



# Oliveira Neto Argemiro Correia

Brésil

## A propos de l'artiste

Argemiro Correia de Oliveira Neto, began his musical studies in 1991. Cursa the option of Bachelor of Composition at the University of the state of Ceará-UECE-BRASIL, with professor Dr. Alfredo Barros. It was in 2 nd place in the "Maestro Award Alberto Nepomuceno," Young Maestro category - 2004.

## A propos de la pièce



**Titre:** Asa Branca  
**Compositeur:** Gonzaga, Luiz  
**Arrangeur:** Argemiro Correia , Oliveira Neto  
**Licence:** Public Domain  
**Editeur:** Argemiro Correia , Oliveira Neto  
**Instrumentation:** Orchestre, Piano

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# Fantasia Sobre Uma Tema Nordestino

Score

"Asa Branca"

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

The score consists of ten staves of musical notation. The first five staves (Flauta I, Flauta II, Oboe, Clarinet in B<sub>b</sub> 1, Bassoon) are in common time (indicated by a '4'). The remaining staves (Horn in F, Trumpet in B<sub>b</sub> 1, Trumpet in B<sub>b</sub> 2, Trombone, Tuba) are in common time with a key signature of one sharp. The final five staves (Percussion 1, Percussion 2, Percussion 3, Piano, Violin 1) are in common time with a key signature of one flat. The piano staff includes a dynamic marking 'triângulo' above the first measure. The violin and viola staves include dynamic markings 'pizz.' and 'mp'. The cello and bass staves include dynamic markings 'pizz.' and 'mp'. The score is numbered from 2 to 8 at the bottom.

Adagio  $\text{d} = 40$

Flauta I      f      f      f      f      *mf*      p      *mp*  
 Flauta II     f      f      f      f      *mf*      p      *mp*  
 Ob.            f      f      f      f      *mf*      p      *mp*  
 B♭ Cl. 1     f      f      f      f      *mf*      p      *mp*  
 Bsn.           f      f      f      f      *mf*      p      *mp*

Hn.            *mf*      *mp*      *mp*      *mf*  
 B♭ Tpt. 1    -      *mf*      *mf*      *mp*      *mp*  
 B♭ Tpt. 2    -      *mf*      *mf*      *mp*      *mp*  
 Tbn.           *mf*      *mp*      *mp*  
 Tuba           *mf*      *mp*      *mp*

Perc. 1       *mp*  
 Perc. 2       >      *mp*  
 Perc. 3       >      *mp*

Pno.           *mp*

Vln. 1       arco      *mp*      *mp*  
 Vln. 2       arco      *mp*      *mp*  
 Vla.           arco      *mp*      *mp*  
 Vlc.           arco      *mp*      *mp*  
 Cb.           arco      *mp*      *mp*

9      10      11      12      13      14      15      16      17      18      19      20      21

Musical score page 22-35 showing parts for Flauta I, Flauta II, Ob., B♭ Cl. 1, Bsn., Hn., B♭ Tpt. 1, B♭ Tpt. 2, Tbn., Tuba, Perc. 1, Perc. 2, Perc. 3, Pno., Vln. 1, Vln. 2, Vla., Vlc., Cb., and Perc. 1.

Flauta I: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf). Accel. at measure 35.

Flauta II: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Ob.: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

B♭ Cl. 1: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Bsn.: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Hn.: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

B♭ Tpt. 1: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

B♭ Tpt. 2: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Tbn.: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Tuba: Measures 22-25 (rest), 26-27 (mp), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Perc. 1: Measures 22-25 (rest), 26-27 (pratos), 28-29 (triângulo), 30-31 (mf), 32-33 (p), 34-35 (mf).

Perc. 2: Measures 22-25 (rest), 26-27 (mf), 28-29 (p), 30-31 (mf), 32-33 (p), 34-35 (mf).

Perc. 3: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (p), 32-33 (mf), 34-35 (mf).

Pno.: Measures 22-25 (rest), 26-27 (f), 28-29 (p), 30-31 (mf), 32-33 (mf), 34-35 (mf).

Vln. 1: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (mf), 32-33 (mf), 34-35 (mf).

Vln. 2: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (mf), 32-33 (mf), 34-35 (mf).

Vla.: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (mf), 32-33 (mf), 34-35 (mf).

Vlc.: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (mf), 32-33 (mf), 34-35 (mf).

Cb.: Measures 22-25 (rest), 26-27 (p), 28-29 (mf), 30-31 (mf), 32-33 (mf), 34-35 (mf).

4

**Antantino** ♩ = 100

Flauta I

Flauta II

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

48 49 50 51 52 53 54 55 56 57

Larghetto  $\text{♩} = 60$ 

Flauta I

Flauta II

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

58      59      60      61      62      63      64      65      66      67      68      69

Flauta I

Flauta II

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

70 71 72 73 74 75 76 77 78 79 80 81 82 83 84



Adagietto ( $\text{♩} = \text{c. } 70$ )Andante ( $\text{♩} = \text{c. } 90$ )

Flauta I

Flauta II

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

99      100      101      102      103      104      105      106      107

Andantino ( $\text{♩} = \text{c. } 100$ )

Flauta I

Flauta II

Ob.

B♭ Cl. 1

Bsn.

Hn.

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

Tuba

Perc. 1

Perc. 2

Perc. 3

Pno.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

108      109      110      111      112      113      114      115      116      117

Flauta I      Flauta II      Ob.      B♭ Cl. 1      Bsn.      Hn.      B♭ Tpt. 1      B♭ Tpt. 2      Tbn.      Tuba      Perc. 1      Perc. 2      Perc. 3      Pno.      Vln. 1      Vln. 2      Vla.      Vlc.      Cb.

118      119      120      121      122      123      124      125      126      127      128      129      130      131      132

# Asa Branca

1º Flauta

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

The musical score consists of six staves of music for Flute (1º Flauta). The first staff begins with a measure of 3/4 time, dynamic *mf*, followed by measures of 2/4 time with dynamics *mp*, *mf*, and *mp*. The second staff starts with *f* dynamics. The third staff begins with *p* dynamics. The fourth staff is labeled **Adagio** ( $\text{♩} = 40$ ). The fifth staff begins with *p* dynamics. The sixth staff begins with *mf* dynamics.

