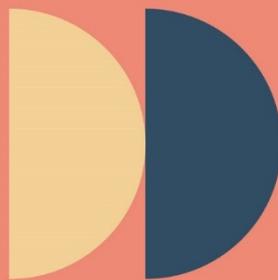
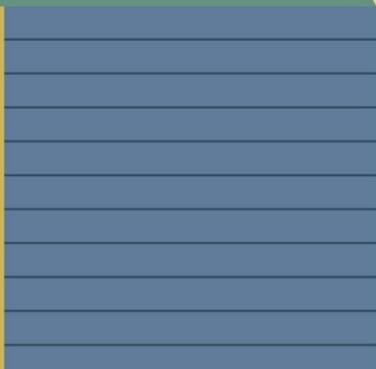


Obras completas
partituras editadas
ou manuscritas

Volume 8 (M)



***Glauber
Santiago***



EDESP-UFSCar



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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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Magnesium (para violino e trompete) (Opus 163). Ano: 1994

MAGNESIUM

2703941104

(DUETO PARA TROMPETA E VIOLINO)

GLORIO SANTIAGO

Violino $\text{♩} = 60$

Trompete (C)

* $\sharp = \frac{1}{4}$ de Tona acima do \sharp

①

This image shows a handwritten musical score for guitar, consisting of eight systems of staves. The notation includes various musical symbols such as notes, rests, and chords. The first system features a treble clef and a key signature of one sharp (F#). The second system includes a 5/4 time signature and a tempo marking of $\text{♩} = 60$. The third system shows a 4/4 time signature and a key signature change to one flat (Bb). The fourth system contains a 9/8 time signature. The fifth system has a 4/4 time signature and includes a triplet of eighth notes. The sixth system features a 4/4 time signature and a triplet of eighth notes. The seventh system includes a 4/4 time signature and a triplet of eighth notes. The eighth system includes a 4/4 time signature and a triplet of eighth notes. The score is written in a clear, legible hand, with various musical notations and symbols used throughout.

This image shows a handwritten musical score for piano, consisting of 12 systems of staves. The notation is written in black ink on a white background. The score is organized into pairs of staves, with a brace on the left side of each pair. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. A prominent feature is a five-fingered scale in the first system, marked with a '5' and a slur. Other systems contain complex rhythmic patterns, including triplets and sixteenth notes. The final system ends with a double bar line and a circled number '3' in the bottom right corner.

Handwritten musical score for the first system, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features complex rhythmic patterns with many beamed notes and slurs.

Handwritten musical score for the second system, consisting of two staves. It includes dynamic markings like "pizz" and "ARCO", and a section with a 7-measure rest.

Handwritten musical score for the third system, consisting of two staves. The top staff has a 7-measure rest, and the bottom staff has a 3-measure rest. There are various musical notations including slurs and accents.

Handwritten musical score for the fourth system, consisting of two staves. It features a 3-measure rest in both staves and includes dynamic markings like "mp" and "pizz".

Handwritten musical score for the fifth system, consisting of two staves. It includes a 3-measure rest in the top staff and a 4-measure rest in the bottom staff, with "ARCO" and "pizz" markings.

* 1/2 PISTO ** FRU-LA-TO

④

Handwritten musical notation, first system. Treble clef. Key signature: one sharp (F#). Includes dynamic markings *ms* and *p*. Tempo marking: $\text{♩} = 80$.

Handwritten musical notation, second system. Treble clef. Includes a triplet of eighth notes.

Handwritten musical notation, third system. Treble clef. Includes a triplet of eighth notes and a 4/4 time signature.

Handwritten musical notation, fourth system. Treble clef. Includes dynamic marking *ms* and a fermata.

Handwritten musical notation, fifth system. Treble clef. Includes dynamic marking *p* and the instruction *ACCEL...*.

Handwritten musical notation, sixth system. Treble clef. Includes dynamic marking *ppp* and *ms*. Tempo marking: $\text{♩} = 150$. Ends with a circled number 5.

Handwritten musical score for guitar, consisting of five systems of two staves each. The notation includes treble and bass clefs, various time signatures (3/4, 7/8, 4/4, 3/4), and complex rhythmic patterns. The first system has a tempo marking of 1/4. The second system includes a '2' above a group of notes. The third system has 'ad lib.' written above. The fourth system has a tempo marking of = 60. The fifth system has a 'rit.' marking. The score ends with a double bar line and repeat signs.

Obs: a página final original de 27/3/1994
 não foi localizada. A presente página final
 foi elaborada em 23/3/2022.

Gaúcho Santiago

Maio (Opus 108). Ano: 1993

Maio

Mambo

Glauber Lúcio Alves Santiago

Em Am/D Gmaj7/C B7(#9)
 Em7 Em7 Cmaj7
 Em7 B7(#9) Em7 Cmaj7
 Em7 D+ C7(9) Bb7 A5b(9b) D7(#9) Gm7 Abmaj7
 Dm7 Gm7 6 F#m7 Gmaj7
 C#m7 G7(b9,#5) To Coda ⊕ Fm7 Dbmaj7
 Fm7 C7(#9) Bbm7 Cbmaj7
 Fm7 Bbm7 Bbm7
 Fm7 D.C. al Coda
 ⊕ Coda Cm7 Gmaj7
 Cm7

Sem swing
♩ = 78

Metalofone Piccolo

Metalofone Diatônico

Glockenspiel

Vibrafone

Xilofone Soprano

Xilofone Alto

Xilofone Baixo

Bateria

Baixo

Efeitos com pratos, carrilhão etc

1.

2.

D.C. al Fine //

Maravilhosas rosas (Opus 582). Ano: 2008

Maravilhosas rosas

Glauber Santiago

I

♩ = 90

Xilofone

Clavas

Blocos sonoros

The musical score is written for three instruments: Xilofone (Xylophone), Clavas (Claves), and Blocos sonoros (Sonorous blocks). The piece is in 4/4 time with a tempo of quarter note = 90. The score is divided into four systems, each containing three staves. The first system (measures 1-3) shows the Xilofone playing a melodic line, the Clavas providing a rhythmic accompaniment, and the Blocos sonoros playing a steady bass line. The second system (measures 4-6) continues the melodic and rhythmic patterns. The third system (measures 7-9) features a repeat sign at the beginning of the Xilofone part. The fourth system (measures 10-12) concludes the piece with a final melodic flourish in the Xilofone and a steady accompaniment in the other two instruments.

Maravilhosas rosas

16

Musical score for measures 16-19. The system consists of three staves: a treble clef staff with a melody, and a grand staff (piano) with a right-hand accompaniment and a left-hand accompaniment. The melody features eighth and sixteenth notes. The piano accompaniment includes chords and rhythmic patterns.

20

Musical score for measures 20-24. The system consists of three staves: a treble clef staff with a melody, and a grand staff (piano) with a right-hand accompaniment and a left-hand accompaniment. The melody continues with eighth and sixteenth notes. The piano accompaniment includes chords and rhythmic patterns.

||

25

Musical score for measures 25-27. The system consists of three staves: a treble clef staff with a melody, and a grand staff (piano) with a right-hand accompaniment and a left-hand accompaniment. The time signature changes to 3/4. The melody features eighth and sixteenth notes. The piano accompaniment includes chords and rhythmic patterns.

28

Musical score for measures 28-31. The system consists of three staves: a treble clef staff with a melody, and a grand staff (piano) with a right-hand accompaniment and a left-hand accompaniment. The time signature changes to 3/4. The melody features eighth and sixteenth notes. The piano accompaniment includes chords and rhythmic patterns.

Maravilhosas rosas

32

Musical score for measures 32-36. The piece is in 3/4 time. The melody (treble clef) starts with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4. The accompaniment (piano) features a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand.

37

Musical score for measures 37-43. The melody (treble clef) begins with a half note chord of G4 and B4, followed by quarter notes C5, B4, A4, G4. The accompaniment (piano) continues with eighth notes, but the right hand has a half rest in measure 37. The time signature changes to 2/4 in measure 40.

