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Title

Sangue Inverso - Inverso Sangue

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Jaime Reis

Sangue Inverso **Inverso Sangue**

for ensemble

Jaime Reis

Sangue Inverso – Inverso Sangue

(2015 –)

for ensemble

Musicography and layout: Luís Salgueiro

Sangue Inverso - Inverso Sangue

This is a piece for an ensemble of seven musicians.

Sangue Inverso has seven movements.

Inverso Sangue also has seven movements.

Sangue Inverso - Inverso Sangue is a piece that integrates the seven movements of *Sangue Inverso* and the seven movements of *Inverso Sangue*.

Sangue Inverso - Inverso Sangue implies that the movement I of *Sangue Inverso* (*Magnetite*) is to be performed with the movement I of *Inverso Sangue* (*Âmbar*), and so forth.

Each movement of either *Sangue Inverso* or *Inverso Sangue* can be performed individually [e.g.: just movement I of *Sangue Inverso*, in which case the title of the piece should be *Sangue Inverso: Magnetite (I)*] and the same goes for *Inverso Sangue*.

The title **Sangue Inverso - Inverso Sangue** only applies when all or part of the movements are played superimposed [e.g.: movements I and II of both *Sangue Inverso* and *Inverso Sangue* are played together, thus the title of the piece should be *Sangue Inverso (I-II) - Inverso Sangue (I-II)*].

When the pieces are superimposed, although there are different *tempi* in each piece, there are specific moments in which they coordinate and synchronize.

This score contains the first three movements of **Sangue Inverso - Inverso Sangue**.

Sangue Inverso

Magnetite (I), piano

Ametista (II), flute and piano

Ametista (IIb), recorder and piano*

Obsidiana (III), flute, clarinet and piano

Obsidiana (IIIb), flute, saxophone and piano*

Inverso Sangue

Âmbar (I), clarinet

Âmbar (Ib), saxophone*

Granito (II), clarinet, violin and cello

Granito (IIb), saxophone, violin and cello

Cinábrio (III), violin, viola and cello

*this score does not contemplate the alternative versions but they are available upon contact with the composer.

Sangue Inverso

Magnetite (I) (2015)

for piano

commissioned by Festival Primavera 2016

Magnetite is a mineral consisting of oxides of iron. The name magnet may come from lodestones found in the Magnesia region. A naturally magnetized piece of the mineral magnetite is called a lodestone, or loadstone, which in Middle English means “course stone” or “leading stone”, from the now-obsolete meaning of lode as “journey, way”.

Magnetite, ou magnetita, é um mineral magnético formado por óxidos de ferro. O nome deriva da região onde era encontrado, a Magnésia. Possui propriedades magnéticas, tendo sido por isso utilizada para a fabricação de bússolas. O nome deste mineral quando é naturalmente magnetizado — *loadstone* — significava em inglês arcaico algo como “a pedra que orientava a jornada”.

Inverso Sangue

Âmbar (I) (2018)

for clarinet

Amber is fossilized tree resin often presented as a gemstone.

The Ancient Greek word for amber was *elektron*, that might have been connected with *helko*, meaning “to draw or attract,” with *aleko*, meaning “to ward off evil”, and with *elektor*, used in the Homer’s *Iliad* to mean “the beaming sun”.

O **âmbar** é uma resina fossilizada frequentemente considerada uma gema

No Grego Antigo, a palavra para âmbar era *elektron*, que estaria relacionada com termos como *helko*, que significava “extrair ou atrair,” com *aleko*, que significava “repelir o mal”, e com *elektor*, termo usado na *Ilíada* de Homero com o significado “o sol radiante”.

Sangue Inverso

Ametista (II) (2015)

for flute and piano

commissioned by Festival Primavera 2016

Amethyst is a violet variety of quartz. It's associated to Ancient Greece, Tibet, Medieval and Renaissance Europe and other cultures, carrying different meanings and connotations.

Ametista é uma variedade violeta do quartzo. Está associada à Grécia Antiga, Tibete, Europa Medieval e Renascentista e outras culturas, pressupondo diferentes conotações e significados.

Inverso Sanguie

Granito (II) (2017)

for clarinet, violin and cello

Granite is an igneous rock that I associate to my childhood, since it is one of the features of the mountain region of Serra da Estrela, Portugal, where I spent a lot of time while a child. The word comes from the Latin *granum*, meaning grain. The typologies of “grain” were created in different degrees throughout the piece.

O **granito** é uma rocha ígnea que associo à minha infância, por ser característica da região da Serra da Estrela, onde passei muito tempo nesse período. A palavra deriva do latim, significando “grão”. Foram criadas tipologias de “granulações” em graus diferentes ao longo da peça.

Sangue Inverso

Obsidiana (2016)

for flute, clarinet and piano

commissioned by Festival Primavera 2016

Obsidian is a naturally occurring volcanic glass formed as an extrusive igneous rock. It's produced when lava extruded from a volcano rapidly cools with minimum crystal growth.

Obsidiana é uma rocha ígnea extrusiva, constituída quase integralmente por um tipo de vidro vulcânico. Este mineralóide forma-se quando uma lava arrefece rapidamente sem permitir a formação de cristais em quantidade substancial.

Inverso Sangue

Cinábrio (2017)

for violin, viola and cello

Cinnabar refers to a brilliant red mineral, similar to blood, and associated to red mercury pigments and therefore has been historically connected with its toxicity .

O **cinábrio** é um mineral vermelho brilhante, análogo ao sangue, e associado aos pigmentos de mercúrio, aos quais tem sido historicamente associado à sua toxicidade.

Performance notes

Transposed score.

ord. conventional technique
s.v. senza vibrato
m.v. molto vibrato
c.v. con vibrato
l.v. lasciare vibrare

The movements should be performed almost *attacca*, the gaps between them signalling a formal division but not a break in the flow of musical discourse.

A mudança de um andamento para o seguinte deve ser praticamente sem pausa, marcando uma diferenciação formal, mas não quebrando o discurso musical.



Accidentals are applied to each time unit (quarter) and to one single octave. In this example, the high C is sharp for both notes, but the low C is natural.

Os acidentes são aplicáveis a cada unidade de tempo e apenas para a oitava indicada. Neste exemplo, o dó agudo é sustentado em ambas as notas, mas o dó grave é natural.



Quarter tone sharp, three quarter tone sharp, quarter tone flat and three quarter tones flat, respectively.

Quarto de tom acima, três quartos de tom acima, quarto de tom abaixo e três quartos de tom abaixo, respectivamente.



Approximate pitches.

Alturas aproximadas.

sfz

Mix between dynamics and articulation, extendable until the next change of dynamics. It should be continuously as forte as possible within the other indications, even if it will change timbre.

Misto entre dinâmica e articulação, extensível até à seguinte mudança de dinâmica. Deve ser continuamente o mais forte possível dentro das outras indicações, mesmo que mude o timbre. A intensidade desta indicação aumenta com o número de *f*.

sffz

sfffz

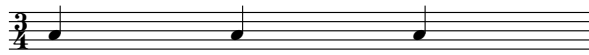
The intensity of this indication increases with the number of *f*.

