

Carol Of The Bells  
Orquestra do IFPA - *Campus* Paragominas

Mykola Dmytrovych Leontovych  
Arranjo: Hudson Trindade  
Harmonização: Elias Saraiva

**Presto 168**

Flauta

Clarinete em Si $\flat$  I

Clarinete em Si $\flat$  II

Saxofone alto I

Saxofone alto II

Saxofone tenor I

Saxofone tenor II

Saxofone barítono

Trompete em Si $\flat$  I

Trompete em Si $\flat$  II

Trombone I

Trombone II

Tuba

Pratos

Caixa/tarola

Triângulo

Bumbo de banda marcial

Teclado

**Presto 168**

Violino I

Violino II

Viola

Violoncelo

8

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Am/G Am/F Am/F Am/F Am/F Am/E E<sup>5+</sup>

The musical score is written for a large ensemble. The instruments are arranged in a standard orchestral layout. The woodwinds (Flute, Clarinets, Saxophones) and strings (Violins, Viola, Cello) have melodic lines, while the brass (Trumpets, Trombones, Tuba) and percussion (Percussion, Cymbal/Tram, Triangle, Bass) provide harmonic support. The keyboard part is a simple accompaniment of chords. The score is in 4/4 time and features a variety of melodic and harmonic textures. The keyboard part shows a sequence of chords: Am/G, Am/F, Am/F, Am/F, Am/F, Am/E, and E<sup>5+</sup>.

## A

15

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

E E7 Am Am Am Am Am/G

## A

Vno. I

Vno. II

Vla.

Vc.

22

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Am/G Am/G Am/G Am/F Am/F Am/F Am/F

29

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Am/E

Am

E

E

E7

E7

Am

*mf*

*mp*

*mp*

B

36

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

*mp*

Am/G Am/F Am/E Am Am/G Am/F Am/E

43

Um pouco mais...

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Am C Dm Am E7 E7 E7

Tecl.

Vno. I

Vno. II

Vla.

Vc.

C

50

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

E<sup>7</sup> A A/G A/F A/E A

Vno. I

Vno. II

Vla.

Vc.



57

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Am A/G A/F E A

Vno. I

Vno. II

Vla.

Vc.

E

64

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

A/G A/F E A Am Dm E Am E Am

71

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

E E7 E7 E7 E E7 E7 E7 Am A/G A/F

Vno. I

Vno. II

Vla.

Vc.

78

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

E Am A/G A/F E Am

Vno. I

Vno. II

Vla.

Vc.

**G**

85

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

**G**

Vno. I

Vno. II

Vla.

Vc.

Am Am/G Am/F Am/E Am

92

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Am/G Am/F Am/E Am Am Dm Am

99

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

106

**I**

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

E7 A A/G A/F A/E A A/G

**I**

Vno. I

Vno. II

Vla.

Vc.



113

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

A/F A/E A A/G A/F A/E A

Vno. I

Vno. II

Vla.

Vc.

*mp*

J

120

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

A/G A/F A/E Am

Vno. I

Vno. II

Vla.

Vc.

K

K

K

127

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Detailed description: This page of a musical score covers measures 127 through 132. The instrumentation includes woodwinds (Flute, Clarinets I & II, Saxophones Alto I & II, Tenor I & II, Baritone), brass (Trumpets I & II, Trombones I & II, Tuba), percussion (Percussion, Cymbal/Triangle, Triangle, Bass Drum), keyboard (Celeste), and strings (Violins I & II, Viola, Violoncello). The key signature has two sharps (F# and C#), and the time signature is 4/4. Measures 127-130 feature a melodic line in the woodwinds, primarily the Flute and Clarinet I, with sustained harmonic support from the strings and other woodwinds. In measure 131, the percussion section enters with a rhythmic pattern, and the Celeste plays a sustained chord. The score concludes in measure 132 with a final sustained chord across the woodwinds and strings.

134

Fl.

Cl. I

Cl. II

Sax. al. I

Sax. al. II

Sax. ten. I

Sax. ten. II

Sax. bar.

Tpte. I

Tpte. II

Trne. I

Trne. II

Tba.

Pr.

Cx./tr.

Tri.

B.

Tecl.

Vno. I

Vno. II

Vla.

Vc.

Am G Gb7(5b) E7sus E7 Am G Am

# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

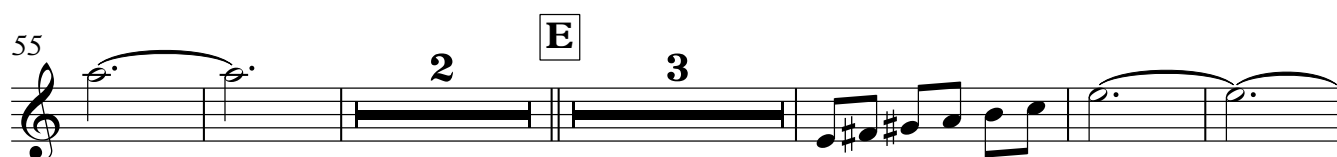
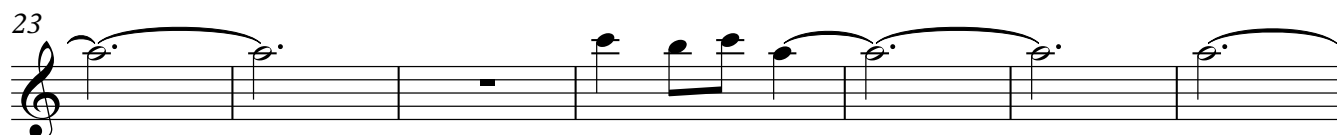
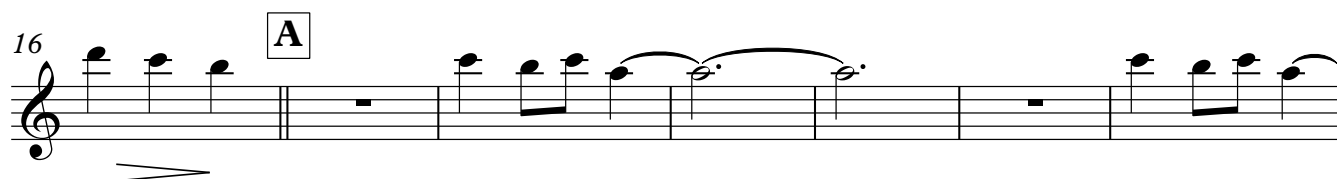
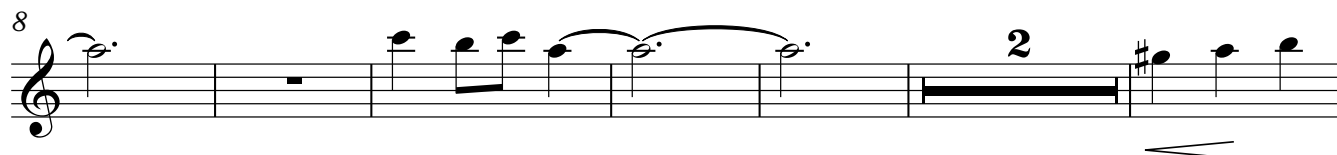
Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