44

Musical score for measures 44-49. The melody (treble clef) starts with quarter notes G4, A4, B4, C5, B4, A4, G4. The accompaniment (piano) has a half rest in the right hand and eighth notes in the left hand. The time signature changes to 3/4 in measure 45.

50

Musical score for measures 50-54. The melody (treble clef) consists of eighth notes G4, A4, B4, C5, B4, A4, G4. The accompaniment (piano) features a steady eighth-note pattern in the right hand and a similar eighth-note pattern in the left hand.

Maravilhosas rosas

56

Musical score for measures 56-60. The system consists of a treble clef staff, a grand staff (piano), and a bass clef staff. The treble staff has a melody with rests and eighth notes. The piano part has a steady eighth-note accompaniment in the left hand and chords in the right hand.

61

Musical score for measures 61-65. The system consists of a treble clef staff, a grand staff (piano), and a bass clef staff. The treble staff has a melody with eighth notes and quarter notes. The piano part continues with the eighth-note accompaniment and chords.

66

Musical score for measures 66-70. The system consists of a treble clef staff, a grand staff (piano), and a bass clef staff. The treble staff has a melody with eighth notes and quarter notes. The piano part continues with the eighth-note accompaniment and chords.

71

Musical score for measures 71-75. The system consists of a treble clef staff, a grand staff (piano), and a bass clef staff. The treble staff has a melody with eighth notes and quarter notes. The piano part continues with the eighth-note accompaniment and chords.

Maravilhosas rosas

76

The musical score for 'Maravilhosas rosas' begins at measure 76. It features a vocal line in treble clef and two piano accompaniment staves in grand staff notation. The music is in common time (C) and ends with a double bar line. The vocal line consists of a series of chords and single notes, while the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Marianinha-de-cabeça-preta (Opus 215). Ano: 1995

Marianinha-de-cabeça-preta

Score

Música: Glauber Santiago

The image displays a musical score for the piece "Marianinha-de-cabeça-preta" by Glauber Santiago. The score is written in 4/4 time and B-flat major. It features the following instruments and parts:

- Flauta doce soprano:** The top staff, showing a melodic line with a final fermata.
- Piano:** The second system, consisting of a grand staff with a complex, rhythmic accompaniment in the right hand and a bass line in the left hand.
- Violino:** The third staff, which is mostly silent, with a few whole notes in the first four measures.
- Violoncello:** The fourth staff, marked "pizz." (pizzicato), with a bass line that mirrors the piano's left hand.
- fl. s. (Flauta doce soprano):** The fifth staff, starting at measure 5, with a melodic line and a first ending bracket.
- Pno. (Piano):** The sixth system, continuing the piano accompaniment from the second system.
- Vln. (Violino):** The seventh staff, continuing the violin part from the third system.
- Vc. (Violoncello):** The eighth staff, continuing the cello part from the fourth system.

2

Marianinha-de-cabeça-preta

9 2.

fl. s.

Pno.

Vln.

Vc.

Detailed description: This system contains measures 9 and 10. The flute (fl. s.) part starts with a first ending bracket over measures 9 and 10, with a '2.' marking above measure 10. The piano (Pno.) part features a complex accompaniment with chords and eighth notes in both staves. The violin (Vln.) part has a simple melody of quarter notes. The cello (Vc.) part has a bass line of quarter notes.

11

fl. s.

Pno.

Vln.

Vc.

Detailed description: This system contains measures 11 through 14. The flute (fl. s.) part has a melodic line with eighth and quarter notes. The piano (Pno.) part continues with a rhythmic accompaniment, including a sixteenth-note run in measure 12. The violin (Vln.) part plays a steady eighth-note accompaniment. The cello (Vc.) part has a bass line of quarter notes.

Marianinha-de-cabeça-preta

3

15

fl. s.

Pno.

Vln.

Vc.

19

fl. s.

Pno.

Vln.

Vc.

4

Marianinha-de-cabeça-preta

The musical score is arranged in four staves. The first staff is for the flute (fl. s.), starting at measure 23. The second staff is for the piano (Pno.), showing a complex accompaniment with chords and rhythmic patterns. The third staff is for the violin (Vln.), and the fourth staff is for the cello (Vc.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The piece concludes with a double bar line at the end of the fourth measure.

Mariogas (Opus 592). Ano: 2008

Mariogas

Glauber Santiago



Mel e fel (Opus 601). Ano: 2008

Mel e fel

Glauber Santiago

♩ = 96

The musical score is written for two staves in a 2/4 time signature with a key signature of one flat (B-flat major). The tempo is marked as quarter note = 96. The score is divided into five systems, each with a measure number at the beginning of the first staff: 4, 8, 16, 25, and 34. The first two systems (measures 4-15) feature a melody in the upper staff and a rhythmic accompaniment in the lower staff, both marked *mf*. The third system (measures 16-24) continues the accompaniment in the lower staff, marked *mp*, while the upper staff has rests. The fourth system (measures 25-33) features a melody in the upper staff and accompaniment in the lower staff, both marked *p*. The fifth system (measures 34-41) features a melody in the upper staff and accompaniment in the lower staff, both marked *f*. The score concludes with a final chord in the lower staff.

Mel e fel

42

mf

mf

50

57

p

p

Melodia e arranjo para Cm7 Em7 Dm7

Score

Glauber Santiago

The musical score is arranged for a jazz ensemble. It features ten staves: Flute, Clarinet in B \flat , Alto Sax., Tenor Sax., Trumpet in B \flat , Violin, Cello, Piano, Bass, and Drum Set. The tempo is marked as quarter note = 130. The key signature is C minor (three flats) and the time signature is 4/4. The score is divided into three measures. The woodwind and brass instruments play a melodic line with various articulations like accents and slurs. The Piano part provides harmonic support with chords and arpeggios, including a specific Cm7 chord indicated above the staff. The Bass line is a simple walking bass line, and the Drum Set provides a steady rhythmic accompaniment.

Melodia e arranjo para Cm7 Em7 Dm7

2/4

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

p

p

p

p

p

The musical score is for a piece in 2/4 time, titled "Melodia e arranjo para Cm7 Em7 Dm7". It features a melody for Flute, B♭ Clarinet, Alto Saxophone, Tenor Saxophone, and B♭ Trumpet. The piano part provides harmonic support with chords in the right hand and bass lines in the left hand. The bass line is a simple eighth-note pattern. The drum set part consists of a steady eighth-note pattern on the snare and bass drum. The score is arranged for a full band with strings and piano accompaniment.

Melodia e arranjo para Cm7 Em7 Dm7

7

Fl.

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

Em7

3

Detailed description: This is a musical score for a jazz ensemble. The title is 'Melodia e arranjo para Cm7 Em7 Dm7'. The score is arranged in a system with ten staves. From top to bottom, the staves are: Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Trumpet in B-flat (B \flat Tpt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), Bass, and Drums (D. S.). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into three measures. The first measure starts with a '7' above the Flute staff. The Flute, Clarinet, Alto Saxophone, and Tenor Saxophone parts feature melodic lines with slurs and accents. The Trumpet part has a similar melodic line. The Violin and Viola parts are mostly rests. The Piano part has a chord of Em7 in the third measure. The Bass part has a simple bass line. The Drums part has a simple drum pattern with 'x' marks for cymbals and dots for other drums.

Melodia e arranjo para Cm7 Em7 Dm7

4/10

Fl.
B. Cl.
A. Sx.
T. Sx.
B^b Tpt.
Vln.
Vlc.
Pno.
Bass
D. S.

Detailed description: This is a musical score for a jazz ensemble. The title is 'Melodia e arranjo para Cm7 Em7 Dm7'. The score is in 4/10 time. It features ten staves: Flute (Fl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), B-flat Trumpet (B^b Tpt.), Violin (Vln.), Viola (Vlc.), Piano (Pno.), Bass, and Drums (D. S.). The Flute, Clarinet, Saxophones, and Trumpet parts all play a melodic line that starts with a grace note and features various ornaments like accents and slurs. The Piano part provides harmonic support with chords and some melodic fragments. The Bass part plays a steady eighth-note line. The Drums part features a consistent pattern of eighth notes with accents.