Metric modulations

Keep in mind that the pieces use metric modulations. Tempi should be as precise as possible. The following examples show equivalent durations:

As peças utilizam modulações métricas. Os tempos devem ser tocados da forma mais precisa quanto possível. Os exemplos seguintes demonstram durações equivalentes:

♩ = 45



A musical staff in 3/4 time signature with a tempo marking of ♩ = 45. It contains three quarter notes.

♩ = 60



A musical staff in 4/4 time signature with a tempo marking of ♩ = 60. It contains eighth notes with triplet markings (3) over groups of three notes.

♩ = 45



A musical staff in 4/4 time signature with a tempo marking of ♩ = 45. It contains four quarter notes.

♩ = 60



A musical staff in 5/4 time signature with a tempo marking of ♩ = 60. It contains eighth notes.

♩ = 45



A musical staff in 5/4 time signature with a tempo marking of ♩ = 45. It contains five quarter notes.

♩ = 72



A musical staff in 8/4 time signature with a tempo marking of ♩ = 72. It contains eighth notes with quintuplet markings (5) over groups of five notes.

♩ = 48



A musical staff in 4/4 time signature with a tempo marking of ♩ = 48. It contains four quarter notes.

♩ = 60



A musical staff in 5/4 time signature with a tempo marking of ♩ = 60. It contains eighth notes.

♩ = 50



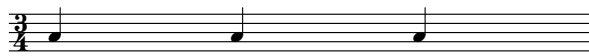
A musical staff in 5/4 time signature with a tempo marking of ♩ = 50. It contains five quarter notes.

♩ = 60



A musical staff in 6/4 time signature with a tempo marking of ♩ = 60. It contains eighth notes with quintuplet markings (5) over groups of five notes.

♩ = 60



A musical staff in 3/4 time signature with a tempo marking of ♩ = 60. It contains three quarter notes.

♩ = 45



A musical staff in 4/4 time signature with a tempo marking of ♩ = 45. It contains eighth notes.

♩ = 60



A musical staff in 7/4 time signature with a tempo marking of ♩ = 60. It contains seven quarter notes.

♩ = 84



A musical staff in 7/4 time signature with a tempo marking of ♩ = 84. It contains eighth notes with quintuplet markings (5) over groups of five notes.

♩ = 72



A musical staff in 5/4 time signature with a tempo marking of ♩ = 72. It contains five quarter notes.

♩ = 45



A musical staff in 4/4 time signature with a tempo marking of ♩ = 45. It contains eighth notes.

♩ = 84



A musical staff in 6/4 time signature with a tempo marking of ♩ = 84. It contains six quarter notes.

♩ = 60



A musical staff in 5/4 time signature with a tempo marking of ♩ = 60. It contains eighth notes with septuplet markings (7) over groups of seven notes.

Flute

flageolet



Ordinary breath, very sharp and resonant. To open lips, concentrate the breath inside the hole as pronouncing an “i” (like in “italian”). Round and amplify with the oral cavity.

Respirar e sopro normais, muito precisos e ressonantes. Para abrir os lábios, o ar deve ser concentrado no interior da cavidade pronunciando um “i” (como em “italiano”). Arredondar e amplificar a cavidade oral.

measured vibrato

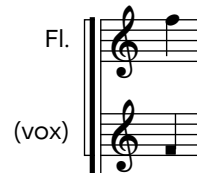
If necessary, use proper techniques both in right and left hand to make the vibrato clear within the indicated rhythm.

Se necessário, usar as técnicas próprias quer da mão direita, quer da esquerda, para fazer um vibrato claro dentro do ritmo indicado.



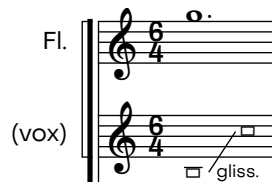
Ordinary notation: to be played on the flute;
Square notation: to be sung.

Notação normal: para ser tocada na flauta;
Notação quadrada: para ser cantada



Sing and play simultaneously; use a “toneless voice” with precise pitch.

Cantar e tocar simultaneamente; usar uma voz não colocada com altura definida.



Double glissando: sing and playing simultaneously; use “toneless voice” with precise pitch. In this register, dynamics should be adapted so as to sound a downwards glissando, contrary to the upwards glissando that is in fact being sung by the voice. Along with the held tone of the flute, three distinct voices should be heard.

Duplo glissando: cantar e tocar simultaneamente; utilizar uma voz não colocada com altura definida. Neste registro, a dinâmica deve ser adequada, de forma a fazer soar um glissando descendente, contrariamente ao que está a ser cantado. A par da nota da flauta, deve ser gerada uma polifonia a três vozes.

Clarinet



Flatterzunge.



Multiple trills.



Trills between multiphonics.



Slap tongue: consists in “pressing” on the reed a portion of the tongue larger than the normal staccato, letting it stick so that a space between the tongue and the reed is created, then the typical sound is made by “pulling it out” rapidly, and dragging it.

Slap tongue: consiste em “pressionar” na palheta uma porção de língua mais extensa do que num staccato normal, de modo a que um espaço entre a língua e a palheta seja criado, depois o som típico é produzido retirando a língua rapidamente, e arrastando-a.



Gradual passage between ord., half-air, half-ord. and air sounds.

Passagem gradual entre ord., metade-ar, metade-ord. e sons eólicos.

eclaté



Eclaté: a sudden and very short *sforzato* at the end of the sound.

Eclaté: *sforzato* súbito e muito curto no final de um som.

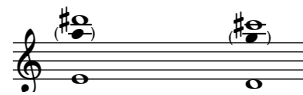
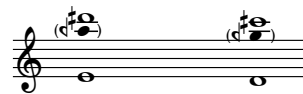
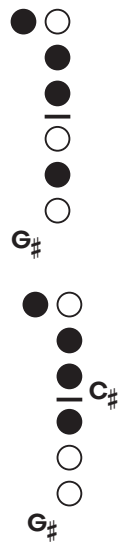
harmonics



Harmonics: consists in the amplitude variation of multiphonic sounds, from a single pitch up to the complete spectrum and vice-versa. An appropriate flexibility of the embouchure, the throat and of air pressure are required.

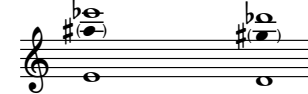
Harmónicos: consiste na variação de amplitude de sons multifónicos, do som fundamental até ao espectro completo e vice-versa. Uma apropriada flexibilidade da embocadura, da garganta e da pressão de ar é necessária.

Multiphonics



in B \flat

in C



in B \flat

in C

Piano

Ped. Right pedal.
u.c. Left pedal.
Sost. Middle pedal.

Pedal direito.
Pedal esquerdo.
Pedal do meio.



Play as fast as possible. The sounds should be articulated clearly, therefore they must be executed more slowly in the lower registers than in the upper.

Tocar o mais rápido possível. Os sons devem ser articulados claramente, mais lentos no registro grave do que no agudo.



The low F should be silently depressed while the Bb is played quickly, sounding the high F.

O fá grave é dedilhado enquanto o si \flat é tocado rapidamente, soando o fá agudo.

