

to any question or commentary, please send email to nunopeixotopinho@gmail.com

itys prieridae

Concerto para Tuba e Orquestra de Câmara

Nuno Peixoto de Pinho

Instituto Politécnico do Porto
Escola Superior de Música e das Artes do Espectáculo
Curso de Composição

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Concerto para tuba e Orquestra de Câmara

Nuno Peixoto de Pinho

Trabalho realizado para a disciplina de Composição III

Sob a orientação de Dimitris Andrikopoulos

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Itys Prieridae

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Após ter sido lançado um convite pelo Tubista Sérgio Carolino para elaborar uma peça, decidi aceitar o desafio aliciado pelas características técnicas pouco vulgares deste intérprete. Um dos seus objectivos era expandir e explorar o repertório do seu instrumento pois, a Tuba é normalmente desvalorizada e raramente tem lugar de destaque numa orquestra. Posto isto, decidi contrariar esta realidade e com este concerto pretendo contribuir para que este instrumento ocupe o lugar de outros virtuosos.

Itys Prieridae nasce da junção de duas espécies de borboletas, *Zaritis Itys* e *Papilionidae Prieridae*. A obra pretende fazer uma analogia com o processo de metamorfose das borboletas irrompendo no momento em que a Tuba sai do casulo.

A estrutura desta peça consta de duas grandes secções. A primeira (compasso 1 ao 62) apresenta uma série de 12 sons de forma gradual estabelecendo um diálogo entre o Tímpano e a Tuba. Ao longo do diálogo, os outros elementos da orquestra surgem de forma progressiva, atingem o seu ponto máximo e regressam lentamente ao estado inicial. Este andamento dá ênfase aos instrumentos de registo grave que imitam o movimento dos que se encontram em diálogo.

É na segunda secção que o nome da peça encontra o seu significado. Este momento contém vários episódios que se caracterizam por uma luta entre a Tuba, instrumento que pretende um lugar de destaque, e a orquestra, que não a aceita naquele lugar. O material utilizado nesta secção é proveniente de quatro séries de 12 sons com as suas inversões. Surgem, neste contexto, harmonias de forma natural que por vezes se sobrepõem. A orquestra transmite continuidade de ressonância e de espaço, que joga com a dinâmica e com as alterações de registo introduzidos pela Tuba e *vv.* No decorrer do andamento, a Tuba apresenta os seus conhecimentos, desvalorizados e ridicularizados desordenadamente pela orquestra. Numa tentativa de ser reconhecida, a Tuba torna-se gradualmente mais agressiva articulando movimentos cada vez mais rápidos e aparentemente mais virtuosos, passando até por uma cadenza “*cadenza libre*”. O clímax da peça reside no momento em que a orquestra ataca em bloco, de forma organizada, rejeitando de forma hostil o solista. Perante este ataque a Tuba sente-se totalmente rejeitada, e em jeito de lamento mostra o seu lado mais dócil e melódico (compasso 253-264). Com esta atitude, a orquestra percebe o valor da Tuba embora não a aceite indo-se embora de forma gradual. No fim compasso 273-281), a Tuba observa o afastamento do seu adversário e apresenta uma pulsação irregular fruto de uma luta por ela ganha.

a Sérgio Carolino

itys prioridae

Concerto para Tuba e Orquestra de Câmara

Nuno Peixoto de Pinho

Instrumentação

Flautim

Flauta

2 Oboés

Clarinete em Sib

Clarinete Baixo

Fagote

Contrafagote

2 Trompas em Fá

Trompete em Sib

Trombone

Percussão I

Tímpano

Percussão II

Bass Drum

*Gong **

Tom-toms: 1.2.3 (agudo/médio /grave) **

Wood-Blocks: 1.2.3 (agudo/médio/grave) **

*Marimba***

*Vibrafone***/*****

Snare-drum

*: baqueta do triângulo.

**: utilizará sempre baquetas duras

***: utilizará sempre baquetas suaves

****: arco

Tuba solo

Cordas (12 – 10 – 8 – 6 – 4) *.