Melodia e arranjo para Cm7 Em7 Dm7

5

14

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

p

p

p

p

p

The musical score is for a jazz ensemble. It features a melody for woodwinds and brass instruments, starting at measure 14. The instruments are Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and B♭ Trumpet (B♭ Tpt.). The piano (Pno.) provides harmonic support with chords and arpeggios. The bass (Bass) and double bass (D. S.) provide the rhythmic foundation. The score is marked with a piano (*p*) dynamic. The key signature is C major (one sharp, F#), and the time signature is 4/4. The page number 5 is in the top right corner.

Melodia e arranjo para Cm7 Em7 Dm7

6
17

Fl. *sempre cresc.*

B \flat Cl. *sempre cresc.*

A. Sx. *sempre cresc.*

T. Sx. *sempre cresc.*

B \flat Tpt. *sempre cresc.*

Vln.

Vlc.

Pno. Dm7

Bass

D. S.

Melodia e arranjo para Cm7 Em7 Dm7

7

21

Fl.

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

Detailed description: This is a page of a musical score for a jazz ensemble. It features nine staves. The top five staves are for woodwinds: Flute (Fl.), B-flat Clarinet (B \flat Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and B-flat Trumpet (B \flat Tpt.). The next two staves are for strings: Violin (Vln.) and Viola (Vlc.). The seventh staff is for Piano (Pno.), showing chordal accompaniment. The eighth staff is for Bass, featuring a walking bass line with a flat sign (b) under the fifth measure. The bottom staff is for Drums (D. S.), showing a rhythmic pattern with 'x' marks above the notes. The score is in 4/4 time and the key signature has two sharps (F# and C#). The first measure of the woodwinds is marked with a '21' and a fermata. The page number '7' is in the top right corner.

Melodia e arranjo para Cm7 Em7 Dm7

8

25 Acompanhamento

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

Cm7

Melodia e arranjo para Cm7 Em7 Dm7

29

Fl.
B♭ Cl.
A. Sx.
T. Sx.
B♭ Tpt.
Vln.
Vlc.
Pno.
Bass
D. S.

Detailed description: This is a page of a musical score for a jazz ensemble. It features nine staves. The top five staves are for woodwinds: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and B♭ Trumpet (B♭ Tpt.). The next two staves are for strings: Violin (Vln.) and Viola (Vlc.). The seventh staff is for Piano (Pno.), and the eighth is for Bass. The bottom staff is for Drums (D. S.). The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds and trumpet play a melodic line starting at measure 29, marked with accents and slurs. The strings play a simple harmonic accompaniment. The piano provides a rhythmic accompaniment with chords and eighth notes. The bass line is a walking bass line. The drums play a steady pattern of eighth notes.

Melodia e arranjo para Cm7 Em7 Dm7

10

33

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Vln.

Vlc.

Em7

Pno.

Bass

D. S.

Melodia e arranjo para Cm7 Em7 Dm7

38

Fl.

B♭ Cl.

A. Sx.

T. Sx.

B♭ Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

Dm7

Detailed description: This is a page of a musical score for a jazz ensemble. It features ten staves. The top five staves are for woodwinds: Flute (Fl.), B♭ Clarinet (B♭ Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), and B♭ Trumpet (B♭ Tpt.). The next two staves are for strings: Violin (Vln.) and Viola (Vlc.). The piano part (Pno.) is shown in grand staff notation. The bass line (Bass) is in bass clef, and the drum part (D. S.) is in drum notation. The score is in 4/4 time and the key signature has two sharps (F# and C#). The piece is titled 'Melodia e arranjo para Cm7 Em7 Dm7'. The page number '11' is in the top right, and the number '38' is at the start of the first staff. The piano part includes a 'Dm7' chord marking. The woodwinds and trumpet play a melodic line with slurs and accents. The strings play sustained notes. The piano provides harmonic support with chords and arpeggios. The bass line is a walking bass line, and the drums play a steady pattern.

Melodia e arranjo para Cm7 Em7 Dm7

13

46

Fl.

B \flat Cl.

A. Sx.

T. Sx.

B \flat Tpt.

Vln.

Vlc.

Pno.

Bass

D. S.

Cm7

Memorações (Opus 40). Ano: 1991

Memorações

Glauber Lúcio Alves Santiago

Staff 1: Cmaj7, Cm7, Dm7, F/G, Cmaj7, Cm7
Staff 2: Dm7, D \flat 7(#9), C7(#9), F \sharp 13, F13, B \flat 13
Staff 3: C \sharp m7(\flat 13), Bm7(\flat 13), B \flat m7(\flat 13), A+7, Dm7
Staff 4: Dm(maj7), Dm7, Dm(maj7), Dm7, Dm(maj7), Dm7, Dm(maj7)
Staff 5: Cmaj7, Cm7, Dm7, F/G, Cmaj7
Staff 6: Cm7, Dm7, D \flat 7(#9), C7(#9), F \sharp 13, F13, B \flat 13
Staff 7: C \sharp m7(\flat 13), Bm7(\flat 13), B \flat m7(\flat 13), A+7, Dm7
Staff 8: Dm(maj7), Dm7, Dm(maj7), Dm7, Dm(maj7), Dm7, Dm(maj7), Gm7/C
Staff 9: F6/9, B \flat maj7, A \flat dim, F7(#9)
Staff 10: B7(#9), N.C.

Memórias de um tucumã (Opus 547). Ano: 2003

Dedicado à Andréa Santiago

Duração aproximada: 7:30

Memórias de um tucumã

Para Quarteto de Trompetes e Orquestra Experimental da UFSCar

Glauber Lúcio Alves Santiago (21/6/2003)

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$\bullet = 110$

Trompete Bb Solo 1
 Trompete Bb Solo 2
 Trompete Bb Solo 3
 Trompete Bb Solo 4
 Flauta doce soprano
 Flauta doce contralto e tenor
 Flauta 1-2
 Clarinete Bb 1-2
 Saxofone alto
 Saxofone tenor
 Teclado 1 (som de fagote)
 Trompete Bb 1-2
 Trombone C 1-3
 Tuba C
 Percussão 1 (Woodblock, Triângulo, Clava e Tântã)
 Percussão 2 (Pratos, Caixa e Prato suspenso)
 Percussão 3 (Bombo)
 Tímpanos
 Xilofones
 Teclado 2 (som de Harpa)
 Violino 1
 Violino 2
 Violoncelo
 Contrabaixo

1 2 3 4 5 6 7 8

Memórias de um tucumã

2

9

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2 *mp* *a2*

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3 *mp*

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1 *mp*

vln. 2 *mp*

vc.

cb.

Memórias de um tucumã

3

A

trp. Bb S. 1 *mf*

trp. Bb S. 2 *mf*

trp. Bb S. 3 *mf*

trp. Bb S. 4 *mf*

fl. s. *mf*

fl. c. e t.

fl. 1-2 *mf*

cl. 1-2 *mf*

s. a. 1-2 *mf*

s. t. *mf*

tc. *mf*

trp. 1-2 *mf*

trb. 1-3 *mf*

tub. *mf*

perc. 1 (wb, tr, cv. e tt.) *mf* woodblock

perc. 2 (pt., cx e pt susp.) *mf* pratos

perc. 3 (b.) *mf* bombo

timp. *mf*

xil. *mf*

tc. 2. *mf*

vln. 1 *mf*

vln. 2 *mf*

vc. *mf*

cb. *mf*

17 18 19 20 21 22 23 24

Memórias de um tucumã

25 B

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t. *mp*
fl. 1-2
cl. 1-2 *mp*
s. a. 1-2 *mp*
s. t. *mp*
tc. *mp*
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.) *mp*
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil. *mf*
tc. 2. *mf*
vln. 1 *mp*
vln. 2 *mp*
vc. *mp*
cb. *mp*

