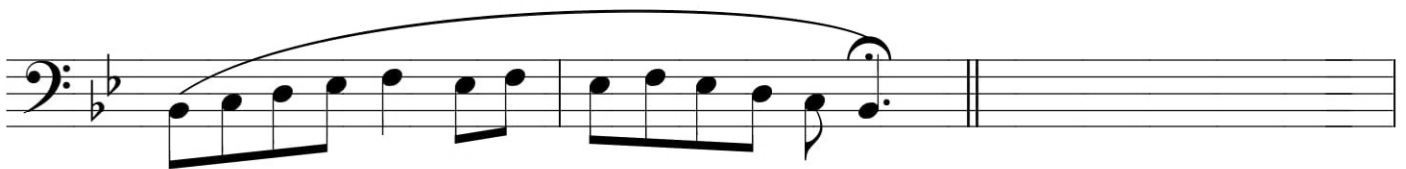
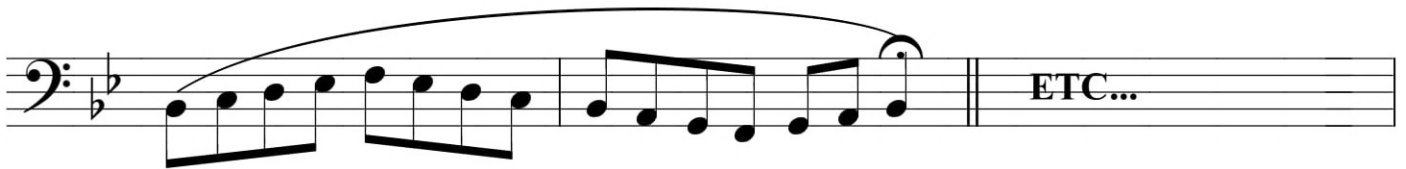
Posição correta do Bocal nos lábios



Postura correta para execução do instrumento



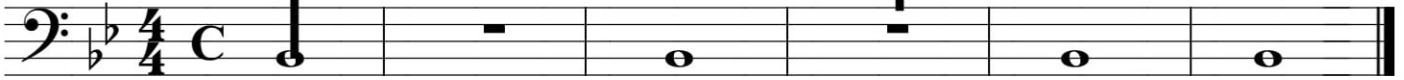
SOMENTE COM O BOCAL



01

Figura de semibreve
com valor
de quatro tempos.

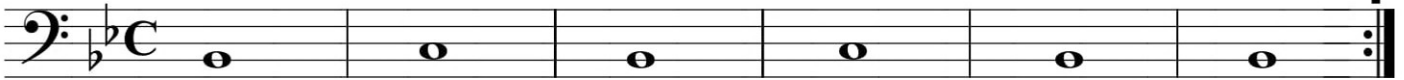
Pausa de semibreve
com valor
de quatro tempos.



02

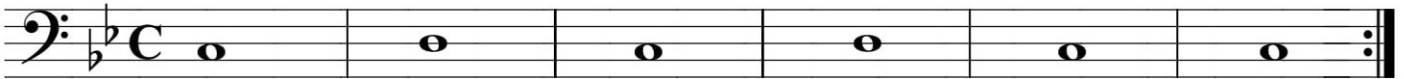
DÓ

Retornello



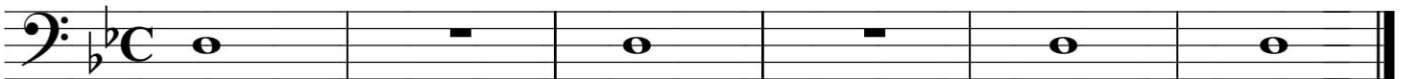
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RÉ

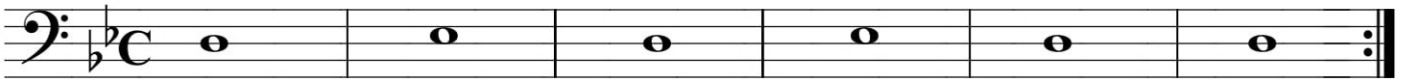


04

MI

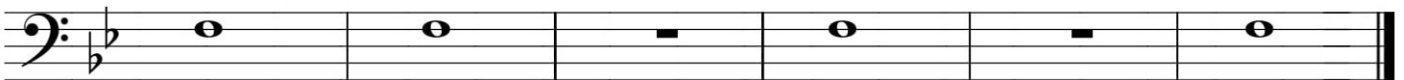


05



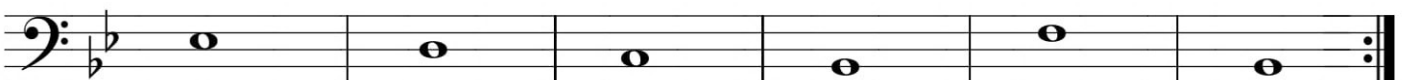
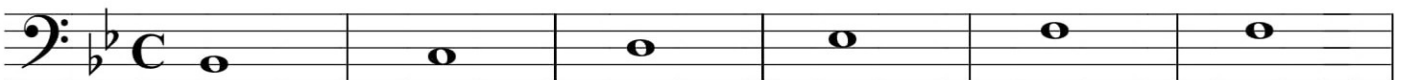
06

FÁ



07

SOL



Compasso Quaternário:
indica 4 tempos dentro de
cada compasso

08

Exercise 08 consists of five measures on a bass clef staff. Each measure contains a single note on the first line (F4). Above each note is a fermata symbol. The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), and Fá (4th space).

Clave de Fá
dá o nome às linhas

Sib
1

Dó
6

Ré
4

Mib
3

Fá
1

Retornello: retorno

09

Exercise 09 consists of eight measures on a bass clef staff. Each measure contains a single note on the first line (F4). Above the eighth measure is a fermata symbol. The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), and Ré (3rd line).

10

Exercise 10 consists of eight measures on a bass clef staff. Each measure contains a single note on the first line (F4). The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), and Ré (3rd line).

Exercise 10 continues with eight more measures on a bass clef staff. Each measure contains a single note on the first line (F4). Above the eighth measure is a fermata symbol. The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), and Ré (3rd line).

11

Exercise 11 consists of ten measures on a bass clef staff. Each measure contains a single note on the first line (F4). The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), and Fá (4th space).

Exercise 11 continues with ten more measures on a bass clef staff. Each measure contains a single note on the first line (F4). The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), and Fá (4th space).

Exercise 11 continues with ten more measures on a bass clef staff. Each measure contains a single note on the first line (F4). Above the tenth measure is a fermata symbol. The notes are: Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), Fá (4th space), Sib (1st line), Dó (2nd line), Ré (3rd line), Mib (3rd space), and Fá (4th space).

12

Figuras de mínima
que valem
dois tempos cada.



13

14

20



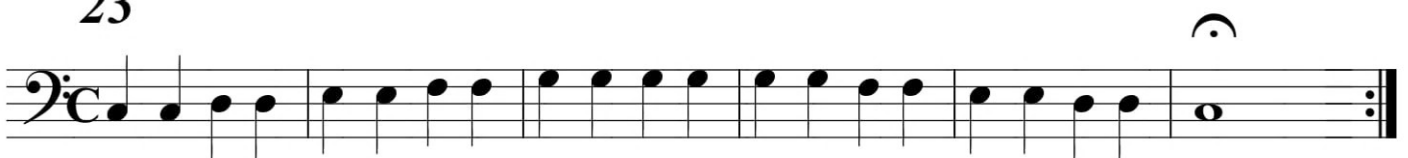
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22



23



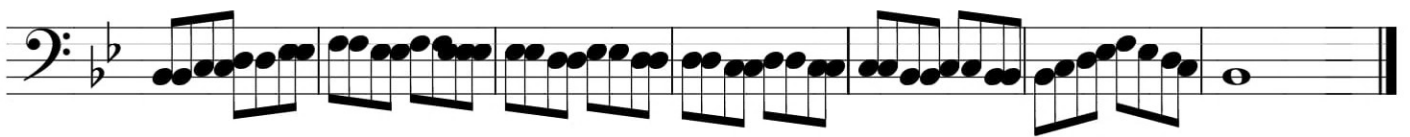
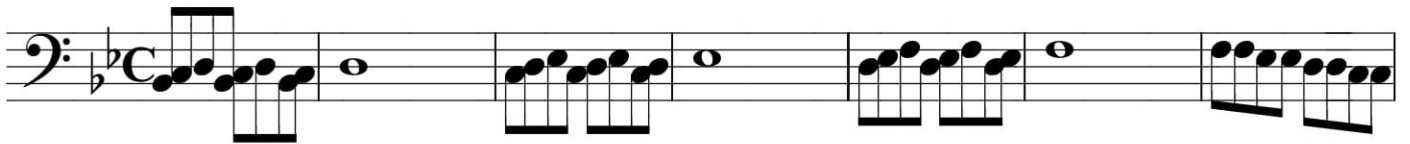
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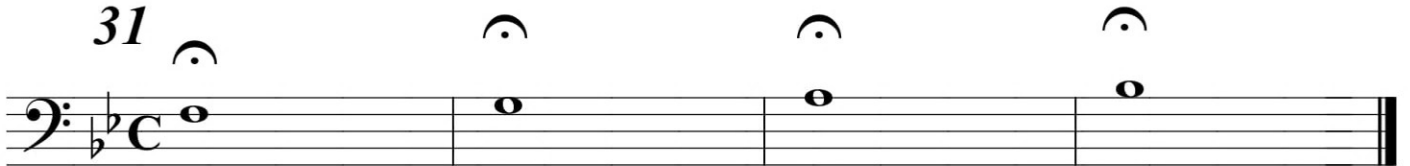
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30



31

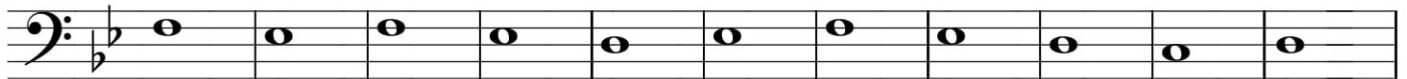


Fá 1 Sol 4 Lá 2 Sib 0
indicação para respiração

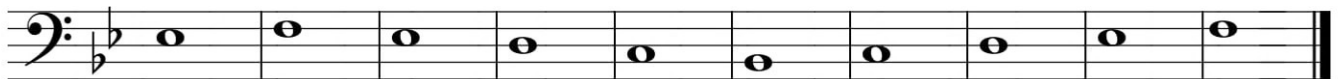
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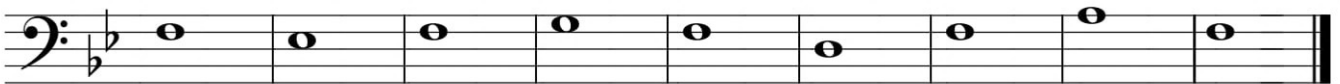
33



