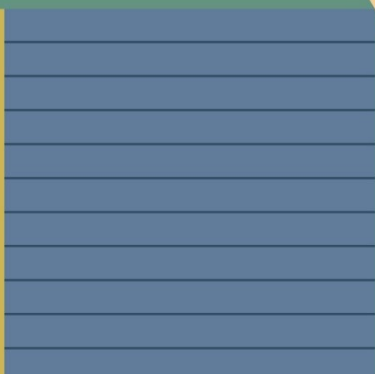
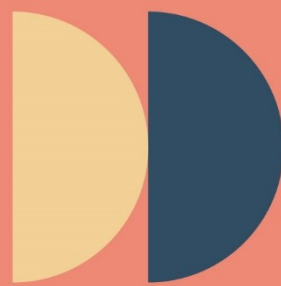


# Obras completas

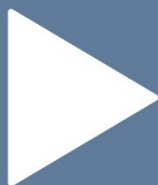
partituras editadas  
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Volume 12  
(Q-R)

*Glauber  
Santiago*



EDESP-UFSCar



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# **Obras completas** **partituras editadas ou manuscritas** **Volume 12 (Q-R)**

Glauber Lúcio Alves Santiago

1ª edição



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São Carlos, 2022

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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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## Quando mais depressa

Por Don Gossett

Quanto mais depressa reconhecermos  
Que o próprio ar em nossa volta  
Está cheio de forças hostis  
Que tentam destruir  
Nossa comunhão com o Pai  
E privar-nos de sermos úteis em seu trabalho,  
Melhor será para nós.  
Ignorar a existência de demônios  
Só concede ao adversário uma vantagem maior  
Sobre nós.



Quartas em Campanha (Opus 619). Ano: 2014



# Quartas em Campanha

Glauber Santiago

Duração aproximada: 9'10"

## Instrumentação:

Partitura (Grade)	Trombones (tenor) 1 e 2
Piccolo	Trombone Baixo
Flautas 1 e 2	Bombardino
Oboés 1 e 2	Tuba
Corne Inglês	Contrabaixo
Fagotes 1 e 2	Harpa
Contrafagote	Piano
Requinta E $\flat$	Tímpanos (5: A, C, D, E, G)
Clarinetas B $\flat$ 1, 2 e 3	Marimba
Clarineta Contralto E $\flat$	Chimes
Clarone B $\flat$	<i>Glockenspiel (Bells)</i> e Xilofone (1 percussionista)
Saxofones Alto 1 e 2	Crotales
Saxofone Tenor	Bombo, Pratos a 2 e Prato suspenso (2 percussionistas)
Saxofone Barítono	Tom-tons (4)
Trompetes B $\flat$ 1, 2 e 3	Bateria
Trompas F 1, 2, 3 e 4	Tantã, Caixa e Triângulo (1 percussionista)

Nível de dificuldade: 5

## Informações gerais sobre a peça:

Quartas em Campanha é uma peça escrita originalmente para banda sinfônica completa, contemplando uma grande variedade de instrumentos. Solos para quase todos os instrumentos são uma característica observada na peça de modo a valorizar a diversidade de timbres instrumentais. Outra característica da peça é o uso melódico e harmônico de quartas superpostas, ideia esta que é utilizada inicialmente entre os compassos 9 e 13. Já no compasso 29 estas quartas são utilizadas no suporte harmônico da levada do samba em compasso 7 por 8. Aliás, este samba neste tipo de compasso representa um bom desafio para os músicos iniciantes ao nível 5 de dificuldade. Voltando às quartas, por diversas outras vezes elas são utilizadas na peça. No compasso 73 o samba é abruptamente interrompido por um tema com colcheias executadas nas teclas pretas do piano que de certa forma é eclipsado pelas indolentes melodias do fagote, bombardino, saxofone tenor e saxofone alto. No compasso 117 o samba é retomado agora com um crepitante soli a 4 liderado pelos saxofones e trompetes. Nos compassos de 139 a 150 muitas melodias se entrelaçam criando uma torrente quase indefinível de sonoridades e fraseados. Em seguida o tema principal da introdução retorna com a suave frase de seis colcheias agudas seguidas de uma nota longa no grave. Depois disso reapresenta-se o tema percussivo no qual os tom-tons lideram e agora o xilofone e os crotales buscam apresentar alguma novidade. No compasso 189 o corne inglês inicia a última parte mais suave da peça que é em seguida liderada pelo trompete. A *coda* ocorre com a retomada do samba em 7 por 8, e diversas outras ideias reapresentadas em conjunto, enquanto toques de sino anunciam o final da peça, que ocorre com um grande *tutti* ritmicamente bem marcado.

São Carlos, 25 de junho de 2014.



Partitura

# Quartas em Campanha

Glauber Santiago

**Adagio** (♩ = c. 50) *accel.*      **Andantino** (♩ = c. 90)      *accel. molto rit.*      **Andante** (♩ = c. 80)

**Instrumentation:**  
 Piccolo  
 Flauta 1, 2  
 Oboé 1, 2  
 Corne Inglêss  
 Fagote 1, 2  
 Contrafagote  
 Requiinta E  
 Clarineta B 1  
 Clarineta B 2-3  
 Clarineta Contralto E  
 Clarone B  
 Saxofone Alto 1, 2  
 Saxofone Tenor  
 Saxofone Barítono  
 Trompete B 1  
 Trompete B 2, 3  
 Trompa F 1, 2  
 Trompa F 3, 4  
 Trombone 1, 2  
 Trombone Baixo  
 Bombardino 1, 2  
 Tuba  
 Contrabaixo  
 Harpa  
 Piano  
 Tímpanos (A, C, D, E, G)  
 Marimba  
 Chimes  
 Glockenspiel e Xilofone  
 Crotales  
 Bateria: Pratos a 2, Prato suspenso, Bombo, Tom-tons, Prato de ataque, Triângulo, Tantã, Caixa e Triângulo

**Tempo and Performance Markings:**  
 Adagio (♩ = c. 50) *accel.*      Andantino (♩ = c. 90)      *accel. molto rit.*      Andante (♩ = c. 80)  
 Dynamics: *mf*, *mp*, *p*, *ppp*  
 Performance: *pizz.*, *mf*, *mp*, *p*, *ppp*

**Measure Numbers:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Quartas em Campanha - Partitura - p. 3

13

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1  
2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

