

The background is a collage of various geometric shapes and colors (yellow, white, blue, green, orange, red) containing musical symbols like notes, a bass clef, a treble clef, a piano keyboard, and a play button. A large red rounded rectangle is on the left, and a large yellow circle is in the center-right.

Obras completas

partituras editadas
ou manuscritas

Volume 1 (A)

*Glauber
Santiago*



EDESP-UFSCar

Obras completas: partituras
editadas ou manuscritas

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Glauber Lúcio Alves Santiago

1ª edição



EDESP-UFSCar

São Carlos, 2022



Tecnologias aplicadas à criação, à expressão e ao ensino musicais

Projeto gráfico e diagramação

Clarissa Bengtson e Glauber Santiago

Capa

Clarissa Bengtson

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Prefácio

Esta coleção de 15 volumes, com mais de 1800 páginas, é uma compilação de todas as partituras de minhas composições que foram catalogadas durante quase quatro décadas de experimentações e trabalhos. Pessoalmente, o objetivo da coleção é a organização, registro e divulgação desta produção. Para o público em geral, o objetivo é que seja uma coleção de partituras para aplicações variadas, incluindo performances, uso didático e uso em pesquisas acadêmicas.

A coleção está organizada em volumes, conforme a ordem alfabética da primeira letra do título. A maioria das partituras está disponibilizada de forma editada em *softwares* de editoração de partituras, porém, diversas outras são manuscritas. Em partituras orquestrais, ou para grupos, optou-se pela disponibilização apenas da grade (a *partitura*, no sentido estrito do termo). As partes instrumentais, ocasionalmente, são disponibilizadas em outros meios e podem ser solicitadas ao autor para a execução das peças.

Observa-se que, a despeito do título *Obras completas*, estes volumes apresentam apenas as 379 peças com partituras. Ou seja, existe quase esta mesma quantidade de outras obras (*Opus*) de minha autoria que não estão contempladas aqui por serem apenas fonogramas.

Minhas composições foram concebidas para propósitos de expressão artística, como objetos/exercícios de aprendizagem de conceitos musicais, como trilhas sonoras para audiovisual ou teatro, como trilhas sonoras e jingles publicitários, como música pedagógica para iniciação musical, como encomendas para agrupamentos instrumentais variados (trompetes, metais, orquestras, coros...) ou como peças destinadas a concursos de composição.

Os volumes estão organizados da seguinte forma:

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Ao final de cada volume está disponibilizado um link para produções em áudio da maioria das composições.

Espero que esta coleção seja útil e que ainda sirva de inspiração para outros compositores fazerem uma catalogação e divulgação mais sistemática de suas obras.

Glauber Santiago

São Carlos, 9 de fevereiro de 2022.

A Cena Perfeita: 1-Musical Inicial (Opus 559). Ano: 2005

A Cena Perfeita

1- Musical Inicial

(Musical A Cena perfeita)

Glauber Santiago (2005)

The musical score is for a full orchestra and includes parts for Clarineta Bb, Sax alto 1, Sax alto 2, Sax tenor 1, Sax tenor 2, Saxbaritono, Piano, Baixo, and Bat. The score is in 4/4 time and features a variety of musical notations including dynamics (*f*), articulation (accents), and phrasing (slurs). The score is divided into two systems, with the first system ending at measure 8 and the second system starting at measure 9.

System 1 (Measures 1-8):

- Clarineta Bb:** Rests throughout the system.
- Sax alto 1, Sax alto 2, Sax tenor 1, Sax tenor 2, Saxbaritono:** Play a melodic line starting on G4, moving stepwise up to D5, then down to G4, and finally to E4. The line is marked *f*.
- Piano, Baixo:** Play a bass line starting on G2, moving stepwise up to D3, then down to G2, and finally to E2. The line is marked *f*.
- Bat:** Play a rhythmic pattern of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, 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, 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G232, A232, B232, C233, D233, E233, F233, G233, A233, B233, C234, D234, E234, F234, G234, A234, B234, C235, D235, E235, F235, G235, A235, B235, C236, D236, E236, F236, G236, A236, B236, C237, D237, E237, F237, G237, A237, B237, C238, D238, E238, F238, G238, A238, B238, C239, D239, E239, F239, G239, A239, B239, C240, D240, E240, F240, G240, A240, B240, C241, D241, E241, F241, G241, A241, B241, C242, D242, E242, F242, G242, A242, B242, C243, D243, E243, F243, G243, A243, B243, C244, D244, E244, F244, G244, A244, B244, C245, D245, E245, F245, G245, A245, B245, C246, D246, E246, F246, G246, A246, B246, C247, D247, E247, F247, G247, A247, B247, C248, D248, E248, F248, G248, A248, B248, C249, D249, E249, F249, G249, A249, B249, C250, D250, E250, F250, G250, A250, B250, C251, D251, E251, F251, G251, A251, B251, C252, D252, E252, F252, G252, A252, B252, C253, D253, E253, F253, G253, A253, B253, C254, D254, E254, F254, G254, A254, B254, C255, D255, E255, F255, G255, A255, B255, C256, D256, E256, F256, G256, A256, B256, C257, D257, E257, F257, G257, A257, B257, C258, D258, E258, F258, G258, A258, B258, C259, D259, E259, F259, G259, A259, B259, C260, D260, E260, F260, G260, A260, B260, C261, D261, E261, F261, G261, A261, B261, C262, D262, E262, F262, G262, A262, B262, C263, D263, E263, F263, G263, A263, B263, C264, D264, E264, F264, G264, A264, B264, C265, D265, E265, F265, G265, A265, B265, C266, D266, E266, F266, G266, A266, B266, C267, D267, E267, F267, G267, A267, B267, C268, D268, E268, F268, G268, A268, B268, C269, D269, E269, F269, G269, A269, B269, C270, D270, E270, F270, G270, A270, B270, C271, D271, E271, F271, G271, A271, B271, C272, D272, E272, F272, G272, A272, B272, C273, D273, E273, F273, G273, A273, B273, C274, D274, E274, F274, G274, A274, B274, C275, D275, E275, F275, G275, A275, B275, C276, D276, E276, F276, G276, A276, B276, C277, D277, E277, F277, G277, A277, B277, C278, D278, E278, F278, G278, A278, B278, C279, D279, E279, F279, G279, A279, B279, C280, D280, E280, F280, G280, A280, B280, C281, D281, E281, F281, G281, A281, B281, C282, D282, E282, F282, G282, A282, B282, C283, D283, E283, F283, G283, A283, B283, C284, D284, E284, F284, G284, A284, B284, C285, D285, E285, F285, G285, A285, B285, C286, D286, E286, F286, G286, A286, B286, C287, D287, E287, F287, G287, A287, B287, C288, D288, E288, F288, G288, A288, B288, C289, D289, E289, F289, G289, A289, B289, C290, D290, E290, F290, G290, A290, B290, C291, D291, E291, F291, G291, A291, B291, C292, D292, E292, F292, G292, A292, B292, C293, D293, E293, F293, G293, A293, B293, C294, D294, E294, F294, G294, A294, B294, C295, D295, E295, F295, G295, A295, B295, C296, D296, E296, F296, G296, A296, B296, C297, D297, E297, F297, G297, A297, B297, C298, D298, E298, F298, G298, A298, B298, C299, D299, E299, F299, G299, A299, B299, C300, D300, E300, F300, G300, A300, B300, C301, D301, E301, F301, G301, A301, B301, C302, D302, E302, F302, G302, A302, B302, C303, D303, E303, F303, G303, A303, B303, C304, D304, E304, F304, G304, A304, B304, C305, D305, E305, F305, G305, A305, B305, C306, D306, E306, F306, G306, A306, B306, C307, D307, E307, F307, G307, A307, B307, C308, D308, E308, F308, G308, A308, B308, C309, D309, E309, F309, G309, A309, B309, C310, D310, E310, F310, G310, A310, B310, C311, D311, E311, F311, G311, A311, B311, C312, D312, E312, F312, G312, A312, B312, C313, D313, E313, F313, G313, A313, B313, C314, D314, E314, F314, G314, A314, B314, C315, D315, E315, F315, G315, A315, B315, C316, D316, E316, F316, G316, A316, B316, C317, D317, E317, F317, G317, A317, B317, C318, D318, E318, F318, G318, A318, B318, C319, D319, E319, F319, G319, A319, B319, C320, D320, E320, F320, G320, A320, B320, C321, D321, E321, F321, G321, A321, B321, C322, D322, E322, F322, G322, A322, B322, C323, D323, E323, F323, G323, A323, B323, C324, D324, E324, F324, G324, A324, B324, C325, D325, E325, F325, G325, A325, B325, C326, D326, E326, F326, G326, A326, B326, C327, D327, E327, F327, G327, A327, B327, C328, D328, E328, F328, G328, A328, B328, C329, D329, E329, F329, G329, A329, B329, C330, D330, E330, F330, G330, A330, B330, C331, D331, E331, F331, G331, A331, B331, C332, D332, E332, F332, G332, A332, B332, C333, D333, E333, F333, G333, A333, B333, C334, D334, E334, F334, G334, A334, B334, C335, D335, E335, F335, G335, A335, B335, C336, D336, E336, F336, G336, A336, B336, C337, D337, E337, F337, G337, A337, B337, C338, D338, E338, F338, G338, A338, B338, C339, D339, E339, F339, G339, A339, B339, C340, D340, E340, F340, G340, A340, B340, C341, D341, E341, F341, G341, A341, B341, C342, D342, E342, F342, G342, A342, B342, C343, D343, E343, F343, G343, A343, B343, C344, D344, E344, F344, G344, A344, B344, C345, D345, E345, F345, G345, A345, B345, C346, D346, E346, F346, G346, A346, B346, C347, D347, E347, F347, G347, A347, B347, C348, D348, E348, F348, G348, A348, B348, C349, D349, E349, F349, G349, A349, B349, C350, D350, E350, F350, G350, A350, B350, C351, D351, E351, F351, G351, A351, B351, C352, D352, E352, F352, G352, A352, B352, C353, D353, E353, F353, G353, A353, B353, C354, D354, E354, F354, G354, A354, B354, C355, D355, E355, F355, G355, A355,

17

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

25

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

32

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

39

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

46

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

54

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

61

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

61 62 63 64 65 66 67 68

69

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

69 70 71 72 73 74 75 76

76

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

82

83

Cl.

s. a. 1

s. a. 2

s. t. 1

s. t. 2

89

A Cena Perfeita: 2-O Nascer da Ideia (Opus 560). Ano: 2005

2- O Nascer da Ideia
(Musical A Cena perfeita)

♩ = 120
swing

Letra: Carlos Augusto dos Santos
Música: Glauber Santiago

Voz 1
Ummu-si - cal Me vi com tan-ta ins- pi - ra - ção ao lon - go do di

Voz 2
Um mu - si - cal

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão nylon

Congas

Bat

Tri

Pand saker

Contrabaixo

2- O Nascer da Ideia - p. 2

- a Um mú-si - cal
 Pa - ra a - man - tes da poe -
 Um mu - si - cal

Voz 1
 Voz 2
 Clarinete
 Violino 1
 Violino 2
 Violoncelo
 Piano D
 Piano E
 Violão nylon
 Congas
 Bat
 Tri
 Pand saker
 Contrabaixo

Detailed description: This is a musical score for a piece titled '2- O Nascer da Ideia - p. 2'. The score is written for a large ensemble. It includes two vocal parts (Voz 1 and Voz 2) and a variety of instruments: Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Congas, Bat (bateria), Tri (triângulo), Pand saker, and Contrabaixo. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are in Portuguese. Voz 1 has lyrics '- a Um mú-si - cal' and 'Pa - ra a - man - tes da poe -'. Voz 2 has the lyric 'Um mu - si - cal'. The instruments are arranged in a standard orchestral layout. The Congas, Bat, Tri, and Pand saker parts are written on a single staff. The Violão nylon part is written in bass clef. The Piano D and E parts are written in treble and bass clefs respectively. The Violino 1 and 2 parts are written in treble clef. The Violoncelo part is written in bass clef. The Clarinete part is written in treble clef. The Contrabaixo part is written in bass clef. The score is divided into three measures. The first measure contains the lyrics '- a Um mú-si - cal'. The second measure contains the lyrics 'Pa - ra a - man - tes da poe -'. The third measure contains the lyric 'Um mu - si - cal'.

2- O Nascer da Ideia - p. 3

Voz 1
 si - a

Voz 2
 Que so - pre vi - da en - fa - ces can - sa - das u - ma be - le - za ins - pi - ra - do - ra mas

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão nylon

Congas

Bat

Tri

Pand saker

Contrabaixo

2- O Nascer da Ideia - p. 4

Voz 1
 U - ma triz de fri - es - a a - pai - xo - na - da co

Voz 2
 de - sa - fo - ra - da

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão nylon

Congas

Bat

Tri

Pand saker

Contrabaixo

The musical score is written for a 12-piece ensemble. It includes two vocal parts (Voz 1 and Voz 2), a Clarinet, Violino 1 and 2, Violoncelo, Piano D and E, Violão nylon, Congas, Bat (Bateria), Tri (Triângulo), Pand saker, and Contrabaixo. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are in Portuguese.

2- O Nascer da Ideia - p. 5

This musical score is for a piece titled "2- O Nascer da Ideia - p. 5". It is a multi-staff score featuring various instruments and two vocal parts. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into two measures. The first measure contains the vocal lines and the instrumental accompaniment. The second measure continues the vocal lines and the instrumental accompaniment. The instruments listed on the left are: Voz 1, Voz 2, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Congas, Bat, Tri, Pand saker, and Contrabaixo. The lyrics for the vocal parts are: "mo se tra - i - se ou - tra" and "par - te de si".

Voz 1

Voz 2

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão nylon

Congas

Bat

Tri

Pand saker

Contrabaixo

- mo se tra - i - se ou - tra

par - te de si

A Cena Perfeita: 3-Um Paraíso de Concreto (Opus 561). Ano: 2005

3- Um Grandioso musical (Musical A Cena Perfeita)

Letra: Carlos Augusto dos Santos
Música: Glauber Santiago

Musical score for "3- Um Grandioso musical" (Musical A Cena Perfeita). The score is for a 4/4 piece in G major. It features a vocal melody with lyrics, and accompaniment for Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The lyrics are: "Seu be - lo no - me em le - tras gar - ra - fais".

3- Um Grandioso musical - p. 2

Continuation of the musical score for "3- Um Grandioso musical" (Musical A Cena Perfeita). The score continues with the same instruments and key signature. The lyrics are: "Rai - os e lu - zes no car - luz. Tão gran - de es - tre - la Pai".

3- Um Grandioso musical - p. 3

Melodia
 Clarinete
 Violino 1
 Violino 2
 Violoncelo
 Piano D
 Piano E
 Violão nylon
 Bateria
 Contrabaixo

- ra so - bre o bem e o mal
 Seu

3- Um Grandioso musical - p. 4

Melodia
 Clarinete
 Violino 1
 Violino 2
 Violoncelo
 Piano D
 Piano E
 Violão nylon
 Bateria
 Contrabaixo

le - ve cor - po plai - nan - do com fir - me - za
 Por so - bre o pal - co céu

3- Um Grandioso musical - p. 5

Musical score for page 5 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: de in - cer - te - zas Su - bli - me es - tre - la De um gran - dio - so mu - si - cal.