33 - A



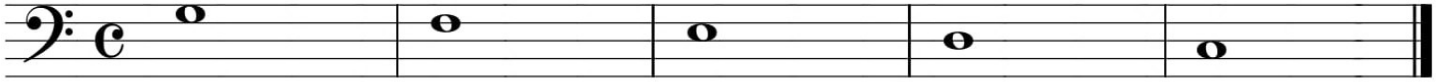
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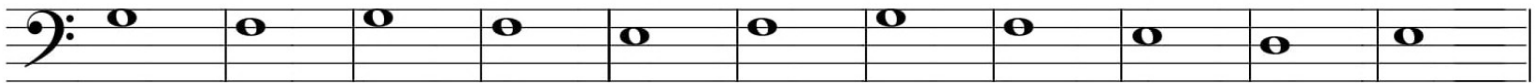
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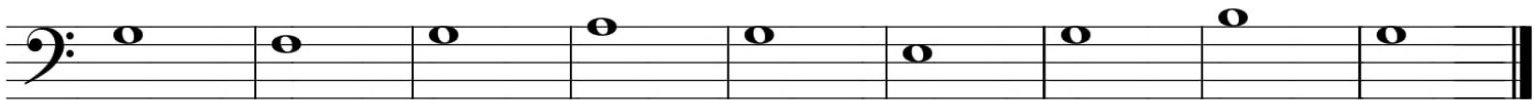
35-A



35-B



35-C



35-D



36

Exercise 36 consists of two staves of music in bass clef, 2/4 time, with a key signature of one flat. The first staff contains six measures of quarter notes: G2, A2, B2, C3, D3, E3. The second staff contains six measures of quarter notes: F3, G3, A3, B3, C4, D4, ending with a fermata over the final note.

37

Exercise 37 is a single staff of music in bass clef, 2/4 time, with a key signature of one flat. It consists of a continuous eighth-note scale starting on G2 and ending on D4 with a fermata.

38

Exercise 38 is a single staff of music in bass clef, 2/4 time, with a key signature of one flat. It consists of a continuous eighth-note scale starting on G2 and ending on D4 with a fermata.

39

Exercise 39 consists of three staves of music in bass clef, 2/4 time, with a key signature of one flat. The first two staves contain eighth-note scales. The first staff starts on G2 and ends on D4. The second staff starts on E3 and ends on A3. The third staff contains a final measure with a fermata over the note D4.

40

Exercise 40 consists of two staves of music in bass clef, one flat key signature, and common time. The first staff contains four measures of eighth-note patterns. The second staff contains three measures of eighth-note patterns followed by a whole note with a fermata.

41

Exercise 41 consists of two staves of music in bass clef, one flat key signature, and common time. The first staff contains four measures of eighth-note patterns. The second staff contains five measures of eighth-note patterns followed by a whole note with a fermata.

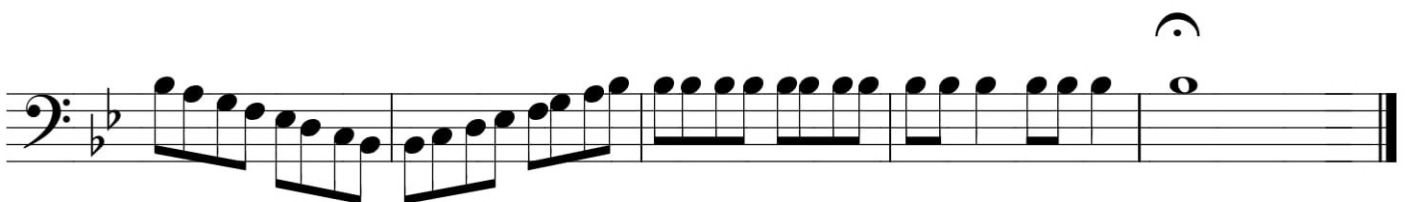
42

Exercise 42 consists of two staves of music in bass clef, one flat key signature, and common time. The first staff contains six measures of eighth-note patterns. The second staff contains five measures of eighth-note patterns followed by a whole note with a fermata.

4



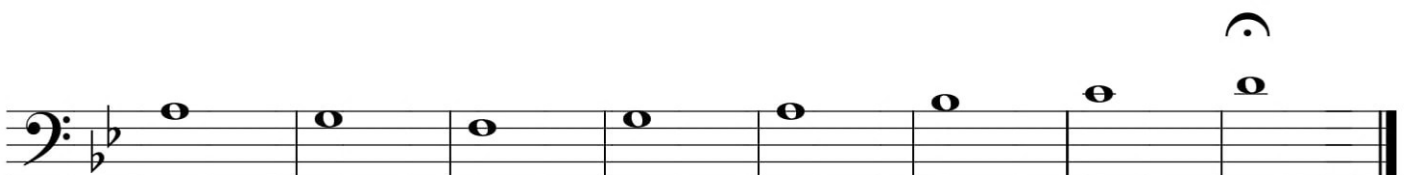
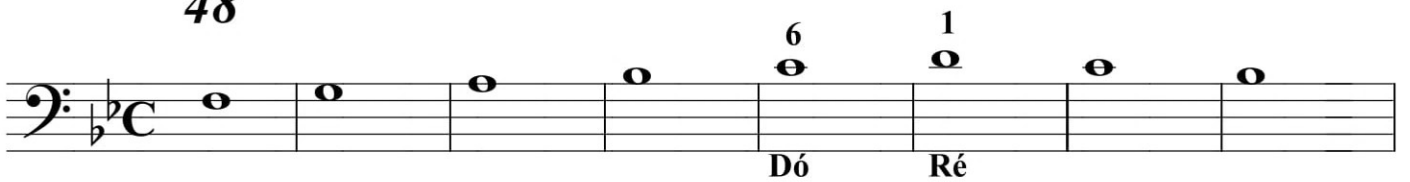
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47



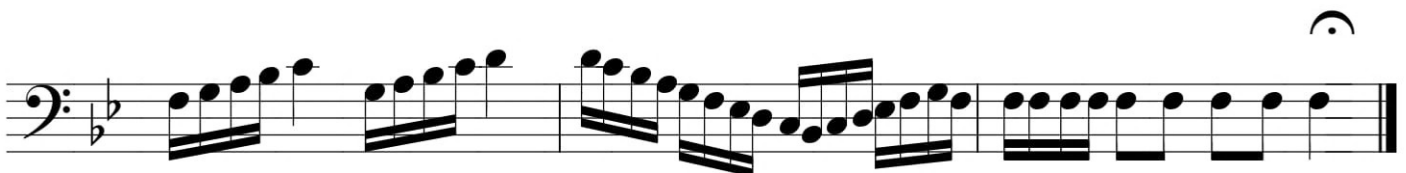
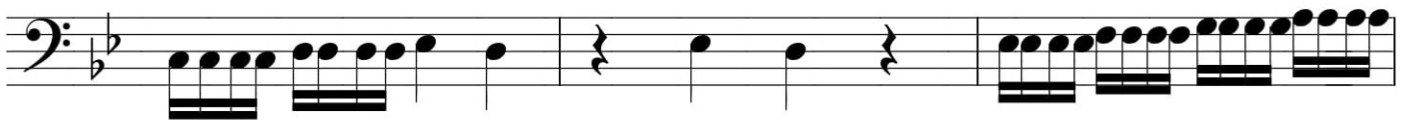
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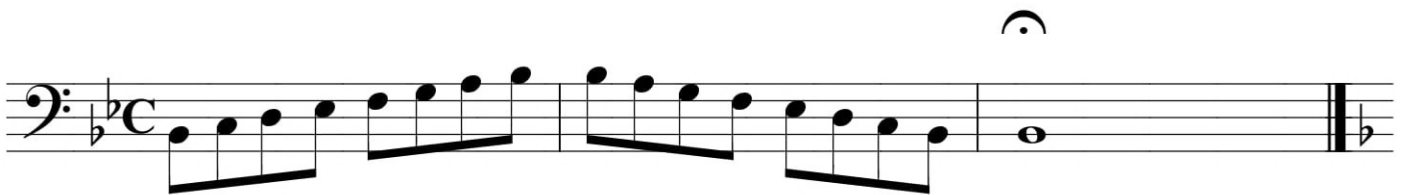
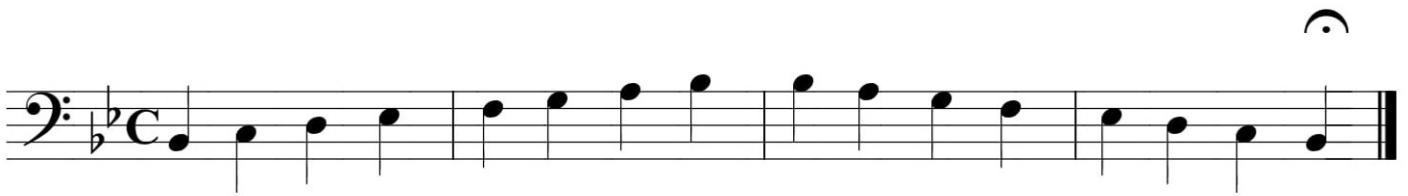
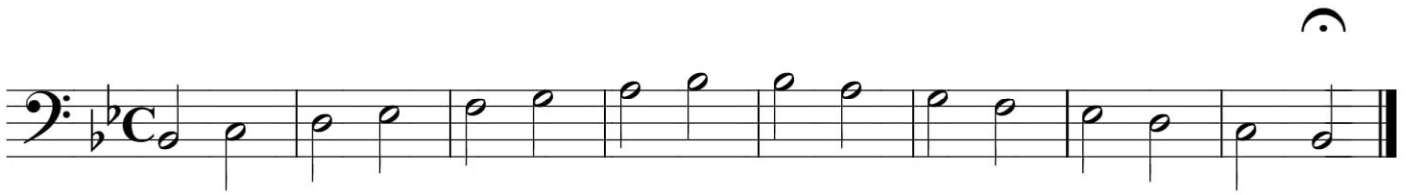
49

