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Memória do Cardume

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MEMÓRIA DO CARDUME

MARTIM BUTCHER
2019

MEMÓRIA DO CARDUME

PARA ORQUESTRA

INSTRUMENTAÇÃO

3 Flautas (3. Também Piccolo)
3 Oboés
3 Clarinetes em Bb (3. Também Clarone)
3 Fagotes (3. Também Contrafagote)

4 Trompas em F
3 Trompetes em Bb (3. também Piccolo Bb)
3 Trombones (1 e 2 Tenores; 3 Baixo)
1 Tuba

3 Percussionistas

- I. Wind Chimes (Cortina, grande), Crotales, Temple Blocks, Campanas Tubulares e Xilofone.
- II. Triângulo, Prato Suspenso (grande), Claves, Whip e Vibrafone.
- III. Sleigh Bells, Glockenspiel, Flexatone e Lion's Roar.

Tímpanos

Harpa

Piano

13 Violinos I
11 Violinos II
10 Violas
8 Violoncelos
7 Contrabaixos

Duração: ca. 13'35"

INDICAÇÕES DE EXECUÇÃO GERAIS

- Todos os instrumentos estão escritos em Dó
- Todos os instrumentos soam na oitava em que estão escritos, a exceção do Piccolo (uma oitava acima), do Contrafagote (uma oitava abaixo), dos Crotales (duas oitavas acima), do Glockenspiel (duas oitavas acima), do Xilofone (uma oitava acima) e dos Contrabaixos (uma oitava abaixo).
- As alterações são válidas durante o compasso no qual aparecem.
- O vibrato está, de modo geral, indicado como *non vibrato*, *vibrato ord.* e *molto vibrato*.
- Todos os harmônicos soam na oitava em que estão escritos, a exceção dos de Harpa (que soam uma oitava acima).
- As dinâmicas devem ser interpretadas com um amplo contraste entre *ppp* e *fff*.
- O signo *n* se usa para *crescendo dal niente* e *decrescendo al niente*.
- As setas indicam mudanças graduais.
- *Legato Possibile* indica que o fragmento deve ser tocado sem mudança de arco (para cordas) ou respiração (para sopros). Caso não seja possível, tais mudanças devem ser as mais sutis possíveis.
- *Crescendo* e *decrescendo* devem ser especialmente enfatizados.
- Ao longo da peça há diversas situações as figuras rítmicas estão ligadas com intuito de determinar com precisão o *ritmo dinâmico* de uma nota.

INDICAÇÕES PARA INSTRUMENTOS DE SOPRO

Flautas

56 9 Tongue Ram E Jet Whistle
f *ff*

Fl. 1, cc. 56-57.

56 Tongue Pizz. com consoante "ts" Tongue Ram E Jet Whistle
6 6 *f* *ff*

Fl. 2, cc. 56-57.

Para a execução do *Tongue Ram*, a cabeça de nota superior indica a digitação; a inferior indica a nota de efeito. Eventuais dúvidas acerca das demais técnicas podem ser sanadas por meio de consulta ao site www.helenbledsoe.com (acesso em 7 sep. 2019).

Clarinetes

Cl. I e 2, cc. 5-8.

A alteração no Clarinete I indica que se deve glissar a nota aproximadamente $\frac{1}{4}$ de tom para cima, e logo retornar para baixo.

Trompetes

Os músicos devem ter disponíveis surdinas Harmon (sem apêndice), inclusive para o Trompete Piccolo.

Trombones

Os trombones I e 2 devem ter disponíveis surdinas Harmon (com apêndice). Para a técnica de wah-wah se usam os seguintes símbolos:



fechado



aberto



abrir rapidamente

Compassos 79-81, Trombone I:

Deve-se abrir e fechar segundo o gráfico, de modo aproximado.

INDICAÇÕES PARA INSTRUMENTOS DE PERCUSSÃO

Percussionista 1

-Crotales: devem ser disponíveis apenas as seguintes alturas:

-Temple Blocks: 4 alturas.



-Baquetas usadas:



para Campanas Tubulares (2)



para Campanas Tubulares (2)



para Wind Chimes (1)



para Crotales (1)



para Xilofone, Crotales e Temple Blocks (2)



para Crotales (1)

-Wind Chimes, cc. 27-30: deve-se tocar a cortina, com a baqueta de triângulo, de forma contínua, segundo as regiões de alturas representadas na partitura.

Percussionista 2

Baquetas usadas:



para Triângulo (1)



para Vibrafone (1)



para Vibrafone



para Prato Suspenso (2)

Rod Stick, para Prato Suspenso (2)

Percussionista 3

Baquetas usadas:



para Glockenspiel (2)

Tímpanos

-Cc. 24-29: deve-se apoiar o crotale com a afinação indicada (soa duas oitavas acima) na borda do tímpano de 32" (ou do maior disponível). Enquanto uma mão apoia o crotale sobre o tímpano, a outra fricciona sobre ele o arco. O pentagrama inferior indica o movimento aproximado do

pedal do tímpano, o qual deve funcionar como caixa de ressonância. O movimento do pedal resulta em uma oscilação do espectro sonoro.

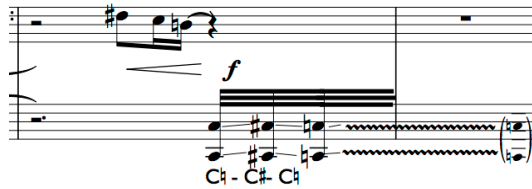
Harpa

-Compassos 11-22:



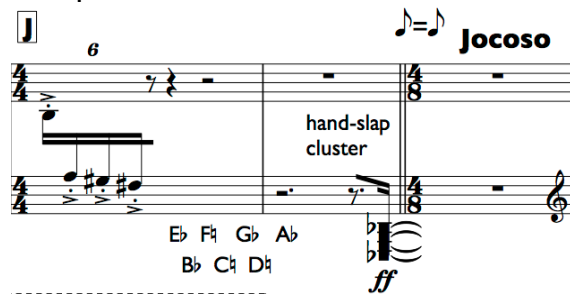
Deve-se tocar o harmônico e em seguida glissar a nota para baixo, usando o pedal.

Compassos 78-79:



Tocar uma única vez as cordas, e em seguida executar o trilo com o pedal.

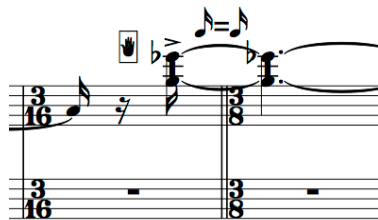
Compasso 133:



Golpear com força as cordas dentro do âmbito indicado.

Piano

-Compassos 158-159: cluster cromático. Recomenda-se usar também a palma da mão, a fim de tocar todas as notas.



INDICAÇÕES PARA INSTRUMENTOS DE CORDA

- Os sons resultantes dos harmônicos estão representados por um círculo acima da nota. Os harmônicos *naturais* estão acompanhados por um número romano que indica a corda em que devem ser executados. Os harmônicos *artificiais* estão precedidos da posição de execução, entre parênteses. Ambas aclarações são omitidas caso a mesma nota se repita.



