



Jailton de Oliveira

The Spirit of the Forest
Ballet
for String Orchestra and Percussion

O Espírito da Floresta
Ballet
para Orquestra de Cordas e Percussão

The Spirit of the Forest

Ballet
for String Orchestra and Percussion

This work is based on the legend of the Curupira, a mysterious being who, according to popular belief, resides deep in the jungles of Brazil. The musical scenes are inspired by one of the many tales of the Curupira, told by the people for whom the Amazon rainforest is home. In this story, a young girl named Nayara loses her way in the jungle, and is then found by the Curupira, who appears before her in the form of a handsome young man. Upon meeting, he promises to help her find her way home. Seduced by this stranger and oblivious to his true identity, she agrees to stay with him overnight in the dark rainforest. When Nayara wakes in the morning, she is alone again and cannot recall the events of the night. She resumes her search for the path leading to her home. After a many hours of searching, she arrives at her small house, where she lives with her aunt Yarana. Some weeks later, Nayara discovers that she is pregnant, and suddenly recalls the night when she was lost in the jungle with the mysterious young man. After hearing this recount, her aunt Yarana realizes that this is the fault of the Curupira, and tormented with sadness, she falls and dies. Suddenly Nayara's boyfriend Jurueno, who has been hiding behind the house and has heard the entire story, appears. Nayara begs for his forgiveness, but alas Jurueno cannot pardon her betrayal. She leaves, and he, feeling alone, recedes into the jungle and dies of disgust.

Essa obra se baseia na lenda do Curupira, um ente misterioso, que, segundo a crença popular, habita as matas e florestas brasileiras. As cenas musicais são inspiradas numa das suas muitas histórias, que são contadas pelos habitantes da floresta Amazônica. Nessa história, a jovem Nayara se perde na floresta e é encontrada pelo Curupira, que aparece em forma de homem bonito, prometendo ajudá-la a voltar pra casa. A moça é seduzida e, sem saber que aquele jovem formoso é o Curupira, passa a noite com ele na floresta. No outro dia, novamente sozinha e sem se lembrar direito o que aconteceu, Nayara volta a procurar o caminho de casa, até que, finalmente, reencontra a cabana onde vive com sua tia Yarana. Semanas se passam e Nayara percebe que está grávida, então se lembra da noite em que ficou na floresta com aquele moço. Ao contar a história para sua tia, esta descobre logo que foi trama do Curupira e, agoniada de tamanha tristeza, cai morta. Logo após, chega Jurueno, noivo de Nayara, que ouvira toda a história, escondido atrás da cabana. Nayara suplica por perdão, mas Jurueno não aceita e a abandona. Nayara vai embora e Jurueno, sozinho na mata, morre de desgosto.

The Spirit of the Forest
Ballet
for String Orchestra and Percussion

Instrumentation

Percussion

2 Timpani (one player) (Timp.)

Other Percussion (three players): Triangle (Trgl.), Cymbals (Cym.), Tam Tam (T.T.), Tambourine (Tamb.), Snare Drum (S.Dr.), Bass Drum (B.Dr.).

Strings

Violins I and II (Vln. I,II), Violas (Vla.), Cellos (Vc.), Double Basses (D.B.).

Duration: 21'50''

Instrumental Parts

Timpani

The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

$\text{♩} = 120$

6

f

12

mp

18

fp

24

$poco rall...$

$a tempo$

fp

f

pp

mf

31

$rall...$

$\text{♩} = 72$

ff

39

ff

ff

44

ff

$accel. poco a poco$

f

49

$>>>>>$

54

f

$\text{♩} = 120$

59

Bass clef, 3/4 time, key signature of one flat. Measures 59-60 show eighth-note chords. Measure 59 ends with a dynamic *f*.

65

Bass clef, 3/4 time, key signature of one flat. Measures 65-66 show eighth-note chords. Measure 66 ends with a sustained note and a dynamic *p*.

71

Bass clef, 3/4 time, key signature of one flat. Measures 71-72 show eighth-note chords. Measure 72 ends with a sustained note and a dynamic *f*.

Timpani

III. The enchantment

The musical score for Timpani, III. The enchantment, page 1, contains eight staves of music for timpani. The score begins with a dynamic of *mp* at $\text{♩} = 63$. It features a variety of time signatures, including $\frac{9}{8}$, $\frac{15}{8}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{8}{8}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, and $\frac{3}{4}$. Articulations include *poco accel.*, *rall...*, *a tempo* ($\text{♩} = 63$), *poco accel.*, *fp*, *p*, *f*, *ff*, *mf*, and *p*. The score includes measure numbers 15, 18, 25, 31, and 38.

Timpani

$\text{♩} = 108$

2

9

18

26

53

63

79

87

98

107

The Spirit of the Forest

Ballet

Jailton de Oliveira

Percussion

I. Nayara lost in the forest

Measure 5: *Tam Tam* and *Bass Drum* play eighth notes. *Tam Tam* has dynamics *mp*. *Bass Drum* has dynamics *mp*.

Measure 12: *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*.

Measure 18: *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*.

Measure 23: *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mp*. *B. Dr.* has dynamics *mp*. *T.T.* ends with a dynamic *poco rall...* and *pp*. *B. Dr.* ends with a dynamic *pp*.

Measure 29: *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mf*. *B. Dr.* has dynamics *mf*. The instruction *a tempo* is written above the staff.

Measure 36: *T.T.* and *B. Dr.* play eighth notes. *T.T.* has dynamics *mp*. The instruction *rall...* is written above the staff. The tempo changes to $\text{♩} = 72$. The measure ends with a *f* dynamic.

Percussion

2

41

T.T.

B. Dr.

Musical score for measures 57-58. The top staff (T.T.) shows a bassoon part with eighth-note patterns and rests. The bottom staff (B. Dr.) shows a double bass part with eighth-note patterns and rests. Measure 57 ends with a dynamic *fp*. Measure 58 begins with a dynamic *mf*.

62

T.T.

mf

B. Dr.

mf

$\frac{3}{4}$

$\frac{4}{4}$ 2

$\frac{3}{4}$

$\frac{4}{4}$ 2

Percussion

II. Encounter between Nayara and Curupira

3

BPM = 92

This section shows three staves for Cymbals, Snare Drum, and Bass Drum. The time signature changes every two measures between common time (4/4) and triple time (3/4). Measure 1: Cymbals play eighth notes. Snare Drum and Bass Drum play quarter notes. Measures 2-8: The patterns repeat in a 2-measure cycle of 3/4 and 4/4.

9

This section shows three staves for Cym., S. Dr., and B. Dr. Measure 9: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note pairs. Measure 10: S. Dr. and B. Dr. play eighth-note pairs with dynamic *f*. Measures 11-12: S. Dr. and B. Dr. play eighth-note pairs with dynamic *tr*.

13

This section shows three staves for Cym., S. Dr., and B. Dr. Measure 13: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note pairs. Measures 14-15: S. Dr. and B. Dr. play eighth-note pairs with dynamic *tr*. Measures 16-17: S. Dr. and B. Dr. play eighth-note pairs with dynamic *f*. Measure 18: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note pairs with dynamic *ff*.

20

This section shows three staves for Cym., S. Dr., and B. Dr. Measures 20-21: S. Dr. and B. Dr. play eighth-note pairs with dynamic *p*. Measures 22-23: S. Dr. and B. Dr. play eighth-note pairs with dynamic *p*.

23

This section shows three staves for Cym., S. Dr., and B. Dr. Measures 24-25: S. Dr. and B. Dr. play eighth-note pairs with dynamic *pp*. Measures 26-27: S. Dr. and B. Dr. play eighth-note pairs with dynamic *p*. Measures 28-29: S. Dr. and B. Dr. play eighth-note pairs with dynamic *pp*. Measures 30-31: S. Dr. and B. Dr. play eighth-note pairs with dynamic *p*. Measures 32-33: S. Dr. and B. Dr. play eighth-note pairs with dynamic *pp*. Measure 34: Cym. plays eighth notes. S. Dr. and B. Dr. play eighth-note pairs with dynamic *pp*.