SEMICOLCHEIAS 1/4 TEMOS CADA

PAUSA DE SEMÍNIMA DE 1 TEMPO



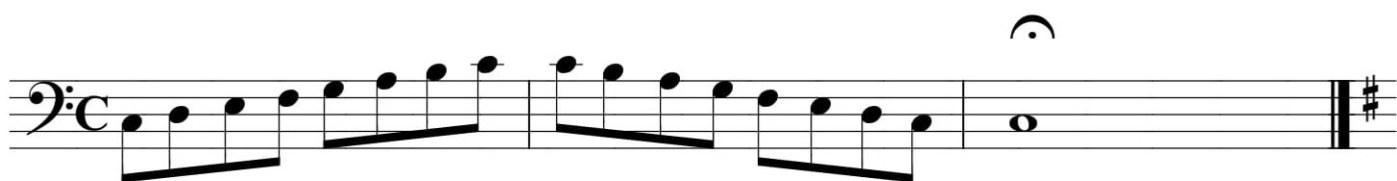
ESCALA DE Sib MAIOR



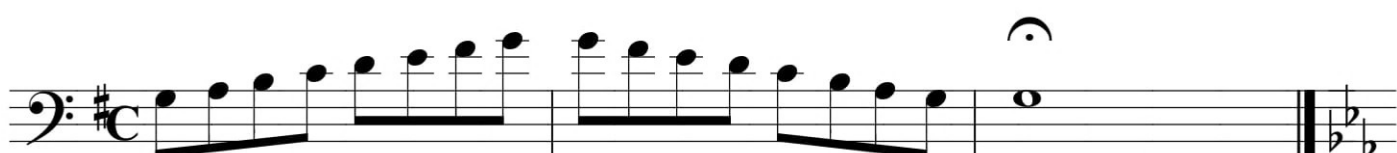
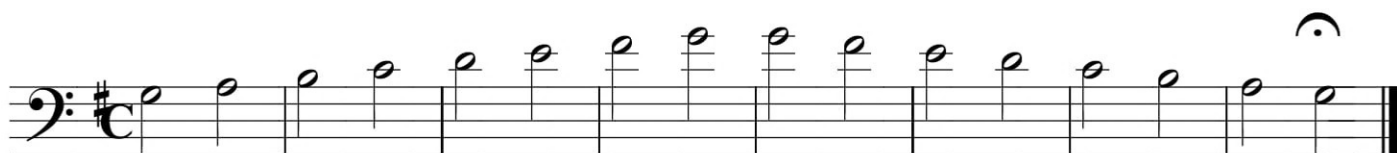
ESCALA DE Fá MAIOR



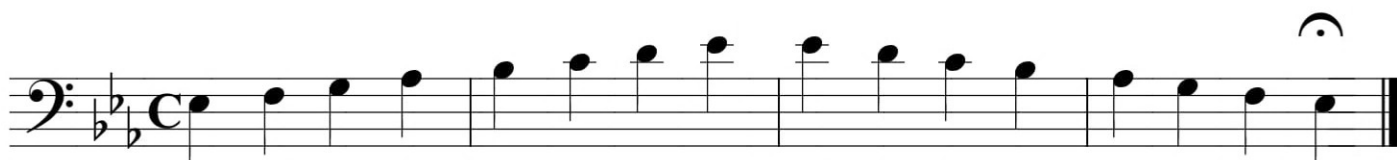
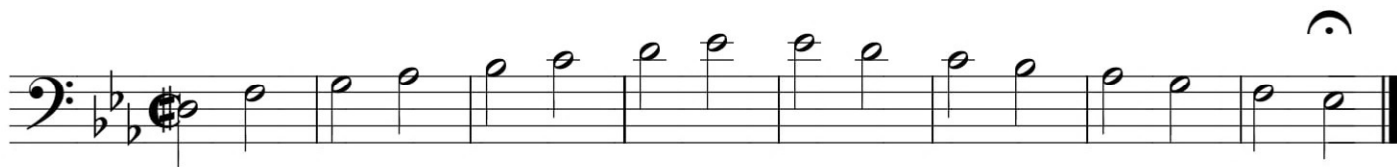
ESCALA DE D6 MAIOR



ESCALA DE Sol MAIOR



ESCALA DE Mib MAIOR



ESCALA DE Lab MAIOR



ESCALA DE Réb MAIOR

ESCALA CROMÁTICA

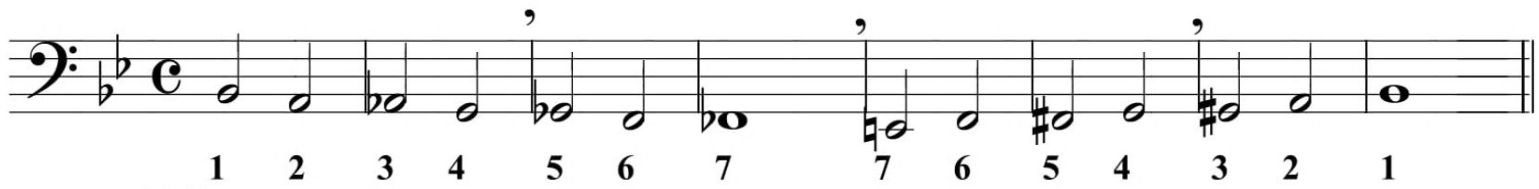
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2 1 3 2 1 5 4 3 2 1 1 2 3 4 5 1

2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5

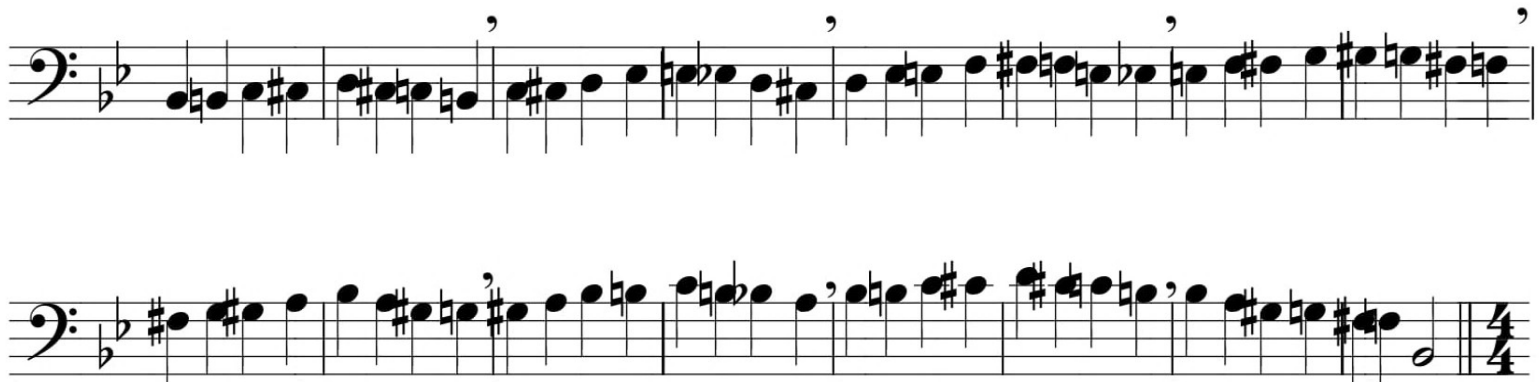
6 7 1 2 3 4 5 6 7 6 5 4 3 2 1

55



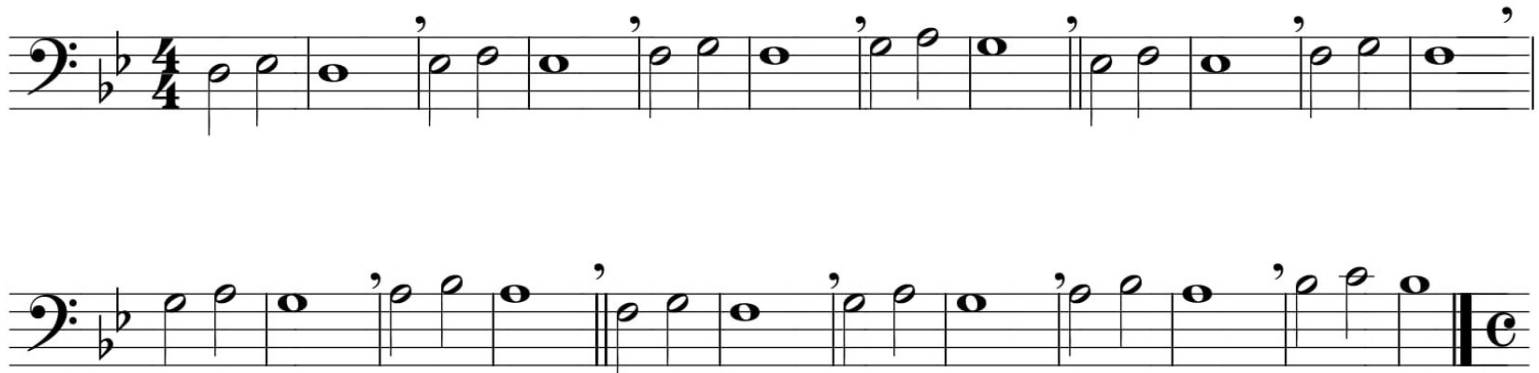
Musical notation for exercise 55, bass clef, common time (C). The exercise consists of two measures. The first measure contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The second measure contains an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2. Fingering numbers 1 through 7 are written below the notes.

56



Musical notation for exercise 56, bass clef, common time (C). The exercise consists of two measures. The first measure contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The second measure contains an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2. Fingering numbers 1 through 7 are written below the notes.

57



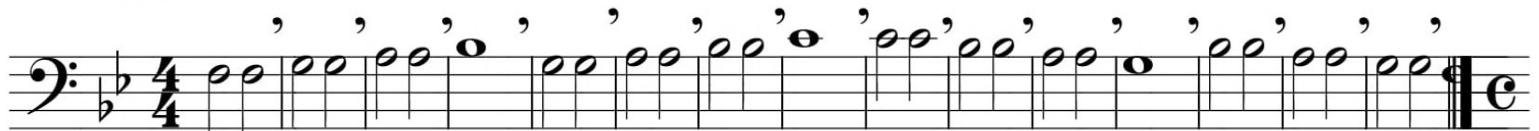
Musical notation for exercise 57, bass clef, 4/4 time. The exercise consists of two measures. The first measure contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The second measure contains an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2. Fingering numbers 1 through 7 are written below the notes.