25 26 27 28 29 30 31 32

Memórias de um tucumã

5

33 *Al Coda*

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

33 34 35 36 37 38 39

Memórias de um tucumã

6

40 C

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

40 41 42 43 44 45 46 47

Memórias de um tucumã

48

D

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

48 49 50 51 52 53 54 55

Memórias de um tucumã

8

56

trp. Bb S. 1 *mf*

trp. Bb S. 2 *mf*

trp. Bb S. 3 *mf*

trp. Bb S. 4 *mf*

fl. s.

fl. c. e t. *p*

fl. 1-2 *p*

cl. 1-2 *p*

s. a. 1-2 *mf*

s. t. *p*

tc. *p*

trp. 1-2 *p*

trb. 1-3

tub. *p*

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.) *mf*

perc. 3 (b.) *mf*

timp. *mp*

xil.

tc. 2. *mf*

vln. 1 *mf*

vln. 2 *mf*

vc. *mf*

cb. *mf*

56 57 58 59 60 61 62 63

Memórias de um tucumã

64

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

64 65 66 67 68 69

Memórias de um tucumã

10

70

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

70 71 72 73 74 75 76 77

Detailed description of the musical score: The score is for measures 70-77. It features a complex orchestration. The woodwind section includes four Bb trumpets (S. 1-4), a flute soloist (fl. s.), flute/clarinet/oboe (fl. c. e t.), flutes 1-2, clarinets 1-2, saxophones (s. a. 1-2, s. t.), and a tuba. The string section includes violins 1 and 2, violas, cellos, and double basses. The percussion section includes triangles (triângulo), tom-toms (timp.), xylophone (xil.), and cymbals (tc. 2.). The score includes various dynamics such as *mp* and *mf*, and articulation marks like accents and slurs. The key signature is B-flat major, and the time signature is 4/4.

Memórias de um tucumã

11

78

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2 *p* *mf*

cl. 1-2 *p* *mf*

s. a. 1-2

s. t. *p* *mf*

tc. *p* *mf*

trp. 1-2 *p* *mf*

trb. 1-3 *mf*

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

78 79 80 81 82 83 84 85

Memórias de um tucumã

12

86

E

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

86 87 88 89 90 91

Memórias de um tucumã

13

92

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1
(wb, tr, cv. e tt.)

perc. 2
(pt., cx e pt susp.)

perc. 3
(b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

92 93 94 95 96 97 98 99 100

Memórias de um tucumã

14

101

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

101 102 103 104 105 106 107 108 109

Memórias de um tucumã

15

110 F

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

110 111 112 113 114 115 116

Memórias de um tucumã

16

117

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3 *f* *a3*

tub. *f*

perc. 1 (wb, tr, cv. e tt.) *mp*

perc. 2 (pt., cx e pt susp.) *mf*

perc. 3 (b.) *mf*

timp. *f*

xil.

tc. 2.

vln. 1 *f*

vln. 2 *f*

vc. *f*

cb. *f*

117 118 119 120

Memórias de um tucumã

18

125 G

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

125 126 127 128

Memórias de um tucumã

129

trp. Bb S. 1 *mp*

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp. *mp*

xil.

tc. 2.

vln. 1

vln. 2 *mf*

vc. *mp*

cb. *mf*

129 *mp* 130 131 *mf* 132

Memórias de um tucumã

20

133

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s. *mf*

fl. c. e t. *mf*

fl. 1-2 *mf* *a2*

cl. 1-2 *mf*

s. a. 1-2

s. t.

tc. *mf* *a2*

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.) *mp* *mf*

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp. *mf* *f*

xil.

tc. 2.

vln. 1 *f*

vln. 2 *f*

vc. *f*

cb. *f*

133 *f* 134 135 136

Memórias de um tucumã

21

137 H

trp. Bb S. 1 *f*

trp. Bb S. 2 *f*

trp. Bb S. 3 *f*

trp. Bb S. 4 *f*

fl. s. *f*

fl. c. e t. *f*

fl. 1-2 *f*

cl. 1-2 *f*

s. a. 1-2 *f*

s. t. *f*

tc. *f*

trp. 1-2 *f*

trb. 1-3 *f*

tub. *f*

perc. 1 (wb, tr, cv. e tt.) *f* *tantã*

perc. 2 (pt., cx e pt susp.) *f* *pratos*

perc. 3 (b.) *f*

timp. *f*

xil.

tc. 2. *f*

vln. 1 *f*

vln. 2 *f*

vc. *f*

cb. *f*

f

137 138 139 140 141 142

Memórias de um tucumã

22

D.C. al Coda

143

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

143 144 145

Memórias de um tucumã

146 $\text{♩} = 90$

trp. Bb S. 1 *f*

trp. Bb S. 2 *f* *mf*

trp. Bb S. 3 *f* *mf*

trp. Bb S. 4 *f* *mf*

fl. s. *f*

fl. c. e t. *f*

fl. 1-2 *f*

cl. 1-2 *f*

s. a. 1-2 *f*

s. t. *f*

tc. *f*

trp. 1-2 *f*

trb. 1-3 *f*

tub. *f*

perc. 1 (wb, tr, cv. e tt.) *f* woodblock

perc. 2 (pt., cx e pt susp.) *f* platos

perc. 3 (b.) *f* *mf*

timp. *f* *mf*

xil.

tc. 2.

vln. 1 *f*

vln. 2 *f*

vc. *f*

cb. *f* *mf*

146 147 148 149 150 151

Memórias de um tucumã

24

152

trp. Bb S. 1 *mf*

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2 *mf* *1*

s. t.

tc.

trp. 1-2

trb. 1-3 *mf* *1*

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

152 153 154 *simile* 155

Memórias de um tucumã

26

160

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc. 1
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2
vln. 1
vln. 2
vc.
cb.

160 161 162 163

Memórias de um tucumã

27

164

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

f

a²

a³

cresc.

simile

164 165 166 167

Memórias de um tucumã

J

172

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1 (wb, tr, cv. e tt.)

perc. 2 (pt., cx e pt susp.)

perc. 3 (b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

Memórias de um tucumã

30

176

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1
(wb, tr, cv. e tt.)

perc. 2
(pt., cx e pt susp.)

perc. 3
(b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

176 177 178 179

Memórias de um tucumã

31

180

trp. Bb S. 1

trp. Bb S. 2

trp. Bb S. 3

trp. Bb S. 4

fl. s.

fl. c. e t.

fl. 1-2

cl. 1-2

s. a. 1-2

s. t.

tc.

trp. 1-2

trb. 1-3

tub.

perc. 1
(wb, tr, cv. e tt.)

perc. 2
(pt., cx e pt susp.)

perc. 3
(b.)

timp.

xil.

tc. 2.

vln. 1

vln. 2

vc.

cb.

180 181 182 183

Memórias de um tucumã

33

188 $\bullet = 60$ $\bullet = 110$

trp. Bb S. 1 *mf*

trp. Bb S. 2 *mf*

trp. Bb S. 3 *mf*

trp. Bb S. 4 *mf*

fl. s.

fl. c. e t. *mf*

fl. 1-2 *mf*

cl. 1-2 *mf*

s. a. 1-2 *f*

s. t. *mf*

tc. *mf*

trp. 1-2 *mf*

trb. 1-3 *mf*

tub. *mf*

perc. 1 (wb, tr, cv. e tt.) *mf* tantã

perc. 2 (pt., cx e pt susp.) *mf* prato suspenso

perc. 3 (b.) *mf*

timp. *f*

xil.

tc. 2. *ff*

vln. 1 *mf*

vln. 2 *mf*

vc. *mf*

cb. *mf*

188 189 190 191 192 193

Memórias de um tucumã

194

trp. Bb S. 1
trp. Bb S. 2
trp. Bb S. 3
trp. Bb S. 4
fl. s.
fl. c. e t.
fl. 1-2
cl. 1-2
s. a. 1-2
s. t.
tc.
trp. 1-2
trb. 1-3
tub.
perc. 1 (wb, tr, cv. e tt.)
perc. 2 (pt., cx e pt susp.)
perc. 3 (b.)
timp.
xil.
tc. 2.
vln. 1
vln. 2
vc.
cb.