2

53

**Larghetto**  $\text{♩} = 60$

63

96

104

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

**Andante** ( $\text{♩} = \text{c. } 90$ )

2

**Andantino** ( $\text{♩} = \text{c. } 100$ )

108

**mf**

**mp**

**>**

**mf**

**mp**

**<**

**f**

2

114

**mf**

**p**

**mf**

**mf**

122

**mf**

**f**

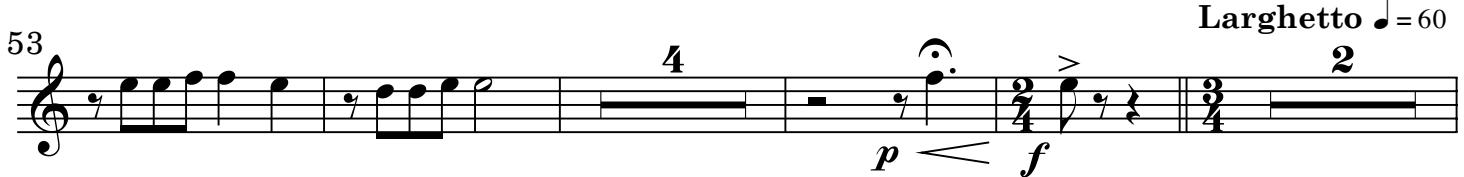
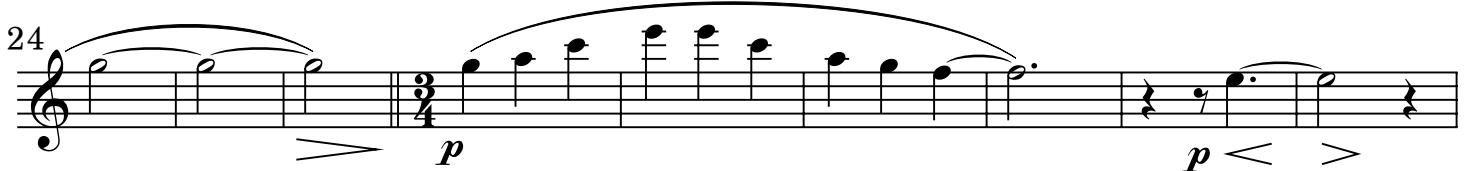
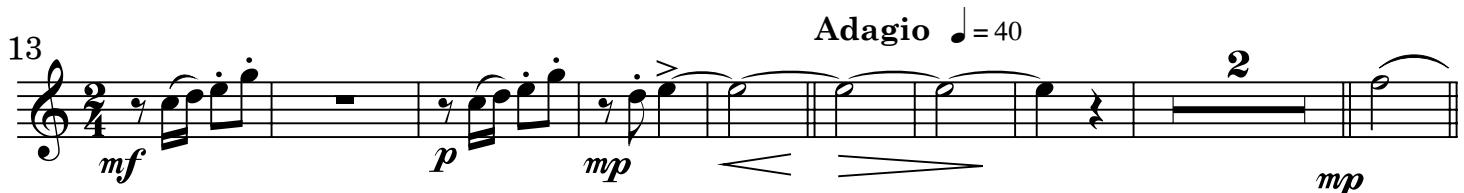
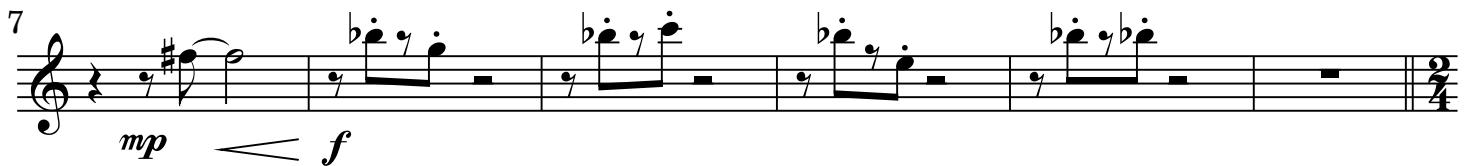
**pp**

# Asa Branca

2º Flauta

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



Sheet music for violin and piano, page 10, featuring six staves of musical notation with measure numbers 63, 80, 90, 98, 107, 113, and 122.

**Measure 63:** Violin part starts with a dotted quarter note followed by eighth notes. Key signature changes from G major to F# minor (B-flat). Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mp*.

**Measure 80:** Violin part begins with eighth-note pairs. Key signature changes to D major (A major). Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mf*, *mp*.

**Measure 90:** Violin part begins with eighth-note pairs. Key signature changes to C major (G major). Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mp*.

**Measure 98:** Violin part begins with eighth-note pairs. Key signature changes to A major. Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mf*, *mp*.

**Measure 107:** Violin part begins with eighth-note pairs. Key signature changes to E major. Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mf*, *mp*, *f*.

**Measure 113:** Violin part begins with eighth-note pairs. Key signature changes to B major. Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mf*, *p*, *mf*, *mf*.

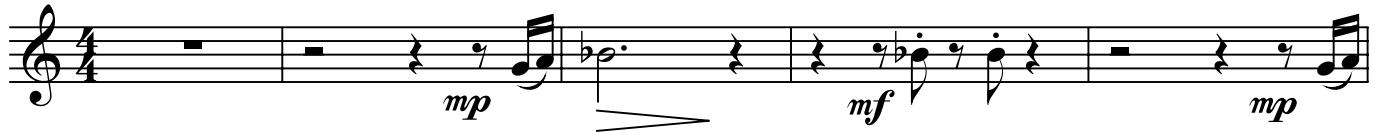
**Measure 122:** Violin part begins with eighth-note pairs. Measure ends with a fermata over the first two notes of the next measure. Dynamics: *mf*, *f*, *pp*.

# Asa Branca

Oboe

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



6

Musical score for Oboe, measures 6-11. The score shows a melodic line with dynamic markings  $mf$ ,  $mp$ , and  $f$ . Measure 6 ends with a fermata over the last note.

12

**Adagio** ( $\text{♩} = 40$ )

Musical score for Oboe, Adagio section. The score consists of two staves. The first staff starts with a rest followed by a melodic line. The second staff begins at measure 12.

21

Musical score for Oboe, measures 21-30. The score shows a melodic line with dynamic markings  $mp$  and  $p$ . Measure 21 ends with a fermata over the last note.

31

Musical score for Oboe, measures 31-42. The score shows a melodic line with dynamic markings  $p$  and  $mf$ . Measure 31 ends with a fermata over the last note.

43

Musical score for Oboe, measures 43-51. The score shows a melodic line with dynamic markings  $mf$  and  $mf$ .

