

1st Alto Saxophone

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

ff Solli

4

10

mf \longleftarrow *f*

22

4

28

mf \longleftarrow *f*

40

4

45

f Soli

50

\longleftarrow

54

2/4

59

4

64

mf

69

\longleftarrow

Para onde vão as aves

q=68

9 7

mf f ff

20 f

23 ff Soli

28 7 < mf f ff

38

41 ff Soli

46 8 ff

58

62 ff Soli mf

66

Para onde vão as aves

q=68

9 7

mf < *f*

20

23

28 7

mf > < > > > > > > > > > >

39

45

mf

50

mf > < *f* > > > > > > >

54

59

64

mf

68

1st Tenor Saxophone

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

Para onde vão as aves

q=68

ff *Solli*

6 **4** **7** mf *f*

22

28 **7** mf *f*

40

45 mf

50 mf

54

59

64 mf

68

The musical score is written for 1st Tenor Saxophone in a key signature of one flat (Bb) and a 4/4 time signature. The tempo is marked as quarter note = 68 (q=68). The score consists of ten staves of music. The first staff begins with a dynamic marking of *ff Solli*. The second staff includes a measure with a **4** and another with a **7**, indicating fingerings. Dynamic markings of *mf* and *f* are present. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with accents (>) and some with slurs. The piece concludes with a final measure in the tenth staff.

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

mp

7

mf < f

18

23

28

mf < f

39

45

mf

50

mf < f

54

mf *Soli*

58

64

mf

68

Detailed description: This is a musical score for the 1st Tenor Trombone part of the piece 'Para onde vão as aves'. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'q=68'. The piece consists of 68 measures, divided into systems of five measures each. The dynamics range from mezzo-piano (mp) to mezzo-forte (mf) and forte (f). There are several accents and slurs throughout the piece. A 'Soli' section is indicated at measure 54. The score ends with a double bar line and repeat dots.

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

4

ff Solli

10

7

mf *f*

20

23

28

7

mf *f*

38

41

46

f Soli

52

2

58

64

f Soli

68

2nd Alto Saxophone

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68
ff *Solli*

6
4 7
mf \curvearrowright f

22

28
7
mf \curvearrowright f

40

45
f *Soli*

50

54

59

64
mf

69

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

9 7

mf $\text{mf} \rightarrow \text{f}$ ff

20

f

23

ff *Soli*

28

7

< mf $\text{mf} \rightarrow \text{f}$ ff

38

41

ff *Soli*

46

8

ff

58

62

ff *Soli* mf

66

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

9 7

mf

20

23

28

7

mf

f

39

45

mf

50

mf

54

59

64

mf

68

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

mp

mf < f

mf < f

mf

mf < f

mf Soli

mf

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

4

ff Solli

10

7

mf

20

23

28

7

mf

38

41

46

f Soli

52

2

58

64

f Soli

68

CAV

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

ff *Solli*

4

10

mf *f*

22

28

mf *f*

40

46

mf

52

mf *f*

57

60

64

mf

68

Detailed description: This is a musical score for the 2nd Tenor Saxophone part of the piece 'Para onde vão as aves'. The score is written in a single system with ten staves. It begins with a tempo marking of quarter note = 68 (q=68) and a dynamic of fortissimo (ff) with the instruction 'Solli'. The key signature has one flat (Bb) and the time signature is 4/4. The score contains various musical notations including eighth and sixteenth notes, rests, and slurs. There are several measures with a '7' above them, likely indicating a specific fingering or articulation. Dynamic markings include mf and f. There are also several measures with 'v' marks above the notes, indicating accents. The score concludes with a final measure containing a fermata over a note.

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

9 7

mf < > f > >

21

26 7

mf < > f > >

36

41

46

mf

52

mf < > f > >

56

59

64

mf

68

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68



6



10



22



28



40



46



52



55



59



64



68



Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

4
ff *Solli*

10
mf *f*

20

23

28
mf *f*

38

41

46
f Soli

52
2

58

64
f Soli

68

Para onde vão as aves

Letra e Música:
Sérgio Lopes.