13 14 15 16 17 18 19 20 21 22 23 24 25 26



Quartas em Campanha - Partitura - p. 5

35

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

mf

a2 tutti

mf

Fill-----

35 36 37 38 39 40 41 42

Quartas em Campanha - Partitura - p. 6

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Picc.** Piccolo
- Fl. 1, 2** Flutes
- Ob. 1, 2** Oboes
- Cn. I.** Clarinet I
- Fag. 1, 2** Bassoons
- C. Fag.** Contrabassoon
- Req.** English Horn
- Cl. 1, 2, 3** Clarinets
- Cl. C.** Clarinet in C
- Cnc.** Bass Clarinet
- Sax. A. 1, 2** Saxophones Alto
- Sax. T.** Saxophone Tenor
- Sax. B.** Saxophone Baritone
- Tpt. 1, 2, 3** Trumpets
- Tpa. 1, 2, 3, 4** Trombones
- Tbn. 1, 2** Trombones
- Tbn. B.** Trombone Baritone
- Bdn. 1, 2** Baritone Saxophones
- Tuba**
- Cb.** Contrabass
- Hp.** Harp
- Pno.** Piano
- Timp.** Timpani
- Mrb.** Maracas
- Chm.** Chimes
- Glock. e Xil.** Glockenspiel and Xylophone
- Crt.** Crotales
- Bb., Prt. a2 e Prt. S.** Bells, Percussion 2, and Snare
- Ton.** Tom-toms
- Bat.** Bass Drum
- T.T., Cx. e Tri.** Triangle, Cymbals, and Triangles

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *mp*), articulation (e.g., *non allegretto*), and performance instructions (e.g., *Fill*). Measure numbers 43 through 49 are indicated at the bottom of the page.



Quartas em Campanha - Partitura - p. 8

58

Picc.

Fl. 1  
2

Ob. 1  
2

Cl. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prit. a2  
e Prit. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

58 59 60 61 62 63 64



Quartas em Campanha - Partitura - p. 9

65

Picc.

Fl. 1

Ob. 1

Cn. I.

Fag. 1

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. C.

Cnc.

Sax. A. 1

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2

Tpa. 1

Tpa. 3

Tbn. 1

Tbn. B.

Bdn. 1

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2 e Prt. S.

Ton.

Bat.

T.T., Cx. e Tri.

65

66

67

68

69

70

71



## Quartas em Campanha - Partitura - p. 11

82

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

2 solo  
*mp* *mf*

1 solo  
*mp* *mf*

Xilofonc  
*mf*

82 83 84 *mp* 85 86 87 88 89 90 91 92



## Quartas em Campanha - Partitura - p. 13

103 rit.

Picc. 1 solo

Fl. 1 *f*

Fl. 2

Ob. 1

Ob. 2

Cn. I.

Fag. 1 tutti

Fag. 2 *mf*

C. Fag.

Req.

Cl. 1

Cl. 2

Cl. 3

Cl. C.

Cne.

Sax. A. 1

Sax. A. 2

Sax. T.

Sax. B.

Tpt. 1 rit.

Tpt. 2

Tpt. 3

Tpa. 1 1 solo

Tpa. 2 *mf*

Tpa. 3

Tpa. 4

Tbn. 1

Tbn. 2

Tbn. B.

Bdn. 1

Bdn. 2

Tuba

Cb. *mf*

Hp. *f*

Pno. *f*

Timp. *mf*

Mrb.

Chm. *mf*

Glock. e Xil. *mp*

Crt. *mf*

Bb., Prt. a2 Prato suspenso

e Prt. S. *mp*

Ton. *f*

Bat.

T. T., Cx. Tantã

e Tri. *mp*

*mp* 103 104 105 106 *f* 107 108 109 110 111 112



Quartas em Campanha - Partitura - p. 15

120

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. c Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

120 121 122 123 124 125 126

Quartas em Campanha - Partitura - p. 16

127

Picc. *mf*

Fl. 1 *mf*

2 *mf*

Ob. 1 *mf*

2 *mf*

Cn. I. *mf*

Fag. 1 *mf*

2 *mf*

C. Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

3 *mf*

Cl. C. *mf*

Cne. *mf*

Sax. A. 1 *mf*

2 *mf*

Sax. T. *mf*

Sax. B. *mf*

Tpt. 1 *mf*

2 *mf*

3 *mf*

Tpa. 1 *mf*

2 *mf*

Tpa. 3 *mf*

4 *mf*

Tbn. 1 *mf*

2 *mf*

Tbn. B. *mf*

Bdn. 1 *mf*

2 *mf*

Tuba *mf*

Cb. *mf*

Hp. *mf*

Pno. *mf*

Timp. *mf*

Mrb. *mf*

Chm. *mf*

Glock. c Xil. *mf*

Crt. *mf*

Bb., Prt. a2 *mf*

e Prt. S. *mf*

Ton. *mf*

Bat. *mf*

T.T., Cx. e Tri. *mf*

127 128 129 130 131 132 133



Quartas em Campanha - Partitura - p. 17

Andante (♩ = c. 80)

solo rubato

134

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cn. I. *ff*

Fag. 1 *ff*

Fag. 2 *ff*

C. Fag. *ff*

Req. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. C. *ff*

Cne. *ff*

Sax. A. 1 *ff*

Sax. A. 2 *ff*

Sax. T. *ff*

Sax. B. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpa. 1 *ff*

Tpa. 2 *ff*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. B. *ff*

Bdn. 1 *ff*

Bdn. 2 *ff*

Tuba *ff*

Cb. *ff*

Hp. *ff*

Pno. *ff*

Timp. *ff*

Mrb. *ff*

Chm. *ff*

Glock. e Xil. *ff*

Crt. *ff*

Bb., Prt. a2 e Prt. S. *ff*

Ton. *ff*

Bat. *ff*

T.T., Cx. e Tri. *ff*

*1 solo*

*mf*

*solo*

*mf*

*solo*

*mf*

*solo*

*mf*

*non arpeggiato*

*arpeggiato*

*mf*

Xilofone

*mf*

Andante (♩ = c. 80)

rubato

135

136

137

138

139

140

Quartas em Campanha - Partitura - p. 18

*più mosso*      *meno mosso*      *a tempo*      *rubato*

141

Picc. *mf*

Fl. 1 *mf* 2 solo

Ob. 1 *mf* 2

Cn. I. *mf*

Fag. 1 *mf* 2

C. Fag. *mf*

Req.

Cl. 1 *mf*

Cl. 2 *mf* 3

Cl. C. *mf* solo

Cne. *mf*

Sax. A. 1 *mf* 2 solo *ad. hb.*

Sax. T. *mf* solo *ad. hb.*

Sax. B. *mf* solo *ad. hb.*

*più mosso*      *meno mosso*      *a tempo*      *rubato*

Tpt. 1 *mf* 2 solo

Tpt. 2 *mf* 3

Tpa. 1

Tpa. 2

Tpa. 3

Tpa. 4

Tbn. 1

Tbn. 2

Tbn. B. *mf* solo *ad. hb.*

Bdn. 1

Bdn. 2

Tuba *mp* solo

Cb.

Hp. *mf* D - C - B $\flat$  - E - F - G - A

Pno. *mf*

Timp.

Mrb. *mf* *f*

Chm.

Glock. e Xil. *mf* *f*

Crt. *mf* *f* *ad. hb.*

Bb., Prt. a2

c Prt. S.