194 *fff* 195 196 197 *mf* 198

Mensagem e resposta (Opus 602). Ano: 2008

Mensagem e resposta

Glauber Santiago

$\text{♩} = 90$

6

12

18 *rit.* // *a tempo*

24

Mensagem e resposta

30

Musical score for 'Mensagem e resposta' starting at measure 30. The score is written in G major (one sharp) and consists of two staves. The top staff contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff contains a bass line of quarter notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The piece concludes with a double bar line.

Mercúrio (Opus 134). Ano: 1993

Mercúrio

(adaptação para 4 clarinetas)

Glauber Santiago

$\bullet = 125$

Clarinetas 1, 2, 3, 4

f

5

10

rit.

15

$\bullet = 90$

mp

18

21

24

27

32

Musical score for measures 32-36. The score consists of four staves. The top staff is a treble clef with a complex melodic line. The second staff is a treble clef with a simpler line. The third and fourth staves are bass clefs with a steady bass line. Chord symbols are written below the bass staves.

37

$\bullet = 125$

f

Musical score for measures 37-40. The score consists of four staves. A tempo marking $\bullet = 125$ is shown above the first staff. A dynamic marking *f* is present. The music is more rhythmic and complex than the previous section, with many sixteenth and thirty-second notes. There are accents (>) and slurs throughout.

41

Musical score for measures 41-44. The score consists of four staves. The music continues with a similar rhythmic complexity to the previous section, featuring many sixteenth and thirty-second notes, slurs, and accents.

45

Musical score for measures 45-48. The score consists of four staves. The music continues with a similar rhythmic complexity to the previous section, featuring many sixteenth and thirty-second notes, slurs, and accents.

49

mp

mp

mp

mp

54

rit.

mp

mp

mp

mp

Metal Grosso (Para Trombones, Eufoniuns e Tubas) (Opus 520). Ano: 2001

Duração: 5:40

Metal Grosso

peça para 8 trombones, 8 bombardinos e 8 tubas

Glauber Santiago

glauber@power.ufscar.br

São Carlos, 13 de novembro de 2001

$\text{♩} = 100$

Trombone 1
 Trombone 2
 Trombone 3
 Trombone 4
 Trombone 5
 Trombone 6
 Trombone 7
 Trombone 8
 Bombardino 1
 Bombardino 2
 Bombardino 3
 Bombardino 4
 Bombardino 5
 Bombardino 6
 Bombardino 7
 Bombardino 8
 Tuba 1
 Tuba 2
 Tuba 3
 Tuba 4
 Tuba 5
 Tuba 6
 Tuba 7
 Tuba 8

Metal Grosso

2

9 **A** $\text{♩} = 110$

Trb. 1 *mp*

Trb. 3 *mp*

Trb. 5 *mp*

Trb. 7 *mp*

Bd. 1

Bd. 2 *p*

Bd. 3 *p*

Bd. 4 *p*

Bd. 5 *p*

Bd. 6 *p*

Bd. 7 *p*

Bd. 8 *p*

Tb. 1 *p#*

Tb. 2 *p#*

Tb. 3

Tb. 4 *mp*

Tb. 5 *mp*

Tb. 6 *mp*

Tb. 7 *mp*

Tb. 8 *mp*

Metal Grosso

23

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Bd. 5

Bd. 6

Bd. 7

Bd. 8

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

mp

mp

mp

mp

31

Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

mf

Detailed description: This system contains the musical notation for tubas 1 through 8, covering measures 31 to 40. Measures 31-39 feature a melodic line in the first tuba part with accents (>) and rests in the other parts. Measure 40 is a full tuba section with a rhythmic pattern of eighth notes. The dynamic marking *mf* is present in measures 39 and 40.

Bd. 1
Bd. 2
Bd. 3
Bd. 4
Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

mf

Detailed description: This system contains the musical notation for baritone 1-4 and tubas 1-8, covering measures 40 to 49. Measures 40-49 feature a melodic line in the baritone parts with accents (>) and rests in the tuba parts. The dynamic marking *mf* is present in measures 40 and 41.

Metal Grosso

6

48

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

57 D

Trb. 1
Trb. 2
Trb. 3
Trb. 4
Bd. 1
Bd. 2
Bd. 3
Bd. 4
Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

f
f
f
f
mf
mf
mf
mf

Metal Grosso

65

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Bd. 5

Bd. 6

Bd. 7

Bd. 8

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

mp

mp

mp

mp

mp

91

Trb. 1 *ff*

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Bd. 1 *ff*

Bd. 2

Bd. 3 *ff*

Bd. 4

Bd. 5

Bd. 6

Bd. 7 *ff*

Bd. 8

Tb. 1 *ff*

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

Metal Grosso

115

Trb. 1

Trb. 6

Trb. 7

Trb. 8

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Bd. 5

Bd. 6

Bd. 7

Bd. 8

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

f

so

123

Trb. 1

Trb. 6

Trb. 7

Trb. 8

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Bd. 5

Bd. 6

Bd. 7

Bd. 8

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

Metal Grosso

16

131

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Bd. 1

Bd. 2

Bd. 3

Bd. 4

Bd. 5

Bd. 6

Bd. 7

Bd. 8

Tb. 1

Tb. 2

Tb. 3

Tb. 4

Tb. 5

Tb. 6

Tb. 7

Tb. 8

139

Trb. 1
Trb. 2
Trb. 3
Trb. 4
Trb. 5
Trb. 6
Trb. 7
Trb. 8
Bd. 1
Bd. 2
Bd. 3
Bd. 4
Bd. 5
Bd. 6
Bd. 7
Bd. 8
Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

Metal Grosso

147

The musical score is arranged in three systems of eight staves each. The first system contains Trb. 1-8, the second system contains Bd. 1-8, and the third system contains Tb. 1-8. The music is in 4/4 time with a key signature of one sharp (F#). Measures 147-150 are shown. Trb. 3 and 4 play a rhythmic pattern of eighth notes in the first two measures. Trb. 1, 2, 5, 6, 7, and 8 play sustained notes. The dynamic marking *ff* is present in measures 148 and 149. A 'To Coda' instruction is written above the final measure (150) on the first staff.

155  ♩ = 80



Tb. 1
Tb. 2
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

p *mp* *mf* *p* *mf* *p* *mf* *p*

162 



Bd. 1
Bd. 2
Bd. 3
Bd. 4
Bd. 5
Bd. 7
Bd. 8

pp *pp* *p* *mp* *p* *mp*



Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

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

Metal Grosso

170

J $\bullet = 130$

Trb. 1 *mf*

Trb. 2 *mf*

Trb. 3 *mf*

Trb. 4 *mf*

Trb. 5 *mf*

Trb. 6 *mf*

Trb. 7 *mf*

Trb. 8 *mf*

Bd. 1 *f mp pp*

Bd. 2 *mp mf mp pp*

Bd. 3 *mp mf mp pp*

Bd. 4 *mp mf mp pp*

Bd. 5 *mp mf pp*

Bd. 6 *mp mf pp*

Bd. 7 *pp*

Bd. 8 *mp pp*

178

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8



187

Trb. 1

Trb. 2

Trb. 3

Trb. 4

Trb. 5

Trb. 6

Trb. 7

Trb. 8

Metal Grosso

$\text{♩} = 150$

D.S. al Coda

196 *accel.*

Trb. 1
Trb. 2
Trb. 3
Trb. 4
Trb. 5
Trb. 6
Trb. 7
Trb. 8
Bd. 1
Bd. 2
Bd. 3
Bd. 4
Bd. 5
Bd. 6
Bd. 7
Bd. 8
Tb. 1
Tb. 2
Tb. 3
Tb. 4
Tb. 5
Tb. 6
Tb. 7
Tb. 8

Meu amigo (Opus 147). Ano: 1994

Meu Amigo

Glauber Lucio Alves Santiago

Chords: C, D/C, Fm/C, C, Am, Dm, G, C, D^b, B^bm, Cm, Fm, B^bm, E^b7, A^b, Bdim

Time Signature: 4/4

Key Signature: One sharp (F#) in the first two staves, three flats (B^b, E^b, A^b) in the last two staves.