3- Um Grandioso musical - p. 6

Musical score for page 6 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: Al - go lin - do pra com - quis - tar Pro - ta - go - nis - ta, sei, é o meu lu - gar.

3- Um Grandioso musical - p. 7

Musical score for page 7 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Que - ri - do fá, não te - nho na - da pra au - to - gra - far. É u - ma pe - na mes - mo'.

3- Um Grandioso musical - p. 8

Musical score for page 8 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Ou - sa - di - a com ar - te'.

3- Um Grandioso musical - p. 9

Musical score for page 9 of 'Um Grandioso musical'. The score is written for a full orchestra and includes the following instruments: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Le - ran - do a vi - da por que não? Vo - cê es - tre - la Lon -'.

3- Um Grandioso musical - p. 10

Musical score for page 10 of 'Um Grandioso musical'. The score is written for a full orchestra and includes the following instruments: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'ge de um show ba - nal A'.

3- Um Grandioso musical - p. 11

Musical score for page 11 of "Um Grandioso musical". The score is written for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "vi - da pro - du - zi - da O res - pi - rar em di - fe -".

3- Um Grandioso musical - p. 12

Musical score for page 12 of "Um Grandioso musical". The score continues from page 11 and includes the same parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "ren - tes a - tos Lu - xuo - sa es - tre - la De um gran - dio - so mu - si - cal".

3- Um Grandioso musical - p. 13

Musical score for page 13 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is two sharps (F# and C#). The lyrics for the Clarinete part are: 'As lu - zes do te - a - tro nes - te cor - po Mi - nha voz'.

3- Um Grandioso musical - p. 14

Musical score for page 14 of 'Um Grandioso musical'. The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão nylon, Bateria, and Contrabaixo. The key signature is two sharps (F# and C#). The lyrics for the Clarinete part are: 'Meu - ta - len - to A su - pre - ma es - tre - la De um gran - dio - so mu - si - cal Em - bri - a - gan - do o mais'.

3- Um Grandioso musical - p. 15

Musical score for page 15, featuring the following instruments and lyrics:

- Melodia:** du - ro co - ra - ção Nos - so te - ma, a trans - ce - dên - cia da pai - xão Nos - so su - or, em u - ma pe - ça ma - gis -
- Clarinete:** (Instrumental part)
- Violino 1:** (Instrumental part)
- Violino 2:** (Instrumental part)
- Violoncelo:** (Instrumental part)
- Piano D:** (Instrumental part)
- Piano E:** (Instrumental part)
- Violão nylon:** (Instrumental part)
- Bateria:** (Instrumental part)
- Contrabaixo:** (Instrumental part)

3- Um Grandioso musical - p. 16

Musical score for page 16, featuring the following instruments and lyrics:

- Melodia:** tral Fa - ça mos des - te a - ca - so nos - so fi - nal Par - tin - do des - se so
- Clarinete:** (Instrumental part)
- Violino 1:** (Instrumental part)
- Violino 2:** (Instrumental part)
- Violoncelo:** (Instrumental part)
- Piano D:** (Instrumental part)
- Piano E:** (Instrumental part)
- Violão nylon:** (Instrumental part)
- Bateria:** (Instrumental part)
- Contrabaixo:** (Instrumental part)

3- Um Grandioso musical - p. 17

Musical score for "Um Grandioso musical" (p. 17). The score is written for a full orchestra and includes the following instruments and parts:

- Melodia:** Features the vocal melody with lyrics: "nhô So - mos es - tre - las De um gran - dio - so mu - si - cal oh!".
- Clarinete:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Violino 1:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Violino 2:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Violoncelo:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Piano D:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Piano E:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Violão nylon:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Bateria:** Plays a rhythmic pattern of eighth notes in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.
- Contrabaixo:** Plays a melodic line in the first system, followed by a rest in the second system, and then a triplet of eighth notes in the third system.

The score is written in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "nhô So - mos es - tre - las De um gran - dio - so mu - si - cal oh!".

A Cena Perfeita: 4-Paraíso de Concreto (Opus 557). Ano: 2005

4 - Paraíso de Concreto
(Musical a Cena Perfeita)

♩ = 130

swing

Letra: Carlos Augusto Santos

Música: Glauber Santiago

Sheet music for the first system, featuring the following instruments and parts:

- Catarina:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Fred:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Jorge:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Piano D:** Piano part, starting with a quarter rest, followed by a melodic phrase.
- Piano E:** Piano part, starting with a quarter rest, followed by a melodic phrase.
- Cb:** Bass line, starting with a quarter rest, followed by a melodic phrase.
- Bat:** Drum part, starting with a quarter rest, followed by a rhythmic pattern.

Sheet music for the second system, featuring the following instruments and parts:

- Catarina:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Fred:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Jorge:** Vocal line, starting with a quarter rest, followed by a melodic phrase.
- Piano D:** Piano part, starting with a quarter rest, followed by a melodic phrase.
- Piano E:** Piano part, starting with a quarter rest, followed by a melodic phrase.
- Cb:** Bass line, starting with a quarter rest, followed by a melodic phrase.
- Bat:** Drum part, starting with a quarter rest, followed by a rhythmic pattern.

4 - Paraíso de Concreto - página - 2

First system of the musical score for 'Paraíso de Concreto'. The score is written for seven parts: Catarina, Fred, Jorge, Piano D, Piano E, Cb, and Bat. The key signature has one flat (B-flat). The time signature is 4/4. The score spans four measures. Catarina has a melodic line starting on a whole rest. Fred has a melodic line starting on a whole rest. Jorge has a whole rest. Piano D has a whole rest. Piano E has a complex accompaniment with many beamed sixteenth notes. Cb has a melodic line starting on a whole rest. Bat has a rhythmic pattern of eighth and sixteenth notes with 'x' marks above some notes.

Second system of the musical score for 'Paraíso de Concreto'. The score continues for the same seven parts: Catarina, Fred, Jorge, Piano D, Piano E, Cb, and Bat. The key signature remains one flat (B-flat). The time signature is 4/4. The score spans four measures. Catarina has a melodic line starting on a whole rest. Fred has a melodic line starting on a whole rest. Jorge has a whole rest. Piano D has a whole rest. Piano E has a complex accompaniment with many beamed sixteenth notes. Cb has a melodic line starting on a whole rest. Bat has a rhythmic pattern of eighth and sixteenth notes with 'x' marks above some notes.

4 - Paraíso de Concreto - página - 3

First system of the musical score for 'Paraíso de Concreto'. The score is written for a vocal quartet and piano accompaniment. The vocal parts are for Catarina, Fred, and Jorge, and the piano parts are for Piano D and Piano E. The bass line is marked 'Cb' and the percussion line is marked 'Bat'. The key signature is one flat (B-flat) and the time signature is 4/4. The first measure shows Catarina and Fred entering with a melody, while Jorge and the piano parts are silent. The second measure shows all parts continuing. The third measure shows a change in the piano accompaniment, with Piano D and Piano E playing chords. The fourth measure shows the vocal parts continuing their melody, while the piano parts are silent. The fifth measure shows the vocal parts continuing their melody, while the piano parts are silent. The sixth measure shows the vocal parts continuing their melody, while the piano parts are silent. The seventh measure shows the vocal parts continuing their melody, while the piano parts are silent. The eighth measure shows the vocal parts continuing their melody, while the piano parts are silent. The ninth measure shows the vocal parts continuing their melody, while the piano parts are silent. The tenth measure shows the vocal parts continuing their melody, while the piano parts are silent.

Second system of the musical score for 'Paraíso de Concreto'. The score continues from the first system. The vocal parts are for Catarina, Fred, and Jorge, and the piano parts are for Piano D and Piano E. The bass line is marked 'Cb' and the percussion line is marked 'Bat'. The key signature is one flat (B-flat) and the time signature is 4/4. The first measure shows Catarina and Fred entering with a melody, while Jorge and the piano parts are silent. The second measure shows all parts continuing. The third measure shows a change in the piano accompaniment, with Piano D and Piano E playing chords. The fourth measure shows the vocal parts continuing their melody, while the piano parts are silent. The fifth measure shows the vocal parts continuing their melody, while the piano parts are silent. The sixth measure shows the vocal parts continuing their melody, while the piano parts are silent. The seventh measure shows the vocal parts continuing their melody, while the piano parts are silent. The eighth measure shows the vocal parts continuing their melody, while the piano parts are silent. The ninth measure shows the vocal parts continuing their melody, while the piano parts are silent. The tenth measure shows the vocal parts continuing their melody, while the piano parts are silent.

4 - Paraíso de Concreto - página - 4

First system of the musical score for 'Paraíso de Concreto'. The score is for a band and includes the following parts:

- Catarina**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Fred**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Jorge**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Piano D**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Piano E**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Cb**: Bass clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Bat**: Percussion, key of B-flat major. Features a triplet of eighth notes in the first measure.

The first system consists of four measures. The key signature is B-flat major. The time signature is 4/4.

Second system of the musical score for 'Paraíso de Concreto'. The score is for a band and includes the following parts:

- Catarina**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Fred**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Jorge**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Piano D**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Piano E**: Treble clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Cb**: Bass clef, key of B-flat major. Features a triplet of eighth notes in the first measure.
- Bat**: Percussion, key of B-flat major. Features a triplet of eighth notes in the first measure.

The second system consists of four measures. The key signature is B-flat major. The time signature is 4/4.

4 - Paraíso de Concreto - página - 5

The musical score is for a piece titled "4 - Paraíso de Concreto" on page 5. It features seven staves, each representing a different instrument or voice part. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four measures. The vocalists (Catarina, Fred, and Jorge) have melodic lines with some triplets. The piano accompaniment (Piano D and E) provides harmonic support with chords and moving lines. The cello (Cb) has a simple bass line. The baton (Bat) part is marked with 'x' and has a triplet in the fourth measure.

Catarina

Fred

Jorge

Piano D

Piano E

Cb

Bat

A Cena Perfeita: 5-A Cena Final (Opus 562). Ano: 2005

A cena final

(Musical A Cena Final)

Letra: Carlos Augusto dos Santos
Música: Glauber Santiago
2005

Catarina

Fred

Jorge

Piano D

Piano E

Cb

Bat

3

A cena final - p. 2

A cena final - p. 3

Page 3 of the musical score for 'A cena final'. The score is written for a piano and features a complex arrangement of staves. The top system consists of three staves: a single treble staff and a grand staff (treble and bass). The bottom system also consists of three staves: a single treble staff and a grand staff. The key signature is one sharp (F#), and the time signature changes from 3/4 to 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' at the end of the bottom system.

A cena final - p. 4

Page 4 of the musical score for 'A cena final'. The score continues from page 3 and features a complex arrangement of staves. The top system consists of three staves: a single treble staff and a grand staff. The bottom system also consists of three staves: a single treble staff and a grand staff. The key signature is one sharp (F#), and the time signature is 4/4. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Multiple triplet markings are present, indicated by the number '3' above or below groups of notes.

A cena final - p. 5

Page 5 of the musical score for 'A cena final'. The score is written for a piano and features a complex arrangement of staves. The top system consists of three staves (treble, alto, and bass clefs) and a grand staff (treble and bass clefs). The bottom system consists of two staves (treble and bass clefs) and a grand staff (treble and bass clefs). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score ends with a measure containing a fermata over a whole note, with a small '3' below it.

A cena final - p. 6

Page 6 of the musical score for 'A cena final'. The score is written for a piano and features a complex arrangement of staves. The top system consists of three staves (treble, alto, and bass clefs) and a grand staff (treble and bass clefs). The bottom system consists of two staves (treble and bass clefs) and a grand staff (treble and bass clefs). The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature is one sharp (F#). The score ends with a measure containing a fermata over a whole note, with a small '3' below it.

A cena final - p. 7

Page 7 of the musical score for 'A cena final'. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand consists of quarter and eighth notes. The score is divided into four measures, each containing a single staff with a treble clef and a key signature of one sharp.

A cena final - p. 8

Page 8 of the musical score for 'A cena final'. The score is written for a piano and features a melody in the right hand and a bass line in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the right hand consists of eighth and quarter notes, while the bass line in the left hand consists of quarter and eighth notes. The score is divided into four measures, each containing a single staff with a treble clef and a key signature of one sharp.

A cena final - p. 9

Page 9 of the musical score for 'A cena final'. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part is divided into two systems. The first system consists of three staves: three treble clefs (top three staves) and one grand staff (bottom two staves). The top three staves are empty, indicating they are for vocal or other instruments. The grand staff contains a melody in the right hand and a bass line in the left hand. The second system also consists of three staves: three treble clefs (top three staves) and one grand staff (bottom two staves). The top three staves are empty. The grand staff contains a melody in the right hand and a bass line in the left hand. The piano part is written in a 4/4 time signature. The melody in the right hand of the grand staff is composed of eighth and quarter notes, while the bass line in the left hand is composed of eighth and quarter notes. The piano part is written in a 4/4 time signature.

A cena final - p. 10

Page 10 of the musical score for 'A cena final'. The score is written for a piano and features a key signature of two sharps (F# and C#). The piano part is divided into two systems. The first system consists of three staves: three treble clefs (top three staves) and one grand staff (bottom two staves). The top three staves are empty, indicating they are for vocal or other instruments. The grand staff contains a melody in the right hand and a bass line in the left hand. The second system also consists of three staves: three treble clefs (top three staves) and one grand staff (bottom two staves). The top three staves are empty. The grand staff contains a melody in the right hand and a bass line in the left hand. The piano part is written in a 4/4 time signature. The melody in the right hand of the grand staff is composed of eighth and quarter notes, while the bass line in the left hand is composed of eighth and quarter notes. The piano part is written in a 4/4 time signature.

A Cena Perfeita: Livres pra Criar (Não utilizado) (Opus 563). Ano: 2005

Livres para criar
(Musical A Cena Perfeita) - [Não utilizado]

Letra: Carlos Augusto Santos
Música: Glauber Santiago

Musical score for "Livres para criar" (Musical A Cena Perfeita) - [Não utilizado]. The score is for a 4/4 piece in B-flat major. It features a vocal melody with lyrics, and instrumental parts for Clarinet, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The lyrics are: "Pe - ga u - ma me - ni na, es - cre - ve al - gu - ma bo - ba - gem E - la de - sa - ti - na, não per - do a os seus o - lha - res".

Livres para criar - p. 2

Continuation of the musical score for "Livres para criar" (Musical A Cena Perfeita) - [Não utilizado]. The score continues with the same instruments and key signature. The lyrics are: "Se - gue pa - ra es - qu - na gu - tu teu no - me Diz que vai bri - lhar a - gu - mas - tre - la que é só tu - a".

Livres para criar - p. 3

Melodia

Sen - te se a - pro - xi - mar a - ma le - va de poe - si - a Nu - ma noi - te va - zi - a

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão

Bateria

Contrabaixo

Livres para criar - p. 4

Melodia

Gri - ta no a - ma - nhe - cer al - guns ver - sos de eu - lo - ri - a Pen - sa - men - tos re - beu - des

Clarinete

Violino 1

Violino 2

Violoncelo

Piano D

Piano E

Violão

Bateria

Contrabaixo

Livres para criar - p. 5

Musical score for page 5 of "Livres para criar". The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The lyrics are: "Se te con-ve-nes de que so-bre-vi-ver-a Es-que-ce tu-do que vi-veu e es-pe-ra o di-a cla-re-ar". The music is in 4/4 time and features a mix of melodic lines and rhythmic accompaniment.

