

# Ágide Azzoni (1885-1939)

## Santa Terezinha

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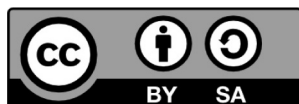
Agradecimento ao projeto Ágide Azzoni  
Coordenação Geral de Lúcia Bachiega.

banda  
(band)

Partes:

|                        |                |
|------------------------|----------------|
| Clarinetas 1           | Trombone 1     |
| Clarinetas 2           | Trombone 2     |
| Saxofone Alto de canto | Bombardino 1   |
| Saxofone Alto 1        | Bombardino 2   |
| Saxofone Alto 2        | Baixo 1 em Mib |
| Clarino 1              | Baixo 2 em Mib |
| Clarino 2              | Baixo 3 em Mib |
| Pistão 1               | Caixa          |
| Pistão 2               | Pratos e Bumbo |
| Trombone de canto      |                |

19 p.



MUSICA BRASILIS

# Santa Terezinha

Ágide Azzoni

1 *f*

4

8 *p*  $\text{Coda}$   $\Lambda$

12 To Coda  $\text{Coda}$  1.  $\Lambda$  2. 3 3

18

22 1. 2.

27 *f* 3 3 D.S. al Coda Fine

29  $\text{Coda}$  Trio *f*

33 *p*  $\Lambda$

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

*f*

4

8 *p*

To Coda  $\text{Coda symbol}$  1.  $\wedge$  2. 3 3

18

22 1. 2.

27 *f* 3 3 *Fine* D.S. al Coda

$\text{Coda symbol}$  Coda

29 *f* Trio

33 *p*  $\wedge$

37 D.C. al Fine

Saxofone Alto  
de canto

# Santa Terezinha

Ágide Azzoni

1 *f*

4

8 *p*

12 To Coda  $\oplus$  1. 2. 3

18

22 1. 2.

27 *f* 3 D.S. al Coda Fine

29  $\oplus$  Coda Trio *f* 3

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

1 *f*  $\wedge$   $\wedge$   $\wedge$   $\wedge$

4

8  $\text{S}$  *p*

12 To Coda  $\text{C}$  1. 2.

18

22 1. 2.

27 *f* D.S. al Coda  $\text{C}$  Fine

29  $\text{C}$  Trio *f*


33 *p*  $\wedge$   $\wedge$

37  $\text{C}$  D.C. al Fine

# Santa Terezinha

Ágide Azzoni

1 *f*



4



8 *p*



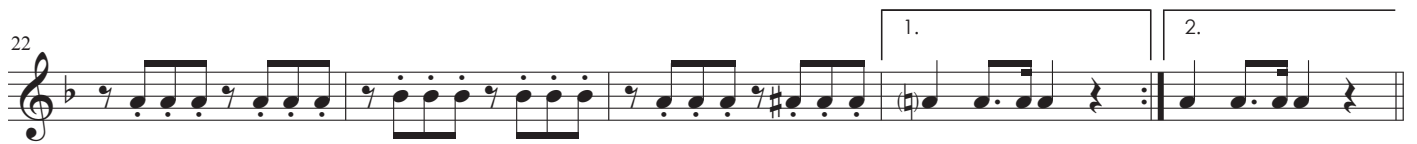
12 To Coda  $\oplus$  1. 2.



18



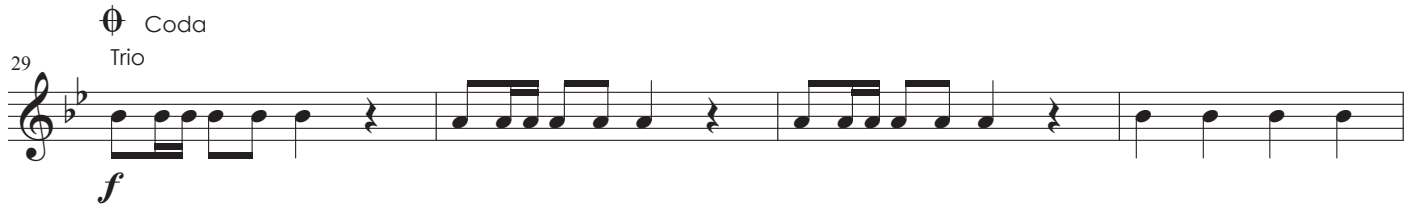
22 1. 2.