*Número mínimo de executantes

Partitura em Dó

Duração: C. 19 minutos

Notas

Tuba

◆ ♫ = cantar a nota indicada com o instrumento

~~~~~ = multifónicos

### Cordas

*S.P.* = sul ponticello

*S.T.* = sul tasto

*M. S. P.* = molto sul ponticello

*M. S. T.* = molto sul tasto

*S. S.* = senza surdina

*C. S.* = Com surdina

*Ord.* = Ordinário

◆ ♫ = tocar na corda ligeiramente (sem friccionar)

\* todos os harmónicos do Contrabaixo estão escritos na som real

*a Sérgio Carolino*  
**itys Prieridae**

Concerto para Tuba e orquestra de Câmara  
-2006-

Nuno Peixoto de Pinho

$\text{♩} = 40$

**Falutim**

**Flauta**

**1º Oboé**

**2º Oboé**

**Clarinete em Sib**

**Baixo Clarinete em Sib**

**Fagote**

**Contrafagote**

**1ª Trompa em Fá**

**2ª Trompa em Fá**

**Trompete em Sib**

**Trombone**

**Percussão I**

**Percussão II**

$\text{♩} = 40$

**Tuba solo**

**Violino I**

**Violino II**

**Viola**

**Violoncelo**

**Contrabaixo**

5

Picc.

Fl.

1º Ob.

2º Ob.

Cl.

B. Cl.

Fag.

Cbsn. *p* *p > pp* *pp* *mp*

1º Trp.

2º Trp.

Tr.

Trb.

Perc. I *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf* *pp* *pp* *mf*

Perc. II *pp* *mf* *pp*

Tba. solo *pp* *mp* *pp* *pp* *mf* *pp* *pp* *f* *pp* *mf*

Vl. I *pizz.* *3* *mp* *pizz.* *3* *mp*

Vl. II

Vla. *s. t.* *pp* *mp* *ppp*

Vlc. *s. t.* *pp* *mp* *ppp*

Cb. *pizz.* *3* *pp* *pizz.* *3* *pp* *pizz.* *3* *pp* *pizz.* *3* *pp*

10

Picc.

Fl. *pp — mp — pp*

1° Ob.

2° Ob.

Cl.

B. Cl. *mp pp*

Fag. *pp — mf — pp*

Cbsn.

1° Trp.

2° Trp.

Tr.

Trb.

Perc. I *pp pp — sf pp pp — sf pp pp — ff*

*Bass Drum* *pp — mp — ppp*

Perc. II

Tba. solo. *pp 3 sf pp pp — sf pp ff sff*

Vl. I

Vl. II

Vla. *c. s. ord.* *pp mf pp*

Vlc. *p pp — sf pp — f pp*

Cb. *pizz. pizz. p*



20

Picc. *pp sempre*

Fl. *pp sempre*

1º Ob. *pp sempre*

2º Ob. *pp sempre*

Cl. *pp sempre*

B. Cl. *pp* — *mp* — *pp*

Fag.

Cbsn. *pp* — *mf* — *pp*  
sound. +

1º Trp. *ppp* — *mf*

2º Trp. *ppp* — *mf*

Tr. *ppp* — *mf*

Trb. *ppp* — *mf*

Perc. I *pp* — *mf* — *pp* — *ppp* — *mf*

Perc. II *pp sempre* — *pp* — *p* — *mp*

Tba. solo *mp* — *pp*

Vl. I *pp* — *mf* — *pp* — *mf*  
arco [2-12] c.s.

Vl. II *pp* — *mp* — *pp*  
arco c.s.

Vla. *pp* — *mp* — *pp*  
arco [1º] s.t. — *pp* — *pp*

Vlc. *pp* — *mf*  
arco c.s. — *pp* — *mf*

Cb. *pp* — *mf*  
arco — *pp* — *mf*





36

Picc.

Fl.

1° Ob.

2° Ob.

Cl.

B. Cl. *mp* — *pp*

Fag. *mp* — *pp*

Cbsn. *mp* — *pp*

1° Trp. *mp* — *pp*

2° Trp. *mp* — *pp*

Tr.

Trb. *mp* — *pp*

Perc. I *f*

Perc. II **Bass Drum** > > *ff* > *ff*

Tba. solo *ff* — *pp*

Vi. I

Vi. II

Vla. *ff* — *pp*

Vlc. *ff* — *pp* *ff* → *m. s. p.* *ord. pizz.* *p*

Cb. *mp* — *pp* *ff* → *m. s. p.* *ord. pizz.* *p*

41

Picc. Fl. 1º Ob. 2º Ob. Cl. B. Cl. Fag. Cbsn. 1º Trp. 2º Trp. Tr. Trb. Perc. I. Perc. II. Tba. solo. Vl. I. Vl. II. Vla. Vlc. Cb.

ord.

<sup>1º</sup> arco

<sup>2-4</sup> (pizz.)

Snare Drum

47

Picc. Fl. 1º Ob. 2º Ob. Cl. B. Cl. Fag. Cbsn.

1º Trp. 2º Trp. Tr. Trb. Perc. I. Perc. II. Tba. solo. Vl. I. Vl. II. Vla. Vlc. Cb.

Measure 47 (Measures 1-2):

- Piccolo:** Rest, then eighth note at  $p$ .