Livres para criar - p. 6

Musical score for page 6 of "Livres para criar". The score is for a full orchestra and includes the following parts: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The lyrics are: "Dei-xa-te-as-an-sei-os in-mun-da-rem o co-ra-ção Trans-for-ma o que é fe-io na mais be-la is-pi-ra-ção". The music is in 4/4 time and features a mix of melodic lines and rhythmic accompaniment.

Livres para criar - p. 7

Musical score for page 7 of "Livres para criar". The score is written for a full orchestra and includes a vocal melody. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Portuguese.

Lyrics:
 So - nha - nes - te pa - ra - i so De con - cre - to, fan - ta - si - a es - co - the um so - nho Can - ta o be - lo do lu - gar On - de es - ta - mos li - vres pa - ra - cri -

Instrumentation:
 Melodia (Vocal), Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, Contrabaixo.

Livres para criar - p. 8

Musical score for page 8 of "Livres para criar". The score is written for a full orchestra and includes a vocal melody. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are in Portuguese.

Lyrics:
 ar ga Jo - fo - ra to - das as lu - as in - ge - nui -

Instrumentation:
 Melodia (Vocal), Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, Contrabaixo.

Livres para criar - p. 9

Musical score for page 9, featuring a vocal melody and various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments include Melodia (Vocal), Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The lyrics are: da - des Dei - xe a vi - ã - da em - bri - gar - ra - te - o co - ção.

Livres para criar - p. 10

Musical score for page 10, featuring a vocal melody and various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments include Melodia (Vocal), Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The lyrics are: bu - A na - li - da - de da ra - zão a - go ra es - que - ce pa - ra vi.

Livres para criar - p. 11

Musical score for page 11 of "Livres para criar". The score is in 4/4 time and features the following instruments: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The Melodia part includes a vocal line with the lyrics "ver." and "On - de es - ta - mos li - vres pa - ra cri - ar." The Bateria part includes a drum line with a pattern of eighth notes and rests. The Violão part includes a guitar line with a pattern of eighth notes and rests. The Piano D and Piano E parts include a piano line with a pattern of eighth notes and rests. The Violino 1 and Violino 2 parts include a violin line with a pattern of eighth notes and rests. The Violoncelo part includes a cello line with a pattern of eighth notes and rests. The Contrabaixo part includes a bass line with a pattern of eighth notes and rests.

Livres para criar - p. 12

Musical score for page 12 of "Livres para criar". The score is in 4/4 time and features the following instruments: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The Melodia part includes a vocal line with the lyrics "On - de es - ta - mos li - vres pa - ra cri - ar." and a "repete" section. The Bateria part includes a drum line with a pattern of eighth notes and rests. The Violão part includes a guitar line with a pattern of eighth notes and rests. The Piano D and Piano E parts include a piano line with a pattern of eighth notes and rests. The Violino 1 and Violino 2 parts include a violin line with a pattern of eighth notes and rests. The Violoncelo part includes a cello line with a pattern of eighth notes and rests. The Contrabaixo part includes a bass line with a pattern of eighth notes and rests.

Livres para criar - p. 13

Musical score for page 13 of 'Livres para criar'. The score is written for a full orchestra and includes the following instruments: Melodia, Clarinete, Violino 1, Violino 2, Violoncelo, Piano D, Piano E, Violão, Bateria, and Contrabaixo. The music is in 2/4 time and features a key signature of one sharp (F#). The score is divided into two systems, each containing two measures. The Melodia part plays a melodic line, while the other instruments provide harmonic support and rhythm. The Bateria part is marked with 'x' symbols, indicating specific rhythmic patterns.

A desventura da Fedora: 1 (Opus 537). Ano: 2002

A desventura da Fedora: 1

Música: Glauber Santiago

Canto
 Flauta soprano 1
 Flauta soprano 2
 Xilofone soprano
 Xilofone baixo
 Percussão 1
 Percussão 2
 Bateria
 Piano
 Violino 1
 Violino 2
 Violoncelo
 Contrabaixo

5

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

9

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

Detailed description: This page contains a musical score for measures 9 through 13. The score is written for a large ensemble. The instruments and their parts are as follows: Canto (Vocal) in treble clef with a key signature of two sharps; Flauta soprano 1 and 2 in treble clef with a key signature of two sharps; Xilofone soprano in treble clef with a key signature of two sharps; Xilofone baixo in treble clef with a key signature of two sharps; Percussão 1 in a simplified notation with vertical strokes; Percussão 2 in a simplified notation with vertical strokes; Bateria in a simplified notation with 'x' marks for cymbals; Piano in grand staff (treble and bass clefs) with a key signature of two sharps; Violino 1 and 2 in treble clef with a key signature of two sharps; Violoncelo in bass clef with a key signature of two sharps; and Contrabaixo in bass clef with a key signature of two sharps. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and complex textures in the piano and percussion sections.

14

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

Detailed description: This page contains a musical score for measures 14 through 17. The score is written for a large ensemble. The instruments and their parts are as follows: Canto (Vocal) has a melodic line with some rests. Flauta soprano 1 and 2 have sparse, punctuated entries. Xilofone soprano and baixo play rhythmic patterns. Percussão 1 and 2 provide a steady beat. Bateria (Drums) uses a pattern of 'x' marks to indicate specific drum hits. Piano has a complex accompaniment with chords and moving lines in both staves. Violino 1 and 2 play similar melodic lines. Violoncelo and Contrabaixo provide a harmonic foundation with lower-register parts. The key signature has two sharps (F# and C#), and the time signature is 4/4.

18

This musical score page contains measures 18 through 21. The instruments and their parts are as follows:

- Canto:** Melodic line with rests and eighth notes.
- Flauta soprano 1 & 2:** Similar melodic lines, often in unison.
- Xilofone soprano & baixo:** Melodic lines with eighth and sixteenth notes.
- Percussão 1 & 2:** Rhythmic patterns using eighth and sixteenth notes.
- Bateria:** Drum part with 'x' marks indicating specific drum sounds.
- Piano:** Accompanying chords in both treble and bass staves.
- Violino 1 & 2:** Violin parts with melodic and harmonic lines.
- Violoncelo & Contrabaixo:** Cello and double bass parts providing harmonic support.

The key signature has two sharps (F# and C#), and the time signature is 3/4. The score is written for a full ensemble.

22

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

27

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

31

Canto

Flauta soprano 1

Flauta soprano 2

Xilofone soprano

Xilofone baixo

Percussão 1

Percussão 2

Bateria

Piano

Violino 1

Violino 2

Violoncelo

Contrabaixo

A GENTE E DEUS

Handwritten musical score for "A Gente e Deus" in 2/4 time. The score consists of eight staves of music with various chords and lyrics in Portuguese. The chords are written above the notes, and the lyrics are written below the notes. The music is in a simple, folk-like style.

Chords and lyrics visible in the score:

- Staff 1: D^7_a , Ab^9 , C^7+ , A^m7 , D^m7 . Lyrics: "O meu Deus me de-mostrar a ver" (partially visible).
- Staff 2: G^7_{13} , C^7+ , A^5_{7+} , D^7_a , Ab^9 , $C^7_{/6}$, $F^{\#}m^7_{5-}$, F^7+ . Lyrics: "deus do clarear a ver" (partially visible).
- Staff 3: G^7_{13} , G^m7 , $C^7_{/9+}$, F^7+ , Ab^9 , $C^7_{/6}$, A^m7 , D^7_a , G^7_{13} . Lyrics: "Mas de que a-dor-a-to-ri-o" (partially visible).
- Staff 4: $C^7_{/9+}$, Ab^5_{7-} , D^m7 , G^7 , C^7+ , F^7+ , B^m7_{5-} , E^7_{9+} , E^m7_{9+} . Lyrics: "com a do" (partially visible).
- Staff 5: A^7_{9+} , D^m7 , G^7 , C^7+ , F^7+ , B^m7_{5-} , E^7_{9+} , A^m7 , $F^{\#}m^7_{5-}$, G^m7 , $F^{\#}m^7_{5-}$. Lyrics: "deus do clarear a ver" (partially visible).
- Staff 6: F^m6 , E^m7 , E^b7_{5-} , D^m7 , D^b7_{9+} , C^7+ , $E^m7_{/B}$, B^b9 , A^7 , D^m7 , $D^{\#}m7_{/F}$, D^m7 . Lyrics: "deus do clarear a ver" (partially visible).
- Staff 7: B^m7_{5-} , B^b7_{9+} , A^m7 , $F^{\#}m^7_{5-}$, A^m7 , $F^{\#}m^7_{5-}$, F^m7 , B^b7_{13} , B^b7_{9+} , E^b7_{9+} , F^m7 . Lyrics: "deus do clarear a ver" (partially visible).
- Staff 8: G^m7 , F^m7 , $F^m7_{/B}$, B^b7_{9+} , E^b7_{9+} . Lyrics: "deus do clarear a ver" (partially visible).

Glauber Zilio Alves Santiago
em 11/1/89

A gente e Deus

Por Glauber Santiago

O meu Deus me demonstrou amor
Dando o seu filho amado
Pra morrer naquela cruz.

Mas, de que isso adiantaria
Pra livrar-me do pecado
Se não fosse ressurgir?

Com cristo
Vivo bem, sorrindo, alegre.
Dando glórias a Deus.

Mas de que adianta o saber
Que Cristo ressurgiu,
Se não o aceitar no coração
Sentindo o seu mui grande amor.

Não é religião
Que traz perdão
Mas Cristo, o rei!

Fale com fé:
"Existe Deus".
Reconheça que és
Um pecador
Sem Jesus,
Sem amor,
Sem perdão,
Sem a eterna salvação.

(São Carlos, novembro de 1989)

A incrível história de uma fruta (Opus 575). Ano: 2007

dedicado à Pequena Orquestra da UFSCar

A incrível história de uma fruta

Glauber Santiago - 2007

$\bullet = 120$

Flauta doce Soprano *ff*

Flauta doce contralto *ff*

Flauta transversal *ff*

Clarinete B. 1 e 2 *ff*

Saxofone alto 1 e 2 *ff*

Trompete B. 1 e 2 *ff*

Trombone *ff*

Triângulo *ff*

Cowbell *ff*

Bateria *ff*

Vibrafone *ff*

Xilofone soprano e contralto *ff*

Xilofone Baixo *ff*

Piano *ff*

Guitarra 1 (suja) *ff*

Guitarra 2 (suja) *ff*

Violino 1 *ff*

Violino 2 *ff*

Viola *ff*

Violoncelo *ff*

Contrabaixo elétrico *ff*

mp *f* *mp* *f* *mp* *mp*

1 2 3 4 5 6

7

fl. s.

fl. c.

fl.

cl.

s. a.

tp.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

7

8

9

10

11

12

13

mf

A incrível história de uma fruta - p. 3

14

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

14 15 16 17 18 *mp* 19 20

A incrível história de uma fruta - p. 4

[illegible]

A incrível história de uma fruta - p. 5

29

fl. s. *mp*

fl. c. *mp*

fl. *mp*

cl. *mp*

s. a. *mp*

tpt. *mp*

tbn. *mp*

trgl. *mp*

cowb. *mp*

bat. *ff* *mp*

vib. *mp*

x. s. e c. *mp*

x. b. *mp*

pn. *mp*

gtr. 1 *mp*

gtr. 2 *mp*

vln. 1 *mp*

vln. 2 *mp*

vla. *mp*

vc. *mp*

cb. *mp*

29 30 *mp* 31 32 33 34 35

A incrível história de uma fruta - p. 6

36

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

36 *mf* 37 38 39 40 41

A incrível história de uma fruta - p. 7

42

fl. s.
fl. c.
fl.
cl.
s. a.
tpt.
tbn.
trgl.
cowb.
bat.
vib.
x. s. e c.
x. b.
pn.
gtr. 1
gtr. 2
vln. 1
vln. 2
vla.
vc.
cb.

42 43 44 *f* 45 46 47

A incrível história de uma fruta - p. 8

48

The musical score is for a piece titled 'A incrível história de uma fruta - p. 8'. It features a large ensemble of instruments and voices. The score is written for measures 48 through 53. The instruments and voices included are:

- fl. s. (flute solo)
- fl. c. (flute concertino)
- fl. (flute)
- cl. (clarinet)
- s. a. (saxophone alto)
- tpt. (trumpet)
- tbn. (trombone)
- trgl. (trumpet/guitar)
- cowb. (cowbell)
- bat. (bass drum)
- vib. (vibraphone)
- x. s. e c. (xylophone solo and concertino)
- x. b. (xylophone bass)
- pn. (piano)
- gtr. 1 (guitar 1)
- gtr. 2 (guitar 2)
- vln. 1 (violin 1)
- vln. 2 (violin 2)
- vla. (viola)
- vc. (viola da gamba)
- cb. (cello)

The score is written in 4/4 time. The key signature is one sharp (F#). The music is characterized by a mix of melodic lines, rhythmic patterns, and harmonic textures. The xylophone and guitar parts provide a strong rhythmic foundation, while the woodwinds and strings add melodic and harmonic depth. The percussion section, including the cowbell and bass drum, provides a steady beat. The piano and vibraphone add harmonic color and texture. The overall mood is lively and rhythmic.

48 49 50 51 52 53

A incrível história de uma fruta - p. 9

54

The musical score is for a piece titled 'A incrível história de uma fruta - p. 9'. It features a large ensemble of instruments. The score is written for measures 54 through 59. The instruments and their parts are as follows:

- fl. s.** (Flute, Soprano): Melodic line with grace notes.
- fl. c.** (Flute, Contralto): Harmonic support with grace notes.
- fl.** (Flute): Harmonic support with grace notes.
- cl.** (Clarinet): Melodic line with grace notes.
- s. a.** (Saxophone, Alto): Harmonic support with grace notes.
- tpt.** (Trumpet): Melodic line with grace notes.
- tbn.** (Trombone): Rhythmic accompaniment with eighth notes.
- trgl.** (Trombone, Contralto): Harmonic support with grace notes.
- cowb.** (Cowbell): Rhythmic accompaniment with eighth notes.
- bat.** (Bass Drum): Rhythmic accompaniment with eighth notes.
- vib.** (Vibraphone): Harmonic support with grace notes.
- x. s. e c.** (Xylophone, Soprano): Melodic line with grace notes.
- x. b.** (Xylophone, Contralto): Harmonic support with grace notes.
- pn.** (Piano): Rhythmic accompaniment with eighth notes.
- gtr. 1** (Guitar 1): Rhythmic accompaniment with eighth notes.
- gtr. 2** (Guitar 2): Rhythmic accompaniment with eighth notes.
- vln. 1** (Violin 1): Melodic line with grace notes.
- vln. 2** (Violin 2): Harmonic support with grace notes.
- vla.** (Viola): Harmonic support with grace notes.
- vc.** (Violoncello): Rhythmic accompaniment with eighth notes.
- cb.** (Contrabass): Rhythmic accompaniment with eighth notes.

