

Vitória Futebol Clube



HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

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HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

1- INTRODUÇÃO

Dois dos símbolos do Vitória Futebol Clube são o Hino e a Marcha, como consta da proposta de Estatutos entregue nesta data pelos subscritores.

Se a Marcha do Vitória é sobejamente conhecida de todos os sócios e adeptos do clube, o mesmo já não se passará com o Hino. Aliás, a maioria das pessoas considera que o “Hino” do Vitória é a Marcha escrita por Feliciano Silva em 1966.

Mas de facto existe, desde há muitos anos, um Hino, que inexplicavelmente, foi caindo no esquecimento.

O Hino do Vitória Futebol Clube foi composto em 1915 pelo Maestro Celestino Rosado Pinto, existindo apenas na versão instrumental até ao ano 1925. Nessa data, Ricardo Durão escreveu a letra, que se transcreve abaixo.

A partitura da melodia deste hino foi publicada no livro “Vitória do Nascimento à Glória” da autoria de José Madureira Lopes, editado pela Livraria Hemus e que teve a sua primeira edição em Fevereiro de 2003.

Esta partitura foi transcrita pelo Maestro José Eduardo Ferreira, em 2002, e transcrita da partitura original para piano, canto e coro.

O Maestro José Eduardo Ferreira fez um trabalho de pesquisa nos arquivos da Câmara Municipal de Setúbal em 1997, tendo identificado inúmeras obras musicais originais, entre elas o “Hino do Vitória Futebol Clube”, nas suas várias versões, e cujas partituras se incluem neste documento.

Na sua inestimável contribuição para a preservação do património histórico do Vitória, o Maestro José Eduardo Ferreira, re-editou as partituras originais tendo sido possível, com elas, obter os áudios das várias versões do Hino, que se apresentam no CD incluído no ponto 4.

Durante a investigação feita sobre este tema, os subscritores contaram com a colaboração do músico Fernando Aníbal que gerou uma maquete do Hino apenas com base na partitura da melodia.

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Importa agora dar uma roupagem musical mais adequada ao Hino e torná-lo um simbolo do Vitória, tal como a Marcha já o é.

2- HINO DO VITÓRIA FUTEBOL CLUBE

Autores: Maestro Celestino Rosado Pinto (música - 1915) e Ricardo Durão (letra - 1925)
Transcrições do Maestro José Eduardo Ferreira

a) Letra:

Vitória bradam nossos peitos
Cheios de força e de vontade
Vitória certa, em grandes feitos,
Prepara a nossa mocidade

Vitória bradam nossos peitos
Cheios de força e de vontade
Vitória certa, em grandes feitos,
Prepara a nossa mocidade

Lutar, lutar até ao extremo
Por conquistar da glória as palmas
Vencer, vencer é o fim supremo
Que eleva sempre as nossas almas

Lutar, lutar até ao extremo
Por conquistar da glória as palmas
Vencer, vencer é o fim supremo
Que eleva sempre as nossas almas

E assim Vitória vai vibrando
Em ressonância triunfal
Em ressonância triunfal
Como uma esp'rança latejando
Nos corações de Portugal
Nos corações de Portugal

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

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Letra original publicada no livro "Vitória do Nascimento à Glória"
da autoria de José Madureira Lopes

**HYMNO
DO
VICTORIA FOOT-BALL CLUB**

— — — — —

LETRA DE
Ricardo Durão **MUSICA DE**
Celestino Rosado Pinto

— — — — —

Bis { *Victoria bradam nossos peitos
Cheios de força e de vontade,
Victoria certa, em grandes feitos,
Prepara a nossa mocidade.*

Bis { *Luctar, luctar até ao extremo
Por conquistar da gloria as palmas
Vencer, vencer é o fim supremo
Que eleva sempre as nossas almas.*

*E assim Victoria vae vibrando
Bis-Em resonancia triunfal
Como uma esp'rança latejando
Bis-Nos corações de Portugal.*

Setubal 23/3/925.

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

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b) Partituras:

Só Melodia (transcrita pelo Maestro José Eduardo Ferreira)

"Hino do Vitória foot-ball Club" 23/03/25
Letra de: Ricardo Durão
(Introdução)
Música de: Celestino Rosado Pinto

The musical score is handwritten on ten staves. It begins with a treble clef, common time, and a forte dynamic (f.). The melody consists of eighth and sixteenth-note patterns. In the second staff, there is a dynamic change to piano (p.) and a crescendo. The third staff features a melodic line with a dynamic marking of (Canto). The fourth staff shows a continuation of the melody with a dynamic change to piano (p.). The fifth staff continues the pattern with a dynamic change to piano (p.). The sixth staff shows a melodic line with a dynamic marking of crescendo. The seventh staff begins with a forte dynamic (f.). The eighth staff features a melodic line with dynamic markings of I^avez and II^avez. The ninth staff shows a continuation of the melody with a dynamic change to piano (p.) and crescendo. The tenth staff concludes the score with a dynamic marking of f.

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Para piano (partitura original)

(Piano)
Parte 47

"Hino do Victoria Foot Ball Club"

Letra: de Ricardo Duão

Musica: de Sebastião Roberto Pinto

Setúbal, Outubro de 1915

1. A handwritten musical score for a band or orchestra. It consists of five systems of music, each with two staves. The first staff typically has a treble clef, and the second staff has a bass clef. Measures are separated by vertical bar lines, and rests are indicated by empty squares. Some measures have curved arrows above them, likely indicating performance techniques like slurs or grace notes. The score includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Measure numbers are present at the beginning of some staves. The handwriting is in black ink on white paper.

2. A continuation of the handwritten musical score from page 1. It features five more systems of music, maintaining the same structure with two staves per system. The notation includes various musical symbols like quarter notes, eighth notes, sixteenth notes, and rests. Curved arrows and dynamic markings like 'p', 'f', and 'mf' are also present. Measure numbers are included at the start of some staves.

3. A continuation of the handwritten musical score. This page shows three systems of music. The notation is consistent with the previous pages, featuring two staves per system and various musical symbols. Curved arrows and dynamic markings are used throughout.

4. A continuation of the handwritten musical score. This page shows four systems of music. The notation remains the same, with two staves per system and various musical symbols. Curved arrows and dynamic markings are present.

5. A continuation of the handwritten musical score. This page shows three systems of music. The notation is consistent with the previous pages. A small label 'counts' is written near the bottom of the page.

A handwritten musical score for two voices, likely for soprano and alto, on five-line staves. The music is written in common time, featuring a mix of whole, half, quarter, eighth, sixteenth, and thirty-second notes. The key signature varies throughout the piece, indicated by sharp and flat symbols. Measure 1 starts with a whole note followed by a half note. Measures 2-4 show a melodic line with eighth and sixteenth-note patterns. Measures 5-6 feature a rhythmic pattern of sixteenth and thirty-second notes. Measures 7-8 continue the melodic line with eighth and sixteenth notes. Measures 9-10 show a return to a simpler eighth-note pattern. Measures 11-12 conclude with a final melodic line. The score includes several rehearsal marks (e.g., 1, 2, 3, 4, 5, 6, 7, 8) and dynamic markings like f (fortissimo), mf (mezzo-forte), and p (pianissimo). The manuscript is dated "1978" at the bottom left.

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

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Para piano e coro (partitura original)