58



Musical notation for exercise 58, bass clef, common time (C). The exercise consists of two measures. The first measure contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The second measure contains an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2. Fingering numbers 1 through 7 are written below the notes.

59



Musical notation for exercise 59, bass clef, 4/4 time. The exercise consists of two measures. The first measure contains a descending eighth-note scale: G2, F2, E2, D2, C2, B1, A1. The second measure contains an ascending eighth-note scale: G1, A1, B1, C2, D2, E2, F2. Fingering numbers 1 through 7 are written below the notes.

60

61

Mib Maior

Fá Maior

Láb Maior

Sib Maior

Dó Maior

62



63



64

Exercise 64 consists of three staves of music in bass clef, two flats key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The second staff continues with quarter notes A3, B3, C4, D4, E4, F4, G4, and a quarter rest. The third staff continues with quarter notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The exercise concludes with a double bar line and a common time signature.

65

Exercise 65 consists of two staves of music in bass clef, two flats key signature, and common time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The second staff continues with quarter notes A3, B3, C4, D4, E4, F4, G4, and a quarter rest. The exercise concludes with a double bar line and a 4/4 time signature.

66

Exercise 66 consists of three staves of music in bass clef, two flats key signature, and 4/4 time. The first staff begins with a whole note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a quarter rest. The second staff continues with quarter notes A3, B3, C4, D4, E4, F4, G4, and a quarter rest. The third staff continues with quarter notes A4, B4, C5, D5, E5, F5, G5, and a quarter rest. The exercise concludes with a double bar line and a common time signature.

67

Exercise 67 consists of three staves of music. The first two staves are in common time (C) and the third staff ends with a 4/4 time signature. The key signature is one flat (B-flat major). The music is written in bass clef and consists of a continuous sequence of eighth notes, primarily moving in an ascending and then descending scale.

68

Exercise 68 consists of three staves of music, all in 4/4 time and bass clef. The key signature is one flat (B-flat major). The music is written in bass clef and consists of a continuous sequence of eighth notes, primarily moving in an ascending and then descending scale.

76



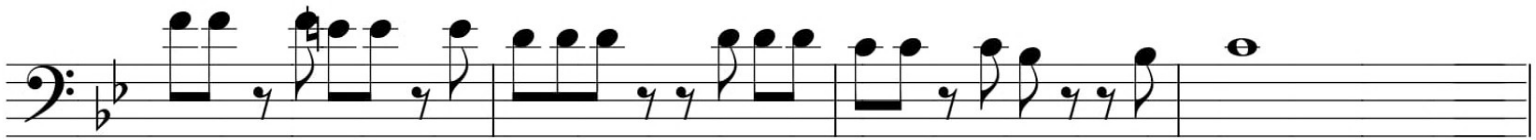
78

Exercise 78 is a four-staff musical piece in bass clef with a key signature of one flat (B-flat). It consists of continuous eighth-note patterns. The first staff begins with a series of eighth notes, followed by a change in rhythm to eighth notes with beams. The second and third staves continue with similar rhythmic patterns, including some beamed eighth notes. The fourth staff concludes with a final note and a fermata.

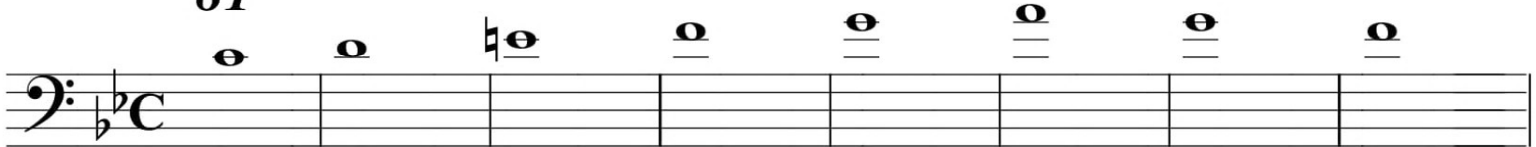
79

Exercise 79 is a four-staff musical piece in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth-note patterns. The first staff starts with a common time signature and a key signature of one flat. The second and third staves continue with similar rhythmic patterns, including some beamed eighth notes. The fourth staff concludes with a final note and a fermata.

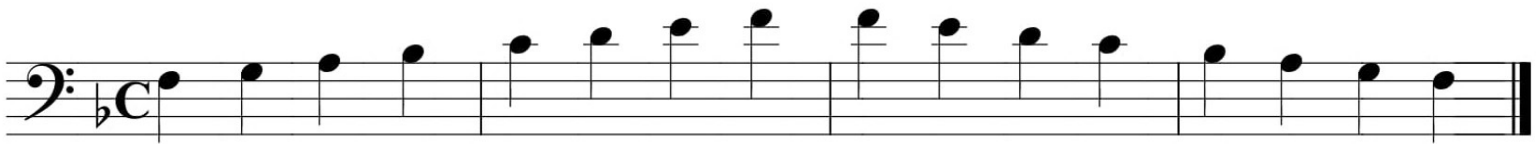
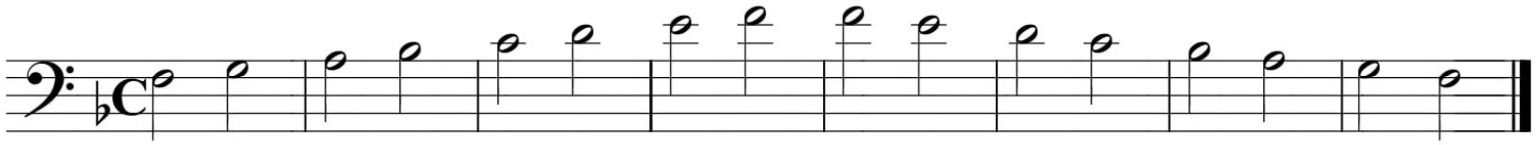
80



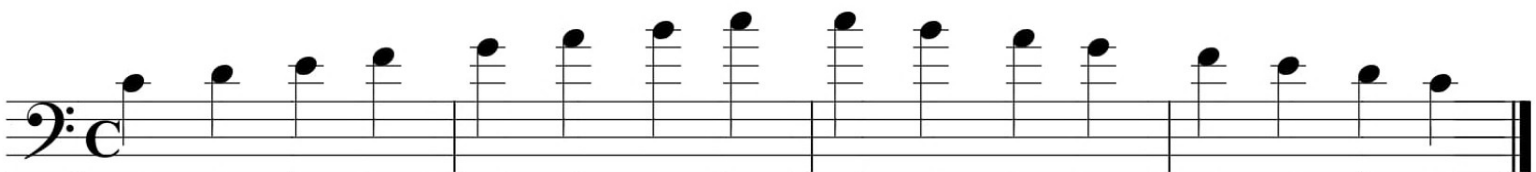
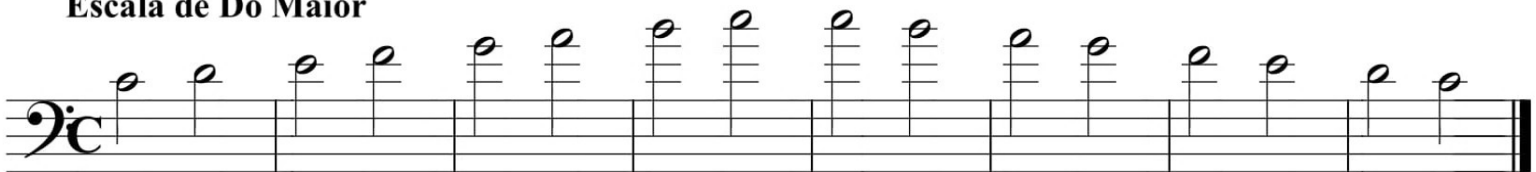
81



Escala de Fá Maior



Escala de Dó Maior



Escala de Sol Maior

The first staff shows the ascending scale of Sol Major (G4 to G5) in bass clef, C major key signature, and common time. The second staff shows the descending scale (G5 to G4) in the same clef and key signature. The third staff shows the ascending and descending scales with slurs, ending with a double bar line and a key signature change to D major.

Escala de Ré Maior

The first staff shows the ascending scale of Ré Major (D4 to D5) in bass clef, D major key signature, and common time. The second staff shows the descending scale (D5 to D4) in the same clef and key signature. The third staff shows the ascending and descending scales with slurs, ending with a double bar line and a key signature change to C major.

Escala de Mib Maior

The image shows three staves of musical notation for the Mib Major scale in bass clef. The first staff shows the ascending scale from G2 to G3. The second staff shows the descending scale from G3 to G2. The third staff shows the scale with slurs over the ascending and descending passages, ending with a double bar line.

ESCALA CROMÁTICA

The image shows four staves of musical notation for the chromatic scale in bass clef. The first staff shows the ascending chromatic scale from G2 to G3. The second staff shows the descending chromatic scale from G3 to G2. The third and fourth staves show the scale with slurs over the ascending and descending passages, ending with a double bar line.

83



84



85



86



87



LIGADURA

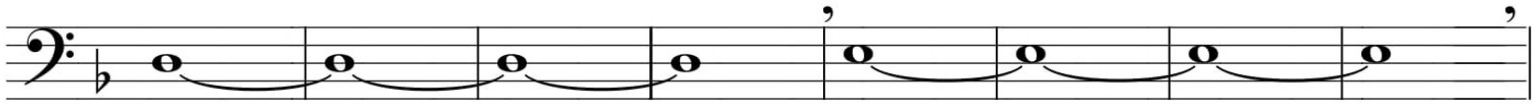
88

Exercise 88 consists of three staves of music in bass clef. The first staff is in C major (one flat) and contains two measures of music with a slur over the first two notes. The second staff is in D major (two sharps) and contains two measures of music with a slur over the first two notes. The third staff is in E major (three sharps) and contains two measures of music with a slur over the first two notes. Each staff ends with a double bar line and repeat dots.

89

Exercise 89 consists of three staves of music in bass clef. The first staff is in D major (two sharps) and contains two measures of music with a slur over the first two notes. The second staff is in E major (three sharps) and contains two measures of music with a slur over the first two notes. The third staff is in F major (one flat) and contains two measures of music with a slur over the first two notes. Each staff ends with a double bar line and repeat dots.