Suggestions for marks inside the piano:

Sugestões para marcas no interior do piano:

The image shows a musical score for piano with two systems. The first system has a treble clef staff with notes G4, A4, and B4, and a bass clef staff with notes F#3 and G3. Above the treble staff, there is a 'pizz' symbol above the G4 note and a '8va' symbol above the B4 note. The second system has a treble clef staff with notes G4, A4, and B4, and a bass clef staff with notes F#3 and G3. Above the treble staff, there are boxes labeled '44%', '35%', and '50%' above the G4, A4, and B4 notes respectively. Above the bass staff, there is a box labeled '50%' above the G3 note. Below the bass staff, there are three diamond-shaped symbols, each with a box labeled '50%' above it, positioned under the G3, F#3, and G3 notes respectively.

Pizzicato (pizz): the strings should be marked using a specific color for the given notes.

Pizzicato (pizz): As cordas devem ser marcadas usando uma cor específica.

Damp string on 35%, 44% or 50% node while playing either pizz. or on the key: the sounding pitch is written; the 35% (that can also be obtained at 21% and 6%), 44% (that can also be obtained at 22% and 11%) and 50% (that can also be obtained on an octave lower string at 25% and two octaves lower at 37%) marks should be done on the string using different colored markers and confirmed by ear.

Aflorar a corda nos nós a 35%, 44% ou 50% do comprimento da corda e tocada tocando em pizz. ou na tecla, conforme indicado. O som resultante está escrito. O local exacto dos 35% (que também pode ser obtido aos 21% e 6%), 44% (que também pode ser obtido aos 22% e 11%), ou 50% (que também pode ser obtido numa corda oitava abaixo aos 25% e numa corda duas oitavas abaixo aos 37%), da corda deve estar marcado com cores distintas e deve ser confirmado auditivamente.

Strings

s.t. sul tasto
s.p. sul ponticello
m.s.p. molto sul ponticello



Natural harmonics: sounding note (top) and corresponding position where one should lightly touch the string (bottom).

Harmônicos naturais: som resultante (em cima) e posição correspondente onde se deve aflorar a corda (em baixo).



Artificial harmonics: written are the positions where one should lightly touch (top) and press down (bottom) the string. Sounds two octaves above the lower written pitch.

Harmônicos artificiais: são escritas as alturas onde aflorar (em cima) e onde pisar (em baixo) a corda. Soa duas oitavas acima da nota escrita mais grave.

measured vibrato

If necessary, use proper techniques both in right and left hand to make the vibrato clear within the indicated rhythm.

Se necessário, usar as técnicas próprias quer da mão direita, quer da esquerda, para fazer um vibrato claro dentro do ritmo indicado.



Gradual transition between a slow tremolo, a fast tremolo, and a sustained note.

Passagem gradual entre um tremolo lento, um tremolo rápido e a técnica normal.



As high as possible.

Tão agudo quanto possível.



Scratch tone: bow the instrument in the normal playing position, but apply very strong pressure to the bow.

Scratch tone: tocar as arcadas na posição de contacto normal, mas aplicar forte pressão no arco.



Half scratch, half tone: stronger pressure than normal, but not one that yields a complete scratch tone.

Half scratch, half tone: pressionar fortemente o arco, mas não o suficiente para resultar num verdadeiro *scratch tone*.

Strings



Bartók pizzicato: pull the string vertically and release against the fingerboard, resulting in a snap.

Pizzicato Bartók: puxar a corda verticalmente e largá-la contra o braço, criando um efeito de estalo.



Left-hand pizzicato.

Pizzicato com a mão esquerda.



Tapping: the left hand should strike down hard on the strings against the fingerboard on the prescribed pitches; usually, two sounds will be heard.

Tapping: pressionar fortemente com a mão esquerda as cordas contra o braço do instrumento na posição das alturas escritas. Idealmente, ouvir-se-ão dois sons.

whistle

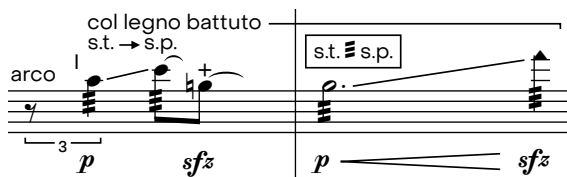


Whistle.

Assobiar.

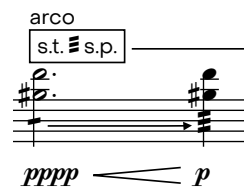
Cinábrio: **Battuto:** When this piece is played alone (without *Obsidiana*), all “*battuti*” should be played *col legno battuto* in a mixed form of half bow and half hair, except when indicated otherwise.

Battuto: Quando a peça é tocada sem ser a par de *Obsidiana*, todos os “*battuti*” devem ser tocados *col legno battuto* com meio arco, meio crina, excepto quando houver indicação em contrário.



Tremolo *al legno battuto* between s.p and s.t.

Tremolo *al legno battuto* entre s.p e s.t.



Very fast movement in the written dynamics. The bow isn't quasi perpendicular to the strings, as in usual playing technique, but it's almost parallel to the strings.

Movimentos muito rápidos nas dinâmicas escritas. O arco não quase perpendicular às cordas, como na técnica comum, mas é quase paralelo às cordas.



In measure 26, short interruptions will occur in the sustained pitches. In order to play the written interjections, the bow should interrupt the **s.t. ≡ s.p.** movement with short, “normal” bow movements, allowing the prescribed pitches to be played.

No compasso 26, pequenas interrupções ocorrem em vários registos. A fim de tocar estas interrupções, o arco deve interromper o movimento **s.t. ≡ s.p.** para fazer pequenos movimentos da técnica comum, de forma a possibilitar a execução dos movimentos indicados.

Sangue Inverso – Inverso Sangue

I

Jaime Reis

Âmbar.

♩ = 52,5

Clarinet in B \flat

p *mf* *p* *mf* *sfz* *mp* *sfz* *mf* *sfz* *fff*

slap + air sound +

7 *8va* s.v. - m.v. - s.v.

Magnetite.

♩ = 60

Piano

mp *sfz* *sfz* *sfz*

5 U.C. U.C.

8va *sfz* damp string on 50% node while playing key

Ped. U.C.

♩ = 60

B♭ Cl.

Pno.

mf *ff* *mf* *p*

mf *sfz* *pp* *mf*

Sos

♩ = 48

B♭ Cl.

6

ff *mf* *ff* *mf* *ff* *p* *f* *p* *f* *sfz* *fff*

8^{va}

Pno.

9

mf *sfz* *sfz*

15^{ma}

sfz *mf* *sfz* *mf* *sfz* *sfz*

U.C. Ped. U.C. U.C.

The image displays a musical score for two instruments: B♭ Clarinet (B♭ Cl.) and Piano (Pno.).

B♭ Cl. Part:
The score begins at measure 9. It features a series of melodic lines with various articulations and dynamics. The dynamics include *sfz*, *mp*, *f*, *mp*, *ff*, *mp*, *ff*, *mp*, *ff*, and *mf*. There are several slurs and accents. Fingerings are indicated with numbers 3, 5, and 10. The piece concludes with a final note in measure 11.

