

Dança das Heranças

Composição: Giso do Trombone

Arranjo: Giso do Trombone

Ficha Técnica

Grupo Musical Giso



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Dança das Heranças

Regência

Valsa

Composição e arranjo:
Giso do Trombone

Andto Sugerido ♩ = 100

The musical score is arranged for a band. It features two flutes (Flauta 1 and Flauta 2) with a melodic line in G major, 2/4 time. The tempo is marked 'Andto Sugerido' with a quarter note equal to 100 beats per minute. A red annotation 'Carregador Desconectando' is placed below the flute parts. The Trompete B \flat and Trombone parts are currently blank. The Violão, Baixo acústico, Pratos, Caixa, and Bumbo parts are also blank. The M&Harmonia part plays a bass line in G major, 2/4 time, with notes marked with flats (Ab) in the second and third measures. The score is divided into three measures, with a 3/4 time signature at the end of each measure.

Andto Sugerido ♩ = 180

The musical score is arranged for a full band. It features the following parts from top to bottom:

- Fl1**: Flute 1, mostly rests.
- Fl2**: Flute 2, melodic line with a red slur.
- TptB^b**: Trumpet in B-flat, melodic line with a red slur.
- Tbn**: Trombone, harmonic accompaniment.
- VI**: Violin, melodic line with a red slur.
- BxAc**: Bassoon, melodic line with a red slur.
- Prts**: Percussion, quarter notes.
- Cx**: Cymbals, quarter notes with accents.
- Bmb**: Bass Drum, quarter notes with chord symbols: *Ab*, *Ab*, *F#m*, *F*.
- M&H**: Mellophone and Horns, melodic line with a red slur.

Lamento Japonês

The musical score is arranged in a standard orchestral layout with ten staves. The instruments and their parts are as follows:

- Fl1** (Flute 1): Treble clef, key signature of one sharp (F#). The part begins with a fermata on a whole note, followed by a melodic line with slurs and accents.
- Fl2** (Flute 2): Treble clef, key signature of one sharp (F#). The part consists of whole rests.
- TptBb** (Trumpet B-flat): Treble clef, key signature of three sharps (F#, C#, G#). The part consists of whole rests.
- Tbn** (Trombone): Bass clef, key signature of one sharp (F#). The part features a rhythmic pattern of eighth notes with accents and slurs.
- Vl** (Violin): Treble clef, key signature of one sharp (F#). The part features a melodic line with slurs and accents.
- BxAc** (Violoncello/Acoustic Bass): Bass clef, key signature of one sharp (F#). The part features a rhythmic pattern of eighth notes with slurs and accents.
- Prts** (Percussion): Indicated by a double bar line and a vertical line, with whole rests.
- Cx** (Cymbals): Indicated by a double bar line and a vertical line, with whole rests.
- Bmb** (Bass Drum): Indicated by a double bar line and a vertical line. The part features a rhythmic pattern of eighth notes with slurs and accents.
- M&H** (Music and Lyrics): Treble clef, key signature of one sharp (F#). The part includes a fermata on a whole note and a melodic line with slurs and accents. Chord symbols *Em*, *F#m*, and *C* are written below the staff.

The musical score is arranged in a multi-staff format. The instruments and their parts are as follows:

- Fl1**: Flute 1, Treble clef, key signature of one sharp (F#). Measures 13-17 show a melodic line with a red accent on the first note of measure 13 and a slur over measures 13-15. Measure 16 has a slur over the first two notes.
- Fl2**: Flute 2, Treble clef, key signature of one sharp. Measures 13-17 show a rest.
- TptB^b**: Trombone (B-flat), Treble clef, key signature of three sharps (F#, C#, G#). Measures 13-17 show a rest.
- Tbn**: Trombone, Bass clef, key signature of one sharp. Measures 13-17 show a rhythmic pattern of eighth notes with accents (>) and slurs.
- Vl**: Violin, Treble clef, key signature of one sharp. Measures 13-17 show a rhythmic pattern of eighth notes with accents and slurs.
- BxAc**: Bassoon/Alto Saxophone, Bass clef, key signature of one sharp. Measures 13-17 show a rhythmic pattern of eighth notes with accents and slurs.
- Prts**: Percussion, Treble clef. Measures 13-17 show a rest.
- Cx**: Cymbals, Treble clef. Measures 13-17 show a rest.
- Bmb**: Bongos, Bass clef. Measures 13-17 show a rhythmic pattern of eighth notes with accents and slurs.
- M&H**: Maracas/Hand Drums, Treble clef, key signature of one sharp. Measures 13-17 show a melodic line with a red accent on the first note of measure 13 and a slur over measures 13-15. Measure 16 has a slur over the first two notes. Chords *C* and *Em* are indicated below the staff.