90

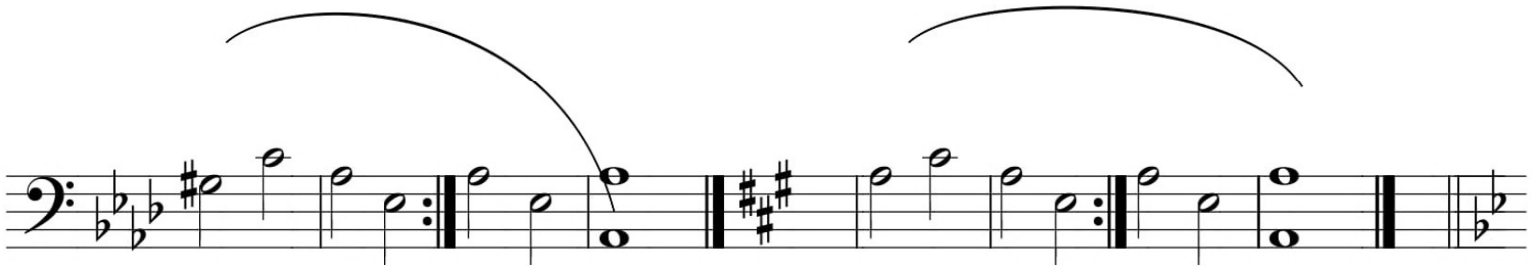


p --- *f* --- *p* *p* --- *f* --- *p*



p --- *f* --- *p* *p* --- *f* --- *p*

91



92

STACATO

A

Two staves of music in bass clef, key of B-flat major, and 4/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and a 2/4 time signature.

E

Two staves of music in bass clef, key of B-flat major, and 2/4 time signature. The first staff contains eight measures of eighth-note patterns. The second staff contains four measures, ending with a double bar line and a common time signature (C).

C

Two staves of music in bass clef, key of B-flat major, and common time signature (C). The first staff begins with a whole rest followed by a fermata, then continues with eighth-note patterns for seven measures. The second staff contains eight measures, ending with a double bar line and a 4/4 time signature.

D

Three staves of music in bass clef, key of B-flat major, and 4/4 time signature. The first staff contains four measures. The second staff contains eight measures. The third staff contains four measures, ending with a double bar line and a 2/4 time signature.

93

A

Musical notation for section A, bass clef, 2/4 time signature. The notation consists of five staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents. 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.

E

Musical notation for section E, bass clef. The notation consists of two staves of music. The first staff begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some slurs and accents. The second staff continues the melodic line and concludes with a double bar line and a 4/4 time signature.

94

A

First line of musical notation for exercise 94, section A. It begins with a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of quarter and eighth notes.

Second line of musical notation for exercise 94, section A. It continues the melody from the first line and ends with a double bar line and a common time signature (C).

B

Section B of exercise 94. It starts with a common time signature (C) and continues with a melody of quarter and eighth notes. It concludes with a double bar line and a 2/4 time signature.

C

Section C of exercise 94, first line. It begins with a 2/4 time signature and features a melody of quarter and eighth notes.

Section C of exercise 94, second line. It continues the melody and ends with a double bar line and a common time signature (C).

95 - A

Section A of exercise 95, first line. It starts with a common time signature (C) and contains a melody of eighth and sixteenth notes. It ends with a double bar line and a 2/4 time signature.

B

Section B of exercise 95. It begins with a 2/4 time signature and features a melody of quarter and eighth notes.

Section B of exercise 95, second line. It continues the melody and ends with a double bar line and a 3/4 time signature.

C

Section C of exercise 95, first line. It starts with a 3/4 time signature and features a melody of quarter and eighth notes.

Section C of exercise 95, second line. It continues the melody and ends with a double bar line and a common time signature (C).

96

Exercise 96 consists of two staves of music in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff contains a melodic line starting with a sharp sign on the first note, followed by eighth and quarter notes. The second staff continues the melody and ends with a double bar line and a 2/4 time signature.

97

Exercise 97 consists of two staves of music in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody and ends with a double bar line and a common time signature (C).

98

Exercise 98 consists of two staves of music in bass clef. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first staff contains a melodic line with eighth and quarter notes. The second staff continues the melody and ends with a double bar line and a 4/4 time signature.

104

STACCATO

Stacatto

105

EXERCÍCIOS COM SEMICOLCHEIAS

The image displays seven staves of musical notation for Trombone, each containing exercises with slurs. The exercises are written in bass clef and consist of various rhythmic patterns and melodic lines. The first two staves feature exercises with slurs over groups of notes, often with rests. The third staff has a long slur covering a continuous melodic line. The fourth and fifth staves show exercises with slurs over groups of notes, some with rests. The sixth staff features a long slur over a continuous melodic line. The seventh staff concludes with a long slur over a continuous melodic line, ending with a double bar line.

106

The image displays a musical exercise for Trombone de Vara, numbered 106. It consists of seven staves of music, all written in bass clef. The exercise is composed of eighth and sixteenth notes, often beamed together in groups. The first staff begins with a quarter rest followed by a series of eighth notes. The second staff continues with eighth notes. The third staff features a more complex rhythmic pattern with groups of eighth and sixteenth notes. The fourth staff includes a measure with a fermata over a quarter note. The fifth and sixth staves continue with rhythmic patterns of eighth and sixteenth notes. The seventh staff concludes the exercise with a final cadence, ending on a whole note.

107

EXERCÍCIOS COM QUIÁLTERAS

The exercise consists of five staves of music in bass clef. Each staff contains a sequence of notes with a '3' underneath, indicating a triplet. The exercises progress from simple eighth-note triplets to more complex patterns involving sixteenth notes and slurs.

- Staff 1: Four measures of eighth-note triplets, followed by two measures of eighth-note triplets with a slur over the first two notes.
- Staff 2: Four measures of eighth-note triplets, followed by two measures of eighth-note triplets with a slur over the first two notes.
- Staff 3: Four measures of eighth-note triplets, followed by two measures of eighth-note triplets with a slur over the first two notes.
- Staff 4: Four measures of eighth-note triplets, followed by two measures of eighth-note triplets with a slur over the first two notes.
- Staff 5: Four measures of eighth-note triplets, followed by two measures of eighth-note triplets with a slur over the first two notes.

108

STACCATO

The musical score for exercise 108 is written in bass clef and consists of eight staves. The first staff begins with a series of eighth notes, followed by a pattern of eighth notes with stems pointing down. The second staff continues with eighth notes and includes a horizontal line with the word "Stacatto" written below it. The third staff features a sequence of eighth notes, some with stems pointing up and some down. The fourth and fifth staves continue with similar eighth-note patterns. The sixth staff has eighth notes with stems pointing down. The seventh staff continues with eighth notes and stems pointing down. The eighth and final staff concludes with eighth notes, a final note with a fermata, and a double bar line followed by a key signature change to two flats (B-flat and E-flat).

109

EXERCÍCIOS COM SEMICOLCHEIAS

The musical score for exercise 109 is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 7/8 time signature. It consists of seven staves of music. The first staff begins with a quarter rest followed by a series of eighth notes. The second and third staves continue the pattern with slurs and accents. The fourth and fifth staves feature more complex rhythmic patterns with slurs and accents. The sixth and seventh staves conclude the exercise with a final cadence.

110

LIGADURAS

The musical score consists of ten staves of music in bass clef, 2/4 time, and B-flat major. The first staff begins with a large slur over the first six measures. The second staff starts with a 2/4 time signature. The score is filled with various slurs and ties connecting notes across measures, illustrating the concept of 'LIGADURAS' (slurs and ties). The notes are primarily eighth and sixteenth notes, with some quarter notes. The final staff ends with a double bar line.

111

Exercise 111 is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff contains two measures of eighth-note triplets, followed by a quarter note. The second staff continues with eighth-note triplets and quarter notes. The third staff concludes with eighth-note triplets and quarter notes, ending with a double bar line and a key signature change to one flat.

112

Exercise 112 is written in bass clef with a 2/4 time signature. It consists of three staves of music. The first staff features eighth-note triplets and quarter notes. The second staff continues with eighth-note triplets and quarter notes. The third staff concludes with eighth-note triplets and quarter notes, ending with a double bar line and a key signature change to one flat.

113

Exercise 113 is written in bass clef with a 3/4 time signature. It consists of three staves of music. The first staff features eighth-note triplets and quarter notes. The second staff continues with eighth-note triplets and quarter notes. The third staff concludes with eighth-note triplets and quarter notes, ending with a double bar line and a key signature change to one flat.

114

Exercise 114 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff features eighth-note triplets and quarter notes. The second staff concludes with eighth-note triplets and quarter notes, ending with a double bar line and a key signature change to one flat.

115

Exercise 115 is written in bass clef with a 2/4 time signature. It consists of two staves of music. The first staff features eighth-note triplets and quarter notes. The second staff concludes with eighth-note triplets and quarter notes, ending with a double bar line and a key signature change to one flat.

116 - A

Two staves of music in bass clef, key of B-flat major, and 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 music in bass clef, key of B-flat major, and 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.

Two staves of music in bass clef, key of B-flat major, and 2/4 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.

C

Two staves of music in bass clef, key of B-flat major, and 2/4 time signature. The first staff contains six measures of eighth-note patterns. The second staff contains six measures of eighth-note patterns, ending with a double bar line.

D

Three staves of music in bass clef, key of B-flat major, and 3/4 time signature. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a double bar line.

117 - A

First system of musical notation for exercise 117 - A. It consists of two staves in bass clef, 2/4 time, and B-flat major. The first staff contains a sequence of eighth and sixteenth notes. The second staff continues the pattern with more complex rhythmic groupings.

B

First system of musical notation for exercise 117 - B. It consists of two staves in bass clef, 2/4 time, and B-flat major. The first staff features a mix of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns.

118 - A

First system of musical notation for exercise 118 - A. It consists of three staves in bass clef, 2/4 time, and B-flat major. The first staff has a simple eighth-note pattern. The second and third staves introduce more complex rhythmic patterns with sixteenth notes.

118 - B

Exercise 118 - B consists of two staves of music. The first staff contains four measures of music, and the second staff contains four measures, ending with a double bar line and a key signature change to one flat.

119 - A

Exercise 119 - A consists of three staves of music. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures, ending with a double bar line and a key signature change to one flat.