Arranjo:
Aroldo Mauro Brevilata Júnior.

q=68

The musical score is written for Baritone Saxophone in 4/4 time, with a tempo of q=68. It consists of ten staves of music. The first staff begins with a dynamic of *ff* and the instruction *Solli*. A measure rest of 7 measures is indicated above the staff. The second staff starts at measure 10 with a dynamic of *mf* and a crescendo to *f*. The third staff starts at measure 22 and includes a key signature change to one sharp (F#) and a time signature change to 2/4. The fourth staff starts at measure 28 with a dynamic of *mf* and a crescendo to *f*, featuring a 7-measure rest and a series of downward-pointing 'v' marks above the notes. The fifth staff starts at measure 40 and includes a key signature change to one sharp and a time signature change to 4/4. The sixth staff starts at measure 45 with a dynamic of *mf*. The seventh staff starts at measure 50 with a dynamic of *mf* and a crescendo to *f*. The eighth staff starts at measure 54 with a dynamic of *mf* and a crescendo to *f*, featuring a 7-measure rest and a series of downward-pointing 'v' marks. The ninth staff starts at measure 59 and includes a key signature change to one sharp and a time signature change to 2/4. The tenth staff starts at measure 64 with a dynamic of *mf*. The final staff starts at measure 68 and includes a dynamic of *mf* and a crescendo to *f*, ending with a fermata over the final note.

ff *Solli*

10 7 *mf* \curvearrowright *f*

22

28 7 *mf* \curvearrowright *f*

40

45 *mf*

50 *mf* \curvearrowright *f*

54 *mf* \curvearrowright *f*

59

64 *mf*

68 *mf* \curvearrowright *f*

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

Eb Fm7/Eb Gm7/Eb Ab Eb/G Fm7 Ab/Bb
 f

5 Eb9 Fm7/Eb Gm7/Eb Ab Eb/G Fm7 Bb4 Bb

10 Eb9 Fm7 Ab Bb Eb Eb9/Bb
 >mf

14 Eb9 Eb7M Fm7 Ab9 Bb7sus4 Eb

18 Ab Bb G Cm7 Fm7 Bb Fm7 Bb
 f

22 Am9 Eb/G Fm7 Eb/G Ab Eb Eb9 Eb Eb7M Fm7 Fm7/C

27 Bb4 Bb Eb9 Fm7 Ab Bb Eb Eb9/Bb
 mf

32 Eb9 Eb7M Fm7 Ab9 Bb7sus4 Eb

36 Ab Bb G Cm7 Fm7 Bb Fm7 Bb
 f

40 Am9 Eb/G Fm7 Eb/G Ab Eb Eb9 Eb Eb7M Fm7 Fm7/C

Base

45 Bb4 Bb Eb Eb9 Eb F/Eb Ab Eb/G Ab9/Eb Eb

50 Eb Eb9 Eb F/Eb Ab Eb/G Ab9/Eb Eb

54 Ab Bb G Cm7 Fm7 Bb Fm7 Bb

58 Am9 Eb/G Fm7 Eb/G Ab Eb Eb9 Eb Eb7M Fm7 Fm7/C

63 Bb4 Bb Eb Eb9 Eb F/Eb Ab Eb/G Ab9/Eb Eb

68 Eb Eb9 Eb F/Eb Ab Eb/G Ab9/Eb Eb Ab9 Eb9

The image shows a bass line musical score for a piece titled 'Base'. The score is written in bass clef with a key signature of two flats (Bb and Eb). It consists of six systems of music, each with a measure number and a set of chords above the staff. The notes are written in a rhythmic pattern, often using eighth and quarter notes. Dynamics like 'f' (forte) and 'v' (accents) are indicated. The score includes various chord voicings such as Bb4, Bb, Eb, Eb9, Eb, F/Eb, Ab, Eb/G, Ab9/Eb, Eb, Am9, Fm7, Eb7M, and Fm7/C. The time signature changes from 4/4 to 2/4 at measure 58 and back to 4/4 at measure 63.

