

ARRANJOS E TRANSCRIÇÕES



# INSTRUMENTAÇÃO: OUTROS INSTRUMENTOS

MARCOS FILHO

# Flautas doces

- Transpositores de oitava e não transpositores;
- Limitação dinâmica;
- Problemas de afinação com outros instrumentos;
- Tem sonoridade homogênea;
- Mais expressiva em andamentos andantes e moderatos;
- Digitação complexa para passagens rápidas;
- Permite-se efeitos como frulatos e multifônicos;

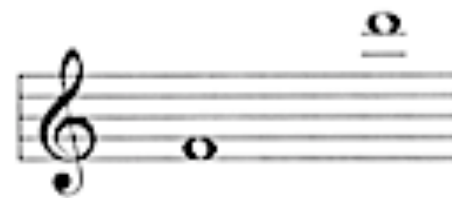
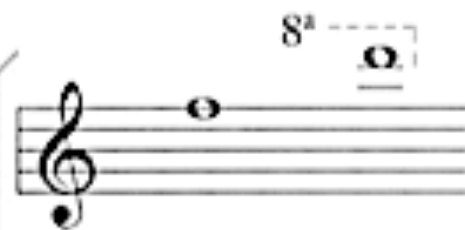
# A FAMÍLIA DAS FLAUTAS DOCES



SOM

NOTAÇÃO

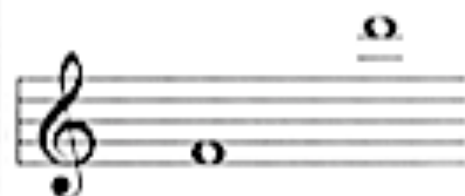
flauta doce soprano em fá\*



flauta doce soprano em dó



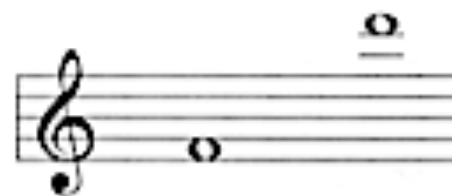
flauta doce alto em fá\*



flauta doce tenor em dó



flauta doce baixo em fá\*



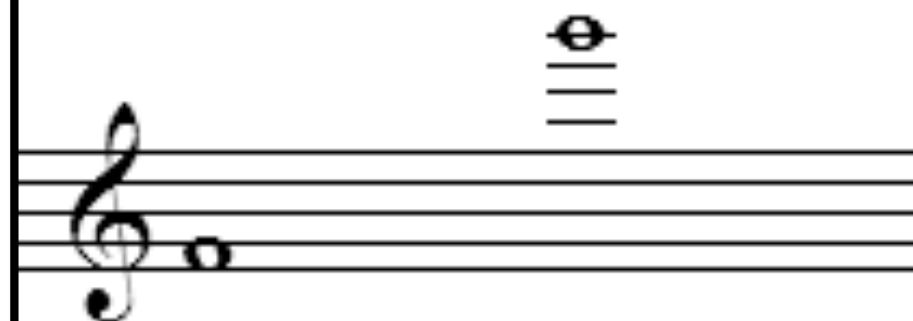
As flautas doces em fá são fabricadas em fá, mas anotadas sem transposição (exceto 8ª.)

Soprano

SOA OITAVA ACIMA DA ESCRITA



Contralto em Fá

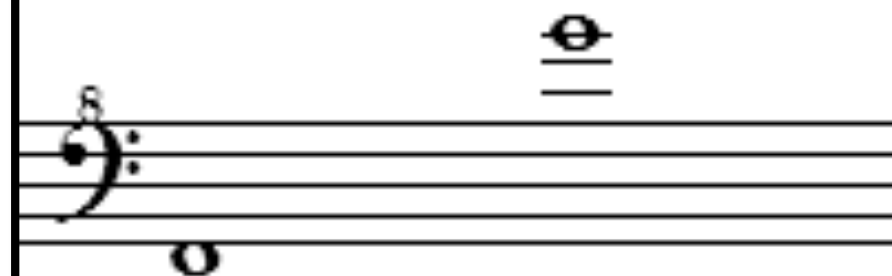


Tenor



Baixo

SOA OITAVA ACIMA DA ESCRITA





VIOLÃO

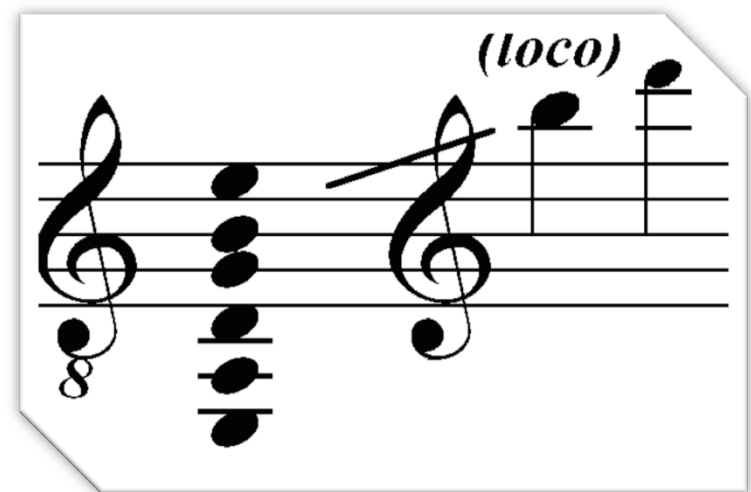
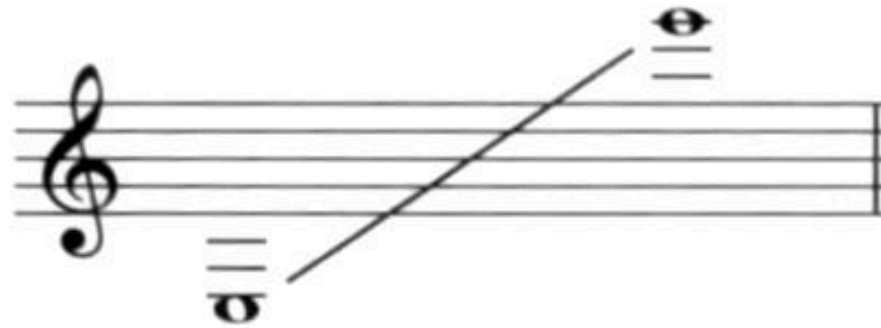
# Violão

