

Nina Helena

Dobrado

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Escrito em 2 de Janeiro de 2018, pela manhã

Dedicado à minha filha Nina Helena Brito Arantes

Allegro

Piccolo Clarinet *f*

Clarinet in B♭ 1 *f*

Clarinet in B♭ 2 *f*

Alto Sax *f*

Tenor Sax *f*

Trumpet in B♭ 1 *f*

Trumpet in B♭ 2 *f*

Allegro

Horn in E♭ 1 *f*

Horn in E♭ 2 *f*

Trombone Cantabile *f*

Trombone 1 *f*

Trombone 2 *f*

Allegro

Euphonium *f*

Tuba *f*

Allegro

Snare Drum *f*

Bass Drum *f*

Cymbals *f*

The first system of the musical score includes the following parts:

- P.C.I.**: Piano, Cello, and Double Bass, playing a rhythmic pattern of eighth and sixteenth notes.
- B♭ Cl. 1** and **B♭ Cl. 2**: B-flat Clarinets, playing a melody with a *mp* (mezzo-piano) dynamic.
- A. Sx.**: Alto Saxophone, playing a melody with a *mp* dynamic.
- T. Sx.**: Tenor Saxophone, playing a rhythmic pattern.
- B♭ Tpt. 1** and **B♭ Tpt. 2**: B-flat Trumpets, playing a melody with a *mp* dynamic.
- Hn. 1** and **Hn. 2**: Horns, playing a rhythmic pattern with a *p* (piano) dynamic.
- Cant. Tbn.**: Contrabass Trombone, playing a melody with a *p* dynamic.
- Tbn. 1** and **Tbn. 2**: Trombones, playing a rhythmic pattern with a *p* dynamic.
- Euph.**: Euphonium, playing a melody with a *p* dynamic.
- Tuba**: Tuba, playing a rhythmic pattern with a *p* dynamic.
- S.Dr.**: Snare Drum, playing a rhythmic pattern with a *p* dynamic.
- B. Dr.**: Bass Drum, playing a rhythmic pattern.
- Cym.**: Cymbal, playing a rhythmic pattern.

The image displays a musical score for the percussion section of 'The Lord of the Rings: The Two Towers'. The score is written for a large ensemble, including various woodwinds, brass, and percussion instruments. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into two systems, each starting at measure 23. The first system includes parts for P.C.I., B♭ Cl. 1, B♭ Cl. 2, A. Sx., T. Sx., B♭ Tpt. 1, B♭ Tpt. 2, Hn. 1, Hn. 2, Cant. Tbn., Tbn. 1, Tbn. 2, Euph., and Tuba. The second system includes parts for S.Dr., B. Dr., and Cym. The score features a variety of musical notations, including rests, notes, and dynamic markings such as *f* (forte) and *p* (piano). The percussion parts are characterized by complex rhythmic patterns, including triplets and sixteenth notes, and are often marked with *f* (forte) dynamics.

35

To Coda

1. 2.

p

p

p

35

3

35

47

P. Cl. *f*

B $\flat$ Cl. 1 *f*

B $\flat$ Cl. 2 *f*

A. Sx. *f*

T. Sx. *f*

B $\flat$ Tpt. 1 *f*

B $\flat$ Tpt. 2 *f*

Hn. 1 *f*

Hn. 2 *f*

Cant. Tbn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Euph. *f*

Tuba *f*

47

S. Dr. *f*

B. Dr. *f*

47

Cym. *f*

[illegible]

Fine

70

P.Cl.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

A. Sx.

T. Sx.

mp

mp

mp

70

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn. 1

Hn. 2

Cant. Tbn.

Tbn. 1

Tbn. 2

Euph.

Tuba

70

S.Dr.

B. Dr.

70

Cym.

80

P.Cl.

B♭ Cl. 1

B♭ Cl. 2

A. Sx.

T. Sx.

80

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Cant. Tbn.

Tbn. 1

Tbn. 2

Euph.

Tuba

80

S.Dr.

B. Dr.

80

Cym.

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104

P.C.I.

B♭ Cl. 1

B♭ Cl. 2

A. Sax.

T. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn. 1

Hn. 2

Cant. Tbn.

Tbn. 1

Tbn. 2

Euph.

Tuba

S.Dr.

B.Dr.

Cym.

104

1. 2.

mp

mp

mp