27 *f* D.S. al Coda Fine



29  $\oplus$  Coda Trio *f*



33 *p*



37 D.C. al Fine



# Santa Terezinha

Ágide Azzoni

Musical staff 1: Treble clef, key signature of two flats, common time. Starts with a forte (*f*) dynamic. The melody consists of eighth and quarter notes.

Musical staff 2: Continuation of the melody from staff 1, ending with a quarter rest.

Musical staff 3: Starts with a section symbol (§) and a piano (*p*) dynamic. The melody features dotted rhythms and a crescendo leading to an accent (^).

Musical staff 4: Marked "To Coda" with a Coda symbol (⊕). It contains two first endings (1. and 2.) and a triplet of eighth notes.

Musical staff 5: Continuation of the melody, featuring a sharp sign (#) on the second staff.

Musical staff 6: Continuation of the melody, ending with a double bar line and repeat sign.

Musical staff 7: Marked "D.S. al Coda" and "Fine". It features a triplet of eighth notes and a forte (*f*) dynamic.

Musical staff 8: Marked "Coda" with a Coda symbol (⊕) and "Trio". It starts with a forte (*f*) dynamic and features a triplet of eighth notes.

Musical staff 9: Continuation of the melody, ending with an accent (^).

Musical staff 10: Marked "D.C. al Fine". It features a triplet of eighth notes and a double bar line with repeat sign.

# Santa Terezinha

Ágide Azzoni

Musical staff 1: Clarino 2 part, measures 1-3. Dynamics: *f*

Musical staff 2: Clarino 2 part, measures 4-7

Musical staff 3: Clarino 2 part, measures 8-11. Dynamics: *p*

Musical staff 4: Clarino 2 part, measures 12-17. Includes "To Coda" and first/second endings

Musical staff 5: Clarino 2 part, measures 18-21

Musical staff 6: Clarino 2 part, measures 22-26. Includes first/second endings

Musical staff 7: Clarino 2 part, measures 27-28. Dynamics: *f*. Includes "D.S. al Coda" and "Fine"

Musical staff 8: Clarino 2 part, measures 29-32. Dynamics: *f*. Includes "Coda" and "Trio" markings

Musical staff 9: Clarino 2 part, measures 33-36. Dynamics: *p*

Musical staff 10: Clarino 2 part, measures 37-40. Dynamics: *p*. Includes "D.C. al Fine" marking

# Santa Terezinha

Ágide Azzoni

*f*

*p*

To Coda  $\oplus$  1. 2. *^* 3

1. 2.

*f* 3 *Fine*

$\oplus$  Coda  
Trio

*f*

*p* *^*

D.C. al Fine

# Santa Terezinha

Ágide Azzoni

*f*

4

8 *p*

12 To Coda  $\Phi$  1.  $\Lambda$  2. 3

18

22 1. 2.

27 *f* 3 D.S. al Coda Fine

29 *f*  $\Phi$  Coda Trio

33 *p*  $\Lambda$

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

[original em Si $\flat$ ]

*f*

4

8  $\text{\$}$   
*p*

12 To Coda  $\text{\textcircled{\theta}}$  1. 2.  
3 3

18

22 1. 2.

27 *f* 3 3 D.S. al Coda  
Fine

29 Trio  $\text{\textcircled{\theta}}$  Coda  
*f* 3 3 3 3 3 3

33 *p*

37 D.C. al Fine

Trombone 1

# Santa Terezinha

Ágide Azzoni

[original em Si<sub>b</sub>]

*f*

4

8 *p*

12 To Coda  $\Theta$  1. 2.

18

22 1. 2.