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

Musical staff 1 (measures 1-5): Bass clef, key signature of two flats, 4/4 time signature. Dynamics: mp.

Musical staff 2 (measures 6-9): Bass clef, key signature of two flats, 4/4 time signature.

Musical staff 3 (measures 10-20): Bass clef, key signature of two flats, 4/4 time signature. Measure 10 has a fermata and a '7' above it. Dynamics: < mf f.

Musical staff 4 (measures 21-26): Bass clef, key signature of two flats, 4/4 time signature. Measure 21 has a fermata and a '7' above it. Time signature change to 2/4 at measure 22, back to 4/4 at measure 23. Dynamics: < mf f.

Musical staff 5 (measures 27-38): Bass clef, key signature of two flats, 4/4 time signature. Measure 27 has a fermata and a '7' above it. Dynamics: < mf f.

Musical staff 6 (measures 39-44): Bass clef, key signature of two flats, 4/4 time signature. Measure 39 has a fermata and a '7' above it. Time signature change to 2/4 at measure 40, back to 4/4 at measure 41. Dynamics: < mf f.

Musical staff 7 (measures 45-51): Bass clef, key signature of two flats, 4/4 time signature. Dynamics: < mf.

Musical staff 8 (measures 52-54): Bass clef, key signature of two flats, 4/4 time signature. Measure 52 has a fermata and a '7' above it. Dynamics: < mf f. Measure 54 has 'mf Soli' written below.

Musical staff 9 (measures 55-58): Bass clef, key signature of two flats, 4/4 time signature. Measure 55 has a fermata and a '7' above it.

Musical staff 10 (measures 59-63): Bass clef, key signature of two flats, 4/4 time signature. Measure 59 has a fermata and a '7' above it. Time signature change to 2/4 at measure 60, back to 4/4 at measure 61. Dynamics: < mf f.

Musical staff 11 (measures 64-67): Bass clef, key signature of two flats, 4/4 time signature. Dynamics: < mf.

Musical staff 12 (measures 68-70): Bass clef, key signature of two flats, 4/4 time signature. Measure 68 has a fermata and a '7' above it.

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

The musical score is written for Euphonium in a single system. It begins with a tempo marking of quarter note = 68 (q=68). The key signature has one flat (Bb). The score is divided into measures, with measure numbers 9, 20, 23, 28, 38, 41, 46, 52, 56, 59, 64, and 68 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. There are also accents and slurs. The score concludes with a double bar line and repeat dots at the end of the final line.

Para onde vão as aves

q=68

9 8

ff

20

f

23

ff Soli

28

7

< mf f ff

38

41

ff Soli

46

8

ff

58

62

ff Soli mf

66

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

9 7

f

mf

18

ff

ff

23

mf

28

7 7

f

ff

mf

ff

38

mf

41

mf

46

7

7

mf

ff

ff

56

59

64

mf

mf

68

mf

ff

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

mp

6

10

7

< mf > f

21

27

7

mf < > f

39

45

mf

52

mf < > f

57

63

mf

68

Violin 1

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

The musical score is written for Violin 1 in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It consists of ten staves of music, each starting with a measure number. The tempo is marked as 'q=68'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from 'f' (forte) to 'ff' (fortissimo) and 'mf' (mezzo-forte). The piece concludes with a double bar line and repeat dots.