Celestino Rosario Tinto

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W-Forward foot ball Club

Lettre de

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Ceballos Rosado Pinto

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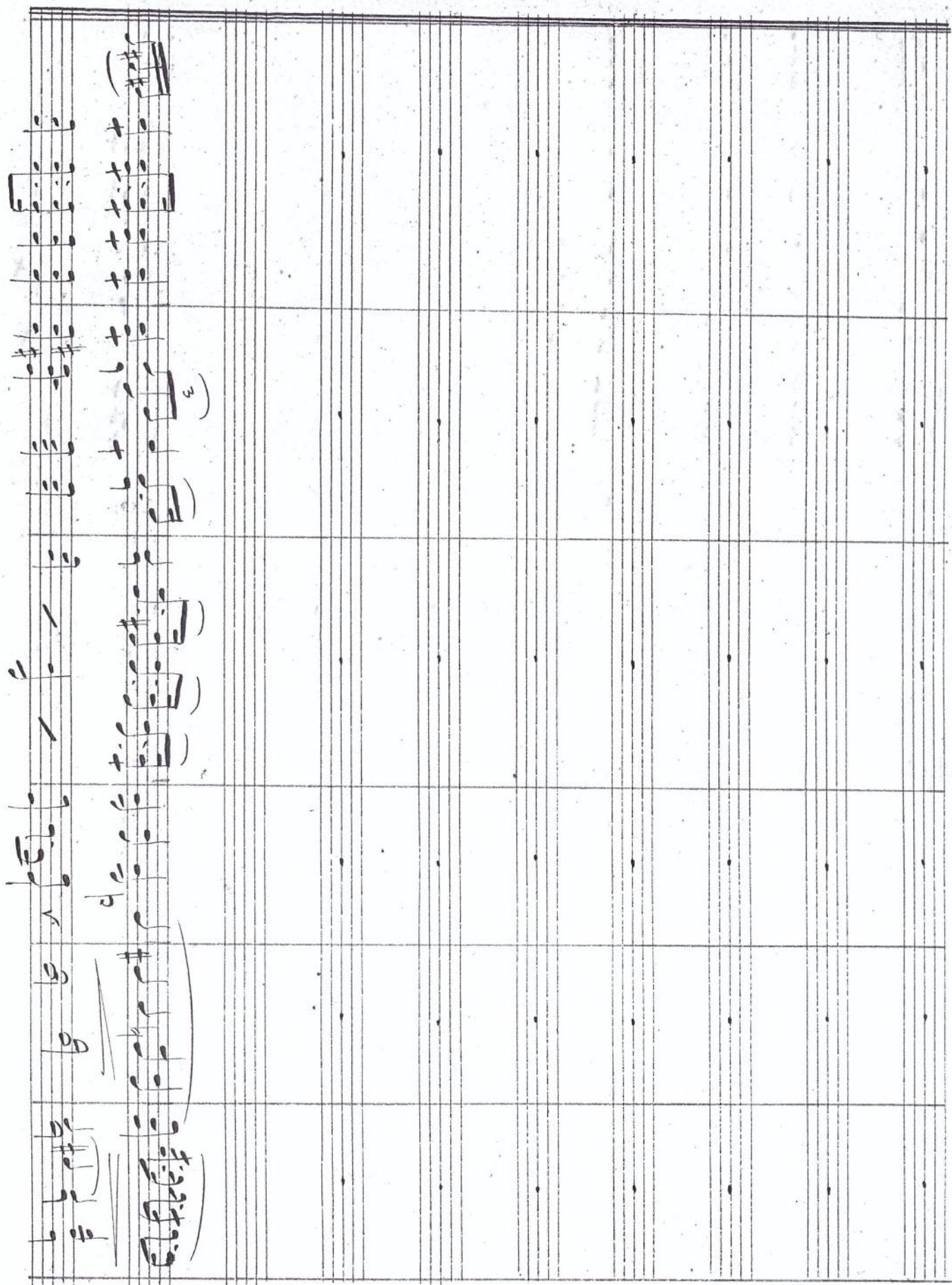
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EVERY

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A handwritten musical score on five-line staff paper. The score consists of two staves, each starting with a treble clef. The left staff begins with a sharp sign, while the right staff begins with a natural sign. Both staves feature various note heads, including solid black dots and hollow circles, with some notes having vertical stems extending upwards or downwards. Measures are separated by vertical bar lines. The score concludes with a single measure ending in parentheses, followed by a final measure ending in parentheses.