- Flute:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (marked with a bracket labeled "5") and a sixteenth-note pattern at  $pp$ .
- Oboe 1:** Rest.
- Oboe 2:** Rest.
- Clarinet:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (marked with a bracket labeled "5") and a sixteenth-note pattern at  $pp$ .
- Bassoon:** Rest.
- Trombone 1:** Rest.
- Trombone 2:** Rest.
- Trombone Bass:** Rest.
- Percussion I:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (marked with a bracket labeled "5") and a sixteenth-note pattern at  $pp$ .
- Percussion II:** Eighth note at  $mf$  (labeled "Bass Drum").
- Double Bass Solo:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "arco") and a sixteenth-note pattern at  $pp$ .
- Violin I:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "c.s.", "1º"), a sixteenth-note pattern at  $pp$ , and a sixteenth-note pattern at  $mp$ .
- Violin II:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "c.s.", "1º"), a sixteenth-note pattern at  $pp$ , and a sixteenth-note pattern at  $mp$ .
- Viola:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "c.s.", "1º"), a sixteenth-note pattern at  $pp$ , and a sixteenth-note pattern at  $mp$ .
- Cello:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "(pizz.)", "[1-2]"), a sixteenth-note pattern at  $pp$ , and a sixteenth-note pattern at  $mp$ .
- Bass:** Eighth note at  $p$ , followed by a sixteenth-note pattern at  $mf$  (labeled "(pizz.)", "[3-4]"), a sixteenth-note pattern at  $pp$ , and a sixteenth-note pattern at  $p$ .



58

Picc. -

Fl. - *pp* — *mp* — *pp*

1º Ob. -

2º Ob. -

Cl. -

B. Cl. -

Fag. -

Cbsn. -

1º Trp. - *mf* — *pp* — *senza soud.*

2º Trp. -

Tr. - *mf* — *pp* — *senza soud.*

Trb. -

Perc. I - *pp* — *mf* — *p*

Perc. II - *Wood-Blocks* — *mp* — *sf* — *mf* — *pp*

Tba. solo - *p* — *mf* — *pp*

(pizz.) — *mp* — *sf* — *p* — *pp*

Vl. I - (pizz.) — *mp* — *sf* — *p* — *p*

Vl. II - *ord.* (pizz.) — *mp* — *sf* — *p*

Vla. - (pizz.) — *mp* — *sf* — *p* — *p*

Vlc. - (pizz.) — *mp* — *sf* — *p* — *p*

Cb. - *pizz.* — *mp* — *s.p.* — *arco.* — *pp* — *mp* — *s.p.* — *arco.* — *pp*



68 7 8 5 7 8 5 8

Picc. Fl. 1° Ob. 2° Ob. Cl. Fag. 1° Trp. Tr. Trb. Perc. I. Perc. II. Tba. solo

(8) VI. I (8) VI. II Vla. Vlc. Cb.

pizz. *sff sempre* pizz. *sff sempre* (ord.) pizz. *sff sempre*

This page contains measures 72 through 80 of a musical score. The instrumentation includes Picc., Fl., 1<sup>o</sup> Ob., 2<sup>o</sup> Ob., Cl., B. Cl., Fag., Cbsn., 1<sup>o</sup> Trp., Tr., Trb., Perc. I., Perc. II., Tba. solo., Vi. I., Vi. II., Vla., Vlc., and Cb. The score features complex rhythmic patterns, dynamic markings like *sf*, *sfp*, *ff*, and *pp*, and performance instructions such as *sempre divisi*, *sempre divisi*, *ord.*, *ricochet*, *arco*, *pizz.*, and *sf sempre*.

A detailed musical score page for orchestra and strings, numbered 58. The top half shows a complex arrangement with Picc, Flute, 1st Oboe, Clarinet, Bassoon, Trombones, Trumpets, Trombone, Trombone, Percussion I (Tom-tom), Percussion II (Snare Drum), and Tuba solo. The bottom half shows Violin I, Violin II, Cello, Double Bass, and Bassoon. The score includes dynamic markings like ff, p, sff, pp, mp, m.s.p., tr., ricochet, pizz., arco, and specific performance instructions like "Tom-tom" and "Snare Drum". Measure numbers 77, 78, 79, 80, and 81 are visible at the top.