9 7 f ff

20

23

28 7 f ff

38

41

46 8 ff

58

63 mf

67

Para onde vão as aves

Letra e Música:
Sérgio Lopes.
Arranjo:
Aroldo Mauro Brevilata Júnior.

q=68

The musical score is written for Violin 2 in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked as quarter note = 68 (q=68). The score consists of ten staves of music, with measure numbers 9, 19, 23, 28, 38, 41, 46, 58, 63, and 67 indicated at the beginning of their respective staves. The music features various dynamics including fortissimo (ff), forte (f), and mezzo-forte (mf). There are several instances of fermatas and hairpins. The score includes complex rhythmic patterns such as sixteenth-note runs and triplet-like figures. The key signature remains consistent throughout the piece.

9 7

f ff

19

23

28 7

f ff

38

41

46 8

ff

58

63

mf

67

Para onde vão as aves

q=68

9 7

mf > > > > f

18

ff

23

28

7

mf > > > > f > > > > ff

38

41

46

7

mf < f ff

56

59

64

mf

68

Para onde vão as aves

Letra e Música:

Sérgio Lopes.

Arranjo:

Aroldo Mauro Brevilata Júnior.

q=68

Flute

1st Clarinet in Bb

2nd Clarinet in Bb

1st Alto Saxophone

2nd Alto Saxophone

1st Tenor Saxophone

2nd Tenor Saxophone

Baritone Saxophone

1st Horn in F

2nd Horn in F

3rd Horn in F

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Tenor Trombone

2nd Tenor Trombone

3rd Tenor Trombone

Bass Trombone

Euphonium

Tuba in Bb

Base

Voice

Violin 1

Violin 2

Violoncello

Contrabass

ff Solli

mp

f

q=68

Eb

Fm7/Eb

Gm7/Eb

Ab Eb/G

Fm7

Ab/Bb

5

This musical score is for a large ensemble, likely a symphony orchestra with a jazz-influenced section. The score is written for 25 parts and is divided into five systems. The instruments are listed on the left side of each staff. The key signature is two flats (B-flat and E-flat), and the time signature is 7/8. The score begins with a measure of rest for most instruments, followed by a series of rhythmic patterns in the woodwinds and brass. The woodwinds (Saxophones and Clarinets) play a rhythmic pattern of eighth notes. The brass (Trumpets, Trombones, and Tuba) play a similar rhythmic pattern, with the Tuba and Bass playing a more complex pattern. The strings (Violins, Viola, and Cello) play a simple rhythmic pattern. The voice part is a single line that remains silent throughout the score. The score includes various musical notations such as notes, rests, and dynamics. The dynamics are marked as *ff* (fortissimo) and *Solli* (soliloquy). The score also includes chord symbols for the Tuba and Bass: Eb9, Fm7/Eb, Gm7/Eb, Ab Eb/G, Fm7, Bb4, and Bb.

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

ff Solli

ff Solli

ff Solli

Eb9 Fm7/Eb Gm7/Eb Ab Eb/G Fm7 Bb4 Bb

10

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

ff Solo

Eb9 Fm7 Ab Bb Eb Eb9/Bb

14

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Eb9 Eb7M Fm7 Ab9 Bb7sus4

18

The musical score is arranged in a standard orchestral layout. It features the following parts from top to bottom:

- Fl.
- 1st Cl.
- 2nd Cl.
- 1st A. Sax.
- 3rd A. Sax.
- T. Sax.
- Ten. Sax.
- Bari. Sax.
- Hn. (three staves)
- 1st Tpt.
- 2nd Tpt.
- 3rd Tpt.
- 1st Tbn.
- 2nd Tbn.
- 3rd Tbn.
- B. Tbn.
- Euph.
- Tuba
- Base
- Voice
- Vln. 1
- Vln. 2
- Vc.
- Cb.

Key signature: B-flat major (two flats). The score includes various dynamics such as *ff* (fortissimo) and *f* (forte), and articulation marks like accents and staccato. The tuba part includes chordal notation: Ab, Bb, G, Cm7, Fm7, Bb, Fm7, Bb. The music is written in 4/4 time and spans four measures.