Pizzicato Bártok

- Contrabaixos, cc. 100-119: a nota Mi bemol deve ser tocada apenas pelos instrumentos que disponham de cinco cordas (ou seja, não é necessário o uso de *scordatura*).

MEMÓRIA DO CARDUME

MARTIM BUTCHER
2019

4
4 $\text{♩} = \text{ca. } 70$, Delicado

Musical score for Memória do Cardume, measures 1-8. The score includes parts for Fl. I. 2., Cl. I. 2., Cl. 3., Perc. I (Camp. Tubulares), Perc. 2 (Vibrafone), and Hp. (Harpsichord). The Perc. I part features a series of notes with a dotted line above them, labeled "o mais contínuo possível" and "l.v. sempre". The Perc. 2 part has a motor ligado section with a velocity change from "veloc. mín." to "veloc. max." and a dynamic marking of *ff*. The Hp. part has a dynamic marking of *mp* at the end.

||

Musical score for Memória do Cardume, measures 9-16. The score includes parts for Fl. I. 2., Fl. 3., Cl. I. 2., Cl. 3., Perc. I (Camp. Tub.), Perc. 2 (Vib.), Hp., Vln. I, and Vln. II. The Fl. I. 2. part has a complex melodic line with triplets and dynamics ranging from *pp* to *p*. The Fl. 3. part has a melodic line with a dynamic marking of *ppp*. The Cl. I. 2. and Cl. 3. parts have long, sustained notes. The Perc. I part has a series of notes with a dynamic marking of *pp* and a triplet. The Perc. 2 part has a velocity change from "veloc. mín." to "veloc. max." and a dynamic marking of *p*. The Hp. part has a dynamic marking of *p* and a "slide c/ pedal" instruction. The Vln. I part has a dynamic marking of *pp* and a dynamic marking of *p*. The Vln. II part has a dynamic marking of *pp* and a dynamic marking of *mp*.

A 4 4

26

Fl. I. 2. *mf*

Fl. 3. *ffp* (possivel)

Cl. I. 2. *ff mf*

Cl. 3. *mf*

Perc. I [Wind Chimes] *grave p* *agudo*

Perc. 2 [Glock.] *mp* *laisser vibrer sempre*

Timp. [Crotales] *ff*

Pedal 32" *gliss.*

VI. I [7-13] *mf* *p* *mf*

VI. II [1-6] *pp* *mf* *p*

[7-11] *pp* *mf*

29

Fl. I. 2. *p*

Fl. 3. *mf*

Cl. I. 2. *mf*

Cl. 3. *mf*

Tpt. I. 2. *pp* *non vibr.*

Perc. I [Wind Chimes] *l.v.*

Perc. 2 [Glock.] *f* *ff* *l.v.*

Timp. [Crotales] *l.v.*

Pedal 32" *gliss.*

Hp. *f* *f*

Pno. *mf*

VI. I [1-6] *pp* *fp* *legato possibile pp f p*

[7-13] *p*

VI. II [1-6] *mf* *p*

[7-11] *p*

Vla. [1-4] *pp* *f* *p*

[5-10] *p*

Vc. [1-4] *p*

Fl. 1.2. *f*
p *f* *pp*
p *staccatissimo* *f* *pp* *p* *mf*

Fl. 3. *p* *f* *p* *mf*

Cl. 1.2. *p* *f*

Cl. 3. *p* *f*

Cor. 1.2. *a l., non vibr.*
p *f* *pp*

Tpt. 1.2. *f* *pp*

Pno. *p*

(P) 3

Vln. I. 1-6 *pp* *f*

7-13 *f*

Vln. II. 1-6 *pp* *f*

7-11 *s.t., non vibr.* *p* *p*

Vla. 1-4 *s.t., non vibr.* *p*

5-10 *s.t., non vibr.* *f* *p*

Vc. 1-4 *p* *f* *p*

5-8 *s.t., non vibr.* *mf* *p*

3 2 4
4 4 4

C

41

Fl. I. 2. *p* *mp* *p*

Fl. 3. *p* *mp* *p*

Cl. I. 2. *mf* *p* *mf*

Cl. 3. *mf* *p* *mf*

Fg. I. 2. *mp* *p*

Fg. 3. *mp* *p*

Cor. I. 2. *f* *pp*

Cor. 3. 4. *f* *pp*

Tpt. I. 2. *pp non vibr.* *ff*

Perc. 2 [Tri.] *pp*

C

3 2 4
4 4 4

Vln. I 1-6 *f* legato possível

Vln. I 7-13 *n* *f* legato possível gliss.

Vln. II 1-6 *n* *f* legato possível gliss.

Vln. II 7-11 *f* legato possível gliss.