84

Picc. *p* *sff* *p* *sff* *mp subito* *sff* *f sempre*

Fl. *p subito* *p* *sff* *mp subito* *sff* *f sempre*

1º Ob.

2º Ob.

Cl. *sf* *p* *sff* *pp*

B. Cl.

Fag.

Cbsn.

1º Trp. *pp* *sff* *pp*

2º Trp. *pp* *sff* *mp* *pp*

Tr. *pp* *sf* *sff* *sff*

Trb. *mp* *pp* *sff* *mp* *pp*

Perc. I *mp* *ord.* *ricochet* *sff*

Perc. II *Wood Blocks* *Gong* *com a baqueta* *do triangulo* *p* *sff*

Tba. solo. *mf* *sfp* *sff* *mp* *sff sempre* *ord.* *ricochet* *sff*

Vi. I

Vi. II

Vla.

Vlc. *mf* *pp* *ord.* *pizz.* *f*

Cb. *p sff* *pp* *pizz.* *sff* *m.s.p.* *pp* *m.s.p.*

90

Picc. *mp sempre*

Fl. *mp sempre*

1º Ob. *f pp mf pp*

2º Ob. *f pp mf pp*

Cl. *f p mf pp*

B. Cl. *mf sff 3 mf sff pp*

Fag.

Cbsn. *mp f*

1º Trp. *f*

2º Trp. *f*

Tr. *pp sff 3 f p*

Trb. *mp f p*

Perc. I

Perc. II

Tba. solo *mp sempre*

[1-2] *s.t. pp sempre*

[3-4] *s.t. pp sempre*

[5-6] *s.t. pp sempre*

VI. I *pizz. pp sempre*

[7-8] *pizz. pp sempre*

[9-10] *pizz. pp sempre*

[11-12] *pizz. pp sempre*

[1-2] *s.t. arco pp sempre*

[3-4] *s.t. arco pp sempre*

[5-6] *s.t. arco pp sempre*

VI. II *pp sempre*

[7-8] *pizz. sf pp sf pp sf pp sf mp sff*

[9-10] *pizz. sf pp sf pp sf pp sf mp sff*

[1-4] *pizz. sf pp sf pp sf pp sf mp sff*

Vla. *sff*

[5-8] *pizz. sff*

*sff*

Vlc. *pizz. sff*

Cb. *mp mp cresc. poco a poco s.t. mp cresc. poco a poco*

5 8



Musical score for orchestra and choir, page 5, measures 101-108. The score includes parts for Picc., Fl., 1° Ob., Cl., B. Cl., Fag., Cbsn., 1° Trp., 2° Trp., Tr., Trb., Perc. I, Perc. II, Tba. solo, Vi. I, Vi. II, Vla., Vlc., and Cb. The score features complex rhythmic patterns and dynamic markings such as *mf*, *mp sempre*, *pp*, *sfp*, *sf*, *pizz.*, *arco*, and *mp cresc. poco a poco*. Measure 101 starts with a forte dynamic from the brass. Measures 102-103 show woodwind entries with sustained notes. Measures 104-105 feature rhythmic patterns with dynamic changes. Measures 106-107 show sustained notes and rhythmic patterns. Measure 108 concludes with a dynamic of *fff*.



112 5 4 5

Picc. *mp* *sff* *mf*

Fl. *mp* *sff* *mf*

1º Ob. *mp* *sff* *mf* 3

2º Ob. *mp* *sff* *mf*

Cl. *mp* *sff* *mf* *pp* *mf*

B. Cl. *mf* *pp* *mf*

Fag. *mf*

1º Trp. *p* *sff* *mf* *pp* *mf*

2º Trp. *p* *sff* *mf* *pp* *mf*

Tr. *p* *sff*

Trb. *p* *sff* *mf* *pp* *mf*

Perc. I *mf*

Perc. II *wood-block* *f*

Tba. solo *5 sff* *4 f* *pp*

*fff*

VI. I *ord.* *sf pp* *tr* *ff*

*7-12* *ord.* *sf pp* *tr* *ff*

*1-6* *ord.* *sf pp* *tr* *ff*

VI. II *ord.* *sf pp* *tr* *ff*

*6-10* *ord.* *sf pp* *tr* *ff*

*1-4* *sf pp*

Vla. *5-8*

*10* *sf ff*

Vlc. *fff* *f* *m.s.p.* *f* *3 3* *m.s.p.* *f* *3 3 3* *5*

*2-4* *f* *sempre* *tr* *3* *5*

Cb. *ff* *sf* *tr* *2-4* *mf*

115

Picc. Fl. 1º Ob. 2º Ob. Cl. B. Cl. Fag. Cbsn. 1º Trp. 2º Trp. Tr. Trb. Perc. I. Perc. II. Tba. solo. Vi. I. Vi. II. Vla. Vlc. Cb.