Percussion

34 ♩ = 60

Cym.

S.Dr.

B. Dr.

mf

mp

sfz

pp

3

3

3

Musical score for measures 41 to 12. The score includes three staves: Cym. (top), S. Dr. (middle), and B. Dr. (bottom). The Cym. staff has a single square note at the beginning of measure 41. The S. Dr. staff features a vertical bracket on the left side. It contains two pairs of notes: the first pair is marked *p* and the second pair is marked *mf*. The B. Dr. staff also has a vertical bracket on the left side and contains a single note marked *mf* at the end of measure 12. Measure 12 concludes with a long horizontal bar. Measure numbers 41 and 12 are placed above their respective staves. A tempo marking $\text{♩} = 92$ is located above the Cym. staff.

Musical score for measures 57-58. The Cymbals (Cym.) play eighth-note pairs at dynamic ***f***. The Snare Drum (S.Dr.) plays sustained notes at ***p***, with dynamics ***pp*** and ***cresc...***, followed by ***f***. The Bass Drum (B. Dr.) provides rhythmic support with eighth-note patterns, including a bass drum roll in measure 58 at dynamic ***mf***.

62

Cym.

S. Dr.

B. Dr.

Un poco più mosso. ($\text{♩} = 100$)

f

ff

$\text{♩} = 100$

Musical score for measures 67-68. The score includes parts for Cymbals (Cym.), Snare Drum (S.Dr.), and Bass Drum (B. Dr.). Measure 67 starts with a measure of common time (indicated by a '4'). The Cymbals play eighth-note pairs, the Snare Drum plays eighth-note pairs, and the Bass Drum plays eighth-note pairs. The measure ends with a common time signature. Measure 68 begins with a common time signature. The Cymbals play eighth-note pairs, the Snare Drum plays eighth-note pairs, and the Bass Drum plays eighth-note pairs. The measure ends with a common time signature.

Percussion

5

72

Cym.

S. Dr.

B. Dr.

p

ppp

pp

82

rall...

$\text{♩} = 60$

Cym.

S. Dr.

B. Dr.

p

88

Cym.

S. Dr.

B. Dr.

95

$\text{♩} = 100$

Cym.

S. Dr.

B. Dr.

pp cresc...

f

mf

100

$\text{♩} = 92$

Cym.

S. Dr.

B. Dr.

pp semper

Percussion

6

106

Cym.

S. Dr.

B. Dr.

112

poco rall...

a tempo

Cym.

S. Dr.

B. Dr.

117

rall...

Cym.

S. Dr.

B. Dr.

Percussion

III. The enchantment

7

The musical score consists of six staves, each representing a different performance of the Tambourine or Tamb. instrument. The staves are arranged vertically, with measure numbers 1 through 40 indicated at the start of each staff.

- Tambourine (Staff 1):** Measures 1-13. Includes dynamic markings **pp**, **mp**, and **mf³**. Measure 13 ends with a fermata over the first note of the next measure.
- Tamb. (Staff 2):** Measures 1-13. Includes dynamic markings **pp**, **mp**, and **poco accel.**
- Tamb. (Staff 3):** Measures 9-13. Includes dynamic marking **mf³**.
- Tamb. (Staff 4):** Measures 14-18. Includes dynamic marking **f**.
- Tamb. (Staff 5):** Measures 28-32. Includes dynamic marking **mf**.
- Tamb. (Staff 6):** Measures 33-40. Includes dynamic markings **ff**, **rall...**, **mf**, and **p**.

Measure numbers are placed above the staves, and tempo markings like $\text{♩} = 63$ and $\text{♩} = 80$ are included. Various rhythmic patterns, including eighth-note pairs and sixteenth-note figures, are shown throughout the score.

Percussion

IV. The seduction

120

Triangle Tam Tam Bass Drum

Trgl. T.T. B. Dr.

8

13

Trgl. T.T. B. Dr.

17

Trgl. T.T. B. Dr.

Percussion

22

Trgl.

T.T. *mf*

B. Dr. *p* *mf*

27

Trgl.

T.T. *sf*

B. Dr.

37 $\text{♩} = 96$

Trgl. *p*

T.T. *mf*

B. Dr. *mf*

42 $\text{♩} = 120$

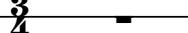
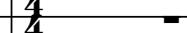
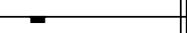
Trgl.

T.T. *rall...*

B. Dr. *4/8*

Percussion

47 $\bullet = 92$

Trgl.      

T.T.      

B. Dr.      

52

Trgl.

T.T.

B. Dr.

$\text{♩} = 120$

3

molto rall...

$\text{♩} = 63$

5

4

4

poco accel.

3

5

f

4

4

3

5

4

mp

mp

a tempo. (• = 63)

Trgl.

T.T.

B. Dr.

mf

3 5/4 7

3 5/4 7

3 5/4 7

Musical score for three percussion instruments:

- Trgl.**: Dynamics include ***p***, ***mf***, ***pp***, and ***rall...***. Performance instruction: ***pp*³**.
- T.T.**: Dynamics include ***p***, ***mf***, and ***pp***.
- B. Dr.**: Dynamics include ***p***, ***mf***, ***pp***, and ***mf***.

Percussion

V. Nayara meets her aunt Yarana

Tam Tam

Snare Drum

T.T.

S.Dr.

T.T.

S.Dr.

T.T.

S.Dr.

T.T.

S.Dr.

Percussion

36

T.T.

S.Dr.

2

mf

2

f

p

Musical score for T.T. (Tenor Trombone) and S.Dr. (Snare Drum). The score consists of two staves. The top staff, T.T., has a single note on each of the first four beats of measure 41, followed by a bar line. The bottom staff, S.Dr., has sixteenth-note patterns on the first four beats of measure 41, followed by a bar line. Measure 42 begins with a sixteenth-note pattern on the S.Dr. staff, followed by a fermata over the last note. The T.T. staff has a single note on the first beat of measure 42, followed by a bar line. The S.Dr. staff has a sixteenth-note pattern on the first beat of measure 42, followed by a fermata over the last note. The dynamic marking *pp* is placed under the S.Dr. staff at the end of measure 42.

Musical score for measures 49-50. The top staff (T.T.) shows a bassoon part with a sustained note followed by a sixteenth-note pattern. The first two notes of the pattern are dynamic *p*. The second staff (S.Dr.) shows a snare drum part with a sustained note followed by a sixteenth-note pattern. The first two notes of the pattern are dynamic *mf*.

57

T.T.

S.Dr.

pp

mf

dim. *poco* *a* *poco*

trill

Musical score for T.T. and S.Dr. Measures 61-62.

T.T. (Top Timpani): Measures 61-62. Dynamics: **ppp**. Time signature: **3/8** (Measure 61), **2/4** (Measure 62). Articulation: accents on each note.

S.Dr. (Bottom Timpani): Measures 61-62. Dynamics: **pp** (Measure 61), **f** (Measure 62). Time signature: **3/8** (Measure 61), **2/4** (Measure 62). Articulation: accents on each note.