Vla. 1-4 *f* *gliss.* *legato possível*

fila inteira

46

Fl. 1.2. *mp* *ff* *mp* *f*

Fl. 3. *mp* *ff* *mp* *f*

Cl. 1.2. *p* *mp* *f* *mp*

Cl. 3. *p* *mp* *f* *mp*

Fg. 1.2. *fp* *fp*

Fg. 3. *fp*

Cor. 1.2. *p* *p*

Cor. 3.4. *p*

Tpt. 1.2. *f* *pp*

Tri. *mf* *ff* *p*

Vln. I 1-6 *molto vibr.* *espress.* *f* *fp* *fp* *vibr. normal* *gliss.*

Vln. I 7-13 *gliss.* *gliss.* *mp* *f* *mp* *pp*

Vln. II 1-6 *gliss.* *gliss.* *mp* *f* *mp* *pp*

Vln. II 7-11 *gliss.* *gliss.* *mp* *f* *mp* *pp*

Vla. *gliss.* *gliss.*

Vc. *gliss.* *espress. pp*

3
4

2
4

D

4
4

2
4

50

Fl. 1.2. *p*

Fl. 3. Muta in Piccolo

Ob. 1.2. *mf* *f* *ff*

Ob. 3. *mf* *f*

Cl. 1.2. *f* *mp*

Cl. 3. *f* *mp*

Fg. 1.2. *fp* *f* *p*

Fg. 3. *fp* *f* *p*

Cor. 1.2. *f* *p* *cuivré p* *ff*

Cor. 3.4. *mf* *p* *cuivré p* *ff*

Tpt. 1.2. *f* *6* *7* *7* *7* *f*

Trb. 1.2. *pp* *mp* *ff* *pp*

Timpani. *pp* *ff* *L.v.* *gliss.*

Vln. I. *gliss.* *fp* *pizz.* *f*

Vln. II. *gliss.* *fp* *pizz.* *p* *f*

Vla. 1.4. *f* *p* *f*

Vla. 5-10. *f* *p* *f*

Vc. *gliss.* *fp* *ff* *pizz.* *f* *p* *f*

4
4

3
4

4
4

3
4

4
4

57 **E** Jet Whistle. *ff*

Fl. I.2. *ff* *p* *f*

Ob. I.2. *p* *f*

Ob. 3. *p* *f*

Cl. I.2. *mp cresc.* *f*

Cl. 3. *mp cresc.* *f*

Fg. I.2. *al* *ffp*

Cor. I.2. *f* *pp* *f* *pp* *f*

Cor. 3.4. *f* *pp* *f* *pp* *f*

Tpt. I.2. *staccatissimo senza sord.* *pp* *f* *pp* *f*

Trb. I.2. *pp* *f* *pp* *f*

Trb. 3. *f* *pp* *f*

Timp. *pp* *mf*

Hp. *ff* *f* *lv.*

Pno. *f*

4
4

3
4

4
4

3
4

4
4

E

Vin. I. [1-6] *ffp* *mp* *f* *p* *mf* *mp* *f* *mf*

Vin. I. [7-13] *arco* *ffp* *f* *mp* *p* *mf* *p* *f* *f* *p* *mf*

Vin. II. [1-6] *arco* *p* *f* *f* *p* *mf* *mf*

Vin. II. [7-11] *arco* *p* *f* *p* *mf* *mf*

Vla. [1-4] *f* *mp* *p* *mf* *p*

Vla. [5-10] *arco* *mp* *p* *mf* *p*

Vc. [1-4] *p* *f* *mf* *p*

Vc. [5-8] *p* *mf* *f* *mf* *p*

Cb. *mp* *p* *mf* *f* *mf*

61

Picc. *staccatissimo*

Fl. 1.2. *fpp* *f* *fpp* possibile

Ob. 1.2. *fpp* *f* legato possibile*

Ob. 3. *fpp* *f* legato possibile*

Cl. 1.2. *fpp* *f* legato possibile*

Cl. 3. Muta in Clarone

Fg. 1.2. *fpp* *f* legato possibile*

Fg. 3. *fpp* legato possibile*

Cor. 1.2. *pp* *f* *fpp* *pp*

Cor. 3.4. *pp* *f* *fpp* *pp*

Tpt. 1.2. *pp* *f* *fpp* *pp*

Tpt. 3. (senza sord.) *pp* *f* *fpp* *pp*

Trb. 1.2. *pp* *f* *fpp* *pp*

Trb. 3. *pp* *f* *fpp* *pp*

Tba. *pp* *f* *fpp* *pp*

Perc. I [Crot.] *ff*

Timp. *pp* *mf* *pp* *mf* *pp* *mf*

Hp. *pp* *f* *pp* *mf*

Pno. *pp* *f* *pp* *f*

Vln. I [1-6] *p* *mp* *f* *mp* *f*

[7-13] *p* *mp* *f* *mp*

Vln. II [1-6] *p* *mf* *p* *mf*

[7-11] *p* *mf* *p* *mf*

Vla. [1-4] *p* *mf* *p* *mf*

[5-10] *p* *mf* *p* *mf*

Vc. [1-4] *f* *mf* *p* *mf*

[5-8] *mp* *f* *p* *mp* *f*

Cb. *mp* *f* *mp* *f*

*C. 63 a 75: instrumentistas podem respirar, a fim de retomar a nota, quando for necessário (naturalmente, evitando fazê-lo simultaneamente), exceto entre os compassos 68 e 69.

This page of a musical score, numbered 12, contains the following instruments and parts:

- Picc.**: Piccolo, starting at measure 64 with a *ff* dynamic, then *mf cresc.*
- Fl. I.2.**: Flute I, 2nd part, *cresc. poco a poco*
- Ob. I.2.**: Oboe I, 2nd part, *cresc. poco a poco*
- Ob. 3.**: Oboe 3, *cresc. poco a poco*
- Cl. I.2.**: Clarinet I, 2nd part, *cresc. poco a poco (a.l.)*
- Fg. I.2.**: Bassoon I, 2nd part, *cresc. poco a poco*
- Fg. 3.**: Bassoon 3, *cresc. poco a poco*
- Cor. I.2.**: Cor Anglais I, 2nd part, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*, *p*, *ff*
- Cor. 3.4.**: Cor Anglais 3 and 4, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*
- Tpt. I.2.**: Trumpet I, 2nd part, *pp*, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*, *p*, *ff*
- Tpt. 3.**: Trumpet 3, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*
- Trb. I.2.**: Trombone I, 2nd part, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*
- Trb. 3.**: Trombone 3, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*
- Tba.**: Tuba, *f*, *pp*, *f*, *p*, *ff*, *p*, *ff*
- Perc. I [Crot.]**: Cymbal, *ff*
- Timp.**: Timpani, *pp*, *mf*, *pp*, *f*, *pp*, *mf*
- Pno.**: Piano, *ff*, *ff*, *ff*
- Vln. I**: Violin I, parts 1-6 and 7-13, *mp*, *f*, *mf*, *ff*, *mf*, *ff*, *mp*, *f*
- Vln. II**: Violin II, parts 1-6 and 7-11, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *mf*, *ff*, *f*, *p*, *f*
- Vla.**: Viola, parts 1-4 and 5-10, *p*, *mf*, *mp*, *f*, *mp*
- Vc.**: Violoncello, parts 1-4 and 5-8, *p*, *mf*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *mf*, *ff*, *mf*, *ff*, *mf*
- Cb.**: Double Bass, *mp*, *f*, *mf*, *ff*, *mf*, *mp*, *f*, *mf*, *ff*, *mf*, *p*

2 4 4

legato possibile*

F

67

Picc. *f* *f* *fff*

Fl. 1.2. *f* *f* *fff*

Ob. 1.2. *f* *f* *fff*

Ob. 3. *f* *f* *fff*

Cl. 1.2. *f* *fff*

Fg. 1.2. *f* *fff*

Fg. 3. *f* *fff*

Cor. 1.2. *p* *ff* *ff*

Cor. 3.4. *p* *ff* *ff*

Tpt. 1.2. *p* *ff* *ff*

Tpt. 3. *p* *ff* *ff*

Trb. 1.2. *p* *ff* *ff*
colocar surdina Harmon (c/ apêndice)

Trb. 3. *p* *ff* *ff*

Tba. *p* *ff* *ff*

Perc. 3 [Lion's Roar] *ff* *ff*

Timp. *pp* *mp* *pp* *mp*

Vin. I 1-6 *mp* *f* *mp*

Vin. I 7-13 *f* *mf* *p*

Vin. II 1-6 *mf* *mp* *f* *legato possibile*

Vin. II 7-11 *ff*

Vla. 1-4 *ff*

Vla. 5-10 *ff* *f* *legato possibile*

Vc. 1-4 *f* *legato possibile*

Vc. 5-8 *mf* *mp* *f* *legato possibile*

Cb. *mf* *f* *pp* *ff* *pp*
sul pont.

*Ver nota na página 11

3
4

2
4

3
4

This page contains the musical score for measures 71 through 84. The score is divided into three systems, each corresponding to a time signature change: 3/4, 2/4, and 3/4. The instruments are listed on the left side of the score.

Woodwinds: Piccolo (Picc.), Flute 1 & 2 (Fl. 1.2), Oboe 1 & 2 (Ob. 1.2, Ob. 3), Clarinet 1 & 2 (Cl. 1.2), Bassoon 1 & 2 (Fg. 1.2, Fg. 3).

