

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

The musical score is arranged in systems. The first system contains the vocal parts: Soprano, Contralto, Tenor, and Baixo. Each part has two staves of music with lyrics in Portuguese. The lyrics are: "Se tem lu ar no céu__ Reti ra o vel e faz__ cho ver__". The second system contains the woodwind section: Flauta, Clarinete em Sib, Saxofone alto I, Saxofone alto II, Saxofone tenor, and Saxofone barítono. The third system contains the brass section: Trompete em Sib I, Trompete em Sib II, Trombone I, Trombone II, Bombardino, and Tuba. The fourth system contains the keyboard and bass section: Piano and Baixo elétrico. The fifth system contains the percussion and string section: Bateria, Violino I, Violino II, and Violoncelo. The score is written in 4/4 time and features various musical notations including triplets, accidentals, and dynamic markings.

Soprano

Contralto

Tenor

Baixo

Flauta

Clarinete em Sib

Saxofone alto I

Saxofone alto II

Saxofone tenor

Saxofone barítono

Trompete em Sib I

Trompete em Sib II

Trombone I

Trombone II

Bombardino

Tuba

Piano

Baixo elétrico

Bateria

Violino I

Violino II

Violoncelo

Se tem lu ar no céu__ Reti ra o vel e faz__ cho ver__

Se tem lu ar no céu__ Reti ra o vel e faz__ cho ver__

Se tem lu ar no céu__ Reti ra o vel e faz__ cho ver__

Se tem lu ar no céu__ Reti ra o vel e faz__ cho ver__

G Gm⁶ F[#]m⁷ Bm B^b

G Gm F[#]m Bm B^b

6

S. sobre o nosso a mor Chu va de pra ta que cai sem pa rar

C. sobre o nosso a mor Chu va de pra ta que cai sem pa rar

T. sobre o nosso a mor Chu va de pra ta que cai sem pa rar

B. sobre o nosso a mor Chu va de pra ta que cai sem pa rar

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

A A⁷ D A⁷ Asus⁴ A⁷ D F^{#m}

A D A⁷ Asus⁴ A⁷ D F^{#m}

11

S. qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a mor.

C. qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a mor.

T. qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a mor.

B. qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a mor.

Fl.

Cl. *mf*

Sax. al. I *mf*

Sax. al. II *mf*

Sax. ten. *mf*

Sax. bar. *mf*

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno. *Am B⁷ Em Em/D B^b A⁷ D*

Baixo e. *Am B⁷ Em Em/D B^b A⁷ D*

Bat.

Vno. I

Vno. II

Vc.

16

S. *Bas taum pou qui nho de mel pra do çar, dei xa ca ir o_seu véu so bre nós Oh*

C. *Bas taum pou qui nho de mel pra do çar, dei xa ca ir o_seu véu so bre nós Oh*

T. *Bas taum pou qui nho de mel pra do çar, dei xa ca ir o_seu véu so bre nós Oh*

B. *Bas taum pou qui nho de mel pra do çar, dei xa ca ir o_seu véu so bre nós Oh*

Fl. *mf*

Cl. *mf*

Sax. al. I *mf*

Sax. al. II *mf*

Sax. ten. *mf*

Sax. bar. *mf*

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno. *Asus⁴ A⁷ D F#m Am B⁷*

Baixo e. *Asus⁴ A⁷ D F#m Am B⁷*

Bat.

Vno. I

Vno. II

Vc.

21

S. lu a bo ni ta no céu molha o nosso a mor Toda vez que

C. lu a bo ni ta no céu molha o nosso a mor Toda vez que

T. lu a bo ni ta no céu molha o nosso a mor

B. lu a bo ni ta no céu molha o nosso a mor

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Em Em/D B \flat A 7 D G/A A 7 D

Pno.

Em Em/D B \flat A 7 D G/A A 7 D

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

26

S. amor di sser_vem co mi go vai sem me do de sea rre pen

C. amor di sser_vem co mi go vai sem me do de sea rre pen

T.

B.

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

A/C# Bm Bm/A G E7

A/C# Bm Bm/A G E7

31

S. de e. Vo cê pode a cre di tar_noque é lin do,

C. de e. Vo cê pode a cre di tar_noque é lin do,

T. Vo cê pode a cre di tar_noque é lin do,

B. Vo cê pode a cre di tar_noque é lin do,

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tp.te. I

Tp.te. II

Trne. I

Trne. II

Bomb.

Tba.

A⁷ A⁷sus⁴ A^{#5} D A/C[#] Bm

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

36

S. *pode ir fun do isso é que vi ver*

C. *pode ir fun do isso é que vi ver*

T. *pode ir fun do isso é que vi ver*

B. *pode ir fun do isso é que vi ver*

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Bm/A G Gm⁶ A⁷ B⁷/D

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

To Coda ☐

41

S.

C.

T.

B.

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

Soli

f

3

E

A⁷

A⁷

F[#]dim

G⁷

Gm⁶

Detailed description of the musical score: The score is for a large ensemble. The top section includes vocal parts (S., C., T., B.) which are mostly silent. Below them are woodwinds: Flute (Fl.), Clarinet (Cl.), Saxophone (Sax. al. I, Sax. al. II, Sax. ten., Sax. bar.), Trumpet (Tpte. I, Tpte. II), Trombone (Trne. I, Trne. II), Bombardone (Bomb.), and Tuba (Tba.). The bottom section includes piano (Pno.), electric bass (Baixo e.), battery (Bat.), Violoncello (Vc.), Violon (Vno. I, Vno. II), and Violoncello (Vc.). The score features a 'Soli' section for Flute and Clarinet, marked with 'f' and a triplet. The piano accompaniment includes a bass line and chords: E, A⁷, A⁷, F[#]dim, G⁷, and Gm⁶. The key signature is one sharp (F#) and the time signature is 4/4.

46

S.

C.

T.

B.

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

F#m F#m Fdim Em Em/D Bb A7 D A7

51

S. Co la seu ros to no mel vem dan çar pin ga seu no me no breu pra fi car em quan to se esque ce de

C. Co la seu ros to no mel vem dan çar pin ga seu no me no breu pra fi car em quan to se esque ce de

T. Co la seu ros to no mel vem dan çar pin ga seu no me no breu pra fi car em quan to se esque ce de

B. Co la seu ros to no mel vem dan çar pin ga seu no me no breu pra fi car em quan to se esque ce de

Fl. *p* *mf*

Cl. *p* *mf*

Sax. al. I *p* *mf*

Sax. al. II *p* *mf*

Sax. ten. *p* *mf*

Sax. bar. *p* *mf*

Tpte. I *p*

Tpte. II *p*

Trne. I *p*

Trne. II *p*

Bomb. *p*

Tba. *p*

Pno. D F#m Am B⁷ Em

Baixo e. D F#m Am B⁷ Em

Bat.

Vno. I

Vno. II

Vc.

56

S. mim lem bra da can ção

C. mim lem bra da can ção

T. mim lem bra da can ção

B. mim lem bra da can ção

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

[illegible]

61

S. cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

C. cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

T. cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

B. cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

F#m Am B7 Em Em/D Bb A7

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

66

S. mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

C. mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

T. mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

B. mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

D Asus⁴ A⁷ D F^{#m} Am

D Asus⁴ A⁷ D F^{#m} Am

71

S. véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

C. véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

T. véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

B. véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

B⁷ Em Em/D B^b A⁷ D Bm F[#]m⁷ Fdim

76

S. quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

C. quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

T. quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

B. quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Em Em/D B \flat A 7 D Bm F \sharp m 7 Fdim Em Em/D

Pno.

Em Em/D B \flat A 7 D Bm F \sharp m 7 Fdim Em Em/D

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

81

S.
 céu molha o nosso a mor

C.
 céu molha o nosso a mor

T.
 céu molha o nosso a mor

B.
 céu molha o nosso a mor

Fl.
 Cl.
 Sax. al. I
 Sax. al. II
 Sax. ten.
 Sax. bar.
 Tpte. I
 Tpte. II
 Trne. I
 Trne. II
 Bomb.
 Tba.
 Pno.
 Baixo e.
 Bat.
 Vno. I
 Vno. II
 Vc.

