

## O arrogante

Dobrado

Anônimo

*ff*

7

3

To Coda *p*

16

2

24

3

3

3

3

D.S. al Coda

31

3

*ff*

38

5

3

3

3

3

46

5

54

3

3

63

3

3

71

Musical score for the piece "O arrogante". The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of ten staves of music, numbered 79, 85, 95, 101, 111, 120, 127, 135, 143, 151, and 159. The music features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *f* (forte), and *f*<sup>3</sup> (forte with a triplet). There are also trills (tr) and triplets (3) indicated. The score includes first and second endings (1. and 2.) and concludes with the instruction "D.C. al Fine".

79 *tr*

85 *tr* *tr* *tr*

95 *tr* *tr* 1.

101 2.

111 3 *p* 3 3

120 *f*<sup>3</sup>

127 *Fine* 3 *p* 3

135 3 3

143 3 3

151 *f* 3 3

159 1. 2.

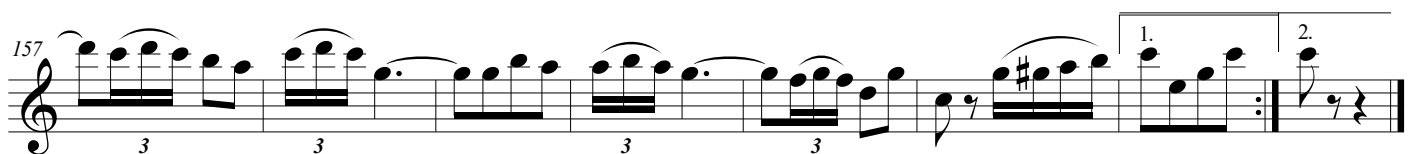
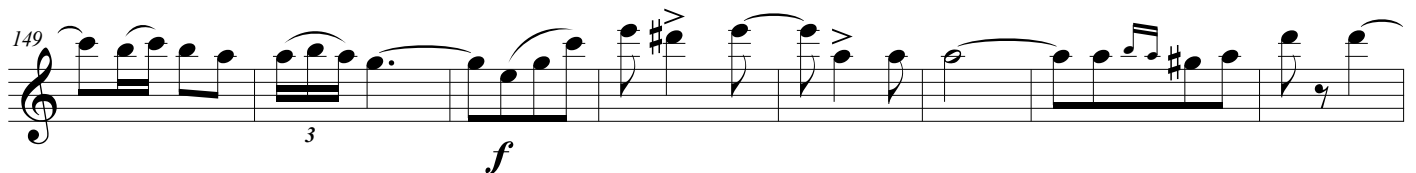
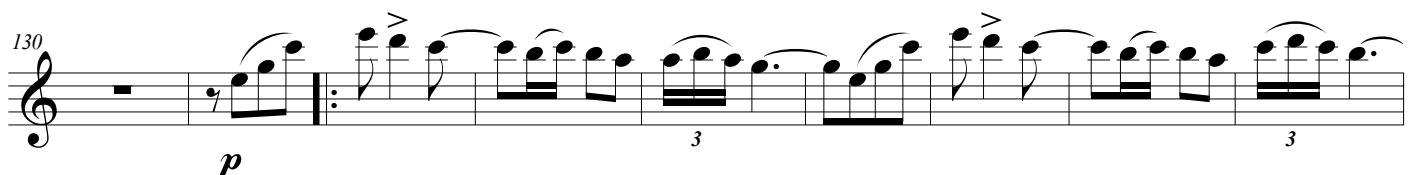
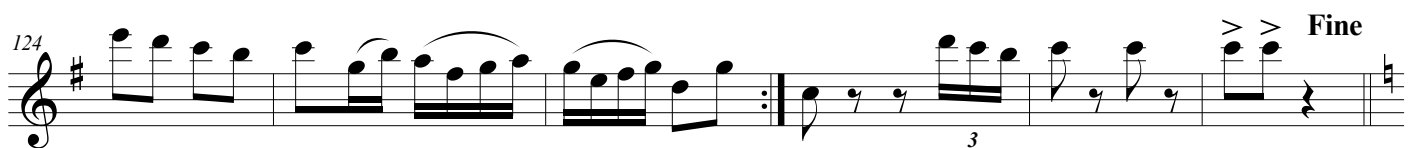
D.C. al Fine