Brass: Cor Anglais 1 & 2 (Cor. 1.2, Cor. 3.4), Trumpet 1 & 2 (Tpt. 1.2, Tpt. 3), Trombone 1 & 2 (Trb. 1.2).

Percussion: T. Blocks, Xil. (Xylophone), Perc. 2 (Whip), Perc. 3 (Lion's Roar), Timp. (Timpani).

Keyboard: Pno. (Piano).

Strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), Contrabasso (Cb.).

The score includes various musical notations such as dynamics (pp, p, mf, f, ff), articulation (accents, slurs), and performance instructions like "legato possibile" and "con sord. Harmon (c/ apêndice)".

3
4

2
4

4
4

75

Picc. *pp*

Ob. 3. *pp*

Cl. I. 2. (a 2) *pp* *f*

Cl. b. *pp* *f*
Muta in Contrafagote

Fig. 3.

Cor. I. 2. *mf*
pp *mf*

Cor. 3. 4. *pp* *mf*

Tpt. I. 2. *pp* *mp* *pp*

Tpt. 3. *mf* *pp*

Trb. I. 2. *pp* *mp*

Timp. *pp* *p* *pp* *gliss.*
ataque claro, embora suave

Hp. *mf* (L.v.)

Pno. *f*

Vln. I. 1-6 *p*

7-13 *mp* *p* legato possibile

Vln. II. 1-6 (legato possibile) *p* legato possibile

7-11

Vla. 5-10 (legato possibile) *p* legato possibile

Vc. *p* legato possibile

78

Fl. I. 2. *pp* non vibr. → *f* molto vibr. *pp* → *mf*

Ob. I. 2. *pp* → *mf* a l non vibr.

Cl. I. 2. *pp* → *mf* a l non vibr.

Cl. b. *pp* non vibr.

Cor. I. 2. *pp* *mf* *pp*

Tpt. I. 2. *mp* *sfz* *pp* *mf*

Trb. I. 2. *p* *mp* *mf* *pp* *f* *quasi eco* *mf*

Perc. 3 [Lion's Roar]

Timp. *p* *pp*

Hp. *f* C1 - C# - C1

Vin. I. 1-6 *pp* legato possibile

Vin. I. 7-13 *pp* legato possibile

Vin. II. 1-6 *pp* legato possibile

Vin. II. 7-11 *p* *n* *p* *pp* legato possibile

Vla. 1-4 *pp* legato possibile

Vla. 5-10 *pp* legato possibile

Vc. *pp* legato possibile *n*

84

Picc. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mf*

Fl. I. 2. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Ob. I. 2. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cl. I. 2. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Cl. b. *pp* *mp* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

Hp. *l.v. sempre* *ppp* *p* *pp*

Vin. I. 1-6 *n*

Vin. I. 7-13 *n*

Vin. II. 1-6 *n*

Vin. II. 7-11 *n*

2 4

Musical score for measures 94-97. The score includes parts for Piccolo, Flute I & 2, Oboe I & 2, Clarinet I & 2, Clarinet Bass, Bassoon I & 2, Basses, Horns, and Violins I Soli. Dynamics range from *pp* to *ff*. Performance instructions include *tr* (trills), *mf*, *f*, *pp*, *ffpp*, *p*, and *ppp*. A first violin part is also present with *pp* and *ff* dynamics and *tr* markings.

senza tempo, ca. 10" **4**
4 ♩ = ca.44, Etéreo

Musical score for measures 99-100. The score includes parts for Piccolo, Oboe I & 2, Clarinet Bass, Bassoon I & 2, Violins I & II, Viola, and Cello. Dynamics are primarily *pp* and *mp*. Performance instructions include *non vibr., legato possibile*, *pp*, *ffpp*, *pp* *ataque imperceptível*, *gliss.*, and *mp*. A note change instruction for Clarinet Bass is present: "Muta in Cl. B♭".

* C. 100, Cb.: devem tocar a nota Mi bemol somente os instrumentos que disponham de cinco cordas.

3 2 4
4 4 4

105 Muta in Fl.

Picc. *pp* *pp* possibile

Ob. 1.2. *mp* ataque imperceptível

Ob. 3. *mp* ataque imperceptível

Cl. 1.2. *mp* legato possibile

Cl. 3. *mf*

Trb. 1.2. *pp* *mf* senza sord., molto vibr.

Trb. 3. *pp* *mf* senza sord.

Tba. *pp* legato possibile

Vln. I [1-6] *mp* gliss.

Vln. I [7-13] *mp* gliss.

Vln. II [1-6] *mp* gliss.

Vln. II [7-11] *mp* gliss.

Vla. [1-4] *mp* gliss.

Vla. [5-10] *mp* gliss.

Vc. [1-4] *pp*

Vc. [5-8] *pp*

Cb. *pp*

113 **4** *mf* cresc. poco a poco

Fl. 1.2. *mf* cresc. poco a poco

Fl. 3. *mf* cresc. poco a poco

Ob. 1.2. *cresc. poco a poco*

Ob. 3. *cresc. poco a poco*

Cl. 1.2. *cresc. poco a poco*

Cl. 3. *legato possibile*

Cor. 1.2. *mf* *ff* *pp*

Trb. 1.2. *pp* *ff* *pp* vibr. ord gliss.

Vln. I [1-6] *f* *gliss.* *mf* cresc. poco a poco

Vln. I [7-13] *mf* cresc. poco a poco

Vln. II [1-6] *mf* cresc. poco a poco

Vln. II [7-11] *mf* cresc. poco a poco non div.

Vla. [1-4] *f* *gliss.*

Vla. [5-10]

Vc. [1-4]

Vc. [5-8]

Cb.

This page of a musical score, numbered 19, covers measures 116 to 118. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes 1 and 2 (Fl. 1.2, Fl. 3), Oboes 1 and 2 (Ob. 1.2, Ob. 3), Clarinets 1 and 2 (Cl. 1.2, Cl. 3), and Bassoons (Cor. 1.2, Cor. 3.4). The brass section consists of Trumpets 1 and 2 (Trb. 1.2), Trombones (Tba.), and Horns (Vn. I, Vn. II). The string section includes Violins I (Vln. I), Violins II (Vln. II), Violas (Via.), Cellos (Vc.), and Double Basses (Cb.).

Measure 116 begins with a dynamic of *f* and features complex rhythmic patterns with triplets and sixteenth notes in the woodwinds. The strings play a steady accompaniment. Measure 117 continues the woodwind activity with various articulations and dynamics, including *mf* and *pp*. Measure 118 concludes the section with a dynamic of *mf* and features a *non div.* (non-divisi) instruction for the strings.

Key performance markings include dynamics such as *f*, *mf*, *pp*, *ff*, and *p*. The woodwinds often play with slurs and accents. The strings are marked with *non div.* and various dynamic levels. The score is written in a key signature of two flats and a common time signature.