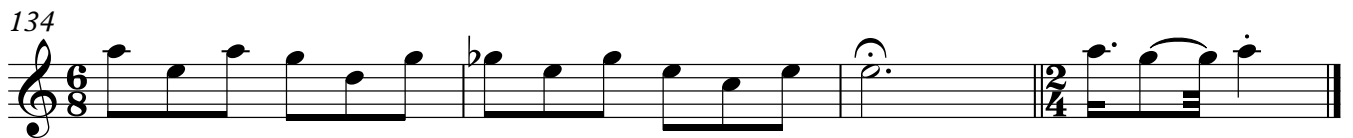
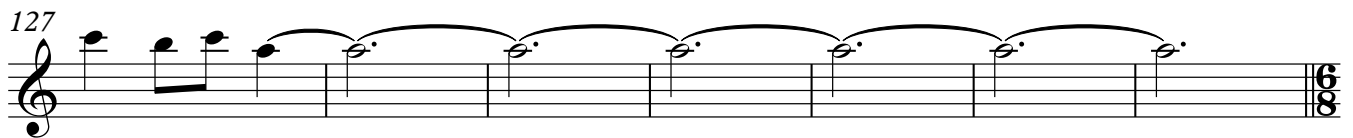
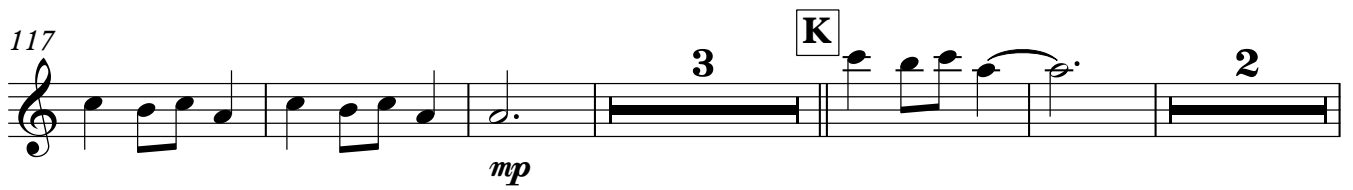
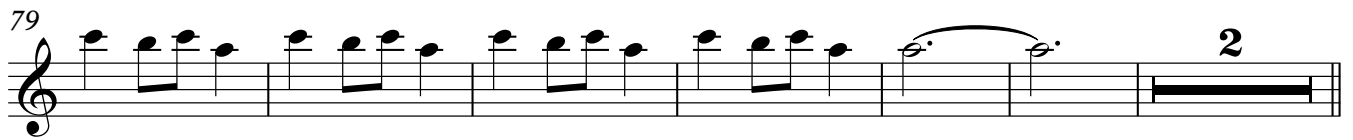
Flauta

**Presto 168**



# Flauta

2



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

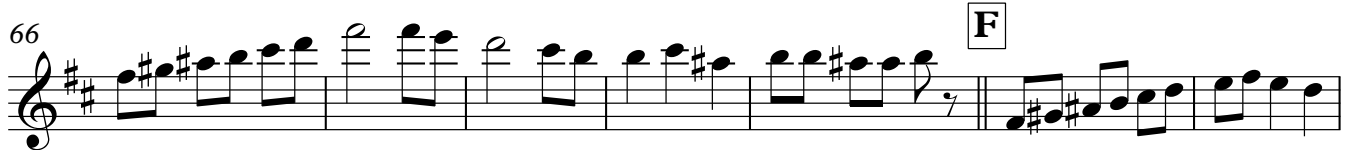
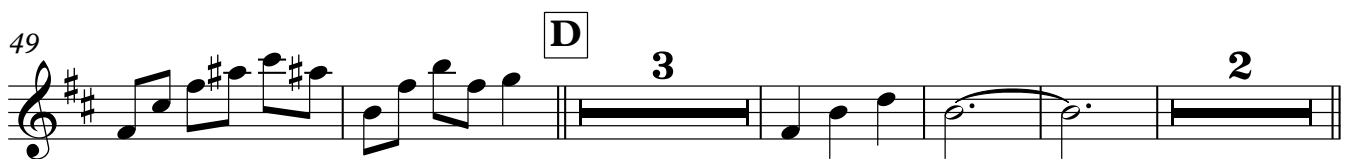
Clarinete em Sib I

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**



# Clarinete em Sib I

2

76



83



91



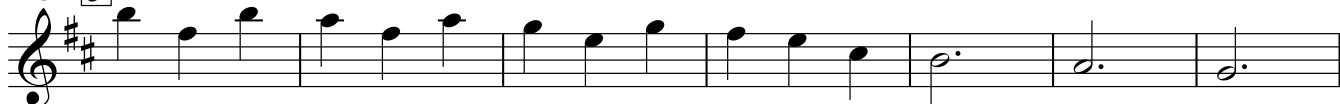
98



108



115



122



129



136





# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

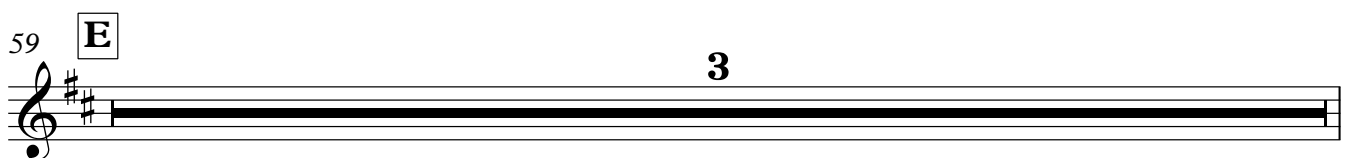
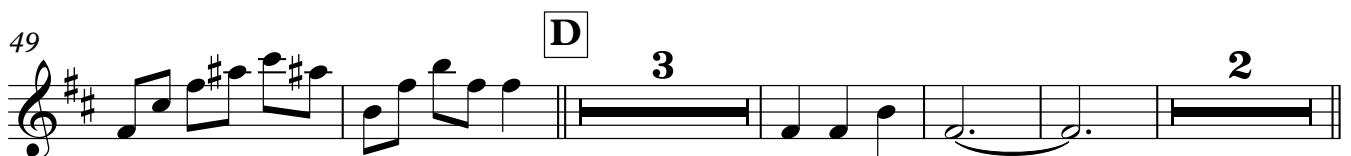
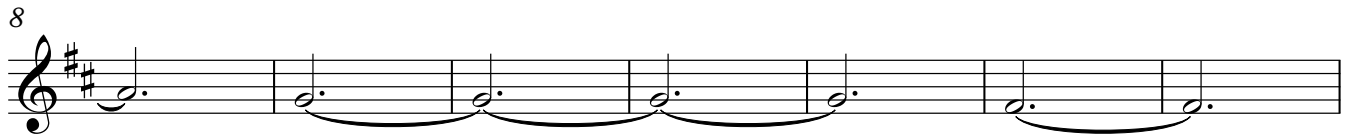
Clarinete em Sib II

Mykola Dmytrovych Leontovych

**Presto 168**

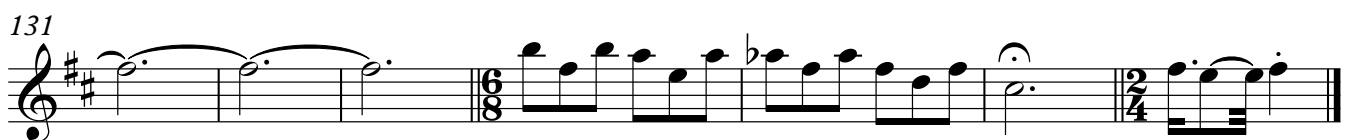
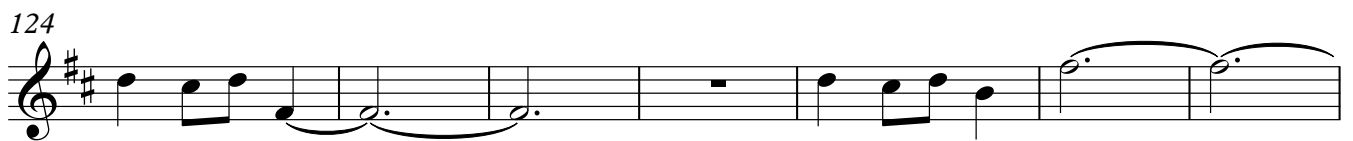
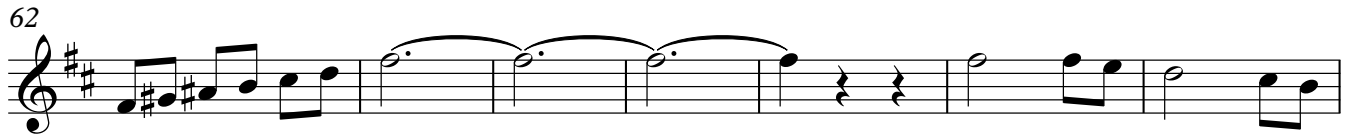
Arranjo: Hudson Trindade