The musical score is arranged in a system of ten staves. The instruments and their parts are as follows:

- Fl1:** Flute 1, Treble clef, key signature of one sharp (F#). Starts at measure 18 with a half note F#4, followed by quarter notes G4, A4, B4, and a half note C5.
- Fl2:** Flute 2, Treble clef, key signature of one sharp. Rests throughout the measures.
- TptBb:** Trumpet Bb, Treble clef, key signature of three sharps (F#, C#, G#). Rests throughout the measures.
- Tbn:** Trombone, Bass clef, key signature of one sharp. Features a rhythmic pattern of eighth notes with accents, starting with F#2 and moving up to G2, A2, B2, and C3.
- Vl:** Violin, Treble clef, key signature of one sharp. Features a melodic line with eighth notes and slurs.
- BxAc:** Bassoon/Alto Saxophone, Bass clef, key signature of one sharp. Features a rhythmic line with eighth notes and slurs.
- Prts:** Percussion, Treble clef. Rests throughout the measures.
- Cx:** Cymbals, Treble clef. Rests throughout the measures.
- Bmb:** Bongos, Bass clef. Features a rhythmic line with eighth notes and slurs.
- M&H:** Maracas/Hand Drums, Treble clef, key signature of one sharp. Features a half-note bass line with chord markings: F#m, F#m, C, C, Em.

À Coda \emptyset

23

Fl1

Fl2

23

TptB \flat

Tbn

23

Vl

BxAc

23

Prts

23

Cx

Bmb

23

M&H

F#m *C* *C* *Em* *F#m*

1ª VEZ

28

Fl1

Fl2

28

TptB_b

Tbn

28

Vl

BxAc

28

Prts

28

Cx

Bmb

28

M&H

Ab

Ab

F#m

F

2ª VEZ

Passeio de gôndola

Fl1

Fl2

TptB

Tbn

Vl

BxAc

Prts

Cx

Bmb

M&H

mp

mp

D D7 G G D

37

Fl1

Fl2

37

TptB \flat

Tbn

37

Vl

BxAc

37

Prts

37

Cx

Bmb

37

M&H

D D7 D7 G G G

The musical score is arranged in a system of ten staves. From top to bottom, the staves are: Fl1 (Flute 1), Fl2 (Flute 2), TptB \flat (Trumpet B-flat), Tbn (Trombone), Vl (Violin), BxAc (Bassoon/Alto Saxophone), Prts (Percussion), Cx (Cymbal), Bmb (Bass Drum), and M&H (Music and Harmony). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 43. The TptB \flat and M&H staves feature melodic lines with red accents. The Vl staff has a rhythmic pattern with chords. The BxAc staff has a simple bass line. The Prts, Cx, and Bmb staves have rhythmic notation. The guitar part (M&H) includes a chord progression: G, D7, D7, D7, D7, G.

Dança no Castelo de Viena

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl1** (Flute 1): Treble clef, key signature of one sharp (F#). Measures 49-53.
- Fl2** (Flute 2): Treble clef, key signature of one sharp (F#). Measures 49-53.
- TptB \flat** (Trumpet B-flat): Treble clef, key signature of one sharp (F#). Measures 49-53.
- Tbn** (Trombone): Bass clef, key signature of one sharp (F#). Measures 49-53.
- VI** (Violin): Treble clef, key signature of one sharp (F#). Measures 49-53.
- BxAc** (Bassoon/Alto Saxophone): Bass clef, key signature of one sharp (F#). Measures 49-53.
- Prts** (Percussion): Indicated by a double bar line and a small square symbol.
- Cx** (Cymbal): Indicated by a double bar line and a small square symbol.
- Bmb** (Bass Drum): Indicated by a double bar line and a small square symbol.
- M&H** (Mallets/Drums): Treble clef, key signature of one sharp (F#). Measures 49-53. Includes chord markings 'G' and 'D'.

54

Fl1

Fl2

54

TptB \flat

Tbn

54

Vl

BxAc

54

Prts

54

Cx

Bmb

54

M&H

D7

D7

G

G

G

The musical score is arranged in a system of ten staves. From top to bottom, the staves are labeled: Fl1, Fl2, TptB \flat , Tbn, Vl, BxAc, Prts, Cx, Bmb, and M&H. The key signature is one sharp (F#) and the time signature is 2/4. The conductor's part (M&H) is on the bottom staff, with a red slur over measures 59-60. The brass section (TptB \flat , Tbn) has a red slur over measures 59-60. The woodwinds (Fl1, Fl2) also have a red slur over measures 59-60. The strings (Vl) play chords in measures 59-60. The percussion (Prts) and xylophone (Cx) parts are marked with a double bar line in measure 59. The bassoon (BxAc) and trombone (Tbn) parts have rests in measure 59. The guitar (G7, C, Cm, G, D7, G) is indicated below the conductor's staff.