Pno. Part:
The piano part starts at measure 12. It consists of two staves (treble and bass clef). The bass line features several slurs and is marked with *mf* and *sfz*. The treble line includes slurs and is marked with *sfz* and *mf*. There are also markings for "U.C." (Unaccompanied) in the bass line. The score ends at measure 14, which is marked with a 3/4 time signature.

♩ = 60

B. Cl.

11

ff *mf* *fff* *mp ff* *mf*

♩ = 50

Pno.

15

p *sffz* *mf* *sfz* *fff* *sffz*

U.C. U.C. Ped. *sffz* *8va-1*

B♭ Cl.

14 # 8^{va} 5 sfz

6 tr [trills rit.] p mf p

18 3/4 4 p 8^{va} mf sfz 15^{ma} #

Ped. _____

Ametista.

♩ = 60



Fl. in C
flageolet

Flute

Piano

pizz.

f *p*

p *gva* damp string on 35% node while playing pizz

sfz Ped.

Granito.

♩ = 72

Clarinet in B \flat

Violin

Cello

p *mf* *p* *p* *mf* *p*

m.v. → s.v.

III s.p. measured vib. 3 5 3

mf *p* *f* *p*

pizz. *mf* *sfz* *mf*

s.t. arco I (⊙) II (⊙) III (⊙)

8

Fl.

Pno.

15^{ma}

f 8^{va}

B \flat Cl.

7

slap

ord.

mf

ff

mp

Vln.

arco

p

sfz

sfz

Vc.

arco

p

sfz

sfz

arco

sfz

mp

Detailed description: This page of a musical score covers measures 8 through 11. The Flute (Fl.) part has a whole rest in measure 8 and a whole note in measure 9. The Piano (Pno.) part features a complex texture with triplets and sextuplets in the right hand, and a bass line with an *f* dynamic and an 8va marking in the left hand. The Bass Clarinet (B \flat Cl.) part includes slaps and ornaments, with dynamics ranging from *mf* to *ff*. The Violin (Vln.) and Viola (Vc.) parts are primarily arco, with various dynamics including *p*, *sfz*, and *mp*. The score includes performance instructions like 'slap', 'ord.', and 'arco', as well as dynamic markings and articulation symbols.

Picc.
10 **Piccolo**
pp *mf* *ff*
mf *ff* *mf*

Pno.
p *mf* *ff*
mf *ff* *mf*
Ped. *mf* *mf*

B. Cl.
9 *mf* *sfz* *mf* *sfz* *mp* *ff* *mf* *sfz* *f*
mf *ff* *sfz* *mf*

Vln.
mf *sfz* *mf* *sfz* *mf* *sfz* *f* *mf* *sfz* *mf*

Vc.
mf *sfz* *mf* *sfz* *mf* *sfz* *f* *mf* *sfz* *mf*

♩ = 45

8va
8va
8va
jeté
ord.
battuto
ord.
jeté

♩ = 45

Picc. *mf* *ff*

Pno. *ff*

Ped. _____

B♭ Cl. *mf* *sfz* *p* *ppp*

Vln. *sfz* *mf* *sfz* *p* *ppp*

Vc. *sfz* *p* *ppp*

15

Picc. *f*

Pno. *f*

8va

♩ = 60

13

B♭ Cl.

Vln. *sfz* pizz.

Vc. *sfz* pizz.

8va

with the nail

with the flesh

Picc. *f*

Pno. *f*

Ped.

B \flat Cl. *ppp* *p* *ppp* *sfz* *mf*

Vln. *ppp* *p* *ppp* *sfz* *mf*

Vc. *ppp* *p* *ppp* *sfz* *mf*

arco m.s.p.

pizz.

slap

(8^{va})

This musical score page features five staves: Piccolo (Picc.), Piano (Pno.), Bass Clarinet (B \flat Cl.), Violin (Vln.), and Viola (Vc.).

- Picc. Staff:** Measures 18-20. Includes a five-measure quintuplet starting at measure 18. Dynamics range from *pp* to *f*. A six-measure sextuplet appears at the end of the section.
- Pno. Staff:** Includes a five-measure quintuplet in the right hand and an *8va* marking in the left hand. Dynamics range from *ppp* to *f*. A *Ped.* (pedal) marking is present at the end.
- B \flat Cl. Staff:** Measures 18-20. Includes a five-measure quintuplet and a seven-measure septuplet. Dynamics include *sfz* and *mf*.
- Vln. Staff:** Includes a five-measure quintuplet and a seven-measure septuplet. Dynamics include *sfz* and *mf*.
- Vc. Staff:** Includes a five-measure quintuplet and a seven-measure septuplet. Dynamics include *sfz* and *mf*.

Measure numbers 18, 19, and 20 are indicated at the top of the Picc. staff.

Picc. *measured vibrato* 3 22 *pp* *f* *measured vibrato* 3

Pno. *ppp* *mf*

f *pp* *f* 8^{va}

♩ = 45

B♭ Cl. *measured vib.* 7 5 7 5 5 7 *fff* *p* *fff* *p* *p* *fff*

Vln. *arco* *measured vib.* 3 *fff* *p* 3 5 *p* *fff*

Vc. *arco* *measured vib.* 6 *fff* *p* 6 *p* *fff* *p* *fff* *p*

23

measured vibrato

Picc. *mp* *f* *mp*

Pno. *mp* *f* *f* *mp*

pp *f* *mp* *pp*

22

B♭ Cl. *fff* *mp* *pp* *f* *sfz* *slap*

Vln. *s.p.* *f*

Vc. *s.p.* *sfz* *f* *ord.* *f*

Detailed description: This page of a musical score contains five staves. The Piccolo staff (top) starts at measure 23 with a melodic line featuring sixteenth-note runs, marked *mp* and *f*, with a *measured vibrato* instruction. The Piano staff (middle) has a complex texture with triplets and sixteenth-note patterns, marked *mp*, *f*, *f*, and *mp*. The Bass Clarinet staff (middle) starts at measure 22 with a sixteenth-note run marked *fff*, followed by *mp*, *pp*, *f*, and *sfz* with a *slap* instruction. The Violin staff (middle) has a few notes marked *s.p.* and a sixteenth-note run marked *f*. The Viola staff (bottom) has a few notes marked *s.p.* and *sfz*, followed by a sixteenth-note run marked *f* with *ord.* and circled accents above it.

This musical score is for the piece "Sangue Inverso – Inverso Sangue" by Jaime Reis. It features five staves: Piccolo (Picc.), Piano (Pno.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The score is in 4/4 time and consists of 31 measures. The Piccolo part starts at measure 8 and ends at measure 31. The Piano part starts at measure 8 and ends at measure 31. The Bass Clarinet part starts at measure 27 and ends at measure 31. The Violin part starts at measure 27 and ends at measure 31. The Viola part starts at measure 27 and ends at measure 31. The score includes various dynamics such as *mf*, *pp*, *mp*, *ppp*, *f*, *p*, *ff*, *pizz.*, and *sfz*. It also features articulation marks like accents (*acc.*) and slurs, as well as performance instructions like *ord.* (order) and *s.p.* (sordano). The score is written in treble clef for the Piccolo, Violin, and Viola, and bass clef for the Piano and Bass Clarinet. The key signature is one sharp (F#).