2
4

4
4

119

Fl. I. 2. *6*

Fl. I. 3. *9*

Ob. I. 2. *7*

Ob. 3. *9*

Cl. I. 2. *7*

Cl. 3. *6*

Fg. I. 2. *f*

Fg. 3. *f*

Cor. I. 2. *ff* *mf* *p*

Cor. 3. 4. *ff* *mf* *p*

Tpt. I. 2. *pp* *ff* *pp*

Trb. I. 2. *p* *ff* *pp*

Tba. *pp* *ff* *pp*

Vin. I. [1-6] [7-13]

Vin. II. [1-6] [7-11]

Via. [1-4] [5-10] *f*

Vc. [1-4] [5-8] *pp* *mp* *ffp* *molto sul tasto* *molto sul pont.*

Cb. [1-4] [5-7] *pp* *mf* *ffp* *molto sul tasto* *molto sul pont.* *pos ord.*

2
4

4
4

4
4

Fl. 1.2
Fl. 3
Ob. 1.2
Ob. 3
Cl. 1.2
Cl. 3
Fg. 1.2
Fg. 3

This section contains the woodwind parts. The Flute 1.2 part starts at measure 121 and features complex sixteenth-note passages with slurs and accents. The Flute 3 part has a similar texture. The Oboe 1.2 part includes slurs and accents. The Oboe 3 part has a more melodic line. The Clarinet 1.2 and Clarinet 3 parts have similar rhythmic patterns. The Bassoon 1.2 and Bassoon 3 parts provide a lower register accompaniment.

Cor. 1.2
Cor. 3.4
Tpt. 1.2
Trb. 1.2
Tba.

This section contains the brass parts. The Cor Anglais 1.2 and 3.4 parts have a melodic line with dynamic markings from *ff* to *p*. The Trumpet 1.2 part has a melodic line with dynamic markings from *p* to *ff*. The Trombone 1.2 part has a melodic line with dynamic markings from *pp* to *ff*. The Tuba part has a melodic line with dynamic markings from *pp* to *ffp*.

4
4

Vln. I
Vln. II
Vla. 1-4
Vc. 1-4
Cb. 5-8
Cb. 1-4
Cb. 5-7

This section contains the string parts. The Violin I and II parts have melodic lines with dynamic markings from *pp* to *ff*. The Viola 1-4 part has a melodic line with dynamic markings from *ffp* to *f*. The Violoncello 1-4 part has a melodic line with dynamic markings from *pp* to *ff*. The Contrabasso 5-8 part has a melodic line with dynamic markings from *f* to *ff*. The Contrabasso 1-4 part has a melodic line with dynamic markings from *f* to *ff*. The Contrabasso 5-7 part has a melodic line with dynamic markings from *f* to *ff*.

123

Fl. 1.2

Fl. 3

Ob. 1.2

Ob. 3

Cl. 1.2

Cl. 3

Fg. 1.2

Fg. 3

Cor. 1.2

Cor. 3.4

Tpt. 1.2

Trb. 1.2

Tba.

Vln. I

Vln. II

Vla. 1-4

Vla. 5-10

Vc. 1-4

Vc. 5-8

Cb. 1-4

Cb. 5-7

This page of a musical score contains 22 staves, each representing a different instrument or section of an orchestra. The staves are arranged vertically from top to bottom: Flute 1.2, Flute 3, Oboe 1.2, Oboe 3, Clarinet 1.2, Clarinet 3, Bassoon 1.2, Bassoon 3, Cor Anglais 1.2, Cor Anglais 3.4, Trumpet 1.2, Trombone 1.2, Tuba, Violin I, Violin II, Viola (1-4 and 5-10), Violoncello (1-4 and 5-8), and Contrabass (1-4 and 5-7). The score is written in a single system across two pages. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *pp*, *ff*, and *p*. Some staves have specific performance instructions, such as '(a 2)' for Cor Anglais and '(a 1)' for Trumpet 1.2. The page number '123' is located at the top left of the first staff.

This page of a musical score, numbered 23, contains the following parts and measures:

- Fl. 1.2:** Measures 125-127. Includes a first ending bracket.
- Fl. 3:** Measures 125-127.
- Ob. 1.2:** Measures 125-127.
- Ob. 3:** Measures 125-127.
- Cl. 1.2:** Measures 125-127.
- Cl. 3:** Measures 125-127.
- Fg. 1.2:** Measures 125-127.
- Fg. 3:** Measures 125-127.
- Cor. 1.2:** Measures 125-127. Includes dynamics: *p*, *ff*, *mp*, *ff*, *ffp*, *ffp*, *ff*.
- Cor. 3.4:** Measures 125-127. Includes dynamics: *p*, *ff*, *mp*, *ff*, *ffp*, *ffp*, *ff*.
- Tpt. 1.2:** Measures 125-127. Includes dynamics: *ff*, *mp*, *ff*, *mp*, *ff*, *mp*, *ff*.
- Tpt. 3:** Measures 125-127. Includes dynamics: *mp*, *ff*, *mp*, *ff*, *mp*, *ff*.
- Trb. 1.2:** Measures 125-127. Includes dynamics: *mp*, *ff*, *mp*, *ff*.
- Vin. I:** Measures 125-127. Includes dynamics: *pp*, *ff*, *pp*.
- Vin. II:** Measures 125-127. Includes dynamics: *pp*, *ff*.
- Vla. 1-4:** Measures 125-127.
- Vla. 5-10:** Measures 125-127.
- Vc. 1-4:** Measures 125-127. Includes dynamics: *pp*, *ff*, *pp*.
- Vc. 5-8:** Measures 125-127.
- Cb. 1-4:** Measures 125-127.
- Cb. 5-7:** Measures 125-127.

This page contains the musical score for measures 127 through 130. The instruments and parts are as follows:

- Flutes:** Fl. 1.2 and Fl. 3. Both parts feature complex rhythmic patterns with slurs and accents.
- Oboes:** Ob. 1.2 and Ob. 3. Similar to the flutes, they play intricate rhythmic figures.
- Clarinets:** Cl. 1.2 and Cl. 3. The parts are more melodic and sustained.
- Trumpets:** Tpt. 1.2 and Tpt. 3. They play rhythmic patterns with dynamic markings like *mp* and *ff*.
- Trumpets:** Trb. 1.2 and Trb. 3. Similar to the trumpets, with dynamic markings and slurs.
- Cori:** Cor. 1.2 and Cor. 3.4. The choir parts are highly rhythmic and include markings such as *ff*, *p*, and *multo articulado*.
- Other Instruments:** Hp. (Harp), Pno. (Piano), Vln. I & II (Violins), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso) are also present with their respective parts.

The score is written in a complex rhythmic style, likely 7/8 time, with frequent slurs and accents. Dynamic markings range from *pp* to *ff*. The choir parts are particularly prominent with their rhythmic intensity.

129

Fl. 1.2, Fl. 3, Ob. 1.2, Ob. 3, Cl. 1.2, Cl. 3, Fg. 1.2, Fg. 3

Cor. 1.2, Cor. 3.4, Tpt. 1.2, Tpt. 3, Trb. 1.2, Trb. 3, Tba.

Hp., Pno.