Endings: *Fine*, *D.C. al Fine*

Meu Amigo Girassol - Trilha 1 (Opus 529). Ano: 2002

Trilha 1
Meu Amigo Girassol

♩ = 70

Glauber Santiago
 8 de julho de 2002

Musical score for the first system of 'Trilha 1'. The score is in 4/4 time and features the following instruments: Flauta, Flauta doce baixo, Clarinete, Piano, Triângulo, Zabumba, Caixa, Bumbo e Pratos, Violoncelo, and Contrabaixo Acústico. The piano part is the most active, with a melody in the right hand and a bass line in the left hand. The other instruments are mostly silent, indicated by dashes on their staves.

Trilha 1 - p. 2

Musical score for the second system of 'Trilha 1', starting at measure 5. The tempo is marked as ♩ = 75. The instruments are the same as in the first system. The piano part continues with a more complex melody and bass line. The clarinet and cello parts also have some activity, with the cello playing a simple bass line. The other instruments remain silent.

Trilha 1 - p. 3

9

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 4

13

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 5

17

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 6

21

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 7

Musical score for page 7 of Trilha 1, measures 25-28. The score is arranged for a full orchestra with the following instruments: Flauta (Flute), Flauta doce baixo (Alto Flute), Clarinete (Clarinet), Piano (Piano), Triângulo (Triangle), Zabumba (Zabumba), Caixa (Cymbal), Bumbo e Pratos (Drum and Cymbal), Violoncelo (Cello), and Contrabaixo Acústico (Acoustic Bass). The Flauta and Clarinete parts feature melodic lines with various ornaments and dynamics. The Piano part provides harmonic support with chords and moving bass lines. The Percussion instruments (Triângulo, Zabumba, Caixa, Bumbo e Pratos) are marked with rests, indicating they are silent during these measures. The Violoncelo and Contrabaixo Acústico parts feature long, sustained notes.

Trilha 1 - p. 8

Musical score for page 8 of Trilha 1, measures 29-32. The score is arranged for a full orchestra with the following instruments: Flauta (Flute), Flauta doce baixo (Alto Flute), Clarinete (Clarinet), Piano (Piano), Triângulo (Triangle), Zabumba (Zabumba), Caixa (Cymbal), Bumbo e Pratos (Drum and Cymbal), Violoncelo (Cello), and Contrabaixo Acústico (Acoustic Bass). The Flauta and Clarinete parts continue their melodic lines with intricate ornamentation. The Piano part features complex chordal textures and moving bass lines. The Percussion instruments (Triângulo, Zabumba, Caixa, Bumbo e Pratos) are marked with rests, indicating they are silent during these measures. The Violoncelo and Contrabaixo Acústico parts feature long, sustained notes.

Trilha 1 - p. 9

33 *accelerando*

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 10

37 $\text{♩} = 105$

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 11

41

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 12

45

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 13

49

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 14

53

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 15

57

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 16

61

Flauta

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Trilha 1 - p. 17

♩ = 79

rit.

64

Flauta

Flauta doce
baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e
Pratos

Violoncelo

Contrabaixo
Acústico

Meu Amigo Girassol - Trilha 2 (Girassol Esperança) (Opus 532). Ano: 2002

Trilha 2 - Girassol Esperança*Meu Amigo Girassol**Glauber Santiago
6 de agosto de 2002*

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Trilha 2 - Girassol Esperança - p. 2

6

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Trilha 2 - Girassol Esperança - p. 3

10

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Trilha 2 - Girassol Esperança - p. 4

15

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Meu Amigo Girassol - Trilha 3 (Alegria) (Opus 531). Ano: 2002

Trilha 3 - Alegria
Meu Amigo Girassol

Glauber Santiago
 5 de agosto de 2002

Musical score for measures 1-6. The score is in 4/4 time and features the following instruments:

- Flauta doce baixo:** Treble clef, 4/4 time. Measures 1-6 are mostly rests.
- Clarinete:** Treble clef, 4/4 time. Measures 1-6 are mostly rests. Measure 6 contains a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Piano:** Grand staff (treble and bass clefs), 4/4 time. Features a consistent harmonic accompaniment of eighth-note chords.
- Triângulo:** Percussion staff with a rhythmic pattern of eighth notes.
- Zabumba:** Percussion staff with a rhythmic pattern of eighth notes.
- Caixa:** Percussion staff, mostly rests.
- Bumbo e Pratos:** Percussion staff with a rhythmic pattern of eighth notes.
- Violoncelo:** Bass clef, 4/4 time. Measures 1-6 are mostly rests. Measure 6 contains a melodic phrase: half note G2, half note A2.
- Contrabaixo Acústico:** Bass clef, 4/4 time. Measures 1-6 are mostly rests.

Musical score for measures 7-12. The score continues with the same instruments as the previous system:

- Flauta doce baixo:** Treble clef, 4/4 time. Measure 7 starts with a melodic phrase: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4. This phrase continues through measures 8-12.
- Clarinete:** Treble clef, 4/4 time. Measures 7-12 contain a melodic line that follows the flute's lead.
- Piano:** Grand staff, 4/4 time. Continues with the harmonic accompaniment.
- Triângulo:** Percussion staff with a rhythmic pattern of eighth notes.
- Zabumba:** Percussion staff with a rhythmic pattern of eighth notes.
- Caixa:** Percussion staff with a rhythmic pattern of eighth notes.
- Bumbo e Pratos:** Percussion staff with a rhythmic pattern of eighth notes.
- Violoncelo:** Bass clef, 4/4 time. Measures 7-12 contain a melodic line that follows the flute's lead.
- Contrabaixo Acústico:** Bass clef, 4/4 time. Measures 7-12 contain a melodic line that follows the flute's lead.

13

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

19

Flauta doce baixo

Clarinete

Piano

Triângulo

Zabumba

Caixa

Bumbo e Pratos

Violoncelo

Contrabaixo Acústico

Meu Amigo Girassol - Trilha 4 (Girassol Decepção) (Opus 533). Ano: 2002

Trilha 4 - Girassol Decepção
Meu Amigo Girassol

Glauber Santiago
 6 de agosto de 2002

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Trilha 4 - Girassol Decepção - p. 2

4

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

Trilha 4 - Girassol Decepção - p. 3

8

Flauta

Flauta doce soprano

Clarinete

Piano

Violoncelo 1

Violoncelo 2

The musical score consists of six staves. The Flauta staff has a treble clef and contains two whole notes: a G4 with a natural sign and an A4 with a sharp sign. The Flauta doce soprano staff has a treble clef and contains a single whole note G4. The Clarinete staff has a treble clef and contains two measures of eighth notes, each marked with a '3' for a triplet. The Piano staff has a grand staff (treble and bass clefs) and contains a melodic line in the treble clef and a bass line in the bass clef. The Violoncelo 1 and Violoncelo 2 staves both have bass clefs and contain a single whole note G2.

Meu Amigo Girassol - Trilha 5 (Trágico Solitário) (Opus 534). Ano: 2002

Trilha 5 - Trágico Solitário

Meu Amigo Girassol

Glauber Santiago
6 de agosto de 2002

♩ = 65

Flauta

Clarinete (Bb)

4

7

10

♩ = 65

13

16

Meu Amigo Girassol - Trilha 6 (Ataques radicais) (Opus 535). Ano: 2002

Trilha 6 - Ataques radicais

Meu Amigo Girassol

Glauber Santiago
6 de agosto de 2002

Musical score for Trilha 6 - Ataques radicais, page 1. The score is for a 4/4 ensemble and includes parts for Flauta 1, Flauta 2, Clarinete 1, Clarinete 2, Piano, Perc (Pratos, castalholas, etc), Caixa, Bumbo e Surdo, Violoncelo 1, Violoncelo 2, and Contrabaixo. The music features a complex rhythmic pattern with many rests and dynamic markings like 'x' and 'o'.