# O arrogante

Dobrado

Anônimo

The musical score is written for Clarinet in B $\flat$  1 in 2/4 time. It begins with a *ff* dynamic and a key signature of two flats. The first staff contains measures 1-6. The second staff (measures 7-15) includes a repeat sign, a triplet of eighth notes, and a *p* dynamic. The third staff (measures 16-23) is marked 'To Coda' and includes a double bar line. The fourth staff (measures 24-30) continues with triplet patterns. The fifth staff (measures 31-37) is marked 'D.S. al Coda' and includes a *ff* dynamic. The sixth staff (measures 38-45) features a quintuplet and triplet patterns. The seventh staff (measures 46-53) continues with triplet patterns. The eighth staff (measures 54-61) includes a *tr* (trill) marking. The ninth staff (measures 62-69) continues with triplet patterns and a *tr* marking. The final staff (measures 70-77) concludes with a *tr* marking and a repeat sign.



D.C. al Fine

## O arrogante

Dobrado

Anônimo

7 *ff*  $\S$  3 *p* 3 3

16 *To Coda* 2

24 3 3 3 3

31 *D.S. al Coda*  $\Phi$  *ff*

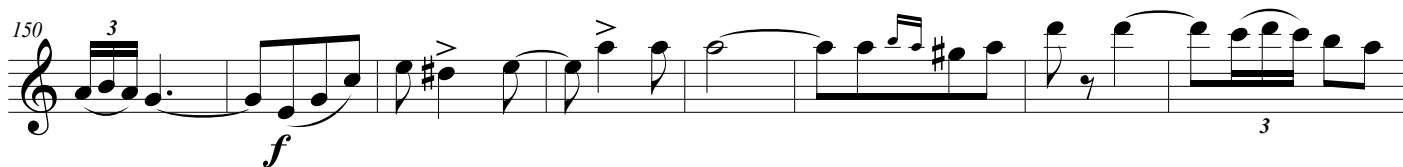
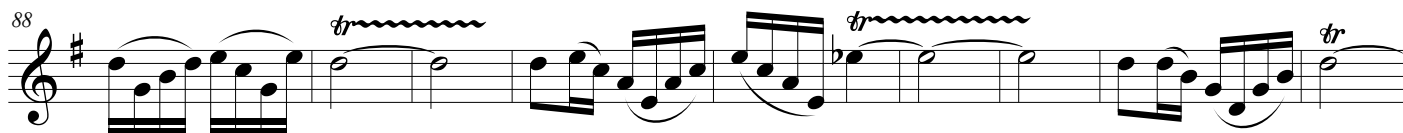
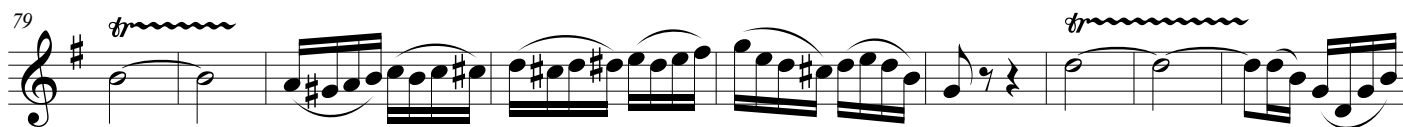
38 3 3 3 3 5