Ton.

Bat.

T.T., Cx. e Tri. *p* *Tantà*

141      142      143      144      145      146      147

Quartas em Campanha - Partitura - p. 19

*accel.*      *a tempo*      *molto rit.*      **Andante** (♩ = c. 80)

148      149      150      151      152      153      154      155

Quartas em Campanha - Partitura - p. 20

Moderato (♩ = c. 108)

156

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1  
2  
3

Cl. C.

Cne.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1  
2  
3

Tpa. 1  
2  
3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

a2 tutti  
mf

solo  
mf

2 solo  
mf

Bb -> G  
D -> F

Xilofone  
f

10ms  
f Caixa

156 157 158 159 160 161 162 163 164 165 166 167 168

Quartas em Campanha - Partitura - p. 21

169

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1  
2  
3

Cl. C.

Cne.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1  
2  
3

Tpa. 1  
2  
3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

169 170 171 172 173 174 175 176 177

Quartas em Campanha - Partitura - p. 22

178

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cnc.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
c Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

178 179 180 181 182 183 184 185 186

Quartas em Campanha - Partitura - p. 23

187  $(\text{♩} = \text{♩})$

Picc.  $\text{mf}$

Fl. 1  $\text{mf}$

Fl. 2  $\text{mf}$

Ob. 1  $\text{mf}$

Ob. 2  $\text{mf}$

Cn. I.  $\text{mf}$  solo  $f$  2solo  $\text{mp}$

Fag. 1  $\text{mf}$  2  $\text{mp}$

C. Fag.  $\text{mf}$

Req.  $\text{mf}$  solo  $\text{mp}$

Cl. 1  $\text{mf}$  solo  $\text{mp}$

Cl. 2  $\text{mf}$

Cl. 3  $\text{mf}$

Cl. C.  $\text{mf}$

Cne.  $\text{mp}$

Sax. A. 1  $\text{mp}$

Sax. A. 2  $\text{mp}$

Sax. T.  $\text{mp}$

Sax. B.  $\text{mp}$

Tpt. 1  $\text{mp}$  solo  $\text{mp}$

Tpt. 2  $\text{mp}$

Tpt. 3  $\text{mp}$

Tpa. 1  $\text{mp}$  a2

Tpa. 2  $\text{mp}$

Tpa. 3  $\text{mp}$  a2

Tpa. 4  $\text{mp}$

Tbn. 1  $\text{mp}$

Tbn. 2  $\text{mp}$

Bdn. 1  $f$

Bdn. 2  $f$

Tuba  $\text{mp}$  solo  $\text{mp}$  1  $\text{mp}$

Cb.  $\text{mf}$

Hp.  $f$   $\text{mf}$

Pno.  $\text{mf}$   $\text{mf}$

Timp.  $\text{mf}$   $\text{mp}$

Mrb.  $\text{mf}$

Chm.  $\text{mf}$

Glock. e Xil.  $\text{mf}$

Crt.  $\text{mf}$

Bb., Prt. a2 e Prt. S.  $\text{mf}$

Ton.  $\text{mf}$

Bat.  $p$

T.T., Cx. e Tri.  $\text{mf}$

187 188 189 190 191 192 193 194 195 196 197 198 199 200

Quartas em Campanha - Partitura - p. 24

201

(♩ = ♩)

Picc. *f* a2

Fl. 1 *f* a2

Fl. 2 *f*

Ob. 1 *f* tutti

Ob. 2 *f* tutti

Cn. I. *f* tutti

Fag. 1 *ff* tutti *mp* a2 *mp*

Fag. 2 *ff* tutti *mp* a2 *mp*

Recq. *f* a2

Cl. 1 *mf* a2 tutti *f*

Cl. 2 *mf* a2 tutti *f*

Cl. 3 *mf* a2 tutti *f*

Cl. C. *ff* *mp* *mp* *f* a2

Cne. *ff* *mp* *mp* *f* a2

Sax. A. 1 *ff* *mp* *f* a2

Sax. A. 2 *ff* *mp* *f* a2

Sax. T. *ff* *mp* *f* a2

Sax. B. *ff* *mp* *f* a2

Tpt. 1 *ff* *mp* *f*

Tpt. 2 *ff* *mp* *f*

Tpt. 3 *ff* *mp* *f*

Tpa. 1 *ff* *mp* *f*

Tpa. 2 *ff* *mp* *f*

Tpa. 3 *ff* *mp* *f*

Tpa. 4 *ff* *mp* *f*

Tbn. 1 *f* *mp* a2 *f*

Tbn. 2 *f* *mp* a2 *f*

Tbn. B. *f* *mp* a2 *f*

Bdn. 1 *f* *mp* *f*

Bdn. 2 *f* *mp* *f*

Tuba *ff* *mp* *mp* *f*

Cb. *f* *mp* *mp* *f*

Hp. *ff*

Pno. *mp* *f*

Timp. *ff* *mp* *f*

Mrb. *f*

Chm. *f*

Glock. e Xil. *mf* Glockenspiel *ff*

Crt. *f* *ff*

Bb., Prt. a2 e Prt. S. *f* *f*

Ton. *mp* *f*

Bat. *f* Levada de samba em 7 por 8

T.T., Cx. e Tri. *ff*

201 202 203 204 205 206 207 208 *mp* 209 210 *ff* 211 212



Quartas em Campanha - Partitura - p. 25

2/3

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1  
2  
3

Cl. C.

Cne.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1  
2  
3

Tpa. 1  
2  
3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
c Prt. S.

Ton.

Bat.

T.T., Cx.  
c Tri.

213 214 215 216 217 218 219

Quartas em Campanha - Partitura - p. 26

220

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1

Cl. 2  
3

Cl. C.

Cne.

Sax. A. 1  
2

Sax. T.

Sax. B.

tutti

Tpt. 1

Tpt. 2  
3

Tpa. 1  
2

Tpa. 3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
e Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

220 221 222 223 224 225 226 227



Quartas em Campanha - Partitura - p. 28

235

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *a2*

Ob. 1 *mf*

Ob. 2 *mf*

Cn. I. *mf*

Fag. 1 *mf*

Fag. 2 *mf*

C. Fag. *mf*

Req. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Cl. C. *mf*

Cne. *mf*

Sax. A. 1 *mf*

Sax. A. 2 *mf*

Sax. T. *mf*

Sax. B. *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *a2*

Tpa. 1 *mf*

Tpa. 2 *a2*

Tpa. 3 *a2*

Tpa. 4 *a2*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. B. *mf*

Bdn. 1 *mf*

Bdn. 2 *mf*

Tuba *mf*

Cb. *mf*

Hp. *mf*

Pno. *mf*

Timp. *mf*

Mrb. *mf*

Chm. *mf*

Glock. e Xil. *mf*

Crt. *mf*

Bb., Prt. a2 e Prt. S. *mf*

Ton. *mf*

Bat. *mf*

T.T., Cx. e Tri. *mf*

236 237 238 239 240 241

Fill-----

Quartas em Campanha - Partitura - p. 29

The musical score is arranged in systems for various instruments. The instruments listed on the left are: Picc., Fl. 1/2, Ob. 1/2, Cn. I., Fag. 1/2, C. Fag., Req., Cl. 1, Cl. 2/3, Cl. C., Cne., Sax. A. 1/2, Sax. T., Sax. B., Tpt. 1, Tpt. 2/3, Tpa. 1/2, Tpa. 3/4, Tbn. 1/2, Tbn. B., Bdn. 1/2, Tuba, Cb., Hp., Pno., Timp., Mrb., Chm., Glock. e Xil., Crt., Bb., Prt. a2 e Prt. S., Ton., Bat., and T.T., Cx. e Tri.