Picc. *mf* *pp* *mp* *ppp* *f* *p*

Pno. *pp* *mf* *f* *mp* *ppp* *ff* *I. v.*

B♭ Cl. *p* *mf* *p* *mf*

Vln. *mf* *sfz* *ord.* *s.p.* *ord.* *v*

Vc. *p* *mf* *sfz* *s.p.* *ord.* *pizz.* *sfz*

(8va) *Ped.*

Picc. *f* *mp*

Pno. *f* *mp*

pp *8va*

Ped.

♩ = 84

B♭ Cl. *mf*

Vln. *mf* arco battuto ord. battuto m.s.p.

Vc. *mf* arco s.t. s.p. ord. battuto m.s.p.

31

Picc. *f* *f* Fl. in C

Pno. *f* *p* *sfz* (key) *8va-* *ppp* *8va-* *p* *8va-* *pizz.* *pizz.* Damp string on 50% node while playing pizz. Ped.

B \flat Cl. *ff* *mp* *ff > mp* *p* *f* *harmonics* *eclaté*

Vln. *ord.* *m.s.p.* *ord. battuto* *sfz > p* *mf* *p* *p* *f*

Vc. *ord.* *m.s.p.* *ord. battuto* *ord.* *mp* *sfz* *pizz.* *p* *arco* *p* *f*

Detailed description: This page of a musical score covers measures 31 to 34. The Piccolo part starts in 4/4 time with a forte (*f*) dynamic, then changes to 3/4 time. The Piano part features a forte (*f*) dynamic in 4/4, followed by a piano (*p*) dynamic with a triplet and a pizzicato (*pizz.*) instruction, then a sforzando (*sfz*) dynamic with an 8va- marking, and finally a pianissimo (*ppp*) dynamic with another 8va- marking. The Bass Clarinet part begins with a forte (*ff*) dynamic and includes an *eclaté* marking, then moves to mezzo-piano (*mp*) and back to forte (*ff*) with a crescendo to mezzo-piano (*mp*). The Violin part starts with a sforzando (*sfz*) dynamic, followed by a piano (*p*) dynamic, and then a crescendo from piano (*p*) to forte (*f*). The Viola part follows a similar pattern, starting with a mezzo-piano (*mp*) dynamic, a sforzando (*sfz*) dynamic, and a pizzicato (*pizz.*) instruction, before moving to arco and a crescendo from piano (*p*) to forte (*f*). A box labeled 'Fl. in C' is positioned above the Piccolo staff in the 3/4 section. A performance instruction 'Damp string on 50% node while playing pizz.' is located below the Piano part, with a pedal line underneath.

This musical score page contains five staves for Flute (Fl.), Piano (Pno.), Bass Clarinet (B \flat Cl.), Violin (Vln.), and Viola (Vc.). The music is in 2/4 time and features a variety of dynamic markings and performance instructions.

- Flute (Fl.):** Starts at measure 34 with a *mf* dynamic. A *8va* instruction is placed above the staff. The melody consists of a series of eighth notes, with a long note in measure 35.
- Piano (Pno.):** Features a chord in measure 34 and rests in measures 35 and 36.
- Bass Clarinet (B \flat Cl.):** Starts at measure 34 with a *sfz* dynamic. It plays a series of eighth-note patterns with a *mf* dynamic in measure 35.
- Violin (Vln.):** Starts at measure 34 with a *sfz* dynamic. It plays a series of eighth-note patterns with a *mf* dynamic in measure 35. Performance instructions include *jeté* and *ord.*
- Viola (Vc.):** Starts at measure 34 with a *sfz* dynamic. It plays a series of eighth-note patterns with a *mf* dynamic in measure 35. Performance instructions include *battuto* and *ord.*

The score concludes at measure 36, with a *ff* dynamic marking at the end of the Viola part.

36 *8va*

Fl.

Pno.

Damp string on 50% node while playing pizz

pp
Ped.

B♭ Cl.

Vln.

Vc.

Detailed description: This is a page of a musical score for five instruments: Flute (Fl.), Piano (Pno.), Bass Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The score is in 7/4 time and begins at measure 36. The Flute part features a melodic line with a long slur and a dynamic marking of *pp*. The Piano part consists of a simple accompaniment with a specific instruction: "Damp string on 50% node while playing pizz". The Bass Clarinet part has a rhythmic pattern of eighth notes with slurs of length 5. The Violin part has a similar rhythmic pattern with slurs of length 6. The Viola part has a sparse accompaniment with slurs of length 6. The score includes various musical notations such as slurs, ties, and dynamic markings.

The musical score for measures 48-49 is arranged in five staves. The top staff is for Flute (Fl.), with a dynamic marking of *mf* and a *8va* (octave) marking above the first two notes. The Piano (Pno.) part consists of two staves (treble and bass clef) with a dynamic marking of *mf*. The B♭ Clarinet (B♭ Cl.) part starts at measure 36 and features a series of sixteenth-note patterns with five-fingered runs, marked with accents and a dynamic of *mf*. The Violin (Vln.) part includes fingerings III and IV, followed by sixteenth-note patterns with six-fingered runs. The Viola (Vc.) part features a dynamic marking of *mf* and a *m.s.p.* (mezzo-soprano) marking above the notes.

♩ = 60

The musical score is arranged in five systems. The first system includes the Flute (Fl.) and Piano (Pno.) parts. The Flute part starts at measure 37 with a *mf* dynamic and features four 9-measure phrases. The Piano part has a *mf* dynamic and includes a 3-measure phrase and a 6-measure phrase. The second system includes the B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Violoncello (Vc.) parts. The B♭ Clarinet part starts at measure 37 with a *p* dynamic, followed by a *ff* dynamic. The Violin part starts at measure 37 with a *p* dynamic, followed by a *ff* dynamic and then a *pp* dynamic. The Violoncello part starts at measure 37 with a *ff* dynamic and includes a 5-measure phrase, a 6-measure phrase, and a 3-measure phrase. The Violoncello part also includes the instruction "ord. measured vib." above the notes.

3

3

39

6/4

mf sing as high as possible gliss.

6/4

mf

12

12

7

6/4

mf

3

6

9

9

6/4

mf

6

12

8va

mf

38

5

5

5

5

5

5

5

5

f

m.s.p.

5

5

5

5

5

5

5

5

f

5

5

5

5

5

5

5

5

f

m.s.p.

5

5

5

5

5

5

5

5

f

The musical score is divided into two systems. The first system includes parts for Flute (Fl.), Voice (vox), and Piano (Pno.). The Flute part has a measure 40 marked with a treble clef, a 5/4 time signature, and a *mf* dynamic. The Voice part has a glissando line with a box containing a cross and the instruction "Sing as low as possible" and *mf*. The Piano part features complex rhythmic patterns with sixteenth notes and rests, with fingerings 6, 9, and 12 indicated. The second system includes parts for B♭ Clarinet (B♭ Cl.), Violin (Vln.), and Viola (Vc.). The B♭ Clarinet part starts at measure 39 and includes dynamics *mf*, *p*, and *f*, with a glissando instruction "gliss. as low as possible". The Violin and Viola parts also start at measure 39 and include dynamics *mf*, *p*, and *f*, with a glissando instruction "gliss. as high as possible".