Harmonização: Elias Saraiva



# Clarinete em Sib II

2



# Carol Of The Bells

## Orquestra do IFPA - *Campus Paragominas*

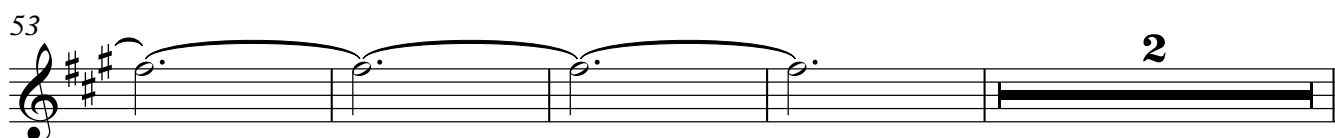
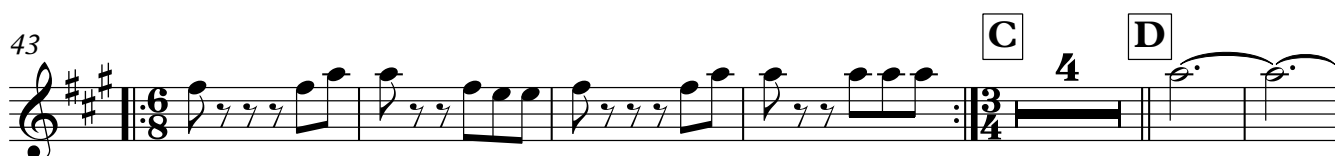
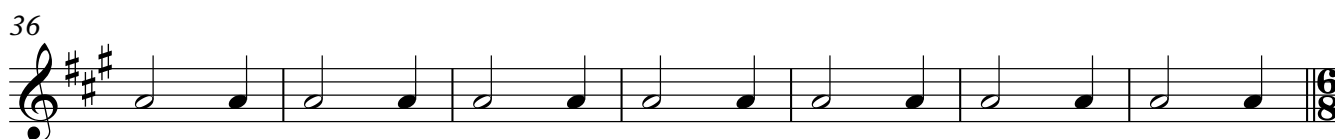
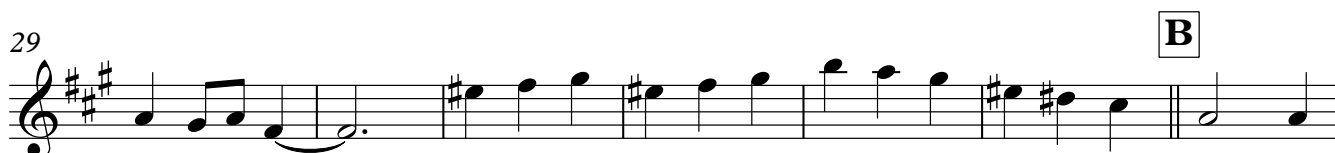
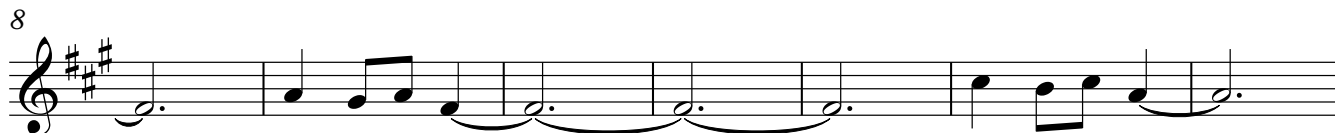
Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Saxofone alto I

**Presto 168**



## Saxofone alto I

2

59 **E**

66 **F**

73

80 **G**

88 **H**

101 **I**

108

115 **J** **K**

125

133

# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

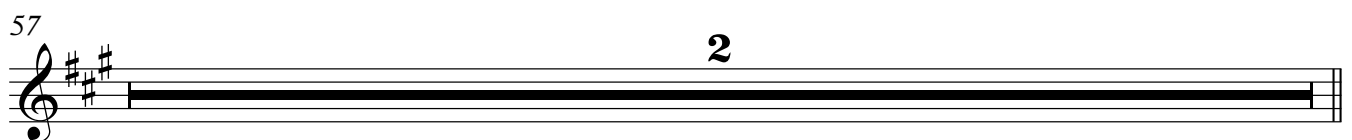
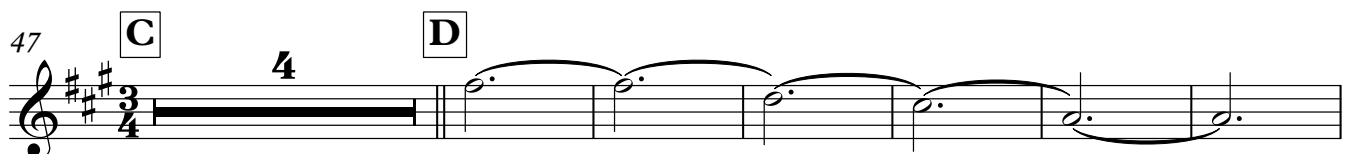
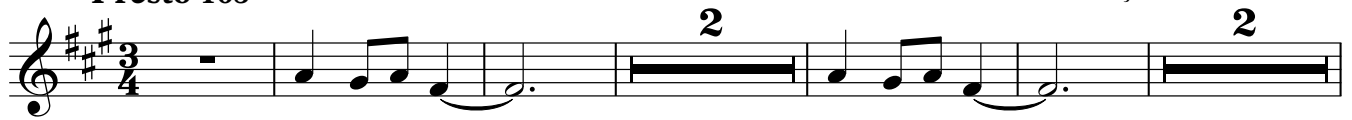
Mykola Dmytrovych Leontovych

Saxofone alto II

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**



## Saxofone alto II

2



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Saxofone tenor I

**Presto 168**

2

9

16 **A**

23

30 **B**

37

44 **C**

51 **D**

59 **E**

66 **F**

2

2

Detailed description: This is a musical score for Saxophone Tenor I, titled 'Carol Of The Bells' by Mykola Dmytrovych Leontovych, arranged by Hudson Trindade and harmonized by Elias Saraiva. The tempo is marked 'Presto 168'. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of nine staves of music. The first staff begins with a '2' above the staff, indicating a second ending. The score includes several section markers labeled A, B, C, D, E, and F, each enclosed in a box. The key signature changes to one sharp (F#) at measure 37. The score ends with two final staves, each containing a '2' above the staff, indicating a second ending. The music features a mix of eighth, quarter, and half notes, with some measures containing rests.

Saxofone tenor I

2

73 **G**  
12

91 **H**  
7

104 **I**

111 **J**  
4

121 **K**  
3

130

137



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

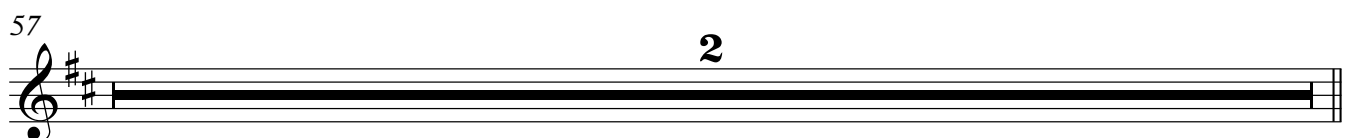
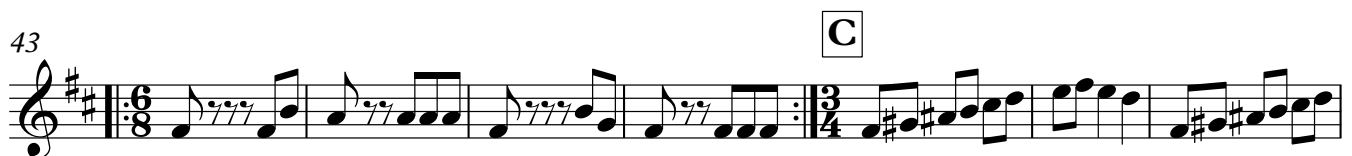
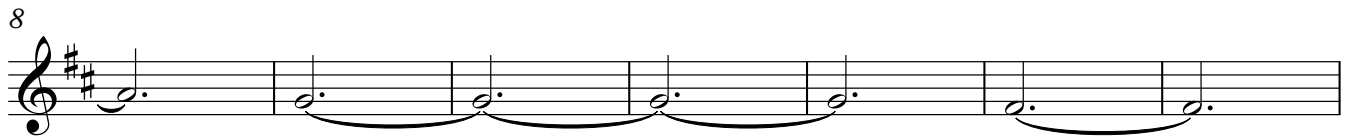
Saxofone tenor II