118

Fl.

1º Ob.

Cl. *mf* *pp* *ff*

B. Cl. *mf* *pp* *ff*

Fag.

Cbsn.

1º Trp *pp* *ff*

2º Trp *pp* *ff*

Tr.

Trb. *pp* *ff*

Perc. I

Perc. II *Gong* *pp* *mp* *pp*

Tba. solo

Vl. I *(tr)* *sfp* *pp* *f* *pp*  
*(tr)* *ricochet* *tr* *pp* *pp*  
*(tr)* *sfp* *pp* *f* *pp*  
*(tr)* *ricochet* *tr* *pp* *pp*

Vl. II *(tr)* *ricochet* *tr* *pp* *pp*  
*(tr)* *sfp* *pp* *f* *pp*  
*(tr)* *ricochet* *tr* *pp* *pp*

Vla. *sfp* *pp* *pp* *pp*

Vlc. *ord.* *ricochet* *pp* *sfp* *pp* *ff* *pp*  
*ord.* *ricochet* *pp* *sfp* *pp* *s.t.* *pp* *ff* *pp*

Cb. *pp* *pp*

121

Picc. - - - - -

Fl. - - - - -

1º Ob. - - - - -

2º Ob. - - - - -

Cl. - - - - -

B. Cl. - - - - -

Fag. - - - - -

1º Trp. - - - - -

2º Trp. - - - - -

Tr. - - - - -

Trb. - - - - -

Perc. I - - - - -

Perc. II - - - - -

Tba. solo - - - - -

Vi. I - - - - -

Vi. II - - - - -

Vla. - - - - -

Vlc. - - - - -

Cb. - - - - -

124

Fl.

1° Ob.

Cl.

B. Cl.

Fag.

Cbsn.

1° Trp

2° Trp

Tr.

Trb.

Perc. I

Perc. II

Tba. solo

Vl. I

Vl. II

Vla.

Vlc.

Cb.

127

Picc. *pp*

Fl. *pp*

1º Ob. *pp* *mf* *pp*

2º Ob. *pp* *mf* *sempre*

Cl. *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Fag.

1º Trp. *pp* *mf* *pp* *pp*

2º Trp. *pp* *mf* *pp* *pp*

Tr.

Trb. *pp* *mf* *pp* *pp*

Perc. I *mf* *sff*

Perc. II *mf* *sff*

Tba. solo *pp* *f* *p* *pp* *f* *pp* *sempre*

(b) *pp*

Vl. I *pp*

(b) *pp*

ord. *m.v.* *pp* *sempre*

Vl. II *pp*

ord. *m.v.* *pp* *sempre*

(b) *pp* *sempre*

Vla. *pp*

(b) *pp*

Vlc. *m.s.p.* *p* *sempre*

Cb. *sff* *pp* *sempre*

*m.v.* *pp* *sempre*

130

Picc.

Fl.

1° Ob.

2° Ob.

Cl.

B. Cl.

Fag.

Cbsn.

1° Trp.

2° Trp.

Tr.

Trb.

Perc. I.

Perc. II.

Tba. solo.

Vl. I.

Vl. II.

Vla.

Vlc.

Cb.

134

Picc. *pp* *f* *pp*

Fl. *pp* *f* *pp*

1<sup>o</sup> Ob.

Cl. *pp* *mf* *pp*

B. Cl. *pp* *mf* *pp*

Fag.

Cbsn.

1<sup>o</sup> Trp. *pp*

2<sup>o</sup> Trp. *pp*

Tr. *mf*

Trb. *pp*

Perc. I

Perc. II

Tba. solo. *sf* *pp* *mf* *pp*

Vi. I *pp*

Vi. II *pp*

Vla. *p* *3* *pp*

Vlc. *pizz. ord.* *sf* *mf* *pp*

Cb.

136

Picc. *ff*

Fl. *ff*

1º Ob. *mf* *sempre*

2º Ob. *mf* *sempre*

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

B. Cl. *mp* *mf* *pp* *mf*

Fag.

Cbsn.

1º Trp. *mp* *mf* *pp* *mf*

2º Trp. *mp* *mf* *pp* *mf*

Tr.

Trb. *mp* *mf* *pp* *mf*

Perc. I

Perc. II

Tba. solo *Wood-block* *pp* *sf*

VI. I *m.s.p* *p* *mp* *pp* *mp*

VI. II *m.s.p* *p* *mp* *pp* *mp*

Vla. *1º* *s.t.* *mf* *sempre*

Vlc. *2-8*

Vla. *tutti* *p*

Vlc. *1-3* *arco* *p*<sup>3</sup>

Vlc. *4-6* *pizz.* *p*<sup>3</sup>

Vlc. *pizz.* *p*

Cb. *pizz.* *p*

141

Perc. I

**Snare-Drum**

Perc. II

Tba. solo

2

CADENZA LIVRE

A blank musical staff consisting of five horizontal lines and four spaces, with a bass clef at the beginning and a vertical bar line on the far right.

2

二

155

B. Cl.  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Perc. I  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Perc. II  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

Tba. solo  $\frac{2}{4}$   $\frac{4}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{4}{4}$