- Transpositor de oitava;
- Limitação dinâmica;
- Tem sonoridade homogênea;
- Trinados e trêmulos são possíveis embora exijam excelente condicionamento técnico;
- Tem problemas quando à projeção e equilíbrio sonoro em relação a outros instrumentos. A possibilidade de amplificação deve ser levada em conta previamente no arranjo;
- Funciona muito bem grupos e naipes de violões;
- Tem formas específicas de escrita em de acordo com a proposta sonora;

AFINAÇÃO



TESSITURA





# NOMENCLATURA DOS DEDOS



# LAGRIMA

Francisco Tarrega

*Lento*

The musical score for "Lagrima" by Francisco Tarrega is presented in five staves of guitar notation. The piece is in 3/4 time and begins with a *Lento* tempo marking. The first staff starts with a *mp* dynamic and includes fingering numbers 4, 1, 2, 2, 1, 2, and 4. The second staff features a *mp* dynamic and includes fingering numbers 4, 1, 2, 4, 4, 1, 3, 3, 3, 0, 4, and 2. The third staff includes a *Fine* marking, a *mf* dynamic, and a repeat sign. The fourth staff includes a *VII* fingering and a *p* dynamic. The fifth staff includes a *p* dynamic, a *rit.* marking, and a *D. C. al Fine* instruction. The score is rich with technical details such as fingering numbers, slurs, and dynamic markings.

# NOTAÇÃO

## LAGRIMA

Francisco Tarrega

The image displays two staves of musical notation for the piece "Lagrima" by Francisco Tarrega. The first staff is marked "Lento" and "mp". It features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various guitar-specific symbols: numbers 1, 2, and 4 placed above notes to indicate fretting; circled numbers 1, 2, and 3 below notes to indicate string selection; and Roman numerals IX and VII above notes to indicate fret positions. The second staff continues the piece, also marked "mp", and includes similar notation with circled numbers 1, 2, and 3, and Roman numerals IX and VII. The piece concludes with a final chord marked with a circled 2 and a circled 3.

Notação solista escreve-se em um pentagrama em geral a duas vozes;

- Números soltos indicam dedilhado da mão esquerda;
- Números circulados indicam “corda”;
- Números romanos indicam “casa”;

# NOTAÇÃO EM CONTEXTO POPULAR (Base)

Handwritten musical notation for a piano solo section. The tempo is marked *mm*  $\text{♩} = 132$ . The notation includes measure numbers 143/155, 144/150, 145/157, 146, and 158. The first part is marked "SOLO" and the second part "NO SOLO". The key signature has one flat (Bb). The bass line is indicated with diagonal slashes. Chords are written as G9, C9, F, D7(+9), G13, C7(+9), G13, and C7(+9).

Handwritten musical notation for electric guitar and electric bass. The electric guitar part features a rhythmic pattern of eighth notes and chords: Eb, Cm, Eb, Cm, Eb, Cm, Eb, Cm. The electric bass part is marked *sim.* (simulato).

Handwritten musical notation for piano, guitar, and bass. The piano part is in 2/4 time. The guitar and bass parts are marked with slashes. Chords are written as Gm7, Am7, D7, Fm7, Bb7, and C6.

Para mais exemplos, vide “Seção Rítmica” disponibilizado no blog.

EXAMPLE 4-23. Stravinsky, *Tango*, mm. 1-6

Tempo di Tango

4 Cl.\*  
Bs. Cl.\*  
Tpt.  
Trb.  
Guitar\*

*mf* *sim.*  
*mf*  
*mf*  
*p* *non stacc.*  
*p* *non stacc.*  
*p* *non stacc.*  
*p*

\*sounds as written.



4

4 Cl.

Bs Cl.

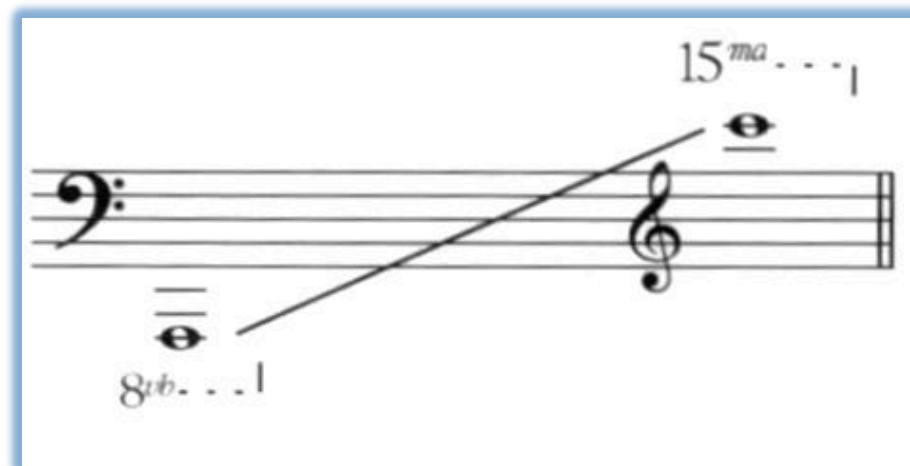
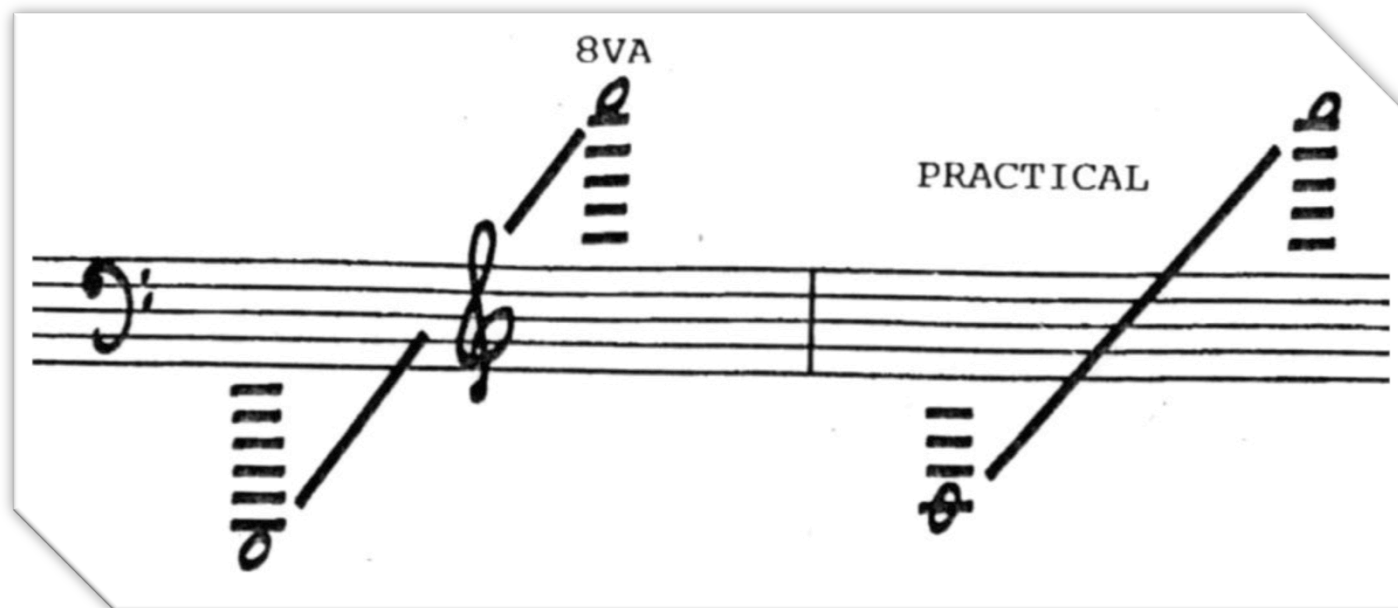
Tpt.