52

Musical score for Oboe, measures 52-59. The score shows a melodic line with dynamic markings  $p$  and  $f$ .

**Larghetto** ♩ = 60

61 **2** *mp* *mp*

72 **9** *mf* *mf*

89 *mp* *mp*

97 *mf* **4** **Adagietto** (♩ = c. 70)

106 **Andante** (♩ = c. 90) **Andantino** (♩ = c. 100)

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

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

This musical score page contains six staves of music for piano. Measure 61 starts with a dynamic of *mp* and a tempo of ♩ = 60. Measure 72 begins with a dynamic of *mf*. Measure 89 has two *mp* dynamics. Measure 97 starts with a dynamic of *mf* and includes a tempo change to **Adagietto** (♩ = c. 70). Measure 106 is divided into **Andante** (♩ = c. 90) and **Andantino** (♩ = c. 100) sections. Measure 112 features dynamics *f*, *mf*, *p*, and *mf*. Measure 121 concludes with dynamics *mf*, *f*, and *p*.

# Asa Branca

1º Clarinete Bb

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

6 **Adagio**  $\text{♩} = 40$

11

20

30

39

51

2

Larghetto  $\text{♩} = 60$ 

59

*p* << *f*      *2*

*mp*      *mp*

69

*mp*      *3*

*mf*      *2*      *mf*

78

*mp*      *mf*      *4*

*mp*

88

*mf*

*4*

97

Andante ( $\text{♩} = \text{c. } 90$ )      Andantino ( $\text{♩} = \text{c. } 100$ )

*mp*      *>*      *mf*      *mp*      *mf*      *mp*      *<*

106

*f*      *mf*      *p*      *mf*

112

*mf*      *f*      *pp*

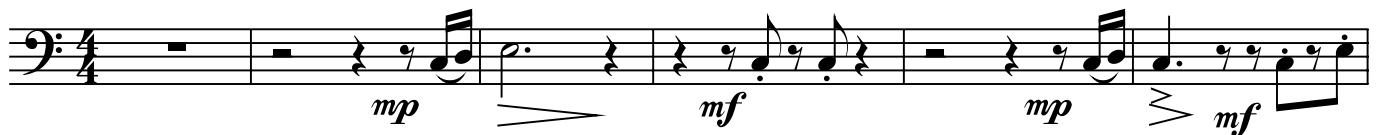
121

# Asa Branca

Fagote

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



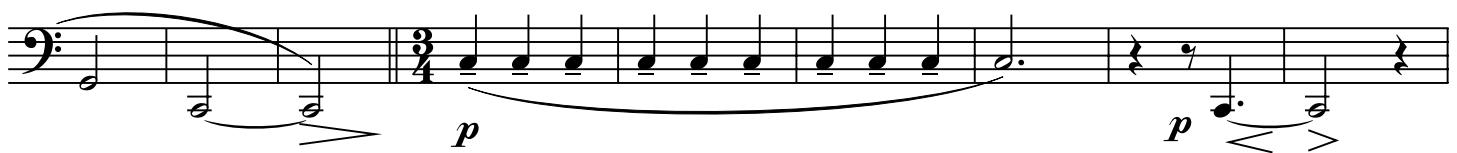
7



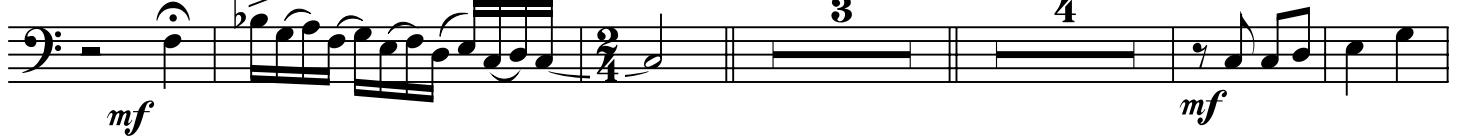
13



24



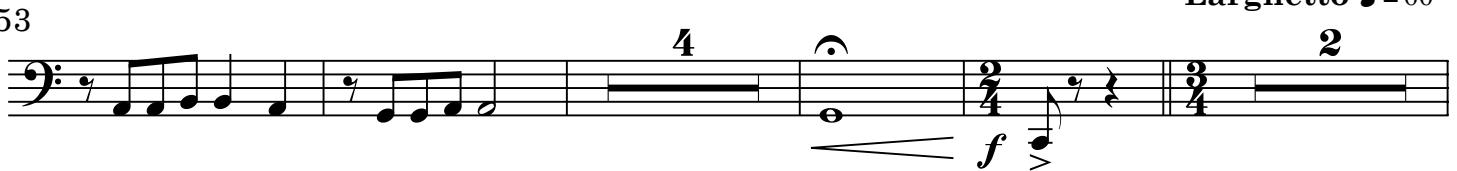
33



45



53



2

63

74

83

92

100

**Adagietto** ( $\text{♩} = \text{c. } 70$ )      **Andante** ( $\text{♩} = \text{c. } 90$ )      **Andantino** ( $\text{♩} = \text{c. } 100$ )

109

115

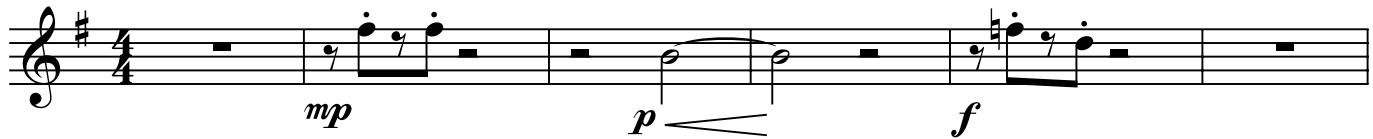
124

# Asa Branca

Trompa F

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



Musical score for Trompa F, measures 7-11. The key signature is one sharp (F#). The time signature changes between 2/4 and 3/4. Dynamics include *f*, *>*, *mf*, and *>*. Measure 7 starts with a dynamic *f* followed by a crescendo *>*. Measures 8-9 show a pattern of eighth-note pairs with a dynamic *mf* and a decrescendo *>*. Measure 10 continues the eighth-note pairs with a dynamic *>*.

Musical score for Trompa F, measures 12-16. The key signature is one sharp (F#). The time signature changes between 2/4 and 3/4. Dynamics include *mp*, *mp*, *<>*, and *mf*. Measure 12 starts with a dynamic *mp* followed by a decrescendo *<>*. Measures 13-14 show eighth-note pairs with dynamics *mp* and *mp*. Measure 15 starts with a dynamic *mf* followed by a decrescendo *<>*.