Bb A7 D Bm G G A7 D A7

Bb A7 D Bm G G A7 D A7

Detailed description: This is a page from a musical score, page 81. It features four vocal parts at the top: Soprano (S.), Contralto (C.), Tenor (T.), and Bass (B.). Each vocal part has the lyrics 'céu molha o nosso a mor' written below the notes. The instrumental section below includes: Flute (Fl.), Clarinet (Cl.), Saxophone Alto I (Sax. al. I), Saxophone Alto II (Sax. al. II), Saxophone Tenor (Sax. ten.), Saxophone Baritone (Sax. bar.), Trumpet I (Tpte. I), Trumpet II (Tpte. II), Trombone I (Trne. I), Trombone II (Trne. II), Bombardone (Bomb.), Tuba (Tba.), Piano (Pno.), Double Bass (Baixo e.), and a variety of percussion instruments including Batucada (Bat.), Violoncello I (Vno. I), Violoncello II (Vno. II), and Violão (Vc.). The score is written in a key signature of one sharp (F#) and includes a series of chords (Bb, A7, D, Bm, G, G, A7, D, A7) indicated above the piano and double bass staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

86

S.

C.

T.

B.

Fl.

Cl.

Sax. al. I

Sax. al. II

Sax. ten.

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Bomb.

Tba.

Pno.

Baixo e.

Bat.

Vno. I

Vno. II

Vc.

Chuva de Prata

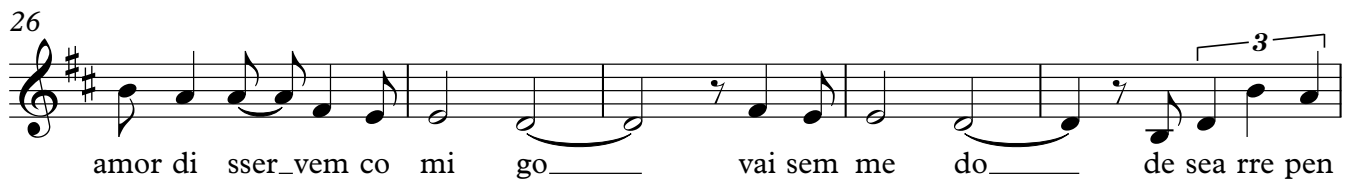
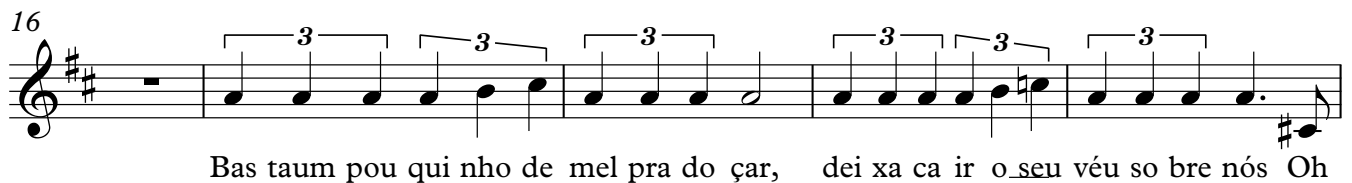
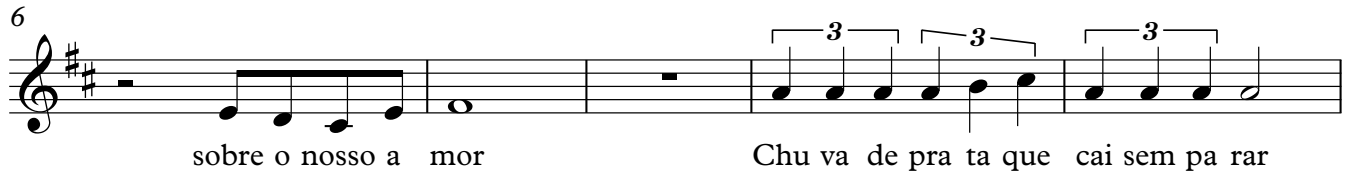
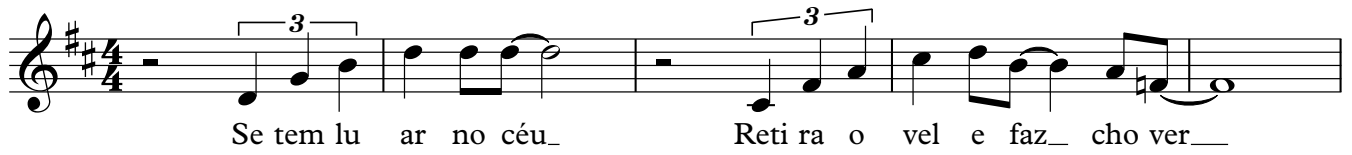
Coral e Orquestra do IFPA - *Campus* Paragominas

Soprano

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



51

Co la seu ros to no mel vem dan çar pin ga seu no me nobreu pra fi car em quan to se esque ce de

56

mim lem bra da can ção

♢ Coda

Chu va de pra ta que

61

cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

66

mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

71

véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

76

quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

81

céu molha o nosso a mor

Chuva de Prata

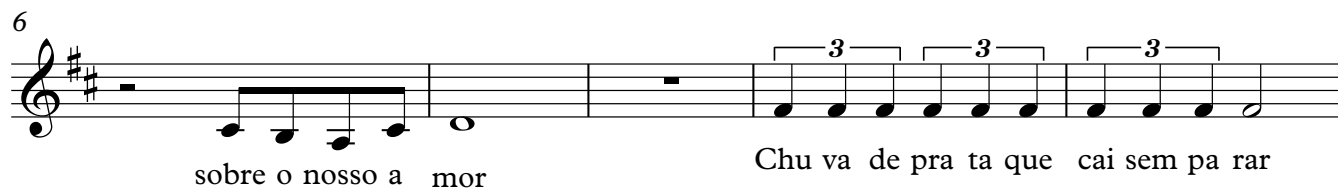
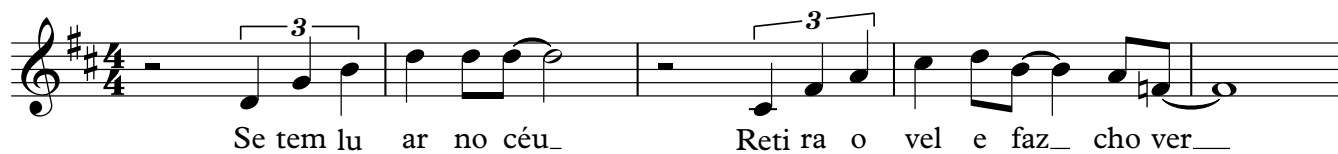
Coral e Orquestra do IFPA - *Campus* Paragominas

Contralto

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



To Coda ϕ

11

51



Co la seu ros to no mel vem dan çar pin ga seu no me nobreu pra fi car em quan to se esque ce de

56



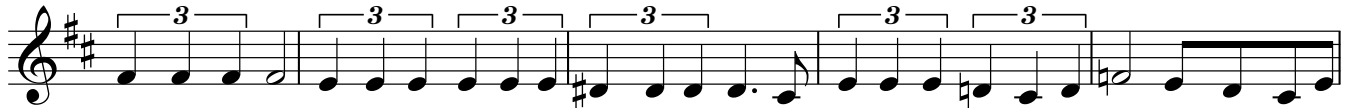
mim lem bra da can ção

♢ Coda



Chu va de pra ta que

61



cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

66



mor.

Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

71



véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor

Em

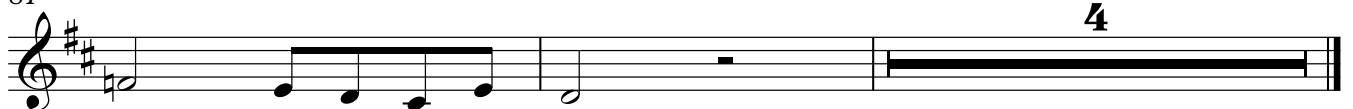
76



quan to sees que ce de mim lem bra da ca ção

Oh lu a bo ni ta no

81



céu molha o nosso a mor

4

Chuva de Prata

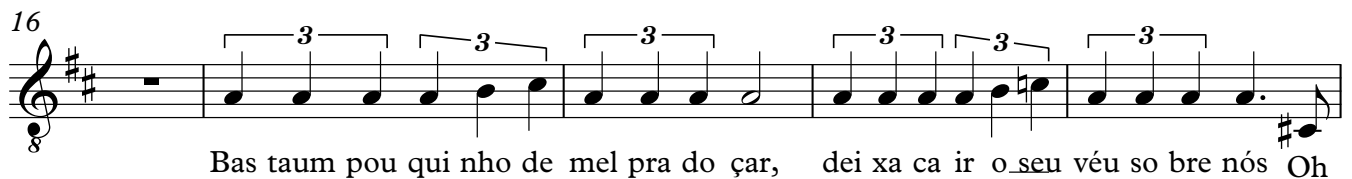
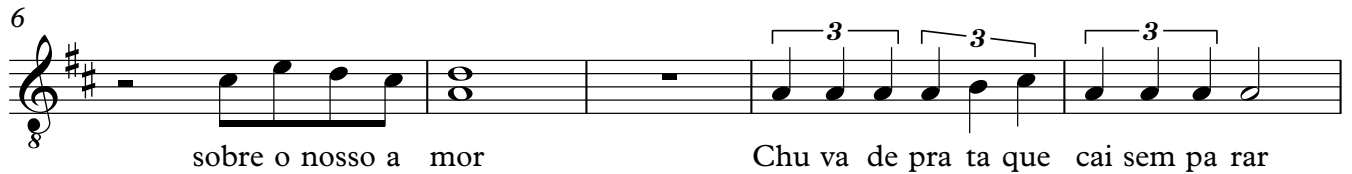
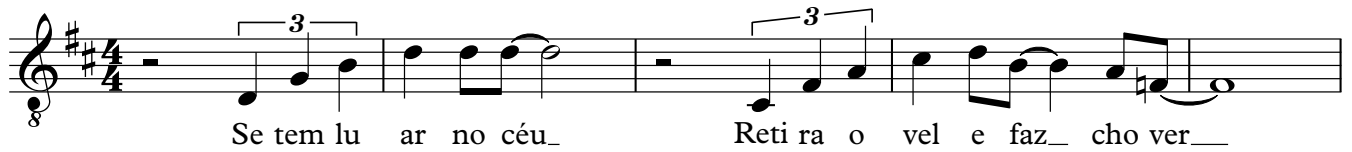
Coral e Orquestra do IFPA - *Campus* Paragominas

Tenor

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



To Coda ♪

11

51
8

Co la seu ros to no mel vem dan çar pin ga seu no me nobreu pra fi car em quan to se esque ce de

56
8

mim lem bra da can ção

♢ Coda

Chu va de pra ta que

61
8

cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

66
8

mor. Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

71
8

véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor Em

76
8

quan to sees que ce de mim lem bra da ca ção Oh lu a bo ni ta no

81
8

céu molha o nosso a mor

Chuva de Prata

Coral e Orquestra do IFPA - *Campus Paragominas*

Música de: Ed Wilson & Ronaldo Bastos

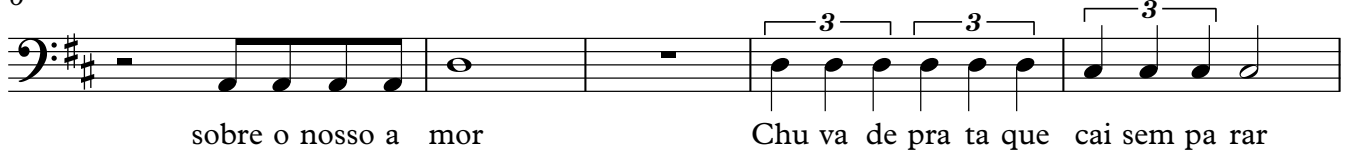
Arr: Hudson Trindade

Harmonização: Elias Saraiva

Baixo



6



11



16



21

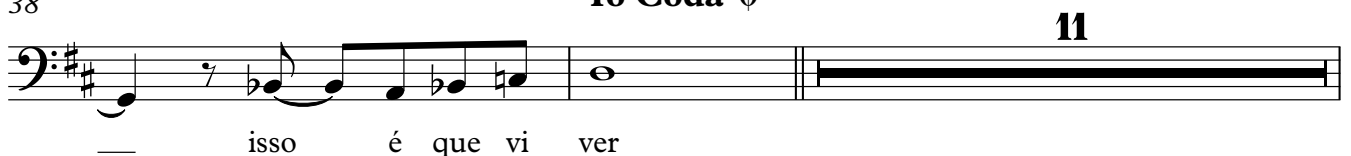


33

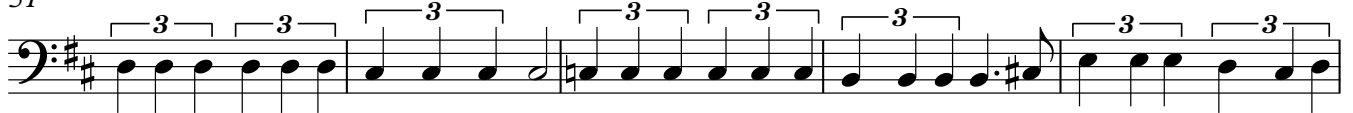


38

To Coda ♪



51



Co la seu ros to no mel vem dan çar pin ga seu no me nobreu pra fi car em quan to se esque ce de

56



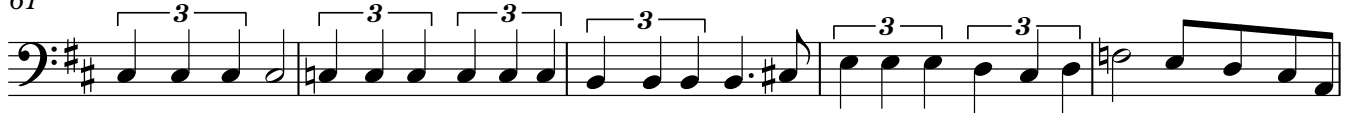
mim lem bra da can ção

♢ Coda



Chu va de pra ta que

61



cai sem pa rar qua se me ma ta de tanto es pe rar um bei jo mo lha do de luz sela ono sso a

66



mor.

Bas taum pou qui nho de mel pra do çar, dei xa ca ir o seu

71



véu so bre nós Oh lu a bo ni ta no céu molha o nosso a mor

Em

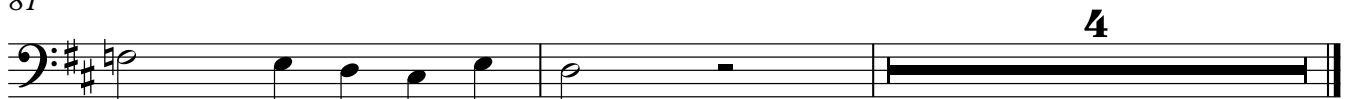
76



quan to sees que ce de mim lem bra da ca ção

Oh lu a bo ni ta no

81



céu molha o nosso a mor

Chuva de Prata

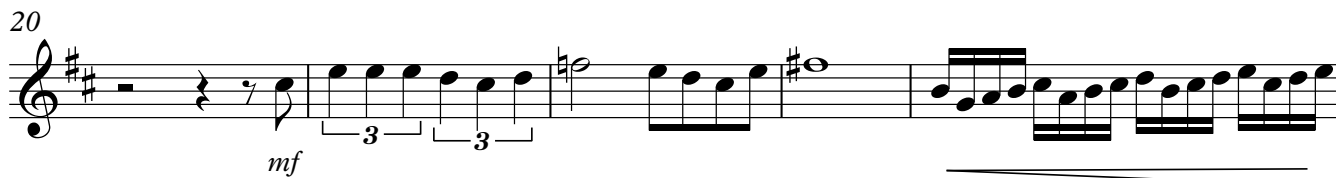
Coral e Orquestra do IFPA - *Campus* Paragominas

Flauta

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



38 **To Coda** Φ *Soli*
f

43

48 *p*

53 *mf*

58 Φ **Coda** *p*

63

68

73

78

83

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Clarinete em Sib

5

10

15

20

25

30

35

p

mf

p

The musical score is written for Clarinet in B-flat (Sib) in 4/4 time. The key signature has four sharps (F#, C#, G#, D#). The score consists of seven staves of music. The first staff begins with a measure containing a whole rest and the number '5' above it. The second staff starts at measure 10, marked with a piano (*p*) dynamic. The third staff starts at measure 15. The fourth staff starts at measure 20, marked with a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 25, marked with a piano (*p*) dynamic. The sixth staff starts at measure 30. The seventh staff starts at measure 35. The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests, as well as dynamic markings and articulation symbols like accents and slurs.

38 **To Coda** ϕ *Soli*
f

43

48 *p*

53 *mf*

58 ϕ **Coda** *p*

63

68

73

78

83

Detailed description of the musical score: The score is for a Clarinet in B-flat. It begins at measure 38 with a 'To Coda' instruction and a Coda symbol. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include forte (f), piano (p), and mezzo-forte (mf). There are several triplet markings. The piece ends at measure 83 with a final Coda symbol. The key signature remains consistent throughout, with three sharps.