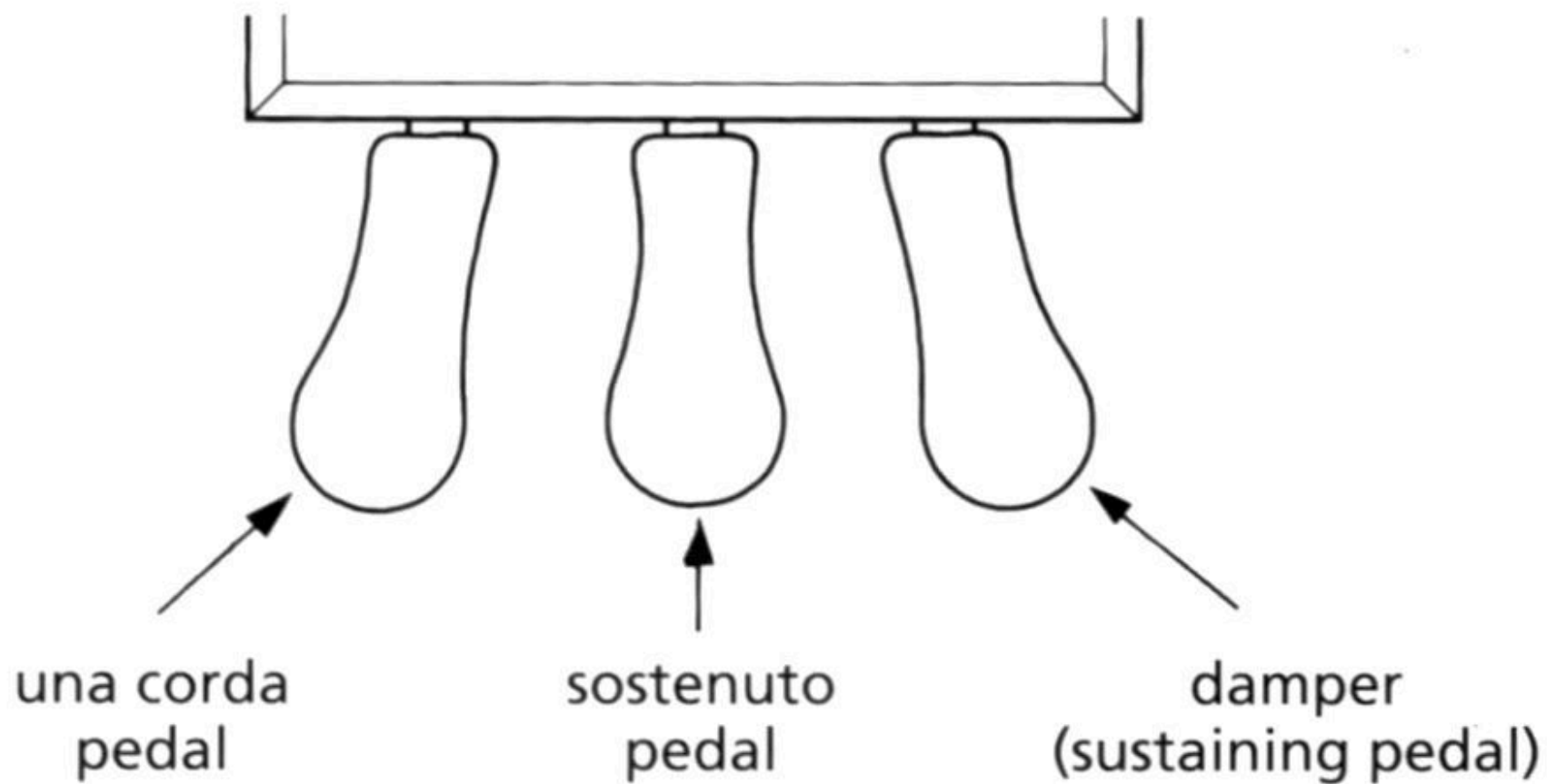
Trb.

Guitar

This musical score is for a five-part ensemble: 4 Cl., Bs Cl., Tpt., Trb., and Guitar. The music is in the key of D major (one sharp) and begins with a measure rest. The 4 Cl. part features a melodic line with slurs and accents, playing a sequence of notes: D2, E2, F#2, G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4. The Bs Cl. part provides a rhythmic accompaniment with eighth notes and rests. The Tpt. part consists of two staves, with the upper staff playing a melodic line and the lower staff providing a harmonic accompaniment. The Trb. part also consists of two staves, with the upper staff playing a melodic line and the lower staff providing a harmonic accompaniment. The Guitar part is a single staff providing a harmonic accompaniment with chords and single notes.