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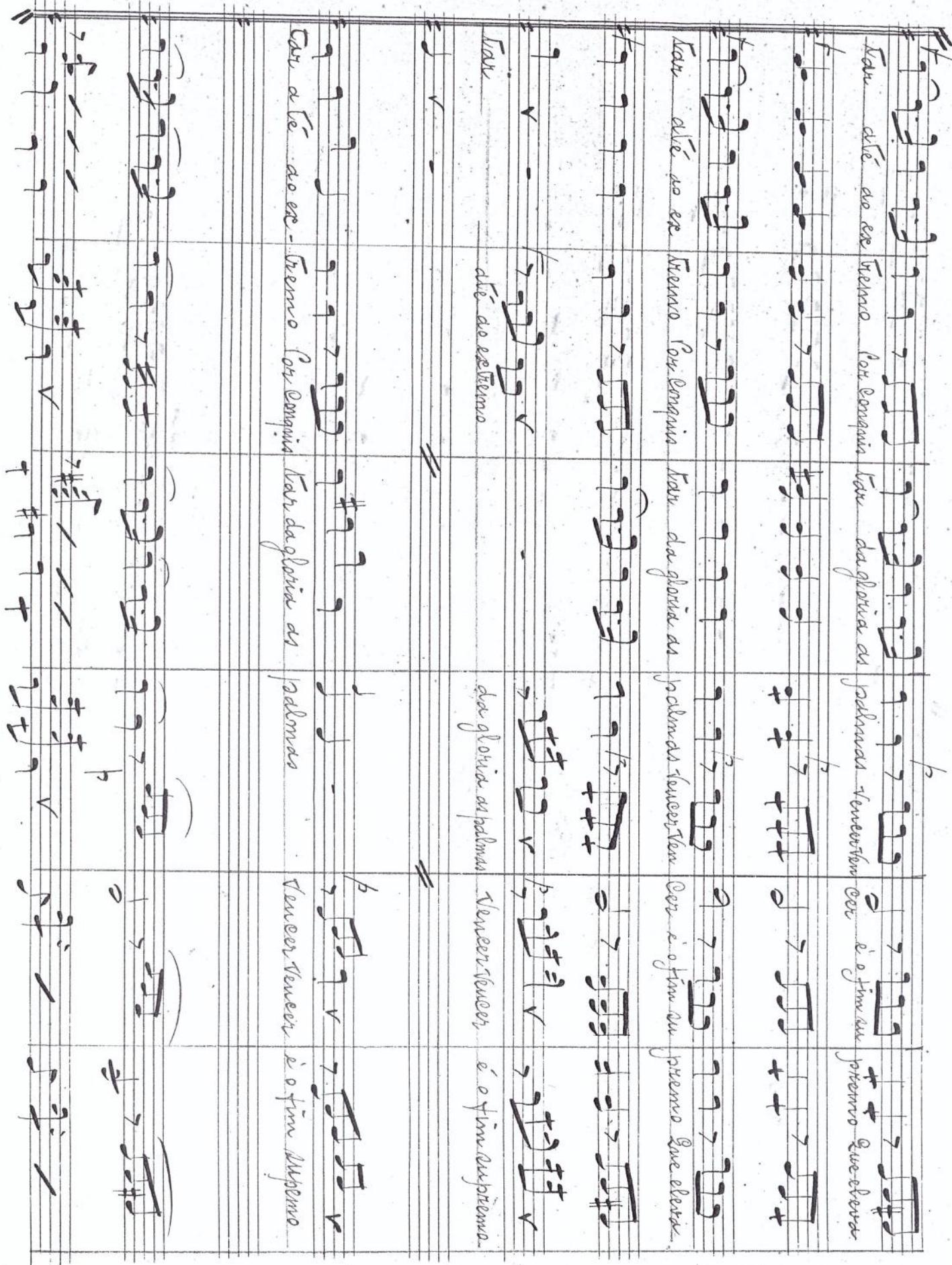
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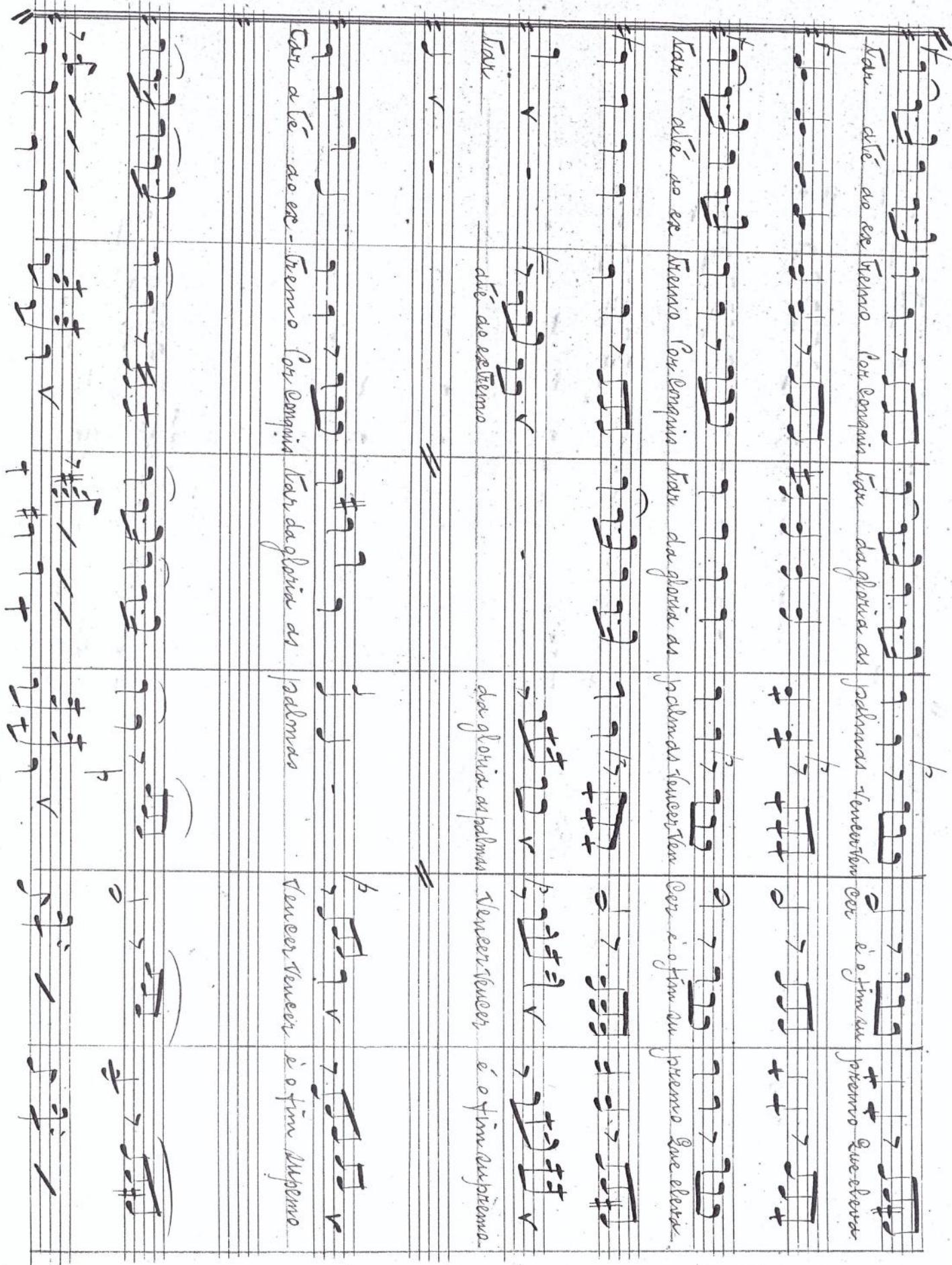
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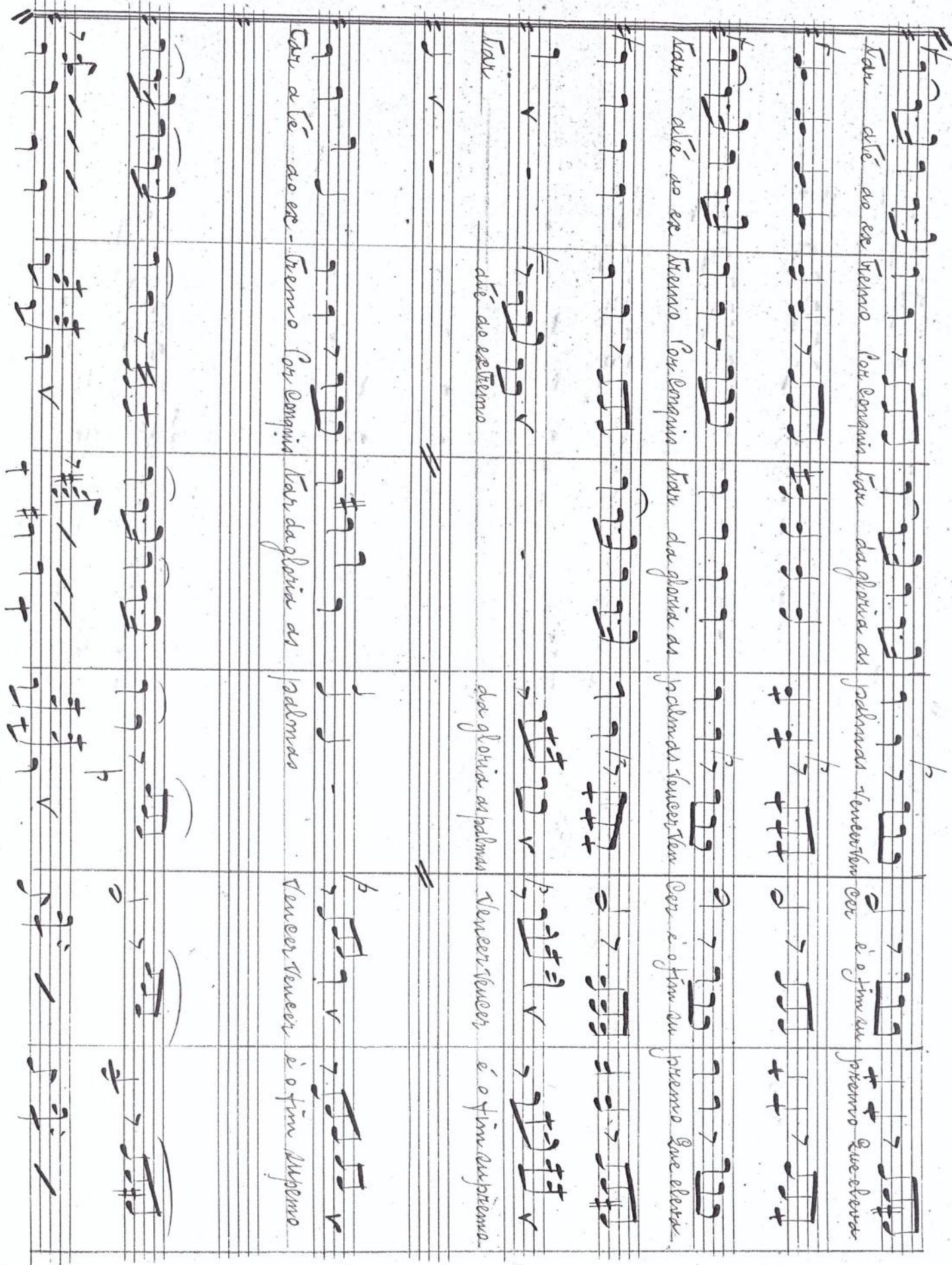
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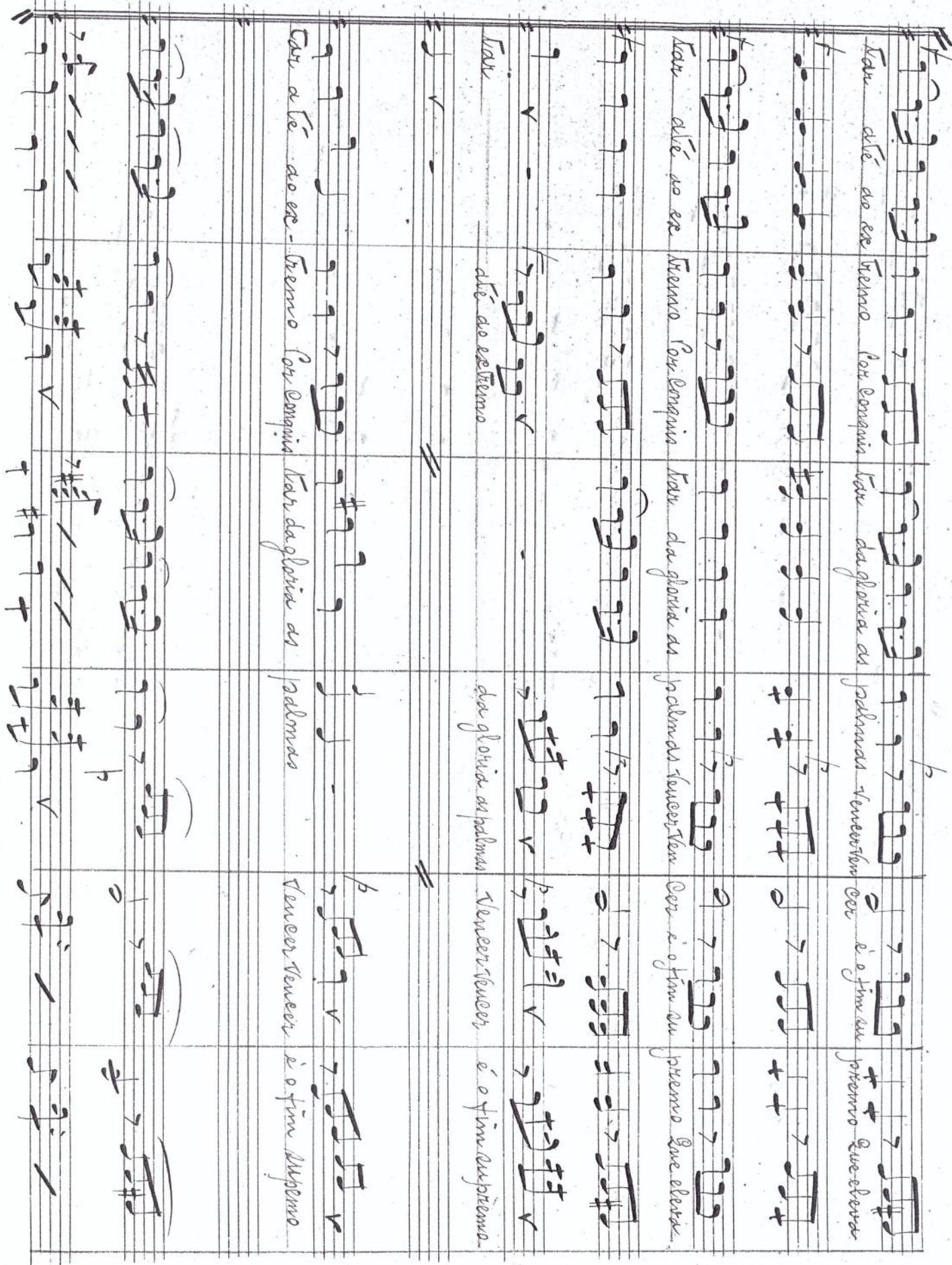
