

# *Tardes Lajenses*

*Composição: José Evaristo Gomes Lopes e  
José Gomes Brandão*

*Arranjo: José Gomes Brandão*

## **Ficha Técnica**

### ***Hill Musical Group***

*Oboé*

*Corne Inglês*

*Acordeom*

*Trompete*

*Violino: 3*

*Viola: 2*

*Cello*



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# Tardes Lajenses

Canção

Regência

Composição:  
Evaristo Lopes e JG BRandão  
Arranjo: JG BRandão

The musical score is for the piece "Tardes Lajenses" in 2/4 time. It features the following instruments and parts:

- Oboé:** Starts with a melody at *mp*, reaches *ff* in the second measure, and ends at *pp*.
- Corne Inglêss:** Remains silent until the second measure, then plays a melody at *ff*, ending at *pp*.
- Acordeom:** Silent throughout the piece.
- Trompete:** Silent throughout the piece.
- Violino I, II, III:** Play a melody starting at *p*, reaching *f* in the second measure, and ending at *pp*.
- Viola I, II:** Silent throughout the piece.
- Cello:** Remains silent until the second measure, then plays a melody at *ff*, ending at *pp*.
- M&H:** Plays a melody that follows the dynamics of the other instruments, starting at *mp*, reaching *ff*, and ending at *pp*.

Chord progression for M&H:

F G7 C Am B7 Em Am> E7>Am E7 Am E7 Am Am G

8

Ob

*f* *pp*

Clng

*f* *pp*

Acrd

8

Tpt

*mf* *f* *ppmf*

VlnI

*p*

VlnII

*p*

VlnIII

*p*

VlaI

*mp*

VlaII

*mp*

Vc

*f* *pp*

8

M&H

G7 C C C E7 Am D7 G G E7

*rit.*

The musical score is arranged in a standard orchestral format. At the top, the woodwinds (Ob and Clng) and strings (Acrd) are mostly silent, indicated by rests. The trumpet (Tpt) part features a melodic line starting at measure 15, marked with a *rit.* (ritardando) and dynamic markings of *f* and *pp*. The string section (VlnI, VlnII, VlnIII, VlaI, VlaII, Vc) provides harmonic support with sustained notes and dynamic markings of *f* and *pp*. The M&H (Mellophone and Horn) part at the bottom has a rhythmic accompaniment with dynamic markings of *f* and *pp*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

*a tempo*

Ob

Clng

Acrd

Tpt

VlnI

VlnII

VlnIII

VlaI

VlaII

Vc

M&H

*p*

*p*

*p*

*mp*

*mp*

*f*

*G* *G* *E7* *Am* *F* *Bm7(b5)* *E7* *Am* *F* *Bm7(b5)* *E7*

29

Ob *f*

Clng *f* *mf*

Acrd

Tpt

VlnI *p* *cresc.*

VlnII *p* *cresc.*

VlnIII *p* *cresc.*

VlaI *p* *cresc.*

VlaII *p* *cresc.*

Vc *f* *mf* *cresc.*

M&H *f* *mf* *cresc.*

Am n.c. E7 C F G7 C F C

35

Ob

Clng

Acrd

Tpt

VlnI

VlnII

VlnIII

VlaI

VlaII

Vc

M&H

*f*

*mp*

*f*

*F* *C°* *A°* *B7* *Em* *Gm* *C7*

40

Ob

Clng

Acrd

Tpt

VlnI

VlnII

VlnIII

VlaI

VlaII

Vc

M&H

40

*F* *Dm* *E7* *Am* *E7* *G7(#5)* *Cm*

*pp* *mp* *pp* *pp* *pp* *pp* *pp*



The image shows a musical score for a piece titled "Regência" by "Tardes Lajenses", page 9. The score is written for a large ensemble and includes parts for Oboe (Ob), Clarinet in G (Clng), Acordão (Acrd), Trumpet (Tpt), Violin I (VlnI), Violin II (VlnII), Violin III (VlnIII), Viola I (VlaI), Viola II (VlaII), Violoncello (Vc), and M&H. The music is in a key with two flats (B-flat major or D minor). The Acordão part is particularly detailed, showing a melodic line with dynamics like *mf* and *cresc.*, and a triplet at the end. The Violin parts have dynamics like *p* and *cresc.*. The M&H part includes a chord progression: *Dm7(b5)*, *G7*, *Cm*, *D*, *D7*, *Gm*, and *D7*. There are also performance markings such as accents (>) and breath marks (v) throughout the score.

À Coda  $\emptyset$

The musical score is arranged in a standard orchestral format. At the top, the woodwind section includes Oboe (Ob), Clarinet in G (Clng), and Trumpet (Tpt), all with rests. The strings section (VlnI, VlnII, VlnIII, VlaI, VlaII, Vc) and the Piano (M&H) are active. The piano part features a complex rhythmic pattern with accents and dynamic markings. The string parts are marked *mp* and feature sustained notes with red slurs. The piano part includes dynamic markings *ff*, *f*, and *dim.*, along with a sequence of chords: G, Cm, F<sup>o</sup>, D7, Bbm, C, and C7. The score is marked with a rehearsal sign '50' at the beginning of each system.

*D.S. al Coda*

*rit.*

55

Ob

Clng

Acord

Tpt

VlnI

VlnII

VlnIII

VlaI

VlaII

Vc

M&H

*dim.*

*p*

*mf*

*mp*

*f*

*cresc.*

*Fm*

*Ab*

*Bb*

*Eb*

*Bb*

*G7*

*Fm*

*rit.*

*a tempo* *rit.*

61

Ob

Clng

Acrd

Tpt

VlnI

VlnII

VlnIII

VlaI

VlaII

Vc

M&H

*f* *ppp* *f* *ppp* *f* *ppp* *f* *ppp*

61 *Ab* *Bb* *Eb* *Ab* *Bb* *Cm* *Cm*