The score spans measures 242 to 248. Key markings include *mf*, *f*, *a2*, *non appoggiato*, and *Fill*. The percussion part (Bat.) includes a *Fill* instruction at the end of measure 248.

Quartas em Campanha - Partitura - p. 30

249

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cn. I. *ff*

Fag. 1 *ff*

Fag. 2 *ff*

C. Fag. *ff*

Req. *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Cl. C. *ff*

Cne. *ff*

Sax. A. 1 *ff*

Sax. A. 2 *ff*

Sax. T. *ff*

Sax. B. *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tpa. 1 *ff*

Tpa. 2 *ff*

Tpa. 3 *ff*

Tpa. 4 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tbn. B. *ff*

Bdn. 1 *ff*

Bdn. 2 *ff*

Tuba *ff*

Cb. *ff*

Hp. *ff*

Pno. *ff*

Tim. *ff*

Mrb. *ff*

Chm. *ff*

Glock. e Xil. *ff*

Crt. *ff*

Bb., Prt. a2 e Prt. S. *ff*

Ton. *ff*

Bat. *ff*

T.T., Cx. e Tri. *ff*

249 250 251 252 253 254 255 256

Quartas em Campanha - Partitura - p. 31

257

Picc.

Fl. 1  
2

Ob. 1  
2

Cn. I.

Fag. 1  
2

C. Fag.

Req.

Cl. 1  
2  
3

Cl. C.

Cne.

Sax. A. 1  
2

Sax. T.

Sax. B.

Tpt. 1  
2  
3

Tpa. 1  
2  
3  
4

Tbn. 1  
2

Tbn. B.

Bdn. 1  
2

Tuba

Cb.

Hp.

Pno.

Timp.

Mrb.

Chm.

Glock. e Xil.

Crt.

Bb., Prt. a2  
c Prt. S.

Ton.

Bat.

T.T., Cx.  
e Tri.

257 258 259 260 261 262 263 264 265

Que correria danada (Opus 157). Ano: 1994

## Que Correria Danada

Samba

Glauber Lucio Alves Santiago

Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup>  
 Dm<sup>7</sup> Em<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>/C  
 Bm<sup>7</sup>(b5/9) Bdim 3 Amaj<sup>7</sup> D<sup>9</sup>  
 B<sup>b</sup>m(maj7) B<sup>b</sup>m<sup>6</sup> F<sup>#</sup>/B Fmaj<sup>7</sup> F+  
 Bm<sup>7</sup>(b5/9) Bdim 3 Amaj<sup>7</sup> C<sup>#</sup>m<sup>7</sup>/G<sup>#</sup>  
 F<sup>#</sup>m<sup>7</sup> Dm<sup>7</sup> Gmaj<sup>7</sup>  
 A<sup>6</sup> *Fine* Bm<sup>7</sup> Amaj<sup>7</sup> Bm<sup>7</sup>  
 C<sup>#</sup>m<sup>7</sup> Dm<sup>7</sup> C<sup>#</sup>m<sup>7</sup> F<sup>#</sup>  
 F<sup>#</sup>7(#9) Bm<sup>7</sup> Amaj<sup>7</sup> Bm<sup>7</sup>  
 C<sup>#</sup>m<sup>7</sup> Dm<sup>7</sup> C<sup>#</sup>m<sup>7</sup> Dm<sup>7</sup>  
 Em<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> *D.C. al Fine*



Que Música é Essa? (Opus 67). Ano: 1991

## Que Música é Essa?

Glauber Santiago

(para 4 clarinetas)

Clarinet 1  
Clarinet 2  
Clarinet 3  
Clarinet 4

*p* *mf* *p* *f*  
*p* *mf* *p* *f*  
*p* *mf* *p* *f*  
*p* *mf* *p* *f*

*mf* *mf* *mf* *mf*

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

3

Detailed description: This is a musical score for four clarinets, titled "Que Música é Essa?" (Opus 67) by Glauber Santiago. The score is written for four staves, labeled Clarineta 1 through Clarineta 4. The music is in common time (4/4) and features a variety of dynamics and articulations. The first system shows Clarinet 1 with a melodic line starting on a half note, followed by eighth notes, and ending with a sixteenth-note flourish. Clarinets 2, 3, and 4 have more static parts, often playing sustained notes or simple rhythmic patterns. The second system continues the melodic development in Clarinet 1, with other parts providing harmonic support. The third system features a more active role for Clarinet 1, with a triplet of eighth notes. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as articulation marks like accents and slurs. The key signature has one flat (B-flat major or D minor).

mf

3

mf

mf

mf

mf

mf

mf

mf

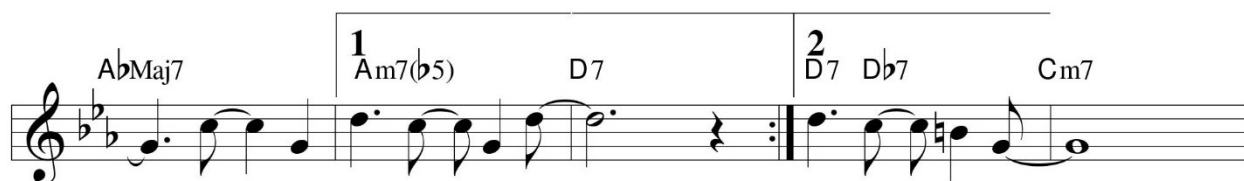


Quiero hablar sin palabras (Standard 04) (Opus 178). Ano: 1995

# Quiero hablar sin palabras

## Standard 4

Glauber Lúcio Alves Santiago  
21/06/95 11:33



Quinteto de Metais - 1991 (Opus 80). Ano: 1991

QUINTETO DE METAIS - 1991  
1991  
Glauber Santiago

1. ALON  
(QUINTETO DE METAIS)

1. 1<sup>o</sup> Trompete  
2. 2<sup>o</sup> Trompete  
Trompa  
Trombone  
TUBA

16th. Chorus

Handwritten musical score for the first system, consisting of five staves. It includes a circled '1' at the start and a circled 'II' above the second measure. The notation includes various note values, rests, and bar lines.