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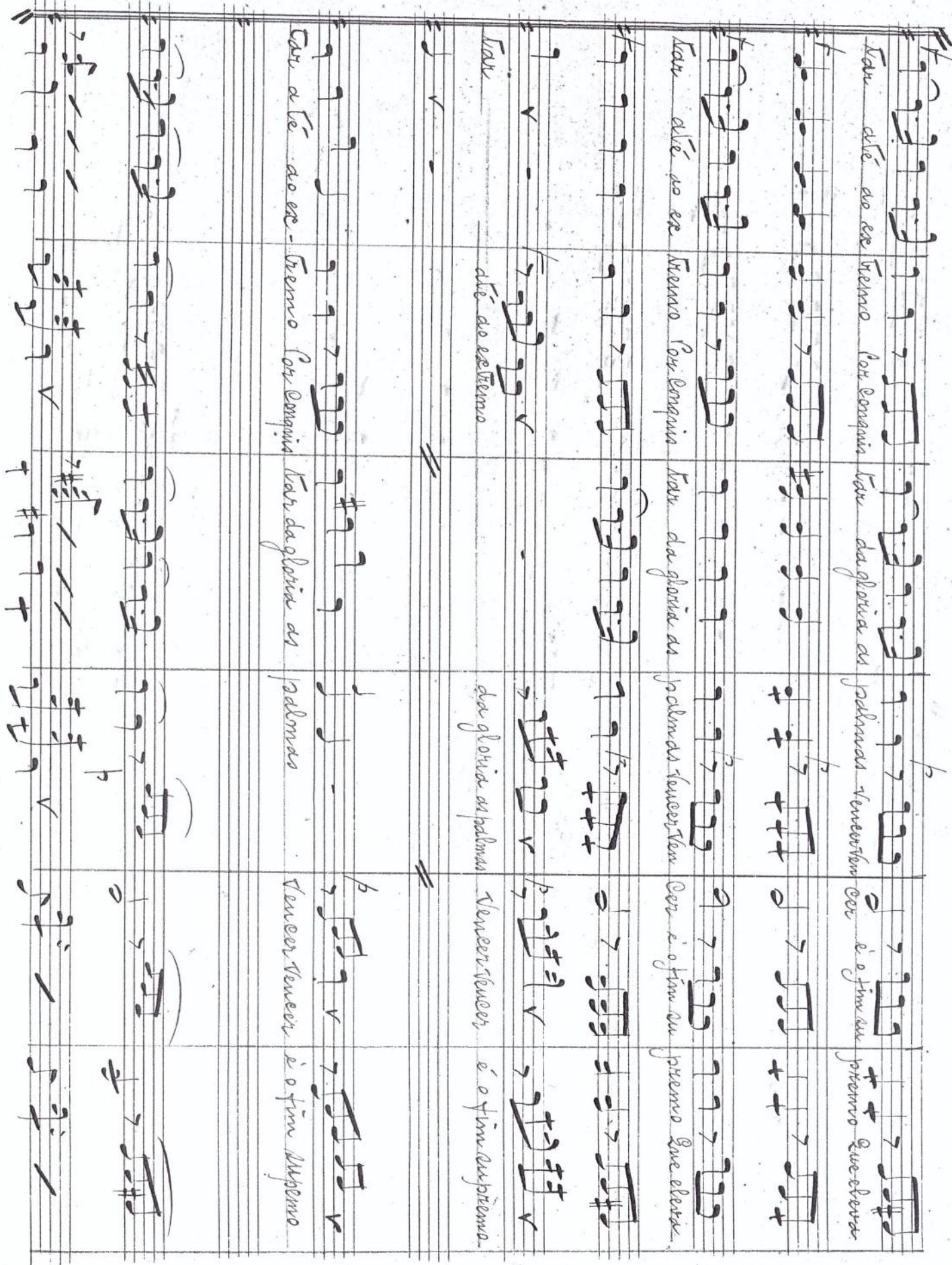
Piano
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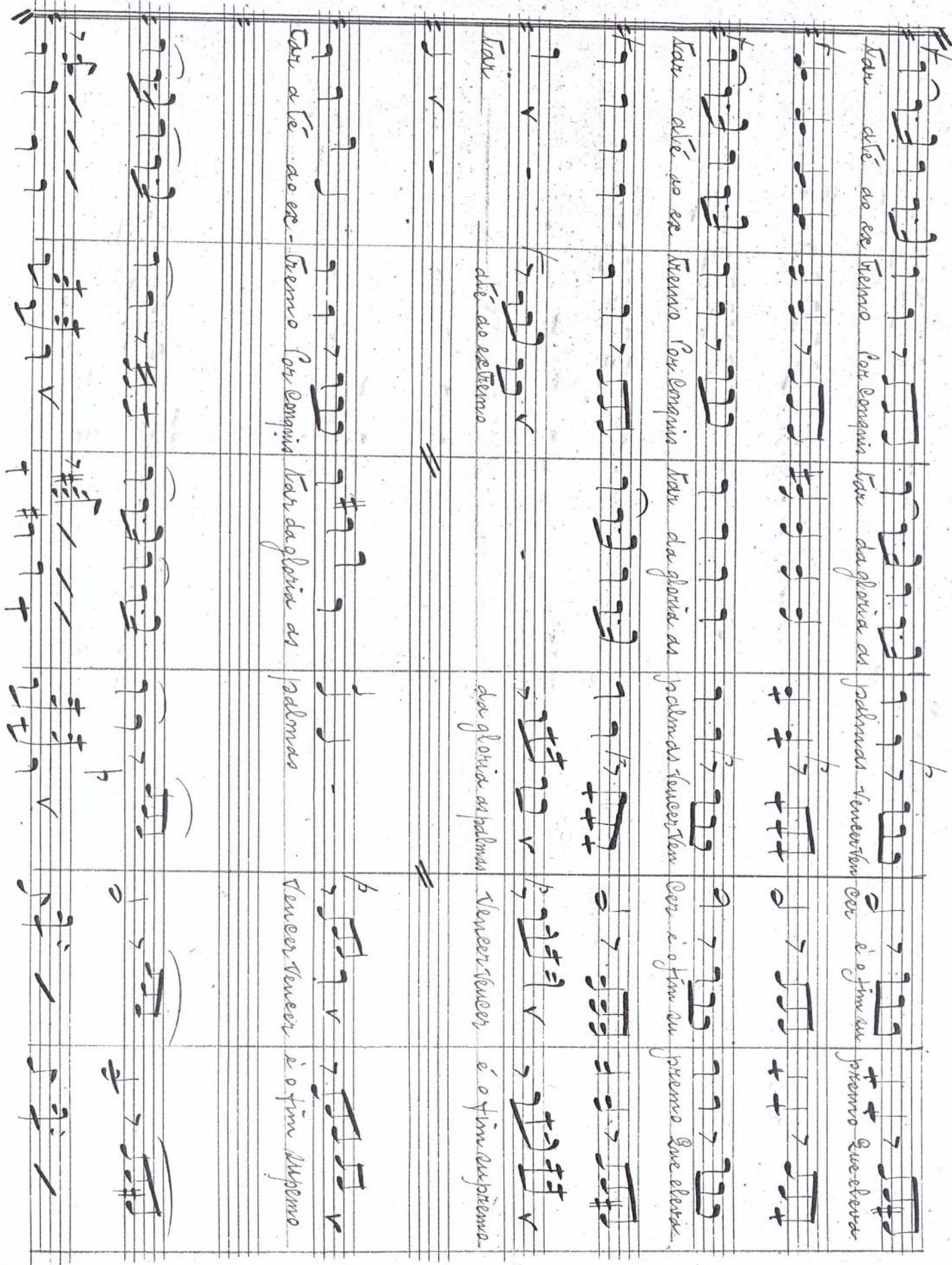
Lou dñe de ex-tremo Por Consun Lou da gloria as palmas Vencem o e o fin suprmo porem que elvem