Percussion

67

T.T. $\frac{2}{4}$ 5 | : mf | : mp |

S.Dr. $\frac{2}{4}$ 5 | : p mf p | : mf |

76

T.T. | : p | : 3 | : 2 | : tr |

S.Dr. | : tr | : 3 | : 2 | : mp |

82

T.T. | : $\text{cresc. poco a poco}$ | : 3 | : 2 | : tr |

S.Dr. | : mf | : 3 | : 2 | : sf | : mf |

87

T.T. | : 3 | : 2 |

S.Dr. | : 3 | : sf | : mp | : 3 | : 2 |

93

T.T. $\frac{2}{4}$ 4 | : 3 | : 2 | : tr |

S.Dr. $\frac{2}{4}$ 4 | : 3 | : mf | : p |

101

T.T. | : mf | : 3 | : 2 | : tr |

S.Dr. | : mf | : 3 | : 2 | : tr |

Percussion

VI. Conflict between Nayara and Jurueno

Measure 12:

- Triangle:** 3/4 time signature, dynamic **7**, 3 eighth-note strokes.
- Cymbals:** 3/4 time signature, dynamic **7**, sixteenth-note pattern.
- Bass Drum:** 3/4 time signature, dynamic **7**, eighth-note stroke.
- Trgl.:** 5 eighth-note strokes.
- Cym.:** 5 eighth-note strokes.
- B. Dr.:** 5 eighth-note strokes, dynamic **pp**, dynamic **f**.

Measure 22:

- Trgl.:** 9 eighth-note strokes.
- Cym.:** 9 eighth-note strokes.
- B. Dr.:** 9 eighth-note strokes.
- Trgl.:** 2/4 time signature, dynamic **rall...**, 2 eighth-note strokes.
- Cym.:** 2/4 time signature, dynamic **mf**, 2 eighth-note strokes.
- B. Dr.:** 2/4 time signature, dynamic **p**, 2 eighth-note strokes.

Measure 36:

- Trgl.:** 2/4 time signature, 2 eighth-note strokes.
- Cym.:** 2/4 time signature, 2 eighth-note strokes.
- B. Dr.:** 2/4 time signature, 2 eighth-note strokes.
- Trgl.:** 3/4 time signature, 2 eighth-note strokes.
- Cym.:** 3/4 time signature, 2 eighth-note strokes.
- B. Dr.:** 3/4 time signature, 2 eighth-note strokes.
- Trgl.:** 2/4 time signature, 2 eighth-note strokes.
- Cym.:** 2/4 time signature, 2 eighth-note strokes.
- B. Dr.:** 2/4 time signature, 2 eighth-note strokes.

Measure 44:

- Trgl.:** 19 eighth-note strokes.
- Cym.:** dynamic **mf**, 19 eighth-note strokes.
- B. Dr.:** dynamic **mf**, 19 eighth-note strokes.
- Trgl.:** 6/8 time signature, dynamic **p**, 6 eighth-note strokes.
- Cym.:** 6/8 time signature, dynamic **f**, 6 eighth-note strokes.
- B. Dr.:** 6/8 time signature, dynamic **f**, 6 eighth-note strokes.

Percussion

66

Trgl. | Cym. | B. Dr.

71

$\text{♩} = 88$

13

$\text{♩} = 63$

Trgl. | Cym. | B. Dr.

89

Trgl. | Cym. | B. Dr.

93

$\text{♩} = 104$

Trgl. | Cym. | B. Dr.

99

$\text{♩} = 88$

14

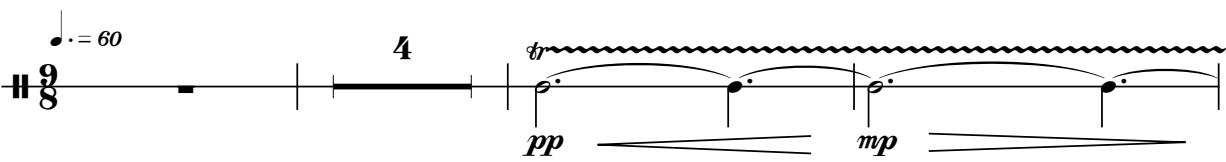
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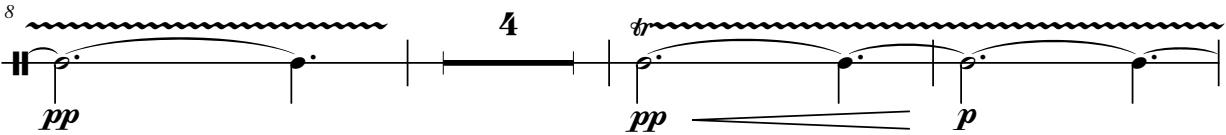
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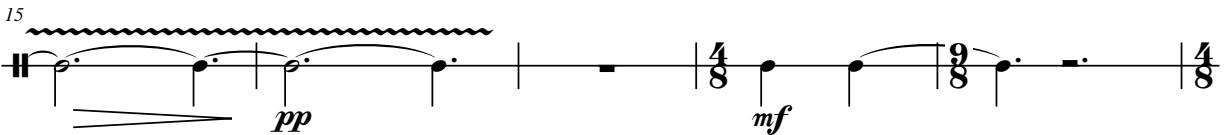
Trgl. | Cym. | B. Dr.

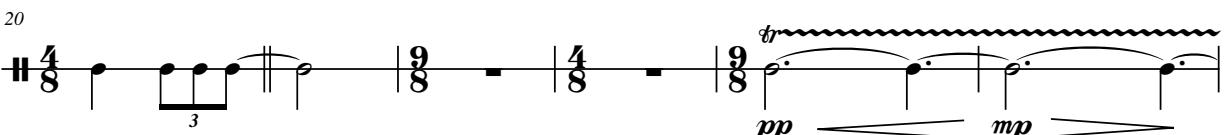
Percussion

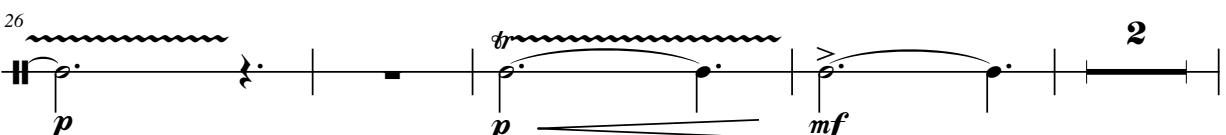
VII. Jurueno's sadness and death

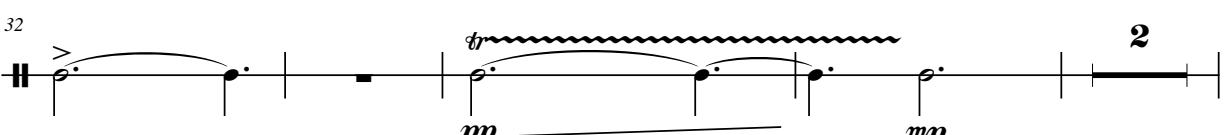
Tam Tam 

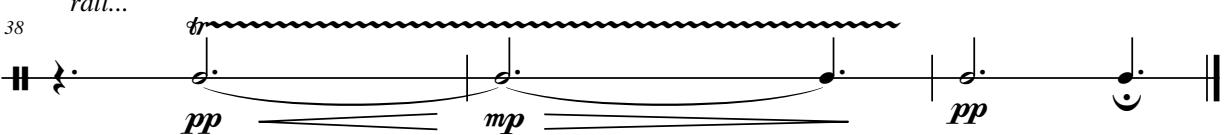
T.T. 

T.T. 

T.T. 

T.T. 

T.T. 

T.T. 