Vln. I, Vln. II, Vla. [1-4], [5-10], Vc. [1-4], [5-8]

3
4

4
4

Fl. 1.2. *Muta in Picc.*

Fl. 3.

Ob. 1.2.

Ob. 3.

Cl. 1.2.

Cl. 3.

Fg. 1.2.

Fg. 3.

Cor. 1.2.

Cor. 3.4.

Tpt. 1.2.

Tpt. 3.

Trb. 1.2.

Trb. 3.

Timp.

Hp.

Pno.

3
4

4
4

Vln. I

Vln. II

Vla.

Vc.

Cb.

**4
8 Jucoso**

**2
8**

133

Cor. 1.2

Cor. 3.4

Tpt. 1.2

Tpt. 3

Trb. 1.2

Trb. 3

T. Blocks

Perc. 1

Xil.

Perc. 2 [Pr Susp.

[Sleigh Bells

Perc. 3

Flexatone

Timp.

Hp.

Pno.

agudo
grave

gliss.
gliss.

hand-slap cluster

E \flat F \sharp G \flat A \flat
B \flat C \sharp D \sharp

Lv.
8va

8va

pp *f* *fff*

ff *pp* *mf*

pp *f*

p *f* *p*

pp *f*

p *f*

Tpt. 2: colocar surdina Harmon (sem apêndice)
colocar surdina Harmon (sem apêndice)

**4
8 Jucoso**

**2
8**

Vln. I

1-6

7-13

Vln. II

1-6

7-11

Vc.

1-4

5-8

Cb.

mp *mp* *mp* *mp*

p *ff*

3
8

4
8

2
8

4
8

p poss. *ff*

K

Fl. I. 2.

Ob. I. 2.

p *ff*
mp *ff*

Fg. I. 2.

p *f*
p *ff*

Cor. I. 2.

ffpp *ff* *mf*

Cor. 3. 4.

ffpp *ff* *mf*

Tpt. I. 2.

ffpp *ff*

Tpt. 2: com surd. Harmon (sem stem)

Tpt. 3.

com surd. Harmon (sem stem)
p *ff* *f*

Trb. I. 2.

ffpp *ff* *ff*

Trb. 3.

ffpp *ff* *ff*

Tba.

ffpp

Perc. I

Xil. *pp* *ff*

K

Hp.

Lv. *ff*

3
8

4
8

2
8

4
8

Vln. I

1-6 *ffpp*

Vln. II

7-13 loco *ffpp*

Vla.

ffpp

Vc.

pp *ff* *p*

Cb.

arco *sfz* *p*

3
8

4
8

145

Cor. I. 2. *ff*

Cor. 3. 4. *f* *ffpp* *ff*

Tpt. I. 2. *ff*

Tpt. 3. *p* *ff* *f* *pp*

Trb. I. 2. *pp* *ff* *pp*

Trb. 3. *pp* *ff*

Tba. *ff*

Vin. I. 1-6 *ff*

Vin. I. 7-13 *ff* *pp*

Vin. II. *ff*

Vla. *ff*

Vc. *ffpp* *ff* *f* *pp* *ff*

Cb. *ffpp* *ff* *pp* *ff*

148

Cor. I. 2. *ff* *p* *ff* *mp* *ff*

Cor. 3. 4. *ff* *bouché* *ff* *mp* *aberto* *ff*

Tpt. I. 2. *ff* *p* *ff* *p* *ff* *mp* *ff*

Tpt. 3. *p* *ff* *p* *ff* *mp* *mp* *ff*

Trb. I. 2. *ff* *p* *ff* *p* *ff* *mp* *ff*

Trb. 3. *pp* *ff* *p* *ff* *mp* *ff*

Tba. *pp* *ff* *p* *ff* *mp* *ff*

Vin. I. 1-6 *loco*

Vin. I. 7-13 *loco*

Vin. II. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

L

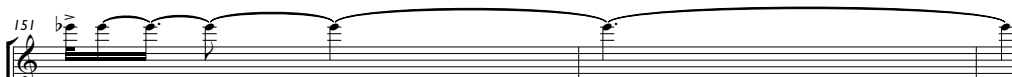
4
8


3
8


4
8



3
16


4
16


Picc. 


Fl. I.2. 

Ob. I.2. 

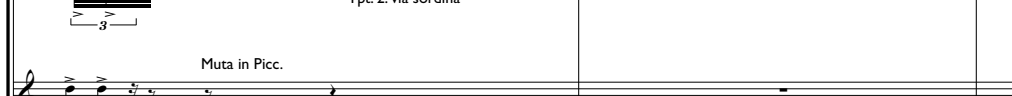
Cl. I.2. 


Cor. I.2. 


Cor. 3.4. 

Tpt. I.2. 

Tpt. 3. 

Trb. I.2. 

Trb. 3. 

Tba. 

Muta in Picc.

Tpt. 2: via sordina

pp *ff*

L


4
8


3
8


4
8



3
16


4
16

Perc. I [Xil. 

Vln. I 

Vln. II 

Vla. 

Vc. 

mf *ff*

divisi *p* *ff*

sul tasto

4
16

3
16


3
8

4
8

155

Ob. 1.2. *non vibr.*
p ————— *ff*

Ob. 3. *non vibr.*
p ————— *ff*

Cl. 1.2. *non vibr.*
p ————— *ff*

Cl. 3. *non vibr.*
p ————— *ff*

Cor. 1.2. *non vibr.* *ffpp* ————— *ffpp non vibr.*

Cor. 3.4. *ffpp non vibr.* *ffpp non vibr.*

Tpt. 1.2. *senza sord., non vibr.* *ffpp* *ffpp* *ffpp*

Trb. 1.2. *ffpp* *ffpp* *ff*

Trb. 3. *ffpp* *ff*

Tba. *ff* *pp*

T. Blocks

Perc. I

Xil. *ff* *3*

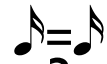
Timp. *ff* *3* *l.v.*

Hp. *ff* *l.v.*

Pno. *ff* *3*

4
16

3
16


3
8

4
8

Vin. I *pos.ord.* *3* *ffpp non vibr.* *8^{va}*

Vin. II *divisi: 1-4, voz superior; 5-8, voz inferior*
pos.ord. *3* *ffpp non vibr.* *non vibr.*

Via. *pos.ord.* *3* *ff* *pp non vibr.*

Vc. *pos.ord.* *3* *ffpp non vibr.* *pp non vibr.*

Cb. *ff* *ffpp non vibr.* *div.* *ffpp non vibr.* *non vibr.*

4 8

160

Ob. 1.2. *p* *p* *ff* *p*

Ob. 3. *p* *p* *ff* *p*

Cl. 1.2. *p* *p* *ff* *p*

Cl. 3. *p* *p* *ff* *p*

Cor. 1.2. *ff* *p* *ff* *p* *ff*

Cor. 3.4. *ff* *p* *ff* *p* *ff*

Tpt. 1.2. (non vibr.) *p* *ff* *pp* *ff* *pp* *ff* *pp*

Trb. 1.2. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Trb. 3. *pp* *ff*

Tba. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Perc. I [Xil. *pp* *mf* *ff* *p* *ff* *p*