The score is written for measures 54 through 59. The instruments and their parts are as follows:

54 55 56 57 58 59

A incrível história de uma fruta - p. 10

60

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

60 61 62 63 64 65

This musical score page, numbered 65 in the top right corner, is for the piece 'A incrível história de uma fruta - p. 10'. It features a large ensemble of instruments. The woodwind section includes flutes (fl. s., fl. c., fl.), clarinet (cl.), and saxophone (s. a.). The brass section consists of trumpet (tpt.), trombone (tbn.), and tuba (trgl.). Percussion includes cowbell (cowb.), baton (bat.), and vibraphone (vib.). The keyboard section has piano (pn.), guitar (gtr. 1, gtr. 2), violin (vln. 1, vln. 2), viola (vla.), and cello (vc.). The double bass (cb.) is also present. The score is written in 4/4 time with a key signature of one sharp (F#). The music is divided into measures 60 through 65. Measures 60-61 show the woodwinds and brasses playing sustained notes with various ornaments. Measures 62-65 feature a more active texture with the piano playing a dense, rhythmic pattern of eighth notes, and the strings playing a steady eighth-note accompaniment. The woodwinds and brasses continue to play sustained notes with some melodic movement.

A incrível história de uma fruta - p. 11

66

The musical score is for a piece titled 'A incrível história de uma fruta - p. 11'. It features a large ensemble of instruments. The woodwinds include flutes (fl. s., fl. c., fl.), clarinet (cl.), and saxophone (s. a.). The brass section consists of trumpet (tpt.), tuba (tbn.), and trombone (trgl.). The percussion section includes cowbell (cowb.), baton (bat.), and vibraphone (vib.). The strings section includes xylophone (x. s. e c.), xylophone (x. b.), piano (pn.), guitar 1 (gtr. 1), guitar 2 (gtr. 2), violin 1 (vln. 1), violin 2 (vln. 2), viola (vla.), cello (vc.), and double bass (cb.). The score is written in 4/4 time and features a key signature of one sharp (F#). The music is characterized by a complex, rhythmic texture with many sixteenth and thirty-second notes. The woodwinds and strings play melodic lines, while the brass and percussion provide a strong, rhythmic foundation. The piano part features a dense, arpeggiated texture. The guitar parts play a steady, rhythmic pattern. The violin and viola parts play a fast, sixteenth-note pattern. The cello and double bass parts play a steady, eighth-note pattern. The score is divided into measures 66 through 71.

fl. s.
fl. c.
fl.
cl.
s. a.
tpt.
tbn.
trgl.
cowb.
bat.
vib.
x. s. e c.
x. b.
pn.
gtr. 1
gtr. 2
vln. 1
vln. 2
vla.
vc.
cb.

66 67 68 69 70 71

A incrível história de uma fruta - p. 12

72

fl. s.
fl. c.
fl.
cl.
s. a.
tpt.
tbn.
trgl.
cowb.
bat.
vib.
x. s. e c.
x. b.
pn.
gtr. 1
gtr. 2
vln. 1
vln. 2
vla.
vc.
cb.

72 73 74 75 76

A incrível história de uma fruta - p. 13

77

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

livre e com muitas viradas

77 78 79 80 81

A incrível história de uma fruta - p. 14

82

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

82 83 84 85 86

A incrível história de uma fruta - p. 15

87

The musical score is arranged in a grand staff format with multiple staves. The instruments and parts are listed on the left: fl. s., fl. c., fl., cl., s. a., tpt., tbn., trgl., cowb., bat., vib., x. s. e c., x. b., pn., gtr. 1, gtr. 2, vln. 1, vln. 2, vla., vc., and cb. The score spans five measures, numbered 87 to 91 at the bottom. The key signature has two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the notation. The woodwinds (flutes, clarinet, saxophone, trumpet, and tuba) play chords in measures 89-91. The percussion section (cowbell, snare, vibraphone, xylophone, and cymbal) has a rhythmic pattern in measures 87-88. The strings (violin 1, violin 2, viola, and cello) play a melodic line in measures 87-88. The guitar (gtr. 1 and gtr. 2) plays a melodic line in measures 87-88. The piano (pn.) plays chords in measures 89-91.

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

87 88 89 90 91

A incrível história de uma fruta - p. 16

92

fl. s. *ff* *mp*

fl. c. *ff* *mp*

fl. *ff* *mp*

cl. *ff* *mp*

s. a. *ff* *mp*

tpt. *ff* *mp*

tbn. *ff* *mp*

trgl. *mp*

cowb. *ff*

bat. *ff*

vib. *ff*

x. s. e c. *ff*

x. b. *ff*

pn. *ff*

gtr. 1 *ff*

gtr. 2 *ff*

vln. 1 *ff*

vln. 2 *ff*

vla. *ff*

vc. *ff*

cb. *ff*

ff 92 93 94 95 96 97 98

A incrível história de uma fruta - p. 17

99

fl. s.

fl. c.

fl.

cl.

s. a.

tpt.

tbn.

trgl.

cowb.

bat.

vib.

x. s. e c.

x. b.

pn.

gtr. 1

gtr. 2

vln. 1

vln. 2

vla.

vc.

cb.

99 100 *mf* 101 102 103 104 105

A incrível história de uma fruta - p. 18

106

fl. s.
fl. c.
fl.
cl.
s. a.
tpt.
tbn.
trgl.
cowb.
bat.
vib.
x. s. e c.
x. b.
pn.
gtr. 1
gtr. 2
vln. 1
vln. 2
vla.
vc.
cb.

106 *mp* 107 108 *f* 109 110 111 *ff* 112

A roda (Opus 580). Ano: 2007

A Roda

Baterias:
Casa de Marimbondo
Partes de trompetes:
Glauber Santiago

$\text{♩} = 150$

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Trumpet in C 4

Trumpet in C 5

2

A Roda

11

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

somente com bocal,
tocando glissandos

A Roda

3

21

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

4

A Roda

 $\text{♩} = 150$

31

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This musical system covers measures 31 to 40. It features five staves for C Trumpets 1 through 5. The key signature has one flat (B-flat). The tempo is marked as quarter note = 150. Measures 31-35 show a complex texture with many sixteenth-note runs in the upper staves and sustained notes in the lower staves. Measures 36-40 continue this pattern with some melodic movement in the upper parts and sustained bass notes.

A Roda

5

40

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This musical system covers measures 40 to 49. The instrumentation remains the same. Measures 40-44 show sustained notes in the upper staves and moving lines in the lower staves. Measures 45-49 introduce more melodic activity in the upper parts, with some sixteenth-note patterns, while the lower parts continue with sustained notes and some movement.

6

A Roda

 $\text{♩} = 130$

49

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This musical system covers measures 49 to 58. The tempo is changed to quarter note = 130. Measures 49-53 show sustained notes in the upper staves and moving lines in the lower staves. Measures 54-58 feature more complex rhythmic patterns, including triplets and sixteenth-note runs, across all staves.

A Roda

7

56

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 56 through 58 of the piece 'A Roda'. It features five staves for C Trumpets 1 through 5. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 56 begins with a treble clef and a key signature change to two flats. The music consists of eighth and sixteenth notes, with many triplets indicated by a '3' over the notes. Measure 57 continues the melodic lines. Measure 58 concludes the section with a final triplet and a fermata over the last note.

8

A Roda

59

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 59 through 61 of 'A Roda'. The notation continues on five staves for C Trumpets 1 through 5. The musical style remains consistent with the previous page, featuring eighth and sixteenth notes and numerous triplets. Measure 59 starts with a triplet of eighth notes. Measure 60 shows more complex rhythmic patterns with triplets. Measure 61 ends with a final triplet and a fermata.

A Roda

9

62

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 62 through 65 of 'A Roda'. The notation continues on five staves for C Trumpets 1 through 5. Measures 62 and 63 feature a lot of rests, with the active parts primarily in measures 64 and 65. These final measures contain dense sixteenth-note passages and triplets. The piece concludes with a final triplet in measure 65.

10

A Roda

Measures 66-69 of the musical score for 'A Roda'. The score is for five parts: C Tpt. 1, C Tpt. 2, C Tpt. 3, C Tpt. 4, and C Tpt. 5. Measures 66 and 67 feature triplets in the first two parts. Measures 68 and 69 show more complex rhythmic patterns with triplets and sixteenth notes across all parts.

A Roda

11

Measures 70-72 of the musical score for 'A Roda'. Measure 70 includes triplets and a 7-measure rest in the first two parts. Measures 71 and 72 continue the rhythmic development with complex patterns and rests in the first two parts, while the other three parts maintain a steady eighth-note accompaniment.

12

A Roda

Measures 73-76 of the musical score for 'A Roda'. Measures 73 and 74 feature complex rhythmic patterns with triplets and sixteenth notes in the first two parts, including trills (tr) and triplets. Measures 75 and 76 show a continuation of these patterns with various rests and rhythmic figures across all five parts.

A Roda

13

77

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This system contains measures 77 through 80. Measures 77-79 feature a rhythmic pattern of eighth notes with slurs and ties. Measure 80 introduces a more complex melodic line with slurs and ties, including a triplet of eighth notes. The parts for C Tpt. 1 and 2 have a 7-measure rest in measure 80.

14

A Roda

81

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This system contains measures 81 through 83. Measures 81-82 continue the rhythmic pattern of eighth notes with slurs and ties. Measure 83 features a more complex melodic line with slurs and ties, including a triplet of eighth notes. The parts for C Tpt. 1 and 2 have a 7-measure rest in measure 83.

A Roda

15

84

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

$\text{♩} = 150$

This system contains measures 84 through 86. Measures 84-85 continue the rhythmic pattern of eighth notes with slurs and ties. Measure 86 features a more complex melodic line with slurs and ties, including a triplet of eighth notes. The parts for C Tpt. 1 and 2 have a 7-measure rest in measure 86. A tempo marking of $\text{♩} = 150$ is present above measure 86.

16

A Roda

88

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 88, 89, and 90. It features five staves for C Tpt. 1 through C Tpt. 5. C Tpt. 1 and C Tpt. 2 play a melodic line with eighth-note triplets and slurs. C Tpt. 3 is silent. C Tpt. 4 and C Tpt. 5 play a rhythmic accompaniment of eighth-note triplets. The key signature changes from one sharp (F#) to one flat (Bb) between measures 89 and 90.

A Roda

17

91

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 91, 92, and 93. C Tpt. 1 and C Tpt. 2 continue with the melodic line. C Tpt. 3 enters in measure 92 with a melodic line. C Tpt. 4 and C Tpt. 5 continue with the rhythmic accompaniment. The key signature remains one flat (Bb).

18

A Roda

94

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 94, 95, and 96. C Tpt. 1 and C Tpt. 2 continue with the melodic line. C Tpt. 3 has a more active melodic line. C Tpt. 4 and C Tpt. 5 continue with the rhythmic accompaniment. The key signature remains one flat (Bb).

A Roda

19

97

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 97 through 100 of the piece 'A Roda'. It features five staves for C Trumpets 1 through 5. Measures 97 and 98 show complex rhythmic patterns with triplets and sixteenth notes. Measures 99 and 100 continue these patterns, with some staves (1, 2, 4, 5) playing continuous triplet figures while others (3, 4) have more melodic lines. The notation includes various accidentals and dynamic markings.

20

A Roda

100

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 100 through 103 of 'A Roda'. Measures 100 and 101 show the continuation of the rhythmic patterns from the previous page. Measures 102 and 103 introduce new melodic lines for some staves, while others continue with their established figures. The notation includes various accidentals and dynamic markings.

A Roda

21

103

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 103 through 106 of 'A Roda'. Measures 103 and 104 show the continuation of the rhythmic patterns. Measures 105 and 106 introduce new melodic lines for some staves, while others continue with their established figures. The notation includes various accidentals and dynamic markings.

22

A Roda

106

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

A Roda

23

109

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

24

A Roda

112

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

A Roda

25

115

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 115 through 118 of the piece 'A Roda'. It features five staves for C Trumpets 1 through 5. The music is written in treble clef with a key signature of one flat (B-flat). Measures 115 and 116 show the beginning of a melodic phrase with triplets. Measures 117 and 118 continue this phrase, with the fifth trumpet part featuring a sustained note in measure 117 and a melodic line in measure 118. The notation includes various musical symbols such as notes, rests, and triplet markings.

26

A Roda

119

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 119 through 121 of the piece 'A Roda'. It features five staves for C Trumpets 1 through 5. The music continues the melodic phrase from the previous page. Measures 119 and 120 show the continuation of the melodic line with triplets. Measure 121 shows the end of the phrase with a final note and a triplet. The notation includes various musical symbols such as notes, rests, and triplet markings.

A Roda

27

122

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

This block contains the musical notation for measures 122 through 124 of the piece 'A Roda'. It features five staves for C Trumpets 1 through 5. The music continues the melodic phrase. Measures 122 and 123 show the continuation of the melodic line with triplets. Measure 124 shows the end of the phrase with a final note and a triplet. The notation includes various musical symbols such as notes, rests, and triplet markings.

A última resposta de Jó (Opus 173). Ano: 1994

A ÚLTIMA RESPOSTA DE JÓ A DEUS

1994?

Handwritten musical score for "A Última Resposta de Jó a Deus" (Opus 173), dated 1994. The score is written on ten staves, organized into two systems of five staves each. The instruments and parts are labeled on the left:

- CLARINETE** (Clarinet)
- CLARINETE** (Clarinet)
- TRUMPETE** (Trumpet)
- SOPRANO** (Soprano)
- PIANO** (Piano)
- C** (Cello)
- S** (Soprano)
- T** (Tenor)
- SP** (Soprano)
- P** (Piano)

The score is written in 2/4 time. The key signature has one flat (B-flat). The tempo is marked *mf* (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a choir and piano. The score is written on two systems of staves.

First System:

- C:** Treble clef, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (half).
- S:** Treble clef, 2/4 time signature. Notes: B3 (half), C4 (quarter), D4 (quarter), E4 (half).
- T:** Treble clef, 2/4 time signature. Notes: G3 (half), A3 (quarter), B3 (quarter), C4 (half).
- SP:** Treble clef, 2/4 time signature. Notes: D4 (half), E4 (quarter), F4 (quarter), G4 (half).
- P:** Piano part, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (half).

Second System:

- C:** Treble clef, 2/4 time signature. Notes: G4 (half), A4 (quarter), B4 (quarter), C5 (half).
- S:** Treble clef, 2/4 time signature. Notes: F4 (half), G4 (quarter), A4 (quarter), B4 (half).
- T:** Treble clef, 2/4 time signature. Notes: E4 (half), F4 (quarter), G4 (quarter), A4 (half).
- SP:** Treble clef, 2/4 time signature. Notes: D4 (half), E4 (quarter), F4 (quarter), G4 (half).
- P:** Piano part, 2/4 time signature. Notes: C4 (half), D4 (quarter), E4 (quarter), F4 (half).

Lyrics:

EU RE-CO - NDC - CO Ó DEIS É - TEN-NO QUE PA-NA TI NA-DA

Handwritten markings:

- mp** (mezzo-piano) is written below the SP and P staves in both systems.
- 5** is written above the P staff in the first system.
- 7** is written below the P staff in the first system.
- 9** is written below the P staff in the second system.