Trilha 6 - Ataques radicais - p. 2

Musical score for Trilha 6 - Ataques radicais, page 2. This page continues the score from page 1, starting at measure 9. It includes parts for Flauta 1, Flauta 2, Clarinete 1, Clarinete 2, Piano, Perc (Pratos, castalholas, etc), Caixa, Bumbo e Surdo, Violoncelo 1, Violoncelo 2, and Contrabaixo. The notation continues with various rhythmic values and rests.

Meu Amigo Girassol - Trilha 7 (Opus 536). Ano: 2002

Trilha 7

Meu Amigo Girassol

Clarinete (Bb)

Glauber Santiago
13 de agosto de 2002

4

Mil novecentos e oitenta e oito (Opus 13). Ano: 1988

Mil novecentos e oitenta e oito

1988

Glauber Santiago

Glauber
1988

A handwritten musical score for guitar on a single staff. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. Below the staff, there are numerous chord diagrams and chord names. The chord names include G7+, Bb9, Am7, D7, D7, Am7, D7, D7, G7+, G7+, B7, B7, Am7, G7+, Am7, G7+, G7+, B7, G7+, Am7, G7+, Am7, G7+, G7+, and G7+. The diagrams show fingerings for each chord, with some including a '3' indicating a triplet. The handwriting is in black ink on aged, slightly yellowed paper.

Mil teclas (Opus 603). Ano: 2008

Mil teclas

Glauber Santiago

$\text{♩} = 115$

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a quarter rest followed by a series of eighth and quarter notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady eighth-note accompaniment.

5

The second system continues the piece from measure 5. The upper staff features a melodic line with eighth and quarter notes, while the lower staff provides a consistent eighth-note accompaniment.

10

The third system continues the piece from measure 10. The melodic line in the upper staff shows some rhythmic variation with eighth and quarter notes, and the lower staff continues with eighth-note accompaniment.

15

The fourth system continues the piece from measure 15. It includes a first ending (marked '1.') and a second ending (marked '2.'). The first ending leads back to an earlier part of the piece, while the second ending concludes the system. The lower staff continues with eighth-note accompaniment.

20

The fifth system continues the piece from measure 20. The upper staff features a melodic line with a flat (Bb) appearing in the fourth measure. The lower staff continues with eighth-note accompaniment.

25

The sixth system continues the piece from measure 25. The upper staff features a melodic line with a flat (Bb) appearing in the second measure. The lower staff continues with eighth-note accompaniment.

Mil teclas

29

Musical notation for measures 29-32. The piece is in G major (one sharp) and 4/4 time. The right hand (RH) plays a sequence of chords: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter). The left hand (LH) plays a sequence of chords: G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter).

33

Musical notation for measures 33-36. The piece is in G major (one sharp) and 4/4 time. The right hand (RH) plays a sequence of chords: G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter), B4 (quarter), D5 (quarter), G4 (quarter). The left hand (LH) plays a sequence of chords: G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter), B3 (quarter), D4 (quarter), G3 (quarter).

Mim no ethos (Opus 115). Ano: 1993

MIM NO ETHOS
PIANO 2301932046

Glauber Santiago

DC.
E
FIM

Mi-Sol (Opus 15). Ano: 1989

Mi-SOL

Glauber Santiago

13 setembro 1989

Mistério (Opus 172). Ano: 1994

3011941511 MISTÉRIO

Glauber Santiago

The musical score is handwritten and consists of 11 staves. The notation includes treble clefs, a 3/4 time signature, and various guitar chords. The chords are written above the notes, and some are circled or have other markings. The melody is written on the top line of each staff.

Staff 1: Chords: Dm7, Bb/G#, Am7, F#?

Staff 2: Chords: Em7s-, A7s, A7, C/D, A7+

Staff 3: Chords: Dm7, Bb/G#, Am7, F#?

Staff 4: Chords: Em7s-, A7s, A7, C/D, Dm

Staff 5: Chords: F, F#?, Gm7, G#?

Staff 6: Chords: Am, Ab/F#, Gm7/F, Gb/E

Staff 7: Chords: F, F#?, Am7, G#?

Staff 8: Chords: Am, Ab/F#, Gm7/F, Gb/E

Staff 9: Chords: Bm7, G/F, F#m7, D#?

Staff 10: Chords: C#m7s-, F#7s, F7, N/B, F7+

Staff 11: Chords: Bbm7, Gb/E, Fm7, D, C#m7s-, F7s, F7, Ab/Bb, C7+, F#?

Staff 12: Chords: Am7, F/D#, Em7, C#?, Bm7s-, E7s, E7, G/A, D#7+

Staff 13: Chords: N.C.

Mix (12-Twelve Duets for Trumpet) (Opus 61). Ano: 1991

12 - Mix
Twelve Duets For TrumpetsGlauber Santiago (1971 -)
c. 1991

Trumpet 1

Trumpet 2

$\text{♩} = 90$

mf *mp*

6 *mf* *mp*

13

19 *mf* *mp*

25 *mf*

31 *ff* *ff*

37

mf *mf*

43

f *f*

47

mf *mf*

51

f *f*

53

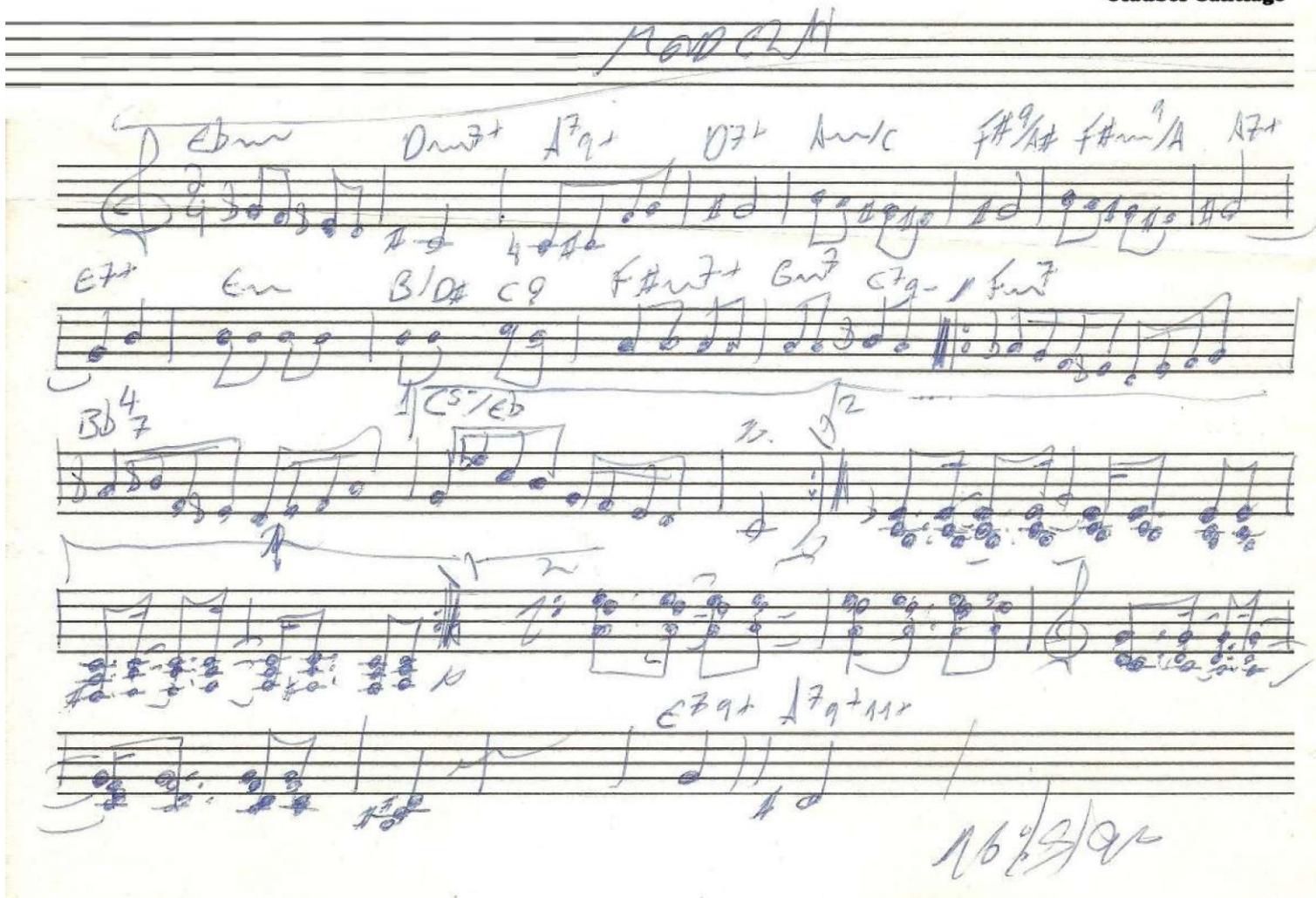
molto rit.