Pno. *pp* *ff* *pp* *ff*

4 8

Vln. I *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II 1-8 *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II 9-11 *ff* *pp* *ff* *pp* *ff* *pp*

Vla. *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp* *ff* *pp*

Cb. *ff* *pp* *ff* *pp* *ff* *pp*

164

Ob. I. 2. *p* *ff* *p* *p* *ff*

Ob. 3. *p* *ff* *p* *p* *ff*

Cl. I. 2. *p* *ff* *p* *p* *ff*

Cl. 3. *p* *ff* *p* *p* *ff*

Cor. I. 2. *p* *ff* *p* *ff* *pp* *f*

Cor. 3. 4. *p* *ff* *pp* *p* *ff* *pp* *f*

Tpt. Picc. *pp* *ff* non vibr. *pp* *ff*

Tpt. I. 2. *ff* *pp* *ff* *pp* *ff*

Trb. I. 2. *pp* *ff* *pp* *ff* *pp*

Trb. 3. *pp* *ff* *pp*

Tba. *pp* *ff* *pp*

Perc. I [Xil. *pp* *ff* *pp* *ff* *pp*

Pno. *pp* *ff*

Vln. I *ff* *pp* *ff* *pp* *n* *pp* *ff*

Vln. II (I-8) *ff* *pp* *ff* *pp* *n* *pp* *ff*

Vln. II (9-11) *pp* *n* *pp* *ff* *pp*

Vla. *pp* *n* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp*

Cb. *ff* *pp*

168

Ob. 1.2 *p* *p* *ff* *p*

Ob. 3 *p* *p* *ff* *p*

Cl. 1.2 *p* *p* *ff* *p*

Cl. 3 *p* *p* *ff* *p*

Cor. 1.2 *pp* *p* *ff* *pp* *f*

Cor. 3.4 *p* *pp* *ff* *pp* *pp* *f*

Tpt. Picc. *pp* *ff* *pp*

Tpt. 1.2 *ff* *pp* *f* *pp* *mf*

Trb. 1.2 *f* *pp* *pp* *mf*

Trb. 3 *f* *pp* *mf*

Tba.

Perc. I [Xil. *ff* *pp* *pp* *f* *pp* *mf*

Pno. *pp* *ff* *pp* *f* *pp* *mf*

Vln. I *pp* *n* *pp* *f* *pp*

Vln. II 1-8 *f* *n*

Vln. II 9-11 *n* *f* *n*

Vla. *n* *f* *n* *vibr. ord.*

Vc. *f* *n* *vibr. ord.*

Cb. *n* *vibr. ord.*

172

Ob. 1.2. *pp* *f* *pp*

Ob. 3. *pp* *f* *pp*

Cl. 1.2. *pp* *f* *pp*

Cl. 3. *pp* *f* *pp*

Tpt. 1.2. *pp* *pp* *mf* *pp*

Trb. 1.2. *pp*

Trb. 3. *pp*

Perc. I [Xil. *pp* *pp* *mf* *pp*

Perc. 2 [Vib. motor ligado (vel. média) *mf* *pp* *pp*
Ped. (sempre)

Hp. l.v. sempre *pp* *mf* *pp* *pp*

Pno. *pp* *mf* *pp*

Vln. I *n* *pp* *mp*

Vln. II *pp* *mf* *pp* *n* *pp* *mp*

Vla. *mf* *pp* *n* *pp* *mp*

Vc. *mf* *pp* *n* *pp* *mp*

Cb. *mf* *pp* *n* *pp* *mp*

vibr. ord. *pp* *mp*

vibr. ord. *pp* *mp*

divisi: 1-6, 7-11

4 4

176

Perc. 2 [Vib.]

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

= 4 4

♩ = 52 ca. Sereno

181

Fl. 1.2

Fl. 3

Cl. 1.2

Cl. 3

Cor. 1.2

Cor. 3.4

Perc. 2 [Vib.]

Hp.

Vla.

Vc.

C. 181 em diante, todos os instrumentos: os *ostinati* devem ser executados de maneira muito uniforme, sem acentuação em nenhuma das notas (salvo indicação contrária). Nesse sentido, os compassos (e a estrutura métrica de modo geral) servem apenas para fins de regência e execução.

M
 2 4
 4 4

187

Fl. 1.2. *mp non vibr.*

Fl. 3.

Ob. 1.2. *mp non vibr.*

Ob. 3. *non vibr. mp*

Cl. 1.2. *pp* *ff*

Cl. 3. *pp* *ff*

Fg. 1.2. *mp non vibr.* *p*

Fg. 3. *non vibr. mp*

Cor. 1.2. *ff* *p* *pp* *p*

Cor. 3.4. *pp non vibr.* *ff* *p* *pp* *p*

Tpt. 1.2. *pp non vibr.* *mf*

Trb. 1.2. *non vibr. pp* *ff* *p* *(non vibr.) pp* *mf* *pp molto vibr.*

Trb. 3. *non vibr. pp* *ff* *p*

Tba. *non vibr. pp* *ff* *p*

M
 2 4
 4 4

Perc. 2 [Vib. *3* *3* *n*

Hp. *3* *3* *n*

Vla. *n*

Vc. *n*

192

Fl. 1.2. *pp* *mp*

Fl. 3. *pp* *mp*

Ob. 1.2.

Ob. 3. *pp*

Cl. 1.2. *pp*

Cl. 3. *pp*

Fg. 1.2. *f* *p* *ppp*

Fg. 3. *p* *f* *ppp*

Cor. 1.2.

Cor. 3.4. *p* *ppp*

Tpt. 1.2. *pp* *mf* *pp* *f*

Tpt. 3. *pp* *pp non vibr.*

Trb. 1.2. *f* *pp molto vibr.* *f* *f* *gliss.*

Perc. 2 [Vib. *mf* Ped.

Hp. *mf* *l.v.*

Pno. *pp* *mf*

Edo *

196

Fl. I.2. *pp*

Ob. I.2. *pp* *mp*

Ob. 3. *mp*

Cl. I.2. *ff* *pp*

Cl. 3. *ppp* *ff* *pp*

Fg. I.2. *ppp* *mf*

Cor. I.2. *ppp* *mf*

Cor. 3.4. *mf*

Tpt. I.2. *pp* *mf*

Tpt. 3. *mf* *pp* *mf*

Trb. I.2. *pp* *f* *gliss.* *pp* *f* *gliss.*

||

2 4

4 4

200

Fl. I.2. *p* *f*

Ob. I.2. *ff*

Cl. I.2. *pp* *pp* *pp*

Fg. I.2. *p* *f*

Cor. I.2. *pp* *ff*

Tpt. I.2. *non vibr.* *pp* *ff* *fp* *f*

Tpt. 3. *pp* *ff*

Trb. I.2. *gliss.* *pp* *f* *pp*

Hp. *ff*

2 4

4 4

Vln. I. *pp* *arco* *gliss.*

Vla. *ff* *pp* *mf*

Vc. *ff*

This page of a musical score, numbered 41, features a variety of instruments and dynamic markings. The instruments are arranged in a standard orchestral layout:

- Flutes:** Fl. 1.2 and Fl. 3. Fl. 1.2 has a measure starting at rehearsal mark 204 with a five-measure rest.
- Oboes:** Ob. 1.2 and Ob. 3.
- Clarinets:** Cl. 1.2 and Cl. 3.
- Bassoons:** Fg. 1.2 and Fg. 3.
- Cor Anglais:** Cor. 1.2 and Cor. 3.4.
- Trumpets:** Tpt. 3.
- Piano:** Pno.
- Violins:** Vln. I (1-6 and 7-13) and Vln. II (1-6 and 7-11).
- Viola:** Vla.
- Cello:** Vc.