41

mf ☒ sing as high as possible
☐ gliss.

40

mp (left hand only)
IV

sfz

measured vib.

sfz

slap
+ 7 +

(left hand only)
ord. + 7 +

Obsidiana

♩ = 60



Flute *TR*

Clarinet in B \flat *sfz*

Piano *mp* *f* *mf* *ppp* *f*

sfz *gva---*
Sost.

Cinábrio

♩ = 48

Violin *whistle* *mp* *sfz* *mf*

Viola *whistle* *mp* *sfz* *mf*

Cello *sfz* *mf*

The musical score is arranged in a system with six staves. The top staff is for Flute (Fl.), the second for Bass Clarinet (B. Cl.), and the next two for Piano (Pno.), with a brace on the left. The bottom three staves are for Violin (Vln.), Viola (Vla.), and Violoncello (Vc.).

Flute (Fl.): Starts with a triplet of eighth notes, followed by a sixteenth-note run. Dynamics include *p*, *f*, *p*, *mf*, *p*, and *f*. There are slurs and accents throughout.

Bass Clarinet (B. Cl.): Features a triplet of eighth notes and a sixteenth-note run. Dynamics include *ppp*, *mf*, and *ff*. There are slurs and accents.

Piano (Pno.): The right hand has a sixteenth-note run and a triplet of eighth notes. Dynamics include *ff* and *p*. The left hand has a sixteenth-note run and a triplet of eighth notes. Dynamics include *mf* and *mf*. There are slurs and accents.

Violin (Vln.): Features a sixteenth-note run and a triplet of eighth notes. Dynamics include *sfz*. There are slurs and accents.

Viola (Vla.): Features a sixteenth-note run and a triplet of eighth notes. Dynamics include *sfz*. There are slurs and accents.

Violoncello (Vc.): Features a sixteenth-note run and a triplet of eighth notes. Dynamics include *sfz*. There are slurs and accents. Performance instructions include *pizz.* and *arco*.

This musical score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems by a vertical bar line. The first system covers measures 4 through 12, and the second system covers measures 13 through 22. The Flute part features triplets and a dynamic of *f*. The B♭ Clarinet part includes a dynamic of *f* and a *mf* section. The Piano part is highly technical, with sixteenth-note runs, triplets, and a dynamic of *mf*. The Violin and Viola parts include pizzicato markings and dynamics of *mf* and *ff*. The Violoncello part also includes pizzicato markings and dynamics of *mf* and *ff*. A Pedal (Ped.) marking is present in the Piano part, spanning measures 13-14 and 15-16. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Fl. *p* *mf*

B♭ Cl. *p* *mf*

Pno. *p* *mf*

Ped.

Vln. (pizz.) *mp*

Vla. (pizz.) *f*

Vc. (pizz.) *mp*

arco s. p.

III IV

7

Fl. *p* *ppp* *ppp* *ppp*

B♭ Cl. *p* *ppp*

Pno. *mf* *ppp* *mf* *ppp* *mf*

Ped.

Vln. (pizz.) arco III s.t. → s.p. → s.t. → s.p. → s.t. → s.p. *sfz* *mf* *p* *mf*

Vla. *p* *mf* *ff* *mf* *ord.*

Vc. (pizz.) *sfz* *mf* *sfz* *mf*

$\text{♩} = 72$

Detailed description of the musical score: The score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The piece is in 6/4 time and consists of two systems. The first system (measures 7-12) features complex rhythmic patterns with sixteenth and thirty-second notes, often beamed together. The Flute and B♭ Clarinet parts are marked with dynamics *p* and *ppp*. The Piano part has dynamics *mf* and *ppp*, with a 'Ped.' (pedal) marking under the second measure. The Violin part starts with a *sfz* (sforzando) dynamic, then *mf*, and includes performance instructions for *pizz.* (pizzicato) and *arco* (arco), with bowing directions *s.t.* (staccato) and *s.p.* (spiccato). The Viola part begins with *p* and *mf*, featuring triplet rhythms, and reaches *ff* (fortissimo) in the second measure. The Violoncello part starts with *sfz* and *mf*, also featuring triplet rhythms. A tempo marking of $\text{♩} = 72$ is provided in a box between the Violin and Viola staves. The score concludes with a double bar line and repeat signs at the end of each staff.

9

Fl. *mf*

B♭ Cl. *mf*

Pno. *sfz* *p* *mf*

8^{va} *sfz* *ppp* *8^{va}*

Ped. Ped.

ord. *f* *pp* *sfz*

Vln. *f* *pp* *sfz*

Vla. *f* *sfz*

Vc. *f* *arco* *ord.* *mf*

This musical score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems, with the first system starting at measure 11 and the second system starting at measure 9.

Flute (Fl.): The first system begins with a five-measure phrase (marked '5') and continues with a melodic line. Dynamics include *sfz* and *f*. The second system features a five-measure phrase (marked '5') and a dynamic of *f*.

B♭ Clarinet (B♭ Cl.): The first system has a melodic line with dynamics *sfz* and *f*. The second system has a five-measure phrase (marked '5') and a dynamic of *f*.

Piano (Pno.): The first system has a bass line with dynamics *sfz* and *f*. The second system has a five-measure phrase (marked '5') and a dynamic of *f*. A pedal point is indicated by 'Ped.'.

Violin (Vln.): The first system starts at measure 9 with dynamics *pp*, *mp*, and *mp*. It includes markings for 'ord.' (order) and 's.t.' (staccato), and a triplet (marked '3'). The second system has dynamics *mp*, *sffz*, and *sffz*, with markings for 'ord.', 'm.s.p.' (measured vibrato), and a triplet (marked '3').

Viola (Vla.): The first system starts at measure 9 with dynamics *mp* and *sffz*. It includes markings for 's.p.' (sordano), 's.t.', and a triplet (marked '3'). The second system has dynamics *sffz* and *sffz*, with markings for 'ord.' and a five-measure phrase (marked '5').

Violoncello (Vc.): The first system starts at measure 9 with dynamics *f*, *mf*, and *sffz*. It includes markings for '3' and a circled triangle symbol. The second system has dynamics *mf* and *sffz*, with markings for '3', 'measured vib.', and a five-measure phrase (marked '5').

This musical score is for a chamber ensemble consisting of Flute (Fl.), B♭ Clarinet (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is written in 4/4 time and features several complex passages.