Percussion

VIII. The return of Curupira

17

Snare Drum

Bass Drum

S. Dr.

B. Dr.

S. Dr.

B. Dr.

S. Dr.

B. Dr.

S. Dr.

B. Dr.

3

3

6

4

6

22

mf

mp

mf

f

2

mp

30

pp

p

mf

3

3

mf

39

2

2

3

2

pp

p

47

p

mp

5

6

7

3

3

Percussion

18

53

S. Dr.

B. Dr.

61

S. Dr.

B. Dr.

79

S. Dr.

B. Dr.

87

S. Dr.

B. Dr.

96

S. Dr.

B. Dr.

104

S. Dr.

B. Dr.

Violins I

The Spirit of the Forest

Ballet
I. Nayara lost in the forest

Jailton de Oliveira

Sheet music for Violins I, featuring ten staves of musical notation. The music is set in 4/4 time, with a tempo of 120 BPM. The instrumentation includes two violins. The music is divided into sections labeled with measure numbers and dynamic markings such as *p*, *f*, *sffz*, *mf*, *poco rall...*, *a tempo*, *p cresc. poco a poco*, *rall...*, and *p*. Articulations include slurs, grace notes, and accents. Time signatures change frequently, including 8/8, 6/8, 11/8, 16/8, 21/8, 26/8, 31/8, 36/8, and 40/8.

45 

Violins I

II. Encounter between Nayara and Curupira

The musical score consists of ten staves of violin music. The key signature varies throughout the piece, including G major, A major, and E major. The time signature also changes frequently, including measures in 4/4, 3/4, and 2/4. The tempo is marked as $\text{♩} = 92$. The dynamics and performance instructions include:

- Staff 1: p , mf
- Staff 2: fp , f
- Staff 3: mf , f
- Staff 4: mf
- Staff 5: f
- Staff 6: *poco rall...*, *a tempo*
- Staff 7: ff
- Staff 8: p , mp
- Staff 9: *rall...*, f , f
- Staff 10: f
- Staff 11: mp
- Staff 12: f
- Staff 13: mp
- Staff 14: f
- Staff 15: mp
- Staff 16: f
- Staff 17: f
- Staff 18: f
- Staff 19: f
- Staff 20: f
- Staff 21: f
- Staff 22: f
- Staff 23: f
- Staff 24: f
- Staff 25: f
- Staff 26: f
- Staff 27: f
- Staff 28: f
- Staff 29: f
- Staff 30: f
- Staff 31: f
- Staff 32: f
- Staff 33: f
- Staff 34: f
- Staff 35: f
- Staff 36: f
- Staff 37: f
- Staff 38: f
- Staff 39: f
- Staff 40: f
- Staff 41: f

47

cresc...

ff

Un poco più mosso. ($\text{♩} = 100$)

3 *4* *3* *4*

mp

mf

p *cresc...*

mf

pp

rall...

$\text{♩} = 60$

détaché

mf

ff

Musical score page 5, featuring six staves of music. The key signature varies between G major (two sharps) and F# minor (one sharp). Measure 92 starts with a dynamic ***f*** and a tempo of ***92***. Measure 93 begins with a dynamic ***mf***. Measure 94 starts with a dynamic ***ff***. Measure 95 shows eighth-note patterns with slurs and dynamics. Measure 96 is a rest. Measure 97 starts with a dynamic ***mf*** and a tempo of ***92***, followed by a measure of two rests. Measure 98 starts with a dynamic ***mf* *sempre***. Measure 99 starts with a dynamic ***poco rall...***. Measure 100 starts with a dynamic ***a tempo***. Measure 101 starts with a dynamic ***poco rall...***. Measure 102 starts with a dynamic ***rall...***. Measure 103 starts with a dynamic ***,***.

Violins I

d. = 63
con sordino

a tempo

rall...

poco accel.

a tempo (*d. = 63*)

poco accel.

a tempo *senza sord.*

rall...

div.

unis.

f

ff

mf

f

rall...

mf

f

Musical score for orchestra, page 7, featuring two staves of music.

Measure 40: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *f*, *ff*. Articulations: slurs, accents. Performance instruction: *rall...*

Measure 41: Key signature changes to two sharps. Measure begins with a rest. Dynamics: *ff*. Articulations: slurs, accents. Performance instruction: *div.*

Measure 42: Key signature changes to three sharps. Measure begins with a rest. Dynamics: *mf*. Articulations: slurs, accents. Performance instruction: *rall...*

Measure 43: Treble clef, 3/4 time, key signature of one sharp. Dynamics: *mf*. Articulations: slurs, accents. Performance instruction: *simile*.

Violins I

d = 120
div.

8 *mp*

6

10

14 unis.

18 *mp* *mf*

22 *f* *mp*

25

27

29 *mf*

31

33 *f*

37 $\text{J} = 96$

44 *rall...* $\text{J} = 92$

48 $\text{J} = 120$

53 *molto rall...* $\text{J} = 63$

57 *poco accel.* $\text{J} = 63$ *a tempo. (J = 63)*

61

66

70 f mp

73 *rall...* p

Violins I

Sheet music for piano, page 10, measures 10-61. The music is in 2/4 time, treble clef, and key signature varies. Measure 10 starts with a fermata over two measures. Measure 11 begins with a bass note followed by eighth-note pairs. Measures 12-13 show a pattern of eighth-note pairs. Measure 14 starts with a bass note followed by eighth-note pairs. Measures 15-16 show a pattern of eighth-note pairs. Measure 17 starts with a bass note followed by eighth-note pairs. Measures 18-19 show a pattern of eighth-note pairs. Measure 20 starts with a bass note followed by eighth-note pairs. Measures 21-22 show a pattern of eighth-note pairs. Measure 23 starts with a bass note followed by eighth-note pairs. Measures 24-25 show a pattern of eighth-note pairs. Measure 26 starts with a bass note followed by eighth-note pairs. Measures 27-28 show a pattern of eighth-note pairs. Measure 29 starts with a bass note followed by eighth-note pairs. Measures 30-31 show a pattern of eighth-note pairs. Measure 32 starts with a bass note followed by eighth-note pairs. Measures 33-34 show a pattern of eighth-note pairs. Measure 35 starts with a bass note followed by eighth-note pairs. Measures 36-37 show a pattern of eighth-note pairs. Measure 38 starts with a bass note followed by eighth-note pairs. Measures 39-40 show a pattern of eighth-note pairs. Measure 41 starts with a bass note followed by eighth-note pairs. Measures 42-43 show a pattern of eighth-note pairs. Measure 44 starts with a bass note followed by eighth-note pairs. Measures 45-46 show a pattern of eighth-note pairs. Measure 47 starts with a bass note followed by eighth-note pairs. Measures 48-49 show a pattern of eighth-note pairs. Measure 50 starts with a bass note followed by eighth-note pairs. Measures 51-52 show a pattern of eighth-note pairs. Measure 53 starts with a bass note followed by eighth-note pairs. Measures 54-55 show a pattern of eighth-note pairs. Measure 56 starts with a bass note followed by eighth-note pairs. Measures 57-58 show a pattern of eighth-note pairs. Measure 59 starts with a bass note followed by eighth-note pairs. Measures 60-61 show a pattern of eighth-note pairs.

Musical score for orchestra, page 11, featuring six staves of music.

Measure 69: Treble clef. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *p*. Articulation: >>. Performance instruction: *unis.*

Measure 76: Treble clef. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *mp*. Articulation: >... . Time signature change to 3/4. Dynamics: *mf*.

Measure 81: Treble clef. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *f*. Articulation: > . Time signature change to 3/4.

Measure 86: Treble clef. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *mf*. Articulation: > . Time signature change to 3/4.

Measure 93: Treble clef. Key signature: one sharp (F#). Time signature: 2/4. Dynamics: *mp*. Articulation: > . Performance instruction: *div.* Time signature change to 3/4. Dynamics: *mf*. Articulation: > . Performance instruction: *div.*

Measure 100: Treble clef. Key signature: one sharp (F#). Dynamics: *f*. Articulation: > . Time signature change to 4/4. Dynamics: *mf*.

Violins I

1

55

61

$\text{♩} = 96$
spicc.