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Saxofone alto I

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

5

10

p

mf

3

15

3

20

mf

3

25

p

30

35

The musical score is written for Saxophone Alto I in 4/4 time, featuring a key signature of three sharps (F#, C#, G#). The score consists of six staves of music. The first staff begins with a measure containing a whole rest and a '5' above it, followed by a series of eighth and quarter notes. The second staff starts at measure 10 with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section with triplets. The third staff continues the melody with triplets and a crescendo. The fourth staff starts at measure 20 with a mezzo-forte (*mf*) dynamic and includes triplets and a deceleration. The fifth staff begins at measure 25 with a piano (*p*) dynamic and a deceleration. The sixth staff starts at measure 30 with a deceleration and ends at measure 35 with a final note. The score includes various musical notations such as rests, notes, triplets, and dynamic markings.

38

43

48

53

58

⊕ Coda

63

68

73

78

83

Chuva de Prata
Coral e Orquestra do IFPA - *Campus* Paragominas

Saxofone alto II

Música de: Ed Wilson & Ronaldo Bastos


Arr: Hudson Trindade

Harmonização: Elias Saraiva

10

p *mf*

15



20

mf

25

p

30

Measures 30-32 of the piece. Measure 30: Treble clef, key signature of three sharps (F#, C#, G#), common time. The melody consists of a half note G#4, a quarter note A#4, a quarter note B4, and a quarter note A#4. Measure 31: Treble clef, key signature of three sharps. The melody consists of a half note G#4, a quarter note F#4, a quarter note E4, and a quarter note D4. Measure 32: Treble clef, key signature of three sharps. The melody consists of a half note C#4, a quarter note B3, a quarter note A3, and a quarter note G3. The bass line in measure 32 consists of a half note G2, a quarter note F#2, a quarter note E2, and a quarter note D2. The piece ends with a double bar line.

35



Saxofone alto II

To Coda \oplus

38 **To Coda** ϕ



The musical notation for measure 38 is in treble clef with a key signature of three sharps (F#, C#, G#). The measure is divided into two measures by a double bar line. The first measure contains a quarter rest, followed by an eighth note G#4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, followed by a quarter note B4, and a quarter note A4. The measure ends with a coda symbol (a circle with a diagonal line).

[illegible]

48

p

53

mf


58

Coda

63



68



73



78

Musical notation for measure 78, featuring a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The melody consists of eighth and quarter notes with various accidentals.

83

Example 10-10

Chuva de Prata

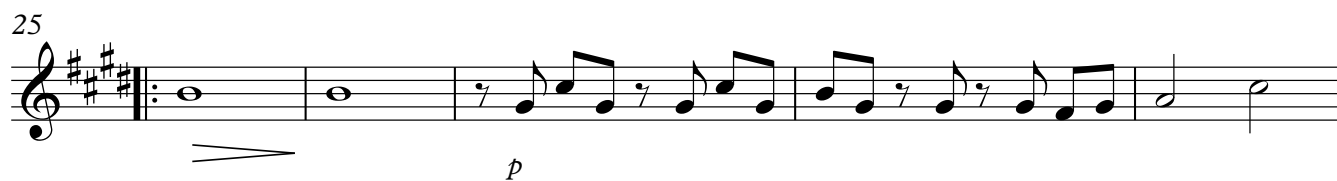
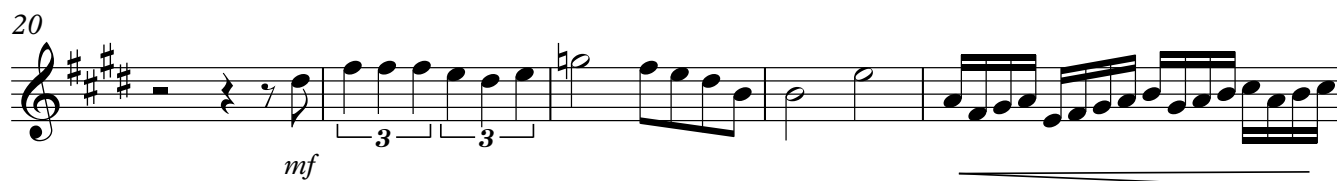
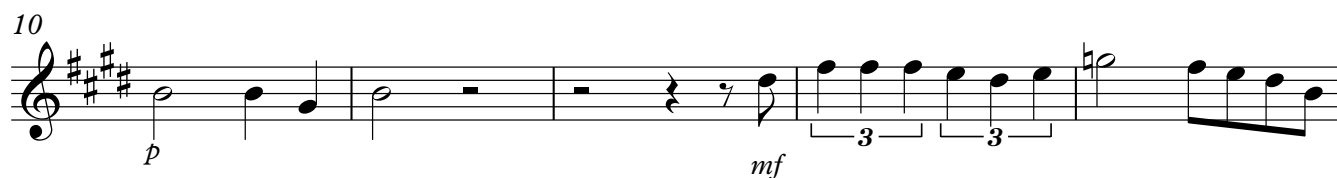
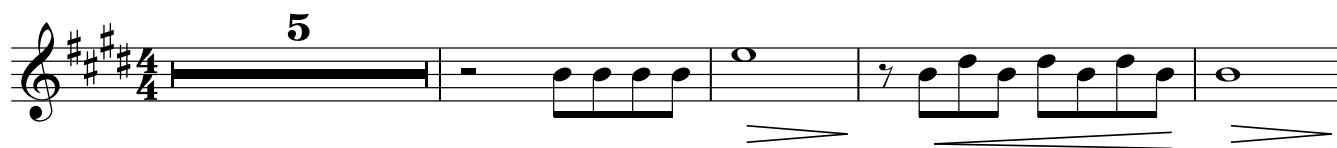
Coral e Orquestra do IFPA - *Campus* Paragominas

Saxofone tenor

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

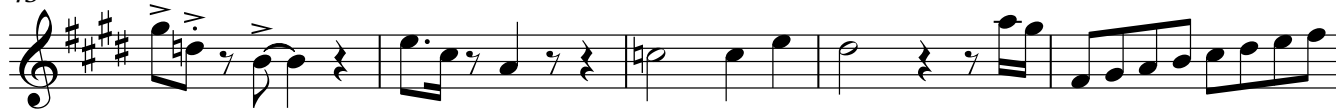


To Coda ϕ

38



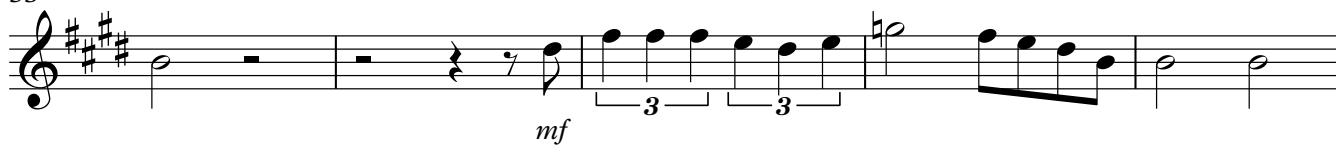
43



48



53



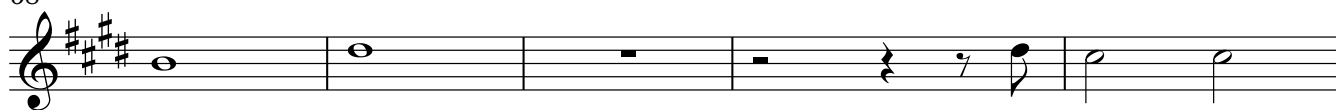
58

 ϕ Coda

63



68



73



78



83



Chuva de Prata

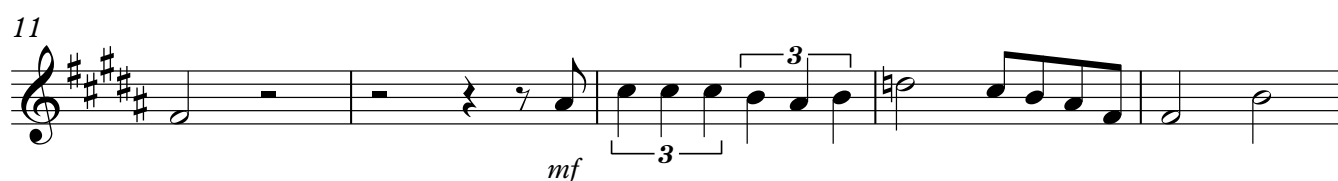
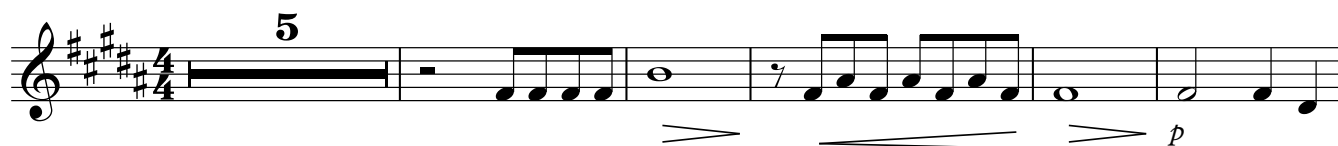
Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Saxofone barítono



38



Chuva de Prata
Coral e Orquestra do IFPA - *Campus* Paragominas

Trompete em Sib I

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

[illegible][illegible]

22

Musical notation for measure 22. The staff is in treble clef with a key signature of three sharps (F#, C#, G#). The measure begins with a whole note G#4. This is followed by an eighth rest, then an eighth note F#4, and another eighth rest. The next eighth note is E4, followed by an eighth rest, then a dotted quarter note D#4. The measure concludes with a double bar line, a repeat sign, and two whole notes: C#4 and B3.