47 5

55 3

63 3 *tr*

71 *tr* *tr*



D.C. al Fine

# O arrogante

Dobrado

Anônimo

*ff*

7

$\%$  3

*p* 3

To Coda

16

2

24

3 3 3

31

D.S. al Coda

$\Phi$

*ff*

38

5 3 3 3

47

5

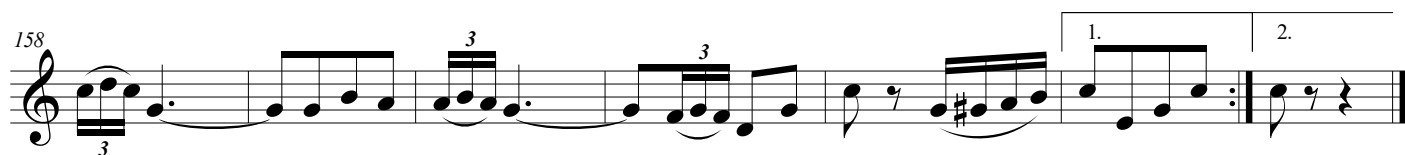
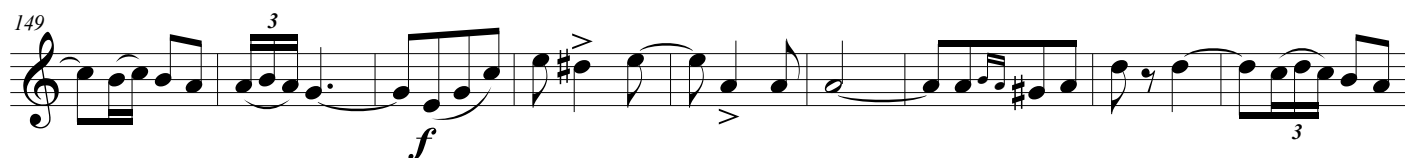
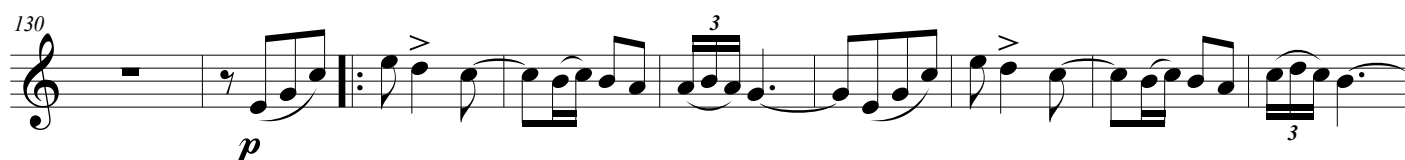
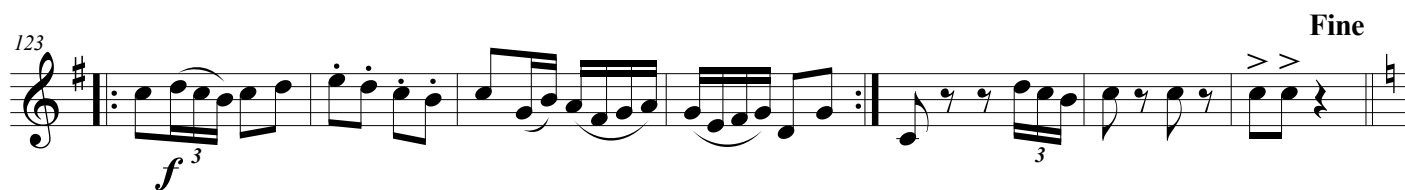
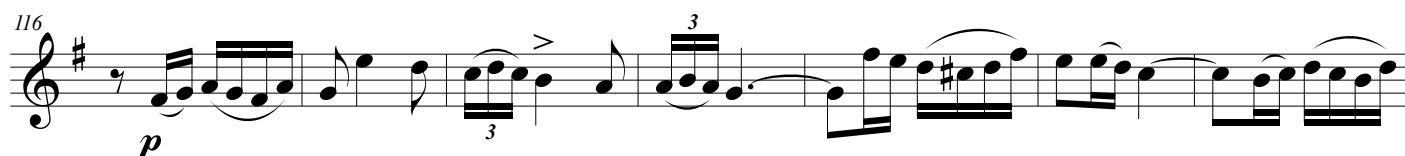
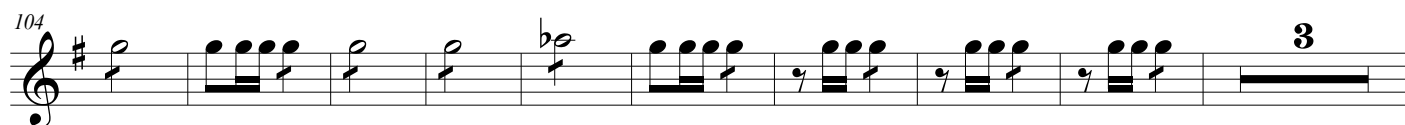
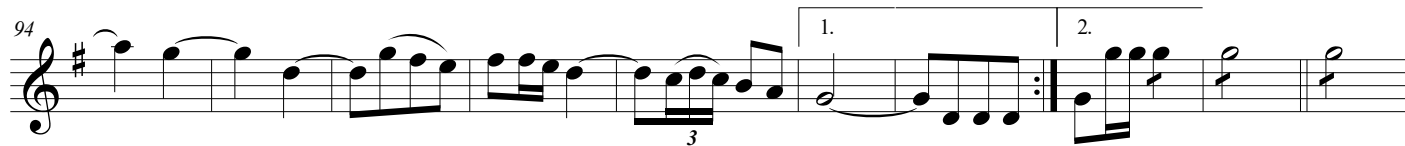
55