Handwritten musical score for a song, first system. The system consists of five staves. The first four staves are for the vocal line, and the fifth staff is for the piano accompaniment. The lyrics are written below the vocal line: "É IM-POSSÍ-VEL É QUE NEM UM DOS SEUS PLA-NOS PO-DE". The music is in G major, 4/4 time, and the key signature has one sharp (F#).

Handwritten musical score for a song, second system. The system consists of five staves. The first four staves are for the vocal line, and the fifth staff is for the piano accompaniment. The lyrics are written below the vocal line: "SEN IM-PO-SSÍ-VEL DO". The music is in G major, 4/4 time, and the key signature has one sharp (F#).

Handwritten musical score for a vocal ensemble and piano accompaniment. The score is written on ten staves, organized into two systems of five staves each. The vocal parts are labeled C (Contralto), S (Soprano), T (Tenor), and SP (Soprano). The piano accompaniment is labeled P.

The first system (staves 1-5) features a 3/4 time signature. The vocal parts (C, S, T) are marked with *mf* (mezzo-forte). The piano accompaniment (P) is marked with *mf*. The second system (staves 6-10) features a 2/4 time signature. The piano accompaniment (P) is marked with *p* (piano). The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for a system of staves. The system includes staves for Soprano (S), Alto (A), Tenor (T), Soprano (SP), and Piano (P). The music is written in treble and bass clefs. The Soprano part has lyrics: "CU RE-LO- NAG-LO O". The Piano part has lyrics: "DEUS E-TE-RO QUE PA-RA TI NA-RA O IM-POS-SI-VEL".

Handwritten musical score for a system of staves. The system includes staves for Soprano (S), Alto (A), Tenor (T), Soprano (SP), and Piano (P). The music is written in treble and bass clefs. The Soprano part has lyrics: "DEUS E-TE-RO QUE PA-RA TI NA-RA O IM-POS-SI-VEL". The Piano part has lyrics: "DEUS E-TE-RO QUE PA-RA TI NA-RA O IM-POS-SI-VEL".

Handwritten musical score for the first system. The staves are labeled S (Soprano), T (Tenor), and SP (Soprano/Piano). The lyrics are: E QUE NEM UM DOS TEUS PLA-NOS PO-DE SER IM-PES-. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Handwritten musical score for the second system. The staves are labeled S (Soprano), T (Tenor), and SP (Soprano/Piano). The lyrics are: DI- DO. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Handwritten musical score for Soprano (S), Tenor (T), and Piano (P). The score is written on five staves. The Soprano part includes lyrics: "Tu me per-ou-tes-te co-mo me AIRE-VI POR EM DU-VI DA". The Piano part includes lyrics: "Tu me per-ou-tes-te co-mo me AIRE-VI POR EM DU-VI DA". The score is marked with a 'C' time signature and a '5' measure signature.

Handwritten musical score for Soprano (S), Tenor (T), and Piano (P). The score is written on five staves. The Soprano part includes lyrics: "Tu A SA-BE-DO-RI-A VIS-TO QUE SOU TÃO IG-NE RAN TE". The Piano part includes lyrics: "Tu A SA-BE-DO-RI-A VIS-TO QUE SOU TÃO IG-NE RAN TE". The score is marked with a 'C' time signature and a '5' measure signature.

Handwritten musical score for Soprano (S), Tenor (T), and Piano (P) parts. The lyrics are in Portuguese.

Lyrics:
 É QUE FA- LEI DE LOISA QUE NÃO COM-PA-REI- A COI- SAs QUE É AM

Notes:
 The score is written on five staves. The Soprano (S) and Tenor (T) parts are in treble clef. The Piano (P) part is in bass clef. The lyrics are written below the Soprano staff. The piano accompaniment consists of chords and single notes.

Handwritten musical score for Soprano (S), Tenor (T), and Piano (P) parts. The lyrics are in Portuguese.

Lyrics:
 MA- RA- VI- LHO- SAs DE- MAIS PRA MIM É QUE EU NÃO PO- DI- A

Notes:
 The score is written on five staves. The Soprano (S) and Tenor (T) parts are in treble clef. The Piano (P) part is in bass clef. The lyrics are written below the Soprano staff. The piano accompaniment consists of chords and single notes.

Handwritten musical score on five staves, labeled C, S, K, Sp, and P. The score includes notes, rests, and dynamic markings.

Staff C: Contains notes in the first measure, including a half note and a quarter note.

Staff S: Contains notes in the first measure, including a half note and a quarter note.

Staff K: Contains notes in the first measure, including a half note and a quarter note.

Staff Sp: Contains notes in the first measure, including a half note and a quarter note. Below the notes, the text "GN TEN" is written. In the second measure, there is a complex notation with "OKL" and "8+" above it, and "PP" below it.

Staff P: Contains notes in the first measure, including a half note and a quarter note.

Handwritten Text: "A. G. e." is written across the middle of the staves.

Dynamic Markings: "PP" (pianissimo) is written below the Sp staff in the second measure.

Page Number: 91 is written in the top right corner.

Abertura para metais

Glauber Santiago
1992

1^o QUINTETO

PARA

METAIS

ABERTURA

GLAUBER SANTIAGO

1. *WU NIETO TAKA* (≈ 1992) GLAUBER SANTOS

1. $\text{♩} = 88$

1^o
2^o
TROMPA
TROMBA
TUBA

4

Handwritten musical score, measures 7-10. The score is written on five staves. The first two staves are treble clef, and the last three are bass clef. The notation includes notes, rests, and dynamic markings such as *ms* (mezzo-soprano) and *mf* (mezzo-forte). The first staff has a measure rest marked with a large '7' and a bracket. The second staff has a measure rest marked with a large '7' and a bracket. The third staff has a measure rest marked with a large '7' and a bracket. The fourth staff has a measure rest marked with a large '7' and a bracket. The fifth staff has a measure rest marked with a large '7' and a bracket.

Handwritten musical score, measures 11-14. The score is written on five staves. The first two staves are treble clef, and the last three are bass clef. The notation includes notes, rests, and dynamic markings such as *ms* (mezzo-soprano) and *mf* (mezzo-forte). The first staff has a measure rest marked with a large '11' and a bracket. The second staff has a measure rest marked with a large '11' and a bracket. The third staff has a measure rest marked with a large '11' and a bracket. The fourth staff has a measure rest marked with a large '11' and a bracket. The fifth staff has a measure rest marked with a large '11' and a bracket.

Handwritten musical score for six staves, measures 1-4. The notation is in treble and bass clefs. The notes are mostly quarter notes. Dynamic markings are present below the staves: *mp* (mezzo-piano) and *p* (piano) in measures 1 and 2, and *ppp* (pianissimo) in measure 4. The staves are numbered 1 through 6 from top to bottom.

Handwritten musical score for six staves, measures 18-20. The notation is in treble and bass clefs. The notes are mostly quarter notes. Dynamic markings are present below the staves: *mp* (mezzo-piano) and *p* (piano) in measures 18 and 19, and *ppp* (pianissimo) in measure 20. The staves are numbered 1 through 6 from top to bottom.

Handwritten musical score, measures 21-23. The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third, fourth, and fifth staves have a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. There are some handwritten annotations above the notes, possibly indicating dynamics or phrasing.

Handwritten musical score, measures 24-26. The score is written on five staves. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third, fourth, and fifth staves have a bass clef and a key signature of one flat. The music features various note values, including eighth and sixteenth notes, and rests. There are some handwritten annotations, including "mp" (mezzo-piano) and "p" (piano), and some symbols like "f" and "ss" (sforzando).

29

Handwritten musical score for measures 29-34. The score is written on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The first system (measures 29-30) features a treble clef and a key signature of one sharp (F#). The second system (measures 31-32) continues the melody and accompaniment. The third system (measures 33-34) concludes the section with a final cadence. The handwriting is clear and legible.

Handwritten musical score for measures 35-40. The score is written on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The first system (measures 35-36) features a treble clef and a key signature of one sharp (F#). The second system (measures 37-38) continues the melody and accompaniment. The third system (measures 39-40) concludes the section with a final cadence. The handwriting is clear and legible.

Handwritten musical score for measures 39-42. The score is written on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *p* (piano). Measure numbers 39, 40, 41, and 42 are indicated at the beginning of their respective staves. The notation is in a common time signature (C) and features a variety of note values and rests.

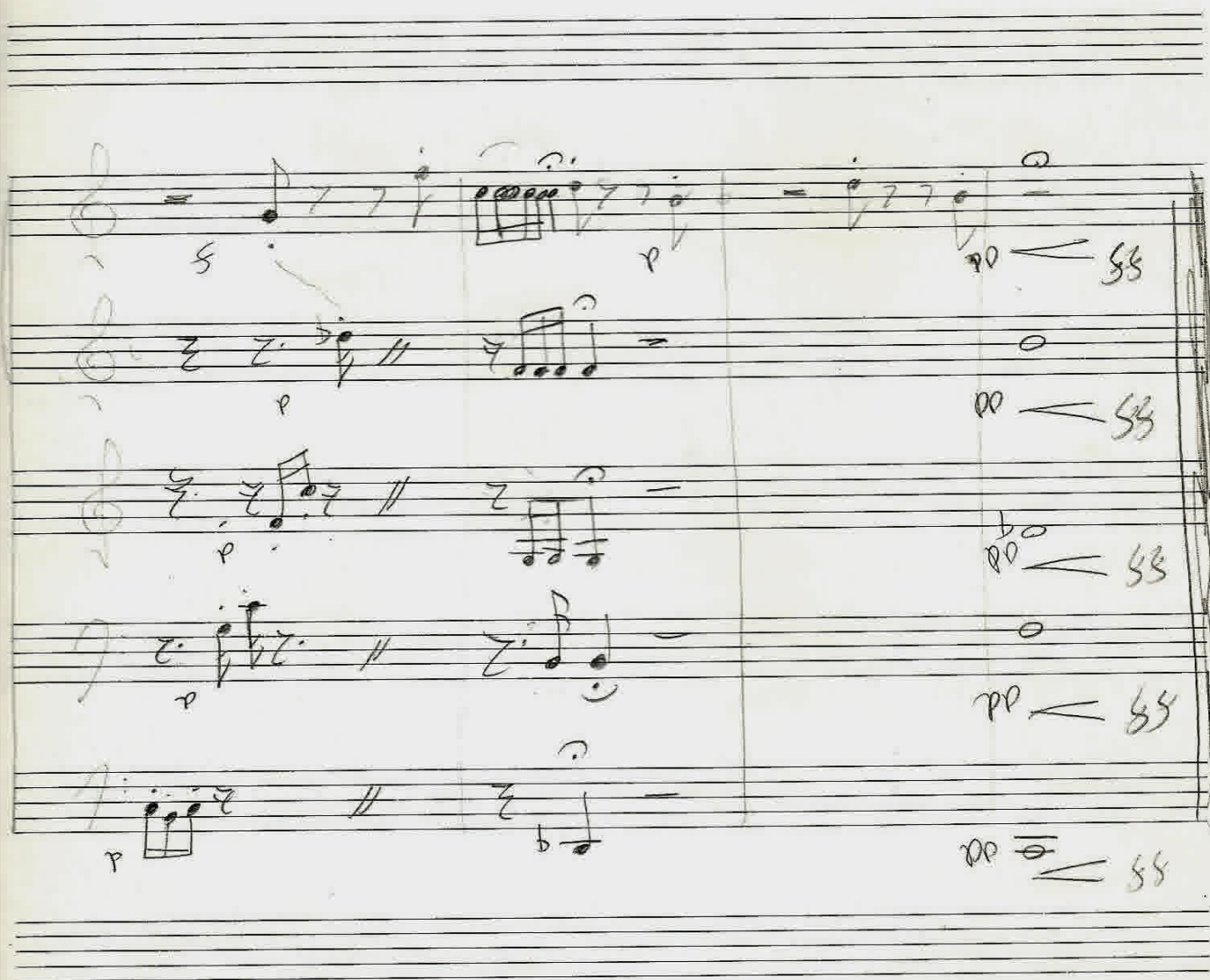
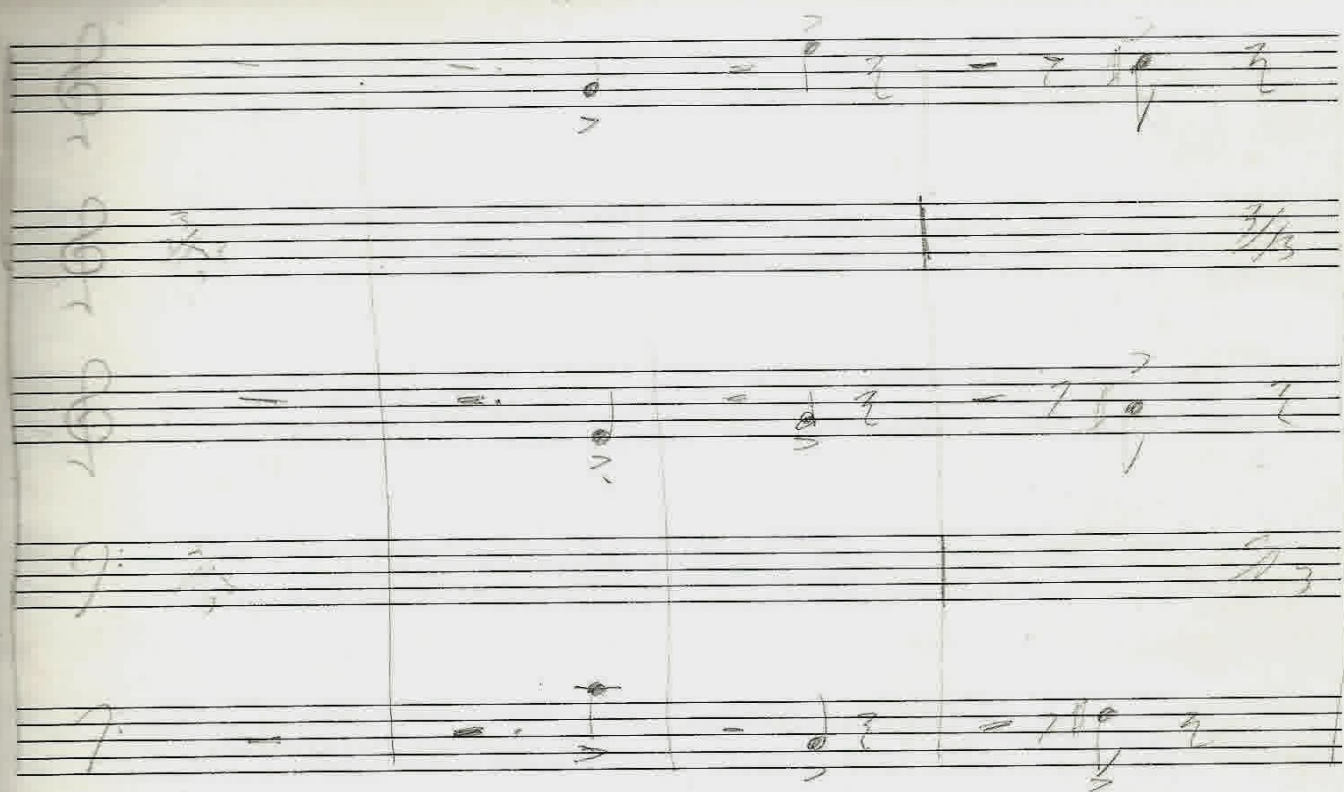
Handwritten musical score for measures 43-46. The score is written on six staves, organized into three systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano). Measure numbers 43, 44, 45, and 46 are indicated at the beginning of their respective staves. The notation is in a common time signature (C) and features a variety of note values and rests.

