



Fillipe Mendel

Brésil

National Anthem of Portugal "A Portuguesa" Keil, Alfredo

A propos de l'artiste

Fillipe Mendel est né le 24/02/1991 dans la ville de Cubatao-SP, une famille de juifs et portugais avec une forte influence sur la musique dun enfant. Il a commencé à étudier le piano à l'âge de 9 ans. Il a étudié au piano et saxophone au Conservatoire Municipal de Cubato. Il a étudié la direction au Conservatoire Dramatique et Musical Dr. Carlos de Campos à Tatuí-SP. Il a travaillé comme pianiste au conservatoire municipal de Cubato de 2011 à 2013. Fillipe Mendel a été régent à l'église baptiste de 2011 à 2015 dans le cadre de ses travaux Requiem en ré mineur K.626 Mozart WA, Stabat Mater G. Rossini et d'autres uvres et cantates chrétiennes. Il a été pianiste titulaire de l'église presbytérienne de Cubato de 2005 à 2016, en plus du professeur de chant et de professeur. Depuis 2016 est titulaire dun pianiste Coral Ev... (la suite en ligne)

Page artiste : https://www.free-scores.com/partitions_gratuites_fillipemendel.htm

A propos de la pièce

Titre : National Anthem of Portugal "A Portuguesa"
Compositeur : Keil, Alfredo
Arrangeur : Mendel, Fillipe
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Editeur : Mendel, Fillipe
Instrumentation : Quintette de Cuivres : 2 Trompettes, 1 Cor, 1 Trombone, 1 Tuba
Style : Hymnes Nationaux

Fillipe Mendel sur [free-scores.com](https://www.free-scores.com)



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A Portuguesa

Marcial

Alfredo Keil, 1890
Arr. Fillipe Mendel

Trumpet Bb. I *ff*

Trumpet Bb. II *ff*

Horn F. *ff*

Trombone *ff*

Tuba *ff*

p

p

p

The first system of the score features five brass instruments: Trumpet Bb. I, Trumpet Bb. II, Horn F., Trombone, and Tuba. The music is in 2/4 time with a key signature of two flats (Bb and Eb). The first three measures are marked *ff* (fortissimo). In the fourth measure, the Trumpet Bb. I, II, and Horn F. parts transition to a *p* (piano) dynamic, while the Trombone and Tuba parts remain *ff*.

p

p

The second system continues the brass parts. The Trumpet Bb. I, II, and Horn F. parts are marked *p* (piano). The Trombone and Tuba parts are also marked *p* in this system. The music maintains the 2/4 time signature and two-flat key signature.

The third system of the score shows the brass instruments continuing their parts. The dynamics remain consistent with the previous systems, with the upper brass parts in *p* and the lower brass parts in *ff* or *p* as indicated by the notation.

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First system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff contains a melodic line with eighth and quarter notes. The second staff has a similar line with a triplet of eighth notes. The third staff continues the melodic line. The fourth and fifth staves provide a harmonic accompaniment with quarter and eighth notes.

Second system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff continues the melodic line with a long note. The second staff has a similar line with a long note. The third staff continues the melodic line. The fourth and fifth staves provide a harmonic accompaniment with quarter and eighth notes.

Third system of musical notation, consisting of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff begins with a *ff* dynamic marking. The second staff also begins with *ff* and includes a triplet of eighth notes. The third staff continues the melodic line with a long note. The fourth and fifth staves provide a harmonic accompaniment with quarter and eighth notes, including a triplet of eighth notes in the fifth staff.

The image displays two systems of musical notation for a piano piece. Each system consists of five staves: two treble clefs and three bass clefs. The key signature is B-flat major (two flats). The first system includes dynamic markings of *fff* (fortississimo) and articulation symbols such as accents and slurs. The second system continues the piece, ending with a double bar line. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.