Dynamic markings include *pp* (pianissimo), *ff* (fortissimo), *p* (piano), *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions such as *gliss.* (glissando) and *arco* (arco) are present. The score includes complex rhythmic patterns, such as sixteenth-note runs in the woodwinds and piano, and triplet figures in the trumpet part.

This musical score page, numbered 42, features a variety of instruments. At the top left, the number '208' is present. The score is organized into systems for different instrument groups:

- Flutes (Fl. 1.2, Fl. 3):** Both parts play rapid sixteenth-note passages. Fl. 1.2 starts with a *p possibile* dynamic, followed by *ff*. Fl. 3 also starts with *p possibile* and *ff*.
- Oboes (Ob. 1.2, Ob. 3):** Ob. 1.2 begins with *ff* and *p*, while Ob. 3 starts with *ff* and *p*. Both have sixteenth-note runs.
- Clarinets (Cl. 1.2, Cl. 3):** Cl. 1.2 features sixteenth-note passages with *pp* and *ff* dynamics. Cl. 3 has a similar texture with *pp* and *ff*.
- Bassoons (Fg. 1.2, Fg. 3):** Both parts play sixteenth-note passages with *pp* dynamics.
- Trumpets (Tpt. 1.2, Tpt. 3):** Tpt. 1.2 has long notes with *ffpp*, *fff*, and *pp* dynamics. Tpt. 3 has notes with *pp*, *fff*, *f*, and *pp* dynamics.
- Percussion (Perc. 1 Tub. B., Perc. 3 Glock.):** Perc. 1 has a *fff* Ped. (pedal) effect. Perc. 3 has a *pp* to *ff* dynamic range.
- Piano (Pno.):** Features a *pp* to *ff* dynamic range.
- Violins (Vln. I, Vln. II):** Vln. I parts (1-6 and 7-13) and Vln. II parts (1-6 and 7-11) play long, sustained notes with glissando effects and dynamics like *ff*, *pp*, *f*, and *ff*.
- Viola (Vla.):** Parts 1-4 and 5-10 play long notes with glissando and dynamics like *mf*, *ff*, and *pp*.
- Violoncello (Vc.):** Plays long notes with a *pp* dynamic.

The score includes various musical notations such as slurs, glissando markings, and dynamic markings throughout.

This page of a musical score, numbered 43, covers measures 212 to 215. The instrumentation includes Flute I & II (Fl. I.2, Fl. I.3), Oboe I & II (Ob. I.2, Ob. I.3), Clarinet I & II (Cl. I.2, Cl. I.3), Trombone (Tub. B.), Harp (Hp.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.).

Flute I & II (Fl. I.2, Fl. I.3): Both parts play a rapid sixteenth-note pattern. Fl. I.2 starts at measure 212 with a *p possibile* dynamic and continues through measure 215 with a *ff* dynamic. Fl. I.3 enters in measure 213 with a *p possibile* dynamic and continues with a *ff* dynamic.

Oboe I & II (Ob. I.2, Ob. I.3): Ob. I.2 plays a sixteenth-note pattern starting in measure 212 with a *ff* dynamic, then switches to a triplet pattern in measure 214 with a *pp* dynamic, and returns to a sixteenth-note pattern in measure 215 with a *f* dynamic. Ob. I.3 plays a sixteenth-note pattern starting in measure 212 with a *p* dynamic, then switches to a triplet pattern in measure 214 with a *pp* dynamic, and returns to a sixteenth-note pattern in measure 215 with a *f* dynamic.

Clarinet I & II (Cl. I.2, Cl. I.3): Cl. I.2 plays a sixteenth-note pattern starting in measure 212 with a *p* dynamic, then switches to a triplet pattern in measure 214 with a *pp* dynamic, and returns to a sixteenth-note pattern in measure 215 with a *pp* dynamic. Cl. I.3 plays a sixteenth-note pattern starting in measure 212 with a *p* dynamic, then switches to a triplet pattern in measure 214 with a *pp* dynamic, and returns to a sixteenth-note pattern in measure 215 with a *pp* dynamic.

Trombone (Tub. B.): Plays a few notes in measure 212 with a *f* dynamic, then a triplet in measure 214 with a *mf* dynamic, and a note in measure 215 with a *p* dynamic.

Harp (Hp.): Plays a sixteenth-note pattern starting in measure 213 with a *pp* dynamic, then a sixteenth-note pattern in measure 214 with a *f* dynamic, and a sixteenth-note pattern in measure 215 with a *pp* dynamic.

Piano (Pno.): Plays a sixteenth-note pattern starting in measure 212 with a *f* dynamic, then a sixteenth-note pattern in measure 214 with a *f* dynamic, and a sixteenth-note pattern in measure 215 with a *f* dynamic.

Violin I (Vln. I): Part 1-6 plays a long note in measure 212 with a *f* dynamic, then a long note in measure 214 with a *p* dynamic, and a long note in measure 215 with a *n* dynamic. Part 7-13 plays a long note in measure 212 with a *pp* dynamic, then a long note in measure 214 with a *pp* dynamic, and a long note in measure 215 with a *pp* dynamic.

Violin II (Vln. II): Part 1-6 plays a long note in measure 212 with a *pp* dynamic, then a long note in measure 214 with a *mp* dynamic, and a long note in measure 215 with a *f* dynamic. Part 7-11 plays a long note in measure 212 with a *pp* dynamic, then a long note in measure 214 with a *mp* dynamic, and a long note in measure 215 with a *f* dynamic.

Viola (Vla.): Part 1-4 plays a long note in measure 212 with a *pp* dynamic, then a long note in measure 214 with a *pp* dynamic, and a long note in measure 215 with a *pp* dynamic.

← ♩=52 ♩=78 →

3 = 4

3
4 4
4

216

Fl. I. 2. *p possibile* *f*

Fl. 3. *p possibile* *f*

Ob. I. 2. *pp* *mf* *ppp*

Ob. 3. *pp*

Cl. I. 2. *f* *pp*

Cl. 3. *f* *pp*

Crot. *mf*

Hp. *pp* *mf* *pp*

Pno. *pp* *mf* *non dim.!*

esperar que o som se extingua

← ♩=52 ♩=78 →

3 = 4

3
4 4
4

Vln. I. *n* *pp* *non dim.!*

Vln. II. 1-6 *p* *n*

7-11 *p* *n*