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. It contains a melodic line with notes and rests, marked with a dynamic of *mp* and a tempo marking of *SO*. The second staff continues the melody, marked with *pp*. The third staff features a bass clef and a melodic line with notes and rests. The fourth staff contains a complex rhythmic pattern with many beamed notes, marked with *pp*. The fifth staff shows a bass clef and a melodic line with notes and rests, marked with a dynamic of *f*. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with notes and rests, marked with a dynamic of *tr*. The second staff continues the melody, marked with a dynamic of *tr*. The third staff features a bass clef and a melodic line with notes and rests, marked with a dynamic of *tr*. The fourth staff contains a complex rhythmic pattern with many beamed notes, marked with a dynamic of *tr*. The fifth staff shows a bass clef and a melodic line with notes and rests, marked with a dynamic of *tr*. The score concludes with a double bar line and a repeat sign.

Handwritten musical score for the first system, consisting of five staves. The notation includes various notes, rests, and time signatures. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various notes, rests, and time signatures. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various notes, rests, and time signatures.

Handwritten musical score for the second system, consisting of five staves. The notation includes various notes, rests, and time signatures. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various notes, rests, and time signatures. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various notes, rests, and time signatures.



AC-DC Current Glauber (Opus 197). Ano: 1995

AC-DC Current Glauber

Standard 9

Glauber Lúcio Alves Santiago
em 1995

Chords: G6, C7, D7, G6

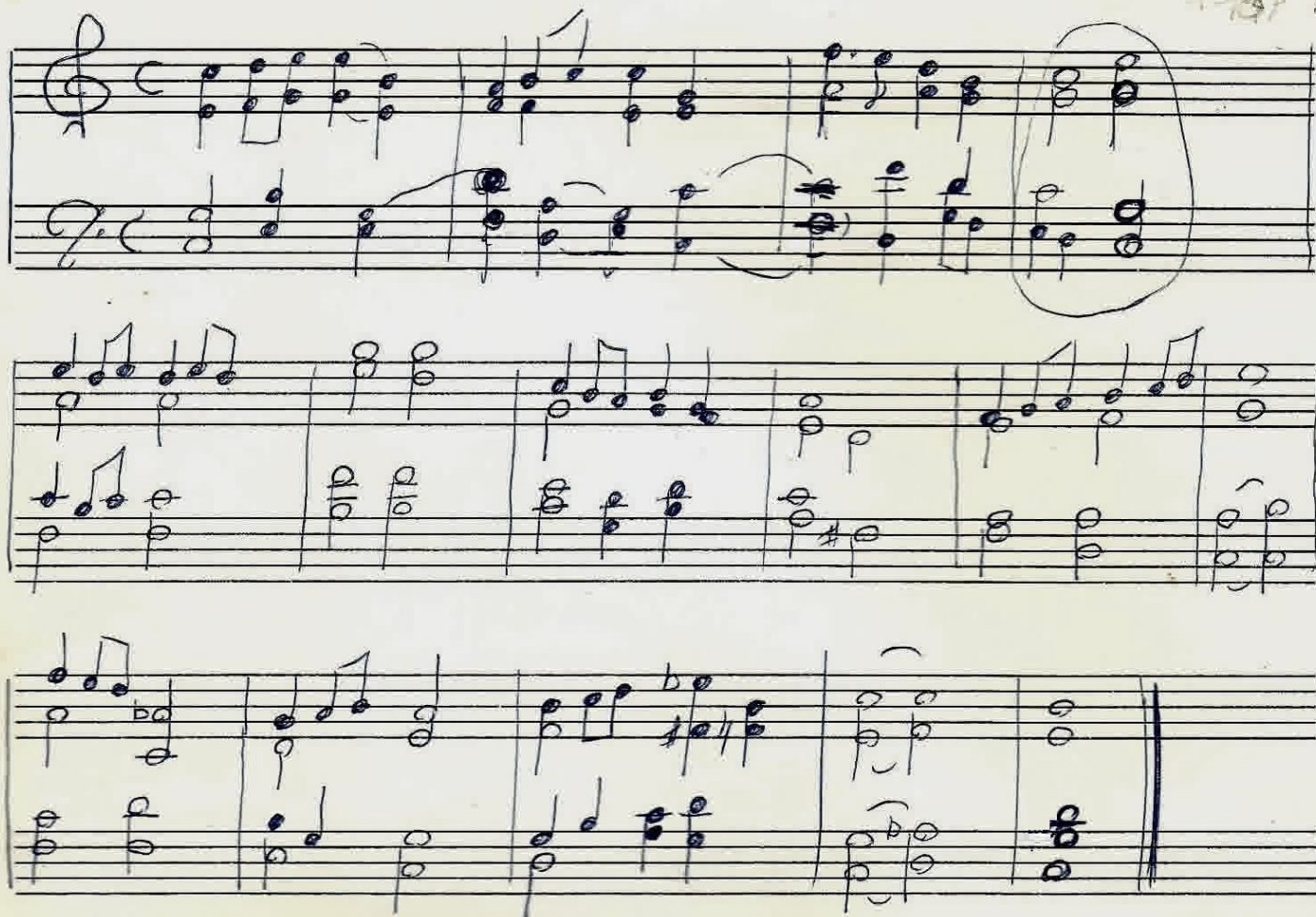
Measure numbers: 1, 2

Acho que para o Dirson I (Opus 3). Ano: 1987

Acho que para o Dirson I

Glauber Santiago

Acho que para o Dirson I
1987?

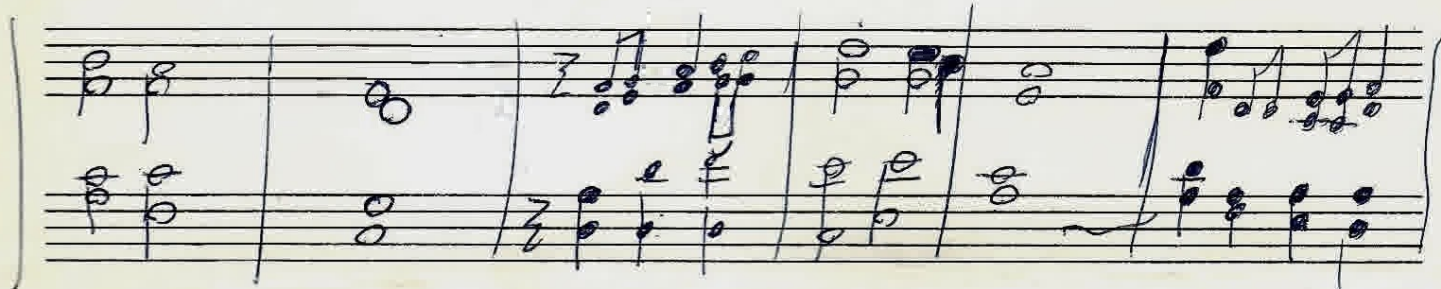
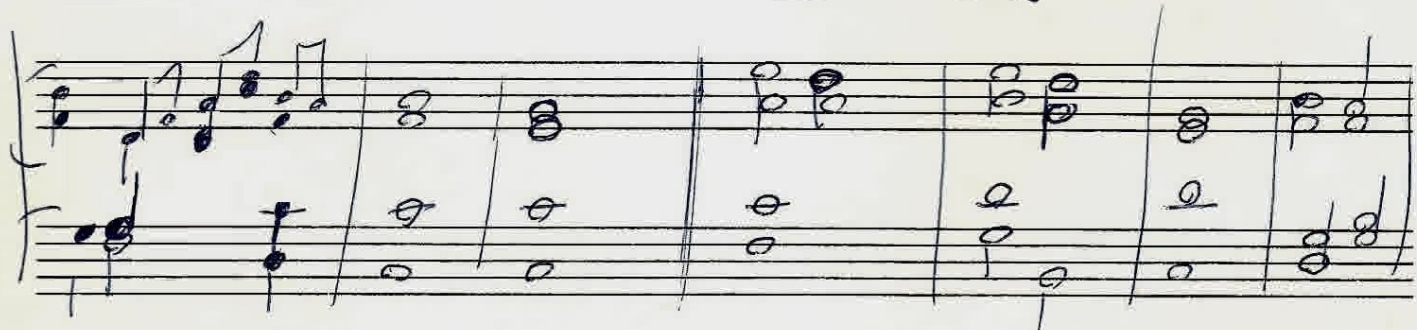
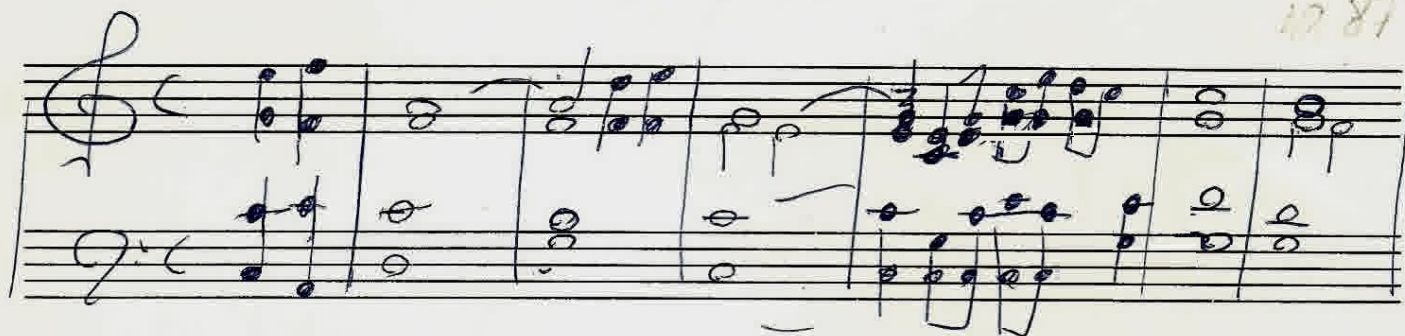


Acho que para o Dirson II (Opus 4). Ano: 1987

Acho que para o Dirson II

Glauber Santiago

Acho que para o Dirson II
1987



Água (Opus 539). Ano: 2003

Água

Letra e música:
Glauber Santiago 2003

Musical score for the instrumental introduction of "Água". The score is in 4/4 time and D major. The instruments listed are:

- Melodia
- Flauta doce contralto 1
- Flauta doce contralto 2
- Trompete B6
- Trombone
- Violoncelo
- Piano
- Bateria
- Contrabaixo

The introduction features a rhythmic pattern in the lower strings and piano, with the rest of the ensemble resting.

Musical score for the vocal entry of "Água". The score is in 4/4 time and D major. The instruments listed are:

- Vocal
- Flauta doce contralto 1
- Flauta doce contralto 2
- Trompete B6
- Trombone
- Violoncelo
- Piano
- Bateria
- Contrabaixo

The vocal line begins with the lyrics: "Mui ta gen te que se de re pa rar". The instrumental accompaniment continues with the same rhythmic pattern as the introduction.

Água - página 2

8

ô A fun ção da á gua no nos so di a, e na noi

12

te tam bém Ah! Sem o pre ci o so bem mi ne ral

Água - página 3

16

ô Não da ri a pra vi ver nes sa ter

20

ra com um cor po de pó Á gua du ra bo a

Água - página 4

24

prá ge lar Á gua va po ri za da ser ve pa ra me de cer. Á gua mo le nos per mi te be ber, La var,

This musical system for page 24 features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are written below the notes. The piano accompaniment consists of three staves: a right-hand piano part in treble clef, a left-hand piano part in bass clef, and a grand piano part spanning both treble and bass clefs. The grand piano part includes a continuous eighth-note arpeggiated pattern in the right hand and a more melodic line in the left hand. The system concludes with a double bar line.

29

mo lhar, na dar, pes car, na ve gar No men so mar Sen

This musical system for page 29 continues the composition. It features the same vocal line and piano accompaniment structure as the previous page. The lyrics are written below the vocal notes. The piano accompaniment maintains the arpeggiated texture in the right hand of the grand piano part. A 'simile' marking is placed below the grand piano part, indicating that the previous pattern should be repeated. The system concludes with a double bar line.

Água - página 5

34

tin do e le men tos da vi da: O sol, o ar os céus, e pre sen te in co

This system contains measures 34 through 38. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note bass line, and a guitar part with a rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

39

lor.

This system contains measures 39 through 43. The vocal line begins with the word 'lor.' and continues with a melodic phrase. The piano accompaniment and guitar part continue their respective patterns. The key signature remains two sharps.

Água - página 6

44

Á gua da bo a pra ge lar Á gua va

This system contains measures 44 through 48. It features a vocal line with lyrics, a piano accompaniment with a steady eighth-note pattern in the right hand and a more active line in the left hand, and a double bass line with a simple harmonic accompaniment. The key signature has two sharps (F# and C#).

49

po ri za da ser ve pa ra me de cer. Á gua le nos per mi te be ber, La var, mo lhar, na dar,

This system contains measures 49 through 53. The vocal line continues with the lyrics. The piano accompaniment maintains its rhythmic pattern. The double bass line provides harmonic support. The key signature remains two sharps.

Água - página 7

54

Musical score for measures 54-57. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line begins with the lyrics "pes car, na ve gar" under a fermata. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The music is in common time.

58

Musical score for measures 58-61. The score continues the vocal and piano accompaniment. The piano accompaniment features a complex rhythmic pattern in the right hand and a more melodic line in the left hand. The music is in common time.

Água - página 8

62

This system contains measures 62 through 66. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The vocal melody begins in measure 64 with a triplet of eighth notes. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays chords and moving lines, while the left hand provides a steady eighth-note accompaniment. A 'simile' marking is present in measure 65, indicating a continuation of the previous texture. The system concludes with a double bar line at the end of measure 66.

67

This system contains measures 67 through 71. The vocal line continues with a melodic line in treble clef. The piano accompaniment maintains the same texture as the previous system, with a right hand in treble clef and a left hand in bass clef. The eighth-note accompaniment in the left hand is consistent. The system ends with a double bar line at the end of measure 71.

Água - página 9

72

Á gua Pre cio sa,

3

This system contains measures 72 through 76. It features a vocal line with lyrics 'Á gua Pre cio sa,' and a piano accompaniment. The piano part includes a treble and bass staff with a triplet of eighth notes in measure 72, and a grand staff with a steady eighth-note accompaniment in the right hand and a walking bass line in the left hand. The key signature has two sharps (F# and C#).

77

bo a,

This system contains measures 77 through 81. The vocal line has lyrics 'bo a,'. The piano accompaniment continues with the same eighth-note accompaniment and walking bass line. The system concludes with a double bar line and repeat signs. The key signature remains two sharps.