Handwritten musical score for the second system, consisting of five staves. It includes circled 'III' and 'IV' above the first and second measures respectively. The notation continues with complex rhythmic patterns and rests.

Missa Gregoriana

Handwritten musical score for the first system, featuring five staves:

- STRAVINSKY**: Treble clef, contains a whole rest.
- Violin I**: Treble clef, contains a whole rest.
- Violin II**: Treble clef, contains a whole rest.
- VIOLONCELLO**: Bass clef, contains a whole rest.
- TROMBA**: Bass clef, contains a melodic line of eighth notes.
- TUBA**: Bass clef, contains a melodic line of eighth notes.

Handwritten musical score for the second system, featuring five staves:

- STRAVINSKY**: Treble clef, contains a whole rest.
- Violin I**: Treble clef, contains a whole rest.
- Violin II**: Treble clef, contains a whole rest.
- VIOLONCELLO**: Bass clef, contains a whole rest.
- TROMBA**: Bass clef, contains a melodic line of eighth notes.
- TUBA**: Bass clef, contains a melodic line of eighth notes.

Handwritten musical notation on two staves. The notation consists of a sequence of notes, including quarter notes, eighth notes, and a dotted quarter note, with stems pointing downwards. The first staff begins with a common time signature 'C'. The music is divided into two measures by a vertical bar line. The second measure contains a more complex rhythmic pattern with eighth notes and a dotted quarter note.

Two empty musical staves, each consisting of five horizontal lines, positioned below the first system of notation.

Handwritten musical notation on two staves. The notation consists of a sequence of notes, including quarter notes, eighth notes, and a dotted quarter note, with stems pointing downwards. The first staff begins with a common time signature 'C'. The music is divided into two measures by a vertical bar line. The second measure contains a more complex rhythmic pattern with eighth notes and a dotted quarter note.



2. Position

The first system of the handwritten musical score consists of five staves. The top staff is in treble clef with a 9/4 time signature. The second and third staves are also in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The notation is handwritten and shows some corrections.

Two sets of empty musical staves, each consisting of five lines, are positioned below the first system. They are currently blank.

The second system of the handwritten musical score consists of six staves. The top staff is in treble clef. The second staff is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The sixth staff is in treble clef. The music continues with various note values and rests, showing further development of the piece.

Handwritten musical notation on five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The music is written in a single system across five staves. The first staff contains a melodic line with quarter and eighth notes. The second staff features a more complex texture with beamed eighth notes and some rests. The third staff continues the melodic line with quarter and eighth notes. The fourth staff shows a rhythmic pattern with eighth notes and rests. The fifth staff contains a melodic line with quarter and eighth notes, ending with a double bar line.

Two sets of empty musical staves, each consisting of five lines. The first set is located below the first system of notation, and the second set is located below the second set of empty staves. These staves are completely blank and contain no musical notation.

Quisera eu (Opus 140). Ano: 1993

# Quisera Eu

Letra: André Ricardo Barbosa César

Música: Glauber Lúcio Alves Santiago

Fmaj<sup>7</sup> D<sup>7</sup>(<sup>9</sup>) E<sup>7</sup>(<sup>#9</sup>) Fmaj<sup>7</sup> G<sup>6</sup>  
 Am<sup>7</sup> Bm<sup>7</sup> G<sup>#</sup>maj<sup>7</sup>(<sup>b5</sup>) C(<sup>b5</sup>)/G  
 Em<sup>9</sup> Em(maj<sup>7</sup>) Em<sup>7</sup>(<sup>9</sup>) Fmaj<sup>7</sup>(+<sup>5</sup>)  
 Dm<sup>7</sup> G<sup>7</sup>(<sup>9</sup>) Dm<sup>7</sup> G<sup>7</sup>(<sup>9</sup>)  
 G<sup>#</sup>maj<sup>7</sup>(<sup>b5</sup>) Am/G F<sup>#</sup>m<sup>7</sup>(<sup>b5</sup>) E<sup>7</sup>sus<sup>4</sup>  
 E<sup>b</sup>m<sup>7</sup>(add<sup>4</sup>)  
 Dm<sup>6</sup> B<sup>7</sup>  
 Cmaj<sup>7</sup> B<sup>b</sup>maj<sup>7</sup>(<sup>b5</sup>)  
 F<sup>9</sup>/A Gm<sup>7</sup>  
 Am A<sup>+</sup><sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>  
 Dm<sup>7</sup> G<sup>7</sup> Gm<sup>7</sup> C<sup>7</sup>  
 Gm<sup>7</sup> C<sup>7</sup> Dm<sup>7</sup>

The musical score consists of ten staves of music. The first staff begins with a **G7** chord. The second staff features **B<sup>b</sup>maj7**, **G<sup>b</sup>7**, **F6**, and **F+** chords. The third staff includes **G7**, **G+7**, **Gm7**, and **C7**. The fourth staff contains **Gm7**, **C7(9)**, **B+7**, **D.S.  $\oplus$** , **Dm<sup>9</sup>**, and **A<sup>b</sup>maj7**. The fifth staff has **Dm<sup>9</sup>**, **G7(<sup>b</sup>9)**, **Cmaj<sup>9</sup>(#11)**, and **C(add9)**. The sixth staff includes **F<sup>#</sup>+7**, **F<sup>#</sup>7(<sup>b</sup>9)**, **Bmaj7(+5)**, and **Bmaj7**. The seventh staff features **B<sup>b</sup>dim(maj7)**, **Dm<sup>9</sup>**, **A<sup>b</sup>maj7**, **Dm<sup>9</sup>**, and **G7(<sup>b</sup>9)**. The eighth staff contains **Cmaj<sup>9</sup>(#11)**, **C(add9)**, **F<sup>#</sup>+7**, **F<sup>#</sup>7(<sup>b</sup>9)**, **Bmaj7(+5)**, and **Bmaj7**. The ninth staff starts with a 4-measure rest, followed by **Am7**, **D<sup>9</sup>**, and **E7(#9)**. The tenth staff includes **Fmaj7**, **G<sup>6</sup>**, **Am7**, **D<sup>9</sup>**, **C<sup>9</sup>**, and **F<sup>#</sup>9B7(#9)**. The eleventh staff begins with **Em<sup>9</sup>**.

Confecção da partitura: Glauber Lúcio Alves Santiago

São Carlos, 10 de Dezembro de 1995.