$\text{♩} = \text{♩}$

f

mp

f

mp

alla corda

spicc.

alla corda

spicc.

f

p

mf

détaché

simile

f

p

$\text{♩} = 63$

mp

mf

mf

mp

f

p

mp

f

$\text{♩} = 104$

p

mp

Musical score page 14, featuring four staves of music:

- Staff 1 (Measures 97-102):** Treble clef, key signature of one flat. Dynamics: *mf*, *ff*. Performance instruction: *div.*
- Staff 2 (Measure 103):** Treble clef, key signature of one flat, time signature 3/4. Dynamics: *mp*, *mf*. Performance instruction: *unis.* = 88
- Staff 3 (Measure 107):** Treble clef, key signature of one flat. Dynamics: *mp*.
- Staff 4 (Measure 112):** Treble clef, key signature of one flat. Dynamics: *mf*, *mp*. Performance instruction: *rall...*

Violins I

L. = 60

Violins I

1

2

3

4

5

6

7

8

9

10

11

12

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14

15

16

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20

21

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994

995

996

997

998

999

1000

Violins I

J = 108

5 9 19 25 32 39 45 52 57 62 70

A musical score consisting of six staves of music for a string instrument. The tempo is indicated as $\text{♩} = 96$. The score includes the following measures:

- Measure 79: Treble clef, key signature of one flat. Dynamics: p , 3 , $>$, 3 , 3 , 3 , 3 , mp .
- Measure 84: Treble clef, key signature of one flat. Dynamics: mf , 3 , 3 , $>$, 3 , 3 , 3 , 3 .
- Measure 89: Treble clef, key signature of one flat. Dynamics: f , 3 , 3 , $>$, 3 .
- Measure 95: Treble clef, key signature of one flat. Dynamics: mf , f , $>$, mp .
- Measure 102: Treble clef, key signature of one flat. Dynamics: mf , f .
- Measure 109: Treble clef, key signature of one flat. Dynamics: ff .

Violins II

The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

Music Score for Violins II:

- Measure 1:** $\text{♩} = 120$. Dynamics: p , f .
- Measure 6:** Measures 6-10. Articulation: >.
- Measure 11:** *div.* Measures 11-15.
- Measure 16:** Measures 16-20.
- Measure 21:** p , f . Articulation: >. *unis.* sfz , sfz .
- Measure 25:** f . Articulation: //, //, //, //, //, //, mp . *poco rall...*
- Measure 30:** f . Articulation: >, >, >, >, >, >, p *cresc. poco a poco*.
- Measure 34:** Measures 34-38. Articulation: *rall...* f .
- Measure 38:** $\text{♩} = 72$. Measures 38-42. Articulation: p , mp .

43

48 *accel. poco a poco*

53 *d=120*

57

62

67

71

Violins II

II. Encounter between Nayara and Curupira

The musical score consists of ten staves of music for Violins II. The score begins with a dynamic of **p** and a tempo of **$\text{♩} = 92$** . The first staff ends with a dynamic of **mf**. The second staff begins with a dynamic of **fp** and ends with a dynamic of **f**. The third staff begins with a dynamic of **mf** and ends with a dynamic of **f**. The fourth staff begins with a dynamic of **mf** and ends with a dynamic of **f**, followed by a performance instruction **poco rall...**. The fifth staff begins with a dynamic of **ff** and ends with a dynamic of **p**. The sixth staff begins with a dynamic of **mp**. The seventh staff begins with a dynamic of **f** and ends with a dynamic of **mp**, followed by a performance instruction **rall...**. The eighth staff begins with a dynamic of **f** and ends with a dynamic of **f**, followed by a tempo change to **$\text{♩} = 60$** . The ninth staff begins with a dynamic of **f**. The tenth staff begins with a dynamic of **mp** and ends with a dynamic of **f**.

49

mf *cresc...*

ff

Un poco più mosso. ($\text{d} = 100$)

mp

ff

p *cresc...*

ff

rall...

$d = 60$

mf

f

mf

Musical score page 5, featuring five staves of music. Measure 95 starts with a dynamic ***ff*** and a tempo of **$=100$** . Measures 101 and 102 show a transition with a tempo of **$=92$** , followed by a measure of silence (2) and a dynamic ***mf*** with the instruction ***sempre***. Measure 107 begins with a measure of silence. Measures 112 and 117 conclude the page.

95 **$=100$**
ff

101 **$=92$** 2 ***mf*** *sempre*

107

112 ***poco rall...*** ***a tempo***

117 ***rall...*** ,

Violins II

III. The enchantment

1. **Measure 1:** $\text{♩} = 63$. Treble clef. Key signature: one sharp. mp .

2. **Measure 2:** $\text{♩} = 63$. *poco accel.* 2 (indicated by a 4 over a 2).

3. **Measure 10:** *rall...* $\text{a tempo} (\text{♩} = 63)$. 2 (indicated by a 6 over a 2). mf .

4. **Measure 16:** $\text{♩} = 63$. a tempo .

5. **Measure 22:** f , mp , mf , f , $\text{a tempo} (\text{♩} = 80)$.

6. **Measure 27:** f , ff , mf .

7. **Measure 33:** *rall...* a tempo détaché .

8. **Measure 37:** $\text{tr. } \sim \sim$.

9. **Measure 41:** ff , *simile*, rall... , mf .