# Piano







EXAMPLE 13-2. Stravinsky, *Petrushka*, First Tableau, Russian Dance, mm. 1-9

*Allegro giusto* ♩ = 116

2 Picc. *f* *a 2*

2 Fl. *f* *a 2*

Ob. *f* 1. 2. 3.

Eng. Hn. *f*

B♭ Cl. 1, 2 *f*

B♭ Cl. 3 *f*

Bsn. 1, 2 *f*

Bsn. 3 *f*

F Hn. 1, 2 *f*

F Hn. 3, 4 *f* ouvert

2 B♭ Tpt. *f*

Trgl. *f*

Tamb. de Basque *pp* *gliss.* *f*

Xyl. *f* *m.d.*

Hp. 1 *f* *m.g.* *m.d.*

Hp. 2 *f* *m.g.* *m.d.*

Pno. *f* *gliss.* *mf*

2 Vln. Solos *pizz.* *arco* *pp*

Vln. 1 *f* *arco* *sf*

Vln. 2 *f* *div. pizz.* *f*

3 Vla. Solos *pizz.* *f* *pizz.* *sf*

Vla. *f* *pizz.* *mf*

Vlc. *f* *pizz.* *mf*

D.B. *f* *pizz.* *mf*



EXAMPLE 13-3. Shostakovich, Symphony No. 1, second movement, mm. 113-118



Allegro ♩ = 192

113

Picc. *ff*

2 Fl. *ff*

2 Ob. *ff*

2 A Cl. *ff*

2 Bsn. *ff*

4 F Hn. *ff*

2 B♭ Tpt. *ff*

3 Trb., Tba. *ff*

Timp.

Trgl. *ff*

Tamb.

Cymb.

Bs. Dr.

Pno. *ff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vlc. *ff*

D.B. *ff*

EXAMPLE 13-4. Bernstein, *On the Town*, "Times Square," mm. 1-5



*1* Allegro (♩ = 88)

Fl. *p*

Ob. *p*

E♭ Cl. *mf*

B♭ Cl. *p*

Bs. Cl. *p*

Hn. 1

Hn. 2

Tpt. 1, 2

Tpt. 3

Trb. 1, 2

Trb. 3

Sn. Dr. *p*

\*Perc. *p*

Bs. Dr. *p*

Pno. *mf*

Vln. 1

Vln. 2

Vln. 3

Vla. *pizz.*

Vlc. *p*

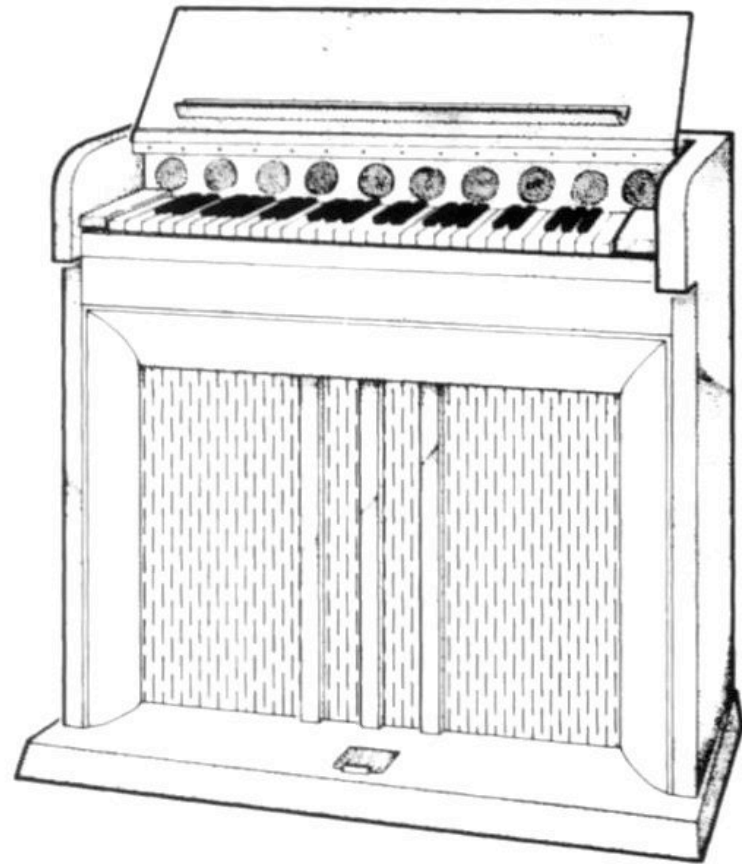
D.B. *p*

# CELESTA

## TESSITURA



Soa uma oitava acima do que está escrito.



EXAMPLE 13-6. Tchaikovsky, *The Nutcracker*, "Dance of the Sugar Plum Fairy,"  
mm. 5–12

Andante

Cel.

mf

f

5

9



EXAMPLE 13-7. R. Strauss, *Der Rosenkavalier*, Act II, Octavian's aria  
 "Mir ist die Ehre," 4 mm. before 25



Ziemlich langsam  $\text{♩} = \text{♩}$  des 3/2  
*Un poco lento*

25  $\text{♩} = 69$

Fl. 1, 2 *muta in Picc.* *p* *ppp*

Fl. 3 *zart ausdrucksvoll* *ppp*

Ob. 1 *dim.* *p* *pp*

Ob. 2, 3 *dim.*

E♭ Cl. *dim.* *p*

2 A Cl. *dim.*

Basset Hn. *dim.*

Bsn. 1 *dim.*

Bsn. 2, 3 *dim.*

E Hn. 1, 2, 3 *ff* *dim.* *dim.*

E Hn. 4 *dim.*

E Tpt. 1, 2 *ff* *dim.* *pp* *dim.*

E Tpt. 3 *ff* *dim.* *pp* *dim.*

Trb. 1, 2 *ff* *dim.*

Trb. 3 *ff* *dim.*

Timp. *ff* *dim.*

Cymb. *ff*

Gisp. *ff*

Trgl. *ff* *p*

Cel. *ff* *dim.* *mf* *dim.* *p*

Hp. 1 *ff* *p*

Hp. 2 *ff* *p* *pp*

3 Vln. 1 solos *dim.* *pp* mit Dämpfer

Vln. 1 *dim.* *pp* (gsl.)