B

Exercise 119 - B consists of three staves of music. The first staff contains four measures, the second staff contains four measures, and the third staff contains four measures, ending with a double bar line and a key signature change to three flats.

1ª VEZ FAZER LIGADO, 2ª VEZ STACATO

120 - A



B



121 - A



B



122 - A



B



123 - A



B



124 - A



B



125



B



128



129 - A



B



130 - A



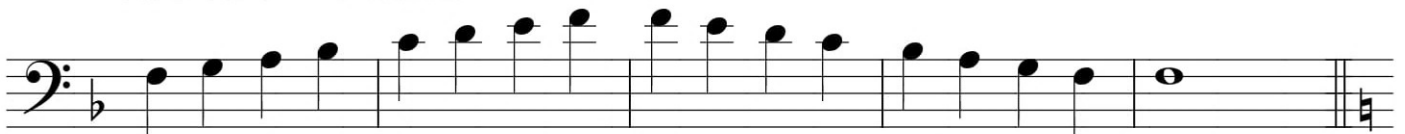
B



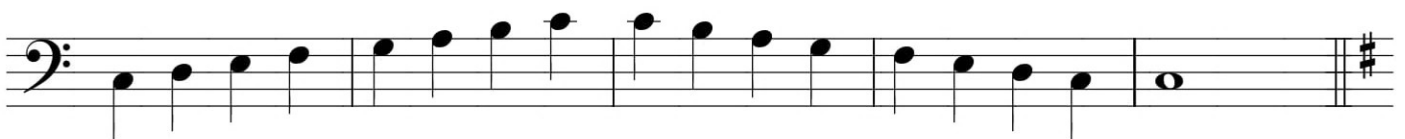
ESCALA DE SI \flat MAIOR



ESCALA DE FÁ MAIOR



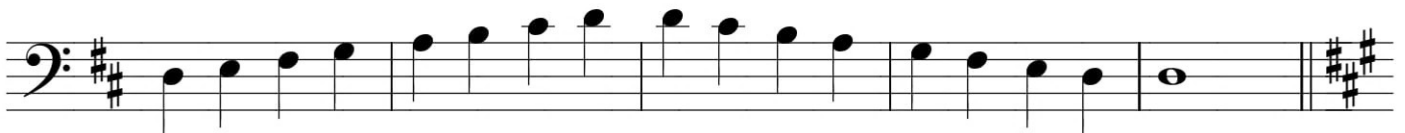
ESCALA DE DÓ MAIOR



ESCALA DE SOL MAIOR



ESCALA DE RÉ MAIOR



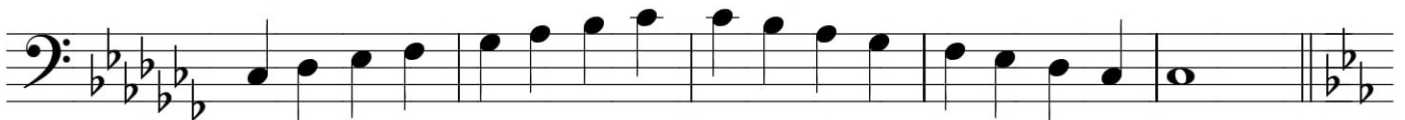
ESCALA DE LÁ MAIOR



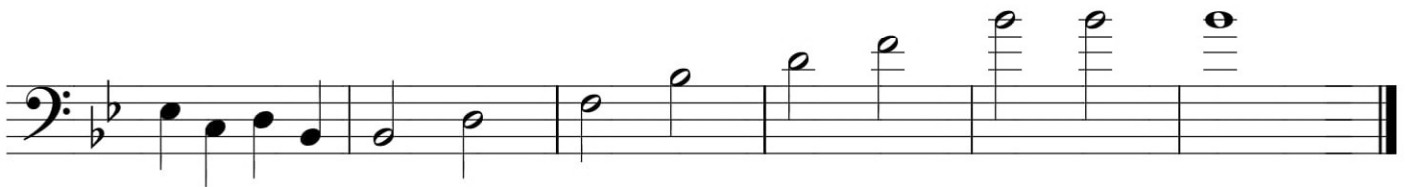
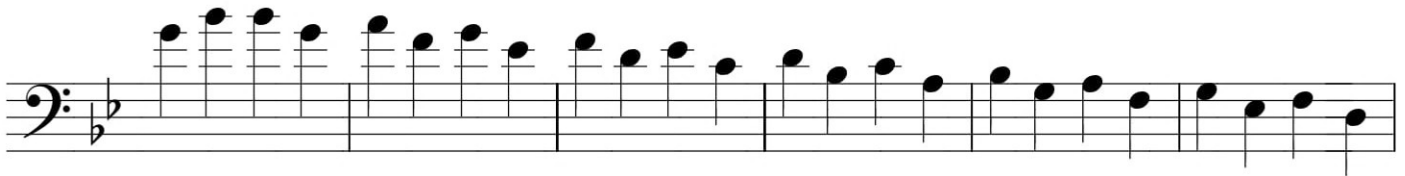
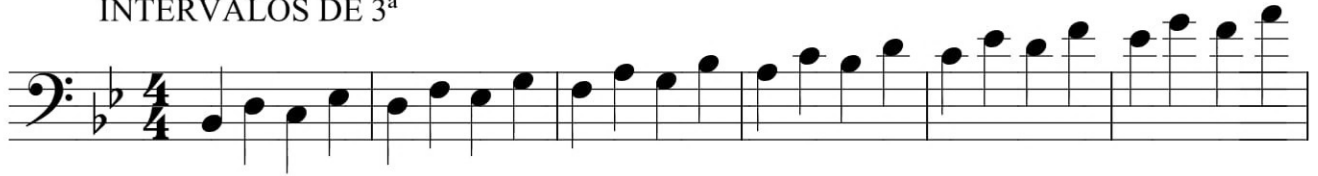
ESCALA DE MI MAIOR



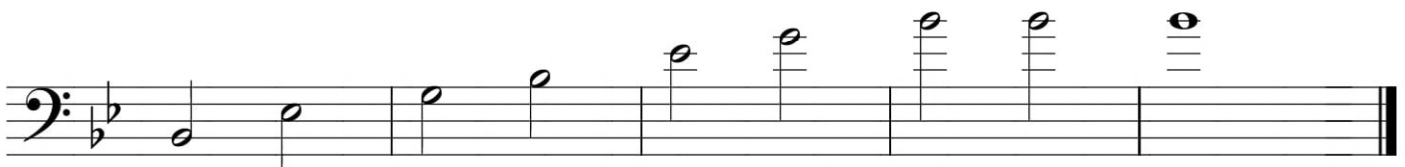
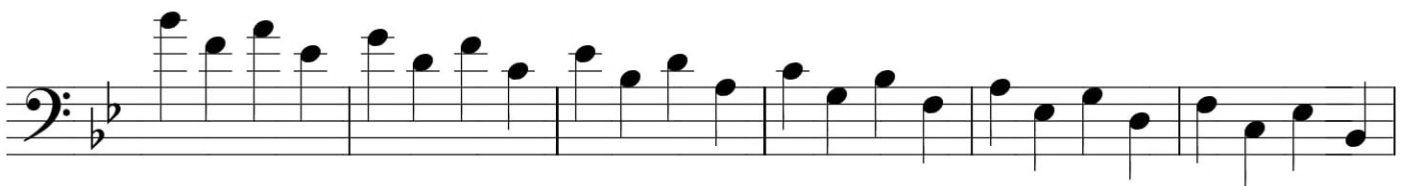
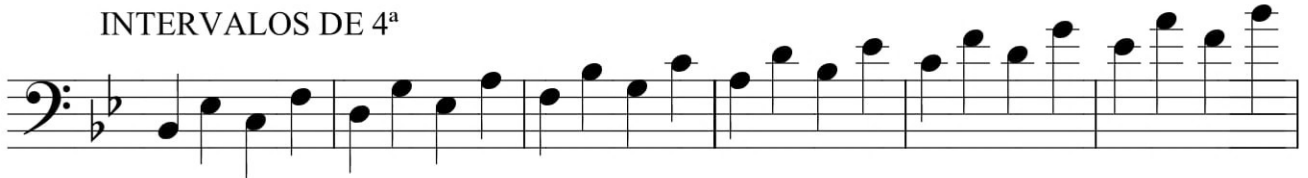
ESCALA DE DÓ \flat MAIOR



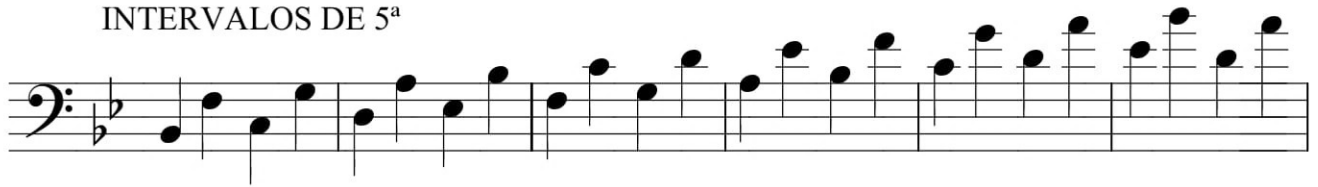
INTERVALOS DE 3ª



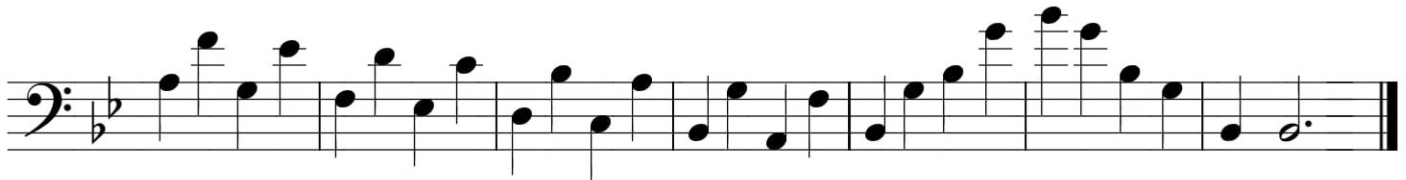
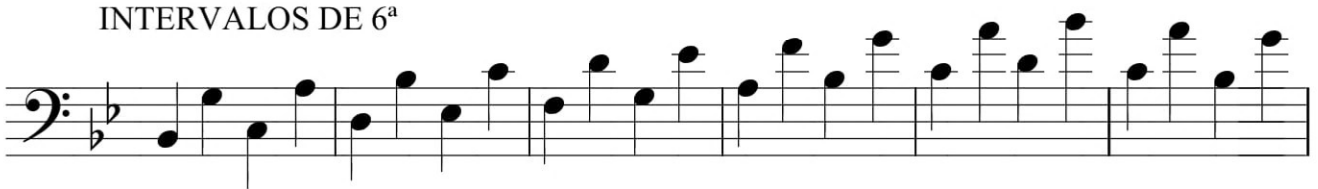
INTERVALOS DE 4ª