Violins II

d. = 120

7

11

16

19

24

26

29

35

42

46

d. = 96

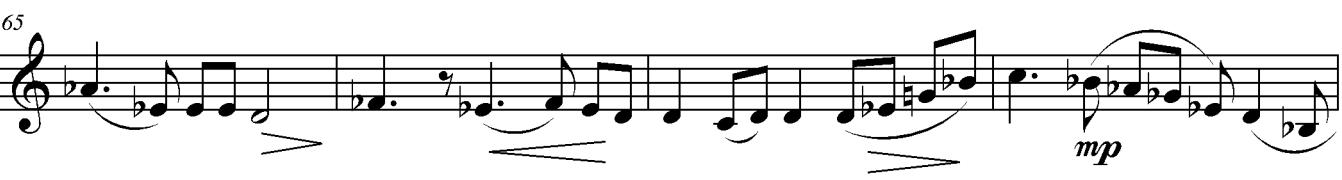
d. = 120

d. = 92

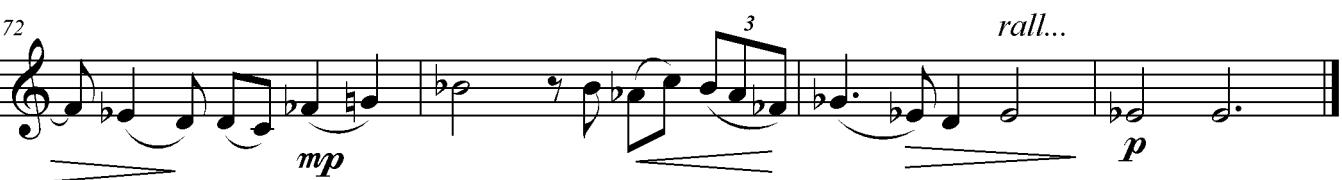
52 $\text{♩} = 120$ *molto rall...*


56 $\text{♩} = 63$ *poco accel.*


60 *a tempo. (♩ = 63)*


65


69


72 *rall...*


Violins II

$\text{♩} = 84$

9

17

22

26

33

39

44

49

55

f

mf

mp

mp *subito*

f

mf

f

mf

p

p

mp

mp

p

f

p

59

67

74

79

83

88

98

Violins II

7

13

19

25

30

36

43

50

58

65

Violins II

1
 5
 9
 13
 17
 22
 26
 30
 33
 37

rall...
mf

Violins II

d = 108

5

12

20

26

32

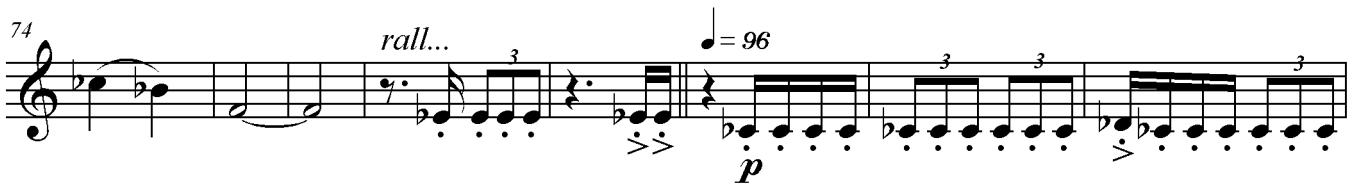
39

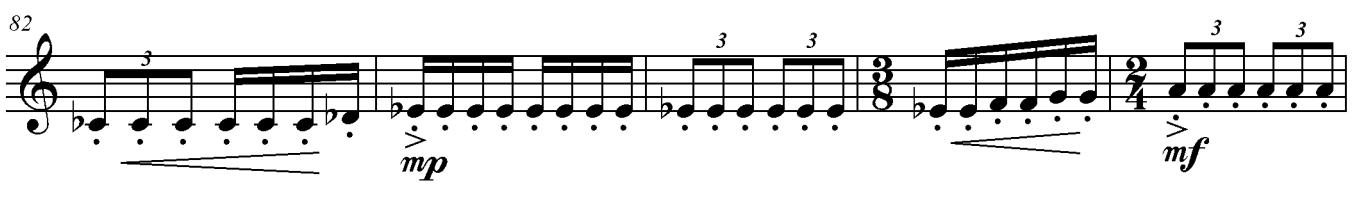
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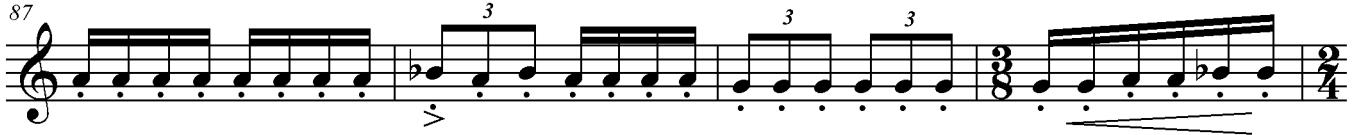
52

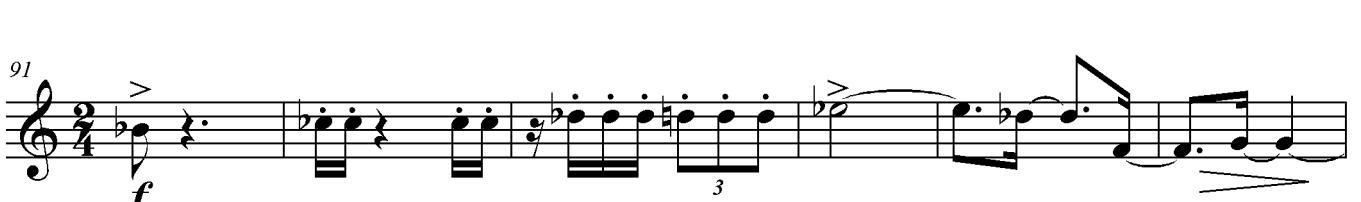
58

64

74 *rall...* $\text{♩} = 96$


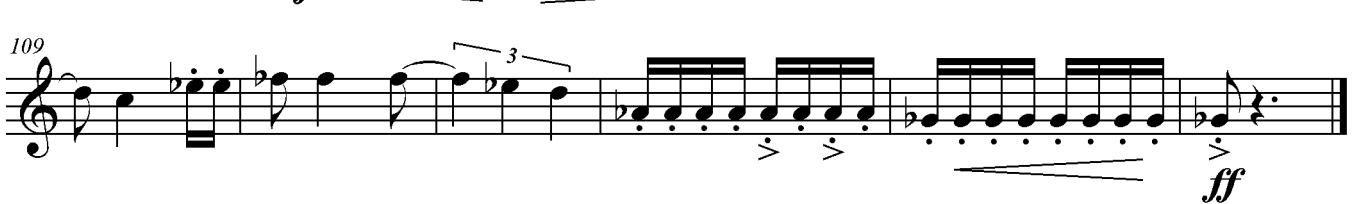
82


87


91


97


103


109


Violas

The Spirit of the Forest

Ballet

Jailton de Oliveira

I. Nayara lost in the forest

Sheet music for a bassoon part, page 1 of 4. The music is in 2/4 time, key signature varies, and tempo is 120 BPM. Dynamics include *p*, *f*, *sfz*, *mp*, *cresc.*, *poco a poco*, *rall.*, *a tempo*, and *unis.*. Measure numbers 6, 11, 16, 21, 26, 31, 35, and 40 are indicated. Measure 35 includes a key change to 3/4 time at $\text{J} = 72$.

45

accel. poco a poco

50

$\text{J} = 120$

55

mp

f

58

p subito

61

65

ff

mp

70

f

mp

f

Violas

II. Encounter between Nayara and Curupira

3

1. **Measure 6:** Bass clef , Bass 4/4 . Dynamics: p , mp , mf , p . Articulation: slurs.

2. **Measure 11:** mf , f , mf , f .

3. **Measure 16:** $poco rall...$, $a tempo$, f , ff .

4. **Measure 20:** p .

5. **Measure 27:** mp , $rall...$, f .

6. **Measure 33:** f , mp .

7. **Measure 39:** f .

8. **Measure 46:** *sul ponticello*, mp .

9. **Measure 52:** mf , *modo ord.*, f , *cresc...*, ff .

10. **Measure 58:** $3/4$.

64 Un poco più mosso. ($\text{♩} = 100$)

69

74

79

84 *rall...*

$\text{♩} = 60$

simile

90

95 $\text{♩} = 100$

101 $\text{♩} = 92$

mf sempre

107

112 *poco rall...*

a tempo

117 *rall...*

Violas

III. The enchantment

$\text{♩.} = 63$

mp

rall...

$\text{6 } \text{poco accel.}$

mf

mp

$\text{11 } \text{a tempo } (\text{♩.} = 63)$

poco accel.

a tempo

2

19

mp

f

mp

$\text{24 } \text{♩.} = 80$

mp

f

f

ff

$\text{mf} <>$

33

rall...

a tempo

f

ff

simile

rall...

mf

Violas

$\text{♩} = 120$

5

8

11

14

17

22

27

33

40

$\text{♩} = 96$

$\text{♩} = 120$

rall...

46 $\text{♩} = 92$

molto rall...

poco accel.

a tempo. (♩ = 63)

rall...