## Quisera eu

Por André Ricardo

Ah, quisera eu fazer o bem  
Sem ter nada em mim  
Só um vazio que eu jamais consegui  
Encher  
Fazendo coisas pra tentar mostrar que eu  
Só eu, mais eu  
Iria conseguir algo melhor  
Quisera eu não ter que me lembrar  
De erros assim  
Que me diziam pequenos, pequenos demais,  
Demais,  
Meu coração estava aflito e além  
Do mais, sem paz  
Pois não havia nenhuma  
Razão para sorrir e levantar  
A cada dia  
Mais um dia de cansaço  
Pra no fim da sexta-feira  
Eu pegar o carro e andar por muitas ruas  
Muitas ruas, só...  
Então, um dia alguém me falou  
Que pra sentir essa paz  
Pra dar sentido à vida  
Jesus, Jesus, sim  
Não precisa andar por aí  
Atrás de solução  
Pois ele quer entrar  
No seu coração

## Rafa (Opus 217). Ano: 1995

Dedicado à senhorita Rafaela Ingrid

## RAFA

Música: Glauber Santiago  
24/12/95 16:22

**A**  $\text{♩} = 150$  SWING

METALOFONE  
PICCOLO

GLOCKENSPIEL

VIBRAFONE

XILOFONE  
SOPRANO

XILOFONE  
ALTO

XILOFONE  
BAIXO

BATERIA  
CHIMBAL  
BUMBO  
CAIXA

CONTRABAIXO

**B**

MET.  
PICC.

GLOCK.

VIB.

XIL. S.

XIL. A.

XIL. B.

BAT.  
CRASH  
RIDE

BX.

RAFA

- 2 -

Musical score for RAFA, measures 1-4. The score is written for the following instruments: MET. PLEC., GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and Bx. The key signature is one flat (Bb). The MET. PLEC., GLOCK., and Vib. parts play a rhythmic pattern of eighth notes. The XIL. S., XIL. A., and XIL. B. parts play a melodic line of eighth notes. The BAT. part plays a series of chords marked with asterisks. The Bx part plays a bass line of eighth notes.

Musical score for RAFA, measures 5-8. The score is written for the following instruments: MET. PLEC., GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and Bx. The key signature is one flat (Bb). The MET. PLEC., GLOCK., and Vib. parts play a rhythmic pattern of eighth notes. The XIL. S., XIL. A., and XIL. B. parts play a melodic line of eighth notes. The BAT. part plays a series of chords marked with asterisks. The Bx part plays a bass line of eighth notes. A circled '2' is written above the MET. PLEC. staff in measure 5. A fermata is placed over the final note of the MET. PLEC. staff in measure 8.

RAFA

- 3 -

Musical score for RAFA, measures 1-4. The score is written for seven instruments: MET. PICO, GLOCK., VIB., XIL. S., XIL. A., XIL. B., BAT., and BX. The key signature has one flat (B-flat) and the time signature is 5/4. The MET. PICO, GLOCK., and VIB. parts feature rhythmic patterns with accents and sforzando (s) markings. The XIL. S., XIL. A., and XIL. B. parts consist of chords and moving lines. The BAT. part uses a xylophone icon and has asterisks above notes. The BX. part is in the bass clef with a key signature change to two flats (B-flat and E-flat) in the final measure.

Musical score for RAFA, measures 5-8. The score continues with the same instruments. A repeat sign is present at the beginning of measure 5. The MET. PICO, GLOCK., and VIB. parts start with a mezzo-piano (mp) dynamic and include crescendo (Cresc.) markings. The XIL. S., XIL. A., and XIL. B. parts also start with mp and include Cresc. markings. The BAT. and BX. parts continue with their respective rhythmic patterns and dynamics.



RAFA

- 4 -

Musical score for RAFA, measures 1-4. The score is in 3/4 time with a key signature of one flat. The instruments are MET. PLEC., GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and BX. The MET. PLEC., GLOCK., and Vib. parts feature eighth-note patterns with accents. The XIL. S., XIL. A., and XIL. B. parts feature chords and moving lines. The BAT. part features a rhythmic pattern of eighth notes with accents. The BX. part features a bass line with eighth notes and a low octave.

Musical score for RAFA, measures 5-8. The score is in 3/4 time with a key signature of one flat. A rehearsal mark 'E' is present at the start of measure 5. The instruments are MET. PLEC., GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and BX. The MET. PLEC., GLOCK., and Vib. parts feature eighth-note patterns with accents. The XIL. S., XIL. A., and XIL. B. parts feature chords and moving lines. The BAT. part features a rhythmic pattern of eighth notes with accents. The BX. part features a bass line with eighth notes and a low octave.

RAFA

- 5 -

Musical score for RAFA, measures 1-4. The score is written for MET. PICO, GLOCK., VIB., XIL. S., XIL. A., XIL. B., BAT., and SX. The key signature is one flat (B-flat). The MET. PICO part features a melodic line with eighth and sixteenth notes. The GLOCK., VIB., XIL. S., XIL. A., and XIL. B. parts provide harmonic support with various rhythmic patterns. The BAT. part consists of a series of eighth notes with asterisks above them. The SX part is a bass line with eighth and sixteenth notes.

Musical score for RAFA, measures 5-8. The score is written for MET. PICO, GLOCK., VIB., XIL. S., XIL. A., XIL. B., BAT., and SX. A square box containing the letter 'P' is positioned above the MET. PICO staff at the start of measure 5. The MET. PICO part continues with a melodic line, including a triplet in measure 8. The GLOCK., VIB., XIL. S., XIL. A., and XIL. B. parts provide harmonic support. The BAT. part consists of eighth notes with asterisks above them. The SX part is a bass line with eighth and sixteenth notes.

RAFA

- 6 -

Musical score for RAFA, measures 1-4. The score is written for the following instruments: MET. PICO, GLOCK., VIB., XIL. S., XIL. A., XIL. B., BAT., and SX. The key signature is one flat (B-flat). The time signature is common time (C). The score includes dynamics such as *p* (piano) and *s* (sforzando). The MET. PICO, GLOCK., and VIB. parts feature rhythmic patterns with eighth and sixteenth notes. The XIL. S., XIL. A., and XIL. B. parts play chords. The BAT. part uses a mallet to play a rhythmic pattern. The SX. part plays a bass line.

Musical score for RAFA, measures 5-8. The score is written for the following instruments: MET. PICO, GLOCK., VIB., XIL. S., XIL. A., XIL. B., BAT., and SX. The key signature is one flat (B-flat). The time signature is common time (C). The score includes dynamics such as *p* (piano) and *s* (sforzando). The MET. PICO, VIB., XIL. S., XIL. B., and SX. parts feature rhythmic patterns with eighth and sixteenth notes. The GLOCK. part plays chords. The XIL. A. part plays chords. The BAT. part uses a mallet to play a rhythmic pattern.

RAFA

-7-

Musical score for RAFA, measures 1-4. The score is written for the following instruments: MET. PICO, GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and Bx. The time signature is 3/4. The key signature has one flat. The MET. PICO part features a melodic line with eighth notes and quarter notes. The GLOCK., Vib., XIL. S., XIL. A., and XIL. B. parts play chords, with some notes marked with a '5' indicating a fifth. The BAT. part has a rhythmic pattern of eighth notes with asterisks above them. The Bx. part plays a bass line with eighth notes.