Musical score for Trompa F, measures 22-26. The key signature is one sharp (F#). The time signature changes between 2/4 and 3/4. Dynamics include *p*, *p*, *<>*, and *p*. Measure 22 starts with a dynamic *p* followed by a decrescendo *<>*. Measures 23-24 show eighth-note pairs with dynamics *p* and *p*. Measure 25 is a rest. Measure 26 starts with a dynamic *p* followed by a decrescendo *>*.

Musical score for Trompa F, measures 32-36. The key signature is one sharp (F#). The time signature changes between 3/4 and 2/4. Dynamics include *mf*. Measure 32 starts with a dynamic *mf*. Measures 33-34 show eighth-note pairs with a dynamic *mf*. Measures 35-36 show eighth-note pairs with a dynamic *mf*.

Musical score for Trompa F, measures 41-45. The key signature is one sharp (F#). The time signature changes between 2/4 and 3/4. Dynamics include *f*. Measure 41 starts with a dynamic *f*. Measures 42-43 show eighth-note pairs with a dynamic *f*. Measures 44-45 show eighth-note pairs with a dynamic *f*.

64

80

95      3      5      Adagietto ( $\text{♩} = \text{c. } 70$ )      Andante ( $\text{♩} = \text{c. } 90$ )

107      Andantino ( $\text{♩} = \text{c. } 100$ )

113

122       $\text{mf}$        $\text{mf}$        $f$        $pp$

# Asa Branca

1º Trompete

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



7

Musical score for the 1st Trumpet part. Measure 7 starts with a dynamic of  $f$ , followed by a eighth-note and a sixteenth-note grace note. Measure 8 starts with a dynamic of  $mf$ , followed by a eighth-note and a sixteenth-note grace note. Measures 9-10 start with a dynamic of  $mp$ , followed by a eighth-note and a sixteenth-note grace note. Measures 11-12 start with a dynamic of  $mp$ , followed by a eighth-note and a sixteenth-note grace note. Measures 13-14 start with a dynamic of  $mp$ , followed by a eighth-note and a sixteenth-note grace note.

18

**Adagio**  $\text{♩} = 40$

Musical score for the 1st Trumpet part. The section starts with a dynamic of  $mp$ . The first measure consists of a eighth-note and a sixteenth-note grace note. The second measure starts with a dynamic of  $p$ , followed by a eighth-note and a sixteenth-note grace note.

29

Musical score for the 1st Trumpet part. Measure 29 starts with a dynamic of  $p$ , followed by a eighth-note and a sixteenth-note grace note. Measure 30 starts with a dynamic of  $mf$ , followed by a eighth-note and a sixteenth-note grace note. Measures 31-32 start with a eighth-note and a sixteenth-note grace note. Measures 33-34 start with a eighth-note and a sixteenth-note grace note. Measures 35-36 start with a eighth-note and a sixteenth-note grace note. Measures 37-38 start with a eighth-note and a sixteenth-note grace note.

40

Musical score for the 1st Trumpet part. The section starts with a dynamic of  $p$ . The first measure consists of a eighth-note and a sixteenth-note grace note. The second measure starts with a dynamic of  $f$ , followed by a eighth-note and a sixteenth-note grace note. Measures 43-44 start with a eighth-note and a sixteenth-note grace note. Measures 45-46 start with a eighth-note and a sixteenth-note grace note. Measures 47-48 start with a eighth-note and a sixteenth-note grace note.

**Larghetto**  $\text{♩} = 60$

61

Musical score for the 1st Trumpet part. The section starts with a dynamic of  $mf$ . The first measure consists of a eighth-note and a sixteenth-note grace note. The second measure starts with a eighth-note and a sixteenth-note grace note. Measures 63-64 start with a eighth-note and a sixteenth-note grace note. Measures 65-66 start with a eighth-note and a sixteenth-note grace note. Measures 67-68 start with a eighth-note and a sixteenth-note grace note.



# Asa Branca

2º Trompete

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for 2º Trompete, Andantino section. The music consists of two staves. The first staff starts with a rest followed by a eighth note (mp), a sixteenth note (p), a eighth note (f), and a eighth note (mp). The second staff begins with a eighth note (f) followed by a eighth note (mf), a eighth note (mp), a eighth note (mp), and a eighth note (mp).

Continuation of the musical score. The first staff shows a eighth note (f) followed by a eighth note (mf), a eighth note (mp), a eighth note (mp), and a eighth note (mp). The second staff begins with a eighth note (mp) followed by a eighth note (p), a eighth note (p), and a eighth note (p).

**Adagio**  $\text{♩} = 40$

Continuation of the musical score. The first staff shows a eighth note (p) followed by a eighth note (mp), a eighth note (p), a eighth note (p), and a eighth note (p). The second staff begins with a eighth note (p) followed by a eighth note (p), a eighth note (p), and a eighth note (p).

29      2      3

Continuation of the musical score. The first staff shows a eighth note (p) followed by a eighth note (p), a eighth note (p), and a eighth note (p). The second staff begins with a eighth note (mf) followed by a eighth note (p), a eighth note (p), and a eighth note (p).

40      8      8

Continuation of the musical score. The first staff shows a eighth note (p) followed by a eighth note (p), a eighth note (p), and a eighth note (p). The second staff begins with a eighth note (p) followed by a eighth note (f), a eighth note (f), and a eighth note (f).

**Larghetto**  $\text{♩} = 60$

61      2      11

Continuation of the musical score. The first staff shows a eighth note (mf) followed by a eighth note (p), a eighth note (p), and a eighth note (p). The second staff begins with a eighth note (p) followed by a eighth note (p), a eighth note (p), and a eighth note (p).