Água

Por Glauber Santiago

Muita gente esquece de reparar
A função da água no nosso dia, e na noite também
Sem o precioso bem mineral
Não daria pra viver nessa terra com um corpo de pó

Água dura é boa pra gelar,
Água vaporizada serve para umedecer,
Água mole nos permite beber,
Lavar, molhar, nadar, pescar, navegar
No imenso mar
Sentindo os elementos da vida:
O sol, o ar, os céus
E o presente incolor.

Água, preciosa, boa...

(São Carlos, 2003)

Água boa pra beber (Pot-pourri Amigos da água) (Opus 540). Ano: 2003

Água boa pra beber

Pot-pourri Amigos da água

Glauber Santiago
2003

Para o grupo zoadá brasileira e Coro

Melodia

Soprano

Contralto

Coro

Tenor

Baixo

Flauta doce contralto 1

Flauta doce contralto 2

Trompete Bb

Trombone

Violoncelo

Piano

Bateria

Pandeiro (André)

Contrabaixo

Pot-pourri Amigos da água - p. 2

M.

S.

C.

Coro

T.

B.

Fl. C. 2

Fl. C. 2

Trp.

Trb.

Vc.

Pn.

Bat.

Pand.

Ch.

Pot-pourri Amigos da água - p. 3

• - 170

M. ver Te-mos nós que dur. Á - gua pra be - ber. Á - gua pra vi - ver

S. ver Te-mos nós que dur. Nós que - re - mos ter. Nós que - re - mos dur.

Coro

C. ver Te-mos nós que dur. Nós que - re - mos ter. Nós que - re - mos dur.

T. ver Te-mos nós que dur. Nós que - re - mos ter. Nós que - re - mos dur.

B. ver Te-mos nós que dur. Nós que - re - mos ter. Nós que - re - mos dur.

Fl. C. 2

Fl. C. 2

Trp.

Trb.

Vc.

Pn.

Bat.

Pand.

Cb.

Pot-pourri Amigos da água - p. 4

M. Á - gua pra be - ber. Á - gua pra vi - ver Te - mos nós que dur. dur.

S. Nós que - re - mos ter. Te - mos nós que dur. dur.

Coro

C. Nós que - re - mos ter. Te - mos nós que dur. dur.

T. Nós que - re - mos ter. Te - mos nós que dur. dur.

B. Nós que - re - mos ter. Te - mos nós que dur. dur.

Fl. C. 2

Fl. C. 2

Trp.

Trb.

Vc.

Pn.

Bat.

Pand.

Cb.

Pot-pourri Amigos da água - p. 5

M. Te - mos nós que dar. Á - gua!

S. Te - mos nós que dar. Á - gua!

C. Te - mos nós que dar. Á - gua!

T. Te - mos nós que dar. Á - gua!

B. Te - mos nós que dar. Á - gua!

Coro

Fl. C. 2

Fl. C. 2

Trp.

Trb.

Vc.

Pn.

Bat.

Pand.

Ch.

Água boa pra beber

Por Glauber Santiago

Água boa pra beber
 Nós queremos ter.
 Água boa pra viver
 Nós queremos dar

Água boa pra beber
 Nós queremos ter.
 Água boa pra viver
 Temos nós que dar.

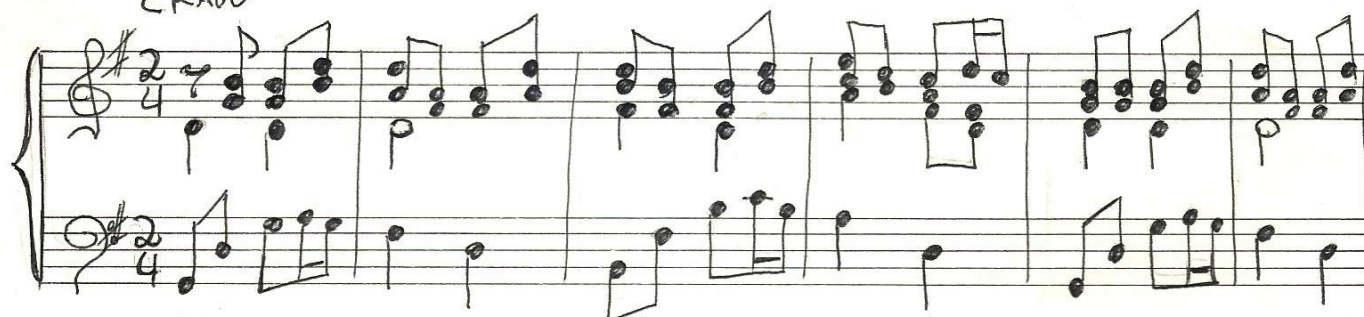
(São Carlos, 2003)

Alegre (Opus 110). Ano: 1993

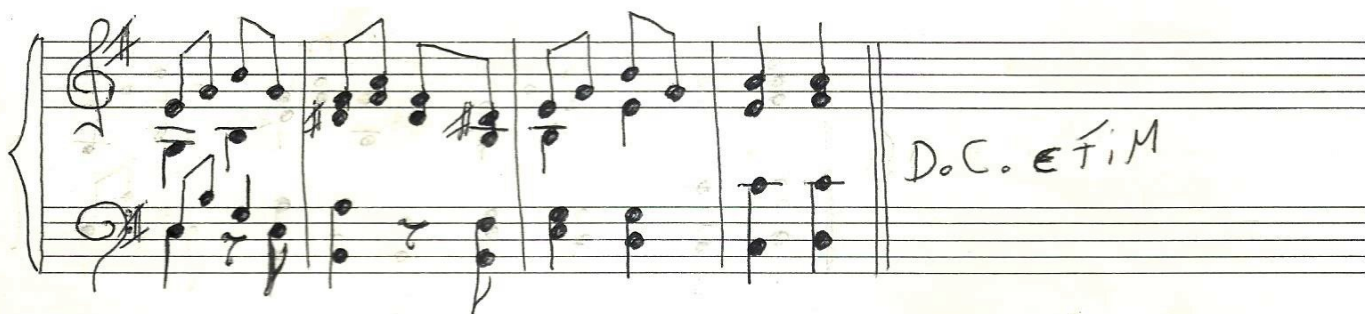
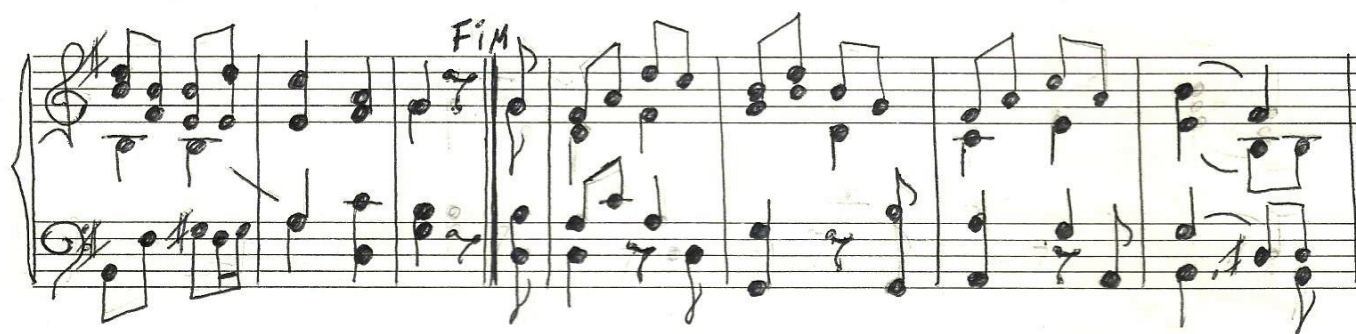
2201931953

ALEGRE

CRADO



FIM



D.C. e FIM

Flauter Hugo dos santos

Amarelo (Opus 23). Ano: 1989

Amarelo

Glauber Lúcio Alves Santiago

Am⁷ Dm⁷ C/E Bm⁷(^b5) E⁷

Am⁷ Dm⁷ Em^{6/9} Fmaj⁷ E⁷(⁹)

E⁷(^b5) Edim E^bmaj⁷ A⁷ Dm⁷ Fdim

Cmaj⁷ Bm⁷ B^b7(^b5) Bm⁷ B^b7(^b5) Am⁷

1. 2.

B^b7 Am⁷ Em^{6/9} Fmaj⁷ E⁷(⁹) Am⁷ A^bm⁷ G^bm⁷Em⁷

B^b7 Am⁷ Em^{6/9} Fmaj⁷ E⁷(⁹) Cm¹¹

B⁺7 F[#]m⁷(^b5) N.C.

Amaj⁷

Andréa I (Opus 73). Ano: 1991

Andréa I

Glauber Lucio Alves Santiago

Chords and musical notation details:

- Staff 1: C, F, Dm7, 3
- Staff 2: Cmaj7, F, To Coda, Dm7
- Staff 3: Am7, Am7/G, F#m7(b5)
- Staff 4: E/D, Am7, F, Em
- Staff 5: Am, Dm, C/E, F, Em, Am
- Staff 6: F, Em
- Staff 7: Dm, F, Dm7, F, Dm7, G/A, Dmaj7
- Staff 8: Gmaj7, F#m7, Em7, F#m7, G
- Staff 9: G/A, Gmaj7, A/G, D/F# Fdim, Em7, Eb7, Dm7
- Staff 10: D.C. al Coda
- Staff 11: Coda, C

Andrômina

Glauber Lúcio Alves Santiago

Musical score for Trompete Solo and Trompete 1-5. The score is in 5/4 time, which changes to 4/4 time after the first measure. The key signature changes from one flat (B-flat) to two sharps (D major) after the first measure. The tempo is marked as ♩ = 90. The score includes dynamics such as *f* (forte), *cresc.* (crescendo), and accents (>). The Trompete Solo part starts with "Sem Surdina" (without mutes), while Trompete 1-5 start with "Surdina" (with mutes). The score is composed by Glauber Lúcio Alves Santiago.

5

mf

mp

mp

mp

mp

mf

9

mf

mf

mf

Andrômina

2

12

ppp *mp* *cresc* *f*

ppp *mp* *cresc* *f*

ppp *mp* *cresc* *f*

ppp *mp* *cresc* *f*

cresc

16

$\text{♩} = 110$ *rit.*

mp *p* *p* *p* *mp* *p*

decresc *decresc* *decresc* *decresc*

20

$\text{♩} = 100$

mf *mf* *mf* *mf*

24

mf

f

mf

28

mf

cresc

mf

cresc

ff

ff

ff

ff

32

mp

ppp

ppp

ppp

pp

44 ♩ = 90

f *f* *f* *f* *f* *f*

Sem Surdina

Sem Surdina

Sem Surdina

Sem Surdina

Sem Surdina

Arcos de uma íris (Opus 523). Ano: 2001

Arcos de uma íris

Para Clarineta, Violino e Violoncelo

Glauber Santiago

Clarinet B $\flat$ $\text{♩} = 95$

Violino *f*

Violoncelo *f*

B $\flat$ Cl. $\text{♩} = 100$ *mp*

Vln. *mp*

Vlc. *mp*

B $\flat$ Cl. 14

Vln.

Vlc.

Arcos de uma iris - p. 2

20

B $\flat$ Cl.

Vln.

Vlc.

mf

f

f

26

B $\flat$ Cl.

Vln.

Vlc.

32

B $\flat$ Cl.

Vln.

Vlc.

rit.

Al Coda

a tempo

somente na segunda vez

mp

mp

mp

Arcos de uma iris - p. 3

37

B $\flat$ Cl.

Vln.

Vlc.

f

41

B $\flat$ Cl.

Vln.

Vlc.

Gloss.

45

piu mosso

B $\flat$ Cl.

Vln.

Vlc.

p

f

3

Arcos de uma iris - p. 4

50 *acell.*

B $\flat$ Cl. *mp* *f*

Vln. *mp* *f*

Vlc. *mp* *f*



54 $\text{♩} = 130$

B $\flat$ Cl. *mf*

Vln. *mf*

Vlc. *mf*



60

B $\flat$ Cl.

Vln. *tr*

Vlc.



Arcos de uma iris - p. 5

66

B $\flat$ Cl.

Vln.

Vlc.

Trill

72

B $\flat$ Cl.

Vln.

Vlc.

Gliss.

77

B $\flat$ Cl.

Vln.

Vlc.

ff

ff

ff

D.S. al Coda

Arcos de uma iris - p. 6

84

B $\flat$ Cl.

mp

Vln.

mp

Vlc.

mp

The image shows a musical score for measures 84 and 85. The score is for three instruments: B $\flat$ Clarinet (B $\flat$ Cl.), Violin (Vln.), and Viola (Vlc.). The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'mp' (mezzo-piano). The score is for measures 84 and 85. In measure 84, the B $\flat$ Cl. plays a half note G4, the Vln. plays a half note G4, and the Vlc. plays a half note G3. In measure 85, the B $\flat$ Cl. plays a half note A4, the Vln. plays a half note A4, and the Vlc. plays a half note A2. The score ends with a double bar line.

Ares de Fazenda (Opus 595). Ano: 2008

Ares de Fazenda

Glauber Santiago

$\text{♩} = 100$

6

12

18

24

Ares de Fazenda

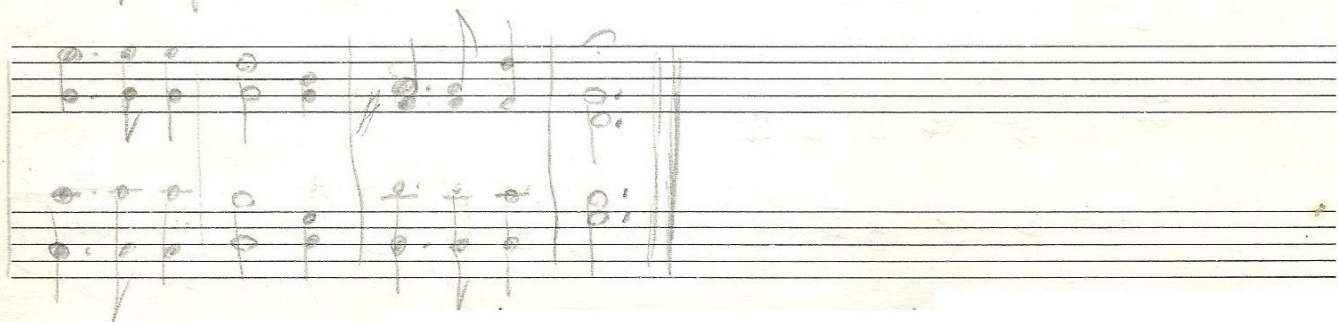
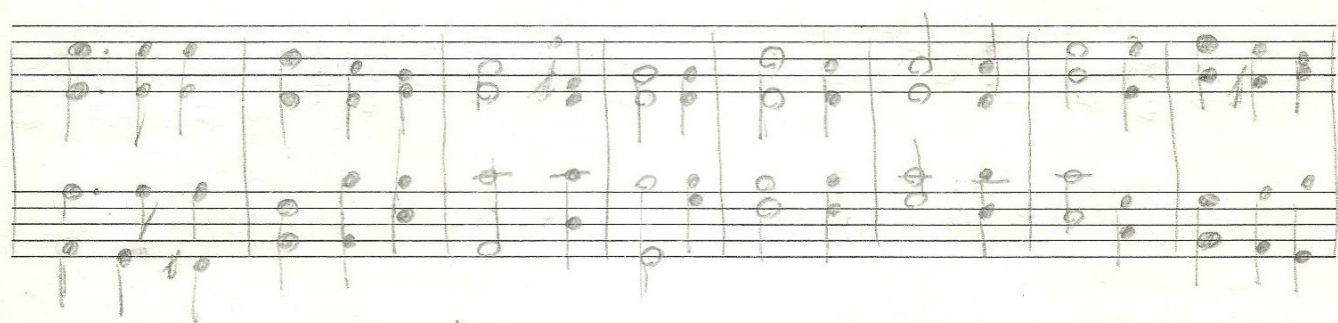
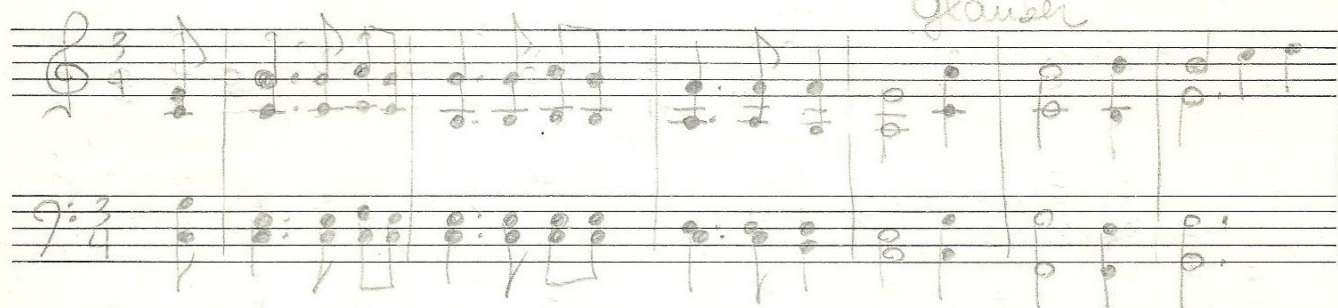
*rit.*