Modelai (Opus 87). Ano: 1992

Modelai

Glauber Santiago

Handwritten musical score for guitar, titled "Modelai" by Glauber Santiago. The score is written on five staves. At the top, there is a handwritten signature "Glauber Santiago". The music is in 2/4 time and features a melodic line in the upper staves and a bass line in the lower staves. Chords are indicated by letters and numbers above the notes. The score includes various musical notations such as accidentals, stems, and beams. The piece concludes with a double bar line and a final chord. In the bottom right corner, there is a handwritten signature "Glauber Santiago".



Música solo número 1 para flauta (Opus 45). Ano: 1991

Música Solo nº 1 para flauta
1991

Glauber Santiago

The musical score is written on a single staff in treble clef with a 3/4 time signature. It consists of several lines of music with various notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

Músicas para o Andrezinho (Opus 79). Ano: 1991

Músicas para o Andrezinho

Glauber Santiago

A E/G# A D Dm 1991 A7

Dm F C G#

D: C G# A A E A7/2 e/2 A7/2 e/2 A7/2

e/2 A7 A7 Bb B? Cm Fm E4 A D6 F#m F#m

MV-30 (Opus 74). Ano: 1991

MV 30

Handwritten musical score for guitar, featuring six staves of music. The notation includes various chords and melodic lines. Chords shown include G, C9, Am7, C6, C7+, G, C/D, G, C9, Am7, D/C, Bm, Bm7, Em7, Am7, C/D, A, D9, Bm7, D, A, F#m, Bm7, Gm7, Em7, Db/Eb, Ab7+, Bb/A, and Bm7. Performance markings include 'SIMILE' and 'CODA'.

Handwritten musical score for voice and instruments. It includes parts for Bateria (drums), Bixo (bass), and Violão (guitar). The notation shows rhythmic patterns and melodic lines for each instrument.

1º mto: outubro de 1991

gloriar todos aos Sertanejos

Fonogramas relacionados (Links para áudios)

Mar e Rio (Op. 155). Ano: 1994. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m31s. [🎵Link🎵](#)

Marianinha-de-cabeça-preta (Op. 215). Ano: 1995. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 01m11s. [🎵Link🎵](#)

Memorações (Op. 040). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flauta), BIAB: Oliver Gannon (Guitarra), Mike LeDonne (Piano), Jodi Proznick (Contrabaixo) e Craig Scott (Bateria). Duração: 01m37s. [🎵Link🎵](#)

Memórias de um tucumã (Op. 547). Ano: 2003. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 05m58s. [🎵Link🎵](#)

Metal Grosso (Para Trombones, Euphoniuns e Tubas) (Op. 520). Ano: 2001. Para Orquestra de Trombones, Euphoniuns e Tubas. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 05m35s. [🎵Link🎵](#)

Método para treinamento instrumental em grupo (Op. 564). Ano: 2005. Para Orquestra. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Programação MIDI). Duração: 17m00s x 12. [🎵Link🎵](#)

Meu amigo (Op. 147). Ano: 1994. Para Melodia com acordes cifrados. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gabriel Matheus (Piano). Duração: 01m31s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 1 (Op. 529). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: André Prezenky (Bateria e Surdo), Carlos Prado (Contrabaixo), Carolina Joly (Violoncelo), Daniel Seri (Flauta), Glauber Santiago (Piano e Percussão), Iza Joly (Flauta doce) e Lina Chamie (Clarineta). Duração: 03m12s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 2 (Girassol Esperança) (Op. 532). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Carolina Joly (Violoncelo), Daniel Seri (Flauta), Glauber Santiago (Piano), Iza Joly (Flauta doce) e Lina Chamie (Clarineta). Duração: 00m57s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 3 (Alegria) (Op. 531). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: André Prezenky (Bateria e Surdo), Carlos Prado (Contrabaixo), Carolina Joly (Violoncelo), Glauber Santiago (Piano e Percussão), Iza Joly (Flauta doce) e Lina Chamie (Clarineta). Duração: 01m07s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 4 (Girassol Decepção) (Op. 533). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Carlos Prado (Contrabaixo), Carolina Joly (Violoncelo), Daniel Seri (Flauta), Glauber Santiago (Piano), Iza Joly (Flauta doce) e Lina Chamie (Clarineta). Duração: 00m36s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 5 (Trágico Solitário) (Op. 534). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Daniel Seri (Flauta) e Lina Chamie (Clarineta). Duração: 01m04s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 7 (Op. 536). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Lina Chamie (Clarineta). Duração: 00m37s. [🎵Link🎵](#)

Meu Amigo Girassol - Trilha 8 (Op. 538). Ano: 2002. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2002. Performance: Glauber Santiago (Programação sonora). Duração: 01m08s. [🎵Link🎵](#)

Mil novecentos e oitenta e oito (Op. 013). Ano: 1988. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2022. Performance: Calebe Schützer Lasso (Violoncelo), BIAB: Sandy Williams (Guitarra), Jeff Lorber (Piano solo), Blair Masters (Piano), Byron House (Contrabaixo) e Shannon Forrest (Bateria). Duração: 02m38s. [🎵Link🎵](#)

Mim no ethos (Op. 115). Ano: 1993. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Alessandro Silva (Flauta) e Glauber Santiago (Programação MIDI). Duração: 01m05s. [🎵Link🎵](#)

Mi-Sol (Op. 015). Ano: 1989. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 10/2021. Performance: Glauber Santiago (Trompetes, "Trombones" e Saxofones), BIAB: Alex Al (Contrabaixo elétrico), Steve Nelson (Vibrafone), Mark Lettieri (Guitarras) e Robert "Sput" Searight (Bateria). Duração: 02m31s. [🎵Link🎵](#)

Mistério (Op. 172). Ano: 1994. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Trompetes), BIAB: Andy Reiss (Guitarra), Darin Favorite (Violão), Byron House (Contrabaixo) e Brian Fullen (Bateria). Duração: 01m31s. [🎵Link🎵](#)

Mix (12-Twelve Duets for Trumpet) (Op. 061). Ano: 1991. Para Dueto de Trompetes. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Gilmar Cavalcante (Trompete). Duração: 01m20s. [🎵Link🎵](#)

Modelai (Op. 087). Ano: 1992. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 2021. Performance: Glauber Santiago (Trompetes), BIAB: P.J. Perry (Sax soprano), Miles Black (Piano), Neil Swainson (Contrabaixo), Terry Clarke (Bateria). Duração: 02m10s. [🎵Link🎵](#)

MV-30 (Op. 074). Ano: 1991. Para Combo instrumental. Música de Glauber Santiago. Fonograma produzido em 10/2021. Performance: Alessandro Silva (Flauta) e Glauber Santiago (Programação MIDI). Duração: 01m18s. [🎵Link🎵](#)