79

6

*mf*

*mf*

92

3

3

5

Adagietto ( $\text{♩} = \text{c. } 70$ )

*mp* <>

Andante ( $\text{♩} = \text{c. } 90$ )

Andantino ( $\text{♩} = \text{c. } 100$ )

106

*mp*

*p*

*f*

*mp*

111

*f* >

*mf*

*mf*

119

*mf*

127

*mf*

*f*

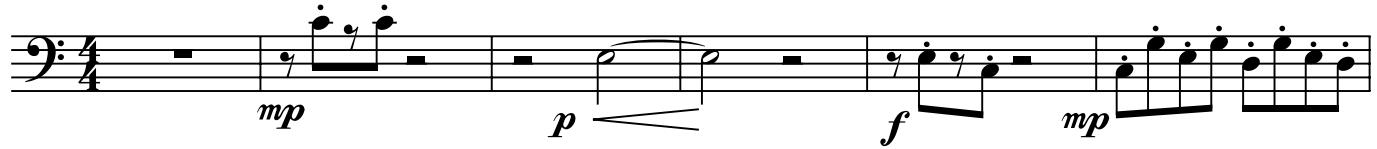
*pp*

# Asa Branca

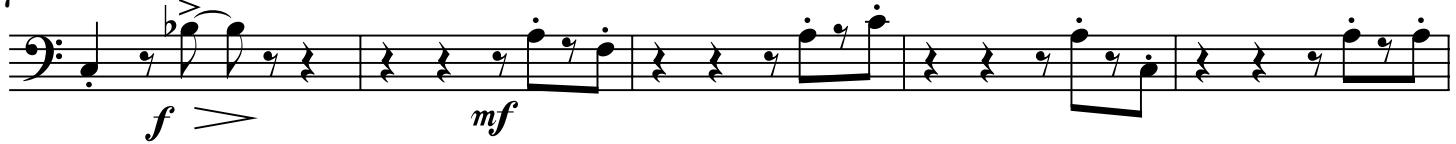
Trombone

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

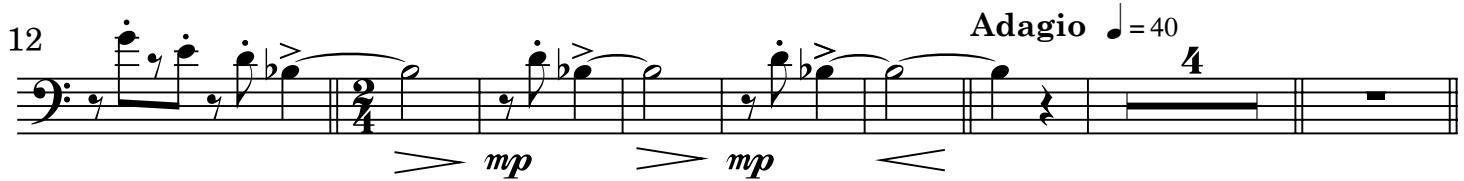
**Andantino** ( $\text{♩} = \text{c. } 100$ )



7

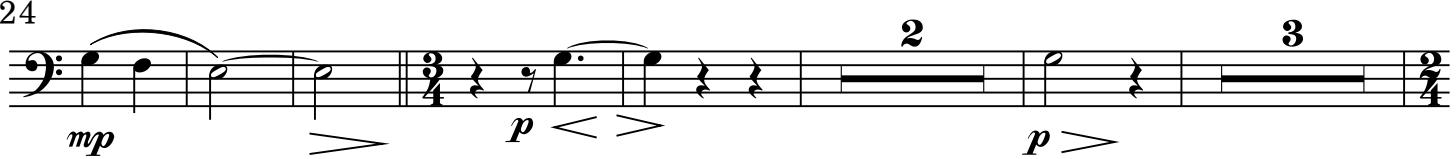


12



**Adagio**  $\text{♩} = 40$

24



35



43



8

59 **Larghetto**  $\text{♩} = 60$

73 **10** **mf** **mf**

92 **Adagietto** ( $\text{♩} = \text{c. } 70$ ) **3** **bθ** **3** **5** **mp** **mp**

106 **Andante** ( $\text{♩} = \text{c. } 90$ ) **Andantino** ( $\text{♩} = \text{c. } 100$ ) **mp** **p** **f** **mp** **f**

112 **mf** **>** **mp** **>** **mf**

121 **mf** **>** **mf** **f** **pp**

# Asa Branca

Tuba

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for Tuba, Andantino section. The score consists of two staves. The first staff starts with a rest followed by a eighth note (mp), another rest, a eighth note (p), another rest, a eighth note (f), and another rest. The second staff starts with a eighth note (f) followed by a eighth note (mf).

7

Continuation of the Andantino section. The score consists of two staves. The first staff starts with a eighth note (f) followed by a eighth note (mf). The second staff continues the eighth note pattern.

12

Transition to Adagio section. The score consists of two staves. The first staff starts with a eighth note (mp) followed by a eighth note (mp). The second staff starts with a eighth note (mp) followed by a eighth note (mp). The key signature changes from one sharp to none.

24

Adagio section. The score consists of two staves. The first staff starts with a eighth note (mp) followed by a eighth note (p). The second staff starts with a eighth note (p) followed by a eighth note (p). The key signature changes from one sharp to none.

35

Continuation of the Adagio section. The score consists of two staves. The first staff starts with a eighth note (mf) followed by a eighth note (mf). The second staff starts with a eighth note (mf) followed by a eighth note (mf). The key signature changes from one sharp to none.

45

Final section of the Adagio. The score consists of two staves. The first staff starts with a eighth note (p) followed by a eighth note (p). The second staff starts with a eighth note (p) followed by a eighth note (p). The key signature changes from one sharp to none.

2

60 **Larghetto**  $\text{♩} = 60$

77 **6**

92 **3** **3** **5** **Adagietto** ( $\text{♩} = \text{c. } 70$ )

106 **Andante** ( $\text{♩} = \text{c. } 90$ ) **Andantino** ( $\text{♩} = \text{c. } 100$ )

112

121

# Asa Branca

Tuba

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for Tuba, Andantino section, measures 1-6. The score consists of two staves. The first staff starts with a rest, followed by eighth notes and sixteenth-note patterns. Dynamics include  $mp$ ,  $p$ , and  $f$ . The second staff continues with eighth notes and sixteenth-note patterns, with dynamics  $mp$  and  $mf$ .

7

Musical score for Tuba, Andantino section, measure 7. The staff shows eighth notes and sixteenth-note patterns. Dynamics include  $f$  and  $mf$ .

12

Musical score for Tuba, Adagio section, measures 12-15. The score consists of four staves. Measures 12-13 show eighth notes and sixteenth-note patterns with dynamics  $mp$ . Measure 14 starts with a rest, followed by eighth notes and sixteenth-note patterns with dynamics  $mp$  and  $p$ . Measure 15 ends with a rest.