Musical score for RAFA, measures 5-8. The score is written for the following instruments: MET. PICO, GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and Bx. The time signature is 3/4. The key signature has one flat. A rehearsal mark 'H' is placed above the first measure of the MET. PICO part. The MET. PICO part continues with a melodic line. The GLOCK., Vib., XIL. S., XIL. A., and XIL. B. parts continue with chords. The BAT. part continues with a rhythmic pattern of eighth notes with asterisks above them. The Bx. part continues with a bass line.

RAFA

- 8 -

Musical score for RAFA, measures 1-4. The score is written for the following instruments: MET. PLEC., GLOCK., Vib., XIL. S., XIL. A., XIL. B., BAT., and Bx. The key signature is one flat (Bb). The time signature is 4/4. The MET. PLEC., GLOCK., and Vib. parts play a rhythmic pattern of eighth notes. The XIL. S., XIL. A., and XIL. B. parts play a melodic line of eighth notes. The BAT. part plays a rhythmic pattern of eighth notes with asterisks above the notes. The Bx. part plays a melodic line of eighth notes.

Musical score for RAFA, measures 5-8. The score continues with the same instruments as the previous system. Measure 5 is marked with a square box containing the number 1. Measure 6 is marked with 'rit.' and 's' above the notes. Measure 7 is marked with 'mp' and 's' above the notes. Measure 8 is marked with 'mp' and 's' above the notes. The MET. PLEC., GLOCK., and Vib. parts play a rhythmic pattern of eighth notes. The XIL. S., XIL. A., and XIL. B. parts play a melodic line of eighth notes. The BAT. part plays a rhythmic pattern of eighth notes with asterisks above the notes. The Bx. part plays a melodic line of eighth notes. The score ends with a key signature change to two sharps (D major) and a dynamic marking of 'mp'.

Rafaela Vinheta (Opus 472). Ano: 1999

# Rafaela Vinheta

Glauber Santiago

The image displays a musical score for the piece "Rafaela Vinheta" by Glauber Santiago. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). It consists of eight staves, with the top two staves likely representing the vocal line and the remaining six staves representing the piano accompaniment. The music is characterized by a melodic line in the voice and a supporting piano accompaniment. The score is divided into two systems, each containing four measures. The first system begins with a whole note chord in the first measure, followed by a melodic line in the second measure. The second system continues the melodic line and piano accompaniment, ending with a final chord in the fourth measure. The piano accompaniment features a steady rhythmic pattern of quarter notes and eighth notes, providing a harmonic foundation for the vocal line.

Recicla (Opus 521). Ano: 2001

Violinos com corda solta e dedo 1

# Recicla

Música: Glauber Santiago  
13 de novembro de 1991

Score

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of staves. The first system includes parts for Flauta doce soprano 2, Flauta doce soprano 1, Violino 1, Violino 2, Violoncelo, and Piano. The second system includes parts for fl. 2, fl. 1, Vln. 1, Vln. 2, Vc., and Pno. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano accompaniment is characterized by block chords and arpeggiated figures.

2

Recicla

14

fl. 2

fl. 1

Vln. 1

Vln. 2

Vc.

Pno.

Detailed description: This system of musical notation covers measures 14 through 26. It features six staves: two for flutes (fl. 1 and fl. 2), two for violins (Vln. 1 and Vln. 2), one for the cello (Vc.), and one for the piano (Pno.). The key signature is one sharp (F#). The flute parts play a melodic line with some rests. The violin parts play a rhythmic accompaniment. The cello part has a more active, eighth-note pattern. The piano accompaniment consists of chords and arpeggiated figures in both hands.

27

fl. 2

fl. 1

Vln. 1

Vln. 2

Vc.

Pno.

Detailed description: This system of musical notation covers measures 27 through 33. It features the same six staves as the previous system. The flute parts continue their melodic lines. The violin parts maintain their rhythmic accompaniment. The cello part continues its eighth-note pattern. The piano accompaniment continues with chords and arpeggiated figures.



Recicla

26

fl. 2

fl. 1

Vln. 1

Vln. 2

Vc.

Pno.

Detailed description: This block contains the musical score for measures 26 through 31. The score is for a full orchestra. The key signature is one sharp (F#). The time signature changes from 4/4 to 3/4 at measure 29. The woodwinds (flutes 1 and 2) play a melodic line with some rests. The strings (violins 1 and 2, and viola) play a rhythmic accompaniment. The piano part features a complex texture with chords and arpeggios in both hands.

32

*accel.*

fl. 2

fl. 1

Vln. 1

Vln. 2

Vc.

Pno.

Detailed description: This block contains the musical score for measures 32 through 37. The key signature remains one sharp (F#). The time signature is 3/4. The tempo marking *accel.* (accelerando) is present above the first staff. The woodwinds play a steady melodic line. The strings continue with their rhythmic accompaniment. The piano part maintains its complex texture with chords and arpeggios.

4

Recicla

40

The musical score for 'Recicla' consists of six staves. The top two staves are for flutes (fl. 2 and fl. 1), both in treble clef with a key signature of one sharp (F#). The next two staves are for violins (Vln. 1 and Vln. 2), also in treble clef with a key signature of one sharp. The fifth staff is for the cello (Vc.) in bass clef with a key signature of one sharp. The bottom staff is for the piano (Pno.), which is a grand staff with both treble and bass clefs and a key signature of one sharp. The score is divided into measures by vertical bar lines, with a double bar line at the end of the piece. The notation includes various note values, rests, and dynamic markings.

Reggae (Opus 103). Ano: 1992

# Reggae

Glauber Santiago

① Bm

⑤ Bm

⑨

⑬

⑰

⑳

㉑

㉓

㉕

㉗

㉙

㉛

㉝

㉟

㊱

㊳

㊵

A | G | F#7 | Bm | A | G | F#7+

C#7 | A | G

Rei (Opus 148). Ano: 1994

# Rei

Reggae

Glauber Lúcio Alves Santiago

Musical score for "Rei" in 4/4 time, Reggae style. The score consists of four staves of music. The first staff begins with a  $C^7$  chord. The second staff features an  $F^7$  chord. The third staff includes  $F^7(\#9)$  and  $G^7(\#9)$  chords, followed by a double bar line and the instruction "D.C." (Da Capo). The fourth staff starts with a  $C^7$  chord and concludes with a  $G^7(\#9)$  chord and the instruction "Fade".