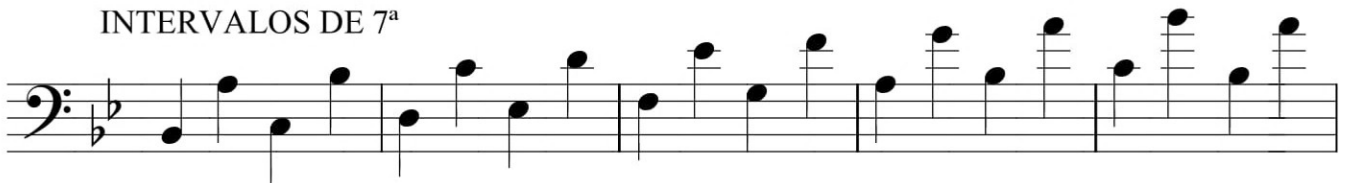
INTERVALOS DE 5ª



INTERVALOS DE 6ª



INTERVALOS DE 7ª



INTERVALOS DE 8ª

Four staves of musical notation in bass clef, 2/4 time, and B-flat major. Each staff contains a sequence of eighth notes, with the second note of each pair being an octave higher than the first. The sequence starts on G2 and ends on G4. The first staff has 10 pairs, the second 10 pairs, the third 10 pairs, and the fourth 10 pairs ending with a double bar line.

ESTUDOS MELÓDICOS

Three staves of musical notation in bass clef, 2/4 time, and B-flat major. Each staff contains a sequence of eighth notes with slurs. The first staff has 10 measures of eighth-note runs. The second staff has 10 measures of eighth-note runs. The third staff has 10 measures of eighth-note runs ending with a double bar line.

The first three staves of musical notation are in bass clef and the key of Bb. The first staff contains a melodic line with eighth and quarter notes, including slurs and accents. The second staff features a sequence of notes with slurs and rests, followed by a series of eighth notes. The third staff continues with notes and rests, ending with a double bar line.

ESCALA

Sib MAIOR - Bb

The musical notation for the Sib MAIOR - Bb scale exercise is in bass clef. It shows an ascending and descending scale of eighth notes, with a final whole note on Bb. The key signature has two flats.

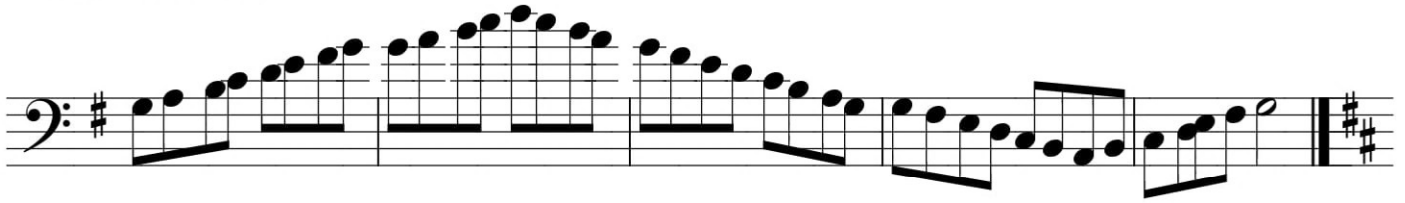
FÁ MAIOR - F

The musical notation for the FÁ MAIOR - F scale exercise is in bass clef. It shows an ascending and descending scale of eighth notes, with a final whole note on F. The key signature has one flat.

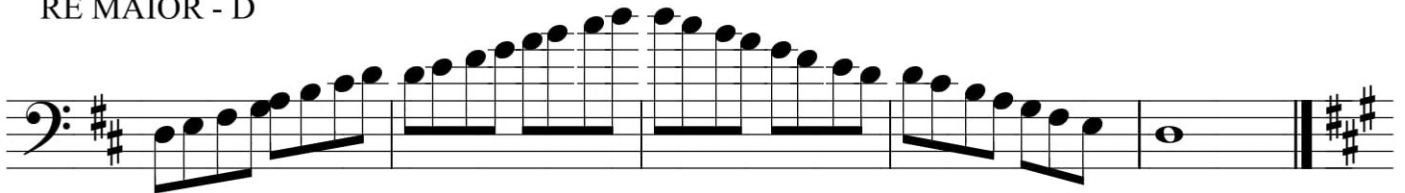
DÓ MAIOR - C

The musical notation for the DÓ MAIOR - C scale exercise is in bass clef. It shows an ascending and descending scale of eighth notes, with a final whole note on C. The key signature has no sharps or flats.