**Adagio**  $\text{♩} = 40$

**4**

24

Musical score for Tuba, measures 24-27. The score consists of four staves. Measures 24-25 show eighth notes and sixteenth-note patterns with dynamics  $mp$  and  $p$ . Measure 26 starts with a rest, followed by eighth notes and sixteenth-note patterns with dynamics  $p$  and  $p >$ . Measure 27 ends with a rest.

35

Musical score for Tuba, measures 35-38. The score consists of four staves. Measures 35-37 show eighth notes and sixteenth-note patterns with dynamics  $mf$ . Measure 38 ends with a rest.

**mf**

45

Musical score for Tuba, measures 45-48. The score consists of four staves. Measures 45-47 show eighth notes and sixteenth-note patterns. Measure 48 starts with a rest, followed by eighth notes and sixteenth-note patterns with dynamics  $p$  and  $p <$ .

2

60 **Larghetto**  $\text{♩} = 60$

**2** **8** **mp**

77 **6** **mf** **mf**

92 **3** **3** **5** **Adagietto** ( $\text{♩} = \text{c. } 70$ ) **mp** **<>** **mp**

106 **Andante** ( $\text{♩} = \text{c. } 90$ ) **Andantino** ( $\text{♩} = \text{c. } 100$ ) **mf** **p** **f** **mp** **f** **>**

112 **mf** **mp** **mf** **f** **pp**

# Asa Branca

Piano

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

Andantino ( $\text{♩} = \text{c. } 100$ )

Piano

1

**p**

**p**

5

Pno.

**mp**

10

Pno.

2/4

16

Pno.

Adagio  $\text{♩} = 40$  <sup>8va</sup>

**mp**



57

Pno.

61 Larghetto  $\text{♩} = 60$

Pno.

71

Pno.

82

Pno.

91

Pno.

4

99

Pno.

*8va*

*mp*

104

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

**Andante** ( $\text{♩} = \text{c. } 90$ )

**Andantino** ( $\text{♩} = \text{c. } 100$ )

*p*

*p*

109

Pno.

*mp*

114

Pno.

3

3

3

125

Pno.

*mf*

*mf*

*f*

*pp*

This image shows five staves of sheet music for piano, likely from Debussy's 'Clair de Lune'. The music is in common time, with a key signature of one sharp. The first staff begins at measure 99, with dynamic 'mp' and a 16th-note pattern starting at the 8th measure. The second staff begins at measure 104, with dynamics 'p' and 'p' marking the start of three melodic variations: 'Adagietto' (tempo c. 70), 'Andante' (tempo c. 90), and 'Andantino' (tempo c. 100). The third staff begins at measure 109, with a dynamic 'mp' and a 16th-note pattern. The fourth staff begins at measure 114, with measure numbers '3' above each measure. The fifth staff begins at measure 125, with dynamics 'mf', 'f', and 'pp'.

# Asa Branca

1º Violino

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



6 *arco* *pizz.*

Musical score for 1º Violino, measures 6-10. The tempo is *arco*. The dynamics are *arco* and *pizz.* The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 2/4 time signature. The music consists of eighth-note patterns.

11 *mp*

Musical score for 1º Violino, measures 11-15. The tempo is *arco*. The dynamics are *mp*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 2/4 time signature. The music consists of eighth-note patterns.

18 **Adagio**  $\text{♩} = 40$  *mp* *mp*

Musical score for 1º Violino, measures 18-22. The tempo is **Adagio** ( $\text{♩} = 40$ ). The dynamics are *mp*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 3/4 time signature. The music consists of eighth-note patterns.

30 *mf* **3** **5**

Musical score for 1º Violino, measures 30-34. The dynamics are *mf*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 2/4 time signature. The music consists of eighth-note patterns.

44 *arco* *f*

Musical score for 1º Violino, measures 44-48. The tempo is *arco*. The dynamics are *f*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. The music consists of eighth-note patterns.

50 *arco* **3** *mf*

Musical score for 1º Violino, measures 50-54. The tempo is *arco*. The dynamics are *mf*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 3/4 time signature. The music consists of eighth-note patterns.

58 *p* *f* **Larghetto**  $\text{♩} = 60$

Musical score for 1º Violino, measures 58-62. The tempo is **Larghetto** ( $\text{♩} = 60$ ). The dynamics are *p* and *f*. The measure starts with a treble clef, a common time signature, and a bassoon-like sound. It then changes to a 2/4 time signature. The music consists of eighth-note patterns.

2

65

77      *pizz.*      *mp*      *mf*      *mf*

87      *mp*      *mp*      *pizz.*

100      *Adagietto* ( $\text{♩} = \text{c. } 70$ )

105      *Andante* ( $\text{♩} = \text{c. } 90$ )      *Andantino* ( $\text{♩} = \text{c. } 100$ )

110      *pizz.*      *pizz.*      *mp*      *mp*

116      *pizz.*      *mf*      *pizz.*      *mf*

125      *mf*      *f*      *pp*

# Asa Branca

2º Violino

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )



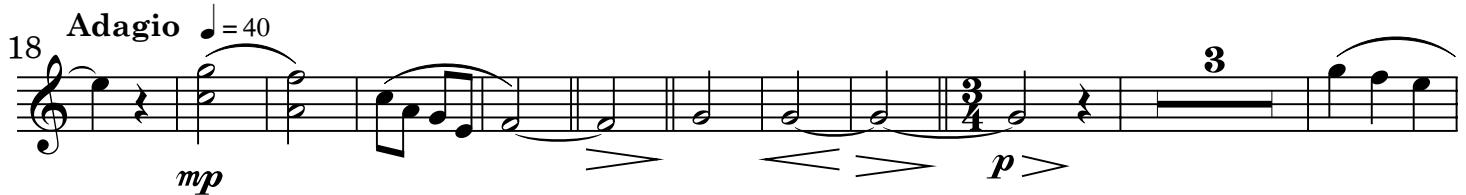
6  $\text{arco}$   $pizz.$



11



18 **Adagio**  $\text{♩} = 40$



32  $< mf >$



51  $3$   $arco$



59 **Larghetto**  $\text{♩} = 60$



67

79

95

102

107

112

119

127

*pizz.*

*arco*

*pizz.*

*Adagietto* ( $\text{♩} = \text{c. } 70$ )

*Andante* ( $\text{♩} = \text{c. } 90$ )

*Andantino* ( $\text{♩} = \text{c. } 100$ )

*arco*

*pizz.*

*pizz.*

*mp*

*pizz.*

*mp*

*pizz.*

*mf*

*mf*

*f*

*pp*

# Asa Branca

Viola

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

*pizz.*



5

*arco*  $\flat\text{G}$ .