Vln. 2 *dim.* *pp*

Vla. *ff* 3 Solos *f* *pp*

Vlc. *ff* 1, 2 Stand (flageolets) *pp* (mit Dämpfer)

D.B. *ff* *pp*



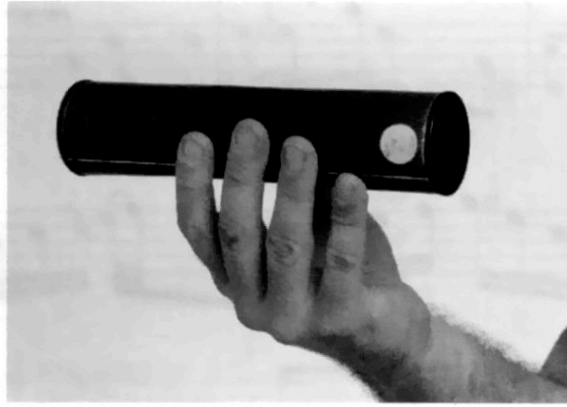
# INSTRUMENTAÇÃO: PERCUSSÃO

MARCOS FILHO

1- SURDO



2- GANZÁ



3- TAMBORIM



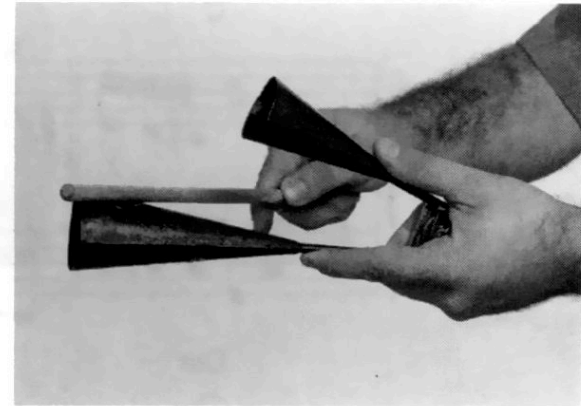
4- RECO-RECO



5- PANDEIRO



6- AGOGÔ



7- REPINIQUE



8 - CAIXA



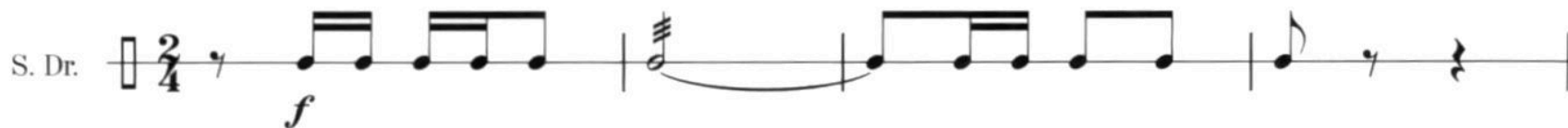
9- CUÍCA

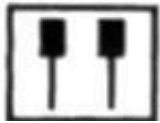




# DIFERENTES FORMAS DE NOTAÇÃO

Os instrumentos com altura definida são notados nas claves de sol e fá de acordo com sua tessitura. Os instrumentos de altura indefinida podem ser escritos normalmente em cinco linhas, uma linha, ou o número de linhas correspondentes à quantidade de sons emitidos (não excedendo cinco). Neste caso utiliza-se sempre a clave de percussão.





Baquetas de metal



Baquetas duras (madeira ou plástico)



Baquetas medias (cabeça de borracha)



Baquetas macias (cabeças de lã ou feltro)



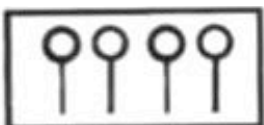
Vassourinhas



Duas baquetas duras em cada mão



Duas baquetas macias (mão esq.) duas duras (mão dir.)



Duas baquetas macias em cada mão



Baqueta de bumbo sinfônico (*gran cassa*)



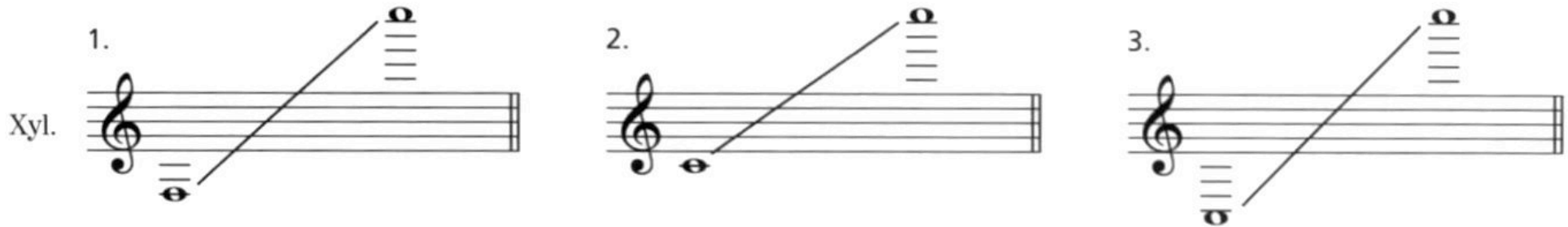
Baqueta pesada (tam-tam, etc)

The image shows a musical staff with a 2/4 time signature. It contains four notes, each with a specific articulation mark above it. The first note is an open note (SOM ABERTO) with a small circle above it. The second note is a closed note (SOM FECHADO) with a plus sign above it. The third note is a vibrato note (DEIXAR VIBRAR) with a wavy line above it and the abbreviation 'l.v.' above the staff. The fourth note is a trill note (RULO OU RUFO) with a double sharp sign above it. The staff is divided into four measures by vertical bar lines.

SOM ABERTO      SOM FECHADO      DEIXAR VIBRAR      RULO OU RUFO

# INSTRUMENTOS DE ALTURA DEFINIDA

# Xilofone



Soa uma oitava acima do que está escrito. Em geral os músicos usam apenas duas baquetas em cada mão. (baquetas de plástico, borracha ou madeira)

EXAMPLE 12-4.\* Xylophone

Quite fast

Xyl.

1st time *f* using hard mallets  
2nd time *pp* using soft mallets

(8w)...