Arpejos de Natal (Opus 102). Ano: 1992

Q412921407

ARPEJOS de
NATAL

Glauber



Arqueijo (Opus 104). Ano: 1992

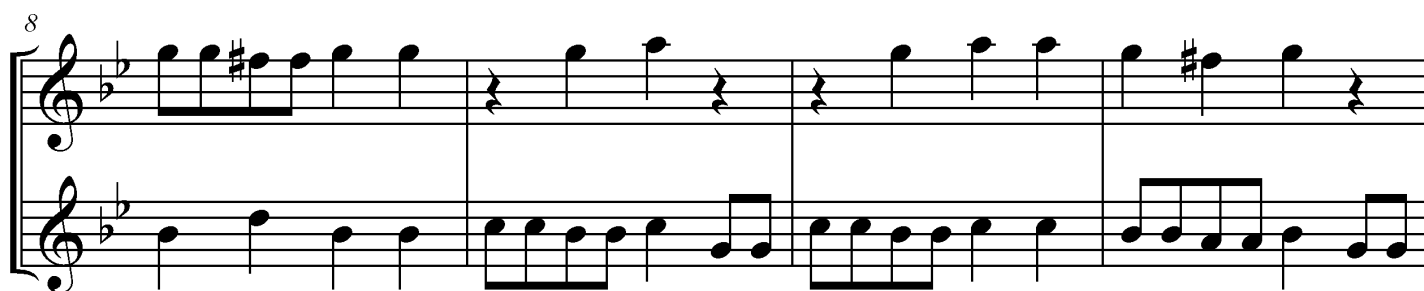
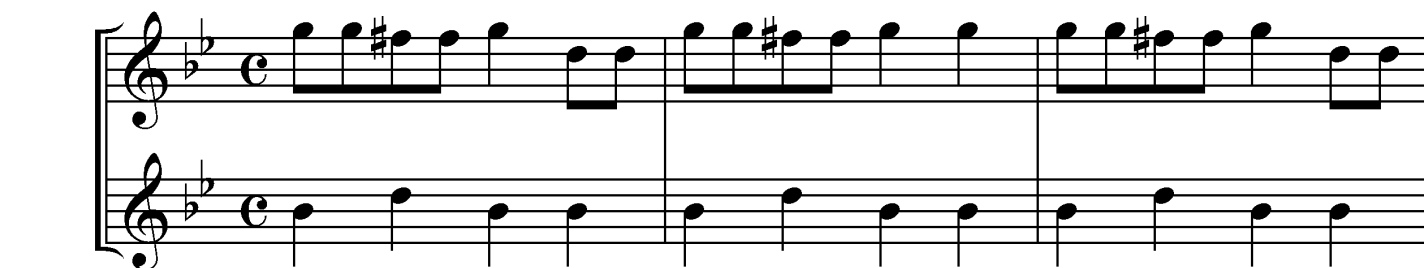
0712921000 ARQUEIJO

The musical score is handwritten on four systems of two staves each. The first system includes a treble and bass clef. The second system includes a treble and bass clef. The third system includes a treble and bass clef. The fourth system includes a treble and bass clef. The notation includes various musical symbols such as notes, rests, and fingerings. The first system includes a treble and bass clef. The second system includes a treble and bass clef. The third system includes a treble and bass clef. The fourth system includes a treble and bass clef. The score is handwritten and appears to be a student or working draft.

Astor (Opus 596). Ano: 2008

Astor

Glauber Santiago

 $\text{♩} = 90$ 

Astor

20

25

Musical score for measures 25-27 of 'The Rose Tree'. The score is written for two staves, both in treble clef and key of B-flat major (two flats). Measure 25: Treble staff has a half note G4, a half note A4 with a sharp sign, and a half note G4. Bass staff has a half note G3, a half note A3 with a sharp sign, and a half note G3. Measure 26: Treble staff has a half note F#4, a half note E4, and a half note D4. Bass staff has a half note F#3, a half note E3, and a half note D3. Measure 27: Treble staff has a whole note G4. Bass staff has a whole note G3. The key signature has two flats (B-flat and E-flat).

Até quando... (Opus 9). Ano: 1988

Até quando... 1988

Até quando, ó Senhor, te esqueço, não de mim? Até quando escondes o rosto nosso de mim? Só quando enche o coração de tristeza a minha? (M)

Salmo 13: 1 e 2 (Versão: Almeida Revisada)

Austero (para Trompete e Piano) (Opus 116). Ano: 1993

Handwritten manuscript for "Austero (para Trompete e Piano) (Opus 116). Ano: 1993". The score is written on ten staves, with the first two staves labeled "TROMPETE" and "PIANO".

Handwritten annotations at the top include the number "2401931159" and the word "AUSTERO".

The score is written in 3/4 time. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten markings like "2" and "1" above some staves.

The manuscript shows signs of age, including yellowing and some staining. The handwriting is in ink.

Aventura 1 (Opus 514). Ano: 2001

Aventura Um

Score

3'07"

Para Clarineta, Violino e Violoncelo

Música: Glauber Santiago (16/9/2001)

Arranjo: Glauber Santiago (4/12/2021)

♩ = 100

Clarinet B $\flat$

Violino

Violoncelo

B $\flat$ Cl.

Vln.

Vlc.

4

8

12

f

mp

pizz.

3

3

7

Aventura Um - Score - p. 2

16

B $\flat$ Cl.

mf

Vln.

mf

Vlc.

mf

arco

20

B $\flat$ Cl.

Vln.

Vlc.

24

B $\flat$ Cl.

f

Vln.

f

Vlc.

f

29

B $\flat$ Cl.

mp

Vln.

pizz.

mf

Vlc.

pizz.

mf

33

B $\flat$ Cl.

Vln.

Vlc.

Aventura Um - Score - p. 3

37

B $\flat$ Cl.

Vln.

Vlc.

41

B $\flat$ Cl.

mf

Vln.

f

Vlc.

f

45

B $\flat$ Cl.

f arco

Vln.

f

Vlc.

f arco

49

B $\flat$ Cl.

Vln.

Vlc.

53

B $\flat$ Cl.

mp

Vln.

mf

Vlc.

mp

Aventura Um - Score - p. 4

58

B $\flat$ Cl.

Vln.

Vlc.

mf

62

B $\flat$ Cl.

Vln.

Vlc.

66

B $\flat$ Cl.

Vln.

Vlc.

f

70

B $\flat$ Cl.

Vln.

Vlc.

74

B $\flat$ Cl.

Vln.

Vlc.

Fonogramas relacionados (Links para áudios)

A Cena Perfeita: 1-Musical Inicial (Op. 559). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2005. Performance: Alessandro Silva (Clarineta), Fred Cavalcante (Saxofones), Glauber Santiago (Trompetes), Daniel Gohn (Bateria). Duração: 01m48s. [🎵Link🎵](#)

A Cena Perfeita: 2-O Nascer da Ideia (Op. 560). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Letra de Carlos Augusto Santos. Fonograma produzido em 2005. Performance: Vozes (Atores: Carlos Canhameiro e Cassio Inácio) e Programação MIDI (Glauber Santiago). Duração: 00m26s. [🎵Link🎵](#)

A Cena Perfeita: 3-Um Paraíso de Concreto (Op. 561). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Letra de Carlos Augusto Santos. Fonograma produzido em 2005. Performance: Vozes (Atores: Carlos Canhameiro, Cassio Inácio e Vanessa Prieto), Programação MIDI (Glauber Santiago), Clarineta (Alessandro Silva) e Bateria (Daniel Gohn). Duração: 01m58s. [🎵Link🎵](#)

A Cena Perfeita: 4-Paraíso de Concreto (Op. 557). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Letra de Carlos Augusto Santos. Fonograma produzido em 2005. Performance: Vozes (Atores: Carlos Canhameiro, Cassio Inácio e Vanessa Prieto), Programação MIDI (Glauber Santiago) e Bateria (Daniel Gohn). Duração: 01m13s. [🎵Link🎵](#)

A Cena Perfeita: 5-A Cena Final (Op. 562). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Letra de Carlos Augusto Santos. Fonograma produzido em 2005. Performance: Vozes (Atores: Carlos Canhameiro, Cassio Inácio e Vanessa Prieto), Programação MIDI (Glauber Santiago), Clarineta (Alessandro Silva) e Bateria (Daniel Gohn). Duração: 01m16s. [🎵Link🎵](#)

A Cena Perfeita: Livres pra Criar (Não utilizado) (Op. 563). Ano: 2005. Para Combo instrumental. Música de Glauber Santiago. Letra de Carlos Augusto Santos. Fonograma produzido em 2021. Performance: Programação MIDI (Glauber Santiago). Duração: 01m57s. [🎵Link🎵](#)

A Gente e Deus (Op. 022). Ano: 1989. Para Combo instrumental. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Vozes), BIAB: Oliver Gannon (Guitarra), Oliver Gannon (Violão), Miles Black, (Piano), Neil Swainson (Contrabaixo) e Craig Scott (Bateria). Duração: 04m36s. [🎵Link🎵](#)

A incrível história de uma fruta (Op. 575). Ano: 2007. Para Orquestra (Fl D s e c, Fl, 2 Cl, 2 Sax, 2 Trp, Tbn, Perc (Bat, Cowb, Tri, Vib, Xil s, c e b), Pn, 2 Guitarra, 2 Vln, Vla, Vc e Cb el.). Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 04m05s. [🎵Link🎵](#)

A roda (Op. 580). Ano: 2007. Para Quinteto de trompetes e trio de baterias. Música de Glauber Santiago e Jayme Pladevall (Percussão). Fonograma produzido em 2007. Performance: Clóvis A. Beltrami, Lucas T. L. Joly, Edvan L. de Alcântara, Nélío de Mesquita, Ulisses S. Rolfini (Trompetes); Ricardo Zohyo (Contrabaixo); Pepa D'Elia, Alex Reis, Daniel Gohn, Jayme Pladevall (Baterias); Anderson Bicudo e Clóvis Beltrami (Conchas). Duração: 06m32s. [🎵Link🎵](#)

Acho que para o Dirson I (Op. 003). Ano: 1987. Para Quarteto de cordas. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Glauber Santiago (Violinos e Viola) e Calebe Schützer Lasso (Violoncelo). Duração: 00m36s. [🎵Link🎵](#)

Acho que para o Dirson II (Op. 004). Ano: 1987. Para Quarteto de cordas. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Glauber Santiago (Violinos e Viola) e Calebe Schützer Lasso (Violoncelo). Duração: 00m54s. [🎵Link🎵](#)

Água (Op. 539). Ano: 2003. Para Orquestra. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 2003. Performance: CD Amigos da Água. Duração: 03m22s. [🎵Link🎵](#)

Água boa pra beber (Pot-pourri Amigos da água) (Op. 540). Ano: 2003. Para Orquestra. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 2003. Performance: CD Amigos da Água. Duração: 15m51s. [🎵Link🎵](#)

Alegre (Op. 111). Ano: 1993. Para Cravo. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 00m30s. [🎵Link🎵](#)

Amarelo (Op. 023). Ano: 1989. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Trompete), BIAB: Matt Nelson (Violoncelo), Miles Black (Piano), Neil Swainson (Contrabaixo), Craig Scott (Bateria e Percussão). Duração: 02m50s. [🎵Link🎵](#)

Andréa I (Op. 073). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Sax alto), BIAB: Jason Roller (Violão), Mike Durham e Darin Favorite (Guitarras), Miles Black (Piano), Dow Tomlin (Contrabaixo) e Wayne Killius (Bateria). Duração: 01m42s. [🎵Link🎵](#)

Andrômina (Op. 044). Ano: 1991. Para Quinteto de trompetes. Música de Glauber Santiago. Fonograma produzido em 1998. Performance: Grupo de trompetes Trompetando (Clovis Beltrami, Elieser Ribeiro, Flávio Parro da Silva, Paulo Ronqui e Oséias Januário). Duração: 02m33s. [🎵Link🎵](#)

Andurrial (Op. 043). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 10/2021. Performance: Alessandro Silva (Flauta), Glauber Santiago (Vozes, Saxofones, Trompetes e "Trombones"), BIAB: Ramon Stagnaro (Violão base), Oliver Gannon (Violão improvisação), Neil Swainson (Contrabaixo), Alex Acuna (Bateria/Percussão), Jim McGillveray (Shaker) e Craig. Duração: 02m59s. [🎵Link🎵](#)

Arcos de uma íris (Op. 523). Ano: 2001. Para Trio de Clarineta, Violino e Violoncelo. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 03m10s. [🎵Link🎵](#)

Arpejos de Natal (Op. 102). Ano: 1992. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flautas) e Glauber Santiago (Programação MIDI). Duração: 00m40s. [🎵Link🎵](#)

Até quando... (Op. 009). Ano: 1988. Para Combo instrumental. Música de Glauber Santiago. Letra de Salmo 13: 1-2. Fonograma produzido em 2022. Performance: Calebe Schützer Lasso (Violoncelo), BIAB: Abe Gumroyan (Contrabaixo), Ramon Stagnaro (Violão), Rebeca Mauleon (Piano) e Bateria. Duração: 02m42s. [🎵Link🎵](#)

Aventura 1 (Op. 514). Ano: 2001. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 02m42s. [🎵Link🎵](#)