*pizz.*

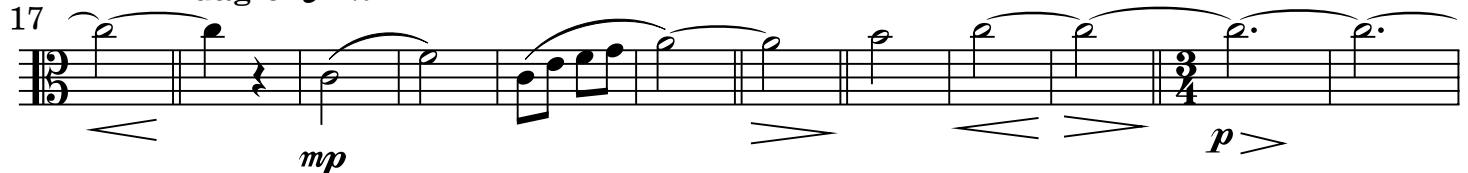


10

*arco*  $\sharp\text{F}$ .

*mp*

**Adagio**  $\text{♩} = 40$



39

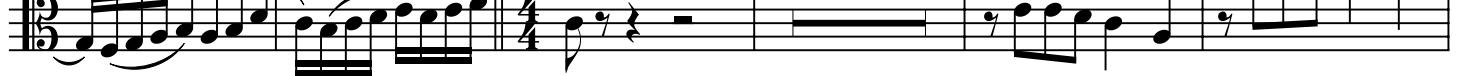
5

*f*

49

3

*arco*



57

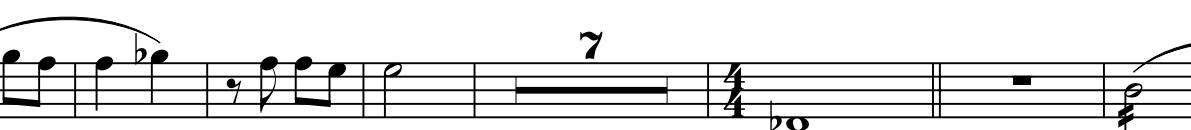
**Larghetto**  $\text{♩} = 60$

*p*

*f*



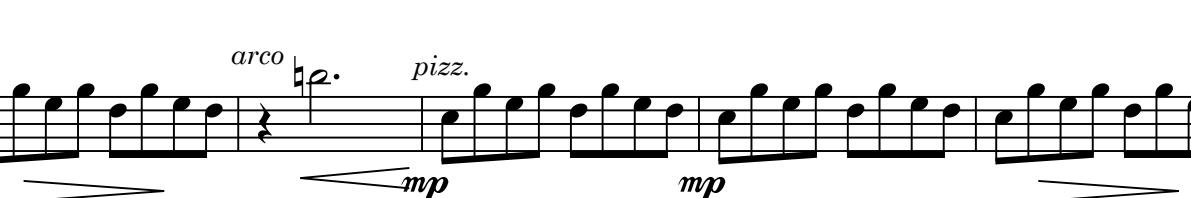
63 *arco*  

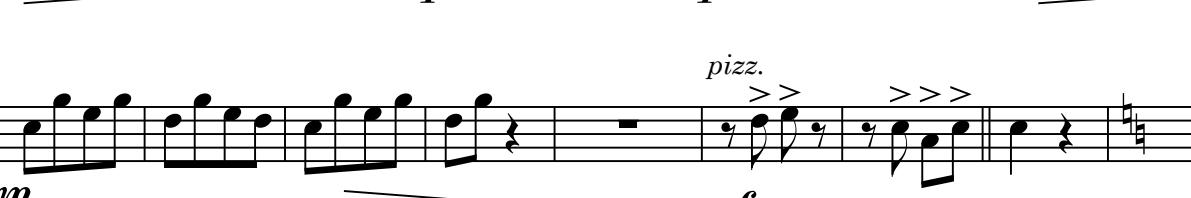

73 *pizz.*  


84 *arco*  


98 *pizz.*  


104 **Adagietto** ( $\text{♩} = \text{c. } 70$ )      **Andante** ( $\text{♩} = \text{c. } 90$ )      **Andantino** ( $\text{♩} = \text{c. } 100$ )  


109 *arco*  $\sharp$  *pizz.*  


114 *pizz.*  $\sharp$   


123 *pizz.*  


# Asa Branca

Cello

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** (♩ = c. 100)

*pizz.*



7 *pizz.*



13

*arco*

**Adagio** ♩ = 40

*mp*

*mp*

25

2

*mf*

*mp*

*pizz.*

35



44 *pizz.*

*mf*



52

*arco*

*mf*

57

**Larghetto** ♩ = 60

*p* ————— *f*

*mp*

65

77 *pizz.*

87 7 arco 3

102 *pizz.* Adagietto ( $\text{♩} = \text{c. } 70$ ) Andante ( $\text{♩} = \text{c. } 90$ )

107 Andantino ( $\text{♩} = \text{c. } 100$ ) arco  $\sharp\text{e}^{\cdot}$  *pizz.*

112

119 *pizz.*  $\gg$   $\gg$  *pizz.*  $\gg$   $\gg$   $\gg$   $\gg$   $\gg$   $\gg$   $\gg$   $\gg$   $\gg$

127 *mf* *f* *pp*.

# Asa Branca

Baixo

Luis Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

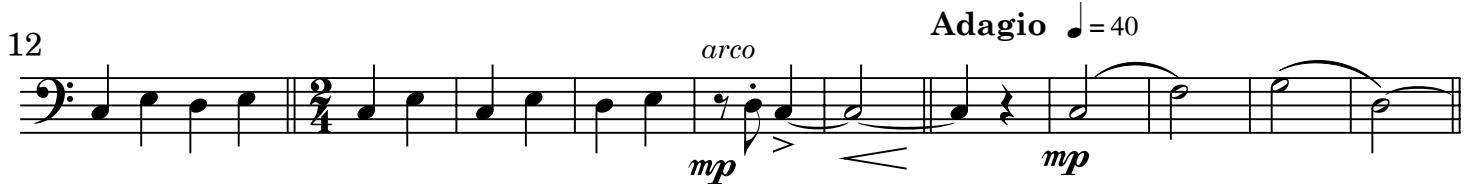
**Andantino** ( $\text{♩} = \text{c. } 100$ )  
*pizz.*