# Marimba



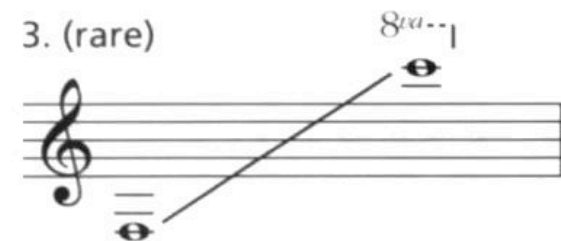
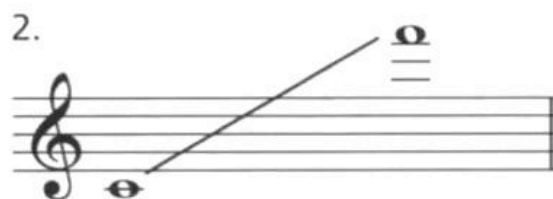
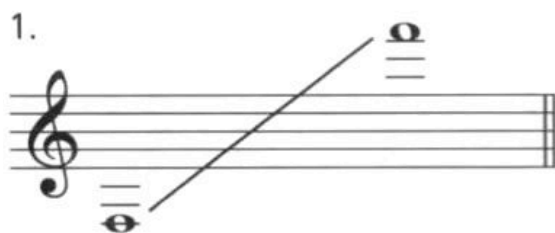
Bass Marimba  
(rare)



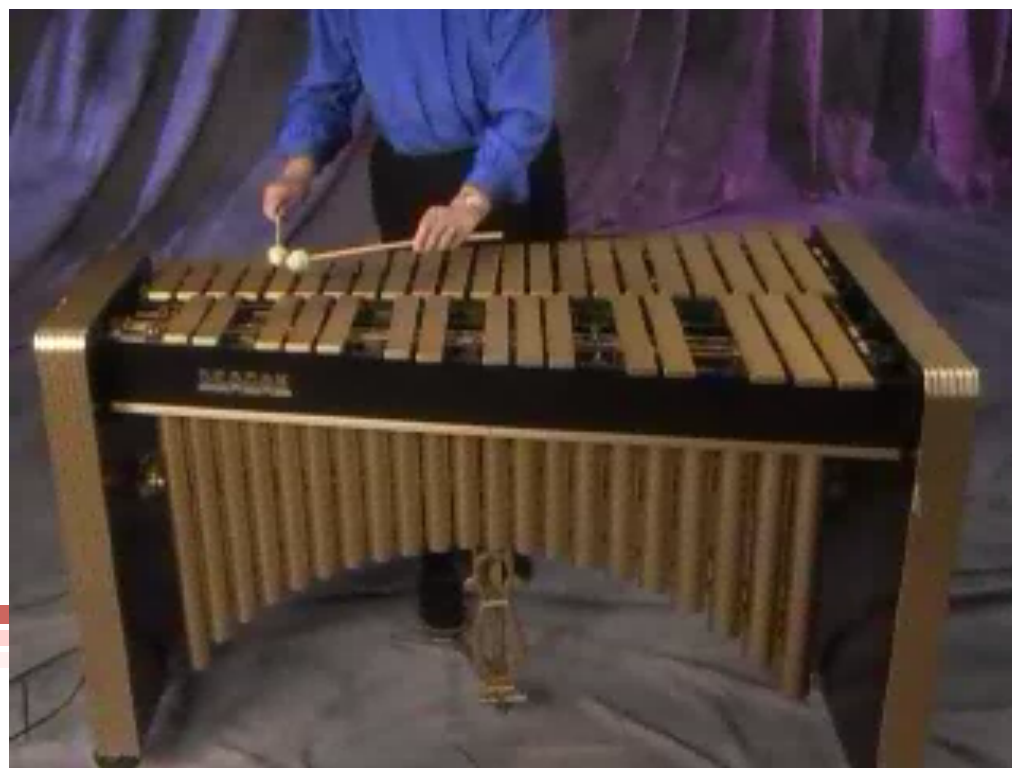
Os músicos usam, em geral, duas baquetas em cada mão.



# Vibrafone



Os músicos usam, em geral, duas baquetas em cada mão.



# Scherzando

Vib. *1*

3 3 3

1st time motor on (medium speed)  
2nd time motor off

*4*

*l.v.* *l.v.* (*sim.*)

*7*

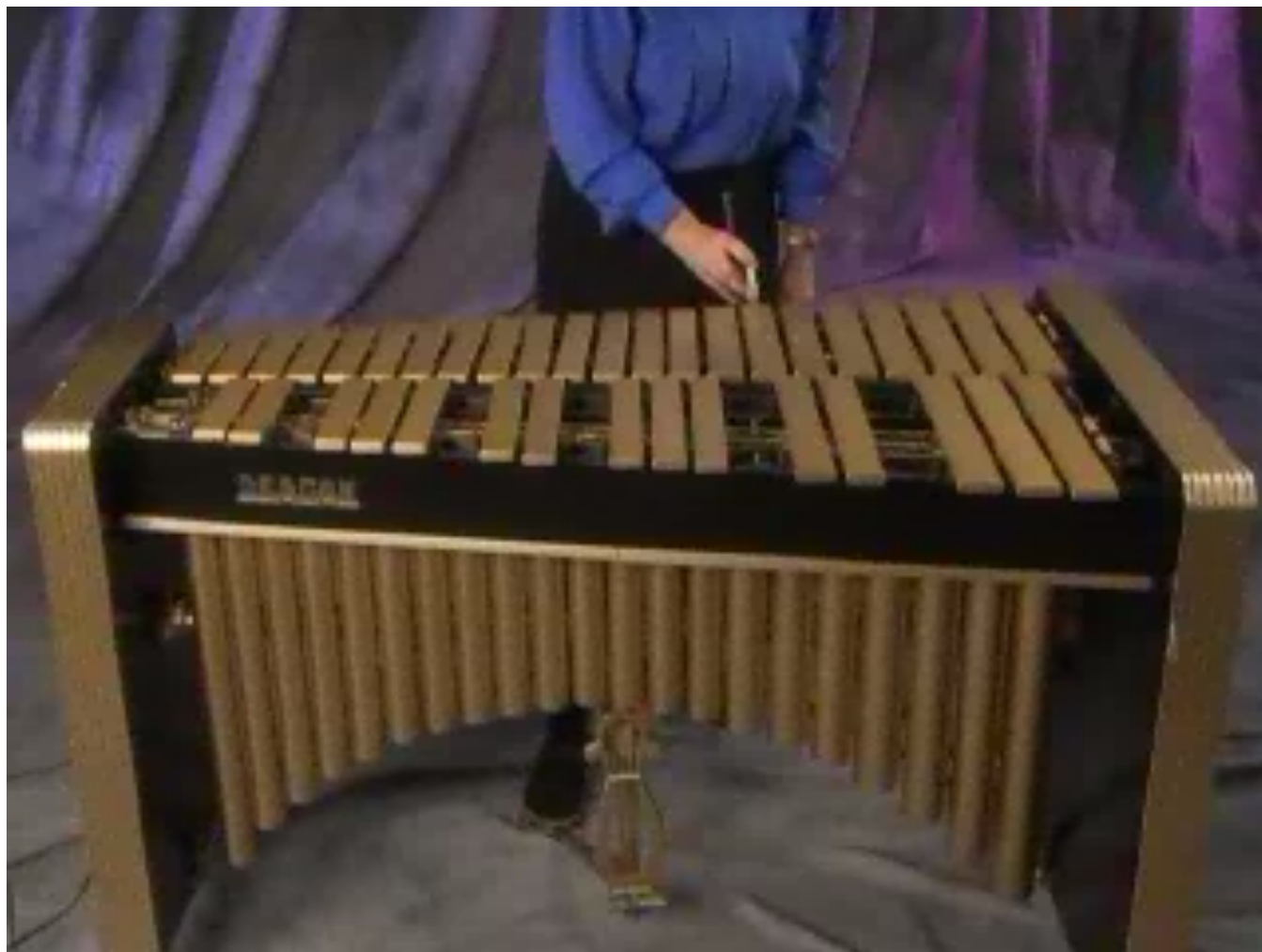
\* = "dead stroke"