**Presto 168**

Mykola Dmytrovych Leontovych

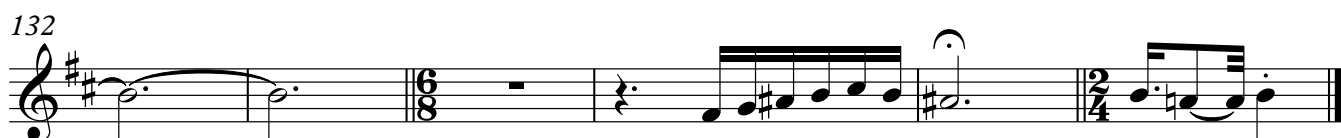
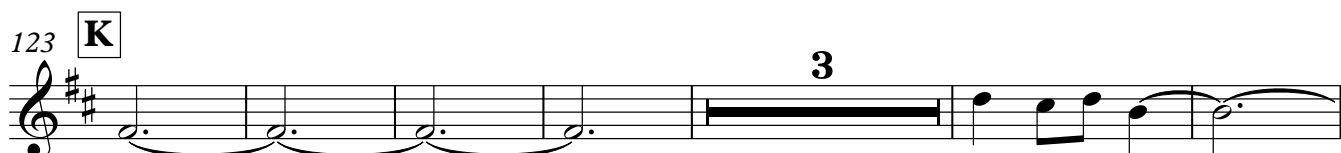
Arranjo: Hudson Trindade

Harmonização: Elias Saraiva



## Saxofone tenor II

2



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

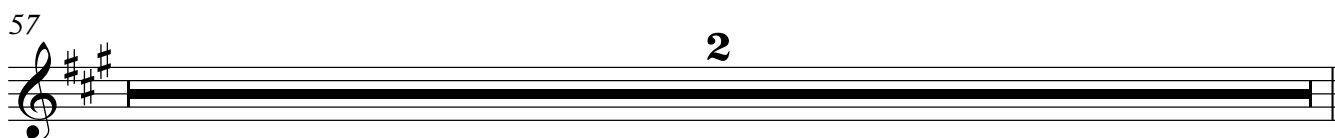
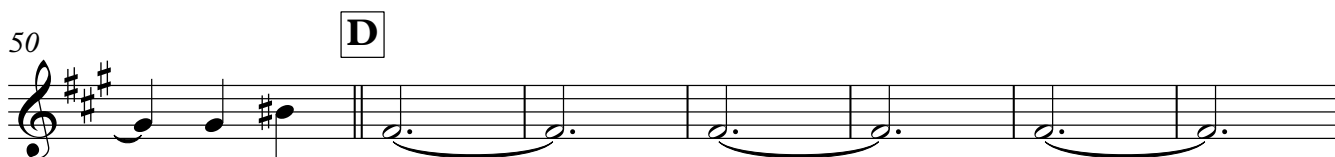
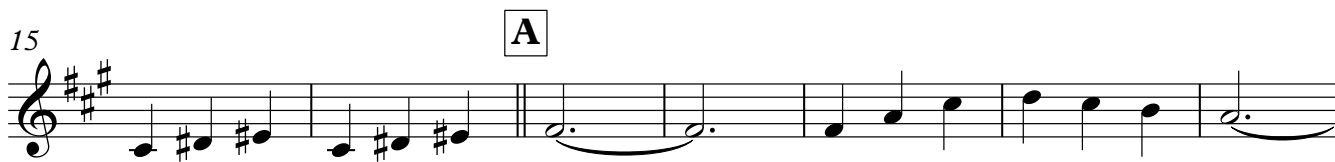
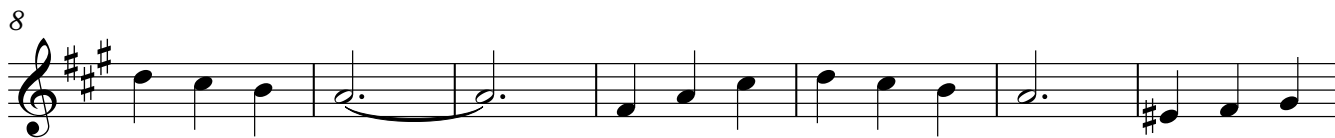
Saxofone barítono

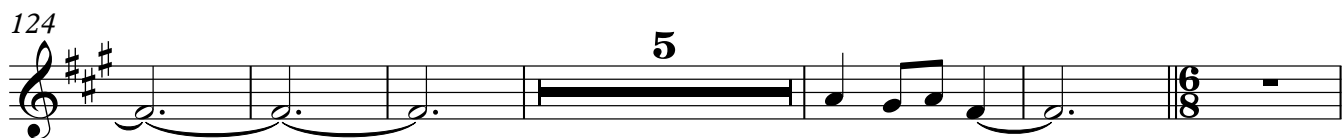
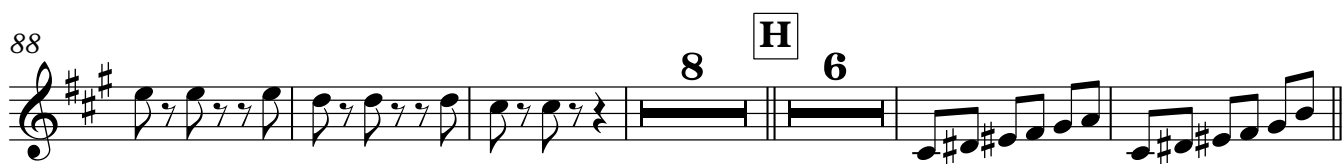
Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**





# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Trompete em Sib I

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168** **A** **B**

**16** **18**

*mf*

40

*mf*

47 **C** **D**

**4**

*mf*

57 **E** **F**

**2** **8**

*mf*

72 **G**

**13** **4**

*mf*

94 **H**

**4**

*mf*

Trompete em Sib I

2

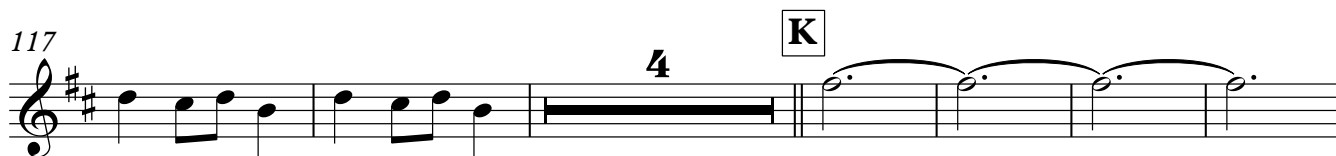
103



110



117



127



# Carol Of The Bells

## Orquestra do IFPA - *Campus Paragominas*

Trompete em Sib II

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**

**A** 16 **B** 18 2

*mp*

41 **C** 4

51 **D** 3 **E** 2 8

68 **F** 2 12

87 **G** 4

97 **H** 6 **I**

109 **J**

116 **K** 4

126 4

136

# Carol Of The Bells

## Orquestra do IFPA - *Campus Paragominas*

Mykola Dmytrovych Leontovych

Trombone I

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**

16 **A** 17 **B**

*mp*

39

46 **C** **D** 3

55 **E** 2

63

70 **F** 2 **G** 12 4

92

99 **H**

106 **I**

113 **J** 4

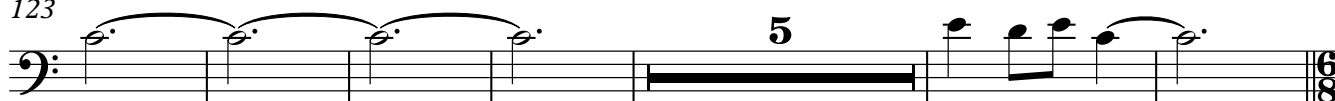


2

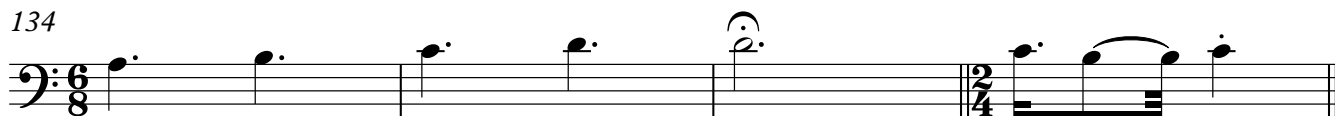
**K**

## Trombone I

123



134



# Carol Of The Bells

Orquestra do IFPA - *Campus* Paragominas

## Trombone II

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

## Presto 168

16

**A**

17

**B**

 $m\mathfrak{p}$ 

39

46

**C**

**D**

53

**E**

2

61

68

F

16

**G**

4

93

H

2

# Trombone II

2

101



108



115 **J**



125



136



Carol Of The Bells  
Orquestra do IFPA - *Campus* Paragominas

Tuba

Presto 168

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

8

[illegible]