27 *f* D.S. al Coda Fine

$\Theta$  Coda

29 Trio *f*

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

[original em Si $\flat$ ]

4 *f*

4

8  $\text{\textcircled{S}}$  *p*

12 To Coda  $\text{\textcircled{C}}$  1. 2.

18

22 1. 2.

27 *f* D.S. al Coda Fine

29  $\text{\textcircled{C}}$  Coda Trio *f*

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

*f*

*p*

To Coda ⊕

1. 2.

*f* D.S. al Coda  
Fine

⊕ Coda  
Trio  
*f*

*p*

D.C. al Fine

# Santa Terezinha

Ágide Azzoni

1 *f*

4

8 *p*

12 To Coda  $\Phi$  1. 2.

18

22 1. 2.

27 *f* D.S. al Coda  $\Lambda$  Fine

29 *f* Coda  $\Phi$  Trio

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), common time signature. Starts with a dynamic marking of *f*. The melody begins with a quarter note, followed by eighth notes, and includes accents (^) over several notes.

Musical staff 2: Continuation of the melody from staff 1, ending with a quarter rest.

Musical staff 3: Starts with a repeat sign and a dynamic marking of *p*. The melody continues with eighth notes and includes an accent (^) over the final note.

Musical staff 4: Starts with a measure rest, followed by a 'To Coda' symbol. The melody includes first and second endings, with triplets in the second ending. An accent (^) is placed over a note in the first ending.

Musical staff 5: Continuation of the melody from staff 4, featuring a series of quarter notes with rests.

Musical staff 6: Continuation of the melody from staff 5, including first and second endings.

Musical staff 7: Continuation of the melody from staff 6, featuring triplets. Ends with a dynamic marking of *f*, a 'D.S. al Coda' instruction, and a 'Fine' marking.

Musical staff 8: Starts with a 'Coda' symbol and a 'Trio' instruction. The melody consists of eighth notes with triplets, ending with a dynamic marking of *f*.

Musical staff 9: Continuation of the melody from staff 8, featuring a series of quarter notes with rests. Ends with a dynamic marking of *p*.

Musical staff 10: Continuation of the melody from staff 9, ending with a 'D.C. al Fine' instruction.

# Santa Terezinha

Ágide Azzoni

1 *f*  $\wedge$   $\wedge$   $\wedge$   $\wedge$

4

8  $\text{\textcircled{S}}$  *p*  $\wedge$

12 To Coda  $\text{\textcircled{C}}$  1. 2.  $\wedge$  3 3

18

22 1. 2.

27 *f* 3 3 D.S. al Coda Fine

29  $\text{\textcircled{C}}$  Coda Trio *f* 3 3 3 3 3 3

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

1 *f*

4

8 *p*

12 To Coda 1. 2. 3. 3.

18

22 1. 2.

27 *f* D.S. al Coda Fine

29 *f* Coda Trio

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

1 *f*

4

8 *p*

12 To Coda  $\oplus$  1. 2.

18 *f*

22 1. 2.

27 *f* D.S. al Coda Fine

$\oplus$  Coda  
29 Trio

*f*

33 *p*

37 D.C. al Fine

# Santa Terezinha

Ágide Azzoni

Pratos  
Bumbo

*f*

4  
Pt  
Bmb

8  $\text{\textcircled{S}}$   
Pt  
Bmb

*p*

12  
Pt  
Bmb

To Coda  $\text{\textcircled{\theta}}$  1. 2.

18  
Pt  
Bmb

22  
Pt  
Bmb

27  
Pt  
Bmb

*f* D.S. al Coda

Fine

$\text{\textcircled{\theta}}$  Coda  
29 Trio  
Pt  
Bmb

*f*

33  
Pt  
Bmb

*p*

37  
Pt  
Bmb

D.C. al Fine