Very slowly

Mar.  
with  
soft  
mallets

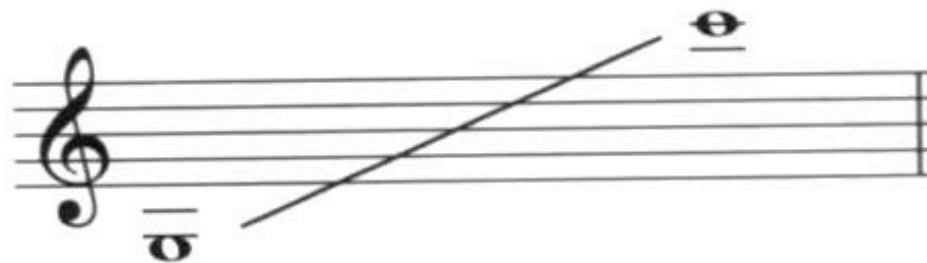






Com arco

# Glockenspiel



Soa duas oitavas acima do que está escrito.

Os músicos usam uma baqueta em cada mão.

Glsp.

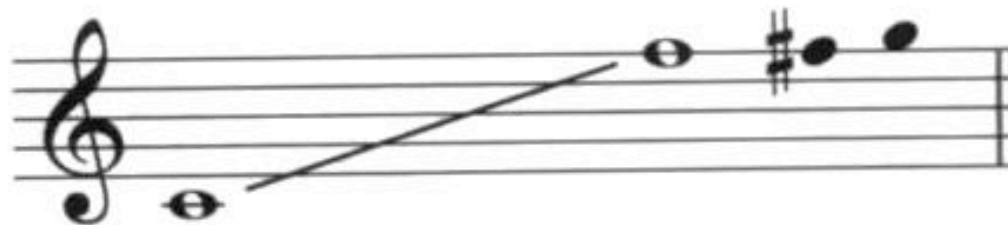
Moderato

1st time *p*  
2nd time *f*

*gliss.*

The image shows a musical staff in treble clef with a 3/4 time signature. The notation includes a first ending marked '1st time p' and a second ending marked '2nd time f'. A glissando is indicated by a diagonal line and the word 'gliss.' above it. The staff is labeled 'Glsp.' at the beginning.

# Sinos tubulares (Campanas)



1 Slowly

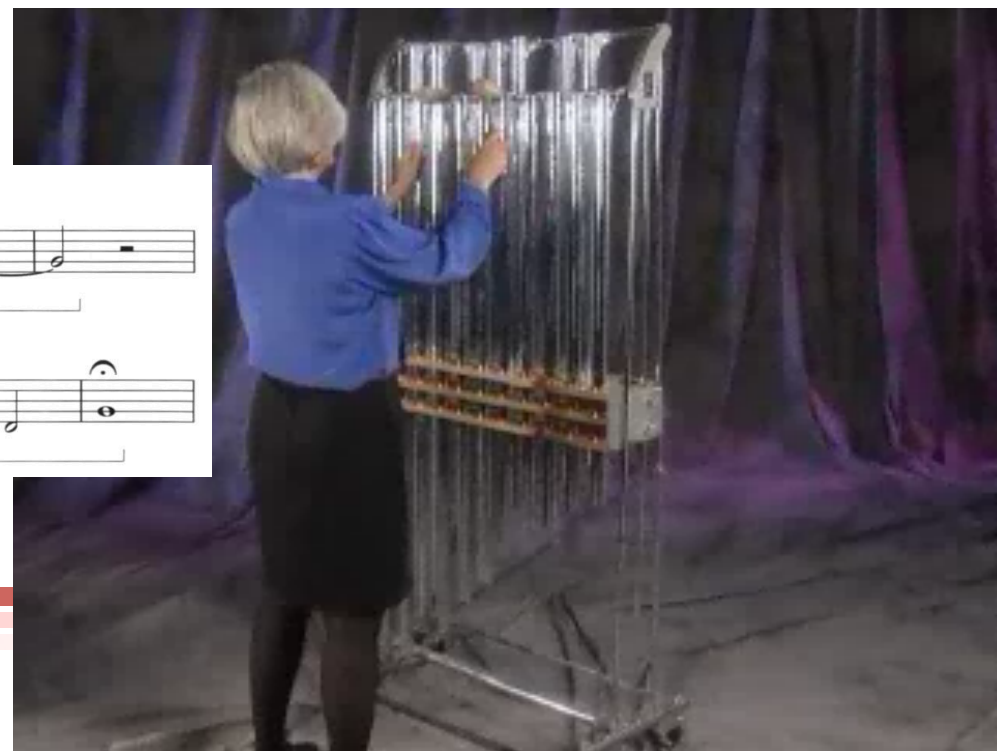
Chm.

Ped. Ped.