46
52
56
60
65
69
72

$\text{♩} = 92$
 $\text{♩} = 120$
 $\text{♩} = 63$
 $\text{♩} = 63$
 $\text{♩} = 63$
 $\text{♩} = 63$
 $\text{♩} = 63$

mp
mf
f
fp
mp
mp
mp
mf
mp
mp
f
mp
3
3
p

Violas

$\text{♩} = 84$

9

18

24

30

39

48

57

65

72

78

83

89

97

Violas

pizz.

mp *mf*

7 *arco*

mf *f*

14 *simile*

mf

21 *rall...*

8

mp

34 *f*

mp

34 *f*

mp

40 *f*

mp

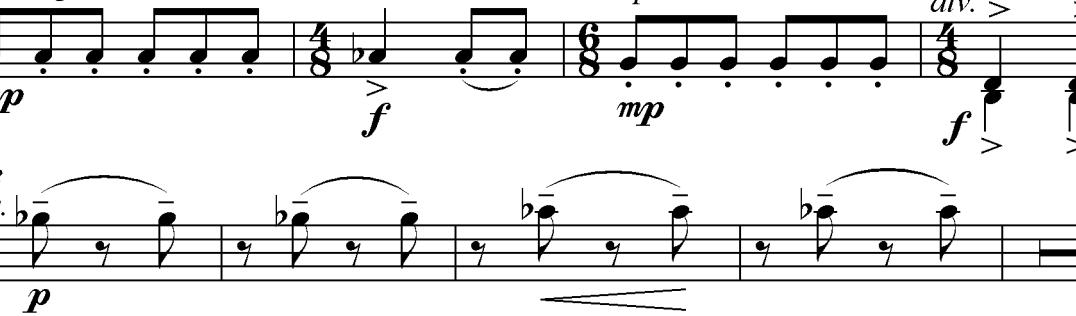
46

51 *div.*

mf

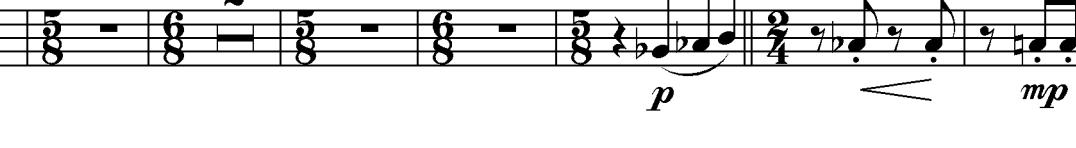
57 *unis.*

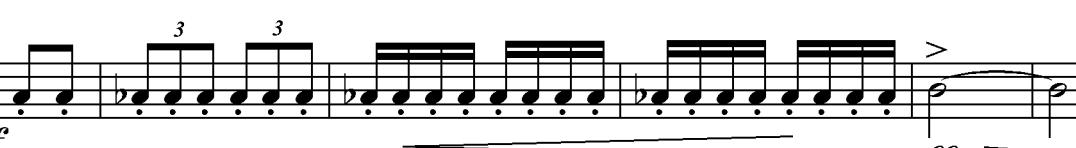
f

64 $\text{d} = 96$
spicc.


68 unis.; spicc.
alla corda
spicc.
alla corda


72 $\text{d} = 88$
unis.


82 détaché
simile


88 $\text{d} = 104$


97 $\text{d} = 88$


103 $\text{d} = 88$


110 $\text{d} = 104$
rall...


Violas

$\text{♩} = 60$

sul pont.

5 *modo ord.*

9

15

19

24

29

32

37 *rall...*

Violas

Bass clef

2/4 time

Tempo = 108

f

6

3/8 time

f

14

mp

mf

mp

f

>

23

mf

f

p

32

mf

f

42

p

mp

mf

51

mp

f

mf

p

f

59

p

f

mf

66

p

mp

75

rall...

p

96

3

3

3

82

87

93

101

109

Cellos

The Spirit of the Forest

Ballet

I. Nayara lost in the forest

Jailton de Oliveira

Sheet music for Cello, featuring ten staves of musical notation. The music is in 4/4 time, with a tempo of 120 BPM indicated at the beginning. The notation includes various dynamics such as *p*, *f*, *mp*, *mf*, *ff*, and *a tempo*. Performance instructions like "poco rall..." and "rall..." are also present. The music consists of ten staves, numbered 1 through 10, showing a progression of musical ideas.

50 *accel. poco a poco*

55 $\text{♩} = 120$

56

57

58

59

60

61

62

63

64

65

66

67

68

69

70

Cellos

II. Encounter between Nayara and Curupira

Measure 1: $\text{♩} = 92$. Dynamics: **p**, **mf**, **fp**.

Measure 6: $\text{♩} = 92$. Dynamics: **f**, **mf**, **f**.

Measure 11: $\text{♩} = 92$. Dynamics: **mf**.

Measure 16: *poco rall...* *a tempo*. Dynamics: **f**, **ff**.

Measure 21: $\text{♩} = 92$. Dynamics: **mp**.

Measure 31: *rall...* $\text{♩} = 60$. Dynamics: **f**, **f**, **mp**.

Measure 37: *pizz.*

Measure 43: *arco*, $\text{♩} = 92$. Dynamics: **f**, **mf**, *cresc...*

Measure 56: $\text{♩} = 92$. Dynamics: **ff**.

Measure 62: *Un poco più mosso.* ($\text{♩} = 100$). Dynamics: **ff**, **mp**, **ff**.

67

72

80

86 $\text{♩} = 60$

92 $\text{♩} = 100$

99 $\text{♩} = 92$

105

112 poco rall... a tempo

117 rall..., , .

Cellos

III. The enchantment

The sheet music for Cello III, page 5, contains ten staves of musical notation. The key signature varies throughout the piece, including G major, A major, E major, D major, and C major. The time signature also changes frequently, including measures in 8/8, 7/8, 2/4, 3/4, and 2/2.

Measure 5: Dynamics include mp . Measure 6: *poco accel.* Measure 7: Measure 8: Measure 9: Measure 10: Measure 11: *a tempo* ($\text{d} = 63$) *poco accel.* Measure 12: Measure 13: Measure 14: Measure 15: Measure 16: Measure 17: *div.* *unis.* Measure 18: Measure 19: Measure 20: Measure 21: Measure 22: Measure 23: Measure 24: mf *f* mp Measure 25: Measure 26: Measure 27: Measure 28: *div.* ff mf Measure 29: Measure 30: Measure 31: Measure 32: *unis.* *rall...* *a tempo* *div.* Measure 33: Measure 34: Measure 35: Measure 36: Measure 37: *unis.* *rall...* *ff* Measure 38: Measure 39: Measure 40: Measure 41: Measure 42: *rall...* *div.* mf

Cellos

IV. The seduction

Measure 5: Dynamics: *mp*, *mf*. Articulation: slurs, triplets (3).

Measure 8: Articulation: slurs.

Measure 10: Articulation: slurs.

Measure 12: Articulation: slurs.

Measure 15: Dynamics: *div.*, *unis.* Articulation: slurs, grace notes, *mp*, *mf*.

Measure 20: Dynamics: *div.*, *f*, *mp*, *f*, *mp*, *mf*. Articulation: slurs, grace notes, *tr*.

Measure 26: Dynamics: *f*, *div.*, *mp*, *mf*. Articulation: slurs, grace notes, *unis.*

Measure 30: Articulation: slurs.

Measure 33: Articulation: slurs.

Measure 37: Dynamics: *div.*, *f*, *mp*, *f*. Articulation: slurs, grace notes, *col legno*, *mf*, *mp*, *f*. Measure ends at *arco*, *f*.

45 *rall...* *f* > *f* > *mf* > *mf*

50 *f* > *f* > *mf* *poco accel.* *mf*

55 *molto rall...* *div.* *p* > *f* > *mf*

60 *a tempo.* ($\text{♩} = 63$) *fp* > *mf*

64 *unis.*

66

68 *mp*

70 *f*

72 *mp*

74 *rall...* *div.* *p*

Cellos

$\text{J} = 84$
unis.

Cello 1:

Cello 2:

Musical score for bassoon part, measures 69 to 99.

Measure 69: Bassoon plays eighth-note pairs. Dynamic: *p*. Measure 76: Bassoon plays eighth-note pairs. Measure 82: Bassoon plays eighth-note pairs. Measure 87: Bassoon plays sixteenth-note patterns. Measure 93: Bassoon plays eighth-note pairs. Measure 99: Bassoon plays eighth-note pairs.