27

p

32

Musical notation for measures 32-35. Measure 32: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time. Notes: quarter rest, eighth note G# with accent, eighth note F# with accent, quarter note E with accent. Measure 33: quarter note D, quarter note C, quarter note B, quarter note A. Measure 34: quarter note G, quarter note F, quarter note E, quarter note D. Measure 35: quarter note C, quarter note B, quarter note A, quarter note G. A fermata is placed over the final G.

37



38 **To Coda** ϕ *Soli*

f

43

48

53

ϕ **Coda**

59

64

69

74

79

84

Chuva de Prata

Trompete em Sib II

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

10

p

2

22

M

27

p

32

32

37



Trompete em Sib II

The first system of the musical score for 'The Rose Tree' is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a treble clef, followed by four sharps. The melody starts with a quarter rest, then a quarter note G#4, an eighth note F#4, and a quarter note E4. This is followed by a quarter note D4, a quarter note C#4, and a quarter note B3. The system ends with a double bar line. The second measure of the system contains a quarter note G#4, a quarter note F#4, and a quarter note E4. The third measure contains a quarter note D4, a quarter note C#4, and a quarter note B3. The fourth measure contains a quarter note A3, a quarter note G#3, and a quarter note F#3. The fifth measure contains a quarter note E3, a quarter note D3, and a quarter note C#3. The sixth measure contains a quarter note B2, a quarter note A2, and a quarter note G#2. The seventh measure contains a quarter note F#2, a quarter note E2, and a quarter note D2. The eighth measure contains a quarter note C#2, a quarter note B1, and a quarter note A1. The system ends with a double bar line.

59

The first staff of music is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a quarter rest, followed by a quarter note G#4, an eighth note F#4, and a beamed eighth-note pair of E#4 and D#4. This is followed by a half note C#5, a half note B4, and a half note A4. The staff concludes with a half note G#4, a half note F#4, and a half note E#4. A piano (*p*) dynamic marking is placed below the first half note (C#5).

Musical notation for Example 6-10: A single staff in treble clef with key signature of three sharps (F#, C#, G#). The melody consists of eighth notes and quarter notes across six measures.

[illegible]

Chuva de Prata

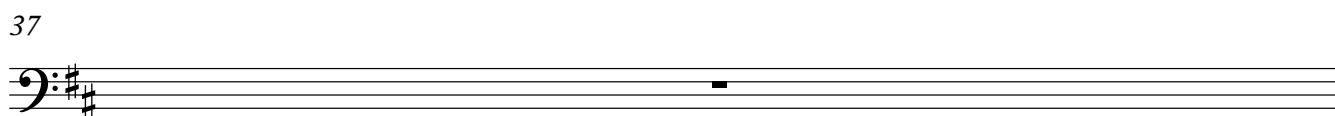
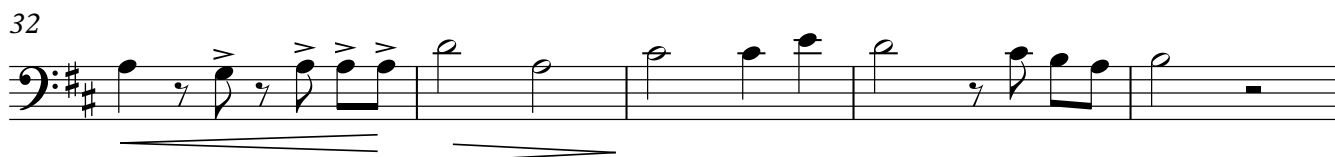
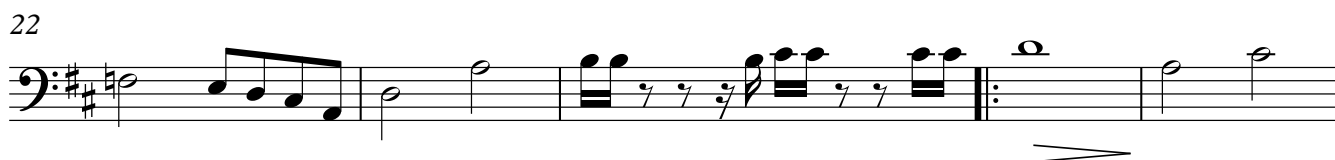
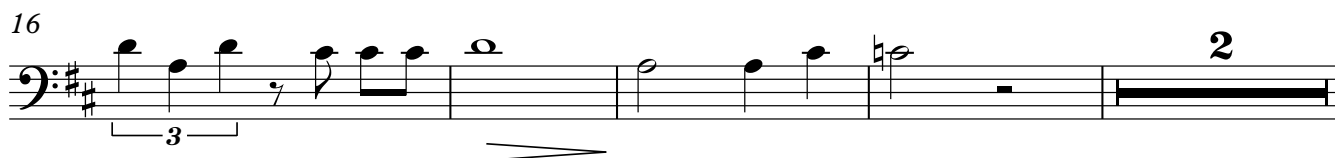
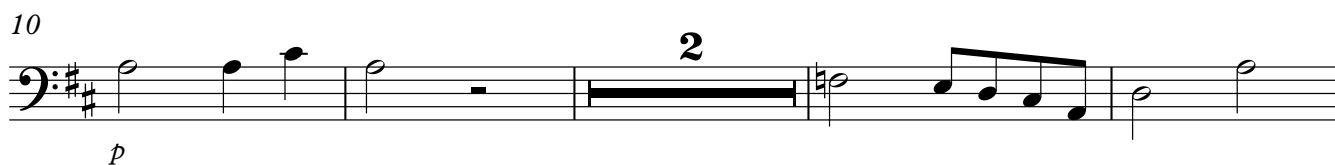
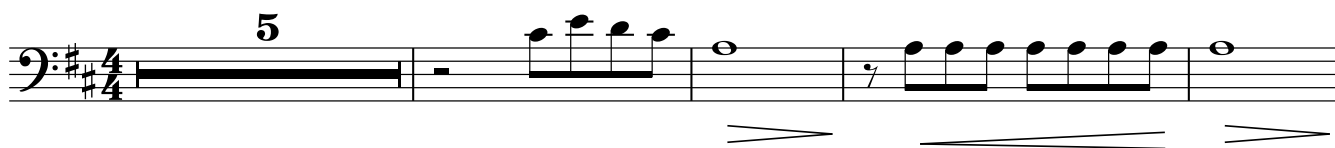
Coral e Orquestra do IFPA - *Campus* Paragominas