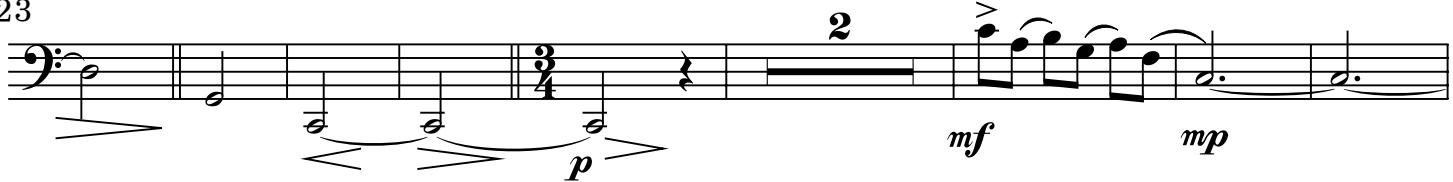
6



12



23



33



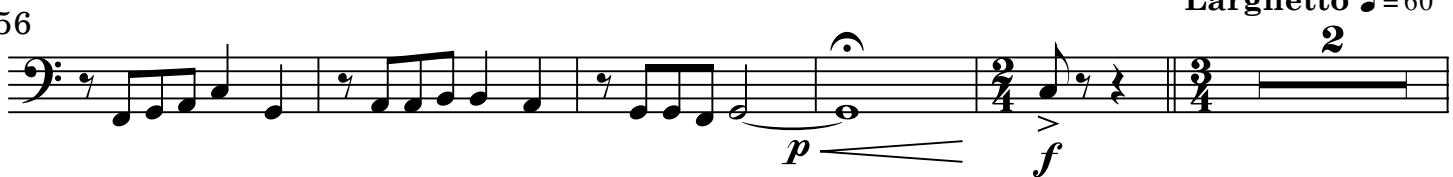
42



51



56



**Larghetto** ( $\text{♩} = 60$ )

**2**

63

*mp*

*arco*

*mp*

74

*pizz.*

*mp*

**2**

86

**7**

*mf*

*mp*

*arco*

*mp*

99

**4**

*pizz.*

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

**Andante** ( $\text{♩} = \text{c. } 90$ )

*mp*

108

**Andantino** ( $\text{♩} = \text{c. } 100$ )

*mp*

114

*pizz.*

>>

>

>>

*mp*

123

*pizz.*

>>

>>>

>>>

>>>

*mf*

*f*

*pp*

# Asa Branca

Percussão I  
Triângulo, Prato

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

4/4  $\text{♩} = \text{c. } 100$

triangle: *triângulo* 2 2 *mp*

9

triangle: 2 *mp*

17

**Adagio** ( $\text{♩} = 40$ )

triangle: 3 3 3 3 *mf* *p*

31

triangle: 2 *mp*

40

**Larghetto** ( $\text{♩} = 60$ )

triangle: 8 9 *pratos* f 2

63

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

triangle: 22 7 *mf*

106 **Andante** ( $\text{♩} = \text{c. } 90$ )

triangle: 2 2 *mp*

**Andantino** ( $\text{♩} = \text{c. } 100$ )

triangle: 6 4 *triângulo* *mf* *f* *pp*

# Asa Branca

Percussão II  
Caixa

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for the Andantino section. The score consists of two staves. The first staff starts with a measure of six eighth notes followed by a measure of four eighth notes. The second staff starts with a measure of three eighth notes followed by a measure of two eighth notes.

**Adagio**  $\text{♩} = 40$

Musical score for the Adagio section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of two eighth notes. The second staff starts with a measure of three eighth notes followed by a measure of two eighth notes.

Musical score for a section starting at measure 27. The score consists of two staves. The first staff starts with a measure of two eighth notes followed by a measure of four eighth notes. The second staff starts with a measure of three eighth notes followed by a measure of eight eighth notes.

**Larghetto**  $\text{♩} = 60$

Musical score for the Larghetto section. The score consists of two staves. The first staff starts with a measure of nine eighth notes followed by a measure of two eighth notes. The second staff starts with a measure of twenty-two eighth notes followed by a measure of seven eighth notes.

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

**Andante** ( $\text{♩} = \text{c. } 90$ )

Musical score for the Adagietto and Andante sections. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of five eighth notes. The second staff starts with a measure of two eighth notes followed by a measure of two eighth notes.

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for the final Andantino section. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of six eighth notes. The second staff starts with a measure of four eighth notes followed by a measure of three eighth notes.

126

Musical score for the final section starting at measure 126. The score consists of two staves. The first staff starts with a measure of three eighth notes followed by a measure of four eighth notes. The second staff starts with a measure of three eighth notes followed by a measure of two eighth notes.

# Asa Branca

Percussão III  
Bombo

Luís Gonzaga e Humberto Teixeira  
Arr: Argemiro Correia de O. Neto

**Andantino** ( $\text{♩} = \text{c. } 100$ )

Musical score for measures 11-12. The score consists of two staves. The first staff starts with a measure in common time (indicated by a '4'). The second staff begins with a measure in common time (indicated by a '4'). Measure 11 ends with a dynamic *mf*. Measure 12 begins with a dynamic *mp*.

**Adagio** ( $\text{♩} = 40$ )

Musical score for measures 21-24. The score consists of two staves. Measure 21 starts with a dynamic *p*. Measures 22 and 23 continue with a dynamic *mf*. Measure 24 ends with a dynamic *f*.

Musical score for measures 35-39. The score consists of two staves. Measures 35-38 are in common time (indicated by a '4'). Measure 39 ends with a dynamic *f*.

**Larghetto** ( $\text{♩} = 60$ )

Musical score for measures 61-65. The score consists of two staves. Measures 61-64 are in common time (indicated by a '4'). Measure 65 ends with a dynamic *mf*.

**Adagietto** ( $\text{♩} = \text{c. } 70$ )

Musical score for measures 96-99. The score consists of two staves. Measures 96-98 are in common time (indicated by a '4'). Measure 99 ends with a dynamic *mf*.

**Andante** ( $\text{♩} = \text{c. } 90$ )

Musical score for measures 108-112. The score consists of two staves. Measures 108-111 are in common time (indicated by a '4'). Measure 112 ends with a dynamic *mf*.

Musical score for measures 125-129. The score consists of two staves. Measures 125-128 are in common time (indicated by a '4'). Measure 129 ends with a dynamic *pp*.