22

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Am9 Eb/G Fm7 Eb/G Ab Eb Eb9 Eb Eb7/M

26

Fl. *ff Solo*

1st Cl. *ff Solo*

2nd Cl. *ff Solo*

1st A. Sax. *ff Solo*

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Fm7 *Fm7/C* *Bb4* *Bb* *Eb9* *Fm7*

mi *ff Solo* *3*

30

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Ab Bb Eb Eb9/Bb Eb9 Eb7M Fm7

34

Fl. mf f ff

1st Cl. mf f ff

2nd Cl. mf f ff

1st A. Sax. mf f ff

3rd A. Sax. mf f ff

T. Sax. mf f ff

Ten. Sax. mf f ff

Bari. Sax. mf f ff

Hn. mf f

Hn. mf f

Hn. mf f

1st Tpt. mf f

2nd Tpt. mf f

3rd Tpt. mf f

1st Tbn. mf f

2nd Tbn. mf f

3rd Tbn. mf f

B. Tbn. mf f

Euph. mf f

Tuba mf f

Base mf f

Voice f

Vln. 1 f ff

Vln. 2 f ff

Vc. mf f ff

Cb. mf f ff

Chords: Ab9, Bb7sus4, Eb, Ab, Bb, G, Cm7

38

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Fm7 Bb Fm7 Bb Am9 E7/G

41

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

ff Soli

ff Soli

ff Soli

Fm7 Eb/G Ab Eb Eb9 Eb Eb7M Fm7 Fm7/C

45

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

f Soli

mf

f

Bb4 Bb

Eb Eb9 Eb F/Eb

Ab Eb/G Ab/Eb Eb

50

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Chord symbols: Eb Eb9 Eb F/Eb Ab Eb/G Ab/Eb Eb

Dynamic markings: mf

54

Fl. *ff*

1st Cl. *ff*

2nd Cl. *ff*

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn. *mf Soli*

2nd Tbn. *mf Soli*

3rd Tbn. *mf Soli*

B. Tbn. *mf Soli*

Euph.

Tuba *mf Soli*

Base

Voice *f*

Vln. 1 *ff*

Vln. 2 *ff*

Vc. *ff*

Cb. *ff*

Ab Bb G Cm7 Fm7 Bb

57

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

Fm7 Bb Am9 Eb/G Fm7 Eb/G

60

Fl.

1st Cl.

2nd Cl.

1st A. Sax.

3rd A. Sax.

T. Sax.

Ten. Sax.

Bari. Sax.

Hn.

Hn.

Hn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1st Tbn.

2nd Tbn.

3rd Tbn.

B. Tbn.

Euph.

Tuba

Base

Voice

Vln. 1

Vln. 2

Vc.

Cb.

ff Soli

ff Soli

ff Soli

Ab Eb Eb9 Eb Eb7M Fm7 Fm7/C Bb4 Bb

64

Fl. *mf*

1st Cl. *mf*

2nd Cl. *mf*

1st A. Sax. *mf*

3rd A. Sax. *mf*

T. Sax. *mf*

Ten. Sax. *mf*

Bari. Sax. *mf*

Hn. *mf*

Hn. *mf*

Hn. *mf*

1st Tpt. *f Soli*

2nd Tpt. *f Soli*

3rd Tpt. *f Soli*

1st Tbn. *mf*

2nd Tbn. *mf*

3rd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*
Eb Eb9 Eb F7/Eb Ab Eb/G Ab9/Eb Eb

Base *f*
Eb Eb Eb

Voice

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Cb. *mf*

68

Fl.
1st Cl.
2nd Cl.
1st A. Sax.
3rd A. Sax.
T. Sax.
Ten. Sax.
Bari. Sax.
Hn.
Hn.
Hn.
1st Tpt.
2nd Tpt.
3rd Tpt.
1st Tbn.
2nd Tbn.
3rd Tbn.
B. Tbn.
Euph.
Tuba
Base
Voice
Vln. 1
Vln. 2
Vc.
Cb.