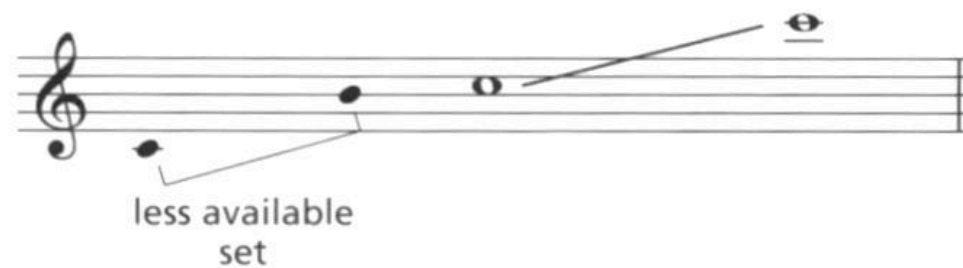
7

Ped.

Detailed description: This block contains two staves of musical notation. The first staff is marked '1 Slowly' and 'Chm.' (Chimes). It features a sequence of notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (quarter). There are two 'Ped.' (pedal) markings under the first and fourth measures. The second staff starts at measure 7 and continues with notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), and G5 (quarter). A 'Ped.' marking is under the eighth measure.



# Crotales



# Tímpanos

32"



28"



25"



23"



21"



# INSTRUMENTOS DE ALTURA INDEFINIDA

MARCOS FILHO

# Pratos



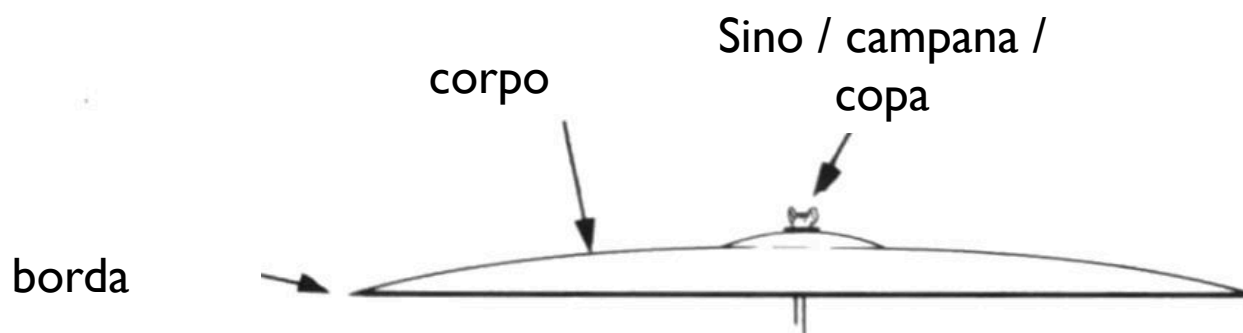
Par de pratos (prato de choque)



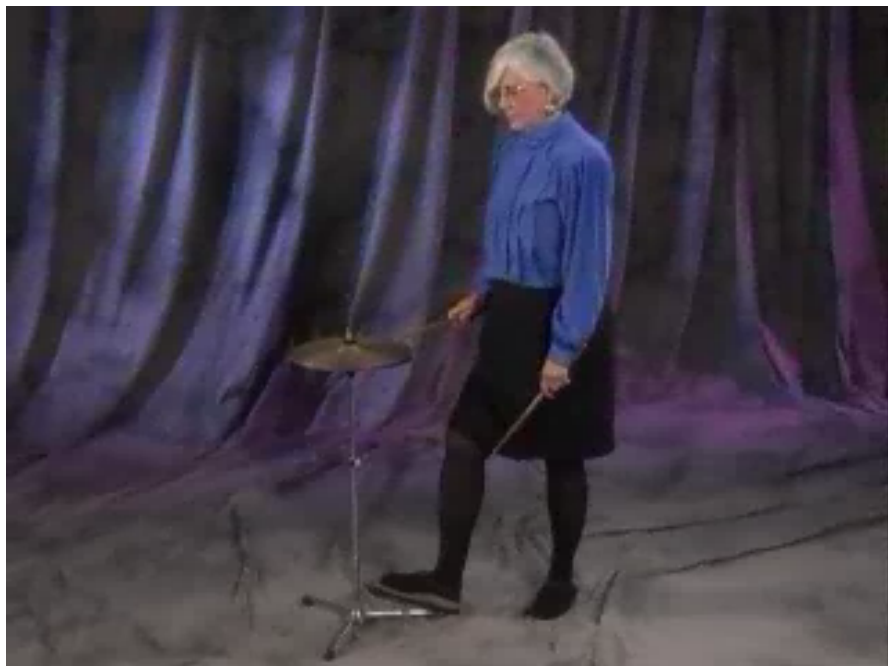
Chimbal ou hi-hat



Prato suspenso (também tocado com baqueta de feltro)



Em geral é notado numa única linha, porém caso o mesmo músico toque pratos diferentes, pode-se utilizar linhas múltiplas.





# Triângulo

Trgl. **Slowly**

*pp*      *mp*      *f*      *mf* > *p*      *ff*



# Tam-tam

3 Gongs  
+  
Tam-Tam

The musical score is written on a single staff in 3/4 time. It begins with a *ff* dynamic marking and a fermata. The first measure contains a half note. The second measure contains a quarter note marked *f*, followed by a triplet of eighth notes marked *f*. The third measure contains a quarter note marked *mf*. The fourth measure contains a quarter note marked *p*, followed by a triplet of eighth notes marked *f*. The fifth measure contains a quarter note marked *p*. The sixth measure contains a quarter note marked *pp*. A speaker icon is located to the right of the staff.



# Percussão múltipla



# Tom-toms e timbales



# Caixa clara e congas



## REFERÊNCIAS BIBLIOGRÁFICAS:

ADLER, Samuel. *The Study of Orchestration*. 3a. ed. Nova Iorque: W.W. Norton & Company, 2002.

CARDOSO FILHO, Marcos Edson. *Anotações de Aulas da Disciplina Orquestração. Prof. Oiliam Lana*. Belo Horizonte: UFMG.

NESTICO, Sammy. *The Complete Arranger*. USA: Fewnwood Music Co., 1993.

GUEST, Ian. *Arranjo: método prático*. 3 volumes. Rio de Janeiro: Lumiar, 1996.