Trombone I

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



Trombone I

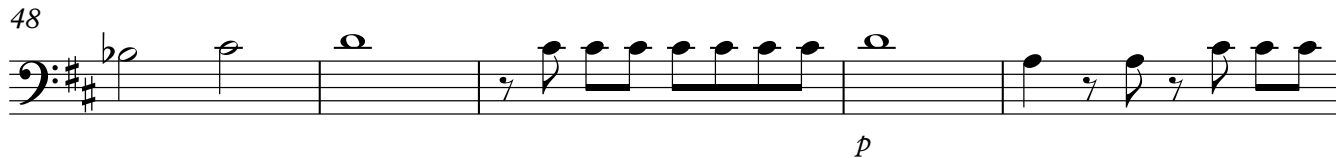
38

To Coda ϕ 

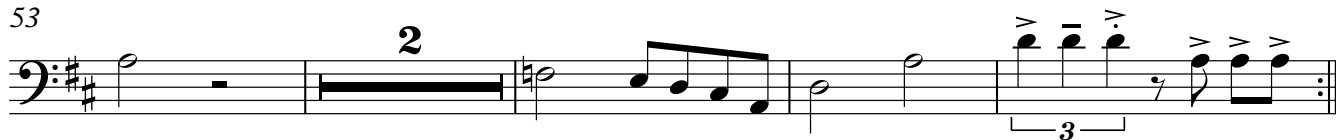
43



48



53

 ϕ Coda
59

64



69



74



79



84



Chuva de Prata

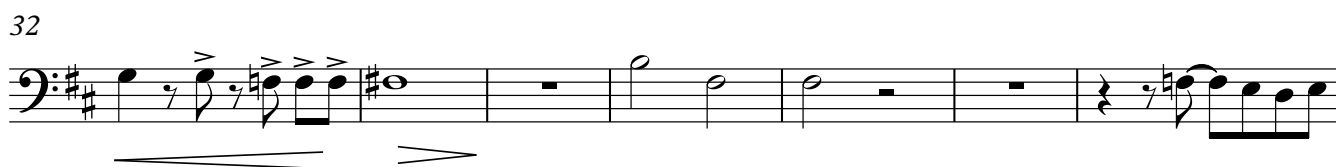
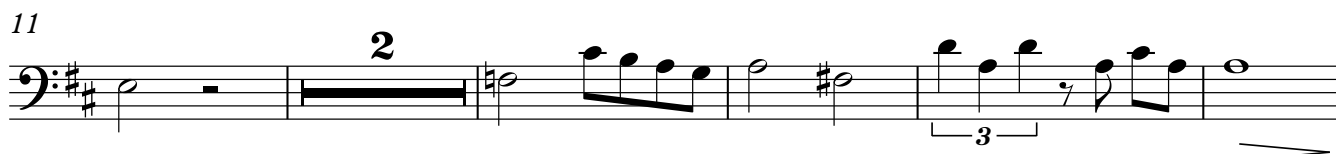
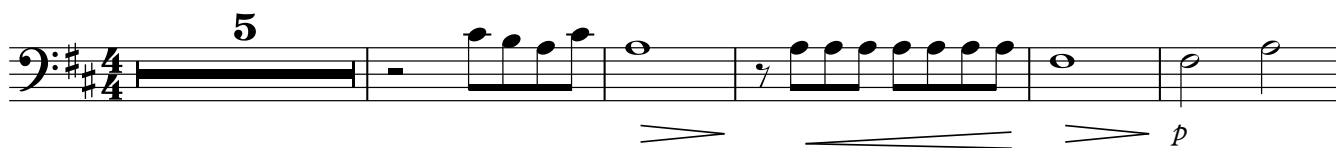
Coral e Orquestra do IFPA - *Campus* Paragominas

Trombone II

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



To Coda ϕ



56



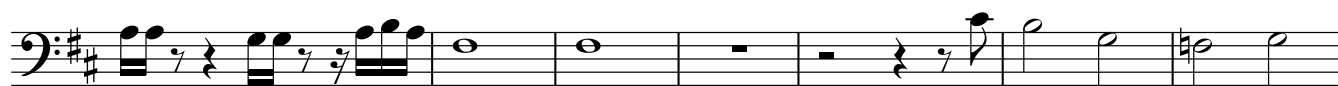
♢ Coda



61



67



74



80



84



Chuva de Prata

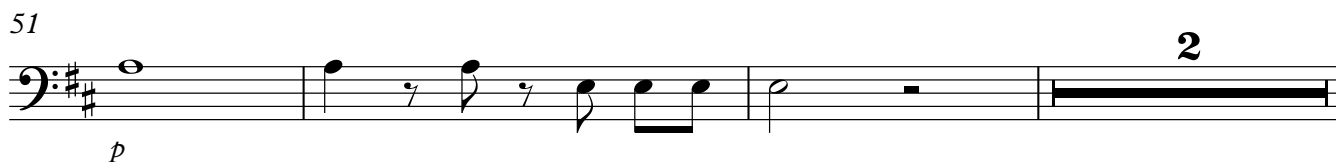
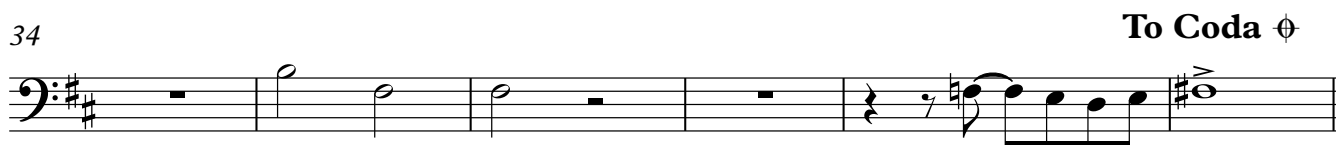
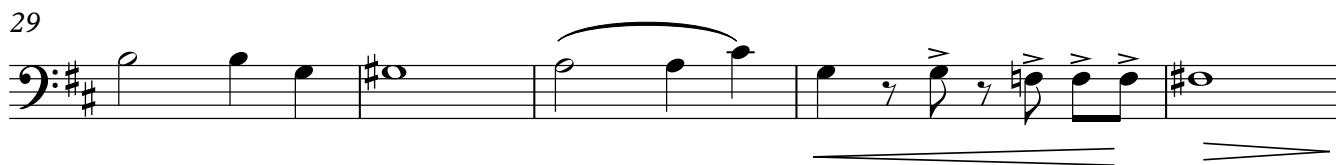
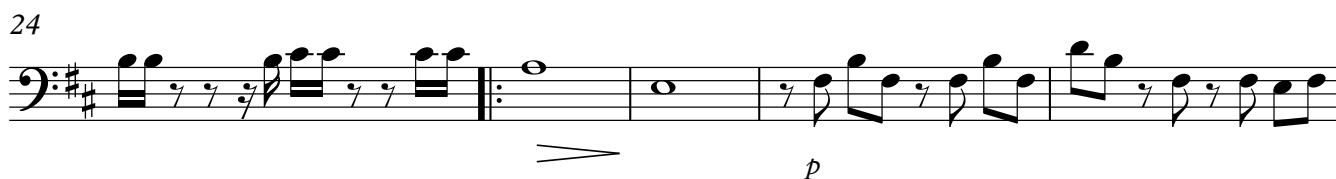
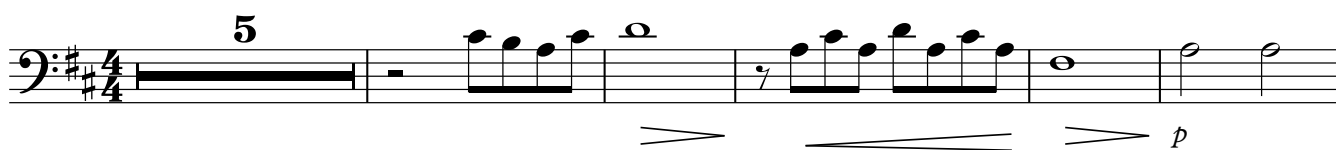
Coral e Orquestra do IFPA - *Campus* Paragominas

Bombardino

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

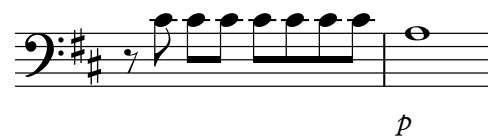


To Coda ϕ

56



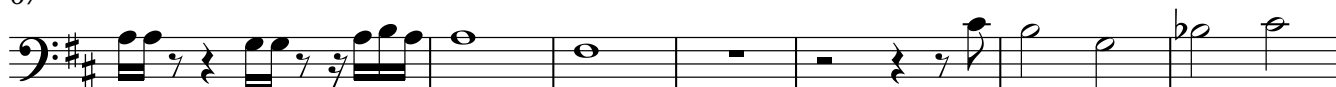
♢ Coda



61



67



74



80



84



Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Tuba

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

5

10

14

19

23

27

31

36

To Coda ϕ

40

V.S.

Detailed description: This is a musical score for the Tuba part of the piece 'Chuva de Prata'. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It consists of ten staves of music. The first staff begins with a measure rest for five measures, indicated by a '5' above the staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as crescendo and decrescendo hairpins. The score includes rehearsal marks at measures 10, 14, 19, 23, 27, 31, 36, and 40. At measure 36, there is a 'To Coda' instruction with a coda symbol. The piece concludes at measure 40 with a 'V.S.' (Volte a Página) instruction.

Musical notation for the bass line of "The Rose Tree" in G major, 3/4 time. The key signature has one sharp (F#). The melody consists of eighth and quarter notes with rests.