Lou dñe de ex-tremo Por Consun Lou da gloria as palmas Vencem o e o fin suprmo porem que elvem


Lou dñe de ex-tremo Por Consun Lou da gloria as palmas Vencem o e o fin suprmo porem que elvem


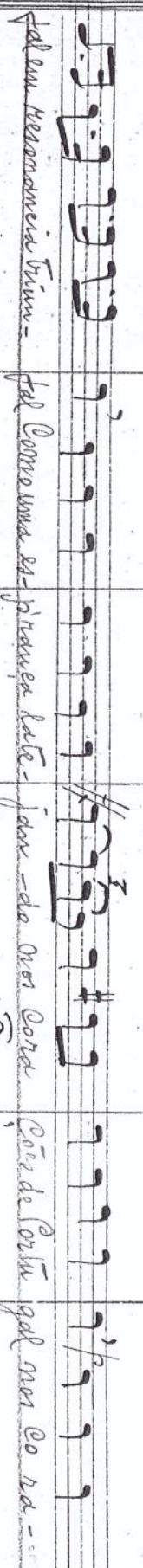
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Lou dñe de ex-tremo Por Consun Lou da gloria as palmas Vencem o e o fin suprmo porem que elvem


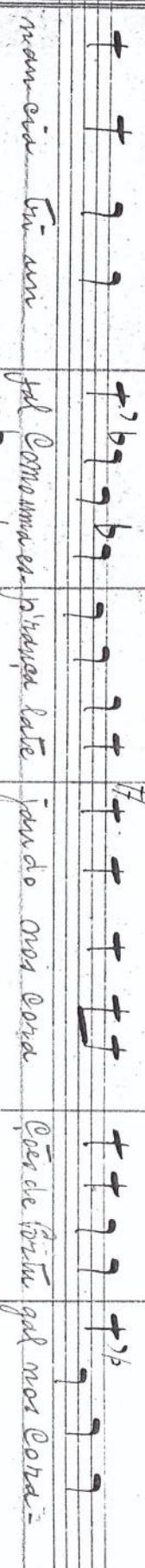
Lou dñe de ex-tremo Por Consun Lou da gloria as palmas Vencem o e o fin suprmo porem que elvem


gal em Resende. Tuuu - gal como muda es - jôndea latê - jan - elo. mrs. Conde. Cão de Portu gal mor. Conde -

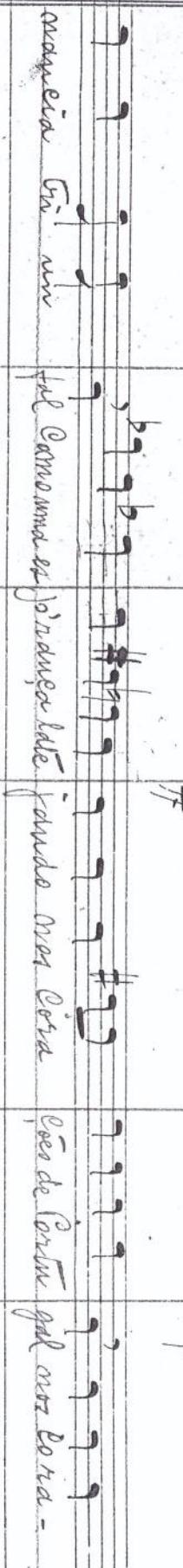







Mun-criu tuuu
gal como muda jôndea latê - jôndo. Mrs. Conde. Cão de Portu gal mor. Conde -




mucêia tuu - gal
gal como muda jôndea latê - jôndea mrs. Conde. Cão de Portu gal mor. Conde -





HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

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Para piano e coro (transcrita pelo Maestro José Eduardo Ferreira)

HINO DO VITÓRIA FOOT BALL CLUB (1925)

(Para Piano e Coro misto)

Letra de Ricardo Durão

Hino construído em 1915 (só música) e criada letra e adaptado para coro em 1925

Música de Celestino Rosado Pinto

The musical score consists of eight staves. The top six staves represent the vocal parts: 1ºs SOPRANOS, 2ºs SOPRANOS, 1ºs TENORES, 2ºs TENORES, 1ºs BARITONOS, and 2ºs BARITONOS. The bottom two staves represent the piano parts: a treble staff and a bass staff, both labeled "PIANO". The music is in common time (indicated by "4") and uses a key signature of one sharp (F#). The vocal parts are mostly silent throughout the first few measures, while the piano provides harmonic support. Measure 3 begins with a dynamic "f" (fortissimo) in the piano treble staff, followed by eighth-note chords. The vocal parts enter in measure 4, singing a rhythmic pattern of eighth notes.

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

PIANO

This musical score page contains six staves of vocal parts and two staves for the piano. The vocal parts are grouped by brace: 1ºs SOPRANOS and 2ºs SOPRANOS; 1ºs TENORES and 2ºs TENORES; 1ºs BARITONOS and 2ºs BARITONOS; and BAIXOS. The piano parts are also grouped by brace, with one staff in treble clef and one in bass clef. The music consists of four measures. In the first measure, all vocal parts and the bassoon part (not shown) have a single vertical bar line. In the second measure, the vocal parts and the bassoon part have vertical bar lines, while the piano parts have horizontal bar lines. In the third measure, the vocal parts and the bassoon part have vertical bar lines, while the piano parts have horizontal bar lines. In the fourth measure, the vocal parts and the bassoon part have vertical bar lines, while the piano parts have horizontal bar lines. Measure 5 begins with vertical bar lines for all parts.

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

PIANO

This musical score page shows a six-staff section for a choir and piano. The vocal parts (1ºs SOPRANOS, 2ºs SOPRANOS, 1ºs TENORES, 2ºs TENORES, 1ºs BARITONOS, 2ºs BARITONOS, BAIXOS) are mostly silent, indicated by horizontal dashes. The piano part is more active, featuring harmonic chords and melodic patterns. The top staff of the piano section includes a dynamic marking 'p' (pianissimo). The bottom staff of the piano section continues the harmonic progression.

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

Lyrics:

Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - çá e_de von -

Piano Part (Top Staff):

Piano Part (Bottom Staff):

1ºs SOPRANOS

ta - de Vi - tó - ria cer - ta em gran - des fei - tos pre - pa - ra_a nos - sa mo - ci -

2ºs SOPRANOS

ta - de Vi - tó - ria cer - ta em gran - des fei - tos pre - pa - ra_a nos - sa mo - ci -

1ºs TENORES

ta - de Vi - tó - ria cer - ta em gran - des fei - tos pre - pa - ra_a nos - sa mo - ci -

2ºs TENORES

ta - de Vi - tó - ria cer - ta em gran - des fei - tos pre - pa - ra_a nos - sa mo - ci -

1ºs BARITONOS

ta - de Vi - tó - ria cer - ta em gran - des fei - tos nos - sa mo - ci -

2ºs BARITONOS

ta - de Vi - tó - ria cer - ta em gran - des fei - tos nos - sa mo - ci -

BAIXOS

ta - de Vi - tó - ria cer - ta em gran - des fei - tos nos - sa mo - ci -

PIANO

PIANO

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

da - de Vi - tó - ria bra - dam nos - sos pei - tos chei - os de for - - çá e_de von -

1ºs SOPRANOS

ta - de Vi - tó - ria cer - ta em gran- des fei - tos pre - pa - ra_a nos - sa mo - ci - da

2ºs SOPRANOS

ta - de Vi - tó - ria cer - ta em gran- des fei - tos pre - pa - ra_a nos - sa mo - ci - da -

1ºs TENORES

ta - de Vi - tó - ria cer - ta em gran- des fei - tos pre - pa - ra_a nos - sa mo - ci - da -

2ºs TENORES

ta - de Vi - tó - ria cer - ta em gran- des fei - tos pre - pa - ra_a nos - sa mo - ci - da -

1ºs BARITONOS

ta - de Vi - tó - ria cer - ta em gran- des fei - tos nos - sa mo - ci - da -

2ºs BARITONOS

ta - de Vi - tó - ria cer - ta em gran- des fei - tos nos - sa mo - ci - da -

BAIXOS

ta - de Vi - tó - ria cer - ta em gran- des fei - tos nos - sa mo - ci - da -

PIANO

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

The musical score page contains six systems of music for a choir of eight voices (two sopranos, two tenors, two baritones, two basses) and a piano. The vocal parts are written in G clef, and the piano part is in F clef. The lyrics are in Portuguese and Spanish, with some words underlined. The vocal parts are grouped by a brace, and the piano parts are grouped by another brace. The vocal parts are: 1ºs SOPRANOS, 2ºs SOPRANOS, 1ºs TENORES, 2ºs TENORES, 1ºs BARITONOS, 2ºs BARITONOS, and BAIXOS. The piano parts are: PIANO (top) and PIANO (bottom). The lyrics include: de Lu - ta - r lu - f tar a - té ao ex - tre - mo por con - quis - tar da gló - ria as, de Lu - tar lu - f tar a - té ao ex - tre - mo por con - quis - tar da gló - ria as, de Lu - ta - r lu - f tar a - té ao ex - tre - mo por con - quis - tar da gló - ria as, de Lu - tar lu - f tar a - té ao ex - tre - mo por con - quis - tar - da gló - ria as, de Lu - ta - r lu - f tar a - té ao ex - tre - mo, and de Lu - ta - r lu - f tar a - té ao ex - tre - mo por con - quis - tar da gló - ria as.