15

15

A

18

B

8

The image shows a musical score for the bass line of 'The Entertainer'. It begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a whole note G2, followed by a whole rest. The second measure is a repeat sign. The third measure is a repeat sign. The fourth measure is a repeat sign. The fifth measure is a repeat sign. The sixth measure is a repeat sign. The seventh measure is a repeat sign. The eighth measure is a repeat sign. The ninth measure is a repeat sign. The tenth measure is a repeat sign. The eleventh measure is a repeat sign. The twelfth measure is a repeat sign. The thirteenth measure is a repeat sign. The fourteenth measure is a repeat sign. The fifteenth measure is a repeat sign. The sixteenth measure is a repeat sign. The seventeenth measure is a repeat sign. The eighteenth measure is a repeat sign. The nineteenth measure is a repeat sign. The twentieth measure is a repeat sign. The twenty-first measure is a repeat sign. The twenty-second measure is a repeat sign. The twenty-third measure is a repeat sign. The twenty-fourth measure is a repeat sign. The twenty-fifth measure is a repeat sign. The twenty-sixth measure is a repeat sign. The twenty-seventh measure is a repeat sign. The twenty-eighth measure is a repeat sign. The twenty-ninth measure is a repeat sign. The thirtieth measure is a repeat sign. The thirty-first measure is a repeat sign. The thirty-second measure is a repeat sign. The thirty-third measure is a repeat sign. The thirty-fourth measure is a repeat sign. The thirty-fifth measure is a repeat sign. The thirty-sixth measure is a repeat sign. The thirty-seventh measure is a repeat sign. The thirty-eighth measure is a repeat sign. The thirty-ninth measure is a repeat sign. The fortieth measure is a repeat sign. The forty-first measure is a repeat sign. The forty-second measure is a repeat sign. The forty-third measure is a repeat sign. The forty-fourth measure is a repeat sign. The forty-fifth measure is a repeat sign. The forty-sixth measure is a repeat sign. The forty-seventh measure is a repeat sign. The forty-eighth measure is a repeat sign. The forty-ninth measure is a repeat sign. The fiftieth measure is a repeat sign. The fifty-first measure is a repeat sign. The fifty-second measure is a repeat sign. The fifty-third measure is a repeat sign. The fifty-fourth measure is a repeat sign. The fifty-fifth measure is a repeat sign. The fifty-sixth measure is a repeat sign. The fifty-seventh measure is a repeat sign. The fifty-eighth measure is a repeat sign. The fifty-ninth measure is a repeat sign. The sixtieth measure is a repeat sign. The sixty-first measure is a repeat sign. The sixty-second measure is a repeat sign. The sixty-third measure is a repeat sign. The sixty-fourth measure is a repeat sign. The sixty-fifth measure is a repeat sign. The sixty-sixth measure is a repeat sign. The sixty-seventh measure is a repeat sign. The sixty-eighth measure is a repeat sign. The sixty-ninth measure is a repeat sign. The seventieth measure is a repeat sign. The seventy-first measure is a repeat sign. The seventy-second measure is a repeat sign. The seventy-third measure is a repeat sign. The seventy-fourth measure is a repeat sign. The seventy-fifth measure is a repeat sign. The seventy-sixth measure is a repeat sign. The seventy-seventh measure is a repeat sign. The seventy-eighth measure is a repeat sign. The seventy-ninth measure is a repeat sign. The eightieth measure is a repeat sign. The eighty-first measure is a repeat sign. The eighty-second measure is a repeat sign. The eighty-third measure is a repeat sign. The eighty-fourth measure is a repeat sign. The eighty-fifth measure is a repeat sign. The eighty-sixth measure is a repeat sign. The eighty-seventh measure is a repeat sign. The eighty-eighth measure is a repeat sign. The eighty-ninth measure is a repeat sign. The ninetieth measure is a repeat sign. The ninety-first measure is a repeat sign. The ninety-second measure is a repeat sign. The ninety-third measure is a repeat sign. The ninety-fourth measure is a repeat sign. The ninety-fifth measure is a repeat sign. The ninety-sixth measure is a repeat sign. The ninety-seventh measure is a repeat sign. The ninety-eighth measure is a repeat sign. The ninety-ninth measure is a repeat sign. The hundredth measure is a repeat sign.

46

46

**C**

**D**

The musical notation for exercise 46, measures 46-48, is shown in bass clef. Measure 46 begins with a quarter rest, followed by an eighth rest, and then a quarter note G. Measure 47 contains a quarter note A, a quarter note B, and a quarter note C. Measure 48 contains a quarter note D, a quarter note E, and a quarter note F. The key signature has one sharp (F#). The time signature is 3/4. The exercise is divided into two sections, C and D, by a double bar line. Section C covers measures 46-47, and Section D covers measure 48.

53

[illegible]

61

61

61

68

[illegible]