$\text{♩} = 100 = (\text{♪} = 200)$ 

*161* **4**

Picc. Fl. **5**  
*p sempre*

1º Ob. Cl. Fag.

1º Trp. 2º Trp. Tr. Trb.

Perc. I **5**  
*pp*

Vibraphone  
Perc. II *sfp* *pp sempre*

$\text{♩} = 100 = (\text{♪} = 200)$

Tba. solo **5**  
*p sempre*

**VI. I**

*m.s.p.* *pp* *pp* *pp* *pp*

*m.s.p.* *pp* *pp* *pp* *pp*

*m.s.p.* *pp* *pp* *pp* *pp*

*arco ms.p.* *pp sempre* *pp sempre* *pp sempre*

**VI. II**

*m.s.p.* *pp* *pp* *pp* *pp*

*arco ms.p.* *pp sempre* *pp sempre* *pp sempre*

*m.s.p.* *pp* *pp* *pp* *pp*

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

**Vlc.** *1-2* *pp* *pp* *pp* *pp*

*3-4* *pp* *pp* *pp* *pp*

*5-6* *pp* *pp* *pp* *pp*

Cb.

167

Picc

Fl.

1º Ob.

Cl.

Fag.

1º Trp

2º Trp

Tr.

Trb

Perc. I

Perc. II

Tba. solo

Vl. I

Vl. II

Vla.

Vlc.

Cb.

*sf* — *p*

*sf* — *p*

*p sempre*

*p sempre*

*pp sempre*

[Tom-tom]

[Marimba]

*p*

*ord.* *arco*

*p*

*ord.* *arco*

*p*

*ord.* *pizz.*

*f*

*ord.* *pizz.*

*f*

*ord.* *pizz.*

*f*

*ord.* *arco*

*p*

175

Picc. *pp* *mp* *pp*

Fl. *pp* *mp* *pp*

1° Ob. *pp* *sf*

2° Ob.

Cl. *pp* *sf*

B. Cl.

Fag.

Cbsn. *p*

1° Trp.

2° Trp.

Tr. *con soud.* *p*

Trb.

Perc. I *p*

Perc. II *Tom-tom* *p* *pp* *p*

Tba. solo

Vi. I *v* *v* *p* *z* *sf*

Vi. II

Vla.

Vlc.

Cb. *pizz.* *pp sempre*

182

Picc. Fl. 1º Ob. 2º Ob. Cl. B. Cl. Fag. Cbsn.

1º Trp. 2º Trp. Tr. Trb. Perc. I. Perc. II. Tba. solo.

Vl. I Vl. II Vla. Vlc. Cb.

*con soud.*

*Marimba*

*sf sempre*)

*1-2* *s.p.* *8va* *sf* *sf*

*3-4* *s.p.* *8va* *sf* *sf*

*5-6* *s.p.* *8va* *sf* *sf*

*7-8* *s.p.* *8va* *sf* *sf*

*9-10* *s.p.* *8va* *sf* *sf*

*11-12* *s.p.* *8va* *sf* *sf*

*13-14* *pp* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*ord. Pizz.* *arco*

*mf* *mp* *mp* *mp* *mp*

*ord. Pizz.* *arco*

*arco* *ord.* *sp* *sf* *sf* *sf* *sf* *sf* *sf*

*pp* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

*arco* *ord.* *sp* *sf* *sf* *sf* *sf* *sf* *sf*

*arco* *ord.* *sp* *sf* *sf* *sf* *sf* *sf* *sf*

190 **4**

Picc. *sff*

Fl. *sff*

1º Ob. *sff* *mf* *sempre* *5*

2º Ob.

Cl. *sf* *3* *sff* *3* *3* *3* *3* *3* *3* *3* *3*

B. Cl. *sff* *3* *3* *3* *3* *3* *3* *3* *3* *3*

Fag. *sff*

Cbsn. *sff*

1º Trp.

2º Trp. *sff*

Tr. *sf* *p* *sff* *pp*

Trb.

Perc. I *sff*

Perc. II *sff* *Tom-toms* *Wood-blocks* *3* *3* *3* *3* *3* *3* *3* *3*

Tba. solo **8**

Vl. I *sff* *sf* *3* *sff* *sf* *3* *7-9* *10-12*

Vl. II

Vla. *sf* *sf*

Vlc.

Cb. *sff*

196 3  
4

Picc. -

Fl. *sff* -

1° Ob. - *sff* - *sfp* -

2° Ob. -

Cl. *f* - *sfp* -

B. Cl. -

Fag. -

Cbsn. -

1° Trp. *mf* -

2° Trp. -

Tr. *sfp* -

Trb. -

Perc. I -

Perc. II -

Tba. solo -

*pp sf p < sff*

3  
4

VI. I *sf*  
 1-3 *sfp* - *p* - *mf* *s.t.* *tr* -  
 4-6 *sfp* - *p* - *mf* *s.t.* *tr* -  
 7-9 *arco* *sfp* - *p* - *mf* *s.t.* *tr* -  
 10-12 *arco* *sfp* - *p* - *mf* *s.t.* *tr* -

VI. II *sf*  
 1-2 *s.t.* *tr* - *p* - *mf* *sf*  
 3-4 *s.t.* *tr* - *p* - *mf* *sf*  
 5-6 *s.t.* *tr* - *pp* - *mf* *sf*  
 7-8 *s.t.* *tr* - *pp* - *mf* *sf*

Vla. *sf*  
 5-6 *s.t.* *tr* - *pp* - *mf* *sf*  