D.S. al Coda



65 1ª VEZ 2ª VEZ

Fl1

Fl2

TptB \flat

Tbn

Vl

BxAc

Prts

Cx

Bmb

M&H

D7 F G7 G7

Andto Sugerido ♩ = 120

Ref. Amadeu Russo

69

Fl1

Fl2

69

TptB^b

f

Tbn

f

69

VI

BxAc

69

Prts

69

Cx

69

Bmb

69

C C C G7 C

69

M&H

Andto Sugerido ♩ = 170

74

Fl1

Fl2

74

TptB^b

Tbn

74

Vl

BxAc

74

Prts

74

Cx

74

Bmb

74

M&H

p

C G7 C C G G G7

81

Fl1

Fl2

81

TptB \flat

Tbn

81

Vl

BxAc

81

Prts

81

Cx

81

Bmb

81

M&H

G7 C C C C G G

88

Fl1

Fl2

TptB \flat

Tbn

88

VI

BxAc

88

Prts

88

Cx

88

Bmb

88

M&H

G G C C C7 C7 F

Detailed description: This is a page of a musical score for a brass and woodwind ensemble. The score is divided into ten staves. The top two staves are for Flutes 1 and 2 (Fl1 and Fl2). The next two are for Trumpets in B-flat (TptB \flat) and Trombones (Tbn). The fifth and sixth staves are for Violins (VI) and Basses/Accordions (BxAc). The seventh staff is for Percussion (Prts). The eighth staff is for Cymbals (Cx). The ninth staff is for Bass Drum (Bmb). The tenth staff is for Mallets/Drum (M&H). The music begins at measure 88. The key signature has two sharps (F# and C#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The M&H staff includes chord symbols: G, G, C, C, C7, C7, and F.

95

Fl1

Fl2

95

TptB_b

Tbn

95

Vl

BxAc

95

Prts

95

Cx

Bmb

95

M&H

F

G^{#0}

G^{#0}

Am

Am

Fm

Fm

102

Fl1

Fl2

1ª VEZ

2ª VEZ

tr

102

TptB_b

Tbn

102

Vl

BxAc

102

Prts

102

Cx

102

Bmb

102

M&H

C C G7 G7 C C C

Dança das Heranças

Giso do Trombone

Em uma bela e simples manhã como as dos outros dias, me dispus e fui treinar um pouco no teclado. Iniciando com alguns acordes comecei a tocar. Vindo ao fundo, um ruído estranho, barulhento e insistente. Olhei para trás e vi que era o celular do meu pai que tava carregando, e o conector do carregador estava folgado e causava um barulho ao conectar e desconectar. De início, isso chateava, mas depois, prestei atenção na repetição dos sons, nas notas que eram emitidas... foi daí que tive a ideia de criar uma música a partir da construção da frase obtida por meio desse singelo barulho do carregador e da forma ternária que moldei.

O acorde era único, decidi brincar um pouco com acordes teóricos, então, usei na armadura de clave o G# (Sol sustenido maior) e sua escala, só por aplicação. Obtive uma quantidade de compassos, determinei a introdução da música. Mas eu já tinha em mente uma sequência harmônica que queria usá-la, mas não tinha nada a ver com o G# e o compasso ternário que propus pra música, então decidi conectar as ideias por meio de cromatismo (gosto dessa técnica).

O Segno se tornaria uma melodia obscura, por conta da sequência inusitada(Em - F#m- C), quis com que ela se parecesse com as músicas que eu ouvia no desenho Os Cavaleiros do Zodíaco, melodias chorosas, de lamento. Concluído o Segno, vamos para a segunda parte onde a leveza teve que tomar de conta. Produzindo a melodia, encontrei referências no desenho de Pernalonga para aquele balanço melódico.

Para resolução da frase, pensei num baile nos castelos em Viena. Na Coda, usei um trecho de um exercício do Amadeu Russo, que é na forma binária e que não foi nenhum empecilho. Terceira parte, volto com um ternário e com mais uma referência pra não perder o costume. Não sei como as criei, só sei que estão guardadas em minha memória e as uso para fazer música. Canção concluída, chamei-a de Desconectando o Celular. Anos depois, decidi mudar para Dança das Heranças, pois o primeiro nome ficava estranho pra divulgação, e o segundo reflete toda bagagem musical que venho adquirindo todos esses anos, até mesmo de forma inconsciente quando era criança.