- Flute (Fl.):** The part is characterized by rapid sixteenth-note runs, often grouped in sevens (7) and marked with accents (>). It begins at measure 16.
- B♭ Clarinet (B♭ Cl.):** This part features rapid sixteenth-note runs, often grouped in nines (9), with accents (>) and breath marks (v).
- Piano (Pno.):** The piano accompaniment consists of sustained chords and moving lines in both hands, with some notes marked with accents (>).
- Violin (Vln.):** The violin part includes dynamic markings such as *mf*, *sfz*, and *mf*. It features "jeté" (trills) and is marked with "ord." (ordinario) and "m.s.p." (more sostenuto).
- Viola (Vla.):** The viola part includes dynamic markings such as *pp*, *mf*, and *ff*. It features "jeté" (trills) and is marked with "ord." (ordinario) and "m.s.p." (more sostenuto).
- Violoncello (Vc.):** The cello part includes dynamic markings such as *mf* and *sfz*. It features "jeté" (trills) and is marked with "ord." (ordinario) and "m.s.p." (more sostenuto).

The score includes various performance instructions such as accents (>), breath marks (v), and dynamic markings (*mf*, *sfz*, *pp*, *ff*). It also includes technical markings like "ord." (ordinario) and "m.s.p." (more sostenuto).

17

Fl. *mf* *p* m.v. s.v. 1234 / 2345 #

B♭ Cl. *mf* *p* m.v. s.v. 1234 / 2 5 slow gliss

Pno. *p* *p* 3 6 9 12

8va-----
Sost.-----

14

Vln. *p* *mf* m.s.p. ord. meas. vib. vib. ord. jeté *sfz* ord. s.p. ord.

Vla. *sfz* *mf* jeté ord. measured vib. vib. ord. jeté *sfz* ord. s.p. ord.

Vc. *p* *mf* (p) *mf* jeté *sfz* *mf* ord. s.p. ord.

♩ = 45

Fl. *p* *mf* *p* *mf* *p*

B♭ Cl. *p* *mf* *p* *mf* *p*

Pno. *p* *mf* *p* *mf* *p*

p cresc.

♩ = 60

Vln. *sfz* *mp* *ff* *mf* *mf*

Vla. *sfz* *mp* *ff* *mf* *mf*

Vc. *sfz* *mp* *ff* *mf* *mf*

jeté *jeté* *jeté* *jeté* *jeté*

s.p. *s.p.* *s.p.* *s.p.* *s.p.*

Fl. *mf* 20

B♭ Cl. 7 *p* *mf*

Pno. 3 6 6 9 9 9 9

Vln. 17 3 6 6 6 *ord.*

Vla. 9 9 9 9 *ord.*

Vc. 12 12 12 12 *ord.*

Fl. *p* *mf*

B♭ Cl. *p* *f*

Pno. 6 9 6 9 6 9 6 9 6 9 6 9

Ped. (gradually depress pedal)

Vln. 18 *ff* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz*

Vla. *ff* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz*

Vc. *ff* *sfz* *mf* *sfz* *mf* *sfz* *mf* *sfz*

Annotations: *jeté*, *battuto col legno*, *ord.*, *battuto*, *col legno battuto*

Measure numbers: 21, 18, 9, 6, 7, 9, 12, 9, 12, 9, 12

Detailed description: This page of a musical score features six staves. The top two staves are for Flute (Fl.) and B-flat Clarinet (B♭ Cl.), both in treble clef. The Flute part starts at measure 21 with a dynamic of *p* and changes to *mf*. The Clarinet part starts at measure 21 with a dynamic of *p* and changes to *f*. The Piano (Pno.) part consists of two staves, treble and bass clef, with complex rhythmic patterns involving sixteenth and thirty-second notes, and rests of 6 and 9 measures. A pedal instruction is placed below the piano staves. The Violin (Vln.), Viola (Vla.), and Violoncello (Vc.) parts are in the bottom three staves. The Violin part starts at measure 18 and includes dynamics *ff*, *sfz*, *mf*, and *sfz*. The Viola and Violoncello parts also start at measure 18 and include dynamics *ff*, *sfz*, *mf*, and *sfz*. Various performance techniques are indicated above the strings, such as *jeté*, *battuto col legno*, *ord.*, *battuto*, and *col legno battuto*. Measure numbers 18, 9, 6, 7, 9, 12, 9, 12 are marked throughout the string parts.

Fl. *mf* *p*

B♭ Cl. *mf* *p*

Pno. *sffz*

Vln. *sffz* *sfz* *pizz.* *sfz* *col legno battuto* *s.t.* *s.p.* *p* *sfz*

Vla. *sffz* *sfz* *pizz.* *arco* *p* *sfz* *p* *sfz*

Vc. *sffz* *sfz* *pizz.* *sfz* *p* *sfz*

Measures 20-23 are shown. The score includes various musical notations such as slurs, accents, and dynamic markings. The Flute and B♭ Clarinet parts have a long note in measure 23. The Piano part has a complex rhythmic pattern in measures 20-21. The Violin, Viola, and Violoncello parts have complex rhythmic patterns and dynamic markings throughout the section.

24

Fl.

B \flat Cl.

Pno.

(gradually release pedal)

22

Vln.

Vla.

Vc.

sfz

pizz. (left hand only)

28 TR

Fl. *p* *f* *p* *p* *sfz*

B \flat Cl. *sfz* *ppp* *f* *ppp* *sfz* *ppp* *f*

Pno. *sfz* *sfz* *8va*

$\text{♩} = 48$

Vln. *mf* *p* *f*

Vla. *mf* *p* *f*

Vc. *mf* *p* *f*

Detailed description: This page of a musical score covers measures 27 and 28. The top section (measures 28) features Flute (Fl.), B-flat Clarinet (B \flat Cl.), and Piano (Pno.). The Flute part has a trill (TR) and dynamic markings *p*, *f*, *p*, *p*, and *sfz*. The B \flat Clarinet part has dynamics *sfz*, *ppp*, *f*, *ppp*, *sfz*, *ppp*, and *f*. The Piano part has *sfz* and *8va* markings. The bottom section (measures 27 and 28) features Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). A tempo marking $\text{♩} = 48$ is present. The Violin part has dynamics *mf*, *p*, and *f*. The Viola part has dynamics *mf*, *p*, and *f*. The Violoncello part has dynamics *mf*, *p*, and *f*. The score includes various musical notations such as slurs, accents, and fingerings.

1234
45

31 6

Fl. *mp* *f* *mp* *p* *p*

B. Cl. *ppp* *mp* *f* *p*

Pno. *f* *fff* *fff* 8^{va}

29 5

Vln. *sfz* *mf* *p* *sfz* *pp* *fffz*

Vla. *sfz* *sfz* *sfz*

Vc. *sfz* *mf* *fffz* *p*

III ord. IV

1234
234

34

Fl. *mp*

B \flat Cl. *mp* *f* *mp* *f* *mp* *p* *p*

Pno. *p*

(8va)

Vln. *sfz* *mp*

Vla. *ffz*

Vc. *ffz* *m.s.p.* *pppp* *mp*

5 6 6 6

2/4

Detailed description: This is a page of a musical score for the piece 'Sangue Inverso – Inverso Sangue' by Jaime Reis. The score is written for a chamber ensemble consisting of Flute (Fl.), Clarinet in B-flat (B \flat Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is in 2/4 time. The Flute part begins at measure 34 with a mezzo-piano (*mp*) dynamic. The Clarinet part has a dynamic range from mezzo-piano (*mp*) to fortissimo (*f*) and back to mezzo-piano (*mp*), ending with piano (*p*). The Piano part is mostly silent, with a piano (*p*) dynamic at the end. The Violin part starts at measure 32 with a fortissimo accent (*ffz*) and ends with mezzo-piano (*mp*). The Viola part starts with a fortissimo accent (*ffz*). The Violoncello part starts with a fortissimo accent (*ffz*) and ends with a fortississimo (*pppp*) dynamic, followed by mezzo-piano (*mp*). The score includes various musical notations such as slurs, accents, and dynamic markings. There are also some fingerings and bowings indicated.