 7-8 *s.t.* *tr* - *pp* - *mf* *sf*

Vlc. *sf*  
 5-6 *s.t.* *tr* - *pp* - *mf* *sf*  
 7-8 *s.t.* *tr* - *pp* - *mf* *sf*

Cb. *pizz.* *mf* *3* *pizz.* *sf*

<img alt="A page of a musical score for orchestra and choir. The score includes parts for Piccolo, Flute, Oboe, Clarinet, Bassoon, Trombone, Trombone, Bass Trombone, Percussion I, Percussion II, Double Bass solo, Violin I, Violin II, Cello, and Double Bass. The music is in 3/4 time, starting at measure 196. Various dynamics like sff, ff, f, sfp, mf, pp, and sf are indicated. Measure 196 shows woodwind entries with slurs and grace notes. Measures 197-198 show brass entries with sustained notes. Measures 199-200 show strings playing eighth-note patterns. Measures 201-202 show sustained notes from bassoon and double bass. Measures 203-204 show woodwind entries. Measures 205-206 show brass entries. Measures 207-208 show sustained notes from bassoon and double bass. Measures 209-210 show woodwind entries. Measures 211-212 show brass entries. Measures 213-214 show sustained notes from bassoon and double bass. Measures 215-216 show woodwind entries. Measures 217-218 show brass entries. Measures 219-220 show sustained notes from bassoon and double bass. Measures 221-222 show woodwind entries. Measures 223-224 show brass entries. Measures 225-226 show sustained notes from bassoon and double bass. Measures 227-228 show woodwind entries. Measures 229-230 show brass entries. Measures 231-232 show sustained notes from bassoon and double bass. Measures 233-234 show woodwind entries. Measures 235-236 show brass entries. Measures 237-238 show sustained notes from bassoon and double bass. Measures 239-240 show woodwind entries. Measures 241-242 show brass entries. Measures 243-244 show sustained notes from bassoon and double bass. Measures 245-246 show woodwind entries. Measures 247-248 show brass entries. Measures 249-250 show sustained notes from bassoon and double bass. Measures 251-252 show woodwind entries. Measures 253-254 show brass entries. Measures 255-256 show sustained notes from bassoon and double bass. Measures 257-258 show woodwind entries. 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38

(♩=100)

Picc. 204 3 2 4

Fl.

1° Ob.

Cl.

B. Cl.

Fag.

1° Trp. senza sourd. ♫

2° Trp. senza sourd. ♫ sempre

Tr. senza sourd. ♫

Trb. senza sourd. ♫

Perc. I f pp mf

Perc. II { Tom-toms f pp mf pp pp

Tba. solo 3 4 2 4 (♩=100) f sempre

[1-2] m.s.p. ♫

[3-4] m.s.p. ♫

[5-6] m.s.p. ♫

VI. I [7-8] m.s.p. ♫

[9-10] m.s.p. ♫

[11-12] m.s.p. ♫

VI. II

[1-3] ord. tr. f pp f tr.

[4-6] ord. tr. f pp f tr.

Vla. [7-8] ord. tr. f pp f tr.

ord. tr. f pp f tr.

Vlc. ord. tr. f pp f tr.

ord. tr. f pp f tr.

Cb. ord. tr. f pp f tr.

A detailed musical score page for orchestra and brass band, numbered 209. The page features 21 staves of music, each with a specific instrument name. The instruments listed from top to bottom are: Picc., Fl., 1º Ob., 2º Ob., Cl., B. Cl., Fag., Cbsn., 1º Trp., 2º Trp., Tr., Trb., Perc. I., Perc. II., Tba. solo., Vi. I., Vi. II., Vla., Vlc., and Cb. The score includes various dynamic markings such as *f*, *mf*, *pp*, *sff*, and *sf*. Specific performance instructions like "mf sempre" and "(tr)" are also present. The music consists of four measures of music, with the first measure featuring a prominent piccolo solo, followed by a transition involving brass and woodwind entries.



