

# Ernesto Nazareth (1863-1934)

Turuna

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banda  
(band)

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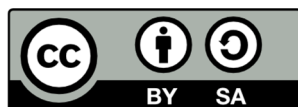
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11 p.

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MUSICA BRASILIS

# Turuna

Grande tango característico

Flauta

Ernesto Nazareth  
(1899)

1  $\text{\$}$  2 4

11 1.

18 2.  $\Phi_1$   $\Phi_2$  7

30

34 1. 2. *D.S. al Coda 1* 1

40  $\Phi_1$  6 3

52

57 *D.S. al Coda 2*  $\Phi_2$  4 1

# Turuna

Clarineta em Si $\flat$

Grande tango característico

Ernesto Nazareth  
(1899)

1 2 4

11 1. 1. 2.

19  $\Theta_1$   $\Theta_2$

26 3

34 1. 2. D.S. al Coda 1 1

40  $\Theta_1$

46

52

59 D.S. al Coda 2  $\Theta_2$  1

# Turuna

Sax Alto

Grande tango característico

Ernesto Nazareth  
(1899)

1

7

15

22

33

40

47

54

60

1.

2.

D.S. al Coda 1

D.S. al Coda 2

# Turuna

Grande tango característico

Sax Tenor

Ernesto Nazareth  
(1899)

1 § 1 2

9 1.

17 1 2.  $\phi_1$   $\phi_2$

25

34 1. 2. *D.S. al Coda 1* 1

40  $\phi_1$  6 4

54

60 *D.S. al Coda 2*  $\phi_2$  1

# Turuna

Grande tango característico

Sax Barítono

Ernesto Nazareth  
(1899)

The musical score is written for Saxophone in B-flat major (three sharps) and 2/4 time. It consists of eight staves of music. The first staff begins with a treble clef, a key signature of three sharps, and a 2/4 time signature. The music features a series of eighth and sixteenth notes with accents (>) and a fermata over a measure. The second staff continues the melodic line with similar rhythmic patterns. The third staff starts at measure 13 and includes a first ending (1.) and a second ending (2.) with a fermata. The fourth staff begins at measure 22. The fifth staff starts at measure 33 and includes a first ending (1.) and a second ending (2.) with a fermata, followed by the instruction "D.S. al Coda 1". The sixth staff begins at measure 40 and includes a fermata. The seventh staff starts at measure 51. The eighth staff begins at measure 59 and includes a first ending (3.) and a second ending (2.) with a fermata, followed by the instruction "D.S. al Coda 2".

# Turuna

Grande tango característico

Trompete 1 em Si $\flat$

Ernesto Nazareth  
(1899)

1  $\%$  1

6

13 1. 1

18 2.  $\theta_1$   $\theta_2$  13

35 1. 2. *D.S. al Coda 1* 1

40  $\theta_1$  15

59 *D.S. al Coda 2*  $\theta_2$  4 1

# Turuna

Grande tango característico

Trompete 2 em Si $\flat$

Ernesto Nazareth  
(1899)

1  $\$$  1 2

7

13 1. 1

18 2.  $\theta_1$   
 $\theta_2$

22 13 1. 2. *D.S. al Coda 1* 1

40  $\theta_1$  15

59 *D.S. al Coda 2*  $\theta_2$  4 1



# Turuna

Grande tango característico

Trompa

Ernesto Nazareth  
(1899)

1 1 2

8 1.

15 1 2.  $\Phi_1$   $\Phi_2$

21

28

35 1. 2. *D.S. al Coda 1* 1

40  $\Phi_1$  12

56 1

61 *D.S. al Coda 2*  $\Phi_2$  1

# Turuna

Grande tango característico

Trombone

Ernesto Nazareth  
(1899)

6

13 1. 2. 1

22 4

34 1. 2. D.S. al Coda 1

40 Φ1 12

58 D.S. al Coda 2 Φ2 4

# Turuna

Grande tango característico

Tuba

Ernesto Nazareth  
(1899)

The musical score is written in bass clef with a 2/4 time signature. It consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), which is then changed to one flat (Bb) for the remainder of the piece. The score includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 6, 13, 22, 32, 40, and 59 are indicated at the start of their respective staves. The piece features two first endings (1. and 2.) and two second endings (Ø1 and Ø2). The instruction 'D.S. al Coda 1' appears at the end of the first ending section, and 'D.S. al Coda 2' appears at the end of the second ending section. The score concludes with a final cadence.

# Turuna

Caixa/Pratos

Grande tango característico

Ernesto Nazareth  
(1899)

8

15

22

28

34

40  $\Theta$  1 Caixa Surda

48

57  $\Theta$  2 D.S. al Coda 2