3 3 3

64

3

73



D.C. al Fine



## O arrogante

Dobrado

Anônimo

9 *ff*

18 *To Coda*

26

33 *D.S. al Coda*

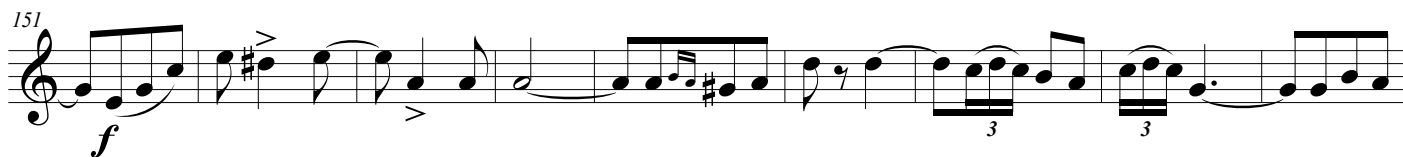
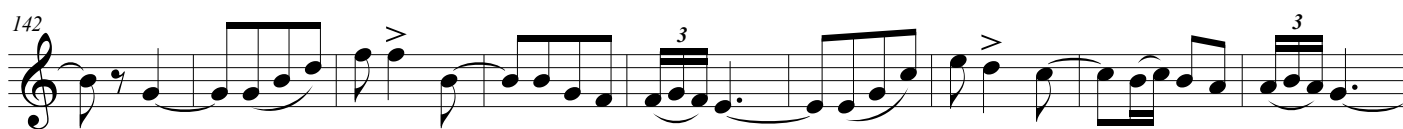
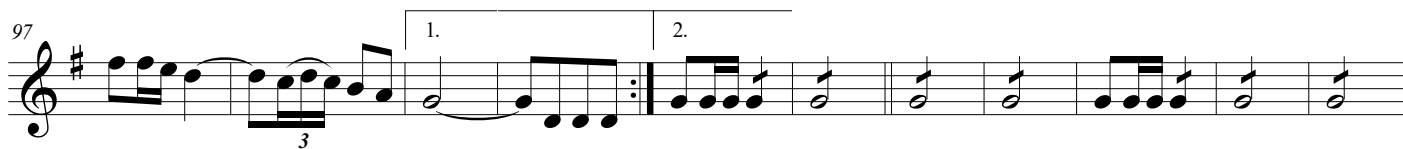
40