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

pal - mas **p** ven - cer ven - cer é_o fim su - pre - mo que_e - le - va sempre_as nos - sas al

pal - mas ven - cer ven - cer é_o fim su - pre - mo que_e - le - va sempre_as nos - sas al

pal - mas ven - cer ven - cer é_o fim su - pre - mo que_e - le - va sempre_as nos - sas al

da gló-ria_as pal - mas ven - cer ven - cer é_o fim su - pre- mo sempre_as nos - sas al

da gló-ria_as pal - mas ven - cer ven - cer é_o fim su - pre - mo sempre_as nos - sas al

pal - mas ven - cer ven - cer é_o fim su - pre - mo sempre_as nos - sas al

p

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

fal em res - so - nan- cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

fal em res - so - nân- cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

fal em res - so - nân- cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

nân - cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

nân - cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

nân - cia tri - un - fal co - mo_u -ma_es - p'ran - çá la - te - jan - do nos co - ra - ções de Por - tu -

p
ff

1ºs SOPRANOS

2ºs SOPRANOS

1ºs TENORES

2ºs TENORES

1ºs BARITONOS

2ºs BARITONOS

BAIXOS

PIANO

gal nos co - ra - ções de Por - tu - gal.

p

ff

gal.

ff

p

ff

gal.

ff

p

ff

nos co - ra - ções de Por - tu - gal.

p

ff

nos co - ra - ções de Por - tu - gal.

p

ff

nos co - ra - ções de Por - tu - gal.

p

ff

nos co - ra - ções de Por - tu - gal.

p

ff

trémulo

ff

fff

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

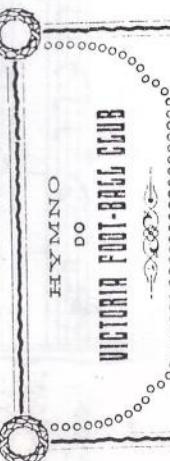
Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

Para banda (partitura original)

(C) Cartilha para Banda - (pabm)

Melhorando

Victória Foot Ball Club



HISTÓRICO

DO

MÚSICA DE

LETRA DE

Bis

Vencer, vencer é o fim supremo

Que eleva sempre as nossas almas.

E assim Victoria vai vibrando

Bis - Em resonância triunfal!

Como uma espírito latejando

Bis - Nos corações de Portugal.

Setubal 23/3/95.

Victoria Foot Ball Club

Victoria Foot Ball Club

Setubal em Nov. de 1915

Flauta (Reb) C: D: E: F: G: A: B:

 Flauta (Mib) C: D: E: F: G: A: B:

 Oboe X C: D: E: F: G: A: B:

 Recienda C: D: E: F: G: A: B:

 Tpt. C: D: E: F: G: A: B:

 Clarinete C: D: E: F: G: A: B:

 3:0. C: D: E: F: G: A: B:

 Trompeta C: D: E: F: G: A: B:

 Contrabajo C: D: E: F: G: A: B:

 T. de guitarra C: D: E: F: G: A: B:

 Senor C: D: E: F: G: A: B:

 Bajonete C: D: E: F: G: A: B:

 Pto. C: D: E: F: G: A: B:

 Coro C: D: E: F: G: A: B:

 Trombones C: D: E: F: G: A: B:

 Tamborines C: D: E: F: G: A: B:

 Tambor C: D: E: F: G: A: B:

 Tamborín C: D: E: F: G: A: B:

 2:0. C: D: E: F: G: A: B:

 Trompeteras C: D: E: F: G: A: B:

 Tamborines C: D: E: F: G: A: B:

 2:0. C: D: E: F: G: A: B:

 C. P. danza C: D: E: F: G: A: B:

 Furia C: D: E: F: G: A: B:

 X Batería C: D: E: F: G: A: B:

2

A handwritten musical score for "El Baile de la Bota" on ten staves. The instruments listed are Flautín, Flauta, Oboe, Recuérdate, Clarinetos, Soprano, Alto Sax, Tenor, Contrabajo, Cometas, Trompas, Tambor, Bombardos, G. Baxo, Tuba, and Batería. The music consists of various rhythmic patterns and rests.

(3)

A handwritten musical score for orchestra, page 3. The score consists of ten staves, each with a key signature of $\#F\#$ (one sharp), a time signature of $2/4$, and a tempo marking of 100 . The instruments and their parts are as follows:

- Flautas**: Flute 1 (top staff) and Flute 2 (second staff).
- Oboe**: Oboe 1 (third staff) and Oboe 2 (fourth staff).
- Bocina**: Bassoon 1 (fifth staff) and Bassoon 2 (sixth staff).
- Trombones**: Trombone 1 (seventh staff) and Trombone 2 (eighth staff).
- Corno**: Horn 1 (ninth staff) and Horn 2 (bottom staff).
- Contrabajo**: Double Bass (bottom staff).
- Violin**: Violin 1 (top staff) and Violin 2 (second staff).
- Violas**: Viola 1 (third staff) and Viola 2 (fourth staff).
- Cello**: Cello 1 (fifth staff) and Cello 2 (sixth staff).
- Bass**: Double Bass (seventh staff).

The score includes various dynamics such as f (fortissimo), p (pianissimo), mf (mezzo-forte), mp (mezzo-piano), and ff (fortississimo). There are also crescendos (\wedge) and decrescendos (\wedge) indicated throughout the piece.

(4)

Flautín

Flauta

Píxie

Requinto

Clavinetes

Soprano

alto

saxo

Tenor

Baixo

Cornetas

Trompas

Trombones

Bombard

Timbales

b. Baixo

Tuba

Batería

10

A handwritten musical score for orchestra, consisting of ten staves of music. The instruments listed below the staves are:

- Flöten
- Flöte
- Oboe
- Klarinette
- Hörner
- Klarinette
- Klarinette
- Klarinette
- Klarinette
- Klarinette

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

Para banda (transcrita pelo Maestro José Eduardo Ferreira)

HINO DO VITÓRIA

(Banda)

Musical score for "Hino do Vitória" (Banda) featuring 21 staves for various band instruments. The instruments listed on the left are:

- FLAUTIM
- FLAUTA
- OBOÉ
- REQUINTA
- 1ºCLARINETE
- 2ºCLARINETE
- 3ºCLARINETE
- SAX SOPRANO
- SAX ALTO
- SAX TENOR
- SAX BARÍTONO
- 1ºTROMPETE
- 2ºe3ºTROMPETE
- 1ºTROMPA
- 2ºe3ºTROMPA
- 1ºTROMBONE
- 2ºe3ºTROMBONE
- 1ºBOMBARDINO
- 2ºBOMBARDINO
- CONTRABAIXO
- CAIXA
- BOMBO E PRATOS

The score consists of 21 staves, each representing an instrument. The instruments are arranged vertically from top to bottom as follows: FLAUTIM, FLAUTA, OBOÉ, REQUINTA, 1ºCLARINETE, 2ºCLARINETE, 3ºCLARINETE, SAX SOPRANO, SAX ALTO, SAX TENOR, SAX BARÍTONO, 1ºTROMPETE, 2ºe3ºTROMPETE, 1ºTROMPA, 2ºe3ºTROMPA, 1ºTROMBONE, 2ºe3ºTROMBONE, 1ºBOMBARDINO, 2ºBOMBARDINO, CONTRABAIXO, CAIXA, and BOMBO E PRATOS. The music includes dynamic markings such as *f* (fortissimo) and *ff* (fortississimo), and performance instructions like *3* (triplets) and *x* (crosses). The score is set in common time.