Performance instructions:

- Measure 69: *div.*
- Measure 76: *mp*
- Measure 82: *f*
- Measure 87: *unis.* *mf*
- Measure 93: *div.* *mp* *mf*
- Measure 99: *f* *mf*

Cellos

A musical score for cello, consisting of 12 staves of music. The score includes dynamic markings such as *pizz.*, *mp*, *mf*, *f*, *ff*, *arco*, *rall...*, *unis.*, *simile*, and *div.*. Articulation marks like slurs and grace notes are also present. Time signatures vary throughout the score, including 3/4, 2/4, and 3/2. Measure numbers 1 through 48 are indicated at the beginning of each staff.

57 *div.* $\text{♩} = 96$

65 $f > > > >$ mp $f > >$ mp $f > >$ mp $f > >$

70 mp $f > >$ p *unis.* $\text{♩} = 88$

76 **10** $\text{♩} = 63$ *div.* mp *unis.* $mf > >$

89 *div.* mf *unis.* $f > >$ *div.* mp $mf > >$

93 *unis.* $f > >$ p $\text{♩} = 104$ $mp > >$ $mf > >$

98 $\text{♩} = 88$ *pizz.; div.* $ff > >$ $mp > >$

105 $mf > >$

111 *arco; unis.* $mp <$ $mf <$ *rall...* *div.* $mp > >$

Cellos

• = 60
unis.

6 *unis.* *div.*

9 *unis.* *div.*

13 *unis.* *div.* *unis.* *div.*

17 *f*

21 *mp*

24 *mf*

28 *f*

33 *mf* *rall..* *mp* *div.*

37 *mf*

Cellos

div. $\text{♩} = 108$

5 f *unis.*

11 f mf mp

18 mf mp f

24

30 f **p subito** $=$ mf $< f$ mf

41

49 mf mp f mf p

56 f mf p

63 f *div.* p

71 *unis.* > > > *rall...*

78 $\text{♩} = 96$ *p* *mp*

84 $\text{♩} = 96$ *mf* > *mf* *unis.* 3 3

90 *f* *div.*

94 *unis.*

99 *f* > 3 *ff*

109 > > > *ff*

The Spirit of the Forest

Double Basses

Ballet
I. Nayara lost in the forest

Jailton de Oliveira

The musical score consists of 12 staves of double bass notation. Staff 1 starts at $\text{♩} = 120$ with dynamic **f**. Staff 2 begins at measure 7. Staff 3 begins at measure 12. Staff 4 begins at measure 17. Staff 5 begins at measure 22. Staff 6 begins at measure 27. Staff 7 begins at measure 32. Staff 8 begins at measure 39. Staff 9 begins at measure 44. Staff 10 begins at measure 49.

Articulations include slurs, grace notes, and various slurs. Dynamics include **f**, **sfz**, **p**, **mp**, **rall...**, **a tempo**, **ff**, **mf**, and **accel. poco a poco**.

Tempo changes include $\text{♩} = 120$, $\text{♩} = 72$, and $\frac{3}{4}$ time signature.

53

Measure 53: 4/4 time, bass clef. Measures 54-55: 3/4 time. Measure 56: 4/4 time, dynamic mp. Measure 57: 4/4 time, dynamic f. Measure 58: 4/4 time, dynamic p. Measure 59: 3/4 time. Measure 60: 4/4 time. Measure 61: 4/4 time. Measure 62: 4/4 time. Measure 63: 4/4 time, dynamic p. Measure 64: 4/4 time, dynamic f. Measure 65: 3/4 time. Measure 66: 4/4 time, dynamic ff. Measure 67: 4/4 time, dynamic mp. Measure 68: 4/4 time. Measure 69: 4/4 time. Measure 70: 4/4 time. Measure 71: 4/4 time, dynamic f.

Double Basses

II. Encounter between Nayara and Curupira

$\text{♩} = 92$

6

p mf p

11

f

16

poco rall... *a tempo*

f ff

21

5

mp

31

rall...

f

$\text{♩} = 60$

f

37

mp

43

$\text{♩} = 92$

8

mf

cresc...

56

ff

62

Un poco più mosso. ($\text{♩} = 100$)

ff

67

72 6

p *cresc...* *mp*

83 *rall...* $\text{♩} = 60$

mf

89

f *mf*

95 $\text{♩} = 100$ 2

ff

102 $\text{♩} = 92$

mf *sempre*

107

112 *poco rall...* *a tempo*

rall... ,

Double Basses

III. The enchantment

The musical score for Double Basses consists of ten staves of music. Measure 5 starts with a bass note at $\text{Bass} : 8$, dynamic *mf*, and instruction *pizz.*. It transitions to 15 at *mp* with *arco*. Measure 6 begins with a bass note at 2 , followed by a bass note at 6 with *rall...*. Measure 7 starts at 3 with *poco accel.*, leading to 2 at *mf*. Measure 8 continues at 2 with *poco accel.*. Measure 9 starts at 6 with *a tempo*. Measure 10 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 11 starts at 6 with *a tempo* ($\text{Bass} = 63$). Measure 12 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 13 starts at 6 with *a tempo*. Measure 14 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 15 starts at 6 with *a tempo*. Measure 16 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 17 starts at 6 with *a tempo*. Measure 18 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 19 starts at 6 with *a tempo*. Measure 20 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 21 starts at 6 with *a tempo*. Measure 22 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 23 starts at 6 with *a tempo*. Measure 24 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 25 starts at 6 with *a tempo*. Measure 26 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 27 starts at 6 with *a tempo*. Measure 28 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 29 starts at 6 with *a tempo*. Measure 30 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 31 starts at 6 with *a tempo*. Measure 32 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 33 starts at 6 with *a tempo*. Measure 34 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 35 starts at 6 with *a tempo*. Measure 36 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 37 starts at 6 with *a tempo*. Measure 38 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 39 starts at 6 with *a tempo*. Measure 40 begins at 6 with *poco accel.*, leading to 2 at *mf*. Measure 41 starts at 6 with *a tempo*. Measure 42 begins at 6 with *poco accel.*, leading to 2 at *mf*.

Double Basses

IV. The seduction

$\text{♩} = 120$

8

15

20

24

29

32

35

40

47

53

$\text{♩} = 96$
col legno

$\text{♩} = 120$
arco rall...

$\text{♩} = 92$

$\text{♩} = 120$

molto rall...

$\text{♩} = 63$

poco accel.

59 *a tempo.* ($\bullet = 63$)

fp

mf

65

mp

70 *rall...*

f

mp

p

This musical score page contains three staves of bassoon music. Staff 1 (measures 59-60) features a bass clef, a key signature of one sharp, and common time. It includes dynamics fp and mf, and a tempo marking of $\bullet = 63$. Staff 2 (measures 65-66) shows a bass clef, a key signature of one flat, and common time. It includes a dynamic mp. Staff 3 (measures 70-71) shows a bass clef, a key signature of one flat, and common time. It includes a dynamic f, a dynamic mp, and a dynamic p followed by a rallentando instruction.

Double Basses

$\text{♩} = 84$

1

6

12

20

31

40

47

55

64

70

76

mp

mf

f

f

mf

Double Basses

Sheet music for double bass, page 10, measures 6 to 10. The music is in 3/4 time, with a key signature of one sharp. Measure 6 starts with a dynamic of *mp*, followed by a crescendo to *mf*. Measure 7 begins with an *arco* dynamic, followed by a crescendo to *f*. Measure 8 shows a rhythmic pattern with eighth and sixteenth notes, with dynamics *mf*, *f*, and *mp*. Measure 9 features a dynamic of *ff*, followed by a decrescendo to *mp*. Measure 10 starts with a dynamic of *f*, followed by a decrescendo to *mp*.

90

mf

96

mp

101

pizz.

ff

107

arco

mf

112

rall...

mp

Double Basses

L. = 60

1

5

9

14

19

24

29

33

37

rall...

Double Basses

73

81

85

91

100

109