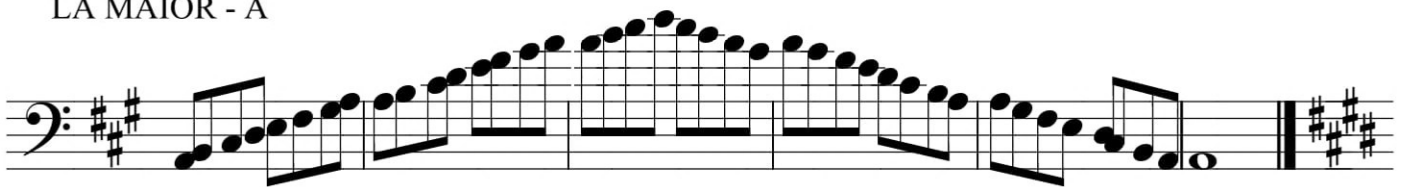
SOL MAIOR - G



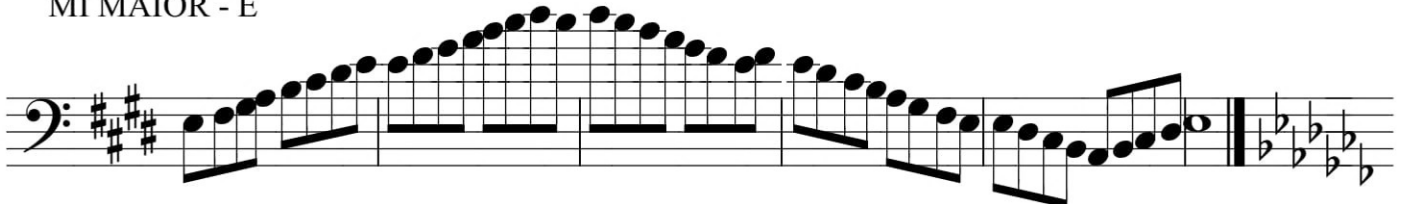
RÉ MAIOR - D



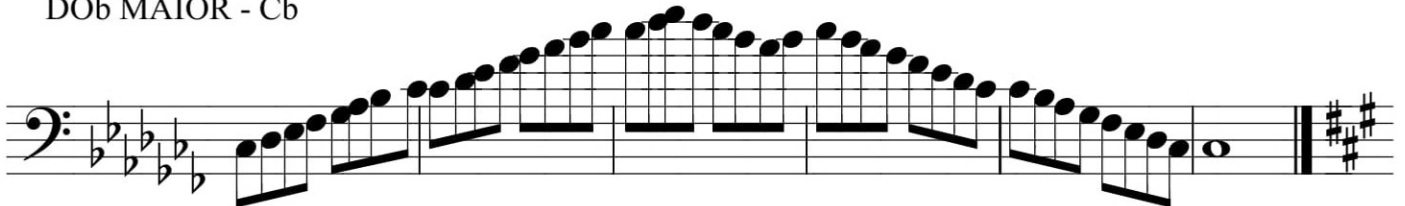
LÁ MAIOR - A



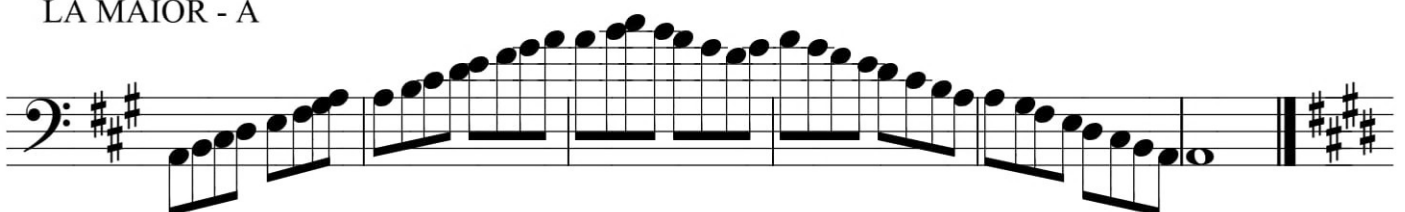
MI MAIOR - E



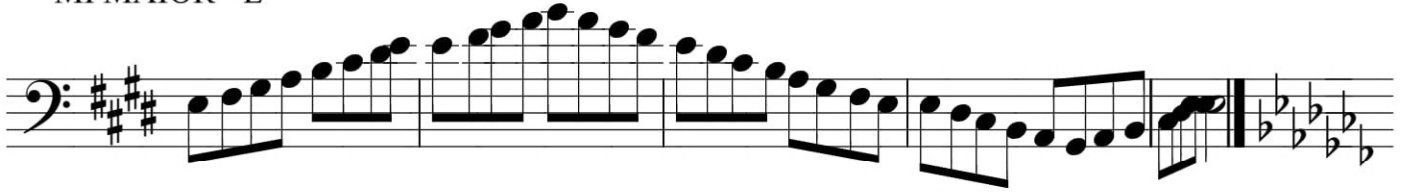
DÓb MAIOR - Cb



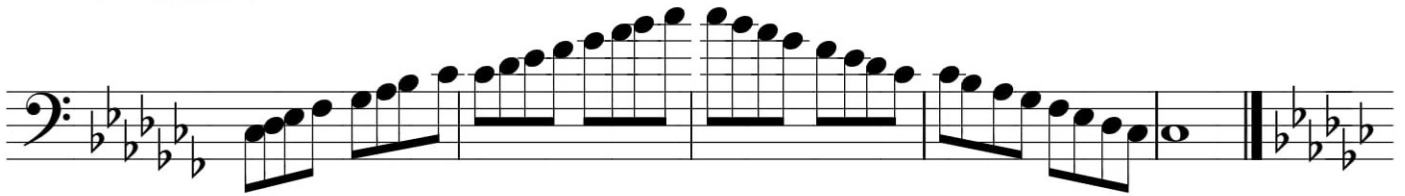
LÁ MAIOR - A



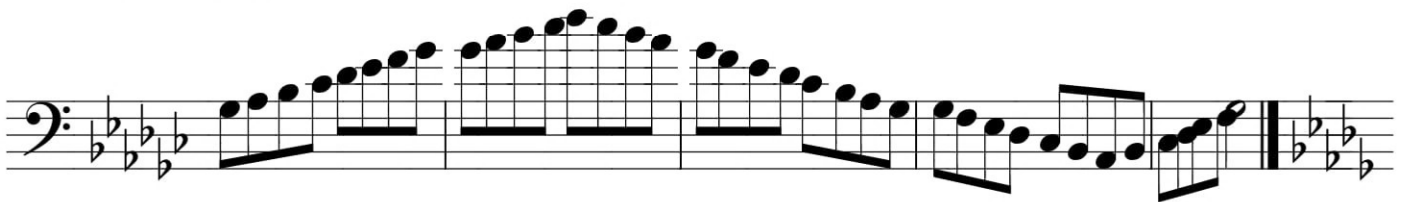
MI MAIOR - E



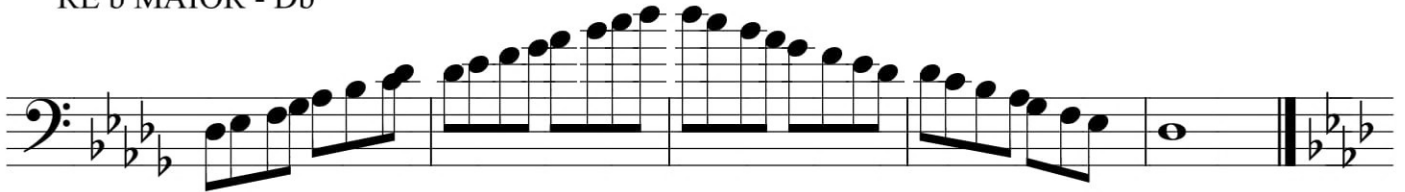
DÓ b MAIOR - Db



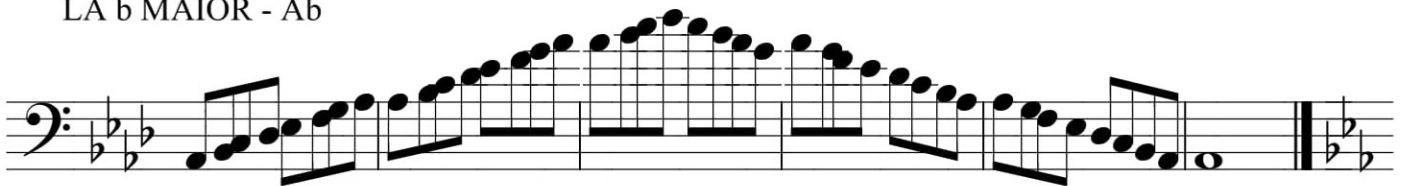
SOL b MAIOR - Gb



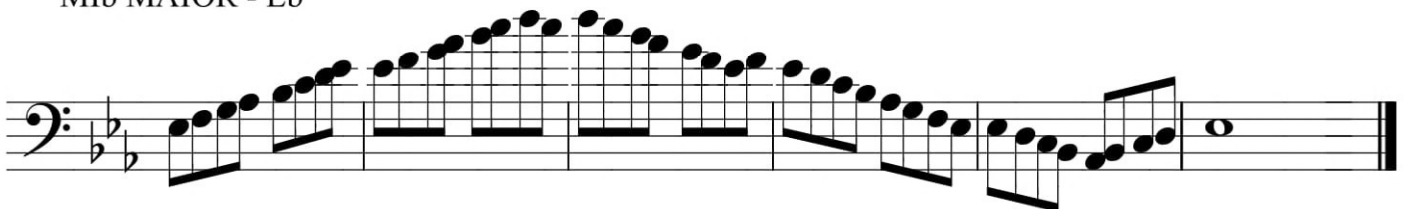
RÉ b MAIOR - Db



LÁ b MAIOR - Ab



MIb MAIOR - Eb



Dueto N° 1

1ª Voz

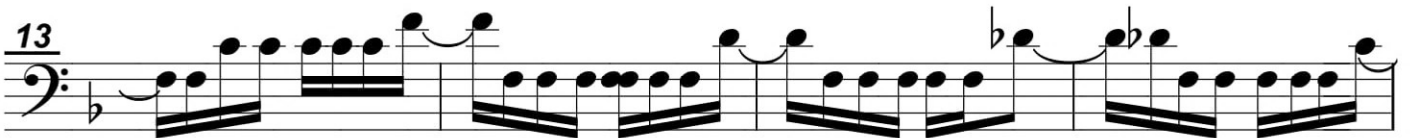
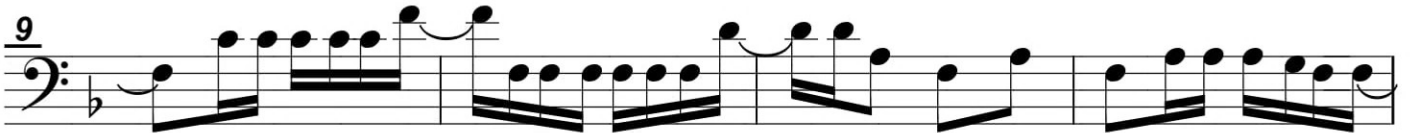
2ª Voz

Dueto N° 2

The musical score is written for two voices and two trombones. It is in the key of B-flat major (two flats) and 4/4 time. The first system shows the first two staves: 1ª Voz (top) and 2ª Voz (bottom). The 1ª Voz part features a complex melodic line with many eighth and sixteenth notes, including several triplet markings (indicated by a '3' above the notes). The 2ª Voz part is simpler, consisting of quarter and half notes. The second system continues the 1ª Voz part with more triplets and eighth notes, while the 2ª Voz part has a few quarter notes. The third system shows the 1ª Voz part with dotted quarter notes and eighth notes, and the 2ª Voz part with eighth notes. The fourth system features a more rhythmic 1ª Voz part with eighth notes and quarter notes, and the 2ª Voz part with quarter notes and eighth notes. The fifth system shows the 1ª Voz part with eighth notes and quarter notes, and the 2ª Voz part with quarter notes and eighth notes. The sixth system concludes the piece with eighth notes and quarter notes in both parts, ending with a double bar line.

Apostila de Trombone de Vara
Águas de Março

Tom Jobim



37



41



45



49



53



57



61



65



69



Caetano Veloso



Tom Jobim

5

9 *Coda*

14

18

22 *D.C. al Coda*

26 *Coda*

29

33

Apostila de Trombone de Vara
SAMBA DE VERÃO

Marcos Valle e Paulo Sérgio Valle



Apostila de Trombone de Vara
Cânnon

Pachbell
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The first system consists of two staves in bass clef. The time signature is 4/4, and the key signature has two flats (B-flat and E-flat). The top staff begins with a whole note G2, followed by whole notes A2, B2, C3, D3, E3, F3, G3, and then eighth notes A3, B3, C4. The bottom staff begins with a whole note G2, followed by whole notes A2, B2, C3, D3, E3, F3, G3, and then whole notes A3, B3, C4.

The second system consists of two staves in bass clef. The top staff continues with eighth notes D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, 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First system of musical notation. The top staff (bass clef) contains a melodic line starting with a whole note, followed by a half note, and then a series of eighth notes with a slur. The bottom staff (bass clef) contains a bass line with a whole note, a half note, and a series of eighth notes.

Second system of musical notation. The top staff (bass clef) features a complex melodic line with many sixteenth notes and slurs. The bottom staff (bass clef) contains a bass line with a whole note, a half note, and a series of eighth notes.

Third system of musical notation. The top staff (bass clef) contains a melodic line with a series of eighth notes and slurs. The bottom staff (bass clef) contains a bass line with a series of eighth notes and slurs.

Fourth system of musical notation. The top staff (bass clef) contains a melodic line with a series of whole notes. The bottom staff (bass clef) contains a bass line with a series of whole notes. The system ends with a double bar line.

Apostila de Trombone de Vara
AVE MARIA

GOUNOD

4/4

p

p

mf

mf

G/B C

pf

p

cresc

cresc

First system of musical notation for Ave Maria. It consists of three staves with bass clefs. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with half notes and rests. The bottom staff contains a bass line with half notes and rests. Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *cresc* (crescendo).

Second system of musical notation for Ave Maria. It consists of three staves with bass clefs. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with half notes and rests. The bottom staff contains a bass line with half notes and rests. Dynamic markings include *f* (forte), *p* (piano), and *cresc* (crescendo). Chord symbols include G, C, C7, F7, and F#°.

Third system of musical notation for Ave Maria. It consists of three staves with bass clefs. The top staff contains a melodic line with eighth and quarter notes. The middle staff contains a bass line with half notes and rests. The bottom staff contains a bass line with half notes and rests. Dynamic markings include *f* (forte). Chord symbols include Cm, Fm, G, C, and Dm.

Fourth system of musical notation for Ave Maria. It consists of three staves with bass clefs. The top staff contains a melodic line with half notes and rests. The middle staff contains a bass line with half notes and rests. The bottom staff contains a bass line with half notes and rests. Dynamic markings include *p* (piano) and *mf* (mezzo-forte). Chord symbols include G, A°, C, Dm, and C7.

CIRCÉ
(RIGAUDONS)

ALLEGRO

DESMARETS

The musical score is written for two staves in bass clef, 4/4 time, and B-flat major. It consists of seven systems of two staves each. The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a melodic line in the upper staff and a supporting line in the lower staff. The second system continues this pattern. The third system introduces the word "FIM" in the lower staff, followed by a dynamic marking of *p*. The fourth system also features "FIM" and *p*. The fifth system includes *cresc.*, *mf*, and *p*. The sixth system continues with *cresc.*, *mf*, and *p*. The seventh system concludes with *cresc.* and *mf*. The score ends with a double bar line.