A page of musical notation for a large ensemble, likely a symphony orchestra. The score consists of 15 staves, each with a different clef (G, F, C) and key signature (various numbers of sharps and flats). The music features various rhythmic values like eighth and sixteenth notes, rests, and triplets. The first few measures show eighth-note patterns, followed by measures with sixteenth-note patterns and rests. The score includes dynamic markings such as 'f' (fortissimo), 'p' (pianissimo), and 'z.' (acciaccatura). Measures 10 through 15 show a repeating pattern of eighth-note pairs and sixteenth-note chords. Measures 16 through 21 show eighth-note patterns with rests and sixteenth-note patterns. Measures 22 through 27 show eighth-note patterns with rests and sixteenth-note patterns. Measures 28 through 33 show eighth-note patterns with rests and sixteenth-note patterns. Measures 34 through 39 show eighth-note patterns with rests and sixteenth-note patterns. Measures 40 through 45 show eighth-note patterns with rests and sixteenth-note patterns. Measures 46 through 51 show eighth-note patterns with rests and sixteenth-note patterns. Measures 52 through 57 show eighth-note patterns with rests and sixteenth-note patterns. Measures 58 through 63 show eighth-note patterns with rests and sixteenth-note patterns. Measures 64 through 69 show eighth-note patterns with rests and sixteenth-note patterns. Measures 70 through 75 show eighth-note patterns with rests and sixteenth-note patterns. Measures 76 through 81 show eighth-note patterns with rests and sixteenth-note patterns. Measures 82 through 87 show eighth-note patterns with rests and sixteenth-note patterns. Measures 88 through 93 show eighth-note patterns with rests and sixteenth-note patterns. Measures 94 through 99 show eighth-note patterns with rests and sixteenth-note patterns.

A page of musical notation for a string quartet. The score consists of ten staves, each with a treble clef and a key signature of one flat. The music is in common time. The first six staves represent the upper voices (two violins, viola, and cello), while the last four staves represent the lower voices (two basses). The notation includes various note heads, stems, and bar lines. Measure numbers are present at the beginning of some staves. Articulation marks like 'p' (piano) and 'f' (forte) are also visible.

Musical score for String Quartet (Violin I, Violin II, Viola, Cello/Bass). The score is in B-flat major (two flats). Measures 1-10:

- Violin I: Measures 1-10. Dynamics: forte (f) in measures 1-2, 4-5, 7-8; piano (p) in measures 3-4, 6-7, 9-10.
- Violin II: Measures 1-10. Dynamics: forte (f) in measures 1-2, 4-5, 7-8; piano (p) in measures 3-4, 6-7, 9-10.
- Viola: Measures 1-10. Dynamics: forte (f) in measures 1-2, 4-5, 7-8; piano (p) in measures 3-4, 6-7, 9-10.
- Cello/Bass: Measures 1-10. Dynamics: forte (f) in measures 1-2, 4-5, 7-8; piano (p) in measures 3-4, 6-7, 9-10.

Musical score for String Quartet (Violin I, Violin II, Viola, Cello/Bass). The score is in B-flat major (two flats). Measures 11-18:

- Violin I: Measures 11-18. Dynamics: forte (f) in measures 11-12, 14-15, 17-18; piano (p) in measures 13-14, 16-17.
- Violin II: Measures 11-18. Dynamics: forte (f) in measures 11-12, 14-15, 17-18; piano (p) in measures 13-14, 16-17.
- Viola: Measures 11-18. Dynamics: forte (f) in measures 11-12, 14-15, 17-18; piano (p) in measures 13-14, 16-17.
- Cello/Bass: Measures 11-18. Dynamics: forte (f) in measures 11-12, 14-15, 17-18; piano (p) in measures 13-14, 16-17.

Musical score for String Quartet (Violin I, Violin II, Viola, Cello/Bass). The score is in B-flat major (two flats). Measures 19-26:

- Violin I: Measures 19-26. Dynamics: forte (f) in measures 19-20, 22-23, 25-26; piano (p) in measures 21-22, 24-25.
- Violin II: Measures 19-26. Dynamics: forte (f) in measures 19-20, 22-23, 25-26; piano (p) in measures 21-22, 24-25.
- Viola: Measures 19-26. Dynamics: forte (f) in measures 19-20, 22-23, 25-26; piano (p) in measures 21-22, 24-25.
- Cello/Bass: Measures 19-26. Dynamics: forte (f) in measures 19-20, 22-23, 25-26; piano (p) in measures 21-22, 24-25.

A page of musical notation for a string quartet. The score consists of four staves: Violin 1 (top), Violin 2, Viola, and Cello/Bass. The music is in common time, with a key signature of two flats. The notation includes various note heads, stems, and rests, with some measure endings indicated by a circled '8'.

A page of musical notation for a large ensemble, likely a symphony orchestra. The score consists of 11 staves, each with a different clef (G, F, C) and key signature (various flats and sharps). The music includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like accents and slurs. Measure numbers are present at the beginning of some staves. A rehearsal mark '#8' is located in the middle section.

A page of musical notation for a string quartet. The score consists of ten staves, each with a treble clef and a key signature of two flats. The music is in common time. The first six staves represent the upper voices (two violins, viola, and cello), while the last four staves represent the lower voices (two double basses). The notation includes various note heads, stems, and bar lines, with some measures containing rests or silence. Measure numbers '8' and '8' are visible on the fourth staff from the top.

A page of musical notation for a string quartet. The score consists of four staves: Violin 1 (top), Violin 2, Viola, and Cello/Bass. The music is in common time, with a key signature of one flat. The notation includes various note heads, stems, and rests, with some notes connected by horizontal lines. Measure numbers are present in the lower-left corner of several staves.

A page of musical notation for a large ensemble, likely a symphony orchestra. The score consists of 11 staves, each with a different clef (G, F, C) and key signature (various numbers of flats). The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, sustained notes, and rests. The instrumentation is typical of a classical orchestra, though specific instruments are not labeled.

A page of musical notation for orchestra, featuring ten staves of music. The staves are arranged in two groups separated by a vertical bar line. The left group contains five staves: the top three are treble clef (G-clef) and the bottom two are bass clef (F-clef). The right group contains five staves: the top three are treble clef and the bottom two are bass clef. The notation includes various musical elements such as eighth and sixteenth notes, rests, and dynamic markings like *f* (fortissimo) and *p* (pianissimo). The key signature changes from one staff to another, indicating different sections or movements.

Musical score for a band or orchestra, featuring ten staves:

- Flute 1
- Flute 2
- Clarinet 1
- Clarinet 2
- Bassoon
- Trombone 1
- Trombone 2
- Trombone 3
- Trombone 4
- Trombone 5
- Bass

The score consists of 16 measures. Measures 1-15 are shown with specific note heads and stems, while measure 16 uses a repeating eighth-note pattern. Various dynamics are marked throughout the score.

A page of musical notation for orchestra, featuring ten staves in 2/4 time with a key signature of four flats. The music consists of eighth and sixteenth note patterns, with dynamic markings like 'p' (piano) and 'f' (forte). The staves include treble, alto, bass, and double bass clefs.

The notation includes the following measures:

- Measures 1-10: Treble staff. Measures 1-4: Eighth notes. Measures 5-10: Sixteenth-note patterns.
- Measures 11-15: Alto staff. Measures 11-14: Eighth notes. Measure 15: Sixteenth-note patterns.
- Measures 16-20: Bass staff. Measures 16-19: Eighth notes. Measure 20: Sixteenth-note patterns.
- Measures 21-25: Double bass staff. Measures 21-24: Eighth notes. Measure 25: Sixteenth-note patterns.

Dynamic markings include 'p' (piano) and 'f' (forte) throughout the piece.

The image shows a page of musical notation for a string quartet. It consists of two systems of ten staves each. The first system (measures 1-10) uses treble clefs and has a key signature of four flats. The second system (measures 11-20) uses bass clefs and has a key signature of one flat. The notation includes various rhythmic patterns, dynamic markings like 'f' and 'p', and performance instructions such as '3' and 'b'. The music is divided into measures by vertical bar lines and separated into systems by double bar lines with repeat dots.

A page of musical notation for a large ensemble, likely a symphony orchestra. The score consists of 15 staves, each with a different clef (G, F, C) and key signature (various numbers of sharps and flats). The music features complex rhythmic patterns, including eighth-note and sixteenth-note figures, and rests. Measures 1 through 10 are shown, followed by a repeat sign and measures 11 through 18. The instrumentation includes multiple woodwind, brass, and percussion parts.



A page of musical notation for a multi-instrument ensemble. The score consists of 11 staves, each with a different clef (G, C, F) and key signature (various numbers of sharps and flats). The music features complex rhythmic patterns with many eighth and sixteenth notes, some grouped by vertical lines. Measure numbers are present at the beginning of several staves. The bottom staff includes a dynamic marking 'ff' and a rehearsal mark '11'.