217

Picc  
Fl.  
1° Ob.  
2° Ob.  
Cl.  
B. Cl.  
Fag.  
Cbsn.  
1° Trp.  
2° Trp.  
Tr.  
Trb.  
Perc. I  
Perc. II  
Tba.  
solo  
ff  
f  
ff sempre  
s.l.  
pp  
mf  
tr  
arco  
f  
sff  
pp  
s.l.  
pp  
mf  
tr  
s.l.  
pp  
tr  
s.l.  
pp  
arco  
f  
sff  
pp  
arco  
f  
sff  
pp  
arco  
f  
sff  
pp  
s.l.  
pp  
ff sempre  
mf sempre  
arco  
f  
sff  
pp  
(tr)  
sff  
sp  
mf  
mf



227

**5**

**4**

Picc.

Fl.

1º Ob.

2º Ob.

Cl.

B. Cl.

Fag.

Cbsn.

1º Trp

2º Trp

Tr.

Trb.

Perc. I

Perc. II

Tba. solo

**5**

**4**

*f semper*

Vl. I

Vl. II

Vla.

Vlc.

Cb.

232

Picc. Fl. 1º Ob. 2º Ob. Cl. B. Cl. Fag. Cbsn.

1º Trp. 2º Trp. Tr. com soud. Trb. com soud. Perc. I. Perc. II.

Tba. solo ff semper

Vl. I ff semper [2-12] f semper f semper 5 f semper 5 Vl. II f semper 5 f semper 5

Vla. Vlc. Cb.

235

Picc.

Fl.

1<sup>o</sup> Ob.

2<sup>o</sup> Ob.

Cl.

B. Cl.

Fag.

Cbsn.

1<sup>o</sup> Trp.

2<sup>o</sup> Trp.

Tr.

Trb.

Perc. I

Perc. II

Tba. solo

Vi. I

Vi. II

Vla.

Vlc.

Cb.

*f*

*p*

*p*

*p*

*p*

*sff*

*pp*

*sff*

*s.p.*

*s.p.*

*s.p.*

*s.p.*

*s.p.*

*s.p.*

*ff*

*ff*

*ff*

Musical score for orchestra and brass ensemble, page 237. The score includes parts for Picc., Fl., 1° Ob., 2° Ob., Cl., B. Cl., Fag., Cbsn., 1° Trp., 2° Trp., Tr., Trb., Perc. I, Perc. II, Tba. solo, Vi. I, Vi. II, Vla., Vlc., and Cb. The score features dynamic markings such as *p subito*, *ff*, *pp*, and *sff*. The brass section (1st and 2nd Trombones, Trumpet, Trombone, Percussion I, Percussion II, Bass Trombone) play a prominent role, particularly in the middle section with sustained notes and rhythmic patterns. The woodwind section (Piccolo, Flute, Oboes, Clarinet, Bass Clarinet) provides harmonic support. The strings (Violin I, Violin II, Cello, Double Bass) contribute with sustained notes and rhythmic patterns. The percussion section (Percussion I, Percussion II) adds rhythmic complexity with various patterns and dynamics.







50

*J=45*

255

Picc. *pp*

Fl. *pp*

1° Ob.

2° Ob.

Cl. *pp*

B. Cl. *mp* *pp*

Fag.

Cbsn.

2

38

1° Trp. *ar* *pp*

2° Trp. *pp*

Tr. *ar* *pp*

Trb. *ar* *pp*

Perc. I

Perc. II *Vibrafone arco* *pp sempre*

*J=45*

Tba. solo *mp sempre dolce*

VI. I

VI. II

Vla.

Vlc.

Cb.





*= 40*

273

Picc. *mf sempre*

Fl. *mf sempre*

1º Ob. *p sempre*

2º Ob. *p sempre*

Cl. *p sempre*

B. Cl.

Fag.

Cbsn.

1º Trp. *pp* *mp*

2º Trp. *pp* *mf*

Tr. *com soud.*

Trb. *pp* *mf*

Perc. I *pp* *mf* *pp*

Perc. II *Gong* *pp* *pp*

Tba. solo *f sempre* (sust.)

3 4

VI. I 1-2 *mf* *ppmf*

3-4 *mf* *p* *mf*

5-6 *pp* *p* *p semre*

7-8 *p semre*

9-10 *p semre*

11-12 *p semre*

VI. II (tr) *pizz.* *sfp*

Vla. *s.t.* *pp* *mf*

Vlc. *arco* *mp* *mf*

5-6 *arco* *mf*

7-8 *mf*

9-10 *mf*

11-12 *mf*

Cb. *mf* *pp* *s.t.* *mf* *mf*