The musical notation for the bass line of 'The Rose Tree' is shown in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. A bracket above the first three notes indicates a triplet. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The piece ends with a double bar line and repeat dots. The second system consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. A bracket above the first three notes indicates a triplet. The melody continues with a quarter note G4, a quarter note F#4, and a quarter note E4. The piece ends with a double bar line and repeat dots. The bottom staff has a bass clef and a key signature of one sharp (F#). It begins with a bass clef and a key signature of one sharp (F#). The bass line starts on a whole note G3, followed by a half note F#3, and then a half note E3. The bass line continues with a quarter note D3, a quarter note C3, and a quarter note B2. The piece ends with a double bar line and repeat dots.

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of five measures. The first measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2. The second measure is a whole rest. The third measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2. The fourth measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2. The fifth measure contains a quarter note G2, an eighth note A2, a quarter note B2, and an eighth note A2.

[illegible]

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 16 measures. The notes are: G2 (quarter), A2 (quarter), G2 (quarter), F#2 (quarter), E2 (quarter), D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F#1 (quarter), E1 (quarter), D1 (quarter), C1 (quarter), B0 (quarter), and A0 (quarter). The melody is a simple, descending scale.

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Piano

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Chords: G, Gm⁶, F[♯]m⁷, Bm, B[♭]

Measures 1-5 of the piano arrangement. The key signature is two sharps (F# and C#) and the time signature is 4/4. Measure 1 has a G chord. Measure 2 has a Gm⁶ chord. Measure 3 has an F[♯]m⁷ chord. Measure 4 has a Bm chord. Measure 5 has a B[♭] chord. The bass line consists of quarter notes: G, F#, E, D, C#.

Chords: A, A⁷, D, A⁷, Asus⁴, A⁷, D, F[♯]m

Measures 6-10 of the piano arrangement. Measure 6 has an A chord. Measure 7 has an A⁷ chord. Measure 8 has a D chord. Measure 9 has an A⁷ chord, an Asus⁴ chord, and an A⁷ chord. Measure 10 has a D chord and an F[♯]m chord. The bass line consists of quarter notes: A, G, F#, E, D, C#.

Chords: Am, B⁷, Em, Em/D, B[♭], A⁷, D

Measures 11-15 of the piano arrangement. Measure 11 has an Am chord. Measure 12 has a B⁷ chord. Measure 13 has an Em chord. Measure 14 has an Em/D chord. Measure 15 has a B[♭] chord, an A⁷ chord, and a D chord. The bass line consists of quarter notes: A, G, F#, E, D, C#.

Chords: Asus⁴, A⁷, D, F[♯]m, Am, B⁷

Measures 16-20 of the piano arrangement. Measure 16 has an Asus⁴ chord, an A⁷ chord, and a D chord. Measure 17 has an F[♯]m chord. Measure 18 has an Am chord. Measure 19 has a B⁷ chord. Measure 20 has a B⁷ chord. The bass line consists of quarter notes: A, G, F#, E, D, C#.

Piano

21

Em Em/D B \flat A 7 D G/A A 7 D

26 A/C# Bm Bm/A G E7

31 A⁷ A⁷sus⁴ A^{#5} D A/C[#] Bm

31 A⁷ A⁷sus⁴ A^{#5} D A/C[#] Bm

36 Bm/A G Gm⁶ To Coda A⁷ B⁷/D

The musical score for 'To Coda' is written for piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The first measure (36) contains a Bm/A chord, followed by a G chord in the second measure, and a Gm⁶ chord in the third measure. The fourth measure is marked 'To Coda' and contains a Coda symbol. The fifth measure contains an A⁷ chord, and the sixth measure contains a B⁷/D chord. The score is written in a single system with a grand staff (treble and bass clefs).

41 E A⁷ A⁷ F[#]dim G⁷ Gm⁶

46 F#m F#m Fdim Em Em/D Bb A7 D A7

51 D F#m Am B7 Em

56 Bb A7 D G/A A7 Coda A7 D

61 F#m Am B7 Em Em/D Bb A7

66 D Asus4 A7 D F#m Am

Piano

71 B⁷ Em Em/D B^b A⁷ D Bm F[#]m⁷ Fdim

76 Em Em/D B^b A⁷ D Bm F[#]m⁷ Fdim Em Em/D

81 B^b A⁷ D Bm G G A⁷ D A⁷

86 D

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Baixo elétrico

G Gm F#m Bm Bb

6 A D A⁷ Asus⁴ A⁷ D F#m

11 Am B⁷ Em Em/D Bb A⁷ D

16 Asus⁴ A⁷ D F#m Am B⁷

21 Em Em/D Bb A⁷ D G/A A⁷ D

26 A/C# Bm Bm/A G E⁷

31 A⁷ A⁷sus⁴ A^{#5} D A/C# Bm

36 Bm/A G Gm⁶ **To Coda** Φ A⁷ B⁷/D

41 E A⁷ A⁷ F#dim G⁷ Gm⁶



The bass line notation is written on a single staff in 4/4 time, with a key signature of two sharps (F# and C#). The notes are as follows: Measure 1: G2 (half note). Measure 2: G2 (half note). Measure 3: F#2 (half note). Measure 4: B1 (half note). Measure 5: Bb1 (half note). Measure 6: A2 (half note). Measure 7: D2 (half note). Measure 8: A2 (quarter), A2 (quarter), A2 (quarter), A2 (quarter). Measure 9: D2 (quarter), D2 (quarter), D2 (quarter), D2 (quarter). Measure 10: F#2 (quarter), F#2 (quarter), F#2 (quarter), F#2 (quarter). Measure 11: Am (quarter), Am (quarter), Am (quarter), Am (quarter). Measure 12: B7 (quarter), B7 (quarter), B7 (quarter), B7 (quarter). Measure 13: Em (quarter), Em (quarter), Em (quarter), Em (quarter). Measure 14: Em/D (quarter), Em/D (quarter), Em/D (quarter), Em/D (quarter). Measure 15: Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter). Measure 16: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 17: D (quarter), D (quarter), D (quarter), D (quarter). Measure 18: Asus4 (quarter), Asus4 (quarter), Asus4 (quarter), Asus4 (quarter). Measure 19: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 20: D (quarter), D (quarter), D (quarter), D (quarter). Measure 21: Em (quarter), Em (quarter), Em (quarter), Em (quarter). Measure 22: Em/D (quarter), Em/D (quarter), Em/D (quarter), Em/D (quarter). Measure 23: Bb (quarter), Bb (quarter), Bb (quarter), Bb (quarter). Measure 24: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 25: D (quarter), D (quarter), D (quarter), D (quarter). Measure 26: G/A (quarter), G/A (quarter), G/A (quarter), G/A (quarter). Measure 27: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 28: D (quarter), D (quarter), D (quarter), D (quarter). Measure 29: A/C# (quarter), A/C# (quarter), A/C# (quarter), A/C# (quarter). Measure 30: Bm (quarter), Bm (quarter), Bm (quarter), Bm (quarter). Measure 31: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 32: A7sus4 (quarter), A7sus4 (quarter), A7sus4 (quarter), A7sus4 (quarter). Measure 33: A#5 (quarter), A#5 (quarter), A#5 (quarter), A#5 (quarter). Measure 34: D (quarter), D (quarter), D (quarter), D (quarter). Measure 35: A/C# (quarter), A/C# (quarter), A/C# (quarter), A/C# (quarter). Measure 36: Bm (quarter), Bm (quarter), Bm (quarter), Bm (quarter). Measure 37: Bm/A (quarter), Bm/A (quarter), Bm/A (quarter), Bm/A (quarter). Measure 38: G (quarter), G (quarter), G (quarter), G (quarter). Measure 39: Gm6 (quarter), Gm6 (quarter), Gm6 (quarter), Gm6 (quarter). Measure 40: To Coda (quarter), To Coda (quarter), To Coda (quarter), To Coda (quarter). Measure 41: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 42: B7/D (quarter), B7/D (quarter), B7/D (quarter), B7/D (quarter). Measure 43: E (quarter), E (quarter), E (quarter), E (quarter). Measure 44: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 45: A7 (quarter), A7 (quarter), A7 (quarter), A7 (quarter). Measure 46: F#dim (quarter), F#dim (quarter), F#dim (quarter), F#dim (quarter). Measure 47: G7 (quarter), G7 (quarter), G7 (quarter), G7 (quarter). Measure 48: Gm6 (quarter), Gm6 (quarter), Gm6 (quarter), Gm6 (quarter).