75

75

75

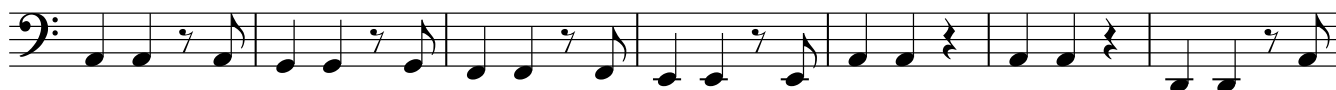
82

82

## Tuba

2

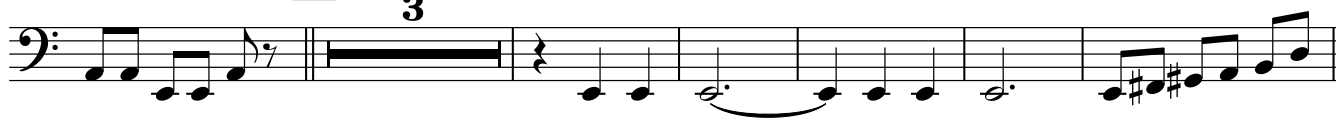
91



98

**H**

3

107 **I**

114

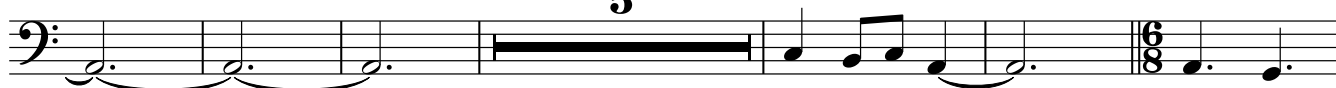
**J****K**

4

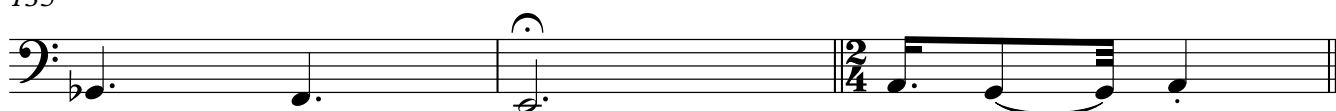


124

5



135



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Pratos

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**

**A** 16 **B** 18 4 6

43 **C** 6 3 4

50 **D** 6 **E** 11 **F**

72 9

87 **G** 11 **H**

104 **I**

111 **J** 8 **K** 9

133 6 2 2 4

# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Caixa/tarola

**Presto 168**

**16** **A** **14** **B**

36

43 **C**

50 **D** **3**

59 **E**

66 **F**

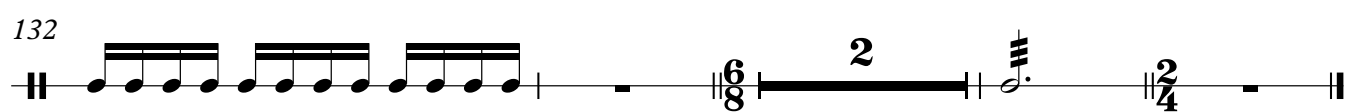
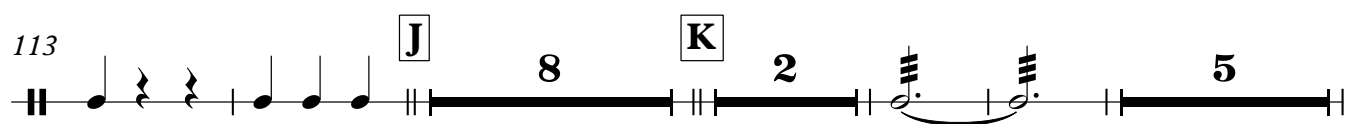
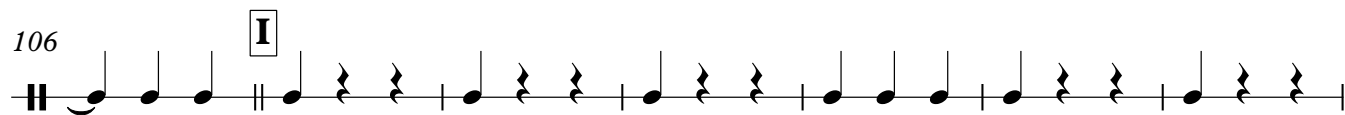
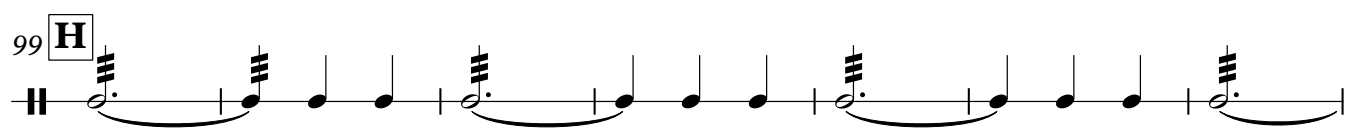
73

80 **3 3 3 3 3 3**

87 **G** **11**

The musical score is written for a single staff in 3/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 'Presto 168'. The score is divided into measures by vertical bar lines. Measures 1 through 16 are marked with a '16' above the staff. Measures 17 through 30 are marked with a '14' above the staff. Measures 31 through 42 are marked with a '36' above the staff. Measures 43 through 49 are marked with a '43' above the staff. Measures 50 through 58 are marked with a '50' above the staff. Measures 59 through 65 are marked with a '59' above the staff. Measures 66 through 72 are marked with a '66' above the staff. Measures 73 through 79 are marked with a '73' above the staff. Measures 80 through 86 are marked with a '80' above the staff. Measures 87 through 97 are marked with an '87' above the staff. The score includes various musical notations: eighth notes, quarter notes, half notes, and rests. There are also dynamic markings like 'f' (forte) and 'p' (piano). The score is divided into sections labeled A, B, C, D, E, F, and G. Section A is measures 1-16, B is 17-30, C is 31-42, D is 43-49, E is 50-58, F is 59-65, and G is 66-97. There are also measure numbers 16, 14, 36, 43, 50, 59, 66, 73, 80, and 87. The score ends with a double bar line.

## Caixa/tarola





# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

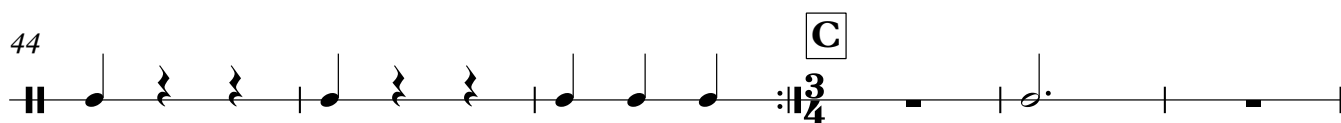
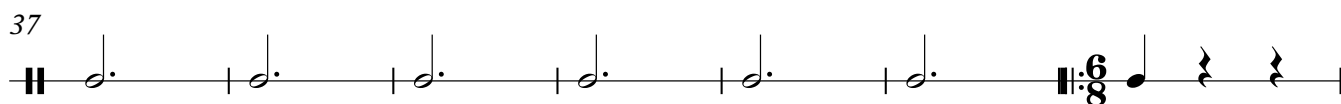
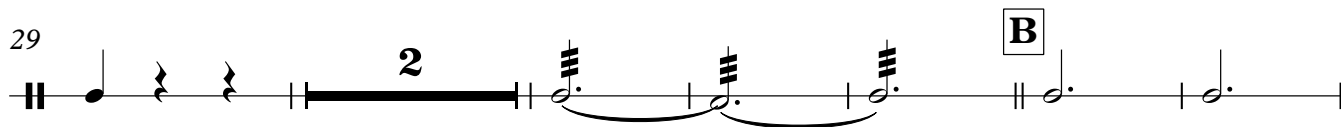
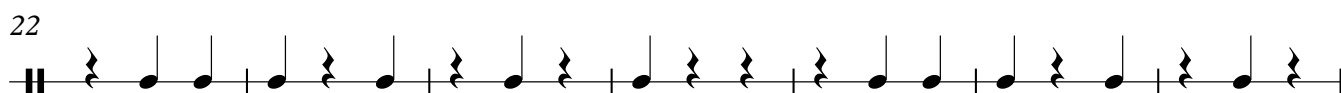
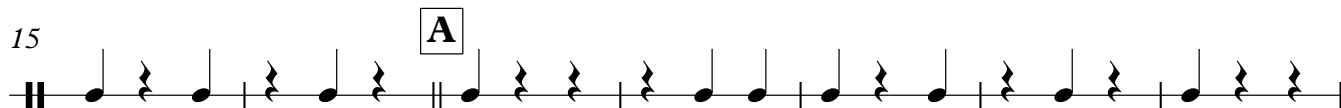
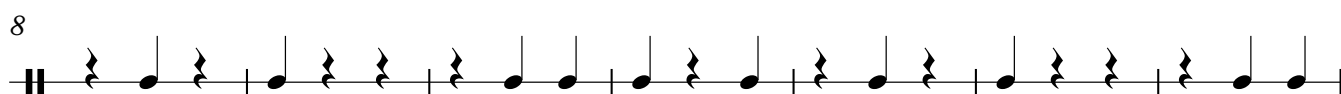
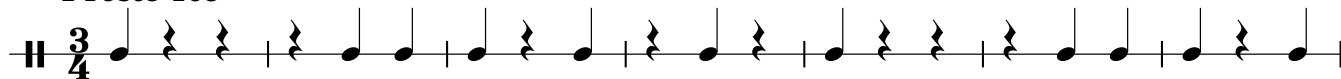
Triângulo