A page of musical notation for a large ensemble, likely a brass band or orchestra. The score consists of 12 staves, each with a different clef (G, F, C) and key signature (various numbers of sharps and flats). The music is primarily composed of eighth-note patterns, with frequent dynamic markings like ff (fortissimo) and ff (double forte). The score is divided into measures by vertical bar lines and sections by double bar lines. The first staff begins with a forte dynamic (ff) and a measure ending with a dash. Subsequent staves also begin with ff dynamics and dashes. Measures 11 through 14 feature ff dynamics and dashes. Measures 15 through 18 show ff dynamics and dashes. Measures 19 through 22 show ff dynamics and dashes. Measures 23 through 26 show ff dynamics and dashes. Measures 27 through 30 show ff dynamics and dashes. Measures 31 through 34 show ff dynamics and dashes. Measures 35 through 38 show ff dynamics and dashes. Measures 39 through 42 show ff dynamics and dashes. Measures 43 through 46 show ff dynamics and dashes. Measures 47 through 50 show ff dynamics and dashes. Measures 51 through 54 show ff dynamics and dashes. Measures 55 through 58 show ff dynamics and dashes. Measures 59 through 62 show ff dynamics and dashes. Measures 63 through 66 show ff dynamics and dashes. Measures 67 through 70 show ff dynamics and dashes. Measures 71 through 74 show ff dynamics and dashes. Measures 75 through 78 show ff dynamics and dashes. Measures 79 through 82 show ff dynamics and dashes. Measures 83 through 86 show ff dynamics and dashes. Measures 87 through 90 show ff dynamics and dashes. Measures 91 through 94 show ff dynamics and dashes. Measures 95 through 98 show ff dynamics and dashes. Measures 99 through 102 show ff dynamics and dashes. Measures 103 through 106 show ff dynamics and dashes. Measures 107 through 110 show ff dynamics and dashes. Measures 111 through 114 show ff dynamics and dashes. Measures 115 through 118 show ff dynamics and dashes. Measures 119 through 122 show ff dynamics and dashes.

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

Para orquestra (partitura original)



Edmundo Pinto

Hermes Victoria foot ball club - (See M)

- Continued - 1
- by Orchestra -

259

21

Qdinner

11

A vertical column of musical notation on five-line staff paper. The notation consists of vertical stems with horizontal strokes, likely representing a rhythmic pattern or a specific musical style like tablature.

Common Time

F#

C

B-flat

Lia
Common Time

Forte Dynamic

Piano Dynamic

Measures 1-8

Measures 9-16

—

A handwritten musical score on five-line staff paper. The score consists of two staves, each starting with a treble clef. The first staff begins with a B-flat key signature and a common time signature. The second staff begins with a C major key signature and a common time signature. Both staves feature various note heads, stems, and rests. The music includes several measures of eighth-note patterns, sixteenth-note patterns, and a measure containing a single eighth note. There are also measures with rests and measures where notes are grouped by vertical lines. The score is written in black ink on white paper.

A handwritten musical score for "Ode to Joy" by Ludwig van Beethoven. The score is written on five systems of five-line staff paper. The key signature is common time (indicated by a 'C'). The first system starts with a treble clef, the second with a bass clef, and the third with a tenor clef. The vocal parts are labeled "Soprano", "Alto", "Tenor", and "Bass". The lyrics are written below the staves. The score includes dynamic markings like "fortissimo" (ff), "pianissimo" (pp), and "mezzo-forte" (mf). The handwriting is cursive and shows some ink bleed-through from the reverse side of the page.

וְלֹא־יָמַר־בְּנֵי־יִשְׂרָאֵל אֶת־זֶה־יְהוָה
וְלֹא־יָמַר־בְּנֵי־יִשְׂרָאֵל אֶת־זֶה־יְהוָה

3. Barnes 1912-1913

A handwritten musical score consisting of two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a variety of note heads, including solid black ones, diagonal hatching, and cross-hatching. There are several rests and dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also contains a mix of note heads and rests, along with dynamic markings like 'p', 'f', and 'mf'. The score is written on five-line staff paper.

A handwritten musical score on ten staves. The score includes parts for Flute, Oboe, Clarinet, Bassoon, Trombones, Percussion, Violin, Cello, Double Bass, and Bassoon. The music consists of measures with quarter notes, eighth notes, sixteenth notes, and rests. Dynamic markings such as *f*, *p*, *mf*, and *ff* are present. Measure numbers 1 through 16 are indicated above the staves.

Flute
Oboe
Clarinet
Bassoon
Trombones
Percussion
Violin
Cello
Double Bass
Bassoon

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

A handwritten musical score for two voices and piano. The score consists of ten staves of music. The first staff is for the piano, featuring a bass clef, a common time signature, and a dynamic marking of *f*. The subsequent nine staves are divided into two vocal parts: soprano (indicated by a soprano clef) and alto (indicated by an alto clef). The alto part begins with a sharp sign, indicating a key signature of one sharp. The music includes various note heads, stems, and bar lines. Measures 1 through 10 are shown, with measure 10 ending on a double bar line. The score is written on a grid of five-line staves.

A handwritten musical score for a band, consisting of six staves. The staves are labeled from left to right: Bassoon, Trombone, Clarinet, Horn, Trumpet, and Tuba. The music is written in common time (indicated by 'C') and includes various measures of notes and rests. The score features several musical markings: 'Adagio' with a tempo of 60 BPM, 'Allegro' with a tempo of 120 BPM, 'Presto' with a tempo of 180 BPM, and 'Prestissimo' with a tempo of 240 BPM. Dynamics include 'f' (forte), 'mf' (mezzo-forte), 'mp' (mezzo-piano), and 'pp' (pianissimo). The score also includes rests of varying lengths and a section of eighth-note patterns.

A handwritten musical score for two voices, likely for soprano and alto, consisting of five systems of music. The music is written on five-line staves, with each system containing two staves. The notation includes various note heads (solid black, hollow, and cross-hatched), stems, and rests. Measures are separated by vertical bar lines. The score begins with a treble clef, a common time signature, and a key signature of one sharp. The vocal parts are separated by a double bar line with repeat dots. The music concludes with a final cadence and a fermata over the last note of the piece.

A handwritten musical score for "Gymniches" by P. Tchaikovsky, featuring ten staves of music. The score is organized into sections labeled "P. Tchaikovsky", "Gymniches", "Opus 11", and "No. 1". The music consists of various rhythmic patterns and note heads, primarily quarter notes and eighth notes, with some rests and bar lines. The handwriting is cursive and appears to be a personal copy or a working manuscript.

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

3- MARCHA DO VITÓRIA FUTEBOL CLUBE

Autor: Feliciano Silva (1966)

Letra:

Em Setúbal nasceu
Um clube pequenino
Que ficou bem na memória
E com os anos cresceu
Entranhado no destino
Com o nome de VITÓRIA

Agora já tem igual
Aos grandes de tradição
E o VITÓRIA faz das suas
Quer dentro de Portugal
Ou em qualquer outra nação
Perde uma não perde duas

-- *Refrão* --

Viva o VITÓRIA
Gritemos todos bem alto
É o VITÓRIA
Que põe tudo em sobressalto
Viva o VITÓRIA
Equipa de tradição
Viva o VITÓRIA
Clube do meu coração
Cantemos todos esta marcha de louvor
Cantemos todos seja lá aonde for
Viva o VITÓRIA
Que nos faz criar a glória
Gritemos todos bem alto
Gritemos viva o VITÓRIA

VITÓRIA tens no bairrismo
Adeptos do coração
Que te sabem proteger
Ganhando com brilhantismo
Jogando com correcção
E também sabes perder
Quando em dias de final
Se chegares à vitória

HINO E MARCHA DO VITÓRIA FUTEBOL CLUBE

Documento integrante do requerimento entregue ao Presidente da Mesa da Assembleia Geral em 2 de Abril de 2022

És por todos saudado
Equipa de Portugal
És a honra e a glória
Desta cidade do Sado
-- *Refrão* --
-- *Refrão* --

4- CD COM FAIXAS MUSICAIS

Do Hino, este CD contém apenas maquetes. Não são versões definitivas e têm apenas como objectivo identificar em audio as partituras anteriormente apresentadas.

A faixa 5 tem a versão da Marcha do Vitória interpretada por Terno d'Ouros

Conteúdo do CD:

Faixa1- Hino piano e coro

Faixa 2- Hino instrumental para banda

Faixa 3- Hino Piano Maestro José Eduardo Ferreira (esta faixa tinha sido entregue pelo maestro ao ex-Presidente Dr. Jorge Goes)

Faixa 4- Hino maquete (por Fernando Aníbal)

Faixa 5- Marcha do Vitória F.C. (por Terno d'Ouros)