46 F#m F#mFdim Em Bb A7 D A7

51 D F#m Am B7 Em

56 Bb A7 D G/A A7 Φ Coda A7 D

61 F#m Am B7 Em Em/D Bb A7

66 D Asus4 A7 D F#m Am

71 B7 Em Em/D Bb A7 D Bm F#mFdim

76 Em Em/D Bb A7 D Bm F#mFdim Em Em/D

81 Bb A7 D Bm G G A7 D A7

86 D

Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Bateria

The musical score for the Bateria (Drums) part is written on a single staff with a 4/4 time signature. The score consists of 42 measures, divided into systems of five measures each. The notation includes various drum symbols: 'x' for cymbals, 'o' for snare, and 'b' for bass drum. The score begins with a 7-measure rest, followed by a series of rhythmic patterns. A double bar line with repeat dots appears after measure 22. The score concludes with a 'To Coda' symbol (a circle with a cross) above measure 37, followed by a final system of five measures. The score is written in a style that is easy to read and play, with clear notation for each drum part.

7

12

17

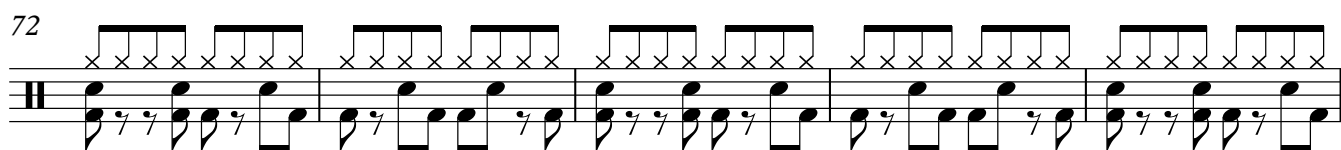
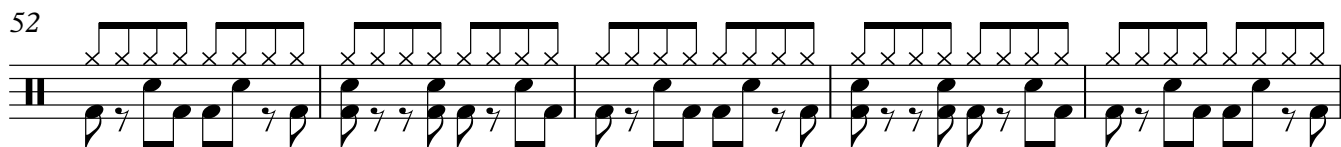
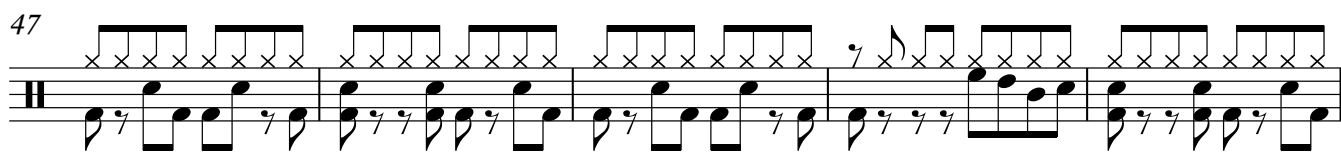
22

27

32

37 To Coda \oplus

42



Chuva de Prata

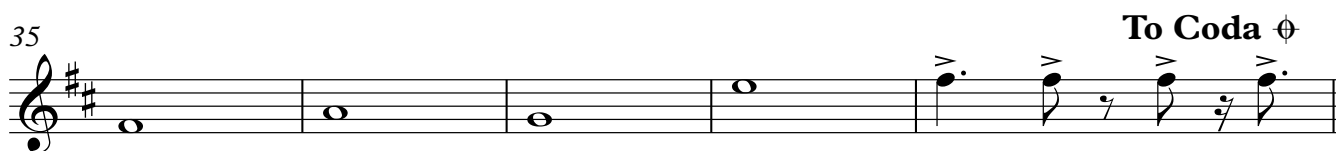
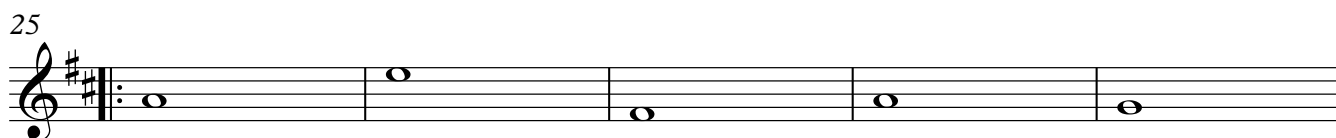
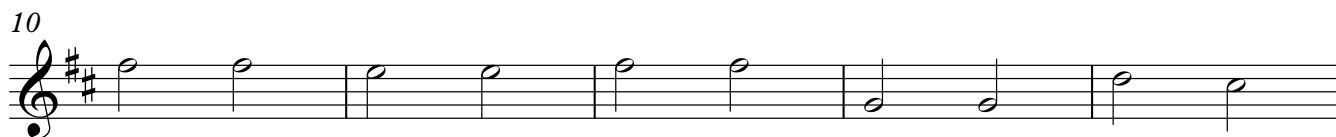
Coral e Orquestra do IFPA - *Campus* Paragominas

Violino I

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



50



55



♢ Coda



60



65



70



75



80



85



Chuva de Prata

Coral e Orquestra do IFPA - *Campus* Paragominas

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva

Violino II

5

10

15

20

25

30

35

40

45

To Coda ϕ

The musical score is written for Violino II in 4/4 time, with a key signature of two sharps (F# and C#). The score consists of nine staves of music. The first staff begins with a measure rest marked with a '5' above it, followed by a half note G4, a quarter note A4, and a half note B4. The second staff contains six measures of music, including a half note G4, a quarter note A4, and a half note B4. The third staff contains six measures of music, including a half note G4, a quarter note A4, and a half note B4. The fourth staff contains six measures of music, including a half note G4, a quarter note A4, and a half note B4. The fifth staff contains five measures of music, including a half note G4, a quarter note A4, and a half note B4. The sixth staff contains five measures of music, including a half note G4, a quarter note A4, and a half note B4. The seventh staff contains five measures of music, including a half note G4, a quarter note A4, and a half note B4. The eighth staff contains five measures of music, including a half note G4, a quarter note A4, and a half note B4. The ninth staff contains five measures of music, including a half note G4, a quarter note A4, and a half note B4. The score concludes with a double bar line.

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains six measures of music. The notes are: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), and B4 (quarter). The final measure contains a whole note chord of D4 and F#4.

The first staff of music is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes: a half note F#4, a quarter note G#4, a half note A4, a quarter note B4, a half note C5, a quarter note D5, a half note E5, and a quarter note F#5.

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G4, a half note F#4, and a whole note E4.

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It contains a sequence of notes: a quarter note G4, an eighth note F#4, an eighth note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3.

Chuva de Prata

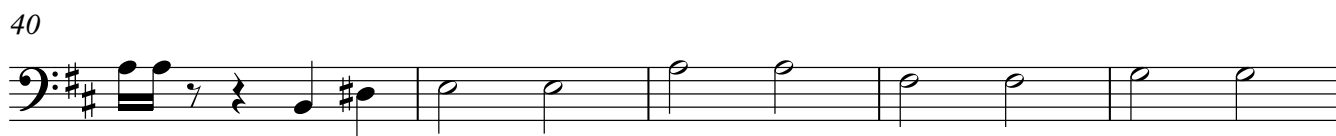
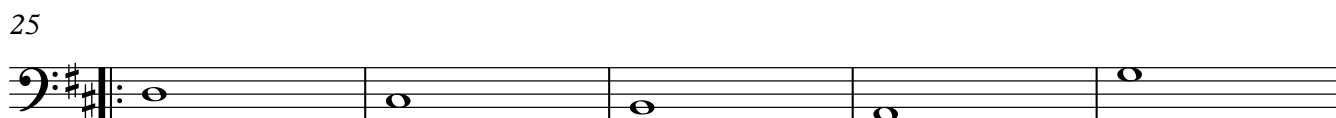
Coral e Orquestra do IFPA - *Campus* Paragominas

Violoncelo

Música de: Ed Wilson & Ronaldo Bastos

Arr: Hudson Trindade

Harmonização: Elias Saraiva



50



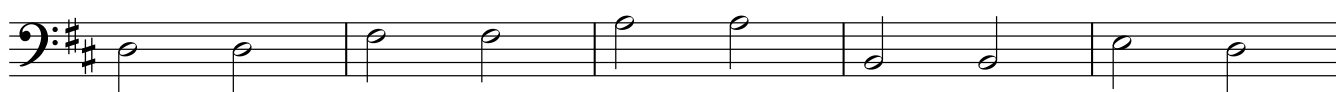
55



⌘ Coda



60



65



70



75



80



85