Mykola Dmytrovych Leontovych

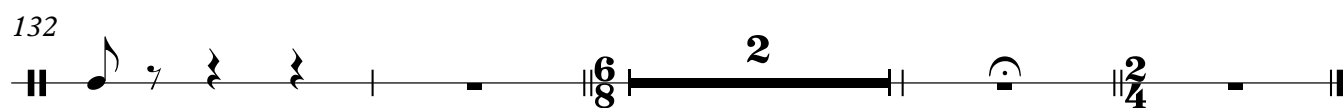
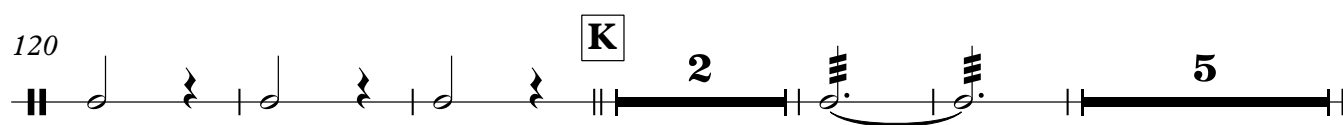
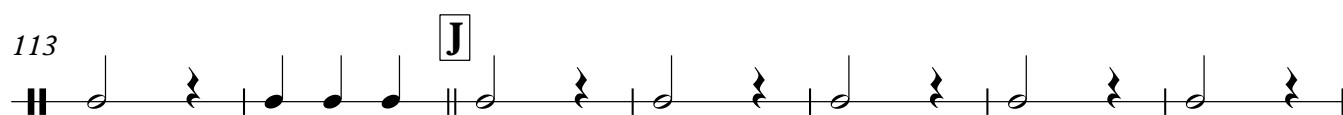
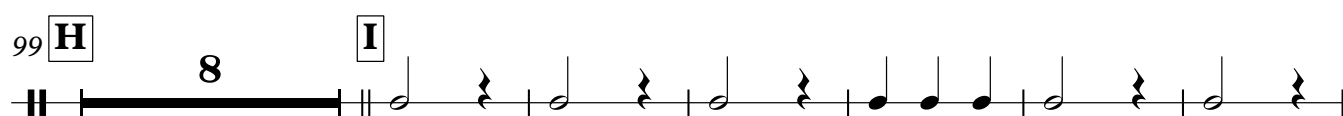
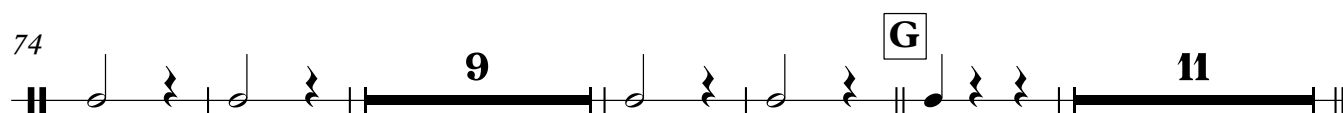
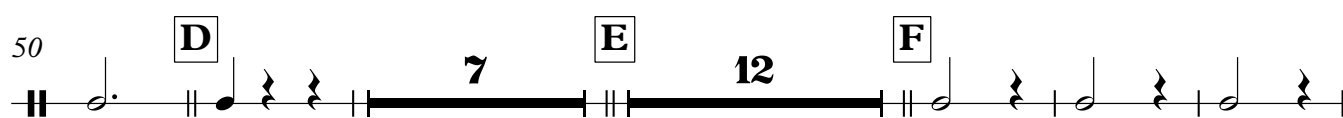
Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**



## Triângulo



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Bumbo de banda marcial

**Presto 168**



39



46



55



62



69



76



83



## Bumbo de banda marcial

99 **H**

106

**I**

113

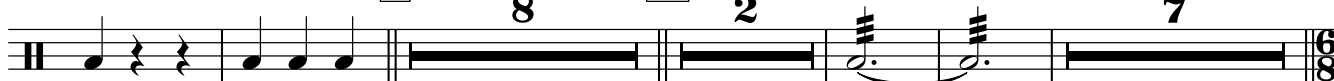
**J**

8

**K**

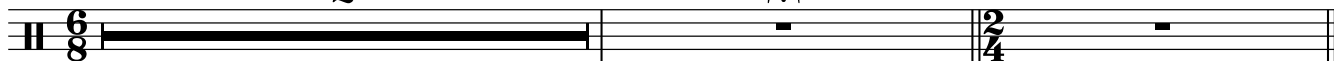
2

7



134

2



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Teclado

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**

Am Am Am Am Am/G Am/G Am/G

8 Am/G Am/F Am/F Am/F Am/F Am/E E<sup>5</sup>+

15 E E7 **A** Am Am Am Am Am/G

22 Am/G Am/G Am/G Am/F Am/F Am/F Am/F

29 Am/E Am E E E7 E7 **B** Am

36 Am/G Am/F Am/E Am Am/G Am/F Am/E

43 Am C Dm Am **C** E7 E7 E7

50 E7 **D** A A/G A/F A/E A

57 **E** Am A/G A/F E A A/G

65 A/F E A Am Dm E Am E Am **F** E

72 E7 E7 E7 E E7 E7 E7 Am A/G A/F E

79 Am A/G A/F E Am

2

## Teclado

87 **G** Am Am/G Am/F Am/E Am Am/G Am/F

94 Am/E Am Am Dm Am **H** E<sup>7</sup> E<sup>7</sup>

101 E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> E<sup>7</sup> **I** A

108 A/G A/F A/E A A/G A/F A/E

115 A A/G A/F A/E A A/G A/F

122 A/E **K** Am

129 Am G Gb7(5b) E<sup>7</sup>sus

136 E<sup>7</sup> Am G Am

# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

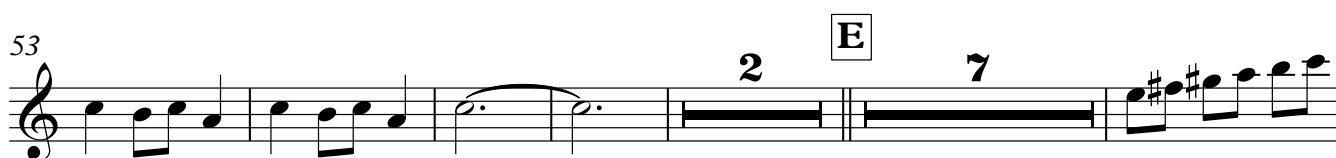
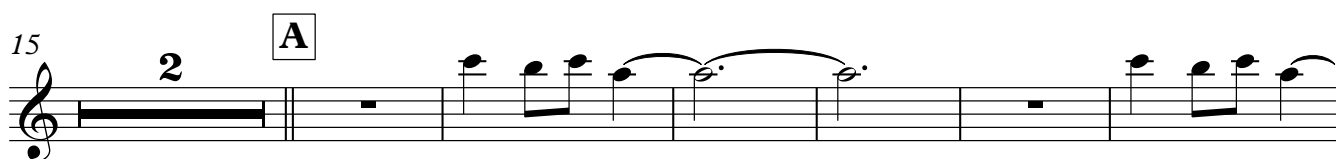
Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Violino I

**Presto 168**



## Violino I

2

87 **G**

94 **H** 6

106 **I**

113 **J**

120 **K**

127

134



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

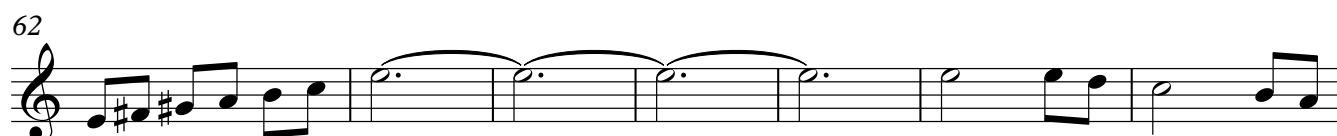
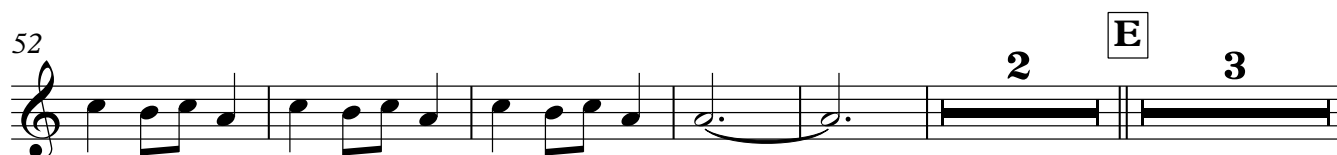
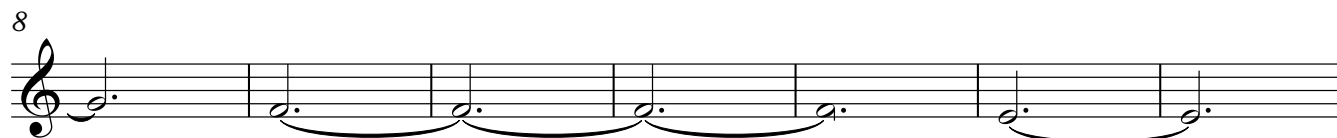
Violino II

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

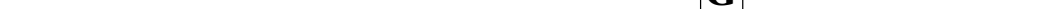
Harmonização: Elias Saraiva

**Presto 168**



## 2

2

82 

97 H **4**



Musical notation for measure 97. The measure begins with a treble clef, a dotted quarter note, and a half note. This is followed by a repeat sign and a thick black bar. After the bar, there are three eighth-note pairs: (F#4, G#4), (A4, B4), and (C5, B4). The measure ends with a double bar line.