Fl. *ppp* *f* *f* *sffz*

B♭ Cl. *ppp* *mp* *f* *sffz*

Pno. *sfz* *f* *f* *sffz*

sfz $\frac{1}{2}$ Ped. *p* *mf* *mf* *sfz*

$\text{♩} = 60$

s.p. s.t. s.p. s.t. s.p. s.t. s.p.

Vln. *p* *pp < mp* *f* *f* *< sffz*

Vla. *p* *mp* *f* *f* *< sffz*

Vc. *p* *mp* *f* *f* *< sffz*

ord. pizz. arco s.v. m.v.

40

Fl.

B♭ Cl.

Pno.

1234
2345 ♯

mp *f*

mp *f*

damp string on 50%
play on key

mf

37

Vln.

Vla.

Vc.

pp *sfz*

pp *sfz*

(p) *sfz*

staccato *s.p.*

staccato *s.p.*

staccato *s.p.*

pizz.

pizz.

pizz.

m.s.p. → *m.s.t.*
col legno battuto

4/4

43

Fl.

B \flat Cl.

Pno.

Vln.

Vla.

Vc.

ppp *mf* *ppp*

ppp *mf* *ppp*

damp string on 44%
play with key

damp string on 35%
play with key

mf *p* *sfz* *mf*

mf *p* *sfz* *sfz*

mf *p* *ppp* *sfz* *ppp* *fff*

arco
m.s.p.

m.s.p. s.t.

This musical score is for the piece "Sangue Inverso – Inverso Sangue" by Jaime Reis. It features six staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two systems. The first system covers measures 43 to 45, and the second system covers measures 46 to 48. The key signature is one sharp (F#), and the time signature is 3/4. The Flute part begins with a *ppp* dynamic and transitions to *mf* at measure 46. The Clarinet and Piano parts also transition to *mf* at measure 46. The Violin part starts at measure 43 with *f* dynamics, marked *arco*, and includes a *pizz.* section at measure 47. The Viola part starts at measure 43 with *f* dynamics and includes a *pizz.* section at measure 47. The Violoncello part starts at measure 43 with *f* dynamics and includes a *pizz.* section at measure 47. The score includes various musical notations such as slurs, accents, and dynamic markings.

51

Fl.

B♭ Cl.

Pno.

49

Vln.

Vla.

Vc.

mp

pp

sfz

mp

pp

sfz

mp

pp

sfz

s.t.

s.p.

ord.

battuto

m.s.p.

ord.

ord.

battuto

trémolo

jeté

ff

ff

ff

53

1234
2345

Fl.

pp *p* *pp* *p*

B♭ Cl.

ppp *p* *ppp* *mp*

Pno.

51

col legno battuto

jeté

6

mf *sfz*

5

mf *sfz*

ord. — s.p. s.t. — m.s.p.

Vln.

col legno battuto

jeté

5

mf *sfz* *mf*

5

mf *sfz*

ord. — s.p. s.t. — m.s.p.

Vla.

col legno battuto

jeté

mf *sfz*

ord. — s.p. s.t. — m.s.p.

Vc.

56 (gradual passage)

Fl. *mp* *f* *pp sub.* *mp*

B \flat Cl. *f*

Pno.

Vln. 54 ord. pizz. *sfz* arco m.s.p. *ppp* *p* m.s.p. *f* ord. m.s.p. ord. *p*

Vla. ord. *p* *ppp* *sfz*

Vc. ord. battuto *p* *ppp* *sfz*

59

TR

Fl.

B \flat Cl.

Pno.

Vln.

Vla.

Vc.

sfz

ppp

mf

p

sfz

mf

pizz.

arco

f

mp

f

p

mp

f

p

61

Fl. *p* *mf*

B♭ Cl. *mf* *8va*

Pno. *p* *mf* *8va*

60

Vln. *mf* *pizz.*

Vla. *mf* *pizz.* *sfz*

Vc. *ff* *mf* *slow gliss.* *arco*

This musical score is for a section of the piece "Sangue Inverso – Inverso Sangue" by Jaime Reis. It features six staves: Flute (Fl.), Clarinet in B-flat (B♭ Cl.), Piano (Pno.), Violin (Vln.), Viola (Vla.), and Cello (Vc.).

- Flute (Fl.):** The staff begins with a 3-measure phrase, followed by a 63-measure section with 6-measure and 9-measure phrases, and ends with a 6-measure phrase. The time signature is 2/4.
- Clarinet (B♭ Cl.):** The staff begins with a 3-measure phrase, followed by 9-measure and 12-measure phrases, and ends with a 6-measure phrase. The time signature is 2/4.
- Piano (Pno.):** The staff is split into two parts: a treble clef part and a bass clef part. Both parts feature complex rhythmic patterns with 3, 6, 9, 12, and 6-measure phrases. The time signature is 2/4.
- Violin (Vln.):** The staff starts at measure 62 with a 7-measure phrase marked "(pizz.)". It then features a series of rests and a final note with an accent (>) and a forte (*f*) dynamic.
- Viola (Vla.):** The staff starts with a 7-measure phrase marked "(pizz.)" and a bowing mark (v). It then features a series of rests and a final note with an accent (>) and a forte (*f*) dynamic.
- Cello (Vc.):** The staff starts with a 7-measure phrase marked "arco" and a bowing mark (v). It then features a series of rests and a final note with an accent (>) and a forte (*f*) dynamic. A dynamic marking of *p* is shown at the bottom of the staff.

♩ = 60

66

Fl.

B \flat Cl.

Pno.

66

Vln.

Vla.

Vc.

♩ = 72

70

Fl. $\frac{3}{4}$ $\frac{6}{4}$

B \flat Cl. $\frac{3}{4}$ $\frac{6}{4}$

Pno. $\frac{3}{4}$ $\frac{6}{4}$

Ped. _____

Vln. $\frac{3}{4}$ $\frac{5}{4}$

Vla. $\frac{3}{4}$ $\frac{5}{4}$

Vc. $\frac{3}{4}$ $\frac{5}{4}$

sfz *battuto* *col legno battuto* *m.s.p.* *sfz*

pp *sfz* *pp* *mf* *p* *ord.* *m.s.p.*

f *pp* *f* *pp* *mf* *p*

l.v.

8va *m.s.p.* *ord.* *m.s.p.*

sfz *sfz*

72

Fl. *s*

B♭ Cl. *s*

Pno. *s*
mp *sfz* *ff* *pp*
Ped.

Vln. *8va* *ord.* *f* *p* *ppp* *sfz* *f* *pp*
7 *3* *6* *3* *5*

Vla. *sfz* *6*

Vc. *f* *pp* *3*

pizz.