49

57

66

76



Horn in E $\flat$  1

# O arrogante

Dobrado

Anônimo

9 *ff* **To Coda**

19 *p*

27 **D.S. al Coda**  $\oplus$

37 *ff*

47

55

64

73

82



D.C. al Fine

## O arrogante

Dobrado

Anônimo

9 *ff*

18 *p* To Coda

27 D.S. al Coda

35 *ff*

45

54

63

71

79



## O arrogante

Dobrado

Anônimo

9 *ff*

To Coda *p*

17

25

33 D.S. al Coda *ff*

41

51

59

68

76





## O arrogante

Dobrado

Anônimo

*ff*

9

*p*

To Coda

18

D.S. al Coda

26

*ff*

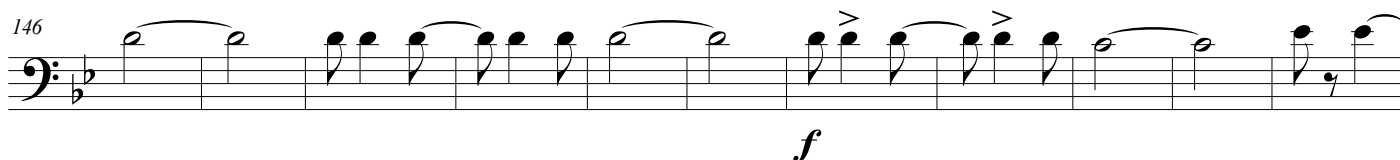
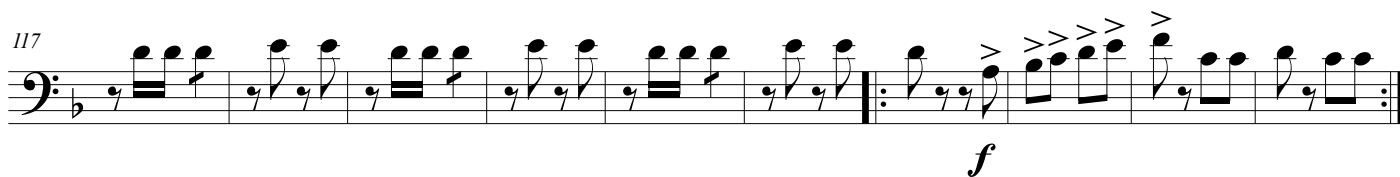
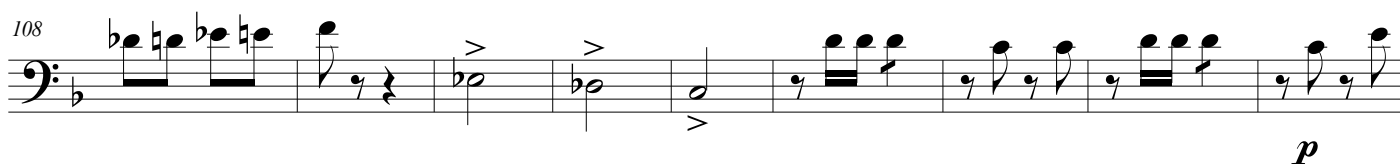
36

44

54

63

71



D.C. al Fine

## O arrogante

Dobrado

Anônimo

*ff*

9

*p*

To Coda

18

27

D.S. al Coda

35

*ff*

45

55

64

72



## O arrogante

Dobrado

Anônimo

9

To Coda

18

D.S. al Coda

27

36

46

56

65

73

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with a final measure containing a quarter rest.

[illegible][illegible]

121

*f*

Fine

130

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of 13 measures. The first four measures are marked with a piano (*p*) dynamic. The first two measures each contain two eighth notes (G2 and A2 in the first, B1 and A2 in the second). The third measure contains two eighth notes (G2 and F2), and the fourth measure contains two eighth notes (E2 and D2). A double bar line with repeat dots follows the fourth measure. The fifth measure contains a half note (G2), and the sixth measure contains a half note (F2). The seventh measure contains a half note (E2), and the eighth measure contains a half note (D2). The ninth measure contains a half note (C2), and the tenth measure contains a half note (B1). The eleventh measure contains a half note (A2), and the twelfth measure contains a half note (G2). The thirteenth measure contains a half note (F2). The score includes various musical notations such as eighth notes, half notes, and a double bar line with repeat dots. The dynamic marking *p* is placed below the first measure.

[illegible]

150

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece consists of 150 measures. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. A forte dynamic marking 'f' is present at the beginning of the piece. The score is divided into measures by vertical bar lines, and some measures contain multiple notes beamed together. There are also measures with single notes followed by rests.

160

D.C. al Fine

## O arrogante

Dobrado

Anônimo

9 **ff**

18 *To Coda* **p**

26

33 **D.S. al Coda**

40 **ff**

48

56

65

74

This musical score is for the Bassoon part of 'The Nutcracker' by Pyotr Ilyich Tchaikovsky. It consists of ten staves of music, each beginning with a measure number. The key signature has one sharp (F#), and the time signature is common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, often grouped in beams or triplets. Dynamic markings like *p*, *f*, and *ff* are used throughout. There are also articulation marks like accents and slurs. The piece concludes with a double bar line followed by the word 'Fine'.

84

95

103

112

121

130

137

144

152

160

Fine

D.C. al Fine



## O arrogante

Dobrado

Anônimo

8 *ff* %

15 *p* To Coda

21

28 D.S. al Coda

35 *ff*

44

54

63

72

82

92

101

*ff*

109

*p*

118

*f*

125

*p*

*Fine*

132

140

148

*f*

156

1. 2.