[illegible]


121 K

The musical notation for Example 121, K, is written on a single staff with a treble clef. It begins with a quarter note G4, followed by a quarter note A4. A double bar line follows. The second measure contains a quarter rest, then an eighth note G4, an eighth note A4, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The final measure contains a quarter note G4, an eighth note A4, an eighth note B4, and a quarter note A4.

128

Musical notation for measure 128. The staff shows a treble clef and a key signature of one flat (B-flat). The measure contains six eighth notes, each beamed together with a dotted quarter note, creating a continuous eighth-note pattern. The notes are G4, A4, Bb4, C5, Bb4, and A4. The measure concludes with a double bar line and a repeat sign, followed by a 6/8 time signature change and two eighth notes: G4 and A4.

135



# Carol Of The Bells

## Orquestra do IFPA - *Campus* Paragominas

Viola

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

**Presto 168**



8



15

**A**



22



29

**B**



36

**C**

**D**



59

**E**



66

**F**

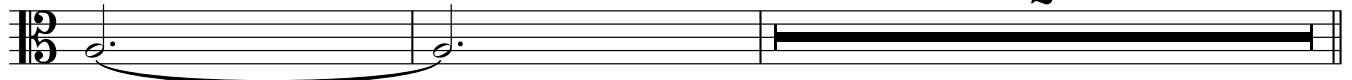


76



83

**2**



# Viola

2

87 **G**

94

**H**

4

104

**I**

[illegible]

111

J

118

K

5

129

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of five measures, each containing a half note with a slur above it. The notes are G4, A4, Bb4, A4, and G4. The system ends with a double bar line.

136

The first system of the musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure contains a half note G4. The second measure contains a half note A4. The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note B4. The sixth measure contains a half note A4. The seventh measure contains a half note G4. The eighth measure contains a half note F#4. The system ends with a double bar line.

Orquestra do IFPA - *Campus* Paragominas

# Violoncello

Mykola Dmytrovych Leontovych

Arranjo: Hudson Trindade

Harmonização: Elias Saraiva

Presto 168  
2

9

16

**A**

23

A musical staff in bass clef showing the bass line of 'The Rose Tree'. The melody consists of eighth and quarter notes, with a half note at the end of the first measure.

30

**B**

7

Musical notation for the bass line of 'The Rose Tree'. The key signature has one sharp (F#). The melody consists of eighth and quarter notes, ending with a double bar line and repeat dots.

43

**C**

The bass line of 'The Rose Tree' is written in bass clef. It begins with a repeat sign and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with some rests. It ends with a repeat sign and a 3/4 time signature, followed by a final cadence with a whole note and a half note.

50

**D**

[illegible]

57

**E**

2

The bass line of 'The Rose Tree' is written on a single staff. It begins with a double bar line and a repeat sign. The first measure is a whole rest. The second measure is a half note G. The third measure is a half note A. The fourth measure is a half note B. The fifth measure is a half note C. The sixth measure is a half note D. The seventh measure is a half note E. The eighth measure is a half note F. The ninth measure is a half note G. The tenth measure is a half note A. The eleventh measure is a half note B. The twelfth measure is a half note C. The thirteenth measure is a half note D. The fourteenth measure is a half note E. The fifteenth measure is a half note F. The sixteenth measure is a half note G. The seventeenth measure is a half note A. The eighteenth measure is a half note B. The nineteenth measure is a half note C. The twentieth measure is a half note D. The twenty-first measure is a half note E. The twenty-second measure is a half note F. The twenty-third measure is a half note G. The twenty-fourth measure is a half note A. The twenty-fifth measure is a half note B. The twenty-sixth measure is a half note C. The twenty-seventh measure is a half note D. The twenty-eighth measure is a half note E. The twenty-ninth measure is a half note F. The thirtieth measure is a half note G. The thirty-first measure is a half note A. The thirty-second measure is a half note B. The thirty-third measure is a half note C. The thirty-fourth measure is a half note D. The thirty-fifth measure is a half note E. The thirty-sixth measure is a half note F. The thirty-seventh measure is a half note G. The thirty-eighth measure is a half note A. The thirty-ninth measure is a half note B. The fortieth measure is a half note C. The forty-first measure is a half note D. The forty-second measure is a half note E. The forty-third measure is a half note F. The forty-fourth measure is a half note G. The forty-fifth measure is a half note A. The forty-sixth measure is a half note B. The forty-seventh measure is a half note C. The forty-eighth measure is a half note D. The forty-ninth measure is a half note E. The fiftieth measure is a half note F. The fifty-first measure is a half note G. The fifty-second measure is a half note A. The fifty-third measure is a half note B. The fifty-fourth measure is a half note C. The fifty-fifth measure is a half note D. The fifty-sixth measure is a half note E. The fifty-seventh measure is a half note F. The fifty-eighth measure is a half note G. The fifty-ninth measure is a half note A. The sixtieth measure is a half note B. The sixty-first measure is a half note C. The sixty-second measure is a half note D. The sixty-third measure is a half note E. The sixty-fourth measure is a half note F. The sixty-fifth measure is a half note G. The sixty-sixth measure is a half note A. The sixty-seventh measure is a half note B. The sixty-eighth measure is a half note C. The sixty-ninth measure is a half note D. The seventieth measure is a half note E. The seventy-first measure is a half note F. The seventy-second measure is a half note G. The seventy-third measure is a half note A. The seventy-fourth measure is a half note B. The seventy-fifth measure is a half note C. The seventy-sixth measure is a half note D. The seventy-seventh measure is a half note E. The seventy-eighth measure is a half note F. The seventy-ninth measure is a half note G. The eightieth measure is a half note A. The eighty-first measure is a half note B. The eighty-second measure is a half note C. The eighty-third measure is a half note D. The eighty-fourth measure is a half note E. The eighty-fifth measure is a half note F. The eighty-sixth measure is a half note G. The eighty-seventh measure is a half note A. The eighty-eighth measure is a half note B. The eighty-ninth measure is a half note C. The ninetieth measure is a half note D. The ninety-first measure is a half note E. The ninety-second measure is a half note F. The ninety-third measure is a half note G. The ninety-fourth measure is a half note A. The ninety-fifth measure is a half note B. The ninety-sixth measure is a half note C. The ninety-seventh measure is a half note D. The ninety-eighth measure is a half note E. The ninety-ninth measure is a half note F. The hundredth measure is a half note G.

65

**F**

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of six measures. The first measure has a whole rest. The second measure has a quarter note G2, a quarter note A2, and a quarter note B2. The third measure has a quarter note C3, a quarter note D3, and a quarter note E3. The fourth measure has a quarter note F3, a quarter note G3, and a quarter note A3. The fifth measure has a quarter note B3, a quarter note C4, and a quarter note D4. The sixth measure has a quarter note E4, a quarter note F4, and a quarter note G4. The piece ends with a double bar line and a repeat sign.

72

[illegible]

79

2

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of six measures: four eighth notes (B-flat, D, E, F) followed by a dotted half note (G), and a final measure with a whole rest. A '2' is written above the final measure, indicating a second ending.

## Violoncello

2

87 **G**

94

**H**

101

**I**

108

115 **J**

122

**K**

6



134