Relógio (Opus 186). Ano: 1995

# Relógio

Glauber Santiago (1995)

= 60

Flauta doce soprano

Flauta 1

Flauta 2 e Flauta doce contralto

Clarineta Bb 1 *mp*

Clarineta Bb 2

Clarineta Bb 3

Saxofone alto 1 *mp*

Saxofone alto 2 *pp*

Saxofone alto 3 *pp*

Saxofone tenor 1 *pp*

Saxofone tenor 2 *pp*

Trompete Bb 1

Trompete Bb 2

Trombone

Percussão *efeitos* *pp*

Violino 1 *p*

Violino 2 *p*

Violoncelo 1 *p*

Violoncelo 2 *p*

Contrabaixo *p*

1 2 3 4 5 6 7

## Relógio - 2

8

8

fl. s.

fl. 1

fl. 2

cl. 1

cl. 2

cl. 3

s. a. 1

s. a. 2

s. a. 3

s. t. 1

s. t. 2

trp. 1

trp. 2

trb.

perc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

8 9 10 11 12 13 14

## Relógio - 3

15

fl. s.

fl. 1

fl. 2

cl. 1

cl. 2

cl. 3.

s. a. 1

s. a. 2

s. a. 3

s. t. 1

s. t. 2

trp. 1

trp. 2

trb.

perc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

15 16 17 18 19 20

## Relógio - 4

21

fl. s.

fl. 1

fl. 2

cl. 1

cl. 2

cl. 3.

s. a. 1

s. a. 2

s. a. 3

s. t. 1

s. t. 2

trp. 1

trp. 2

trb.

perc.

vln. 1

vln. 2

vc. 1

vc. 2

cb.

21 22 23 24 *p* 25 26



## Relógio - 5

*rit.*

27

fl. s.  
fl. 1  
fl. 2  
cl. 1  
cl. 2  
cl. 3  
s. a. 1  
s. a. 2  
s. a. 3  
s. t. 1  
s. t. 2  
trp. 1  
trp. 2  
trb.  
perc.  
vln. 1  
vln. 2  
vc. 1  
vc. 2  
cb.

27 28 29 30 31 32

Retratos de um guerreiro (Opus 591). Ano: 2008

**Retratos de um guerreiro**

Glauber Santiago

$\text{♩} = 120$



7



14



21



27



'Round Mid Glauber (Opus 191). Ano: 1995

# 'Round Mid Glauber

Standard 12

Glauber Lúcio Alves Santiago

em 1995

The musical score is written in 4/4 time and consists of seven staves of music. The key signature has four flats (B-flat major/C minor). The melody is primarily composed of eighth and quarter notes, with some triplet eighth notes. The chord progression is as follows:

- Staff 1:  $E^{\flat}m7$ ,  $C^{\flat}7$ ,  $Fm7^{(\flat 5)}$ ,  $B^{\flat}7$ ,  $C^{\flat}maj7$
- Staff 2:  $Fm7^{(\flat 5)}$ ,  $E7$ ,  $B^{\flat}m7$ ,  $E^{\flat}7$ ,  $A^{\flat}m7$ ,  $G^{\flat}maj7$
- Staff 3: 1.  $F7$ ,  $Fm7^{(\flat 5)}$ ,  $B^{\flat}7$ ; 2.  $F7$ ,  $E7$ ,  $E^{\flat}m7$
- Staff 4:  $A^{\flat}m7$ ,  $D^{\flat}7$ ,  $G^{\flat}maj7$ ,  $Gdim7$ ,  $A^{\flat}m7$ ,  $D^{\flat}7$ ,  $D^{\flat}m7$ ,  $G^{\flat}7$
- Staff 5:  $C^{\flat}maj7$ ,  $E7$ ,  $D^{\flat}7$ ,  $C^{\flat}7$ ,  $F7$ ,  $E7$
- Staff 6:  $E^{\flat}m7$ ,  $C^{\flat}7$ ,  $Fm7^{(\flat 5)}$ ,  $B^{\flat}7$ ,  $C^{\flat}maj7$ ,  $Fm7^{(\flat 5)}$ ,  $E7$
- Staff 7:  $B^{\flat}m7$ ,  $E^{\flat}7$ ,  $A^{\flat}m7$ ,  $G^{\flat}maj7$ ,  $C^{\flat}7$ ,  $F7$ ,  $E7$ ,  $C^{\flat}maj7$ ,  $E^{\flat}m7$

Rusto (Opus 17). Ano: 1989

10

# RUSTO

SAX-TENOR (Bb)

Flauter novo Mos. S. 1989  
 2  
 Harmonia em parceria com Kilson  
 o primeiro manuscrito: p. 89

## Fonogramas relacionados (Links para áudios)

**Quartas em Campanha** (Op. 619). Ano: 2014. Para Banda Sinfônica. Música de Glauber Santiago. Fonograma produzido em 8/10/2014. Performance: Orquestra de Sopros Brasileira. Duração: 11m01s. [🎵Link🎵](#)

**Que correria danada** (Op. 157). Ano: 1994. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarineta), BIAB: Ian McDougall (Trombone), Oliver Gannon (Violão solo), Miles Back (Piano), Neil Swainson (Contrabaixo) e Terry Clarke (Bateria). Duração: 01m35s. [🎵Link🎵](#)

**Que Música é Essa?** (Op. 067). Ano: 1991. Para Quarteto de Clarinetas. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarinetas 1-3 e "Clarone"). Duração: 01m29s. [🎵Link🎵](#)

**Quesito** (Op. 081). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Calebe Schützer Lasso (Violoncelo), BIAB: Craig Nelson (Contrabaixo), Quinn Bachand (Violão) e Quinn Bachand (Percussão). Duração: 03m26s. [🎵Link🎵](#)

**Quiero hablar sin palabras (Standard 04)** (Op. 178). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Clarineta), Glauber Santiago (Trompetes e "Trombone"), Joe Robinson (Violão), Ramon Stagnaro (Violão), Miles Black (Piano), Abe Gumroyan (Contrabaixo) e Percussão (BIAB). Duração: 03m03s. [🎵Link🎵](#)

**Quisera eu** (Op. 140). Ano: 1993. Para Voz e Combo instrumental. Música de Glauber Santiago. Letra de André Ricardo. Fonograma produzido em 1995. Performance: André Ricardo (Voz), Glauber Santiago (Programação MIDI e Trompete), Edson Penteado (Trompete), Ricardo Finazzi (Contrabaixo), Emílio Martins (Bateria). Duração: 04m05s. [🎵Link🎵](#)

**Rafa** (Op. 217). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m35s. [🎵Link🎵](#)

**Rafaela Vinheta** (Op. 472). Ano: 1999. Para Septeto vocal masculino. Música de Glauber Santiago. Letra de Glauber Santiago. Fonograma produzido em 1999. Performance: Glauber Santiago (Voz). Duração: 00m10s. [🎵Link🎵](#)

**Recicla** (Op. 521). Ano: 2001. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m21s. [🎵Link🎵](#)

**Relógio** (Op. 186). Ano: 1995. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 02m14s. [🎵Link🎵](#)

Fotografia tirada em um ensaio do grupo de trompetes *InTromptu* em outubro de 2021. Glauber Santiago à esquerda.