D.C. al Fine

## O arrogante

Dobrado

Anônimo

9 *ff*

17 *p* To Coda

25

33 D.S. al Coda *ff*

41

50

58

66

73

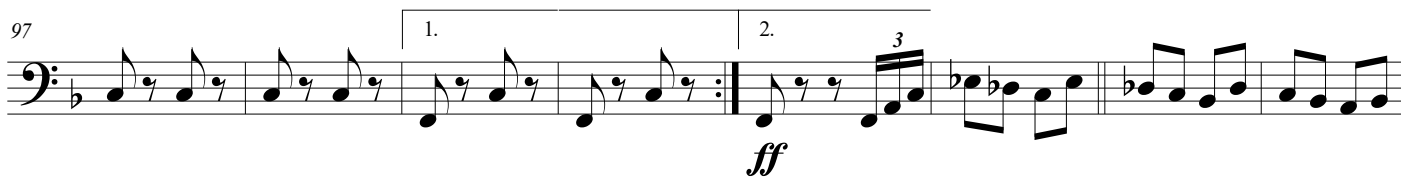
81



89



97



105



114



123



132



140



149



157

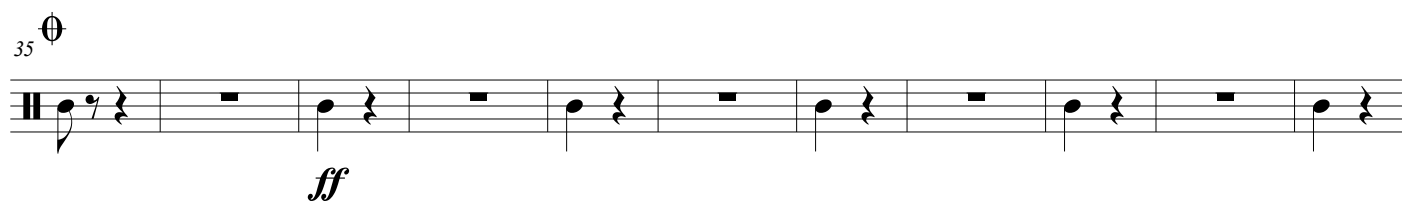


D.C. al Fine

## O arrogante

Dobrado

Anônimo



66



76



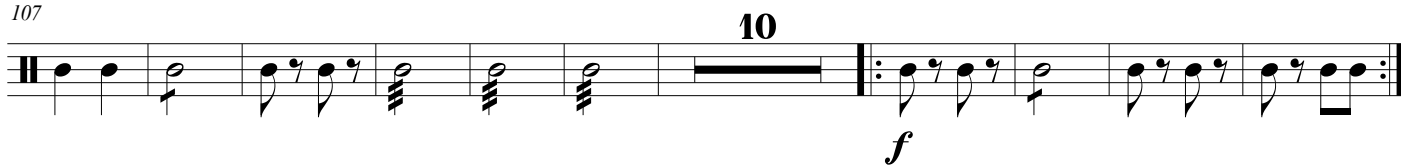
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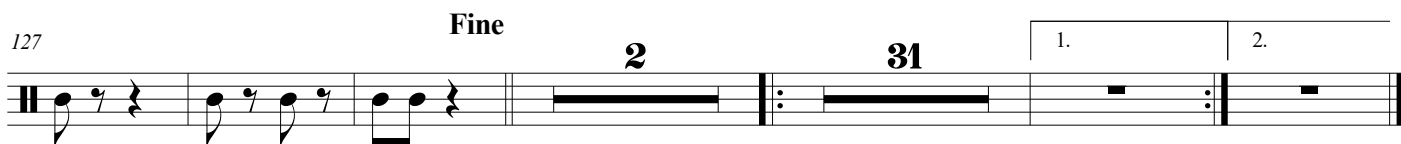
96



107



127

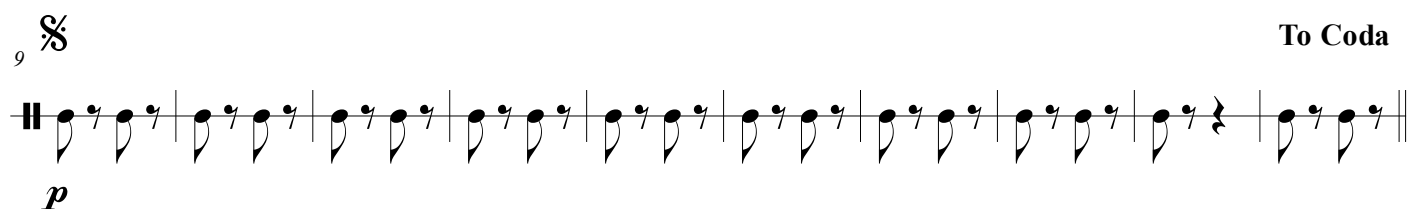
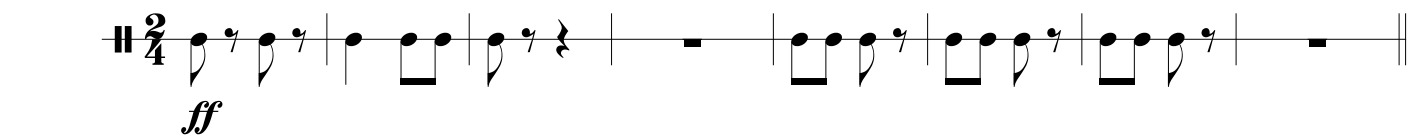


D.C. al Fine

## O arrogante

Dobrado

Anônimo



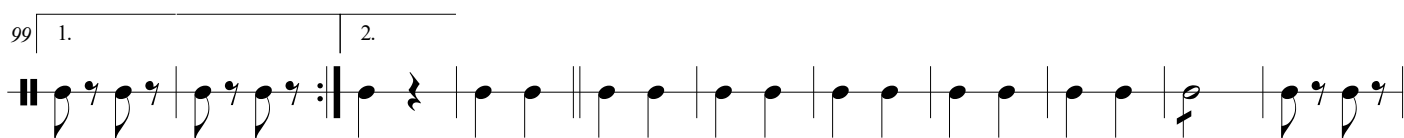
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89



99

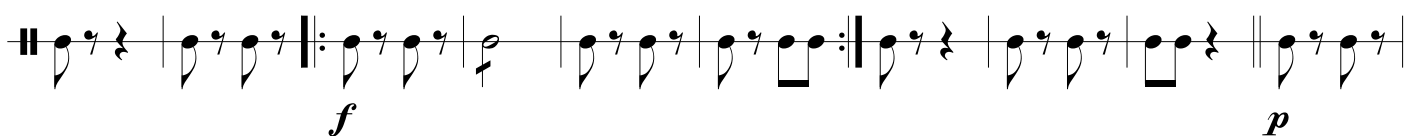


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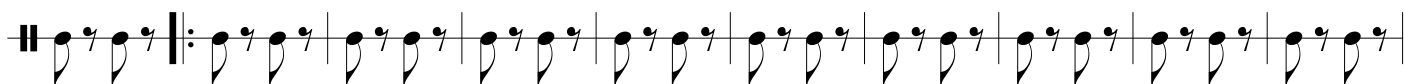


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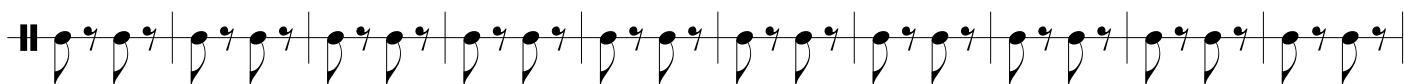
Fine



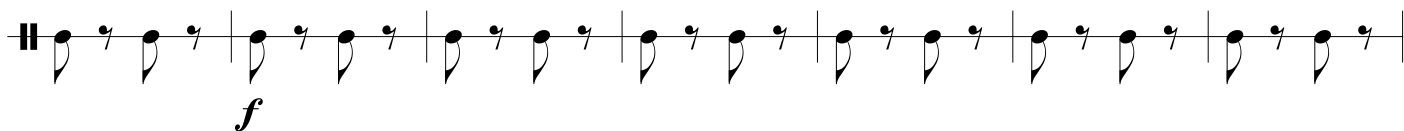
131



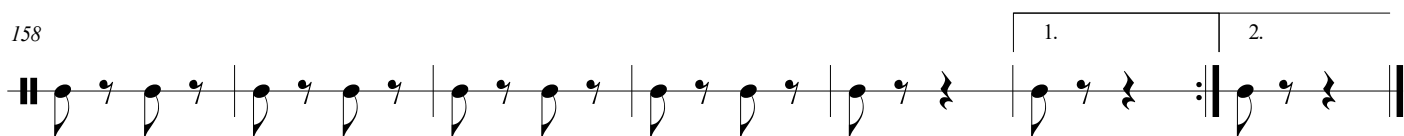
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151



158



D.C. al Fine